

Fiona Amundsen

Summoning Souls
(Registering Spirit)

Miracle of the Han River 2008

<http://fionaamundsen.com/works/miracle-on-the-han-river/>

McNAMARA GALLERY
photography

2008 / Gus Fisher Gallery, Auckland 2008 / Changdong Studio Gallery, Seoul, 2008



King Jeongjo's Banchado, Cheonggyecheon, Seoul, 13/04/2008, 6.58 (flow)



View Towards Biudanggyo Bridge, Cheonggyecheon, Seoul, 03/05/2008, 5.57 (lush green)



Jonchigyogak, Cheonggyecheon, Seoul, 27/04/2008, 6.14 (two, three, four)



View Towards Gwangyo Bridge, Cheonggyecheon, Seoul, 12/04/2008, 6.23 (velvet)



View Towards Dumuldari, Cheonggyecheon, Seoul, 10/05/2008, 5.51 (green, brown, red)

The First City in History 2010

<http://fionaamundsen.com/works/the-first-city-in-history/>

Sarjeant Gallery, Whanganui, 2010 / Chapter One] Dunedin Public Art Gallery, Dunedin, 2011 / [Chapter Two] St Paul St Gallery, Auckland, 2011 / [Chapter Three] Adam Art Gallery, Wellington, 2012



Hiroshima Peace Memorial Museum Main Building, Hiroshima, 29/03/2010, 6.28 (shadows and people)



Pathway Towards Aioi Bridge, Hiroshima, 26/03/2010, 6.33 (weeping blur)



Looking Towards the 'T' of Aioi Bridge, Hiroshima, 02/04/2010, 6.19 (pink with spot lights)



Looking Towards Sorazaya Bridge, Hiroshima, 06/04/2010, 6.08 (outlines)



View Across Motoyasu River Looking Towards Genbaku Dome, Hiroshima, 29/03/2010, 6.19 (quiet)

The Golden Waterway 2011

<http://fionaamundsen.com/works/the-golden-waterway/>

McNAMARA GALLERY
photography

2012



Looking South down East-1 Zhongshan Road, Shanghai, 01/08/2011, 5.15 (waiting)



View from Financial Plaza Towards China Merchants Bank, 02/08/2011, 5.20 (pair)



Looking Towards Customs House, North End, The Bund, Shanghai, 05/08/2011, 5.10 (paving recess)



View Towards 'The Monument to the People's Working Heroes', Shanghai, 30/07/2011, 5.22 (golden glow)



Northbound Curving Sweep of The Bund and the Huangpu River, Shanghai, 08/08/2011, 5.20 (soft)

Operation Magic 2012 <http://fionaamundsen.com/works/operation-magic/>

City Gallery, Wellington, 2013



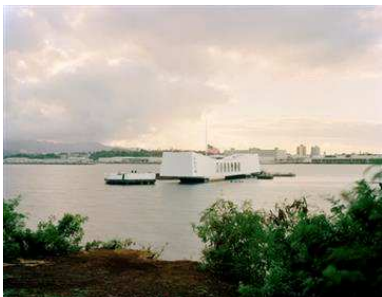
USS Missouri, Pearl Harbour, Hawaii, 06/09/2012, 6.37 (imagine)



Air Traffic Control Tower, Luke Field, Pearl Harbour, Hawaii, 07/09/2011, 6.28 (now)



Douglas NTA-3B Skywarrior outside the former Hanger 79, Pearl Harbour, Hawaii, 10/09/2012, 6.37 (wonder)



USS Arizona Memorial Site, Pearl Harbour, Hawaii, 13/09/2012, 6.50 (there) Douglas SBD Dauntless [Dive Bomber]



Tribute to Marines Killed in the Iraq War beside the Air Traffic Control Tower, Luke Field, Pearl Harbour, Hawaii, 07/09/2012, 6.44 (reality)

The Imperial Body 2013 – 14

<http://fionaamundsen.com/works/the-imperial-body/>



2014 - 15



Standing Just Outside of the Torii (shrine gate) that Marks the Sacred Transition and Looking at the Haiden (main hall), Yasukuni Shrine, Tokyo, 05/02/2014, 7.21 (cannot see you), 2014



Standing At The Edge Of Shinchi Teien (Sacred Pond Garden), Yasukuni Shrine, Tokyo, 13/01/2014, 7.49 (ghostly), 2014



Looking Towards Reijibo Hoanden (Repository For The Symbolic Registers Of Divinities), Yasukuni Shrine, Tokyo, 13/01/2014, 7.44 (seeing spirits), 2014



Pathway Through Shinchi Teien (Sacred Pond Garden), Yasukuni Shrine, Tokyo, 14/01/2014, 7.35 (lying still), 2014



Soldiers On Their Way to Yasukuni Shrine, Tokyo, 29/04/1942 (see the cherry blossom), 2014
Negative printed as Inkjet pigment on Ilford Paper: 800 x 1000mm

This exhibition brings together recent photographs from Tokyo, focusing on the Yasukuni Shrine, with a single older image of Cheonggyecheon stream in Seoul. Cheonggyecheon, the name given to this stream during the Japanese colonial period, signifies many layered and complex histories which inform how this site is understood: the past clearly haunts, binds, and dominates the present. The same can be said of Yasukuni Shrine, which is dedicated to people who died whilst serving the Emperor and whose souls are thereby enshrined as deities.

Alongside these exhibition prints are a selection of edited images from three previous interrelated series which, since 2008, have also explored the complexities of Pacific Theatre (WWII) socio-cultural political histories across parts of Asia and the Pacific. All of these series explore the relationships between site, history and photographic representation.

4 x 5" negatives printed as Inkjet pigment on Ilford Gallerie Gold Fibre Silk Paper: 800 x 1000mm

Edition 6 [includes one artist copy]

\$2,500 [unframed]