

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



Liz Low, *Wave and Wind (detail)*

## CHRISTMAS TRADING HOURS

**SYDNEY**  
Closing 23<sup>rd</sup> December  
Re-opening 5<sup>th</sup> January

**MELBOURNE**  
Closing 21<sup>st</sup> December  
Re-opening 8<sup>th</sup> January



Matthew Rogers, *Between*

## Index

Looking forward	2
Exhibition Schedules	3
Insight	4
Artist Interview	4
Contact Details	4



Tony Irving  
*One up one down (detail)*

## Playing an away game

**SYDNEY:** In Australia, an artist's first show outside of their home state is often their most worrying. Concern predominantly lies in acceptance - or lack thereof - regardless of the number or successes of past shows in their home town. After all a vast amount of time and money is spent preparing for an exhibition, and as such, there is a certain level of underlying pressure to achieve. This step into interstate representation provides an artist with a regularity of exhibitions and income each and every year. For emerging artists it can mean the difference between reducing hours, or even leaving a part time job to further concentrate on their art practice. It is imperative for networking, exposure and the sustainable development of their careers. As a gallery, it is pleasing to note that **Nicholas Hutcheson**, **Jamieson Miller** and **Jason Cordero** have all experienced outstanding results in their first outings in the Sydney Gallery, outweighing their own expectations by a considerable margin. We encourage you to look into the artists behind the exhibitions you see - where they come from, their past exhibitions and accolades. Whilst they may not be a household name in your home state, they may just have built themselves a substantial reputation elsewhere. Dickerson Gallery encourages all of its artists to seek appropriate representation throughout Australia as well as enter noted and relevant prizes and awards.

**Nicholas Hutcheson** has also been announced a

recipient of an Australian Antarctic Arts Fellowship. Hutcheson will be travelling aboard the *Aurora Australis* throughout February and March 2008, visiting the three continental stations - Mawson, Davis and Casey. The resulting works from his voyage will be exhibited in the Melbourne gallery in latter half of 2008.

It may well have felt like déjà vu for **Matthew Rogers** who achieved yet another sell out show, his 3<sup>rd</sup> now in as many years in the Sydney gallery. Working on a grander scale than ever before, Rogers painted his *Field* series on canvases that stretched beyond the 2m mark. His latest suite of prints has been included in *Built Perceptions*, a group show in the Melbourne gallery running until 16 December.

**MELBOURNE:** It seems that the demand for **Nicholas Blowers'** oil on paper paintings only gets stronger. His August exhibition comprised of 39 works - a huge number considering the increase in size of the paintings from the prior year. Once again, the preview resulted in most of the works being sold within an hour. Recent winner of **The Kings School Art Prize**, Blowers has also been announced winner of the 2007 **Paddington Art Prize**. The \$20,000 acquisitive prize caps off a phenomenal year for the artist who is now working towards a Sydney show for early 2008. We suggest registering your interest with either gallery to ensure that you are placed on the waiting list.

It is pleasing to note **NAVA** has responded favourably to the **Australian Commercial Galleries Association's**



Robert Dickerson, *????*

(ACGA) establishment of a **Forgeries Focus Group** (FFG) to consider ways to address difficulties in the current legal framework and mechanisms for dealing with stolen works, attribution issues and problematic artworks. The ACGA's FFG is hoping to work with State and Federal police, State and Federal governments, auction houses and other interested bodies to tackle the issue. Difficulties in achieving successful prosecutions in this area means that there is an increasing number of fakes and forgeries appearing on the market. The implication of having these artworks in the market place and not being able to address these problems include diminishing of the market, particularly in relation to certain artists. This flows to artists (or their estates), the galleries that represent those artists, and ultimately to collectors and the general public who are being deceived by the actions of a few.



