

TITLE OF WORK: Organic

ARTIST: Fiona Pardington

YEAR PRODUCED: 2010/11

MEDIUM: 30 individual digital photographs, presented as a digital slide-show

DURATION: 4 min 50 sec

EDITION: One edition of each work out of editions of 10

Pardington participated in MOMENTUM's 2011 exhibition "A Wake" with three series of digital photographs, now organized into the single piece *Organic* (2010/11) for the MOMENTUM collection. By pairing seemingly random but personally charged items that once belonged to beloved family members in New Zealand, she questions the nature of human survival in relation to forgotten or altered cultural activity. - *Josephine English Cook*

"It works on a number of levels - once again my whakapapa/genealogy - random items that belong to beloved family members and important family members i had little contact with - like a child's silver christening cup found by chance in a skip by my aunt when my grandmother's house in bluff, southland was cleared after sale - it belonged to my father...silk scarves found in french flea markets, shells taken from beaches important to ngai-tahu because they are mahinga kai/traditional food gathering from the sea... seaweed, bottles dug out of the sand, hidden shells from the beach the ngai-tahu cheif tangatahara lived near. Paua shells from otakou - paua shells are important food but also the shell can be seen as a tourist cliche and is sitting in a strange NZ cultural limbo presently. Crystal wine glasses from op shops, native flowers and introduced weeds and pest plants introduced from overseas by the colonizers.

All the flowers and fruit are found on waiheke on roadsides (one of the few places wild food still exists on our waiheke) and back yards, or my back yard (very early house) or abandoned houses/fields. Op shops around NZ for much of the glassware/junk- or france, same. Many of the objects are mine personally, each with particular meanings/ memories and places. I see reflections of the original cultures colonizers were a part of. There are personal simple lifeways in things such as agee jars and early penfolds wine/ sherry bottles. Some of the bottles are dug up from early settlement is NZ like out on the otakou peninsula. Pipi and shells from traditional maori food collection beaches both here and otago/ moeraki... weeds like hemlock, wormwood/mugwort, clover, etc etc...po- tions, healing, poisoning, folk remedies. I have yet to do clematis and a few more maori plants involved in rongoa. soon as rose season comes, theres early settlers roses that have gone wild to pick and photograph. eggs are from my freerange chickens. They tie

you to nature, going and picking up warm eggs just laid. Also such a perfect meld off form and function is the egg. the big one is a hand made dummy egg - it was made by an old lady on wilma road who has organic goats, makes cheese etc - raku fired and blue (for my aracana hens) she gifted it to me when I gave her some of my laying hens.

Huge woodpigeons eat all the plum blossoms and the new leaves. All the weeds and such have their times to blossom, I'm watching seasons as I drive up and down to the ferry, watching individual plants of hemlock bud flower and seed. Lemons - nothing more beautiful than the morning scent of a lemon picked by our own hand from an ancient bush. They are all lumpy and have various leaf blights and so forth, but they are so real, matter of fact.

Survival, seasons, bottling, making jam, its all activity lost to many of us. It was more than a good quality of life, it meant the difference between struggling and starving or living with some grace and gusto.

My grandmother told me that when she was young, she and her mother dug a big pit on their back yard and buried all their unwanted crockery and glassware.... there's an old fridge buried in this back yard. An old chicken coop has been broken and smothered by a huge plum tree. A staple fruit tree for early NZ colonizers. Jam pans in the shed. Bottling jars. I still fantasize about finding the house and the backyard and digging up all my great grandmothers unwanted kitchenware. people did things differently back then. I spend a lot of time on beaches and on land surrounding beaches looking at the shells, fish, food sources, the power of one pipi shell (herries beattie collection at dunedin public art gallery taught me that, as any maori about their mahinga kai)where people lived and what they planted, what they cut down and destroyed, remnants. Like old bottles and jars. Things dropped and lost. Gorse. Gorse gorse....one of my next still life subjects. It was hedging in britain but flowers 4x a year here. It really upsets me. Pipi shells have different striations and colours depending on the minerals they are buried in. I know where all the different coloured shells - blacks or oranges - are on different beaches, and where certain types of shells I love are. I know their names and they comfort me and keep me focused when I am thinking about art when i walk on the beach. I find them each so unique and so humble, little bits of nothing, but each nothing is also something. Everything and nothing combined. Just like me, or you.

