

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

"..the space has an openness and flexibility we have not had before.."



Huixuan Zhao, *Peony Moon (detail)*
Zhao will be among the final artists to hold an exhibition at the Richmond premises

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MELBOURNE GALLERY FINDS A NEW HOME

Dickerson Gallery in Melbourne has announced it is moving to new premises in Collingwood, taking the next step in its evolution into one of the city's leading galleries for emerging and established Australian artists.

Situated at 44 Oxford Street, Collingwood, the new gallery space will open on 23 July with an exhibition of recent works by Robert Dickerson. The premises were chosen after a targeted search for an ideal property, in an outstanding location. For those who are unfamiliar with Melbourne's geography, Collingwood is centrally located on the city's fringe, just 3km north-east of the CBD. Dickerson Gallery (Melbourne) Director, Stephen Nall, says it was the obvious choice of location, because of its developing status as a hub for art and fashion. "Well-known commercial galleries, such as Australian Galleries and Port Jackson Press have been established in the area for many years. More recently, several other galleries have relocated to the area. There has also been a significant migration of professional residents into the area as a result of the conversion of large industrial buildings into high quality residential accommodation" says Stephen.

While Collingwood as a suburb offers numerous benefits, the final decision to relocate was highly influenced by the quality of the new premises at 44 Oxford Street. Stephen says the space is impressive. "The building has a distinctive heritage facade. Internally, it has grand proportions with 250 square metres of open floor space, cathedral ceilings and exposed trusses. The space has an openness & flexibility we have not had before," says Stephen. Furthermore, there is plenty of on-street parking available, making it easier for patrons and artists to access the Gallery, particularly on weekends.

While the relocation represents a significant change in Dickerson Gallery's operation, the basic philosophy remains the same – the Gallery will continue to exhibit and sell original works by Australia's most collectable young, mid-career & senior artists. However, the move to new premises does represent a subtle shift in the Gallery's ethos; after an 8 year presence in Melbourne, there's no doubt the Gallery has unearthed significant talent – the focus now is on further developing the existing stable of talent and nurturing the careers that Dickerson Gallery has helped to create.

In preparation for the move, Dickerson Gallery (Melbourne) is holding a relocation sale at its Richmond premises, with stockroom works by most Gallery artists on offer. A 20% discount is available to purchasers who pay in full and arrange for transportation (or collection) of the work before Dickerson Gallery vacates 2A Waltham Street. For further information, please contact the Gallery on (03) 9429 1569.

DICKERSON'S BRUSH WITH THE LAW

After a 15 year break from legally-themed works, [Robert Dickerson](#) has produced four new works, depicting the law - including a painting and three drawings. In the past, Dickerson's portrayals of lawyers and court-room scenes have proved extremely popular, particularly among the legal fraternity. Through his life, the artist has at times endured extensive contacts with solicitors and lawyers as he dealt with various personal matters. While not always an enjoyable experience, that exposure to the legal world has been a source of artistic inspiration that remains with Dickerson, even today. To coincide with his return to the legal theme, Dickerson Gallery is also offering clients the opportunity to purchase individual, framed prints from Dickerson's *Aspects of Law* series – usually sold only as a box set. See page 4 for interview with Robert Dickerson.



Robert Dickerson,
Lawyer

NEWS IN BRIEF.....



Nicholas Blowers and Sam Dickerson at the opening of *Narcissus*

The busy Nicholas Blowers

[Nicholas Blowers](#) was kept extremely busy during his recent visit to Sydney for the opening of his show, *Narcissus*. Apart from being the guest of honour at a very crowded opening night, Nicholas also gave a talk to a group of members from the NSW Art Gallery Society, who chose to view the show as part of their monthly tour of Sydney's commercial galleries. Other visitors to the show included renowned Australian artist, Charles Blackman - the subject of a Nicholas Blowers portrait for the 2006 Doug Moran National Portrait Prize. Blackman is no stranger to the Dickerson family, being a contemporary of artist, Robert Dickerson. Both were part of the artists' group known as "the antipodeans", which emerged in the 1950s to defend the importance of figurative work against the increasing prominence of abstraction.



