

# Terry Atkinson



1994, AGMOAS, mixed media on three canvases, triptych, 90.5 x 333 cm

Was born in 1939 in the village of Thurnscoe (Yorkshire)

He Founded two of the most influential artists' groups : Fine Artz , in 1963 with John Bowstead , Roger Jeff, and Bernard Jennings ;

and, Art & Language in 1968 , with David Bainbridge, Michael Baldwin and Harold Hurrell .

Since leaving Art & Language in 1974 , Atkinson has continued his practice as an artist via writings, object-making, and teaching.

Atkinson began teaching at UK art institutions in 1964 at Birmingham College of Art, and then moved to Coventry College of Art in 1966.

From 1977 he taught at Leeds University's Department of Art History & Fine Art until 2005.

In 1985 he was nominated for the Turner Prize

## **YouTube Videos**

[And Materials and Money and Crisis - Terry Atkinson](#)

[Interviewed by Sebastiano Dell'Arte](#)

[Terry Atkinson about Galleria Six's booth at Arte Fiera Bologna 2020](#)

[Terry Atkinson's Artworks from the 1960s to our days](#)

## **Selected Solo Exhibitions**

2019

"American Civil War" Galleria Six, Milan

2017

Galleria SIX , Milan

2014

Yale Union Portland, Oregon

2004

Leeds City Art Gallery , Leeds

2003

Royal Leamington Spa, Art Gallery, Warwickshire

1999

Real Gallery , New York City

1996

Luciano Inga-Pin , Milan

1995

Kunstewerke, Berlin

1991

Irish Museum of Modern Art , Dublin

1991

Gimpel Fils London

1987

Stampa , Basel

1987

Air Gallery , London

1987

Gimpel Fils, London

1985

Gimpel Fils, London

1983

Whitechapel Art Gallery, London

1977

University of Leeds Gallery , Leeds

1977

Robert Self Gallery, London

### **Selected Group Exhibitions**

2019

"Intermedia" MART , Rovereto.

2018

Mechanisms-CCA Wattis Institute for Contemporary Arts, San Francisco, CA

2016

Double Act: Art and Comedy-Metropolitan Arts Centre (MAC),Belfast, Irlanda del Nord

Raum 1 + 2-Stampa,Basilea

Double Act: Art and Comedy-MAC Belfast,Belfast, Irlanda del Nord

2014

Imma Collection: Conversations-Irish Museum of Modern Art - IMMA,Dublino

2013

and Materials and Money and Crisis-Museum Moderner Kunst Stiftung Ludwig - MUMOK,Vienna

2012

Projects 3 Zeichnung / Drawing 1969 - 1981-Stampa,Basilea

2011

Sculpture In So Many Words: Text Pieces 1960-75-ZieherSmith,New York, NY

2009

privat - Wuppertaler Sammler der Gegenwart-Von der Heydt Museum,Wuppertal

2008

The Map is not the Territory-Esbjerg Kunstmuseum,Esbjerg

ATKINSON - BRISLEY - HEAD-Fieldgate Gallery,Londra

2007

Terry Atkinson und Susi Pop-Zwinger Galerie,Berlino

Sue and Terry Atkinson-Bournville Centre for Visual Arts Birmingham Insti,Birmingham

ShowOff III-Galerie MøllerWitt,Aarhus

2006

The Signings-Keith Talent Gallery,Londra

2005

Drawings and Works on Paper from the IMMA Collection-Irish Museum of Modern Art -  
IMMA,Dublino

Go Between-Magazin4 - Bregenzer Kunstverein,Bregenz

heal the world-The Third Line - Dubai,Dubai

Sharjah International Art Biennial 7-Sharjah International Art Biennial, Sharjah

2004

AUF PAPIER-Galerie Neher GmbH & Co. KG,Essen

The Solar Anus-Henry Peacock Gallery,Londra

Bearings: Landscapes from the IMMA Collection-Irish Museum of Modern Art - IMMA,Dublino

2003

The Haunted Swing-Collective Gallery,Edimburgo, Scozia

hockerfuckingblocked-Henry Peacock Gallery,Londra

2000

Sentieri Interrotti. Crisi Della Rappresentazione E Iconoclastia Nelle Arti Dagli Anni Cinquanta  
Alla Fine

