

The background of the image is a soft, abstract composition. It features large, overlapping organic shapes in muted tones of brown, tan, and yellow. These shapes resemble stylized flowers or leaves, with some having distinct petals or lobes and others being more fluid and rounded. The overall effect is organic and painterly, with a focus on color and form rather than a specific subject.

Catalogue

January 2026

PHILLIPA ATKINSON

# Photosensitive acrylic on *Duchess Satin*

\*Prices excluding tax, duties & transport



*Rose-pleated (01)*  
140x250x4,5cm  
€6500\*



*Rose-pleated (02)*  
140x250x4,5cm  
€6500\*



*Foxglove (01)*  
80x180x4,5  
€3900\*



*Foxglove (02)*  
80x180x4,5  
€3900\*



*Web casts no shadow*  
120x150x4,5cm  
€4100\*



*Three-lily*  
80x80x4,5cm  
€2300\* - Reserved until 15/01



*Petalled*  
40x40x4,5cm  
€900\*



*Old thorns from new stems*  
100x80x4,5cm  
€2600\* - Reserved until 15/01

# Photosensitive acrylic on Duchess Satin

\*Prices excluding tax, duties & transport



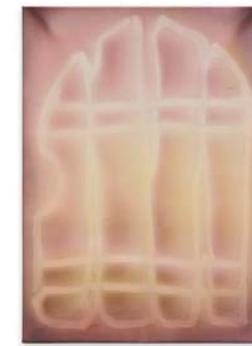
*This crowning bitterness*  
230x130x4,5cm  
€6400\*



*No certain proof*  
40x55x4,5cm  
€1200\*



*So shaken, as we are*  
40x55x4,5cm  
€1200\*



*Untrained vine*  
40x55x4,5cm  
€1200\*



*Regarded, utterly in vain*  
140x180x4,5cm  
€4900\* - reserved until 15/01



*Yesterlight*  
55x70x4,5cm  
€1800\*



*A coin not spent*  
55x55x4,5cm  
€1400\*



*Kinsman of indifference*  
300x100x4,5cm  
€6600\* - Reserved until 15/01



*Day to Night* (2025)  
Dir. Charlotte Mungomery

*The stars rise, the moon bends her arc,  
Each glowworm winks her spark,  
Let us get home before the night grows dark:  
For clouds may gather  
Though this is summer weather,  
Put out the lights and drench us through;  
Then if we lost our way what should we do?"*

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Goblin Market, Christina Georgina Rossetti

Phillipa Atkinson paints *en plein air*: knees in the dirt, crouched over pristine stretched satin. She surrenders her labour to elements of rain and sun. At their whim, an image is created or lost.

This voluntary smallness speaks to Atkinson's yearning for shelter. By falling trustingly into both light and dark, she is rewarded with a home in the now. Fear is replaced by trust, and the barriers to imagination fall away. The shadows of girlhood are stitched to her heels as she learns to dance between earthly and imagined realms.

A practiced hand calls in botanical imagery, arranged into surreal, sheltering compositions of fans, heirlooms, and undergrowth. In relation to these sprawling backdrops, Atkinson shrinks to elfin proportions. The freedom afforded to her is that of an actor: these make-believe scenes are coloured with the fullest depth of her feeling.