People getting old and dying, all their things been thrown out in to the bush behind their house, left in sheds or sold, given to op shops etc...its just happened to one of the original pakeha families 3 doors up - house sold, all their stuff gone, found his 1930's drivers license in the bush just up from our place. Someone had thrown all their old suitcases down in to the creek in the native bush below us. Masses of baby nikau and karaka seed-

lings slowly suffocating them. Fallen widowmakers (epiphytic plants living in the top of tress that fall down and kill people) lying dying on the forest floor. Trickling water and tui song chucking away out in the sunlight. I know there are morepork hiding and there is a white kereru in the valley.

Every object has a particular meaning for me, a certain feeling, an emotion, a history, often a history I can sense, even though I can't tell you its story." - Fiona Pardington

ARTIST'S CV

Born 1961, Devonport, New Zealand.

Fiona Pardington's work investigates the history of photography and representations of the body, examining subject-photographer relations, medicine, memory, collecting practices and still life. Her deeply toned black-and-white photographs are the result of specialty hand printing and demonstrate a highly refined analogue darkroom technique. Of Ngai Tahu, Kati Mamoe and Scottish descent, Pardington's practice often draws upon personal history, recollections and mourning to breath new life into traditional and forgotten objects. Her work with still life formats in museum collections, which focuses on relics as diverse as *taonga* (Maori ancestral treasures), *hei tiki* (greenstone pendants) and the now-extinct buia bird, calls into question our contemporary relationship with a materialized past as well as the ineffable photographic image.

Pardington holds an MFA in photography from the University of Auckland and has received numerous recognitions, including the Ngai Tahu residency at Otago Polytechnic in 2006, a position as Frances Hodgkins Fellow in both 1996 and 1997, the Visa Gold Art Award 1997, and the Moët and Chandon Fellowship (France) from 1991-92. Born in 1961 in Devonport, New Zealand, Pardington lives and works in Waiheke Island, New Zealand.

EDUCATION

2003 Master of Fine Arts

Elam School of Fine Arts, The University of Auckland, New Zealand

1984 Bachelor of Fine Arts

Elam School of Fine Arts, The University of Auckland, New Zealand

SOLO EXHIBITIONS (SELECTION)

2012 EREWHON: Left for Dead in the Field of Dreams

The First Kiev International Biennale of Contemporary Art in Ukraine

Flora, Fauna

{Suite}, Wellington, New Zealand

2011 Phantasma

Two Rooms, Auckland

Ahua: A beautiful hesitation

The Govett Brewster Gallery, New Plymouth
and Dunedin Public Art Gallery

Ahua: A beautiful hesitation

AIPAD Photography Show, Park Avenue, Amoury, New York

... Immortally Yours

{Suite}, Wellington, New Zealand

Blood and Roses

Jonathan Smart Gallery, Christchurch, New Zealand

The Pressure of Sunlight Falling

Govett-Brewster Art Gallery, New Plymouth, New Zealand

2010 He Taonga Rangatira / Noble Treasures

a small exhibition in which

Te Tiriti o Waitangi / The Treaty of Waitangi is the powerful connecting thread,
Christchurch Art Gallery

