

PETER ATKINS

Peter Atkins' bold abstractions on canvas and multi panelled journals utilise the ephemera of his travels - everything from buttons to bottle tops and sequins. Hidden amidst the strange forms are indigenous artefacts and the odd deviations of Outsider Art. Atkins is an alchemist mixing condom wrappers, messages from fortune cookies, lotto tickets, confetti ... 'not just things, but loaded things,' writes Max McLean, 'that speak of chance or destiny, birth and death, form and entropy ...'

Atkins' collecting, arranging, repeating and copying hand injects rhythm into detritus, creates order out of chaos.

PETER ATKINS

1963 Born, Murrurundi, NSW
1983-84 Newcastle Art School, NSW
1985 National Art School, Sydney

Lives and works in Melbourne
Represented by Tolarno Galleries, Melbourne

SELECTED SOLO EXHIBITIONS

2009 *Welcome to L.A./Readymade Abstraction*, Tolarno Galleries, Melbourne
2008 *Pre-formed*, Martin Browne Fine Art, Sydney
2007 *Readymade Abstraction*, Greenaway Art Gallery, Adelaide
2006 *Precious Things*, Sherman Galleries, Sydney
2005 *The Connected World*, Greenaway Art Gallery, Adelaide
Down My Street, Tolarno Galleries, Melbourne
Peter Atkins Paintings 2000–2005, Bett Gallery, Hobart
2004 *The World Around Me*, Sherman Galleries, Sydney
2003 *Big Paintings 1990–2003*, Survey Exhibition, Lake Macquarie City Art Gallery, New South Wales; Latrobe Regional Gallery, Morwell, Victoria
Paperform, Tolarno Galleries, Melbourne
2002 *lo-tech*, Sherman Galleries Goodhope, Sydney
Simple Pleasures, Greenaway Art Gallery, Adelaide
2001 *Handmade*, Tolarno Galleries, Melbourne
Materiality, Sherman Galleries Hargrave, Sydney
2000 *Accumulation*, Sherman Galleries Goodhope, Sydney
Paintings and Works on Paper, Sherman Galleries Hargrave, Sydney
Live From Brunswick, Greenaway Art Gallery, Adelaide
1999 *Polyrhythm*, Tolarno Galleries, Melbourne
1998 *Soft Edge*, Sherman Galleries Goodhope, Sydney
Greenaway Art Gallery, Adelaide
1997 *Urban Artefacts*, Ipswich Regional Gallery, Queensland
1996 Greenaway Art Gallery, Adelaide
Sherman Galleries Goodhope, Sydney
1995 Tolarno Galleries, Melbourne
Sherman Galleries Goodhope, Sydney
APA Gallery, Nagoya, Japan
1994–95 *World Journal*, VIII Triennale–India 1994, curator Annette Larkin, Lalit Kala Akademi New Delhi, awarded Gold Medal; Australian Embassy, Jakarta, Indonesia; Lawrence Wilson Gallery, Perth; Drill Hall Gallery, Canberra; Waverley City Gallery, Melbourne; Manly Art Gallery and Museum, Sydney; New England Regional Art Museum, NSW; Ipswich Regional Gallery, Queensland; Benalla Art Gallery, Victoria; University Gallery, Launceston
1993 Tolarno Galleries, Melbourne
1991 Tolarno Galleries, Melbourne
Garry Anderson Gallery, Sydney
1990 Galerie Cannible Pierce, Paris
1989 Garry Anderson Gallery, Sydney
1988 Garry Anderson Gallery, Sydney
1987 Garry Anderson Gallery, Sydney

