

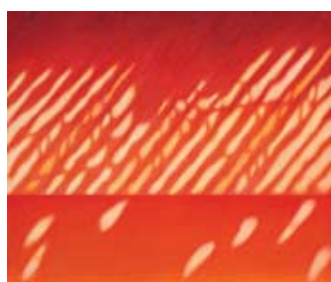
Dealing in and exhibiting original works by Australia's most collectable young, mid-career and senior artists

New Trading Hours

Please note, as of Wednesday March 4, Dickerson Gallery in Sydney and Melbourne will operate with slightly amended trading hours. The new trading hours are
Sydney
Tues-Sat: 11-5:30pm
Sunday 1-5:30pm.
Melbourne
Tues-Sat: 10:30am-5:30pm
Sunday by appointment



Bewitching hour (detail)
Samantha Everton



Soul fire
Filomena Coppola

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2009 - WHAT YOU'LL SEE ON OUR WALLS

In this, our first newsletter of the year, we are excited to unveil our plans for 2009. This year has started on a challenging and tragic note for many people – it's in these difficult times that art can provide a refuge for the enjoyment of beautiful, innovative and thought-provoking works. The beauty of art is that it's not essential to own it, to enjoy it – although having it hanging on your walls at home can provide a great thrill! So, our invitation to you is simple – come into our gallery and see what's on offer this year. Our young Australian artists need your support, not just through the purchase of their works, but also through viewing and appreciating their art.

So – what can you expect to see this year at Dickerson Gallery? In a word – diversity. Our offerings include paintings, drawings, photography, sculpture and mixed media. We also have a good mix of more established artists, such as **Matthew Rogers**, **Jason Cordero** and **Filomena Coppola** – and others who will be having their first ever solo show with Dickerson Gallery, including **Regan Tamanui (Ha ha)**, **Yvette Bacina (Vexta)** and **Sharon Billinge**. We also have a growing number of artists who will be showing both in Sydney and Melbourne this year, including **Samantha Everton**, **Anthony Day**, **Michael Mertyn** and **Nicholas Hutcheson**. For the full exhibition calendar, go to www.dickersongallery.com.au/exhibitions2008s.htm.

We asked Dickerson Gallery Director, Sam Dickerson, and Melbourne Gallery Manager, David Hagger, to pick out their highlights for the year ahead.

Sam Dickerson – on Dickerson Gallery (Sydney) highlights

For me, the highlight of the upcoming year at Dickerson Gallery would have to be the emergence of some serious young talent coming to Sydney for the first time. We have **Anthony Day** coming off the back of a sell-out show in Melbourne with his landscape paintings and **Michael Mertyn**, a young artist working in mixed media who has also been very well received in his first show in the Melbourne space. While they are both very different in style, they are in similar places with their status as 'emerging artists' and it is always exciting to host a show for someone new at an affordable price level. It's great to be able to introduce new talent to our clients and I have seen the quality that both these artists produce from viewing their Melbourne exhibitions, so it's an exciting time ahead.

David Hagger – on Dickerson Gallery (Melbourne) highlights

I am also looking forward to seeing **Michael Mertyn's** exhibition throughout May and June. Since his inclusion in the 2006 'kidz these dayz' group show with **Ha-Ha (Regan Tamanui)** and **Vexta (Yvette Bacina)** Mertyn's assemblages of found objects and graphic stenciling have come on in leaps and bounds. His palette has become highly refined, and compositionally I believe he is achieving a greater balance by reducing content, rather than oversaturating it. I am also excited by **Beverley Veasey's** first exhibition with Dickerson Gallery Melbourne in October. Veasey has achieved critical acclaim for her 'Natural History' photographic works, and has exhibited widely both nationally and internationally. Her 'Habitats' series documents the artificial worlds of zoo enclosures and aquariums, without their inhabitants, providing a fascinating comment on the way we engage with these simulated environments.



Wasteland
Michael Mertyn



OB Doppel
Sharon Billinge



Summer Hills
Anthony Day

NEWS IN BRIEF.....

