

JAMES FRANCIS ROBINSON

BORN 1972 Christchurch

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BRIEF BIO

i have been working publicly since 1989 all over New Zealand. Initially in cafes and rental community galleries. influenced by theatre and underground arts and music in chch as a teen..and association with Hammond family as a influence..i took agency with my creativity from social movements in arts history that paralleled my own broken family and social unrest of feminism and protest cultures of the time.

went to three art institutions to gain my BFA with alot of learning difficulty of "fitting in"
i worked hard and eventually was accepted as a fringe artist at dealer galleries nationally and specifically jhon mcglouchlan a art writer of the sydney morning herald noticed my work and we had a big show in 2002 with his gallery new contemporaries in sydney.

in 2007 i won the paramount award in the wallace exhibition and many other residencies nationally since.

many regional public gallery exhibitions and dealer shows intersperced with travels .

i continue to evolve as a mid career experimental artist with alot of practical and spiritual endeavor...and am proud to be in a line of NZ artists that have independant and critical social practices.

i feel specifically to be of "te wai pounamu" its mountains and ancient elemental mana..people who came before us..and feel a resonance with ancient human art forms thru time from imagination derived from nature and process in land vessel and body , culture in time.

Education

2000: Bachelor of Fine Arts, Otago School of Fine Arts (Painting Major, Printmaking Minor)

1996: Diploma in Art and Craft, Hungry Creek School of Art and Craft

1990: Foundation in Fine Art, Nelson Polytechnic

Artist Residencies

2018:nonesuch residency parsborro nova scotia canada

elerton gallery residency (Warwick Brown) mt eden auckland

2015:Dunmoochin artists residency Melbourne australia

and collaberative sonnets series with david eggleton "Anthropocene and asylum"series

2013: William Hodges Fellowship, Southland Dunmoochin Foundation, Melbourne Australia

2012: Earthskin Art Residency, Muriwai, West Auckland

2009: Takt Kunstprojektraum Art Residency, East Berlin, Germany

2008: Tylee Cottage Residency, Whanganui, New Zealand International Studio and Curatorial Programme, New York, USA

2007: McCahon Art Residency, Titirangi, New Zealand

I.S.C.P (international studio curatorial program New York)

International Exhibitions

2019 :contempo annual publication inclusion -dallas texas USA

2017: Nonesuch Art of Paper award, Parrsboro/Montreal, Nova Scotia, Canada

2012: Light and Space Gallery, Manila, Philippines "Anti war anti orgasmí."

2009: Takt Kunstprojektraum studio, group show, Berlin

New York International Outsider Art Fair, New York, USA, January 9th-11th

Fountain Art Fair, New York, USA (New Zealand Art Agent Stall)

2008: I.S.C.P studio, group show, New York, USA

2006: ***bluetenweiss anonymous drawing project, Berlin, Germany (group show) December 2006 ongoing contributions including Art basil 2009

Camden Gallery, London, United Kingdom (group show)

2003: Newcontemporaries Gallery, Sydney, Australia, Set Fire to SelfóDrown(solo show)

2002: Stephen McLaughlan Gallery, Melbourne, Australia, Unutterable LoudObviousness (solo show)

Solo Regional Gallery Exhibitions

2019:EDGELAND mural and response to David Eggleton nz poet lauriette) exhibitions and ongoing project at Port Chalmers studio

2018:Te manawa gallery (palmerston north public gallery) "doors- hyper objects of the cthulucene"

2017: Ashburton Public Art Gallery, Ashburton, Strange Attractor

2016: Millennium Art Gallery, Blenheim, Strange Attractor

2014: Southland Museum and Art Gallery, Invercargill, Paintings from the Beginning of the World

2012: Otago Art School Gallery, Dunedin, RAINBOW SERPENT-PSYCHIC SKINS mural installation

Aigantighe Art Museum, Timaru, Age of Transformation

2011: Glue Gallery, Dunedin, Heaven and Earth (gold heart ritual womb) installation and performance

2010: The Suter Art Gallery Te Aratoi o Whakatu, Nelson, Witness selected survey

2009: Waikato Contemporary Art Award finalist 2009

Tauranga Public Gallery, Surface Tension

Sarjeant Gallery Te Whare O Rehua, Whanganui, The Light

07-08: Lopdell House Gallery, Waitakere City, Ghost Guest Host: Loved Fuckt Killd Eatn

2007: Dunedin Public Art Gallery, Maker Centre of Contemporary Art, Mair Gallery, Christchurch, Giants Saints Monsters

2006: Ashburton Art Gallery, God and Death Left Bank Gallery, Greymouth, Rise

2005: Te Manawa Gallery, Palmerston North, Rise Eastern Southland Gallery, Gore, Rise