Ahua: A Beautiful Hesitation & The Language of Skulls

Lisa Sette, Scottsdale, USA

Ahua: A Beautiful Hesitation

Sydney Biennale 2010, Sydney, Australia

Eros & Agape

{Suite}, Wellington, New Zealand

Whakakitenga / Revelation

McNamara Gallery, Wanganui

- 2009 Without you**
McNamara Gallery, Wanganui
- 2008 Heitiki from the Whanganui Museum**
Two Rooms, Auckland, New Zealand
- Arise**
{Suite}, Wellington, New Zealand
- 2007 The Heart Derelict**
Jonathan Smart Gallery, Christchurch and Two Rooms, Auckland, New Zealand
- One Night of Love**
Heitiki & New Work - Two Rooms, Auckland
- 2006 The Heart Derelict**
Two Rooms, Auckland
- Southern Maori Rock Art**
Jonathan Smart Gallery, Christchurch
- 2005 Without you**
McNamara Gallery, Wanganui, NZ
- Eight Shells**
Jonathan Smart Gallery, Christchurch, New Zealand
- 2004 Ka koriki te manu/The chorus of birds**
Arts and Industry Urban Biennale, Christchurch, New Zealand
- New work**
Bartley Nees Gallery, Wellington, New Zealand
- 2003 Revelation/ Whakakitenga**
Jonathan Smart Gallery, Christchurch
and McNamara Gallery, Wanganui, New Zealand
- Te Tohua, Te Orongonui**
Bartley Nees Gallery, Wellington, New Zealand
- 2002 Mauri Mai/ Tono Ano**
Jonathan Smart Gallery, Christchurch, New Zealand
and Snowwhite Gallery, Unitec, Auckland, New Zealand

- 2001 One Night of Love**
Waikato Museum of Art and History, Hamilton, New Zealand
- 1997 Proud Flesh**
Jonathan Smart Gallery, Christchurch, New Zealand
- 1996 There's No Right Way to Do Me Wrong**
Sue Crockford Gallery, Auckland, New Zealand
- 1995 Unprotected**
Jensen Gallery, Wellington, Jonathan Smart Gallery,
Christchurch, New Zealand
- 1994 Tainted Love**
Sue Crockford Gallery Auckland, Jonathan Smart Gallery,
Christchurch, New Zealand
- 1993 His Vile Fancy**
Jonathan Smart Gallery, Christchurch, New Zealand
- Rising to the Blow**
Sue Crockford Gallery, Auckland
- 1990 The Journey of the Sensualist**
Sue Crockford Gallery, Auckland
- 1989 Night of the Senses**
Sue Crockford Gallery, Auckland and Southern Cross Gallery, New Zealand

GROUP EXHIBITIONS (SELECTION)

- 2012 Arsenale**
Kyiv International Biennale of Contemporary Art, Ukraine
- Contact**
Frankfurter Kunstverein, Frankfurt
- 2011 Auckland Art Fair**
{Suite}, Auckland, New Zealand
- MOMENTUM/Berlin Presents: A WAKE: Still Lives and Moving Images**
Kunstquartier Bethanien, Mariannenplatz 2, Berlin

Oceania

City Gallery Wellington, New Zealand

2010 Unnerved: The New Zealand Project

Queensland Art Gallery, Brisbane, Australia

Roundabout

Wellington City Gallery, Wellington

Ahua: A beautiful hesitation, 17th Biennale of Sydney

THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age,
Curator David Elliot, Museum of Contemporary Art, Sydney, Australia

Feminism Never Happened

Institute of Modern Art, at the JUDITH WRIGHT CENTRE
OF CONTEMPORARY ARTS, Brisbane, Australia

2009 Photographer Unknown

Monash University, Melbourne, Australia

Brought to Light

Christchurch Art Gallery Te Puna O Waiwhetu, Christchurch, New Zealand

2008 The Ecologies Project

Monash University, Museum of Modern Art, Melbourne, Australia

CLOSE-UP: contemporary contact prints

Gus Fisher Gallery & The University of Auckland, May
July Ramp Gallery, Waikato Institute of Technology, Hamilton, August

Adams and Pardington

Two Rooms, Auckland

2007-11 Diaspora; Pluralism + singularity

Traveling show: Valencia-Palma-Majorca-Hong Kong-New Zealand

2007-08 Dateline, Contemporary Art from the Pacific

Curators, Alexander Tonlay, Rhana Davenport
Neuer Berliner Kunstverein (2007)
Stadtgalerie Kiel (2008)
Galerie der Stadt Sindelfingen (2008)

2007 Photoquai - Musée du Quai Branly

Musée du Quai Branly, Paris, France

Wild creations

Lopdell House, Auckland

2006-09 Mo Tatou: The Ngai Tahu Whanui exhibition

Te Papa Tongarewa Museum of New Zealand, Wellington, New Zealand

2006 The Arrival

Two Rooms, Auckland

**Within Memory: Aspects of New Zealand documentary
photography 1960- 2000**

Wellington, New Zealand.

