

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



Christmas Trading Sydney

Closed from 22 Dec
Re-opens 7 Jan
Melbourne

Closed from 22 Dec
(21 Dec - open by appointment)

Re-opens 7 Jan

We wish all our readers a merry Christmas and a safe and happy New Year



Robert Dickerson
Evening Shadows
Work by a senior artist can boost your collection's credibility

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Building your own art collection; how to do it

Strictly speaking, if you own more than one artwork then you can legitimately claim to have started your own private art collection. But how do you build on those initial pieces to ensure you have a collection that provides enduring enjoyment, and also boasts some critical merit? Well, with the help of Dickerson Gallery (Sydney) Director, Sam Dickerson, we've compiled a few simple guidelines.

1) Only buy pieces you love. This may seem obvious. After all, the likelihood is that you are buying the work for your home or office, so you will see it every day. It's important you enjoy the piece, find it thought provoking, and can see something 'new' in it as time passes. Too often, collectors make a purchase in the belief they are getting a 'bargain', or they're drawn into buying the work of an artist who is the flavour of the month – even though it's not to their taste – simply because they think it will be easy to re-sell. Sam Dickerson explains. "For me, a good private art collection is based around enjoyment. Being able to recognise true talent that lies within a painting or sculpture is the foundation of a solid collection. Always buy something you will never want to sell because you truly appreciate the talent and skill that has gone into the work."

2) Avoid buying artwork simply because it matches the decor in your home. Sam Dickerson says collectors too often make the mistake of buying a work to compliment a particular sofa or wall colour. "A painting is the most personal touch you can give your home; it's what separates it from being just another interior like everyone else's. So, try to buy something that reflects your style as it needs to mean something to you. You are the one that has to look at and live with the art work in the end. You don't buy for other people to admire." Also, keep in mind - you are likely to move house at some point in your life, but you're less likely to sell your artwork! Of course, you do need to think about where you will hang your work, but it shouldn't be the sole reason for making the purchase. Ultimately, you want to be proud of, and passionate about, your collection; it should reflect your tastes so that you are comfortable in sharing it with friends and family – this is how an art collection can bring you satisfaction and joy.

3) Do your research. It's all very well to say you should only buy pieces you love, but how do you actually cultivate your taste? Simply put, it's about seeing the range of what's available to discover what appeals – and that means searching widely, through galleries, auction houses and art fairs. You will also get a feel for prices, and can avoid the pitfall of paying too much. "Take your time to find the kind of art that you like. Make sure you target artists who fall within a consistent genre of what your taste is about. Then take the time to educate yourself about the art and the artists so that you develop a greater understanding of the process and the art making itself," suggests Sam.

4) Variety is important. To hold your interest over time, your collection needs variety – of artists, mediums, and size. While you may develop expertise in a particular area, such as photography, it is still possible to have variety within a genre. Often, it's the unexpected or surprising pieces in a private collection that generate interest and conversation. Think about adding a sculpture or installation piece - it will add an entirely new dimension and focal point. That said, Sam recommends your collection should still have a sense of cohesion. "It is surprising how few collections are based on a consistent philosophy that meets long-term objectives. Most are mere collections of paintings (or other mediums) assembled over time for a variety of reasons which seemed compelling at that vital moment of purchase, but in the long run are often not clearly remembered. Try and keep a consistency in your collection – even if it's as simple as only buying figurative works over abstract," says Sam.

5) Buy original works by living artists, and obtain evidence of authenticity. If you have the budget to purchase the work of a famous artist, then go for it - just make sure you obtain the work's provenance (history of ownership), and have its authenticity confirmed, preferably by the artist, or alternatively by an expert in the field. Unfortunately, many unsuspecting buyers have been caught out by faked or forged works - or in some cases, (cont'd page 2)



Derry Messum
Mirror Mirror
Sculpture can provide an interesting talking point

DICKERSON GALLERY NEWSLETTER

by 'look-alike' artists who copy the work of famous painters but don't include their signature. The other type of works to avoid are pieces which were not intended by the artist to be part of their oeuvre (body of work). They may be scraps of drawings, discarded or unfinished works, which have inadvertently found their way into someone's "collection". One way to avoid these complications is to purchase the work of an emerging artist, direct from the gallery that represents that particular artist, thus allowing you to obtain evidence of authenticity. The added benefit is that you get to witness the development of the artist's career. Should they become successful – then you can lay claim to being at the forefront of that success. It goes without saying that if you decide at some point to sell a work, then evidence of authenticity will be crucial. This documentation will also be important if you choose to take out insurance.

