

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



Nicholas Hutcheson, *Shedding*



John Witzig, *Nat Young (1967)*

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Mat Rogers, *Grand Central*

## Qantas soars at auction...

**SYDNEY:** With a federal election looming large the Australian art market has never looked more buoyant. A recent auction of the **Qantas Collection** through **Sotheby's** saw some Australian art records broken with **John Brack's** painting "The Old Time" and **Brett Whiteley's** painting "Opera House" contributing heavily to over \$22 million dollars worth of paintings sold. One of the lots in the collection (Lot 2) was purchased through Dickerson Gallery some 7 years ago – a small **Robert Dickerson** painting which at the time was bought for \$8,000. It went on to sell for \$33,600 - a tidy return for a smart investment. Overseas the art market is similarly buoyant with a staggering \$88 million being paid for a **Mark Rothko** painting out of the **Rockefeller Collection**. While the Australian market is a relatively small player on the world stage, it does show that the blue chip artists are as strong as ever.

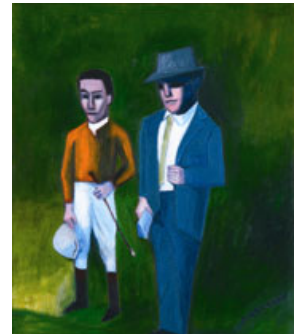
**Bird Paintings, Ben Smith's** inaugural exhibition with Dickerson Gallery was a mark of success for the young artist. All works were sold within days of the exhibition opening. Smith has been teaching life drawing at the **Julian Ashton Art School** for over five years. We can expect that he will be introducing the figure more and more into his next Sydney exhibition which is scheduled in for the latter half of 2008. Buyers have already been registering interest in this show – a very promising sign for the emerging artist.

**Dawn Csutoros** captured the attention of Sydney viewers with her luminous

abstract paintings in May. Exhibiting for the first time in the Sydney Gallery, Csutoros showed her explorations into colour space through banded stripes of paint. The exhibition was previewed in the Melbourne gallery for one night only, prior to making its way up to Sydney. As a result, the Melbourne gallery has earmarked Csutoros, a Melbourne based artist, to exhibit some of these works as well as a new suite of paintings in her hometown throughout November and December (21 Nov – 16 Dec).

**MELBOURNE:** The broad theme of the group show, **Land, Sea & Sky**, offered the five exhibiting artists an opportunity to express their pointedly diverse styles. Megan Backhouse reviewed the exhibition in the A2 section of the Age (25<sup>th</sup> March), writing; "**Nicholas Blowers'** dense tangles of branches and bracken look like silver gelatin photographs. The detail is soft and intricate, but they are actually oil on paper... on the painting side there is the expressive (**Paul Ryan**), the immaculately flat (**Steve Harris**) and the more surreal (**Dave Groom**). There are also quiet bronze sculptures by **Jarrad Stevenson**." Land, Sea & Sky now moves to the Sydney gallery throughout June, albeit with a different group of artists.

**Synthesis, Abbas Mehran's** first exhibition with Dickerson Gallery, displayed a body of work from the artist that spanned over one decade. The back room saw **Carol Murphy** present her audience with an exquisite series of ceramic figures. The diverse nature of both exhibitions proved to be a hit with viewers. Exhibiting



Robert Dickerson  
*Jockey and Trainer*  
Sold from the Qantas Collection for \$33,600

concurrently in the paper room was **Elizabeth Barnett**. Her stories of travels throughout Australia and abroad were well received by all. The young artist is going from strength to strength since completing her studies, and is one to keep an eye on in the coming years.

**Ancient Lines** was a celebration of the artistic talents of a select group of Indigenous printmakers from various regions of Australia. The exhibition coincided with the 40<sup>th</sup> Anniversary of the 1967 Constitutional Referendum eliminating discrimination of Aboriginal Australians, and aimed to bring awareness not only to the dynamic medium of printmaking (relatively new to Indigenous art) but also to the historical and cultural significance of these works.

**John Lendis** is currently exhibiting at Fisher Galleries in Auckland, New Zealand. English born Lendis has been exhibiting extensively throughout Sydney, Melbourne and Tasmania for more than a decade and is set to have his first solo exhibition, **Profane Illuminations**, with the Melbourne Gallery during July (4 July – 5 August).



"Whether drawing or painting, Lockhart pursues the bodyline of the torso, the elegant form of an object or the perfect curve of a crafted vessel. Lockhart is spare in his art making, in the way he makes a painting and in the way he presents a completed canvas. His strength is this pervading simplicity."

