

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



Robert Dickerson,
Two Geishas

'...the white walls seem to float between two dark spaces, the floor and the ceiling. This focuses the attention immediately on the art. It's all about the work on exhibition...'

Contents

1 Melbourne Move

2 News in brief

3 Upcoming exhibitions

4 Artist interview

New Melbourne Gallery Space Now Open

Dickerson Gallery, Melbourne, has entered an exciting chapter in its development with the opening of its new gallery space at 44 Oxford Street, Collingwood.

Artist, [Robert Dickerson](#), christened the new gallery space on a cool July evening with the opening of an exhibition of recent pastels and paintings. More than 150 people attended the official opening, including many of the Gallery's artists, local gallery owners and, of course, our extremely supportive clients.

Since Dickerson Gallery Melbourne relocated to Collingwood, Gallery Director, Stephen Nall, says feedback has been extremely positive. "Everyone who comes to the gallery comments on the space - its openness, it's crisp, professional but "warm" feel. We have heating which helps in the middle of a cold winter in Melbourne. People also comment on the availability of parking and the close proximity to other popular galleries," says Stephen.

Located just 3km from Melbourne's CBD, Collingwood has emerged as a hub for art and fashion. It was an obvious choice of location for Dickerson Gallery. The other decisive factor in relocating was the opportunity to move into a fantastic gallery space, offering 250 square metres of floor space and high, cathedral-style ceilings. While the space offered 'good bones', Stephen Nall says significant renovation works were undertaken before Dickerson Gallery moved in, ensuring a high quality interior finish. "The gallery has a professional look and has instant appeal to our artists. They see large white walls at the end of the gallery and feel inspired. It is a fine thing to watch them as they see the gallery for the first time. The main thing though, is the way the white walls seem to float between two dark spaces, the floor and the ceiling. This focuses the attention immediately on the art. It's all about the work on exhibition."

As befits the quality of the new space, Dickerson Gallery Melbourne has an exciting and busy schedule of exhibitions arranged for the remainder of 2008. It features some of the Gallery's established artists, along with some rising talents (see page 3 for details). "These young artists are the most challenging, and very exciting for me. I am confident that each of them can become well-recognised in time," says Stephen.

Dickerson Gallery extends a warm invitation to all clients to visit the new Collingwood Gallery. It's open Tuesday to Saturday 11am – 6pm, and Sunday by appointment. Please note, the Gallery has new phone and fax numbers. Ph (03) 9416 0031. Fax (03) 9416 0038.



Gallery Interior

NEWS IN BRIEF.....

New Addition to the Gallery

We're pleased to announce that exciting, young Victorian artist, **Anthony Day**, has joined Dickerson Gallery's stable of artists. Day's work tends to focus on the Australian landscape; his paintings of the bush elicit strong feelings of actually being there - you can smell the smoke from a distant burn-off, and almost taste the rain on the wind. Day has spent many years on the family farm near the Strathbogie Ranges in Victoria and his work conveys an intimate visual and emotional relationship with the landscape. There is turmoil and tranquillity in his refined palette and a concentration on layering paint, reminiscent of traditional painting techniques. At 24 years of age, Anthony Day displays a confidence in his artistic practice far beyond his years. Dickerson Gallery, Melbourne, will hold an exhibition of Day's new works in December this year.



Anthony Day,
Bushfire Series III

Prizes and Awards

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

Abbas Mehran – short-listed for the 2008 City of Perth Black Swan Prize for Portraiture. Finalists will be exhibited from 19-29 September at the Perth town hall.

Samantha Everton – winner of The Brewer's Choice Award in the Corangamarah Art Prize

Steve Harris, Tony Irving and Anthony Day – finalists in the 2008 Kings School Art Prize

Jason Cordero - 3rd Prize in the painting category of the 2008 Waterhouse Natural History Art Prize

-Finalist in the \$30,000 Fletcher Jones Prize. Finalists are on display at the Geelong Art Gallery until October 26

-Finalist in the 2008 Kings School Art Prize

It's also worth noting the Parliament House Art Collection recently purchased a Jason Cordero painting.



Samantha Everton
Imaginations of the Night
Corangamarah Art Prize



Jason Cordero,
I Pass Unhindered
Waterhouse Prize Winner



Abbas Mehran,
Crucible
Black Swan Prize Finalist

Poetry Picnic at Bundanon

Jenny Dickerson warmly invites Gallery patrons to attend a Poets' Picnic at Bundanon on September 14. Enjoy an afternoon of food, wine and poetry on the banks of the Shoalhaven River. The day features award-winning indigenous poet, Samuel Wagan Watson. Contact Dickerson Gallery on (02) 9363 33358 for more information.

Dickerson Gallery Establishes Cross-Tasman Ties

Dickerson Gallery has entered into an exciting partnership with New Zealand wine producer, Kim Crawford Wines, to hold an 'Emerging Artists Tour', visiting Brisbane, Sydney and Melbourne. The tour features three young artists – New Zealand's Pete Wheeler and Greg Lewis (both represented by the Whitespace Gallery), plus Australia's **Honor Bradbeer** – one of Dickerson Gallery's emerging talents.

Brisbane

Friday 26 September, 11am - 6pm

Circle Gallery

274 Montague Rd, West End

Sydney

Tuesday 30 September, 11am - 6pm

Dickerson Gallery

34 Queen Street, Woollahra

Melbourne

Friday 3 October, 11am – 6pm

Dickerson Gallery

44 Oxford Street, Collingwood



Honor Bradbeer,
Rip

LOOKING FORWARD

Sydney

David Frazer: 3 September - 27 September

Lost

One of Australia's leading printmakers, David Frazer, returns to his original training and passion for painting in his current exhibition. *Lost* signals a thematic shift in David Frazer's work; moving away from the individual lost within his own rural landscape, these new paintings present environments deserted by the human occupants. The question hangs in the air - where have all the people gone? 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.