SELECTED GROUP EXHIBITIONS

- 2009 *Clemenger Contemporary Art Award*, The Ian Potter Centre:
National Gallery of Victoria, Melbourne
The Museum Effect, Lake Macquarie regional Gallery, NSW
- 2008 *Contemporaneous : Australian Contemporary Painting*,
Wangaratta Exhibitions Gallery, VIC
Bias Bound, Victorian Tapestry Workshop, Melbourne
Summer Exhibition, Martin Browne Fine Art, Sydney
Fletcher Jones Art Prize, Geelong Gallery
- 2007 Auckland Art Fair, Auckland, New Zealand
Winter Catalogue, Martin Browne Fine Art, Sydney
Poets Paint Words, Newcastle Regional Art Gallery
Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Bendigo
- 2006 *Multiplicity: Small Tapestry Show 2006*, Victorian Tapestry Workshop, Melbourne
Strange Cargo: Contemporary Art as a State of Encounter, Newcastle Region Art
Gallery, NSW
Found Out, Lake Macquarie Regional Gallery, NSW
Salon, Bett Gallery Hobart, TAS
- 2005 *Glad-Wrap-Up*, Sherman Galleries, Sydney
Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Bendigo
- 2004 *One Of: Festivus 04*, curators Anthony Whelan & Amanda Henry, Sherman Galleries,
Sydney
Rubbish: Recycling as Art, Global Arts Link, Ipswich, QLD
- 2003 *Festivus*, Sherman Galleries, Sydney
New Acquisitions, Newcastle Region Art Gallery, NSW
The Barcelona Studio: Fragments of a Brief History, Plimsoll Gallery
University of Tasmania, Hobart
ARCO International Contemporary Art Fair, Madrid, Spain
MCA Unpacked II, Museum of Contemporary Art, Sydney
Home Sweet Home: Works from the Peter Fay Collection, National Gallery of
Australia, Canberra
A Small Private Eye, Horsham Regional Art Gallery, Victoria
Barcelona Studio: Fragments of a Brief History, Plimsoll Gallery, University of
Tasmania, Hobart
- 2002 *Group Exhibition*, Sherman Galleries Goodhope, Sydney
Dressing and Dreaming, Sherman Galleries Hargrave, Sydney
The Art of Collecting, Newcastle Region Art Gallery, NSW
The Shape of Air (Flat), curator Heather B. Swann, Bett Gallery, Hobart
- 2001 *Five Painters*, Sherman Galleries Goodhope, Sydney
A Century of Collecting 1901–2001, Ivan Dougherty Gallery, College of Fine Arts,
University of New South Wales, Sydney
Hermanns Art Award, Sherman Galleries Hargrave, Sydney and regional galleries tour
Well Connected: Dobell and Company, Lake Macquarie City Art Gallery, NSW;
Contemporary Benefactors Auction, Art Gallery of New South Wales, Sydney
- 2000 *Uncommon World: Aspects of Contemporary Australian Art*, National Gallery of
Australia, Canberra
- 1999 *fashion & art*, Gallery 4A, Sydney
Five Continents and One City, curator Gao Minglu, Mexico City Gallery, Mexico
ARCO International Contemporary Art Fair, Madrid, Spain
Global Arts Link, Ipswich Regional Gallery, Queensland

