

Born 1966, Ashburton, New Zealand, of Māori (Kai Tahu) descent.
Lives and works in Auckland, New Zealand.

Education / Academic

Current	Associate Professor, Elam School of Fine Arts, University of Auckland
1990	Diploma of Teaching, Christchurch College of Education, Christchurch
1989	Bachelor of Fine Arts, Ilam School of Fine Arts, University of Canterbury, Christchurch, New Zealand

Selected Solo Exhibitions

2024	Priorities: Charlotte Posenenske and Peter Robinson, Artspace Aotearoa, Auckland
2023	<i>Die Cuts and Derivations</i> , Christchurch Art Gallery, Christchurch <i>Kā Kaihōpara</i> , Dunedin Public Art Gallery, Dunedin <i>Agreements</i> , Sutton Gallery, Melbourne
2022	<i>Local Colour, Shane Cotton and Peter Robinson</i> , Hamish McKay Gallery, Auckland
2021-22	<i>Forward Backwards</i> , Coastal Signs, Auckland
2020	<i>Notations</i> , Sutton Gallery, Melbourne <i>Rag Trade</i> , 23 Gordon Rd, Hopkinson Agency, Morningside, Auckland
2019	<i>Companion Pieces</i> , with Ava Seymour, Sydney, Sydney <i>A distant relative</i> , Hopkinson Mossman, Wellington
2018	<i>The 9th Asia Pacific Triennial of Contemporary Art (APT9)</i> , QAGOMA, Brisbane <i>Peter Robinson, Fieldwork</i> , CoCA Toi Moroki Centre of Contemporary Art, New Zealand
2017	<i>Schisms</i> , Sutton Gallery, Melbourne <i>After Party</i> , Hopkinson Mossman, Auckland
2016	<i>Politics of Sharing-On Collective Wisdom</i> , ifa-Galerie, Berlin
2015	<i>Die Cuts and Derivations</i> , Hopkinson Mossman, Auckland <i>Neologisms</i> , Sutton Gallery, Melbourne <i>SYNTAX</i> , Artspace, Auckland <i>Recreation Centre</i> , Nouveau Festival, Centre Pompidou, Paris
2014	<i>Diversions</i> , Peter McLeavey, Wellington, New Zealand <i>Pair et Impair</i> , Galerie Emmanuel Herve, Paris
2013	<i>Defunct Mnemonics</i> , Peter McLeavey, Wellington, New Zealand <i>Tribe Subtribe</i> , The Dowse Art Museum, Lower Hutt <i>Cuts and Junctures</i> , Adam Art Gallery, Wellington
2012	<i>Structure & Subjectivity</i> , Sue Crockford Gallery, Auckland, New Zealand
2011	<i>Essential Security</i> , Sutton Gallery, Melbourne
2010	<i>The Influence of Anxiety</i> , The Centre for Drawing Project Space, London
2009	<i>Polymer Monoliths</i> , Artspace, Sydney and Institute of Modern Art, Brisbane
2008	<i>Line Works</i> , Sutton Gallery, Melbourne <i>Snow Ball Blind Time</i> , Govett-Brewster Art Gallery, New Plymouth, New Zealand <i>Promethean Dreams</i> , Sue Crockford Gallery, Auckland, New Zealand