6) Buy artworks from reputable dealers, galleries and auction houses. These days, you can purchase 'artworks' almost anywhere – from eBay, to local markets, furniture stores and souvenir shops. Unfortunately, buying from these outlets exposes you to the risk of buying a forged work, or a mass-produced reproduction of an original work. Price can be a guide – if it seems too good to be true, it probably is. The best way to minimise your chance of being caught out is to buy from a reputable seller. Again, it's about knowing the market. Reading serious art publications, and keeping abreast of art industry news through the media, will give you an idea of the major players. Alternatively, a gallery's membership of a professional association may provide some reassurance of its ethical standards. As Sam Dickerson notes, buying from a gallery with a long and established history makes sense because, if you do need to sell a work, then the gallery you purchased it from will probably still be operating and may be able to assist.

NEWS IN BRIEF.....

New Artist - Beverley Veasey

Dickerson Gallery is pleased to announce the addition of successful Sydney photographer, **Beverley Veasey**, to its Melbourne stable of artists. Veasey boasts ten years experience as an artist and her work has been exhibited widely across Australia. The photographer's last three exhibitions have focussed on modern society's detachment from the animal world; the work provides a space where we can reflect on the diversity of the animal world and our relationship to it. Beverley Veasey's previous exhibitions can be viewed on-line at www.dickersongallery.com.au.



Beverley Veasey
Study of a Sumatran Tiger:
Panthera tigris sumatrae

Resale Royalty Scheme

You may have heard recently of the Federal Government's plans to introduce a resale royalty scheme for artists. In simple terms, the proposal is that from July next year, a 5% royalty will be paid to artists when their artworks are sold for a second time, for more than \$1000. The scheme does not apply to primary sales, which is Dickerson Gallery's core business – therefore, our prices will be generally unaffected. Also, the scheme only applies to artworks purchased after 1 July, 2009. Therefore, anything you currently own, or purchase in the next 7 months will not be subject to the resale royalty. Federal Arts Minister, Peter Garrett, says the scheme is designed to "address a current imbalance, where visual artists benefit less from copyright than other creators, such as authors and composers." The scheme is particularly expected to benefit indigenous artists, who have missed out on the sometimes large profits made on their works at auction. However, as you can probably tell, it will be some time before artists start reaping the benefits; the royalty only applies when the work is sold for a second time, and experience tells us that artworks tend to change hands relatively slowly.

Achievements

Congratulations to the following artists for their recent success

Jason Cordero: Finalist in Australia's richest prize for landscape painting – the \$50,000 Fleurieu Art Prize. Jason was also a finalist in the Fleurieu Biennale's Water Prize for paintings with an environmental water theme

Zai Kuang: Finalist in the Fleurieu Biennale's Art of Wine and Food Art Prize

Sharon Billinge: Finalist in the Kilgour Prize – a \$30,000 acquisitive Prize for figurative painting. Exhibition dates: 6 December – 1 February, 2009 at the Newcastle Region Art Gallery

John Witzig: his image *Midget Farrelly at Palm Beach* is set to be part of the opening exhibition for the new National Portrait Gallery, opened by Prime Minister, Kevin Rudd, on December 3.



Jason Cordero
Beseech the sky
Fleurieu Art Prize



Zai Kuang
Preparing Food
Fleurieu Art Prize

LOOKING FORWARD

Sydney

Robert Dickerson: 7 January, 2009 - 22 February

Recent Drawings

Robert Dickerson, with his definitive angular style, is one of Australia's most recognised figurative artists. Dickerson's work comments on aspects of the human condition within the landscape. However, for a subject matter that would commonly evoke sympathy in an audience, all sentimentality is eschewed by an economy of perfectly blended colour. He was a member of the 1959 Antipodeans group and is represented in all major state and regional galleries.

Ben Smith: 4 March – 22 March

Recent Paintings

Samantha Everton: 1 April – 19 April

Photography



Robert Dickerson
Alice



Robert Dickerson
The academic

Melbourne

Anthony Day: 3 December – 21 December

Smoke in the Distance

Anthony Day's paintings would gladden the heart of Banjo Patterson. You can almost smell the smoke from the bushfire in the distance as you gaze into the hills and valleys in his evocation of the Australian outback. Day is a painter of light. His sweeping skies are textured from excessive layering, where changes and corrections have been made. Day says he paints what he knows, and having spent many childhood holidays in the Strathbogie Ranges, one can see where the impetus for his subject is derived.