SELECTED GROUP EXHIBITIONS *continued*

- 1999 *National Works on Paper*, Mornington Peninsula Regional Gallery, Victoria
Sixth Australian Contemporary Art Fair, Melbourne
1998 Redlands Westpac Art Prize, Sydney
The Mecenat Collection, Sherman Galleries, Sydney
Sets and Series, Tolarno Galleries, Melbourne
'Something...', Sherman Galleries Goodhope, Sydney
- 1997 *Anon*, Sherman Galleries Goodhope, Sydney
The Crate Show, Sherman Galleries Goodhope, Sydney
Tokyo International Art Festival, Tokyo
Za Moca Foundation Works on Paper, Tokyo
Sydney Fundraiser Exhibition, Gallery 4A, Sydney
Contemporary Benefactors Auction, Art Gallery of N.S.W., Sydney
- 1996–98 *Flagging the Republic*, Sherman Galleries, Sydney and regional galleries tour
- 1996–97 *Systems End: Contemporary Art in Australia*, curators William Wright and Takeshi Kanazawa, OXY Gallery, Osaka; Hakone Open-Air Museum, Tokyo; Dong-Ah Gallery, Seoul; Kaohsiung Fine Arts Museum, Taiwan
- 1996 *Moët et Chandon Touring Exhibition*, touring Australian state galleries
Contemporary Benefactors Collection, Art Gallery of N.S.W., Sydney
- 1995 *Moët et Chandon Touring Exhibition*, touring Australian state galleries
Nippon International Contemporary Art Fair, Yokohama
Windows on Australia I, Australian Embassy, Tokyo
The Loti and Victor Smorgon Gift of Contemporary Australian Art, Museum of Contemporary Art, Sydney
International Works on Paper Fair, Sydney
- 1994 *Two Weeks*, Tolarno Galleries, Melbourne
- 1992 *Third Australian Contemporary Art Fair*, Melbourne
Moët et Chandon Touring Exhibition, touring Australian state galleries
- 1991 *Over East*, Lawrence Wilson Art Gallery, Perth
Il sud del mondo/The other side of the world, Masala, Italy; then touring France and the United States
Microcosm, Garry Anderson Gallery, Sydney
- 1990 *Moët et Chandon Touring Exhibition*, touring Australian state galleries
Second Australian Contemporary Art Fair, Melbourne
Working up to Yellow, Campbelltown City Bicentennial Art Gallery, NSW
- 1989 *Australian Perspecta 1989*, Art Gallery of New South Wales, Sydney
- 1988 *First Australian Contemporary Art Fair*, Melbourne
Shards of Consciousness, Galerie Cannible Pierce, Paris
- 1987 *Here and There*, Monash University Gallery, Melbourne

COLLECTIONS

National Gallery of Australia, Canberra
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Museum of Contemporary Art, Sydney
National Gallery of Victoria, Melbourne
Queensland Art Gallery, Brisbane
Benalla Art Gallery, Victoria
Muswellbrook Regional Gallery, NSW
Newcastle Region Art Gallery, NSW
New England Regional Art Museum, NSW
Chartwell Collection, Waikato Museum of Art & History, Hamilton, New Zealand
Shell Company of Australia
Allen, Allen & Hemsley, Sydney
Pat Corrigan Collection
Peter Fay Collection
Derwent Collection, Tasmania
Esk Collection, Tasmania
Artbank

Numerous private collections throughout Australia, New Zealand, Asia, and Europe

AWARDS, RESIDENCIES AND COMMISSIONS

2008	'Signature of 'M' Award', Melbourne
2008	Los Angeles Studio Residency, awarded by the Australia Council
2006	Artist in residence, Princes Hill Primary School, Melbourne
2003	Commission for the Crown Promenade Hotel foyer, Melbourne
2002	New work grant, awarded by the Australia Council
2002	Artist in residence, Lake Macquarie City Art Gallery, NSW
2001	Artist in residence, Bundanon, NSW
	Artist in residence, Mt Scopus College, Melbourne
1998	Barcelona Studio Residency, awarded by the Australia Council
1994	Awarded Gold Medal, VIII Triennale-India 1994, New Delhi
1992	Project Grant, awarded by the Australia Council
1991	Muswellbrook Open Art Prize, NSW
1989	Sir William Dobell Art Foundation Prize, Art Gallery of New South Wales, Sydney
1987	Artist in residence, Dr Denise Hickey Studio, Cité International des Arts, Paris
	Artist in residence, The British School, Rome, August-September
1986	Dyason Bequest, Art Gallery of New South Wales, Sydney
1985	New South Wales Travelling Art Scholarship
1984	Maitland Student Art Prize, NSW

