

Dealing and exhibiting in original works by Australia's most collectable young, mid-career and senior artists



Ha-Ha, St Kilda



Robert Dickerson, Akita and Juu

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Psalm, Static from 46R (detail)

Changing Seasons

SYDNEY: Fresh Mullet and Other Fantasies, an exhibition by **John Witzig** (9 April – 7 May) of iconic surfing photographs from the 60s and 70s resonated strongly among Sydney-siders with the exhibition attracting in excess of 300 people through the gallery on its final weekend! Witzig's work chronicled a dynamic and prosperous period in Australian surfing that contributed immensely to a new sense of Australian nationalism at this time. As Witzig remarked in his interview with Damien Murphy (Sydney Morning Herald, May 2) it was an era whereby "Australian surfing swept all before it and enjoyed a period of influence that will, quite possibly, not be repeated." The gallery was thrilled at the enthusiastic response to the show and that it was able to be enjoyed by so many. **Fresh Mullet and Other Fantasies** is now on show at Dickerson Gallery Melbourne.

Since the early 1980s **Robert Dickerson** has collaborated with master serigrapher and relief printer **Michelle Perry** of printing house **Morning Press**. Their early partnership produced the delightful *Aspects of Dance I and II* box set linocuts, depicting ballerinas at various stages of performance, which have become iconic examples of Dickerson's graphic work. In February 2006 Dickerson and Perry again worked together to produce Dickerson's most recent graphic work **Mother and Child** a 24 colour silkscreen, which is a donation to the **Sydney Children's Hospital** at

Randwick. It will be available for sale as part of a set of artists prints being sold later this year through the Hospital, and through the Sydney and Melbourne Galleries.

The gallery's May exhibition **Black and White**, an eclectic collection of paintings, prints, sculpture and photography was a strong show that was well received. Gallery artists **Nicholas Blowers**, **Max Linegar** and **Matt Rogers** produced some wonderful pieces for the show and theme of the exhibition was particularly predisposed to their style of work. Among other works included was **Thea Proctor's** seminal woodcut print *Woman with Fans*, a distinctive **John Brack** lithograph *Woman in Profile*, and a striking **Weaver Hawkins** woodcut *Two Minutes Silence*.

MELBOURNE: Running off the back of shows by artists Nicholas Blowers and Dave Groom, **Geisha**, an exhibition of Oriental inspired works exhibited throughout April, proved to be another triumph for artist **Robert Dickerson**. These much sought after works illustrated why he is a leader in Australia's art market today. As expected all works have walked out the door.

Murray Bird's return to the Melbourne gallery has proved to be a very important one. Bird's unique still life imagery has been seen as great point of difference to the traditional still life paintings we are accustomed to. His works have been called the "thinking man's still life". He is a risk taker, in some works he eliminates the table and suspends the fruit or



Murray Bird, Lassoed

vegetables in the air with ropes and pulleys. Murray continues to push his painterly skills, revealing a deeper, more refined aspect to his classically trained style.

Ian Bracegirdle opened his studio this month to exhibit new works in **Incursion** at the Melbourne Gallery (7 June – 2 July). Presenting a body of work that delves into the questions of belonging, Ian paints stories of the hardships that our difficult terrain bares down upon us through flood, fire, drought and deluge.

Exhibiting concurrently is **Jamieson Miller's** series of new sculptures titled **Passage**. Jamieson furthers his exploration of the humanistic forms by representing bodily functions essential in creating and sustaining life. In addition to his skeletal, organic shapes, Miller has 'filled' the gaps in some of the works with metal panels, creating a new, fluid dimension to the surface plane. Both Ian's and Jamieson's works can be seen up until July 2nd.