2003: Left Bank Gallery, Greymouth, Rugged Individual

2000: Centre of Contemporary Art, Christchurch, large works

1999: Left Bank Gallery, Greymouth, Vortex BoyóLiving with Ghosts

Centre of Contemporary Art, Christchurch, works on paper

Selected Solo Dealer Gallery Exhibitions

2018 :Elerton gallery mt Eden auckland "alienated blues himalayan minitures" drawing show

quiet dog gallery nelson "subduction" works on paper

2017: PG Gallery, Christchurch, ROCK ACTION

Mint Gallery, Dunedin Strata with Mary McFarlane

2016: The Diversion Gallery, Picton, Undertow

Milbank Gallery, Wanganui, paper work

Zimmermanns Gallery, Palmerston North, Continuum

2015: PG GALLERY, Christchurch, Anthropocene and Asylum (with six sonnets by

David Eggleton)

2014: Wallace Gallery, Morrisonville, Process Skins

Mint Gallery, Dunedin, Exorcise

The Diversion Gallery, Picton, Process Skins

Southland Museum and Art Gallery, Invercargill, Paintings from the end of

the world

Seed Gallery, Newmarket, Auckland, Selected works on paper

2013: Sanderson Gallery, Herne Bay, Auckland, Astral Weeks

Eastern Southland Gallery, Gore, Rainbow Serpent (Psychic skins)

2012: PaperGraphica, Christchurch, Resurrection

2011: Paul Nache, Gisborne, Deep See = No Drill Paper works

2010: Paul Nache, Gisborne, Instinct and Spirit

Mark Hutchins Gallery, Wellington, other-side

2009: PaperGraphica, Christchurch, Recent drawings from Nepal and Berlin

Bath Street Gallery, Auckland, hapu contraction

Mark Hutchins Gallery, Wellington, The Light

2008: PaperGraphica, Christchurch, New York: Works on Paper

2007: Mark Hutchins Gallery, Wellington, Qi Gong Miniatures

PaperGraphica, Christchurch, Drawings: Works on Paper

Bath Street Gallery, Auckland, Rise

Lyttleton Port Gallery, Christchurch

2006: Milford Gallery, Dunedin, Ancient

2005: Milford Gallery, Dunedin, Start Up

Bath Street Gallery, Auckland, Giants Saints Monsters

2004: Temple Gallery, Dunedin, Rise

Tatton Gallery, Nelson, One Eyed Night

Arthouse Gallery, Christchurch, Catalyst

2003: Bath Street Gallery, Auckland, New Works

Temple Gallery, Dunedin, Set Fire to SelfóDrown

Arthouse Gallery, Christchurch, Fault line Graduate

2002: Number Six, Lyttleton, Christchurch, Small Works

2002: Arthouse Gallery, Christchurch, Like It Matters!

2001: Arthouse Gallery, Christchurch, Vulnerable: Ego Commodity

Satellite Gallery and Higher Trust Arts Advocacy Group, Dunedin

2000: Walrus Gallery, Wellington

1999: Moray Gallery, Dunedin, Delirious

Touring Group Exhibitions

2010: Real Art Roadshow (2008-2010 inclusive)

2008:

2007: Wallace Art Awards touring exhibition: Aotea Centre, Auckland; New

Dowse Gallery, Lower Hutt, Wellington

2006: National Portrait Award touring exhibition, Shed 11, Wellington

2003: Wallace Art Awards touring exhibition: Aotea Centre, Auckland; New

Dowse Gallery, Wellington.

NCC Art Awards, Second Thoughts touring exhibition.

2000: Wallace Art Awards touring exhibition: Aotea Centre, Auckland; New

Dowse Gallery, Lower Hutt, Wellington.

Selected Group Exhibitions

2019: parkin drawing prize finalist "IN and OUT" (Peoples choice award collected in wallace trust gallery)

2017: Parkin Drawing Prize (Merit Award)

2016: PG Gallery, Christchurch

2014: The Diversion Gallery, Picton

2012: Design Room Gallery, Nelson,

2011: Auckland Art Fair, Mark Hutchins Gallery,

2010: Mark Hutchins Gallery, Wellington, Southern Light (two man show with Jeffrey Harris

2006: Milford Gallery, Dunedin, Object Mark Hutchins Gallery, Wellington, with Richard Lewer and Scott Kennedy

Cleveland Living Arts Centre, Dunedin, Large Art

2005: SoCA Gallery, Christchurch, Dorian Gray Invitational 64zero3 Gallery, Christchurch,

Between Warhead and Warhorse with Scott Flanagan

2002: Temple Gallery, Dunedin, with works by Colin McCahon and Ralph Hotere

2000: Blue Oyster Gallery, Dunedin, with ceramicist Jim Cooper

1999: SoCA Gallery, Christchurch, Miniatures

1999: Robert McDougal Art Annex, Christchurch, Gruesome

Selected Collections

Nova Arts Trust, London, United Kingdom

New Contemporaries, Sydney, Australia

Wallace Arts Trust, New Zealand

Hocken Collection, University of Otago, Dunedin, New Zealand

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

Christchurch District Health Board Collection, New Zealand

Palmerston North Public Gallery Te Manawa, New Zealand

Eastern Southland Gallery, Gore, New Zealand

Sarjeant Gallery Collection, Wanganui, New Zealand

Testimonials

Justin Paton, Curator of Contemporary Art, Dunedin Public Art Gallery

ë... provoking, imploring, confessing ... he delivers a grungy retort to the clean-lined look of much recent art inspired by the virtual space of the computer screen ... Should we feel daunted by this chaos...or marvel at the vitality and moments of unexpected beauty to be found within it?í