*Day to Night* (2025)  
Dir. Charlotte Mungomery



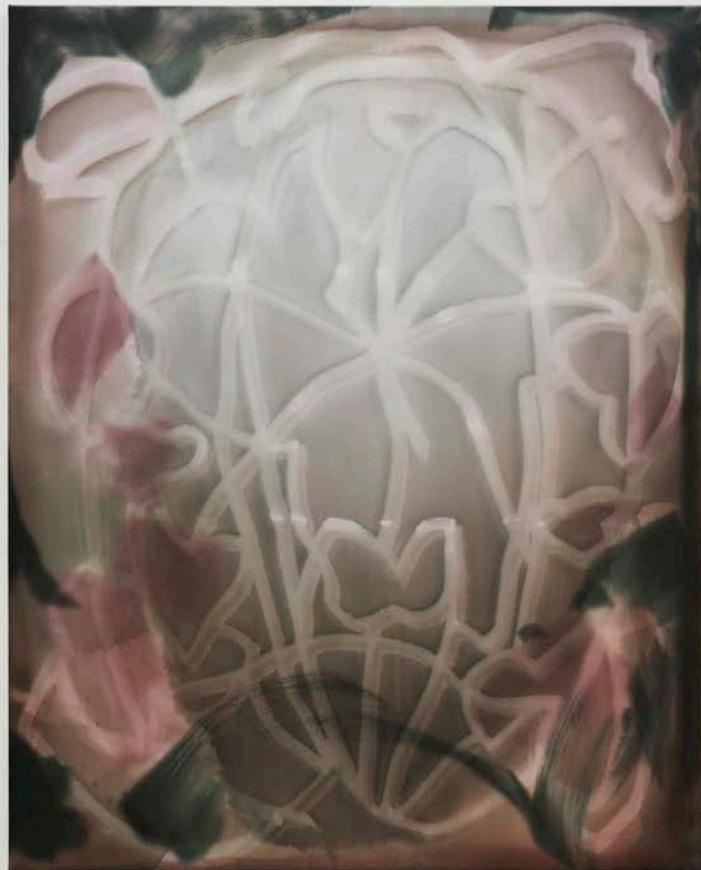
*Foxglove (01)*  
80x180x4,5  
UV-sensitive ink  
on Duchess Satin





Three-lily  
80x80x4,5cm  
UV-sensitive ink & chalk pastel  
on Duchess Satin





*Web casts no shadow*  
120x150x4,5cm  
UV-sensitive ink  
on Duchess Satin





Studio thoughts on the  
Morning of Feb 84

How grateful to have  
printed here! with the  
morning paper to read  
in bed. It would be  
to be in the presence of  
such abundant feminine  
energy. The movement of  
the paintings perhaps be-

Rose-pleated (02)  
140x250x4,5cm  
UV-sensitive ink  
on Duchess Satin





*A coin not spent*  
55x55x4,5cm  
UV-sensitive ink  
on Duchess Satin

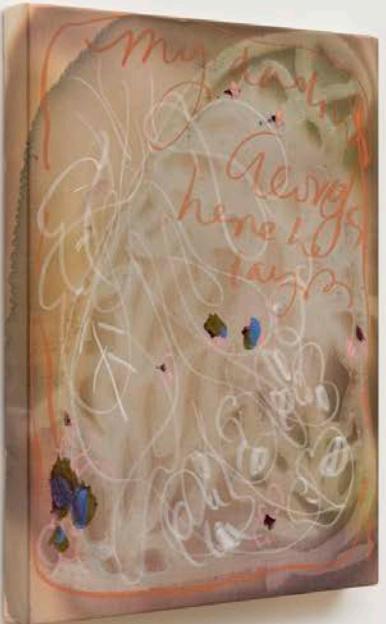




*Old thorns from new stems*  
100x80x4,5cm  
UV-sensitive ink & chalk pastel  
on Duchess Satin



*Day to Night* (2025)  
Dir. Charlotte Mungomery



So shaken, as we are  
40x55x4,5cm  
UV-sensitive ink, chalk pastel  
& oil stick on Duchess Satin