SELECTED BIBLIOGRAPHY

- Elaine Merkus, *Here and There*, exhibition catalogue, Monash University Gallery, Melbourne, 1987
- Terry Smith, 'No simple way to find the Australia in Australian art', *Times on Sunday*, Sydney, 8 November 1987
- Ken Shepherd, *Peter Atkins: Poetic Painter of the Essential*, exhibition catalogue, Galerie Cannible Pierce, Paris, 1987
- Elwyn Lynn, 'From the sublime to the meticulous', *Weekend Australian*, 24 September 1988
- Ken Shepherd, 'The way of the spirit in paint', *Australian Perspectives 1989*, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1989
- Elwyn Lynn, 'The individual in perspective', *Weekend Australian*, 10–11 June 1989
- Christopher Allen, 'Word as image in a language of art', *Sydney Morning Herald*, 16 June 1989
- Elwyn Lynn, 'Intimacy and nature', *Weekend Australian*, 18 June 1989
- Elwyn Lynn, 'Sir William Dobell Art Prize – Art Gallery of New South Wales', *Weekend Australian*, 11–12 November 1989
- Frances Lindsay, Introduction, *Moët et Chandon Touring Exhibition*, exhibition catalogue, Melbourne, 1990
- Amanda Meade, 'Profile: Peter Atkins, painter', *City Life Magazine*, Sydney & Melbourne, February 1990
- Ken Shepherd, *Peter Atkins – New Work*, exhibition catalogue, Galerie Cannible Pierce, Paris, 1990
- Jo Saurin, 'Reward of sensual pleasure', *Sydney Morning Herald*, 22 March 1991
- Elwyn Lynn, 'Abstract angles with exuberant edges...', *Weekend Australian*, 16–17 March 1991
- Jonathan Turner, 'Who are the artists to watch', *Artnews*, New York City, April 1991
- Ken Shepherd, *Il sud del mondo/The other side of the world*, exhibition catalogue, Masala, Italy, 1991
- Alison Carroll, Introduction, *Moët et Chandon Touring Exhibition*, exhibition catalogue, Melbourne, 1992
- Felicity Fenner, 'Moët loses its sparkle', *Sydney Morning Herald*, 11 July 1992
- Peter Timms, 'Painting by numbers – Melbourne report', *Art & Australia*, vol. 29, no. 2, summer 1992
- Daniel Thomas, 'Australia made by art', introductory essay, *Third Australian Contemporary Art Fair*, exhibition catalogue, Melbourne, October 1992
- Christopher Heathcote, 'Keeping the faith in the miraculous power of a prize', *Age*, 13 August 1993
- Robert Rooney, 'Exploiters of exotica', *Weekend Australian*, 21–22 August 1993
- Michael Hutak, 'Young at art: The new painters', *Sydney Morning Herald*, 1 January 1994
- Oz Arts*, issue 9, January 1994
- Annette Larkin & Peter Timms, *Peter Atkins 'World Journal'*, exhibition catalogue, VIII Triennale-India 1994, Australian Exhibitions Touring Agency, Melbourne, 1993
- Annette Larkin, 'Peter Atkins', *Eighth Triennale India 1994*, exhibition catalogue, Lalit Kala Akademi, New Delhi, India, 1994
- Suneet Chopra, 'Confronting the global village', *Hindustan Times*, 29 January 1994
- Suneet Chopra, 'Building bridges and breaking them', *Hindustan Times*, 12 February 1994
- Carmel Dwyer, 'A journey built on obsession', *Sydney Morning Herald*, 14 February 1994
- K. I. Kaul, 'A subtle and meaningful fare', *Statesman*, 8 March 1994
- Anjali Sircar, 'A comment on superficial realities?', *The Hindu*, 13 March 1994
- Geeti Sen, 'Art: Triennale', *The Week*, 20 March 1994
- Annette Larkin, 'Peter Atkins', *Craft Arts International*, March–May 1994
- Fenella Souter, 'Peter Atkins, painter', *HQ Magazine*, March–April 1994
- Michele Helmrich, 'VIII Indian Triennale – Peter Atkins', *Art & Text*, vol. 48, 1994
- Isana Murti, 'Crisis in the house of art', *Asian Art News*, vol. 4, no. 4, July–August 1994
- Terry Ingram, 'What to watch in 1995', *Australian Financial Review*, 29 December 1994
- John McDonald, 'Around the world in holiday snaps', *Sydney Morning Herald*, 18 February 1995