*"I have thought for a long time that the last great era of figurative painting was "between the wars". I attempt to bridge the gap between now and then and link with a tradition that goes way back in Western painting. Tonalism and the creation of mass is part of that tradition..."*

*Peter Olive, 2007*



Michael Mertyn  
*Hydrant Booster*

## Looking forward in Sydney

[Jason Cordero](#) has had a busy 2007 with shows in Melbourne, Adelaide and now Sydney. An accomplished landscape painter, and certainly no stranger to hard work, Cordero has achieved much critical acclaim since graduating from the South Australian School of Art. His latest works further explore his fascination with the remote Australian landscape, painstakingly depicted in a style of hard-edged realism.

[Peter Olive's](#) interest in the romantic period of painting often referred to as 'between the wars', is captured effortlessly in his newest exhibition. Looking at the quiet and personal moments in life, his modern interpretation of this past period of tonal paintings and still life's, creates a wonderful mixture of nostalgia and relevance today. exhibition covers a range of subject matter: the nude, still life, landscape and history painting: all of which the artist takes on with aplomb. The centerpieces of the exhibition are two large works - one about the extermination of the Thylacine the other about European penetration into the Australian continent. Both are seminal moments in Australian history (5 December – 23 December).

Opening the yearly exhibition calendar for 2008 will again be the pastel works of [Robert Dickerson](#). 2007 has been a year of major painting shows for the 83 year old, and the return to works on paper has been an enjoyable one. Dr Elwyn Lynn AM states within in his forward in the ***Against the Tide*** book: "Dickerson's newer work is not so much optimistic, as more serene and contented and indicates what varied formal requirements are needed in each approach. What remains in his work is the sense of completeness: what is needed is the work in front of you. Dickerson presents what is there without ingratiating adornment but with respect for the viewer's observation. Clarity and the unaffected are the basis of an approach that is never theatrical, garish, exaggerated, or smugly advertising acceptable skills." Dickerson has been working with pastels for over 30 years. These sought after drawings have become a significant part of his oeuvre (?? January - ?? February).

## Looking forward in Melbourne

Art is about influencing perceptions. As individuals, we naturally build perceptions of the world around us based on what input we receive. Artists, however, build perceptions with us, the viewer, in mind. They set out to interrogate, shock, thrill or reassure us by constantly challenging our way of thinking. ***Built Perceptions*** brings together a select group of artists who construct environments in which the senses must navigate first in order to begin appreciating their existence. [John Bodin](#), [Dawn Csutoros](#), [Jamieson Miller](#) and [Matthew Rogers](#) place particular importance on the boundaries in the field or canvas of their work. Calculated cropping and composition are used to heighten the intangible nature of the familiar. By removing the intended functionality - the familiar - to that of abstracted shapes and patterns, these works challenge our perceptions of what we thought we knew as true (21 November – 16 December).

We are excited to welcome [Liz Low](#), a burgeoning Melbourne ceramist, to the gallery for a micro exhibition in the main room cabinet. Low has been included in over 25 exhibitions as well as being the recipient of a number of prizes, grants and scholarships over the past 7 years. She was also recently announced winner of the Box Hill Arts Association Award for her ***Water and wave*** suite – a group of soft thrown porcelain vessels that fold around each other, expressive of seascapes, folding hills and the intimacy of bodies.

***New Breed II***, the second exhibition of its kind, sets out to showcase a new generation of emerging artists. All working in a variety of mediums and relatively fresh in their practice, they represent what could be the next..... Stevie Marie's photographs of ....., Honor Bradbeer skews the traditional still life with her ink works of studio interiors. Al Stark paints modern folk figures, wrapped up in stories ... Jennie Nayton meticulously scalpels images of rippled water to create 3 dimensional, concertinaed sculptures..... Sharon Billinge works in silverpoint on wood, contrasting mediums and....

[1000Below](#) will showcase a variety of works on paper available for under \$1,000.