Joseph Eisenberg  
Cultural Director, Maitland  
Regional Art Gallery



Robert Clinch, Arpeggio

## Looking forward in Sydney

Following on from the themed exhibition in Melbourne throughout March, **Land, Sea & Sky**, now makes its way north to showcase a varied group of Australian landscape artists. Accomplished in their own right, **Nicholas Blowers**, **Jason Cordero**, **Robert Dickerson**, **Nicholas Hutcheson**, **Derry Messum** and **Matthew Rogers** present their distinct visions of Australia, reminding us all of the unique qualities, the beauty and volatility of the land that surrounds us (30 May – 17 June).

When asked by a student what he should paint, Cezanne told the young man to paint his stovepipe. **Adrian Lockhart** follows Cezanne's advice too, continuing to paint his own 'stovepipe' images of female figures, seascapes and still life combinations. Lockhart says "many of my works contain the same elements, but it is how I paint them which provides the challenge." Lockhart exhibits his latest works, **From the studio**, from 20 June – 15 July.

**John Witzig** will combine his last exhibition of iconic surfing photographs with a book launch. **John Witzig – surfing photographs from the 1960s and '70s**, celebrates the artist's documentation of Australian short board surfing between 1962 and 1976. The exhibition, aptly titled **The last picture show**, brings together the final suite of 24 images – nine of which will be in the much sought after 'collector's edition' format. As in his past two exhibitions, both the nostalgic beauty and historical nature of these works should not be missed (18 July – 12 August). Copies of the new book will be available for purchase throughout the entire exhibition.

**Nicholas Hutcheson** is looking forward to his first show in New South Wales, where he will exhibit his continuing studies into the figure and the landscape. Set amongst a stark, graphic background of single colour, the place of context is shifted within the figure, becoming a landscape in itself. Materials such as graphite, wax, enamel and oil are built up on board, and often scratched back creating a textured depth into the surface of the images (15 August – 9 September).

## Looking forward in Melbourne

In her latest series, **Samantha Everton** expresses the universality of childhood fears which span cultural and social divides. In reawakening our perception of these fears she offers all children a sense of validation. Everton shows us that dangers of the imagination are just as potent as fears felt in reality and the affects are no less significant. These images are both hauntingly beautiful and deeply compelling. Everton's reputation as a distinguished artist was confirmed upon receiving second place in the Fine Art section at the 2007 PX3 (International Paris Photo Competition). **Childhood Fears** is on show from 6 June – 1 July.

A true pioneer and visionary of Australian photography, **Joyce Evans** has spent over 40 years capturing the heart of Australia in her vibrant and evocative imagery. In a unique exhibition titled **My Australia**, Evans has selected some of her most memorable images which represent her own vision of our nation and what it means to be Australian. The exhibition will coincide with the release of the newest edition of the prestigious book, *Who's Who of Australian Women*, in which Evans features as one of the countries most influential photographers (4 July – 5 August).

No sooner will **Robert Clinch's Urban Myths** exhibition finish its regional tour throughout Victoria than it will head into the Melbourne Gallery. In a recent catalogue, David Thomas wrote of the artist's practice, "Arresting in their detailed realism, the images in these masterly lithographs and their companion drawings can be traced to known buildings and places. Look closer and you find that they are not mere visual transcriptions, technically brilliant as they may be. Liberties are taken, details added. Visual metaphors and puns have been deliberately placed, for these are visual myths, fictions created out of what is seductively real." (8 - 26 August)

**Wanderlust**, **David Frazer's** collaboration with book binder George Matoulas and writer Martin Flanagan in 2004, was a remarkable success for the artist. Since then, he has completed two new artist books, again, based on his travels to Germany. **Passing through the old world** will showcase a suite of etchings and drawings developed from pocket sized sketchbooks kept whilst the artist lived in Berlin in 2003 and 2006. The works portray images of romance as well as the darker side of the capital where beggars, drug dealers and the homeless lurk (paper room: 8 August - 28 August). The exhibition will run off the back of a television documentary on Frazer, called 'Artist at work' to be aired in August. The half hour program delves into the artist's formative years in Murtoa (Wimmera region) during the 1970s. Frazer completed four site specific works that were auctioned at a retrospective exhibition in the small country town, raising funds for the new Murtoa medical centre. Check your local guides for program times.