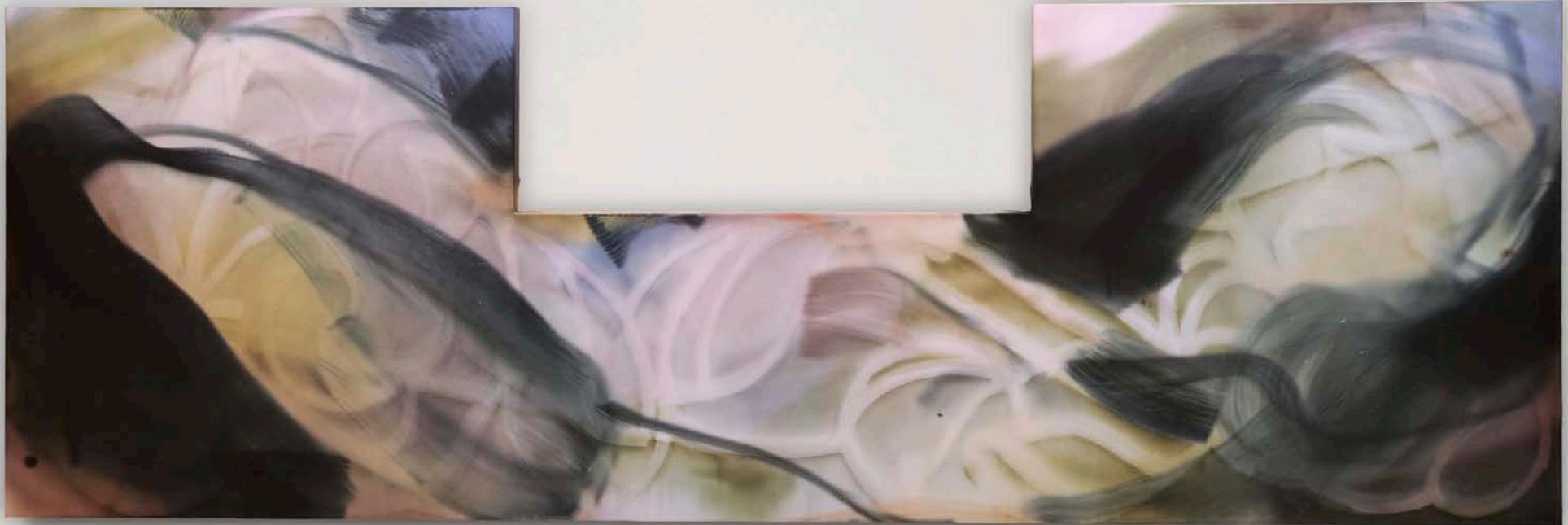




*This crowning bitterness*  
230x130x4,5cm  
UV-sensitive ink  
on Duchess Satin



*Petalled*  
40x40x4,5cm  
UV-sensitive ink  
on Duchess Satin



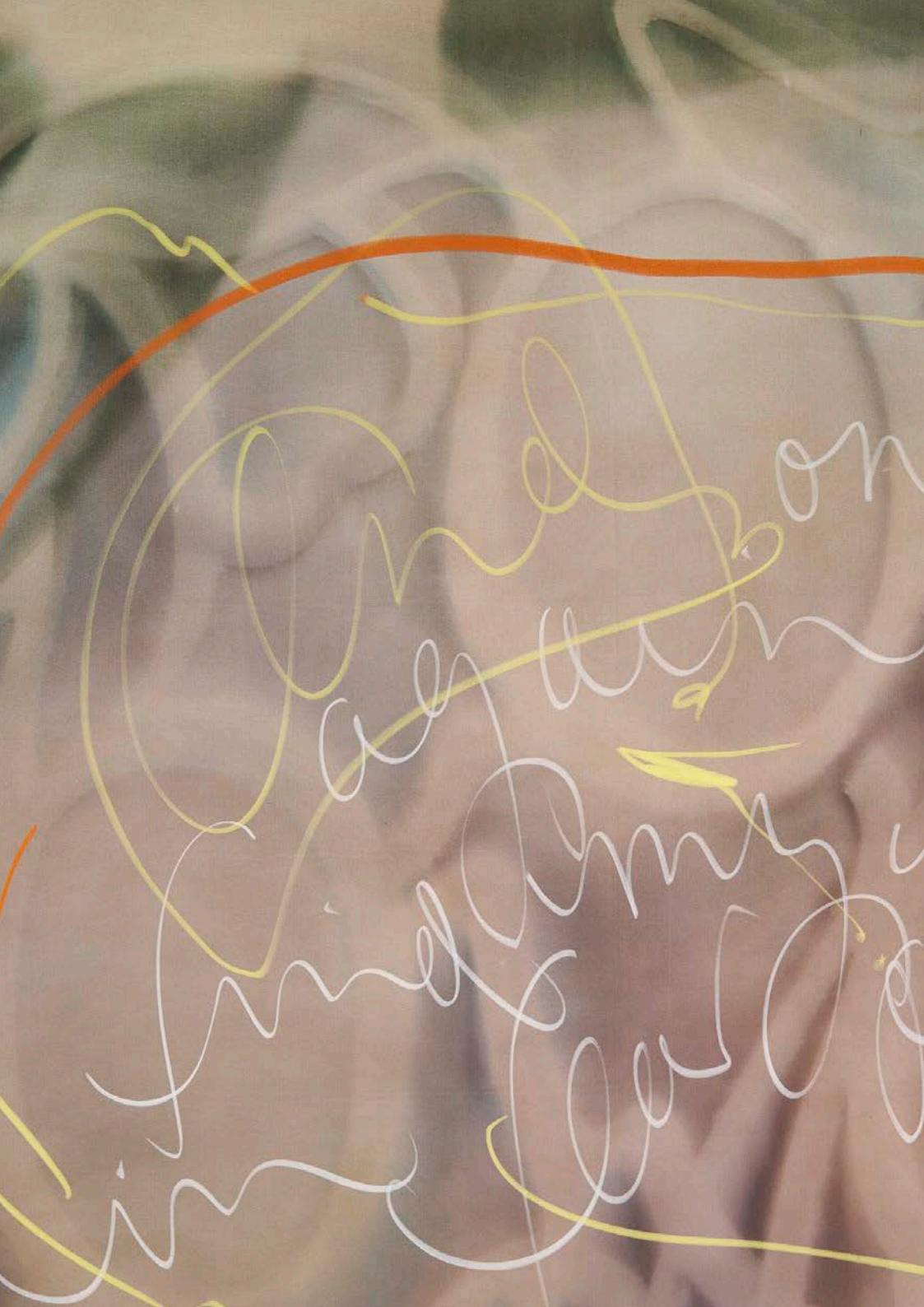
*Kinsman of indifference*  
300x100x4,5cm  
UV-sensitive ink  
on Duchess Satin