Marian Maguire, Artist & Gallerist, PG Gallery, April 2017

'.....we come to the work from our own standpoint.....investigate them as an archaeologist might.....for clues of earlier epochs.....pore over them in the mode of an anthropologist-sifting through accumulated detritus to speculate on human civilisation. It's is a testament of James Robinson's ability as an artist that these works project visual surety in the abstract idiom.....'

Warwick Brown, Art Writer, New Zealand House & Garden, February 2017

'.....His art flows like the tide, picking up debris, expunging old marks, meandering, retreating, advancing again.....Robinson is a force of nature and, like nature, his art is capable of sublimity and terror, of tranquillity and turbulence....'

Cilla McQueen, Poet, 2014

'.....Robinson's vocabulary of textural accident reflects the intense engagement of the artist with the perennial questions of how to live, paint, be. Whether his works are read as abstract

metaphysical forms or as elemental mark-making, as chance arrangements or as sophisticated explorations of technique, the subtle rhythms of his elements produce an overall impression of natural elegance.....'

Chris Knox, in Look This Way: New Zealand Writers on New Zealand Artists

ë... a great big flatulent belch of fresh air amongst all the tight-sphinctered, deodorised boys and girls of the accepted national art world..... off-kilter and threatening but always sumptuously, gloriously beautiful.í

John McDonald, art writer for the Sydney Morning Herald

ë...a hyper-literate, passionate imagination ... draws, paints and writes with an intensity that makes one think of Van Gogh, or perhaps Antonin Artaud ... a viral outbreak of signs and symbols, a splattering of cosmic graffiti, built up layer upon layer ... visionary landscapes, reminiscent of the teeming vistas of Bosch or Breugel.í

David Eggleton, New Zealand Listener, July 5th 2003

ëbeautiful, harsh and weirdly heroic ... Scorched, soaked and scavenged, Robinson's paintings are a testimony to modern life as a chapter of accidents, where menace mingles with grief, and aggression with abjection.í

T. J. McNamara, New Zealand Herald, November 19th 2003

ëThe impressive achievement of these big canvases puts Robinson in the forefront of New Zealand artists ... powerful terrains ... great force ... the intensely personal expression of dark, turbulent emotion ... he has the potential to be one of our most gripping painters.í

Dr. Jennifer 'Ginger' Knowlton, editor of Divide: Creative Responses to Contemporary Social Questions, University of Colorado, Boulder, USA

ë... subtle, poetic, meditative investigations of the nature of being within the contemporary world.....Response to Robinson's work, here in the States, has been a rare mixture of awe and warmth.í

Bridie Lonie, writer and Head of School of Art, Otago Polytechnic

ëPainting's inherent orderliness is both problem and salvation: in this sort of work, the field is opened up, disorder created and order regained. ... a delightful drawer.í

Roger Boyce, Art New Zealand, Summer 2005 (117)

ëIt is a visually stunning and accomplished journeyman work ... potentially formidable gifts ... Robinson's commitment to practice and ferocious level of production is admirable ...í

Dan Chappell, Art News New Zealand, Spring 2005

ě... a new talent ... the embodiment of the driven artist ... The wide sweep and energetic intensity of his recent work means he defies categorisation. ... Critics have mentioned names like Schnabel, Kiefer and Basquiatóbut ...itís clear Robinsonís art is very much his own.í

Mark Amery, Dominion Post, June 30th 2006

ě... Robinsonís abstract works can create a bodily response, the impression that an emotional vein has been located and opened within the compressed matter of all things'.

Robyn Peers, The Christchurch Press, October 17th 2007

ě... enormously satisfying ... Basquiat, Kiefer, de Lautour, Peter Robinson; many artists are suggested as influences ... but James Robinson is quite clearly his own artist andhas continued to develop his individual style.í

Margaret Duncan, The Christchurch Press, May 2004

ě... striking in its brutal physicality ...í

Peter Entwistle, Otago Daily Times, 2003

ě... a new and vital force in the tradition of Colin McCahon, James K. Baxter and Tony FomisonJames Robinson's [work] is authentic. It shocks because it really hurts...í

Helen Watson White, Sunday Star Times, May 19th 2002

ěI was transfixed ... by the extraordinarily positive force of its negative energy ... even the most abstract [work] is alive.í

Warren Feeney, The Christchurch Press, February 1997

ě... slovenly refreshing ... too loud, hazardous, and personal to ignore ... a reminder of why artists take up their brushes in the first place...í