2007	<i>Concatenation and Dispersion</i> , Sutton Gallery Project Space, Melbourne Sue Crockford Gallery, Auckland, New Zealand Brooke-Gifford Gallery, Auckland, New Zealand
2006	<i>ACK!</i> , Artspace, Auckland, New Zealand Peter McLeavey Gallery, Wellington
2005	<i>The Humours</i> , Dunedin Public Art Gallery
2004	<i>Neo Conceptual Primitivism</i> , Anna Bibby Gallery, Auckland, New Zealand
2003	Brooke-Gifford Gallery, Christchurch, New Zealand <i>Divine Comedy</i> , Wellington City Art Gallery, Wellington, New Zealand
2002	<i>The Return of The Hand</i> , Peter McLeavey Gallery, Wellington <i>Divine Comedy</i> , Auckland Art Gallery Toi o Tāmaki, Auckland <i>Divine Comedy</i> , Ilam School of Fine Arts Gallery, University of Canterbury, Christchurch
2001	<i>Cipher</i> , 5th Gallery, Dublin <i>Divine Comedy</i> , Govett-Brewster Art Gallery, New Plymouth, New Zealand
2000	<i>No reading allowed here</i> , Kapinos Galerie für Zeitgenössische Kunst, Berlin, Germany <i>The end of the twentieth century</i> , Peter McLeavey Gallery, Wellington, New Zealand
1999	<i>No Boundary Condition</i> , Peter McLeavey Gallery, Wellington, New Zealand
1998	<i>I know nothing</i> , Peter McLeavey Gallery, Wellington, New Zealand <i>The big crunch</i> , Anna Bibby Gallery, Auckland, New Zealand Stedelijk Museum, Amsterdam, The Netherlands
1997	<i>NZPR</i> , Brooke-Gifford Gallery, Christchurch, New Zealand <i>Nice paintings</i> , Anna Bibby Gallery, Auckland, New Zealand <i>Canon fodder</i> , Peter McLeavey Gallery, Wellington, New Zealand
1996	<i>Peter Robinson</i> , Anna Bibby Gallery, Auckland, New Zealand <i>Home and away</i> , Peter McLeavey Gallery, Wellington, New Zealand
1995	<i>Opus operandi</i> , Ghent, Belgium <i>Bad Aachen ideas</i> , Ludwig Forum für Internationale Kunst, Aachen, Germany
1994	<i>100%</i> , Peter McLeavey Gallery, Wellington, New Zealand <i>New Lines/Old Stock</i> , Brooke-Gifford Gallery, Christchurch
1993	<i>9 Paintings of 1993</i> , Peter McLeavey Gallery, Wellington, New Zealand
1992	<i>The spaces between</i> , Brooke-Gifford Gallery, Christchurch, New Zealand
1990	<i>Nature, forms, myth</i> , Last Decade Gallery, Wellington, New Zealand (with Shane Cotton)

Selected Group Exhibitions

2023	<i>Te Hau Whakatonu: A Series of Never-Ending Beginnings</i> , New Plymouth
2022	<i>Bienvenue</i> , Galerie Emmanuel Herve, Paris <i>Walls to Live Beside, Rooms to Own: The Chartwell Show</i> , Auckland Art Gallery, Auckland <i>XXX Celebrating 30 Years of Sutton Gallery</i> , Sutton Gallery, Melbourne

- 2021 *Inverse*, Galerie Emmanuel Herve, Paris
Paemanu: Tauraka Toi: A Landing Place, Dunedin Public Art Gallery, New Zealand
He Reka Te Kūmara, Dunedin Public Art Gallery, New Zealand
- 2020 *Toi Tū Toi Ora: Contemporary Māori Art*, Auckland Art Gallery, Auckland
- 2019 *9th Asia Pacific Triennial of Contemporary Art*, Gallery of Modern Art, Brisbane, Australia
- 2016 *Politics of Sharing-On Collective Wisdom*, ifa-Galerie, Germany
Light switch and conduit: The Jim Barr and Mary Barr collection, Dunedin Public Art Gallery
- 2015 *Neither Forward nor Back: Acting in the Present*, Jakarta Biennial
- 2014 A world undone: Works from the Chartwell Collection, Auckland Art Gallery, New Zealand
 Pair et Impair, Galerie Emmanuel Herve, booth, Art-O-Rama, International Fair of Contemporary Art, Marseille
 The Piranesi Effect, Ian Potter Museum of Art, Melbourne
- 2013 Mom, am I a barbarian?, 13th Istanbul Biennial, Turkey
 If you were to live here..., The 5th Auckland Triennial, New Zealand
 Light Sweet Crude, Hopkinson Mossman, Auckland, New Zealand
- 2012 *All our relations*, 18th Biennale of Sydney, Sydney
- 2011 *De-Building*, Christchurch Art Gallery, New Zealand
- 2008 *The Walters Prize*, Auckland Art Gallery, New Zealand
- 2006 Sue Crockford Gallery, Auckland, New Zealand
The Walters Prize, Auckland Art Gallery, New Zealand
- 2004 *Three Colours: Gordon Bennett and Peter Robinson*, Heide Museum of Modern Art, Melbourne; Bendigo Art Gallery; Academy Gallery, University of Tasmania; Plimsoll Gallery, University of Tasmania; Shepparton Art Gallery; Ballarat Fine Art Gallery; Institute of Modern Art, Brisbane; Christchurch Art Gallery
Termite Art Against White Elephant, Actual behaviour of drawing, Museo Colecciones ICO, Madrid, Spain
- 2003 *The Sky is the Limit*, Kunstverein, Langenhagen, Germany
- 2002 *Iconoclash*, ZKM, Karlsruhe, Germany
Centre of Attraction, 8th Baltic Triennale of International Art, Vilnius, Lithuania
Media City Seoul, Museum of Modern Art, Seoul, South Korea
Rest In Space, Kunstnerhus Oslo, Norway
- 2001 *bi-polar*, 49th Venice Biennale, New Zealand Pavilion, Museo di Sant'Apollonia, Venice, Italy
Superman in Bed - Collection Schürmann Kunst für Gegenwart und Fotografie, Museum am Ostwall, Dortmund, Germany
...troubler l'écho du temps, oeuvres de la collection, Musée d'Art Contemporain de Lyon, Lyon, France
- 2000 *Partage d'exotismes*, 5th Biennale d'art contemporain de Lyon 2000, Lyon, France
Continental shift, Ludwig Forum für Internationale Kunst, Aachen, Germany; Bonnefantenmuseum, Maastricht, The Netherlands; Stadsgalerij, Heerlen, The Netherlands; Musée d'Art moderne, Lüttich, Belgium
Heimat kunst, Haus der Kulturen der Welt, Berlin, Germany
Drive: power, progress, desire, Govett-Brewster Art Gallery, New Plymouth, New Zealand