*Untrained vine*  
40x55x4,5cm  
UV-sensitive ink  
on Duchess Satin



*No certain proof*  
40x55x4,5cm  
UV-sensitive ink  
on Duchess Satin



*Regarded, utterly in vain*  
140x180x4,5cm  
UV-sensitive ink & chalk pastel  
on Duchess Satin



## Works on Commission

A photograph showing a person's hand holding a blue stencil over a green lawn. The stencil is a large, abstract shape, possibly a stylized animal or plant. A red and white striped cloth is visible in the background. The overall image has a slightly grainy, artistic quality.

Most stencils used in the creation of these sun-rendered works remain in my personal archive. As such, iterating through colour and tone is a natural and encouraged part of my process. Please reach out directly to view the stencil archive or discuss a specific request.

PHILLIPA ATKINSON

# Contact

# CV

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	2012-2016	BFA   Integrated Studio Arts   Milwaukee Institute of Art & Design
	2018-2025	Colourist & Brand Manager   KOOIJ
	2025	<i>In the Shadow of a Line</i>   Wandler   Amsterdam, NL <i>Phillipa Atkinson x Wandler</i>   Selfridges   London, UK <i>Aura, Flower, Butterfly is all for you</i>   JPS Gallery   Tokyo, JP <i>Material Futures</i>   The Frozen Fountain   Amsterdam, NL
	2024	The Frozen Fountain   PAN   Amsterdam, NL <i>The Garden Gate</i>   A Flag Gallery   Amsterdam, NL
	2023	<i>Fields &amp; Tendrils</i>   A Flag Gallery   Amsterdam, NL
Press		<i>A Place in the Sun</i>   Manera Benelux   October 2025 <i>Everything is Seasonal</i>   Harper's Bazaar NL   April 2025 <i>Wandler Presents Phillipa Atkinson</i>   Numéro Netherlands   May 2025 <i>Wandler x Phillipa Atkinson</i>   Modern Love Magaine   June 2025

Phillipa Atkinson (b. 1994, Australia) paints to access inner worlds. Her medium is sun and body – physical truths that ground her work in the present moment. Surrender to environment serves to reconcile her sprawling roots: a home in the now is a home for always.



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