Del Secolo-Palazzo Bonaguro,Bassano del Grappa, VI

1999

Museion , Museum ,Bolzano

1997

Amour & Obsession-Galerie Fortlaan 17

1993

Declarations of War-Kettle's Yard,Cambridge, Cambridgeshire

1990

Art Conceptuel Formes Conceptuelles-Galerie 1900-2000,Parigi

1987

State Of The Art: Ideas And Images In The 1980s-Institute of Contemporary Arts,Londra

1986

Human Interest-Cornerhouse,Manchester

City Life: An Exhibition In Three Parts - Political Life-Cornerhouse,Manchester

1985

The British Art Show: Old Allegiances and New Directions 1979-1984-Southampton

City Art Gallery,Southampton

The British Art Show: Old Allegiances and New Directions 1979-1984-Royal Scottish Academy,Edimburgo, Scozia

1984

The British Art Show: Old Allegiances and New Directions 1979-1984-Birmingham

Museum & Art Gallery, Birmingham

41 esposizione d'arte La Biennale di Venezia

5th Biennale of Sydney 1984: Private Symbol Social Metaphor-Biennale of Sydney,Sydney, NSW

1982

Hayward Annual 1982: British Drawing-Hayward Gallery,Londra

1980

Printed Art - A View of two Decades-MoMA - Museum of Modern Art,New York, NY

1971

British Avant-Garde-New York Cultural Center,New York, NY

1970

Information-MoMA - Museum of Modern Art,New York, NY

Conceptual Art and Conceptual Aspects-New York Cultural Center,New York, NY

955, 000-Vancouver Art Gallery,Vancouver, BC

1969

557,087-Seattle Art Museum,Seattle, WA

Language III-Dwan Gallery - New York,New York, NY

One Month-Seth Siegelaub Contemporary Art,New York, NY

## **Selected Bibliography**

(1) Terry Atkinson Letter to Lucy Lippard and John Chamberlain concerning their essay 'The Dematerialization of Art 1968

(2) Essays written or jointly written, in the main exclusively with Michael Baldwin, whilst a founding member of Art & Language 1968-73, and published in the first four volumes of Art-Language.

Introduction Vol.1 No. 1 1969

From an Art & Language Point of View. Vol.1 No 2

Art Teaching, Vol.1 No 4

(3) Essays written and published, as a member of Art & Language, in Studio International, London 1970-72

De Legibus Naturae (written with Michael Baldwin)

Status and Priority (written with Michael Baldwin)

From an Art and Language Point of View (written with Michael Baldwin)

Some Post-War American Work: Ideological Responsiveness (written with Michael Baldwin)

(4) Looking Back: Going On. Part 1 in Fox 1, New York 1975

(5) Looking Back: Going On. Part 2 in Fox 2, New York 1975

(6) Terry Atkinson, Extra No. 3, Cologne, 1975

(7) Notes: Communities, Artists and Modernism in Studio International, London, 1976

(8) Notes in the catalogue of the exhibition titled Notes, Robert Self Gallery London, 1976. The exhibition toured to Midland Group Gallery, Nottingham, 1976, Robert Self Gallery, Newcastle-upon-Tyne 1977, University of Leeds Gallery, 1977.

(9) The State of British Art , a series of public panel discussions held at the Institute of Contemporary art, London. Session 5 (panel Richard Cork, Terry Atkinson, Victor Burgin, Reg Butler, Josef Herman and Lisa Tickner) and published in Studio International, Vol. 194, No. 789, 1978

(10) Materialism, By Jove! in Block, No 1 London 1979

(11) Three essays in the catalogue of the exhibition titled Work, Whitechapel Art Gallery, London 1983. The exhibition toured to the Orchard Gallery, Derry 1983 and to the Van Abbe Museum, Eindhoven, 1984

The three essays

(i) Does the artist have Natural Rights?

(ii) Following a rule: from Russia with love

(iii) Remarks from Hindsight

(12) The Conception of the Artistic Self as a Monad-Like Container, AND magazine Nos 1 and 2, London, 1984-85. Published in two parts.