- 1999 *Kunstwelten im dialog*, Museum Ludwig, Köln, Germany
Toi Toi Toi: three generations of artists from New Zealand, Museum Fridericianum, Kassel, Germany and Auckland Art Gallery Toi o Tāmaki, New Zealand
Home and away: Contemporary Australian and New Zealand art from the Chartwell Collection, Auckland Art Gallery Toi o Tamaki, Auckland Art Gallery, Auckland, New Zealand
What I photographed this summer, Peter McLeavey Gallery, Wellington, New Zealand
- 1998 *Entropy zu hause*, Suermondt-Ludwig Museum, Aachen, Germany
Everyday, 11th Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia
Necessary protection, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Blood brothers, Peter McLeavey Gallery, Wellington, New Zealand
What we do here, Peter McLeavey Gallery, Wellington, New Zealand
- 1997 *Trade routes: history and geography*, 2nd Johannesburg Biennale, billboard and page art projects, Johannesburg, South Africa
Seppelt Art Awards, Museum of Contemporary Art, Sydney, Australia *McCahon to Robinson*, Peter McLeavey Gallery, Wellington, New Zealand
Family values, Peter McLeavey Gallery, Wellington, New Zealand
Sky writers and earth movers, McDougall Contemporary Art Annex, Christchurch, New Zealand
- 1996 *Inclusion/Exclusion: Art in the Age of Post Colonialism and Global Migration*, Künstlerhaus Burgring, Graz, Austria
23rd International Biennale of Sao Paulo, Biennale Pavilion, Sao Paulo, Brazil
2nd Asia-Pacific Triennale of Contemporary Art, Queensland Art Gallery, Brisbane, Australia
- 1995 *Cultural safety: contemporary art from New Zealand*, Frankfurter Kunstverein, Frankfurt, Germany and City Gallery, Wellington, New Zealand; Ludwig Forum für Internationale Kunst, Germany; Waikato Museum of Art and History, Hamilton and Dunedin Public Art Gallery
Hangover, Dunedin Public Art Gallery, Govett-Brewster Art Gallery and Waikato Museum of Art and History, New Zealand
Korurangi, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand
- 1994 *Localities of desire*, Museum of Contemporary Art, Sydney, Australia
Parallel lines: Gordon Walters in context, Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand
Art Now, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand
Aoraki/Hikurangi, McDougall Contemporary Art Annex, Christchurch, New Zealand
- 1993 *Cartel*, Brooke-Gifford Gallery, Christchurch, New Zealand
Te Hau a Taonga, Te Taumata Gallery, Auckland, New Zealand
Groundswell, Manawatu Art Gallery, Palmerston North, New Zealand
- 1992 *Te Kupenga*, CSA Gallery, Christchurch, New Zealand
ARX 3, Artist Regional Exchange Institute of Contemporary Art, Perth, Australia
Shadow of style: eight new artists, City Gallery, Wellington and Govett-Brewster Art Gallery, New Plymouth, New Zealand
Vogue/Vague, CSA Gallery, Christchurch, New Zealand
A comfortable environment, Dunedin Public Art Gallery, Dunedin, New Zealand
Prospect Canterbury, McDougall Contemporary Art Annex, Christchurch, New Zealand