## Exhibition Schedule Sydney, 2007

May 30 – June 17	Land, Sea & Sky; Blowers, Cordero, Dickerson, Hutcheson, Messum & Rogers
June 20 – July 15	Adrian Lockhart
July 18 – August 12	John Witzig
August 15 – September 9	Nicholas Hutcheson



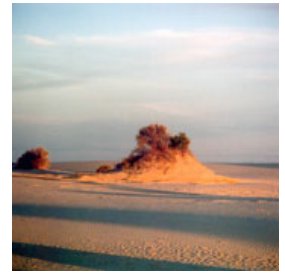
Robert Dickerson  
*Walking in Moonlight*  
acrylic on canvas, 120 x 150cm

## Exhibition Schedule Melbourne, 2007

May 9 – June 3	Ancient Lines (Indigenous) Adrian Lockhart (paper room)
June 6 – July 1	Samantha Everton Indigenous (paper room)
July 4 – August 5	Joyce Evans John Lendis (paper room)
August 8 – August 26	Robert Clinch David Frazer (paper room)

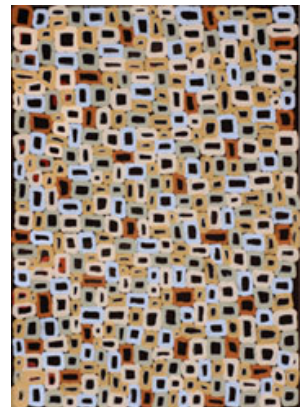


David Frazer, *Skinny man with broom*, bronze, 28 x 13 x 10cm



"Joyce Evans is a photographer who is fascinated and moved by history – and by the patterns that connect people, places and communities. She has documented these subjects with a dedicated passion for the last 25 years"

*Dr Alison Inglis,  
School of Culture and  
Communication,  
The University of  
Melbourne*



Abie Lov. Awelve

## DICKERSON GALLERY NEWSLETTER



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**ACGA**

## INSIGHT

We welcome new gallery assistant **Katie Furlonger** to the Melbourne Gallery. Katie joins the team as the replacement for Kristy Duque who left the gallery this month to join the NGV. We wish Kristy the best in her new role, and look forward to introducing you all to Katie at our exhibitions in the coming months. **Jennifer Dickerson** is heading up the organising committee for the **SHOALHAVEN POETRY FESTIVAL** (31 August to 2 September) which includes a dinner at the Bery Hotel with Bush Poetry readings, an afternoon at the Shoalhaven City Art Centre where poets will read among the paintings, and in the evening 'Poetry Under the Stars' at Cambewarra Estate Vineyard. The highlight will be the Sunday POETS PICNIC at Arthur Boyd's former Bundanon home with readings from the iconic Les Murray, Peter Skrzynecki, Jennifer Compton, David Gilbey, Kate Llewellyn, Chris Mansell and Les Wicks.

## IN CONVERSATION WITH SAMANTHA EVERTON

David Hagger recently quizzed **Samantha Everton** on her art practice and successes over the past two years.

### Why are you an artist?

Because it is a career that gives me the freedom to express my imagination. It's fun to work without having limits imposed, as they would be in a commercial environment.

### Could you tell us some more about your practice?

It is based on photography, but taking photographs is only one part of the process. My work is theatrical in genre and look, using props, models and locations to create an image. I can spend up to two months researching and bringing all of the elements of an image together. On the day, it takes me up to 8 hours to prepare the locations, with lighting, models and props, and then finally perhaps only 10 minutes to photograph the image.

### As an art form, photography has been through its fair share of ups and downs. Do you think digital technology has brought new life to the medium?

Digital technology has had a big impact on commercial photography by making it quicker and more accessible. Within my practice of art photography, I still capture images using traditional film methods, although I use digital techniques in post production. It has given me the freedom to montage elements together that would be nearly impossible otherwise, without having a large budget, and has allowed me to successfully control the printing process, before taking images to the lab, essentially as a digital darkroom.

### What artists have influenced you and how?

Gregory Crewdson has been a strong influence in recent years, although Jerry Uelsmann originally got me excited about where images can go. Cinematography has started to have an influence on me. I was recently inspired by a fabulous film by performance artist and director Miranda July, called "Me and You and Everyone We Know".

### Your work has very strong themes running through it, seemingly personal. Where do you draw your inspiration from?

In my childhood, we moved around a lot and had to become adaptable in new towns and schools. I found it hard to fit in, and this started my creativity, as I spent a lot of time alone. I also come from a large multicultural family of adopted siblings, from Vietnam and Thailand. This experience has had a large influence on my life and the way I see people, particularly the fact that the colour of our skin does not determine who we are.

### You have achieved remarkable success, here and abroad, in just a couple of years. How do you ground yourself and remain focused?

It's a lot of hard work, and at this stage I haven't had time to reflect and appreciate some of my achievements. I have generally worked 6 or 7 days a week to get this far.

### Have you any advice for the budding artist?

It sounds like a cliché, but perseverance and hard work is everything. Also, have confidence in your gut feelings of which images work, and which ones don't.

**Samantha Everton's** exhibition **Childhood Fears** opens in the Melbourne Gallery on Wednesday 6<sup>th</sup> June. Please join us for drinks with the artist.



Samantha Everton, *If I keep my eyes closed*