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- Terry Ingram, 'Art and antique trade goes to Asia', *Australian Financial Review*, 6 July 1995
- Elwyn Lynn, 'Double vision', *Australian*, 17 February 1995
- Donald Williams, *In Our Own Image: The Story of Australian Art*, 3rd edn, McGraw Hill, Sydney, 1995
- Miriam Cosic, 'To all foreigners: We have art as well as outback', *Sydney Morning Herald*, 28 October 1995
- Art Monthly*, (cover image), Dec–Feb 1995
- Peter Ward, 'State of the arts. What's hot in 1996', *Weekend Magazine, Australian*, 6–7 January 1996
- Chris Ashton, 'Australian contemporary art', *QANTAS Spirit*, March–April 1996
- Anna Johnson, 'Art beat', *Sydney Morning Herald*, 5 April 1996
- Chris Ashton, 'Off again, on again', *Bulletin*, 16 April 1996
- 'Sherman to Asia', *Asian Art News*, May–June 1996
- Neilton Clarke, 'Beginning at the end', *Daily Yomiuri*, 7 June 1996
- T. J. McGuire, 'Down under Asia', *Asahi Evening News*, 27 June 1996
- 'Probe into an original landscape of multicultural society', *Yomiuri Shimbun Newspaper*, 19 July 1996
- Tamaki Hara, 'Probe into the present contemporary art in the southern hemisphere', *Maihichi Gravure-Amuse*, no. 14, 24 July 1996
- Akihiko Takami, 'Compounding Australian identity' (review of *Systems End*), *Bijutsu-Techo*, August 1996
- Donald Williams & Colin Simpson, *Art Now: Contemporary Art Post-1970*, book 2, McGraw Hill, Sydney, 1996
- Felicity Fenner, catalogue essay, Sherman Galleries Goodhope, Sydney, 1996
- Anna Johnson, 'Art's new wave', *Good Weekend, Sydney Morning Herald*, 26 April 1997
- 'Exhibit eh? How selling art to Asia raised eyebrows in Sydney', *Metro, Sydney Morning Herald*, 16–22 May 1997
- Anna Johnson, 'In vogue – essentials', *Vogue Australia*, May 1997
- Sebastian Smee, 'Hung, drawn and courted', *Sydney Morning Herald*, May 1997
- Timothy Morrell, 'Art objects', catalogue essay, *Urban Artefacts*, Ipswich Regional Gallery, Queensland, 1997
- Antonia Williams, 'Family matters', *Sydney Morning Herald*, 7 August 1997
- Bruce James, 'Galleries', *Sydney Morning Herald*, 22 August 1999
- Joyce Morgan, 'Yen for the big league', *Sydney Morning Herald*, 31 October 1997
- Sebastian Smee, 'Looking, looking ...', *Metro, Sydney Morning Herald*, 24–30 April 1998
- Bruce James, 'Galleries: Inspired by the everyday', *Sydney Morning Herald*, 2 May 1998
- Margaret Moore, 'Soft edge', catalogue essay, Sherman Galleries Goodhope, Sydney, 1998
- Timothy Morrell, 'Art and the everyday', catalogue essay, *Exploring Culture and Community for the 21st Century*, Global Arts Link, Ipswich, Queensland, 1999
- Sebastian Smee, 'Raising the bar', *Sydney Morning Herald*, 11 May 1999
- Sebastian Smee, 'Fandom creates its own comfort zone', *Sydney Morning Herald*, 17 April 2000
- 'A load of old rubbish', *express/arts, Sunday Telegraph*, 2 April 2000
- Margaret Meagher, 'Highly prized', *The Eye*, 6–19 April 2000
- Simeon Kronenberg, 'Documenting aesthetic responses', *Accumulation*, catalogue essay, Sherman Galleries Goodhope, Sydney, February 2000
- 'The old becomes the stock of the new', *Australian*, 19 May 2000
- Paco Barragan, 'El arte que viene. Con el riesgo por delante', *Subastas*, October 2000
- Elena Taylor, *Uncommon World: Aspects of Contemporary Australian Art*, catalogue essay, National Gallery of Australia, Canberra, 15 July – 22 October 2000
- Look Magazine*, Art Gallery of New South Wales, Sydney, February 2001
- Nick Waterlow, 'A century of collecting 1901–2001', catalogue essay, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney, 29 March – 28 April 2001