- 1991 *Kohia Ko Taikaka Anake*, National Art Gallery, Wellington, New Zealand
Recognitions, McDougall Contemporary Art Annex, Christchurch, New Zealand
Peter Robinson, Euan McLeod and Shane Cotton, Brooke-Gifford Gallery, Christchurch, New Zealand
He Toi Na Ngaa Toa O Te Whare Waanaga O Waitaha, School of Fine Arts, University of Canterbury, Christchurch, New Zealand
- 1990 *Goodman/Suter Biennale*, Suter Art Gallery, Nelson, New Zealand
On task, CSA Gallery, Christchurch, New Zealand
Te Atinga - contemporary Maori art, Uenuku Marae, Moeraki, New Zealand

Curated Exhibitions

- 2022 *Ngā Toi Taketake*, Co-curated with James Tapsell-Kururangi, George Fraser Gallery, Auckland

Awards, Prizes and Grants

- 2008 The Walters Art Prize
- 2001 Creative New Zealand Residency, Künstlerhaus Bethanien, Berlin
- 1999 Künstlerhaus Bethanien Residency, Berlin
- 1998 Artspace Residency, Sydney, Australia
- 1996 Goethe Institut Residency, Düsseldorf, Germany
- 1995 Ludwig Forum für Internationale Kunst Residency, Aachen, Germany

Collections

Auckland Art Gallery Toi o Tamaki, New Zealand
Denver Art Museum, United States
Dunedin Public Art Gallery, New Zealand
FRAC Region D' Alsace – Lorraine, France
Musée d'Art Contemporain de Lyon, France
Museum of Contemporary Art, Sydney
Museum of New Zealand Te Papa Tongarewa, Wellington
PROP Foundation, Montana, United States
Stedelijk Museum, Amsterdam, Netherlands
The Jim Barr and Mary Barr Collection
Private and corporate collections

Selected Bibliography

- Christina Barton Marking out the terrain, an introduction to Art Now, The First Biennial Review of Contemporary Art, exhibition catalogue, Wellington, Museum of New Zealand Te Papa Tongarewa, 1994, pp.7-11.
- Gregory Burke 'bi-polar: Divine Comedy and A Demure portrait of the artist strip-searched', bi-polar, exhibition catalogue, 49th Biennale di Venezia 2001, Wellington: Creative New Zealand, 2001, pp. 7-16.
Divine Comedy - Peter Robinson, exhibition catalogue, New Plymouth, New Zealand: Govett-Brewster Art Gallery, 2001.
- Gregory Burke 'Drive: power, progress, desire', Drive: power, progress, desire, exhibition catalogue, New Plymouth, Hanna Scott, New Zealand: Govett-Brewster Art Gallery, 2000, pp. 18-58.
- Gregory Burke Cultural Safety, Contemporary Art from New Zealand, exhibition catalogue, Frankfurt am Main: Frankfurter Kunstverein, Wellington: Wellington City Gallery, 1995, pp. 15-31.
- Gregory Burke & Robert Leonard 'Style Shifts', Shadow of Style, exhibition catalogue, New Plymouth: Govett-Brewster Art Gallery and Wellington: Wellington City Gallery, 1992, pp. 2-3. Sara Diamond
'Spotlight - Media-City Seoul 2002', *Flash Art*, vol. XXXV no. 227 November - December, p. 99.
- Okwui Enwezor Trade routes: history and geography, exhibition catalogue, 2nd Johannesburg Biennale, Johannesburg: Johannesburg Biennale, 1997.
- Hanna Fink 'Speechless - The 1998 Biennale of Sydney', *Art Asia Pacific*, issue 23 1999, p. 35-37.
- Brigitte Huck '8th Baltic Triennial of Contemporary Art', *Artforum*, January 2003, p. 147.
- Christian Huther *Kunstforum*, no. 131 1995, pp. 378-9.
- Robert Jahnke in 'Korurangi: New Maori Art, A Commentary by Robert Jahnke', Korurangi: New Maori Art, exhibition catalogue, Auckland: Auckland Art Gallery Toi o Tamaki, p.42-43.
- Belinda Jones 'Unpacking Peter Robinson' Creative New Zealand, <http://www.creativenz.govt.nz/venice-2001/artists/robinson/robinson-story.html>
- Robert Leonard Everyday, 11th Biennale of Sydney, exhibition catalogue, Sydney: The Biennale of Sydney, 1998, p. 186.
'Peter Robinson's Strategic Plan', *Art Asia Pacific*, no. 16 1997, pp. 70-75.
Inklusion/Exklusion, exhibition catalogue, Graz: Künstlerhaus Graz, 1996, pp. 321-323.
'3.125 % Pure - Peter Robinson Plays the Numbers Game', *Art + Text*, no.50 1995, pp. 18-20.
'Peter Robinson The End of the Twentieth Century', GalleryNews, Auckland, Auckland Art Gallery Toi o Tamaki, March/April/May/June 2004, p. 20.
- William McAloon 'home and away, Contemporary Australian and New Zealand Art from the Chartwell Collection', home and away, Contemporary Australian and New Zealand Art from the Chartwell Collection, Auckland: Auckland Art Gallery Toi o Tamaki, 1999, pp. 15-29.
'Writing on the body, Locating the lost in recent sculpture', Art Now, The First Biennial Review of Contemporary Art, exhibition catalogue, Wellington, Museum of New Zealand Te Papa Tongarewa, 1994, pp. 19-23.
- Jean-Hubert Martin Universalis, exhibition catalogue, Sao Paulo: Sao Paulo Biennale, 1996.
- Felicity Milburn Sky writers and earth movers, Christchurch: The McDougall Contemporary Art Annex, 1998, n.p.
- Anna Miles Centre of Attraction – 8th Baltic Triennale of International Art, Vilnius, Lithuania: Baltic Triennale of International Art, 2002, p. 192-195.
Media City Seoul, exhibition catalogue, Seoul: Seoul Museum of Art, 2002, p. 54-55.
'Au Contraire', bi-polar, exhibition catalogue, 49th La Biennale di Venezia, Wellington: Creative New Zealand: 2001, pp. 56-60.