Charles Blackman and Camilla Dickerson at Dickerson Gallery, Sydney

Opera in the Sydney Gallery

In April, Dickerson Gallery (Sydney) was filled with the sound of music, hosting a one-night recital for the Pacific Opera Company. The performance included the premiere of a song cycle "Towards the Psalms" – composed by Betty Beath. The recital was part of Betty's award for winning Pacific Opera's inaugural vocal writing prize. Pacific Opera is a not-for-profit organisation which provides professional development and performance opportunities for emerging opera singers.



Pacific Opera at Dickerson Gallery, Sydney



Zai Kuang,
The Sisters - Celia and Julia
Archibald Prize Finalist

Recent Awards and Prizes

Dickerson Gallery's congratulations go to the following Gallery artists:

[Zai Kuang](#) - finalist in the Archibald Prize, and a finalist in the City of Albany Art Prize

[Abbas Mehran](#) – finalist in the Doug Moran National Portrait Prize

[Alison Langley](#) – Highly Commended in the Williamstown Festival Contemporary Art Prize

[Samantha Everton](#) – finalist in the Moran Contemporary Photographic Prize

[Sharon Billinge](#) – short listed for the Australian Print Council 2008 Commission, and exhibited in the Williamstown Festival Contemporary Art Prize

[Filomena Coppola](#) – finalist in the 2008 City of Hobart Retrospective Art Prize, on display at the Tasmanian Museum and Art Gallery from 2 August - 14 September.

Staff News

Shoalhaven City Council has appointed Jenny Dickerson to the Council's Arts Board. The two year appointment recognises Jenny's contribution as an advisor to the eight-member Board over the past two years, during which time she worked on a committee to rationalise the Council's collection of 3000 art works. Jenny has also succeeded in arranging for an exhibition in 2009 of John Witzig's vintage surfing photographs at the Shoalhaven City Arts Centre Regional Gallery.



Jenny Dickerson

LOOKING FORWARD

Sydney



Max Linegar,
SCG (detail)

Max Linegar: 9 July - 10 August

Working in pastel and charcoal on gesso primed paper, [Max Linegar](#) beautifully captures the play of light at various times of day, providing depth and emotion to his landscape works. He says, "I like to explore the moods and impressions of the environment in my drawings, evoking nostalgia, melancholy or the uncanny for example. As such, I feel I impose myself on the landscape as opposed to the other way around, as would be perhaps expected in most traditional landscape work."

Melbourne

David Frazer: 18 June – 20 July

Lost signals a thematic shift in [David Frazer's](#) works. One of Australia's most important printmakers, Frazer returns to his original training and passion for painting in his current exhibition. The new works present environments deserted by the human occupants. Wandering farm animals now populate the pictures, contemplating life without their two legged friends. As always, an element of humour is used by Frazer in typical Australian fashion to express serious emotional situations that are both sad and beautiful. Frazer's work has shifted from an individual's perspective to a collective social one. It's not just the individual who is lost now, but the whole world.



David Frazer,
Some day, sometime



Huixuan Zhao,
The Goddess of Lotus (Detail)

Huixuan Zhao: 18 June – 20 July

Gongbi Echoes is a collection of [Huixuan Zhao's](#) recent works, painted in the Gongbi style. The Gongbi tradition dates back more than 2,200 years and was extremely popular with the Royal families of China. Similar to traditional Gongbi painting, Zhao's work is highly detailed, decorative, and displays colour realism. Working on silk, the Chinese-born artist applies watercolours using traditional technique and materials, purchased by her parents in local Beijing markets and sent back to Zhao's home in Adelaide. Gongbi painting requires extreme concentration, patience and precision. As a result, Zhao's watercolours are imbued with the serenity and peacefulness that the artist calls upon to complete these finely painted masterpieces

Robert Dickerson: 23 July – 31 August

[Robert Dickerson](#) christens Dickerson Gallery's new Melbourne space with a collection of recent drawings and paintings, depicting urban and rural landscapes, along with his trademark figurative work. See artist interview on Page 4 for more information.



