

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



John Witzig: Surfing photographs from the 1960s and '70s



David Frazer, Migration

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Nicholas Hutcheson, Vessel XVI

eBay - the not so safe way

Investor Advice: Dickerson Gallery has noticed an increasing number of so called Dickerson prints surfacing on eBay. One particular "vendor" alleged that his items were rare and of significant importance in the oeuvre of the artist. One of these items was in fact a framed catalogue page, not a print at all. When questioned about the provenance of the work the vendor offered nothing more than a few short, sharp replies – one of which was "let's just call them prints". In another instance, an invitation card with no commercial value on the open market fetched \$1,350. This month on eBay we saw more of the same. The **Sydney Morning Herald** reported that a "fake" work allegedly catalogued by the seller as a work of the artist **William Dobell**, had sold for \$3,500 despite it selling at a recent clearance sale of Blundell forgery works for \$350. An eBay representative commented; "We have 100 million items [advertised]. We are not art experts; we are not the expert on what is a Dobell and what is not a Dobell." We keep a keen eye on Australian art that goes onto eBay to ensure our artists are not only aware of possible forgeries, but also of what happens to their work once it leaves the gallery. We urge you to express caution when buying investment pieces online as the risks involved are high. Like buying any luxury item, do your research on the artist, artwork and seller. If it looks too good to be true, it probably is.

SYDNEY: The last picture show was exactly that –

John Witzig's third and final exhibition of surfing photographs from the 1960s and '70s. Like the past two exhibitions, Witzig drew in a huge crowd for the official opening, some travelling from as far as South Africa, to see the suite of 26 works. The exhibition was reinforced by the official book launch of **John Witzig: Surfing photographs from the 1960s and '70s**. Due the overwhelming interstate response, the exhibition will head to the Melbourne Gallery in April 2008. For further information regarding this superb book, please contact the gallery on (02) 9363 3358.

Nicholas Hutcheson's first Sydney exhibition, **Salvage**, showed a promising start for the young artist with a number of works being sold prior to opening night. Do not miss the opportunity to see these fantastic works; last day - 9 September. It has been a big year for the emerging artist, producing works for two solo exhibitions as well as numerous commissions. We look forward to seeing the work develop in the coming years.

MELBOURNE: Samantha Everton's latest series **Childhood Fears** thrilled the photographic collectors of Australia and certainly created a stir amongst the notional press. As well as gracing the cover of the current issue of *Photofile* and the May/June issue of *Art Gallery Guide Australia*, *The Weekend Magazine* and *Harpers Bazaar* ran short spreads on the emerging artist – firmly cementing her place as a must have collectable in the tough emerging market. WINNER of the Australia Council for the



Erika Gofton, Inhale

Arts Grant, Everton is now looking forward to exhibiting her new series of images in the latter half of 2008.

Joyce Evans is no stranger to the photographic world, having established herself as a true pioneer and visionary of Australian photography since taking up the medium some 40 years ago. **My Australia**, the artist's first exhibition with Dickerson Gallery, was bursting with striking images that explored the concept of Australian idealism and encouraged us all to contemplate the importance of culture, religion and family values in our everyday life.

Robert Clinch not only celebrated his 50th birthday during the opening of his first solo show in the Melbourne Gallery, but also the huge success of **d'ART: The Art of Robert Clinch** – a limited edition monograph written by David Thomas and published by The Lytlewode Press, Stoke-on-Trent (2007). **Urban Myths and Legends** included a new suite of pencil and charcoal drawings as well as additional lithographs for which the artist is highly regarded. It capped off a remarkable year for the artist whose works toured the regional galleries of Victoria from February through to August.



"My newer works have a greater sense of solidity, though some still have internal openings and passages. The work concentrates on releasing the space within rather capturing it. Forms are opened so that the viewer can investigate the inside, the generative core."

Jamieson Miller, 2007



Ilse Van Garderen
Lux et Nox (detail)

Looking forward in Sydney

In continuity with his 2006 Melbourne exhibition, **Jamieson Miller** presents abstracted works that use line to define the silhouette in his latest show **Absent**. Again, many of the sculptures explore facets of humanity, sexuality and the structural patterns of organic life. Further inspiration has come from the recent pregnancy and birth of his son Noah, which led Miller to try and capture aspects of the amazing physicality of these processes through his sculptures in wood and steel (12 September – 7 October).