	Toi Toi Toi, exhibition catalogue, Kassel: Museum Fidericianum, 1999, pp. 160-167. <i>Art Asia Pacific</i> , issue 23 1999, pp. 77-81.
Hana O'Regan	'Peter Robinson', in William McAloon (ed.), <i>home and away</i> , Contemporary Australian and New Zealand Art from the Chartwell Collection, Auckland: Auckland Art Gallery Toi o TAMAKI, 1999, p.56.
Justin Paton	'Peter Robinson: Govett-Brewster Art Gallery', <i>Frieze</i> , 12/03/2009 De-Building, exhibition catalogue, Christchurch Art Gallery, 2011
Liutauras Psibilski	'Spotlight – 8th Baltic Triennial', <i>Flash Art</i> , vol. XXXIV no. 226 October 2002, p. 99.
Renate Puvogel	'Toi Toi Toi', <i>Kunstforum</i> , no. 147 1999, pp. 346 -348.
Christian Rattemeyer	'Mockingly Maori, Government Graphic Design and the Representation of Cultural Identity', culturebase.net: http://www.culturebase.net/print_artist.php?1458
Peter Robinson	Excerpts from 'Megan Tamati-Quennell in conversation with Peter Robinson', Planet Magazine, Auckland, no.14, 1994, p.60 quoted in <i>Localities of Desire</i> , Contemporary Art in an International World, exhibition catalogue, Sydney: Museum of Contemporary Art, 1994, p65-66.
Edgar Schmitz	'Centre of Attraction, 8th Triennial of International Art', <i>Kunstforum International</i> , no. 162 November-December 2002, pp. 378-381.
Allan Smith	'Peter Robinson: Only connect,' <i>Art World</i> , issue 2 April/ May 2008, pp158-159.
Allan Smith et al.	Peter Robinson: Snow Ball Blind Time, Govett-Brewster Art Gallery, 2010
Lara Strongman	'Raw Deal', <i>Art Now</i> , The First Biennial Review of Contemporary Art, exhibition catalogue, Wellington, Museum of New Zealand Te Papa Tongarewa, 1994, p. 75.
Richard Vine	'Report from Seoul, Cyber City', <i>Art in America</i> , February 2003, pp. 57-59.
Scott Weaver	'Why Oh Why didn't I take the blue pill?', <i>Broadsheet Contemporary Visual Arts and Culture</i> , Adelaide: Contemporary Art Centre of South Australia, vol. 32 no. 4 December 2003 -February, 2004, p. 18.