Witzig Photos in TV Doco

Watch the ABC this month, and you might spot a few familiar photographs by **John Witzig**. His surfing images from the 1960s and 70s feature in a new documentary, premiering on ABC1 at 8:30pm on 26 March. Called 'Bombora – the story of Australian surfing', the two-part series follows the rise of surfing and its culture. Watch a preview of the documentary at www.screenaustralia.gov.au/showcases/bombora/

Arts walk in Collingwood

Dickerson gallery, Melbourne, together with 5 other galleries in the immediate area has initiated a Council-sponsored gallery walk on Saturday, 28 March. This free event starts at 12 noon and includes a short talk with refreshments at each gallery. This is a great way to get to know local galleries and their artists. If you'd like to attend, please contact Dickerson Gallery Melbourne.

Dickersons feature in new poetry anthology

A charcoal by **Robert Dickerson** features on the cover of a new anthology of poems, called 'Tangents'. The collection of works by poets from the New South Wales Shoalhaven region includes poems by Robert's wife Jenny. It's 10 years since the formation of the 'Kitchen table poets', a group of writers who meet monthly to read their latest works around a kitchen table. The book is available for \$20 through Dickerson Gallery, Sydney.

Veasey and Langley go Large

Two of Dickerson Gallery's photo artists, **Alison Langley** and **Beverley Veasey** will feature in an exhibition of billboard-sized photographs at Hazelhurst Regional Gallery in Sydney's Sutherland Shire. This showcase is inspired by the Ogden Nash comment, "I think I shall never see a billboard as lovely as a tree". 28 March-21 June, 782 Kingsway Gynea.

Artist Achievements

Congratulations to the following Dickerson Gallery artists for their recent success

Ben Smith – finalist in Australia's richest portrait prize, the Doug Moran National Portrait Prize. The exhibition of finalists can be seen at the NSW State Library from March 10

Samantha Everton – finalist in the Moran Contemporary Photographic Prize and finalist in the Williamstown Festival Contemporary Art Prize

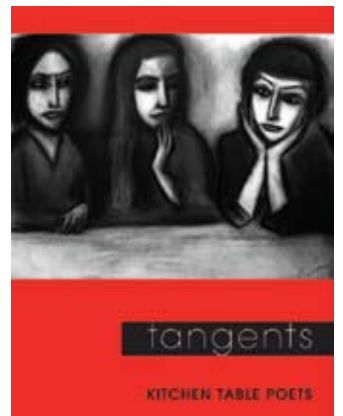
David Frazer – finalist in the Williamstown Festival Contemporary Art Prize

Zai Kuang – finalist in the Doug Moran National Portrait Prize and the Williamstown Festival Contemporary Art Prize

Jason Cordero – winner of the People's Choice Award in the Fleurieu Art Prize



Bob McTavish at National Park, 1966 (detail) - John Witzig
This image features on the DVD cover for the series



Cover of *Tangents*



After the end
David Frazer
Fleurieu Art Prize Finalist



The darkness opens
Jason Cordero
People's choice winner,
Fleurieu Art Prize



In two minds (double self portrait)
Ben Smith
Moran Prize Finalist



Black Forest
Samantha Everton
Moran Contemporary
Photographic Prize Finalist

LOOKING FORWARD

Sydney



Mama was a dingo
Ben Smith

Ben Smith: 4 - 22 March
Anthropomorphic works

Two years after his successful inaugural show 'Bird paintings', Ben Smith returns with a series of curious works set firmly within the realm of anthropomorphism. "Yes, the rabbits may not be wearing waistcoats, but I have tried to inject some real humanity into the work. Each of the works depict emotional situations that I have experienced personally or seen in those around me" - Ben Smith.

Samantha Everton: 1 - 19 April
Vintage dolls

Jason Cordero 24 June - 12 July
Recent paintings



Camellia
Samantha Everton
This work features on the cover
of the March issue of
Art Market Report



Entranced
Samantha Everton

Melbourne

Samantha Everton: 4 - 22 March
Vintage dolls

'Samantha Everton is an award winning documentary photographer and a photographic artist with a growing global reputation. In this exhibition we are led into the cloistered rooms of a strange and beautiful dream; a fantasy house inhabited by girls caught at moments of play, rapture and torment. In this series Everton establishes the gravity of her signature vision: a surrealists taste for the uncanny. It is rare for a photographer to be accomplished in both reportage and fine art. It is rarer still for a photographer to be able to seamlessly translate the insights and skills for taking pictures of the real to the making of them from the imaginary.'