Robert Dickerson,
Woman with Flowers



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IN CONVERSATION WITH ROBERT DICKERSON

The honour of christening Dickerson Gallery's new Melbourne space has gone to artist, [Robert Dickerson](#), who has produced a collection of new works for the occasion. He recently took time out from painting to answer a few questions put to him by Newsletter Editor, Cassie Hamer, about his work and other interests.

CH: Bob, you've been painting and drawing for more than 60 years now – do you still have the same level of enthusiasm for it now as you did when you started?

RD: Yes, I still feel as enthusiastic, my attitude hasn't altered. I still pursue the trail of trying to paint a good picture as I always did. Having the luxury of not having so many distractions is one bonus. It allows me to be a lot more focused on my paintings. When I was younger, there was a lot more change happening in my life. Now things are much easier and my work has become even more enjoyable as a result.

CH: When you first started painting, people around you weren't always supportive of your career in art – do you think society has a more supportive attitude towards artists?

RD: Society at the present moment has a better idea and more acceptance of art than during my earlier time. The only reason it is difficult for young artists today is that so many set out to be professional artists too early, instead of doing it for the sheer joy of painting and finding their own ideas.

CH: Which aspect of painting do you find most satisfying?

RD: Ideas are two bob a dozen, it's making them work that's hard. The complicated and arduous process is not very enjoyable, but real pleasure comes from putting down the last brush stroke when you've solved all the problems. You can sit back then and enjoy or hate the picture.

CH: You manage to keep up a fairly full schedule of shows – can you tell me a bit about your daily routine, and how you manage to balance your work with other interests?

RD: I get up early and exercise. In summer, I would normally do laps of our swimming pool. After that, I study the horse-racing form guide for an hour, have breakfast and then go into the studio to work. I exercise again in the evening when I've finished. We have a horse training track on the farm, so I walk around the track for about an hour and a half. But, if the painting is not going well then you have to find more time, get up earlier and work more. Personally I have always adhered to a training schedule for my own health, so to see the horses enduring the same lifestyle amuses me. We breed a few racehorses as well and it's even more enjoyable to see the progress from foal to racehorse. They are very much like people in the sense they all have their own unique personalities, traits, likes and dislikes. My racing interest doesn't so much balance my life – it really compliments it. In a sense, horse racing is very similar to painting - a good horse is as hard to find as a good painting.

CH: You've been living on the south coast now for about 8 years – how has living in the country influenced your work?

RD: Yes, well I'm thrust in the middle of landscape now, all the time. Land forms which tower up all around the house. It's more free than the city. Cities can be like a jail; when you work in a city, you have to concentrate on people. The landscape is a great way to play with the composition of a painting because there are so many subtle changes and variances. The country-side around where I live is very liberating and it's that feeling of vast space that I like to try and include in quite a few of my more recent paintings.

CH: You and your wife Jenny often take road trips around New South Wales and interstate – do you use these trips as a source of inspiration for your work?

RD: I'm always looking for something to paint, even when I'm relaxing, the world is full of paintings. Sometimes I will see a person in one place and they will end up in a painting of another place. It's important to take in as much as you can along the way – and the best way that we know how is to actually do the miles in the car – see what the world (or the countryside) has to offer.

CH: Your next show will be the first to be held in Dickerson Gallery's new Melbourne space. You have travelled extensively and seen most of the world's best known art galleries – which one did you enjoy the most?

RD: Without doubt the Louvre - so many good paintings. I was fortunate enough to gain a residency for 6 months in Paris through the Cite Des Arts, organised by the Art Gallery of NSW. It was fantastic to have such masterpieces at your doorstep on a daily basis. It was like being given a form guide with some of the race results in advance. Other galleries can be a little pretentious and overbearing but the Louvre is quality through and through. Paris definitely has the best galleries-the Musee D'Orsay is also amazing.



Robert Dickerson at work