(13) Late Modernism vs. Post-Modernism, AND Magazine No 7, London 1985

(14) The Art of the New Jerusalem, Artscribe, 53, London 1985

- (15) Notes on Tourism 1 and 2, University of Essex Gallery, 1986
- (16) One essay in the catalogue of the exhibition Art for the Bunker, Gimpel Fils Gallery, London 1985 titled Tales from the Bunker.
- (17) The exhibition Brit Art 1 A.I.R. Gallery, London 1987 has a catalogue titled Cooking the Books with an essay titled Titles-Talking.
- (18) The exhibition Brit Art 2 catalogue, Gimpel Fils, London 1987, has an essay titled Predicament.
- (19) The exhibition Mute 1 catalogue, Gallery Prag, Copenhagen, 1988 Orchard Gallery, Derry, 1988, Gimpel Fils Gallery, London 1989 has two essays.
- (i) Disaffirmation and Negation
- (ii) British Political Art at Coventry (written jointly with Sue Atkinson)
- (20) The exhibition Mute 2 , Orchard Gallery, Derry, 1988 has 2 essays.
- (i) Mistakes and Anomaly
- (ii) Practice: England 1988.
- (21) The exhibition catalogue, Emma Lake - 25 Years, Mendel Art Gallery, Saskatoon, Saskatchewan, Canada, 1989, has an essay titled From the Lake to the Swamp. Also printed in The Flat Side of the Landscape: The Emma Lake Artist's Workshop (edited by John O'Brian), Mendel Art Gallery, Saskatoon, Saskatchewan, Canada
- (22) Rothko, Art Monthly, London, November 1985.
- (23) Around the Text, Makkom 2, Amsterdam, 1985
- (23) Phantoms of the Studio, Oxford Art Journal, Vol. 3, No. 1, 1990
- (24) Updated reprints of Tourism 1 and 2 and Re-Writing and Re-Reading Tourism 1 and 2 in the catalogue of the exhibition Tourism 1 and 2, Contemporary Art Gallery, Vancouver, 1990.
- (25) An Evening Forum at the Vancouver Art Gallery (panel, Terry Atkinson, Jeff Wall, Ian Wallis, Lawrence Weiner) (edited by Judith Mastai), Vancouver Art gallery Document II, 1990
- (26) Beholding Courbet from the Side, Oxford Art Journal, Vol. 15, No. 1, 1992
- (27) Dead Troops Talk in the catalogue of the Exhibition Jeff Wall, Kunstmuseum, Lucerne, Irish Museum of Modern Art, Dublin, Dochterhalle, Hamburg 1993
- (28) Whence the Interregnum? In the catalogue of the exhibition of MA course, Leeds Metropolitan University, Sheffield Hallam University, University of Humberside, 1993
- (29) Warhol's Voice, Beuys' Face, Crow's Writing in Art has no History, (edited by John Roberts), Verso, London, 1994
- (30) The Indexing, the World War 1 Works and the Ruins of Conceptualism, published jointly by Circa Publications, Belfast, Irish Museum of Modern Art, Dublin and Cornerhouse, Manchester 1996. Also published in Pastor, in English and Russian, Moscow, 1996.

- (31) Rudely Prevailed Upon ... in Mekons Unlimited, jointly published by Quicksilver Records, Chicago, Polk Museum of Fine Art, Lakeland, Florida and Ellipsis, London, 1996.
- (32) Beuys' Voice and the Coyote's Spirit, Collapse 2, Vancouver Art Forum Society, Canada, 1996
- (33) Beuys' Voice and the Coyote's Spirit (in Finnish) in Taide, Helsinki, Finland, 1996.
- (34) The Siren Song of Dualism, Art Monthly, No 201, London, 1996
- (35) The essay The Siren Song of Dualism: Representation and the Reinstallation of the Visual in the catalogue of the exhibition Circumstantial Evidence (curated by Peter Seddon and Peter Green), University of Brighton Gallery, Brighton, 1996
- (36) Terry Atkinson, Artpress No 17, Paris, 1996
- (37) Le Chants de Sirenes du Dualism (The Silent Song of of Dualism) in Omnibus, No.19, Paris, 1997.
- (38) Introduction in Don Quixote's Art & Television, Dave Rushton, Institute of Local Television, Edinburgh, 1998
- (39) In the catalogue of the exhibition Cultural Instrument, Real Gallery, 526 West 26th Street, New York, 1999, four essays:
- (i) Not so much repositioning the visual, not so much reconceptualising the visual, but ...
  - (ii) The Siren Song of Dualism: Representation and the reinstallation of the visual – unsettled histories of me(s)
  - (iii) Monitor – Text for Terry Mirrors
  - (iv) Monitor text for Cultural Instrument (Dumb Canvas Bastard or whatever ...)
- (40) Curried Chips and Microchips in the catalogue of the exhibition Counter Culture: Common Culture, Common Culture, Cornerhouse, Manchester 1999
- (41) History Painting and Recapitulation in History Painting Reassessed (editors Peter Seddon and Peter Green), Manchester University Press, 2000
- (42) At the Limit of the Visual, an interview by Lorin Davis, Untitled, London, 2000
- (43) Secure Objects and Ancestor Worship: Kitaj's practice versus transactions of an Art & Language history in Critical Kitaj (editors James Aulich and John Lynch) Manchester University Press, 2000
- (44) If We are Logical and Historical Monsters, then so much the better (in Catalan and English), Art i escriptura, Barcelona, 2000
- (45) In the catalogue Terry Atkinson: Fragments of a Career, Selected Retrospective Work 1966—99, Silkeborg Museum, Silkeborg, Denmark, 2000, three essays:
- (i) Contra\_Art: Russellian-type analysis as a resource for dispelling the intuitive basis of the established models of the artistic subject and art object.
  - (ii) Practices of going-on? Driving the practice: Philosophy- driven practice, politics-driven practice and a history of a friendship of dissent 1944-66