Finally, **Samantha Everton** continues to intrigue both nationally and now internationally having recently had a photograph from her last exhibition, **Catharsis**, published in the acclaimed **New Yorker** magazine in April.



on Derry Messum;

"His carved sculptural pieces and assemblages show an amalgam of wit and whimsy... with an intensity and clarity that you can almost smell the salt"

Dialogue, Vol 6 2004



Vexta, circa 1982 (detail)



Looking forward in Sydney

In his upcoming exhibition **This Modern Life**, **Derry Messum** continues his interest in figurative assemblages and whimsical outlook on life. Works in the show affirm that rumours of the demise of modernism have been greatly exaggerated and in reality Modernity is as prevalent today as ever, with Messum advocating that Modernity hasn't gone away and "we are all still sitting in Matisse's comfy armchair". Messum plays with this idea, creating wonderfully abstracted ceramic figures which recline and sprawl on colourfully striped sofas. The exhibition will run from July 12 – August 13.

The Sydney gallery is eagerly awaiting **Nicholas Blowers** first solo Sydney show (13 September - 8 October) which comes on the heels of his tremendously successful Melbourne exhibition. Blowers' superbly executed oil on paper works, predominantly depicting majestic fig trees found in parks and open spaces around Sydney, "tread a fine line between portraiture and landscape", being faithful representations of nature however also imbued with a soulful presence. Please register with the Sydney gallery to preview works.

Looking forward in Melbourne

Ha-Ha, **Psalm** and **Vexta** are three artists making serious headway in the local and national art scene, having recently had work acquired by the National Gallery of Australia and the State libraries of New South Wales and Victoria. Seen on the brightly coloured walls of Melbourne's inner city laneways, the stencil paintings of these artists are often flooded with political digs, social commentary and dynamic imagery. The controversial practice of street art will be transposed from the concrete walls of Melbourne's city streets into the gallery environment. **Kidz These Dayz** will be showing from 5 July – 6 August.

The many collectors who love the work of **Zai Kuang** will be pleased to welcome him back the gallery after almost two years. Kuang will be exhibiting his new series titled **Beauty in Daily Life** from 9 August – 3 September. Kuang's familiar domestic scenes extend beyond the realms of the traditional realist genre. His images are pared back of the minute details that are often over enhanced in the realist art genre, leaving clean, remarkably effective compositions of everyday items. His delicate portraiture utilizes a muted colour palette and atypical poses to emphasize the unique narrative.

David Frazer has now joined the stable of artists exhibiting in the Melbourne gallery after many successful years with **Australian Galleries**. The mid career artist has been exhibiting for six years with Dickerson Gallery Sydney. He will showcase his new exhibition **On the edge of town** throughout September (6 September – 1 October). We are delighted to have David on board and eagerly await the show which will include a selection of new paintings, prints and bronze sculptures. David's career spans over 10 years, exhibiting in numerous touring shows, state and international galleries. Please register your interest with the gallery to preview these works.

Fair Go 2006

After a busy five days at Art Melbourne 06, Dickerson Gallery looks onwards to Art Sydney 06 (22 June – 25 June) and plans to have more than 50 works available for viewing. Melbourne Manager, David Hagger will again be hosting an 'art walk', selecting his 10 best picks of the fair. We will be located at the same stand as last year, S4, in The Blue Room (The Hordern Pavillion). Tickets can be purchased through Ticketek on 132 849, by visiting www.ticketek.com.au or at the door on the day. We look forward to seeing you there.

Exhibition Schedule Sydney, 2006

June 14 – July 9	Matthew Rogers
July 12 – August 13	Derry Messum
August 16 – September 10	Max Linegar
September 13 – October 8	Nicholas Blowers
October 11 – November 12	Murray Bird



Matt Rogers, *Walkers*

Exhibition Schedule Melbourne, 2006

June 7 – July 2	Ian Bracegirdle (gallery 1) Jamieson Miller (gallery 2) John Witzig (paper room)
July 5 – August 6	Stencil artists: Vexta, Ha-Ha & Psalm
August 9 – September 3	Zai Kuang
September 6 – October 1	David Frazer
October 4 – November 5	Injalak Artists



Ian Bracegirdle, *This much in a day*



Zai Kuang, *Preparing Food I*

on Zai Kuang;

"Kuang's domestic scenes are imbued with a sense of the private, a world that is somehow hallowed through being lived in. A refreshingly genuine and intimate vision."