In his recent work **Matthew Rogers** continues to develop his 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 of an event. His renderings capture moments from these endlessly shifting scenes so as to arrest their mood, character and pace. In the silk screen prints prepared for this exhibition, Rogers represents the crowd as an irregular field of flat abstract marks and yet retains the legibility of the individual figures. Selected paintings borrow from the print medium, foregrounding this ambiguous play between figure and the field. (10 October – 4 November).

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. This is Cordero's first Sydney show since he was announced a winner of the Heysen Prize for Australian Landscape at the end of 2006 and the People's Choice winner for the Glover Prize 2007. He travelled to NSW in preparation for the work, which whilst atmospheric, also takes in the harsh realities of drought affected areas. He has just been announced finalist of both the Heysen Prize for Australian Landscape and Tattersalls Prize 2007. Do not miss this opportunity to see one of Australia's leading landscape painters. **Doors of the sky** runs 7 November – 2 December.

Looking forward in Melbourne

Nicholas Blowers' recent move to Hobart, Tasmania from Maroubra NSW coincides with his new direction in painting. No longer focusing on the solely grand as we saw in his impressive Fig Tree series, he shows a revitalised investigation into denser and more complex compositions of scrublands, fallen trees, leaf litter and cliff faces (29 August – 23 September).

In her inaugural Dickerson Gallery exhibition **She is...**, **Erika Goffon** depicts the female figure in muted morning light, supple in their motionless appearance. Dressed in floor length nightgowns, Goffon's ladies of beauty become vestiges of bygone eras. Although highly sensual and utterly evocative, Goffon resists temptation to portray her figures in purely sexual terms. Rather, the artist offers an intimate look at womanhood, one that encompasses the complexities of innocence, sexuality and tradition. This exhibition coincides with the return of **Max Linegar's** sought after charcoal, pastel and gesso works on paper. The dramatic and stirring images are inspired by a recent trip to the Great Ocean Road and Otway region in Southern Victoria. As we have come to expect, Linegar's poetic landscapes continue to capture the evocative play of light from dusk to dawn, bringing with them an overwhelming sense of brooding melancholia. **Let it Come Down** is on show from 26 September – 21 October.

Silvers Circus is the subject of **Tony Irving's** new exhibition **On the Edge**. Irving has found kindred spirits in the performers and owners of this iconic family business that has entertained thousands of Australians over the last 20 years. As with previous shows, Irving explores the edges of light and dark, but this time with more emphasis on the figure. Like all visual artists, circus performers just keep on going till they physically can go on no longer. This is an exhibition by a real performer in the prime of his career. **Michael Mertyn** continues to scour abandoned building sites for debris, which he then assembles and paints upon using stencils and enamel paints, for his first solo exhibition, **Made in China** (both exhibiting concurrently 24 October – 18 November).

Ilse van Garderen began to draw a small Chinese cup that she acquired on one of her journeys. The shape is imperfect and cracked, which appealed to the artist – and became the substance for her new exhibition **Ostinato**, on show in the Paper Room (29 August – 23 September). **John Bodin** returns to the gallery in a group show with a new series of photographs that delve into the interaction of social expression and architecture in urban communities of Australia. Post production manipulation results in semi abstracted forms, teasing the viewer by creating an ambiguity of both time and place (21 November – 16 December, Paper Room).

Exhibition Schedule Sydney, 2007

August 22 – September 9	Nicholas Hutcheson
September 12 – October 7	Jamieson Miller
October 10 – November 4	Matthew Rogers
November 7 – December 2	Jason Cordero



Jason Cordero
The Exile Returns
oil on canvas
102 x 152cm

FINALIST in the Tattersalls prize
for Australian Landscape, 2007

Exhibition Schedule Melbourne, 2007

August 29 – September 23	Nicholas Blowers Ilse Van Garderen (paper room)
September 26 – October 21	Max Linegar Erika Goffton Antipodean Collection (paper room)
October 24 – November 18	Tony Irving Michael Mertyn Berkeley Editions (paper room)
November 21 – December 16	Group Show Csutoros, Bodin, Miller, Rogers