(iii) Work Commentaries 1980-2000

(46) Eurostar Avant-Gardism in both directions by dumbing down from London and wising up from Paris in *Art for All? Their Policies and Our Culture*, (edited by Mark Wallinger and Mary Warnock), Peep, London, 2000

(47) *Painting and the Model of the Avant-Garde Subject* in the catalogue of the 2002 Degree Exhibition at Glasgow School of Art, 2002

(48) In the catalogue of the exhibition *Susan Atkinson – Greenham Work 1983-86/Terry Atkinson – Irish Work 1983-86*, International Project Space, Birmingham, UK, 2007, three essays:

(i) *Greenham Work* Susan Atkinson

(ii) *Irish Work* Terry Atkinson

(iii) Paper for Susan Atkinson and Terry Atkinson on the occasion of the exhibition: *Susan Atkinson-Greenham Work/Terry Atkinson-Irish Work*, Rachel Clark

(49) I return to where I left off with the Trotsky Postcards in the magazine *As if Something Once Mentioned is Now Plain to See*, (edited by Mona Casey and Paul McAree) Colony, Birmingham, UK 2007.

\* Also published here *Lecher Lines*, David Bainbridge - first published in *Art-Language* Vol. 1, No. 1, 1969 and in *Studio International*, London July-August, 1970 and in the exhibition *Lecher Lines Mark 1* at the Architectural Association, London, 1968 and the Camden Arts Centre, London, 1970.

(50) In the catalogue of the exhibition *Terry Atkinson: Ongoing work from the 1990s to the present*, Lanchester Gallery, Coventry School of Art & Design, Coventry University, 2009, three essays

(i) *Text for Cultural Instrument*

(ii) *The Turner Prize: Ordering the Avant-Garde*

(iii) *Practice as Unease*

(51) *Should Thomas Aquinas or Duns Scotus be the patron saint of the twentieth century art world?* Flood (director Paul McAree) Dublin, 2010

(52) *In The Lead and the Invalid: A Counter-Fugue in 13 Parts* produced by JCHP (John Charles Henry Peacock) (Dave Smith and Thom Winterburn) 2012, two essays:

(i) JCHP

(ii) *Practice as Unease*

(53) *Vogl's Combo* in the catalogue of the exhibition *Materials and Money and Crisis* (curated by Richard Birkett), Museum of Modern Art, Stiftung Ludwig, Vienna, 2013

(54) In the book to accompany the exhibition *Critical Décor* produced by JCHP for the Lanchester Gallery, Coventry School of Art & Design, Coventry University, 2014, two essays:

(i) *Exhibition and Exposition*

(ii) *Brechtian Persistence*

(55) Exhibitionism in the catalogue of the exhibition Critical Décor: A Short Organum for an Exhibition produced by JCHP, 2014

(56) In the booklet to accompany the exhibition Terry Atkinson, (curated by Richard Birkett) Yale Union, Portland, Oregon, 2014-15, a series of excerpts from Atkinson's writings used in an essay written by Richard Birkett.

(57) In the book Primitive Propositions: A Proposal for an Exhibition, produced by JCHP 2015 two essays:

(i) Exhibitionism, Distributionism, Marketism, Productionism, Wealthism, Lack of Wealthism

(ii) JCHP and the Studio

(58) Grease: Mute and Malleable in the book to accompany the exhibition Mechanism (curated by Anthony Hubermann), Wattis Institute, San Francisco, 2017-18

(59) The AGMOAS (Avant-Garde Model of the Art Subject) is now a Corporate Audit, (Organized by Matthew Poole), University of San Bernadino, Press, California, 2017

(60) Terry Atkinson since 1959 by confine edizioni ~ 2019