Matthew Rogers: 8 October - 2 November

Paintings

Murray Bird: 5 November - 30 November

Paintings



David Frazer
The Lonely Night (detail)



Murray Bird,
Waiting (detail)



Zai Kuang,
Girl in the room



Jason Cordero
The origin of storms

Melbourne

Zai Kuang: 10 September - 28 September

Recent Paintings

This collection of paintings provides an intimate look into a personal world, tucked away in a suburban Australian home. While these domestic scenes are familiar to us all, Zai Kuang elevates them into the extraordinary; he contrasts light and shade, the flat and the textured, the beautiful and the ordinary. Kuang imbues his subjects with a texture that works light into the paintings, rather than off them. Zai Kuang's work is achieving mounting critical acclaim; he was a finalist in the 2007 and 2008 Archibald Prizes, and the 2007 Doug Moran Portrait Prize. Kuang also receives favourable mention in the latest issue of *The Australian Art Market Report* in a feature on Chinese-Australian artists.

Alison Langley: 10 September - 28 September

Silent Landscapes

This exhibition showcases a suite of seemingly expansive panoramas and ethereal wonderlands captured in vibrant colours. Technically, Langley continues to astound. Various props, plant material and lighting effects form the structural basis of her imagery, but it is in her use of scale and post-production manipulation that she begins to realise these crafted worlds of ambiguity. Shooting in slide film and working at length with extension tubes and magnifying filters, Langley is able to make the miniature appear without boundaries and into a vast beyond.

Land - Sea - Sky, New Zealand: 8 October - 28 October

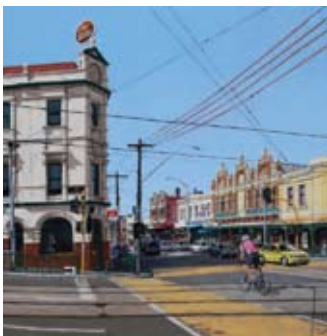
Works by Sam Foley, George Baloghy, Steve Harris and Greg Lewis

Jason Cordero: 5 November - 23 November

Paintings

Jamieson Miller: 5 November - 23 November

Sculpture



George Baloghy,
Swan Street



Alison Langley
Red Maple



Jamieson Miller
The Patriarch



Sam Foley,
Stairs, Ross Creek Reserve (detail)



David Frazer
Caravan VII (detail)

'... I look at my work like theatre; the paintings are the sets and the wood engravings are the actors...'

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IN CONVERSATION WITH DAVID FRAZER

Victorian artist, [David Frazer](#), is a busy man. Best known for his printmaking, he's also an accomplished sculptor and painter. David's technical versatility is matched only by his capacity to capture a range of emotions in his work - sadness, humour, melancholy and yearning. On the eve of his exhibition *Lost* with Dickerson Gallery, Sydney, David took some time out from work to answer a few questions, put to him by newsletter editor, Cassie Hamer.

CH: I believe you've said in the past that wood engraving is your favourite medium – but your most recent exhibitions for Dickerson Gallery have consisted mainly of paintings – can you tell us what's prompted your current exploration of the painting medium?

DF: I've been trying to paint since I was 12; I was determined to get it right. After 22 years of trying, I think I'm finally getting the hang of it. I didn't discover printmaking until after art school but I did find it much easier. I enjoyed the detachment from the craft to the finished piece. I liked narrative and this is much easier with printmaking, especially with the intimacy of wood engraving.

CH: Clearly, the physical process of producing a painting is far different to wood engraving. But – do the different mediums also require a different thought process?

DF: It's a pretty big jump from painting to wood engraving and I've spent years trying to make both work together. I feel like I've finally resolved it. The wood engravings are suited to storytelling; you try doing that in a painting and it can very easily look twee and illustrative. I don't try and make my paintings like my prints anymore. I look at my work like theatre; the paintings are the sets and the wood engravings are the actors. I never put people in my paintings anymore. The big jump for me was realising that one of the reasons I was good at printmaking was because I was a very methodical person. I then took that methodical approach to my painting. I gave up trying to paint in a burst of creative energy and accepted the fact that I was an anal, borderline, obsessive-compulsive nut.

CH: You spent part of your early life in the country town of Murtoa – and it's clearly been a big influence on your work. What was it about those early years that had such a profound impact on you?

DF: I think the wide, open, and flat space with the sleepy country town somehow suited my melancholic nature - maybe it influenced it. Every artist has to have a subject and I'm just attracted to that lonely rural thing. I find it a good location for my story.

CH: Your paintings are always identifiably Australian; they feature icons like the hills hoist, the ANZAC digger, the Millard caravan and the Australian landscape. Are you presenting a slightly mythologised view of Australia?

DF: It's all a dream. It's all theatre. I'm Australian, so the icons are what I know and see. I think the themes, though, of longing, yearning, love and alienation are pretty universal.

CH: The melancholic nature of country Australia is another dominant theme of your work – but your work also contains a sense of longing for this way of life. Even though the subject matter is rural – are you also making a comment on Australia's urbanisation?

DF: I never usually make direct comments on social issues. Although my last show in Melbourne was about the end of the world, most people would never have guessed it. I kept it pretty subtle. I like, though, to keep a theme in the back of my head when I'm working towards a show. To answer the other part of your question, I always do work about contradictions - loving something but also hating it, wanting fame but fearing success, wanting a happy home but wanting to burn it down and run away.

CH: Where do you see your work heading next?

DF: The good thing about doing art with a narrative that comes from a very personal basis is that you will always have a subject. I don't imagine that the basic themes of my work will change much; I just hope that I will keep getting better at it.



David Frazer
Lookout I