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- Max McLean, *Handmade*, catalogue essay, Tolarno Galleries, Melbourne, August 2001
- Donald Williams, *In Our Own Image – the Story of Australian Art*, (4th edn), McGraw Hill, Sydney, 2002
- Peter Timms, *The Shape of Air (Flat)*, catalogue essay, Bett Gallery, Hobart, 2002
- Laura Murray Cree, *Awesome! Australian Art for Contemporary Kids*, Craftsman House, Sydney, 2002
- Annette Larkin, 'Contemporary art', *Australian Art Market Report*, p. 10, issue 4, winter 2002
- Jill Stowell, 'Chance-found works back home', *Newcastle Herald*, 12 January 2002
- Anne Susskind, 'Wear in the world', *Bulletin*, 16 April 2002
- Deborah Hart, 'Peter Atkins: Finding beauty in the everyday', *Art & Australia* (cover image), vol. 39, no. 4, winter 2002, pp. 568–77
- 'Look what I found', *State of the Arts*, November 2002
- Elena Taylor, *Australian Art in the National Gallery of Australia*, Thames and Hudson, Melbourne, 2002, p. 424
- Paco Barragan, 'El arte que viene – The art to come', *Subastas*, 2002, pp. 32–3
- Maria Bilske, 'Most collectible artists', *Australian Art Collector*, issue 23, January 2003, p. 52
- Wendy Walker, ARCO Madrid, catalogue essay, Greenaway Art Gallery, Adelaide, 2003
- Daniel Thomas, 'Tender buttons', catalogue essay, *Peter Atkins 1990-2003*, Lake Macquarie City Art Gallery, 2003
- Bruce Armstrong, 'Why birds?', *MCA Unpacked 2*, exhibition catalogue, Museum of Contemporary Art, Sydney, 2003, pp. 8–9
- Max McLean, 'Paper forms', *Paper form*, catalogue essay, Tolarno Galleries, Melbourne, November 2003
- Jonathan Holmes and Maria Kunda, *The Barcelona Studio: Fragments of a Brief History*, exhibition catalogue, Plimsoll Gallery, University of Tasmania, Hobart, 2003, pp. 18, 33
- Jill Stowell, 'Small curios at large', *Newcastle Herald*, 11 October 2003
- Andrew Frost, 'Peter Atkins', *Australian Art Collector*, issue 28, April–June 2003, p. 184
- 'The Atkins effect', *Art, The Reader*, no. 48, 21 May 2004, p. 33
- Martyn Hook, 'House edge, Crown Promenade, Southbank, Melbourne', *Monument*, no. 61, June–July 2004, pp. 22–6
- Betsy Brennan, 'For art's sake', *Vogue Living Apartments*, June 2004, pp. 35–8 (illus.)
- Deborah Hart, 'Peter Atkins: United States Journal', *Developing a Collection: Acquisitions 2001–2004*, Australian Art, National Gallery of Australia, Canberra, 2004, pp. 36–7
- Deirdre Macken, 'Unfinished business', *Australian Financial Review Magazine*, December 2005, pp. 16–24
- Leeta Keens, 'Street stories', *Belle*, August–September 2005, pp. 90–93
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- Celia Lendi, 'Salon', *Australian Art Collector*, issue 38, October – December 2006, p. 343
- 'Sigalit Landau and Peter Atkins', *AICE Newsletter*, issue 3, November 2006, p. 7
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- Ray Edgar 'The Collector' *Monument* issue 77, 2007, pp.44-47
- Annemarie Kiely "Readymade" *Vogue Living Jan/Feb 2008* pp.76
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