Contemporary New Zealand Photographers

Pataka's NZ International Arts, Festival programme, Wellington, New Zealand

2003 Pressing Flesh, Skin, Touch, Intimacy

Auckland Art Gallery Toi O Tamaki, Auckland, New Zealand

Te Puawai O Ngai Tahu

Christchurch Art Gallery, Christchurch, New Zealand

2002 Slow Release: Recent Photography from New Zealand

Heide Museum of Modern Art, Melbourne, Australia
and Adam Gallery, Victoria University Wellington

2001 Prospect 2001 New Art New Zealand

City Gallery, Wellington, New Zealand

Purangiaho: Seeing Clearly

Auckland Art Gallery Toi O Tamaki, Auckland

Friends of the Family: The Bieringa Collection

Sargeant Gallery, Wanganui, New Zealand

**Au Kaha Kia Kaha ; Strengthening the Bindings of the Earth,
of the People, of the Soul**

Dunedin Public Art Gallery, Dunedin, New Zealand

Rukutia!Rukutia! Southern Maori Art Te Waipounamu House

Christchurch, New Zealand

20 Key Works from the Paris Family Collection

Govett-Brewster Art Gallery, New Plymouth, New Zealand

- Haumi E! Hui E! Taiki E! A Ngai Tahu Visual Arts Exhibition**
The Annex, Robert McDougall Art Gallery, Christchurch, New Zealand
- 1999 Tino Rakatirataka Kai Tahu**
Christchurch Polytechnic, Christchurch, New Zealand
- Sharp And Shiny: Fetishism In Contemporary New Zealand Art**
Govett-Brewster Gallery, New Plymouth, New Zealand
- 1995 Cultural Safety, Aktuelle Kunst Aus Neuseeland**
Frankfurter Kunstverein and the Ludwig Forum, Aachen, Germany
- 1994 Te Hono O Nga Motu Rua/ The Joining of the Two Islands**
Te Taumata Gallery, Auckland, New Zealand
- One Hundred and Fifty Ways of Loving**
Artspace, Auckland, New Zealand
- Station to Station: the Way of the Cross**
Auckland City Art Gallery, Auckland, New Zealand
- 1993 Alter/ Image: Feminism and Representation in New Zealand Art, 1973- 1993**
City Gallery Wellington and Auckland City Art Gallery,
Auckland, New Zealand
- Suffer: Suffering in the Nineties**
Teststrip Gallery Auckland and Hamish McKay Gallery,
Wellington, New Zealand
- 1992 Implicated and Immune: Artists Respond to HIV/ Aids Crisis**
Fisher Gallery, Auckland, NZ
- 1990 Now, See, Hear! Art, Language and Translation**
Wellington City Art Gallery, Wellington, NZ
- Constructed Intimacies**
Moet and Chandon New Zealand Art Foundation Touring Exhibition
- 1989 Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography**
Wellington City Art Gallery, Wellington, NZ

PUBLICATIONS/REVIEWS

2012 Mark Amery

Still life in still-life art

Dominion Post, Wellington, New Zealand

2011 Kriselle Baker & Elizabeth Rankin (ed.)

Fiona Pardington: The Pressure of Sunlight Falling

Otago University Press, Dunedin, New Zealand

2010 Ahua: A beautiful hesitation, 17th Biennale of Sydney

THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age,

Curator David Elliot. 2010

Maud Page

Unnerved: The New Zealand Project

exhibition catalogue, Queensland Art Gallery, Australia

Virginia Were

Catalogues of Exoticism

ArtNews, Auckland, Autumn 2010

John Hurrell

Phrenology in the Pacific

Eyecontact, 11 June 2010

Roger Boyce

Eros & Agape: The Knowing Photographs of Fiona Pardington

{Suite} Publishing, Wellington, New Zealand

2009 **Photographer Unknown**

Monash University, Museum of Modern Art, Melbourne, Australia

Diaspora; Pluralism + singularity

Traveling show - Valencia-Palma-Majorca-Hong Kong-New Zealand

2008 **Dateline, Contemporary Art from the Pacific**

Curators, Alexander Tonlay, Rhana Davenport

Journey of the Sensualist: selected photographs 1987 - 2008

McNamara Gallery, Wanganui

The Ecologies Project

Monash University, Museum of Modern Art, Melbourne, Australia.