Matthew Rogers
Early Haze
oil on canvas, 56 x 152cm



*"I like to explore moods
and atmospheres in my
landscape drawings -
evoking nostalgia or the
uncanny or melancholy,
for example. As such I
feel I impose myself on
the landscape instead of
the landscape imposing
itself on me as might be
expected in most
traditional landscape
work."*

Max Linegar, 2007



Nicholas Blowers
Gum atop a quarry

DICKERSON GALLERY NEWSLETTER



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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 Kings School Art Prize, FINALIST in the Waterhouse Natural History Art Prize, **Jason Cordero** – FINALIST in the Tattersalls Prize, Kings School Art Prize & Heysen Prize, **Samantha Everton** – WINNER of the Australia Council for the Arts Grant (New Work, Emerging), **David Frazer** – WINNER of the First International Print Biennale in Guanlan (China), FINALIST in the Geelong Acquisitive Print Awards **Dave Groom** – WINNER of the The St Bernards Art Prize, **Greg Harrison** - FINALIST in the Geelong Acquisitive Print Awards, **Matthew Rogers** – FINALIST in the Geelong Acquisitive Print Awards, **Ilse van Garderen** – FINALIST in the Jacaranda Acquisitive Drawing Award.

IN CONVERSATION WITH TONY IRVING

Katie Furlonger recently quizzed **Tony Irving** on his upcoming exhibition **On the Edge** (24 October – 18 November) and his approach to painting.

KF: What is your current exhibition about?

TI: In the last few years I have depicted urban streetscapes and people going about their daily lives. In some ways, in my current exhibition, one of the key themes, the circus, is an extension of that idea – people going about their lives – but the circus has an extra edge – there's a certain loneliness, an isolation, a poignancy that attracted me, yet there's also a drama.

KF: The idea of the circus is intriguing given its tradition and history, were you concerned about the cliché of the big top?

TI: I never really thought of the paintings as just depicting the big top in a traditional way. I was always more interested in the smaller aspects, the life that goes on around the circus, between acts, on the edge of time, the edge of town, the edge of a waning tradition.

KF: Did you find the circus performers to be a sympathetic subject?

TI: They are like fellow artists, I had empathy with them because of this; they are creative and lead a semi-solitary life in their practice. I could relate to the circus performers. I think they have quite a tough life, but they also see themselves as artists and as part of a long tradition.

KF: Your work gives equal attention to the people as to the places and objects in which they live. Do you find our constructed environment just as intriguing as the people in it?

TI: Over the years I've painted many urban images and streetscapes that have buildings and landmarks of all sorts – high rise, period shop fronts, run-down tenements and so on, and I think these buildings often have great character. Also, they can often be seen almost as abstract shapes – squares and rectangles, blocks of colour. What's a little different in the circus images is that many of the constructions are tents – they are almost like soft sculptures that drape and fold. They provide a different and dramatic backdrop.

KF: Is there something in particular that you try to achieve in each of your paintings?

TI: I always want my paintings to be resolved – they have a narrative, but I also want them to have a balanced composition and to be graphically strong, through the use of classic painting techniques. I'd like to think that the more people look at my paintings, the more they will discover.

KF: How do you approach your craft?

TI: I think technique is a critical part of painting and I am constantly practising drawing and painting and reading about traditional techniques in order to master my craft.

KF: Can you briefly tell me the methods or processes you go through when starting a new painting?

TI: I always do a lot of drawing and research on the subject. I do small paintings on site if the canvas is too large to complete on site, and I will return to the location many times to capture small details and the mood of the site and the changing light at different times of day.

KF: Where do you find your inspiration?

TI: I'm inspired by the world around, particularly the inner urban areas, the world I know.

KF: Was there a particular moment when you knew you wanted to be an artist?

TI: I always knew I wanted to do artwork; it was just a natural progression for me to go from secondary schooling to art school. I've been learning ever since, it is an ongoing learning process.



Tony Irving, *Blue and Poles*, oil on canvas, 92x122cm