Honor Bradbeer: 3 December – 21 December

Wounded Forms

'This body of work continues my exploration of ordinary objects and their potential as vessels for the numinous aspects of our imagining. My drawing process involves countless surface abrasions. I work primarily with ink on heavyweight paper, using erasure to reclaim passages of light from ink-stained surfaces. There is a lot of damage required to bring the drawing into being. The act of delving for buried 'light' provides a useful working metaphor for the conceptual process, and brings with it a paradoxical solace: the damage and the light are the same' - Honor Bradbeer.

Gallery Artists: 7 January, 2009 - 25 January

Stock show

40 x 40 x 40: 4 February - 22 February

40 works, by 40 artists, all 40cm x 40cm



Anthony Day
Approaching Bushfire (detail)



Anthony Day
Smoke Shadow (detail)



Honor Bradbeer
Worn



Honor Bradbeer
Fragment



David Frazer
Caravan XI (40 x 40 x 40)



Vexta
Close to the Light (40 x 40 x 40)

'... I paint in oils, layer by layer until I get the paint sitting on the surface in a certain way... To me this is an exciting way to work because I never know where the painting will lead me ...'

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IN CONVERSATION WITH ANTHONY DAY

2008 is ending on a high note for artist **Anthony Day**, with his first exhibition with Dickerson Gallery (Melbourne) opening on December 3. Despite his relative youth, the 24 year old's work conveys an intimate visual and emotional relationship with the Australian landscape; he reveals the nation's rural heart in all its beauty and harshness. In the midst of preparing for the exhibition, Anthony took a short break from painting to answer a few questions, posed by newsletter editor, Cassie Hamer.

CH: Can you tell me how you first became interested in art, and how your love of painting developed?

AD: I became interested in art from a very young age. I developed the passion at school. Art was not a distraction like the rest of my classes. I remember visiting art galleries with my parents and being intrigued and fascinated by paint and colour.

CH: Tell us a little about the way you work. Do you use drawings as the basis for your paintings? Or – do you tend to just jump straight in?

AD: I am essentially a studio painter. However, I have spent a lot of time 'plein air' painting in the Strathbogie Ranges north east of Victoria. I paint in oils, layer by layer until I get the paint sitting on the surface in a certain way, while trying to maintain the integrity of all the previous layers of paint. I usually work on 3 or 4 canvases at a time, allowing different areas of each painting to dry. I believe my strongest works are those where I have applied numerous layers and have made changes and corrections along the way. To me this is an exciting way to work because I never know where the painting will lead me. I sometimes refer to old pencil drawings and photographs, but usually I will jump straight in with paint, without becoming too concerned about the construction of subject matter.

CH: Your work at the moment tends to focus on Australian bush landscapes – have you spent a lot of time in the country?

AD: I actually grew up in Melbourne, but my Grandparents and Uncles are all from the north east. I spent most of my holidays in the country, and on family camping trips around Australia. The Strathbogie Ranges have been extremely influential to my painting.

CH: In some ways, your work focuses at the harshness of the environment, such as storms and bushfires. However, even at their harshest, your landscapes retain a certain beauty. How do you want people to feel when they view your work?

AD: I am not necessarily portraying the harshness of the environment, it's more what I know of the area. True, bushfires and storms are harsh, but they can also be beautiful when viewed from a distance. I am grateful to those who appreciate my work, however they view it.

CH: The Australian bush has been a source of inspiration for many artists – is it difficult to put your own fresh and modern stamp on such a popular subject?

AD: It is very difficult but I enjoy the challenge. I look at many Australian artists for inspiration, but they are not just landscape artists painting the Australian bush. Take the abstract artist Aida Tomescu for instance. I admire her work and her use of texture. I am now thinking about ways to build texture into my work to give it a different dimension.

CH: Your career as an artist is still in its early stages – but do you have a particular ambition? Where do you see your work heading?

AD: My ambition is to continue to get better and better with each painting. It is too hard to look ahead and guess what my work will look like in a year, 5 years or 10. That is the beauty of being an artist. The work guides me. It is not me guiding the work.



Anthony Day
Bushfire I



Anthony Day
Summer