Curators: Geraldine Barlow and Dr Kyla McFarlane

2007 Wild creations

Lopdell House, Auckland 2007

2006 David Eggleton

Into The Light. A History of New Zealand Photography

Craig Potton Publishing, Nelson, New Zealand, Hannah Holm (ed.)

Contemporary New Zealand Photographs

Mountain View Publishing, Auckland, New Zealand

2005 Christian Huther,

**Cultural Safety/ Actuelle Kunst aus Neuseeland
(Kunstverien , Frankfurt au Main),**

Kunstforum International No 131, August-October 1995, pp. 378-9

Hannah Holm (ed.)

Contemporary New Zealand Photographers

Mountain View Publishing

2004 Peter Shand,

Hei Moteatea,

in Public Private, Tuamatanui, Tumataiti, The 2nd Auckland Triennial,
Auckland City Art Gallery, NZ, 2004 pp. 119-123

1998 Paul Thompson,

New Zealand, A Century of Images,

Te Papa Press, Wellington, 1998 pp162

1996 Gynneth Porter,

Black and White and Dead all Over,

Midwest, No 9 1996, pp, 22-27

1995 Gregory Burke,

Cultural Safety, Contemporary Art From New Zealand,

Frankfurter Kunstverein/ City Gallery, Wellington, Te Whare Toi

- 1992 Allan Smith,
**Romanticist and Symbolist Tendencies
in Recent New Zealand Photography,**
Art New Zealand, No 64, Auckland, New Zealand, p, 80
- 1991 Elizabeth Knox,
Fiona Pardington, Pleasures and Dangers,
Trish Clark and Wystan Curnow (eds),
Longman Paul and Moët & Chandon
New Zealand Art Foundation, 1991, pp 2-13
- 1990 Gregory Burke,
**‘An Indeterminate Surface’ and Priscilla Pitts,
“Exchanging Looks: Aspects of Gender and Representation in
Contemporary Photography”,
Imposing Narratives; Beyond the Documentary
in Recent New Zealand Photography,**
Wellington City Art Gallery, Wellington, New Zealand, pp 7 -21
- 1988 Anne Kirker,
Flipping the Coin: Fiona Pardington’s Photo- Constructions,
Art New Zealand, No 48, Auckland, New Zealand, pp. 47-49

SELECTED FELLOWSHIPS AND AWARDS

- 2013 Colin McCahon Artist in Residence
- 2011 Arts Foundation of New Zealand Laureate
- 2010 Laureate Award - musee du quai Branly
- 1991-92 Moët & Chandon Fellowship
- 1996-97 Frances Hodgkins Fellowship
- 1995 Arts Council of New Zealand Toi Aotearoa Fellowship
- 1989 Arts Council Direct Assistance Grant

PUBLIC COLLECTIONS

Auckland Art Gallery Toi o Tamaki

Auckland, New Zealand

Chartwell Collection

Auckland, New Zealand

Christchurch Art Gallery Te Puna o Waiwhetu

Christchurch, New Zealand

Govett-Brewster Art Gallery

New Plymouth, New Zealand

Musée du Quai Branly

Paris, France

Museum of New Zealand Te Papa Tongarewa

Wellington, New Zealand

National Gallery of Art

Washington D.C, USA

National Gallery of Canada

Ottawa, Canada

National Gallery of Victoria

Melbourne, Australia

Queensland Art Gallery

Brisbane, Australia

Victoria University of Wellington Art Collection

Wellington, New Zealand

University of Auckland Art Collection

Auckland, New Zealand