Robert Nelson, *The Age*



Jamieson Miller, *Probos II*

DICKERSON GALLERY NEWSLETTER



Dickerson Gallery Sydney
34 Queen Street
Woollahra, NSW 2025

Phone
(02) 9363-3358

Fax
(02) 9362-9555

E-mail
sydney@dickersongallery.com.au



Dickerson Gallery Melbourne
2A Waltham Street
Richmond, VIC 3121

Phone
(03) 9429-1569

Fax
(03) 9429-9415

E-mail
melbourne@dickersongallery.com.au

We're online

www.dickersongallery.com.au

ACGA

Insight

We welcome new gallery assistant [Kristy Duque](#) to the Melbourne team and congratulate her on her recent marriage to Mark. With a strong background in arts administration and photography we are sure she will become a valuable addition to the gallery. The **Sea Change Winter Arts Festival** in the Jervis Bay area was recently opened by Wendy Harmer on May 27th. As part of the festival [Jennifer Dickerson](#) will comper a Poetry Breakfast at the Promenade Café in Huskisson on Sunday June 11, 8 – 10.30am. Poets will include Chris Mansell, Colleen Duncan, Deb Benson. Please contact the Sydney Gallery for further details.

IN CONVERSATION WITH MATT ROGERS

Why are you an artist? My interest in painting and printmaking is motivated by both a love for the discipline and history of art as well as a personal affinity in communicating in visual terms; in *picturing* stories.

Could you tell us some more about your paintings? The current work has emerged out of an interest in representing crowds – participants in urban life, as they stream together and move apart as they rush through from place to place or group together in anticipation for an event. I steal away moments from these endlessly shifting urban scenes, so as to arrest their mood, pattern, character and pace and to reveal subtle human relations: of being alone, of anonymity, of the chance meeting, of the glance between two strangers, of the camaraderie that comes in waiting

You seem to be aware of the history of painting. Where do you see painting today? The work of contemporary painters is motivated by diverse interests. It is impossible to frame the nature of contemporary practice in generalised terms. The diversity comes in part out of the range of attitudes that artists assume with respect to the past.

Which artists have influenced you and how? I am influenced by many artistic figures and works of art. In different projects different works preoccupy you. Canonical works, those of the masters, works of your peers and those that are present in your day to day life. In working through the current paintings I am indebted to a range of nineteenth century representations of urban scenes, where the element of the moving crowd alludes to both the alienating as well as the liberating qualities of the contemporary city. Artists as diverse as Streeton, to the abstracted qualities of Giacometti figures. Also my grandfather Peter Dodd who was a painter and an art teacher and whose paintings I grew up with, each one telling a story about his life.

What other interests do you have (besides painting)? I have tertiary degrees in both architecture and fine arts. I love architecture

- particularly in its relationship to human events, activities and space.

What inspires you to paint? How do you keep motivated when things get tough in the studio? For different works it's different. It seems always about life, here it's about people. Capturing the endless pattern of the crowd, and the sense of movement, of space and depth. The pace is sometimes slow; however slowness is productive in its own way. I try to relieve the slower moments by changing mediums. Producing a print that may then inform the painting or perhaps introduce a different technique to try to discover new things.

Where do you see yourself in 10 years time? Most of all I look forward to developing as an artist. Of course I hope and aim for a productive career structured around familiar episodes of study and research and development and production in the studio, of exhibitions and competitions but perhaps the most exciting aspect of imagining the future lies in the element of the unexpected, in the techniques that you discover along the way, of the new works of art that mesmerise you...of happy accidents on the canvas that ultimately take you in surprising directions.

What advice would you give to an artist just starting out? To keep working and never give up.



Matt Rogers in his studio
Interview: Anna Bligh