Harry Nankin - artist, writer and photography lecturer.



Classic Beauty I
Filomena Coppola



Baby baroque
Filomena Coppola

Filomena Coppola: 1 - 19 April
Moon shadows

Works in Filomena Coppola's 12th solo exhibition retain the vibrancy for which she is known, but reflects a softening in the colour palette and form.

Sharon Billinge: 1 - 19 April
Spiderlings

Sharon Billinge's 'doppel' or 'Rorschach' works refer to the traumatic act of relocating oneself away from places of deep connection while simultaneously suggesting a butterfly spreading its wings. Paint drips and markmaking surrounding the figures, providing support, and represent the threads that have been severed in the flight to a new life.



OB Collingwood
Sharon Billinge



Study of a head
Nicholas Hutcheson

Nicholas Hutcheson: 29 April - 17 May
Quarry

Peter Tilley: 29 April - 17 May
Adventures in contentment



He who hesitates
Peter Tilley

'... I work in oils for their rich colour and versatility. A lot of people complain that oils take too long to dry. I would prefer they take longer as I primarily use a wet in wet technique...'

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IN CONVERSATION WITH BEN SMITH

Young Sydney artist **Ben Smith** has commenced 2009 on a high note – named a finalist in the highly prestigious Doug Moran National Portrait Prize. In March, Dickerson Gallery (Sydney) hosts an exhibition of new works by the talented painter, called 'Anthropomorphic works'. It follows his highly successful sell-out show in 2007 – 'Bird paintings'. Amid all this activity, Ben sat down to answer a few questions from newsletter editor, Cassie Hamer.

CH: Can you tell me a little bit about your background in art - when did you develop the love for it?

BS: I began painting as form of stress relief while studying engineering at university. Since then the paint has gradually taken hold of me to the point where it is now my major source of stress. Perhaps I need a new hobby, although as Benjamin Franklin said "Beware the hobby that eats".

CH: Which medium do you chiefly work in - and why?

BS: I work in oils for their rich colour and versatility. A lot of people complain that oils take too long to dry. I would prefer they take longer as I primarily use a wet in wet technique. I also mix up large amount of colour within a tonal scale. This can take up to one and a half hours to mix. Between painting sessions I keep these heavily loaded palettes glad wrapped and stacked in the freezer to prevent drying out. I have around 20 palettes in my freezer at the moment. Yes, my partner is very understanding.

CH: Your upcoming show with Dickerson Gallery (and your previous show) focuses on representations of animals - why is that?

BS: I began painting animals because I was fascinated by the mood that can be created in their movement. However, over the last few years I have started to use animals as characters in a narrative. Animals make for great characters because their back story is already known. They also help to bring humour to what would normally be rather sombre subjects. They help create a play on humour and sincere feeling

CH: Your show in March is called 'anthropomorphic works' - can you explain what that means to you?

BS: For me anthropomorphism involves the giving of human characteristics to non-human subjects, in my case animals. In my work the anthropomorphism isn't always obvious but while the rabbits may not be wearing waistcoats I have tried to inject some real humanity into the work. Each of the works depicts emotional situations I have experienced personally or seen in those around me.

CH: There's a work in the show called 'The Voyage for Direction' - can you tell me what inspired that particular work?

BS: Yes, that work shows a pair of misfits adrift on a darkened sea. It was inspired by friends who were temporarily lost for direction and looking for a way out, it's a particularly common predicament amongst artists.



The voyage for direction
Ben Smith

CH: What is your aim, art-wise, in the next few years? Where is your work heading?

BS: It seems every time I tell someone where my work is heading the painting gods turn me in another direction.

So at the risk of taunting the painting gods I shall say that I have some ideas about painting the human figure and playing on variations in scale.



Getting carried away (detail)
Ben Smith



Surprise second chances (detail)
Ben Smith