## Exhibition Schedule Sydney, 07/08

November 7 – December 2 Jason Cordero  
December 5 – December 21 Peter Olive  
January 5 – March 29 Robert Dickerson (works on paper)



Robert Dickerson  
*Waiting, Mother and Child*  
acrylic on canvas  
120 x 150cm

## Exhibition Schedule Melbourne, 07/08

November 21 – December 16 Built Perceptions:  
Csutoros, Bodin, Miller, Rogers  
January 8 – February 3 Gallery Artists  
1000 Below (paper room)  
February 6 – March 2 New Breed II  
Billinge, Bradbeer, Maree, Nayton, Stark



Jamieson Miller  
*Sphincter*  
mild steel, 106 x 88 x 52cm



*"The sky is not so much a place, but an expression of the ethereal, a freedom in which all is possible. We increasingly look to the heavens for not only the dreams it offers, but the security it bestows."*

*Jason Cordero, 2007*

Zai Kuang  
*Gum atop a quarry*

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**ACGA**

## INSIGHT

We would like to congratulate the following artists on their recent successes in national and international prizes, awards and grants. **Nicholas Blowers** – WINNER of the Paddington Art Prize, **Zai Kuang** – WINNER of the Kingston Art Prize, **Liz Low** – WINNER of the Box Hill Arts Association Award, **Adrian Lockhart** – FINALIST in the Kedumba Drawing Award, **Dave Groom** – WINNER of the St Bernards Art Prize, and **Damon Kowarsky** who is halfway through his residency at Beaconsfield National University Lahore, Pakistan - supported by an Ian Potter Cultural Trust Grant. We wish Damon the safest of travels in the politically troubled country.

## IN CONVERSATION WITH PETER OLIVE

**David Hagger** recently spoke with **Peter Olive** to find out what made him tick. His latest exhibition runs throughout December.

**DH: Tell me what motivates you to get up and paint every day.**

**PO:** It's not every day but when I get an idea, a mental image, that I think can work, I find it exciting and want to realise the idea. But sometimes one has to start painting without that excitement. At such times I start because I know that after an hour something will come. In those situations I'm motivated to paint because I am a painter.

**DH: Over the years you have explored the still life, the figure and the landscape – all in a very intimate way. With such broad subject matter, what is it that you are looking to convey through your work?**

**PO:** Generally I respect the craft of drawing and the discipline of figurative painting. These are significant restrictions and different motifs give me variety within these restrictions. I get different things out of each of them. Domestic calm, the ultimate challenge and an eternal aesthetic, respectively. These three exist in all my works though maybe in different measure depending on the subject matter.

**DH: I find your work rather romantic. How do you see them and when do you decide they are finished?**

**PO:** Certainly I'm painting the ideal of a previous era. It's like hoping people would start building in sandstone again. When they are truly finished and I am satisfied I see them as little beacons of aesthetic truth adrift on an indifferent sea.

**DH: The tonal range in your palette immediately evokes nostalgia and a sense of timelessness. How important is this sense of 'time' in your work?**

**PO:** I have thought for a long time that the last great era of figurative painting was "between the wars". I attempt to bridge the gap between now and then and link with a tradition that goes way back in Western painting. Tonalism and the creation of mass is part of that tradition and my palette reflects this.

**DH: We can see connections with the painters from the 'Between the Wars' period, like Dobell and Rees, and in the still life paintings of Preston. Do you see yourself continuing along the line of these great traditional Australian painters?**

**PO:** I am a great admirer of Dobell and Rees, especially their earlier works and Preston's still lifes are striking. It is my ambition to be part of that lineage.

**DH: How do you approach a painting? Is there a substantial amount of preparatory work behind them?**

**PO:** It's about finding subject matter. Once I've found it all the preparation goes on the canvass where it either stays, is wiped off or covered over.

**DH: I understand that the paintings themselves take quite some time to complete. Do you find you are constantly trying to refine your practice?**

**PO:** I'm certainly always trying to improve my mastery of the medium though I go through phases with brush types, paint thickness, brushstrokes, under-painting, drawing medium etc. Invariably I come full circle with them then go around again. I can only hope I'm spiraling upwards.

**DH: So, can I safely say I will see a Melbourne exhibition sometime soon?!**

**PO:** Well, I do love a tram.



*Still life with palette and brushes*  
oil on canvas, 45.7 x 55.9cm