

*Reparative
Aesthetics:
Rosângela Rennó
& Fiona
Pardington*

30 April - 2 July 2016

Exhibition
Labels

REPARATIVE AESTHETICS: ROSÂNGELA RENNÓ AND FIONA PARDINGTON

30 APRIL – 2 JULY 2016

‘Reparative Aesthetics’ brings together the work of two photographers from the southern hemisphere, Rosângela Rennó (Brazil) and Fiona Pardington (New Zealand), to consider their distinct approaches to the ‘archival turn’ – a trend in contemporary art that seeks to recover forgotten or neglected histories.

Against the dominant trends in political art, Rennó and Pardington have adopted a reparative approach to shameful events of the past. Their work seeks to offset this shame by drawing attention to the power and beauty of the original archival objects and images. Thus, rather than focusing solely on wrong doing, their work combines both positive and negative feelings.

In the series ‘Vulgo [Alias]’ 1998–99, Rennó makes portraits from found identification photographs of the backs of heads of Afro-Brazilian prisoners at the São Paulo State Penitentiary Museum taken between 1920–40. Rennó transformed the original identification images into large format photographs where delicate rose discolouration directs the eye towards the cowlick patterns of scalp and hair. The men’s individuality is underscored by her quirky titles based on their hair patterns.

Pardington also uses large format photographs in the 2009–10 series ‘Āhua: A Beautiful Hesitation.’ She presents nineteenth-century life casts made by French phrenologist Pierre-Marie Alexandre Dumoutier on one of the last so-called voyages of discovery led by French explorer Dumont d’Urville from 1837–40. The casts, originally intended to support emerging theories of racial difference, placed the Pacific peoples into a racial hierarchy. 170 years later, Pardington transforms the casts into startlingly beautiful images of distinct individuals.

The works of these two artists encourage a reassessment of the treatment of vulnerable subjects – their objectification in the interests of science and security – while also holding together in exquisite tension the past and present, damage and repair.

A touring exhibition from University Art Gallery, The University of Sydney

GRIFFITH UNIVERSITY
ART GALLERY

 **Griffith** UNIVERSITY
Queensland College of Art

Rosângela Rennó

b.1962, Brazil

Double Crown (from the Penitentiary Museum of São Paulo files) 1996-99

Novajet print on vinyl

Collection: Western Sydney University

Rosângela Rennó

b.1962, Brazil

Fire (from the Penitentiary Museum of São Paulo files) 1996-99

Novajet print on vinyl

Collection: Western Sydney University

Rosângela Rennó

b.1962, Brazil

Phoenix (from the Penitentiary Museum of São Paulo files) 1996-99

Novajet print on vinyl

Collection: Western Sydney University

Rosângela Rennó

b.1962, Brazil

Scorpion (from the Penitentiary Museum of São Paulo files) 1996-99

Novajet print on vinyl

Collection: Western Sydney University

Rosângela Rennó

b.1962, Brazil

Three Holes (from the Penitentiary Museum of São Paulo files) 1996-99

Novajet print on vinyl

Collection: Western Sydney University

Rosângela Rennó

b.1962, Brazil

Trockel (from the Penitentiary Museum of São Paulo files) 1996-99

Novajet print on vinyl

Collection: Western Sydney University

Rosângela Rennó

b.1962, Brazil

Volcan (from the Penitentiary Museum of São Paulo files) 1996-99

Novajet print on vinyl

Collection: Western Sydney University

Rosângela Rennó

b.1962, Brazil

Whip (from the Penitentiary Museum of São Paulo files) 1996-99

Novajet print on vinyl

Collection: Western Sydney University

Fiona Pardington

b.1961 New Zealand

Portrait of a life cast of Koe, Timor from the series 'Ahua: A beautiful hesitation' 2010

Archival inks on Epson hot press natural 320gsm paper.

Courtesy of the Musée de l'Homme (Muséum National d'Histoire Naturelle) Paris, France.

Purchased with funds from the Renshaw bequest 2014.

Collection: University of Sydney.

Fiona Pardington

b.1961 New Zealand

Portrait of a life cast of Orion, Papua New Guinea from the series 'Ahua: A beautiful hesitation' series 2010

Archival pigment inks on Hahnemühle 308gsm photo rag paper

Courtesy of the Musée de l'Homme (Muséum National d'Histoire Naturelle) Paris, France.

Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation.

Collection: Queensland Art Gallery.

Fiona Pardington

b.1961 New Zealand

Portrait of a life cast of Pitani Solomon Islands from the series 'Ahua: A beautiful hesitation' 2010

Archival pigment inks on Hahnemühle 308gsm photo rag paper.

Courtesy of the Musée de l'Homme (Muséum National d'Histoire Naturelle)
Paris, France.

Purchased 2010 with a special allocation from the Queensland Art Gallery
Foundation.

Collection: Queensland Art Gallery.

Fiona Pardington

b.1961 New Zealand

Portrait of a life cast of Tou Taloa, Samoa from the series 'Ahua: A beautiful hesitation' 2010

Archival pigment inks on Hahnemühle 308gsm photo rag paper

Courtesy of the Musée de l'Homme (Muséum National d'Histoire Naturelle)
Paris, France.

Purchased 2010 with a special allocation from the Queensland Art Gallery
Foundation.

Collection: Queensland Art Gallery.

Fiona Pardington

b.1961 New Zealand

*Portrait of a life cast of Matoua Tawai,
Aotearoa/New Zealand (noir)* from the series
'Ahua: A beautiful hesitation' 2010

Archival pigment inks on Hahnemühle 308gsm photo rag paper

Courtesy of the Musée de l'Homme (Muséum National d'Histoire Naturelle)
Paris, France.

Purchased with funds from the Renshaw bequest 2014.

Collection: University of Sydney.

Fiona Pardington

b.1961 New Zealand

*Portrait of a life cast of Ma Pou Ma Tekao
(painted) Gambier Islands* from the series
'Ahua: A beautiful hesitation' 2010

Archival pigment inks on Hahnemühle 308gsm photo rag paper

Courtesy of the Musée de l'Homme (Muséum National d'Histoire Naturelle)
Paris, France.

Courtesy: The artist and Starkwhite, Auckland

Fiona Pardington

b.1961 New Zealand

Portrait of a life cast of Amourami (painted) La Réunion from the series 'Ahua: A beautiful hesitation' 2010

Archival pigment inks on Hahnemühle 308gsm photo rag paper

Courtesy of the Musée de l'Homme (Muséum National d'Histoire Naturelle) Paris, France.

Courtesy: The artist and Starkwhite, Auckland