



ROBERT DICKERSON: Off the Canvas

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24 August – 3 November 2019

FOREWORD

ROBERT DICKERSON: Off the Canvas celebrates the extraordinary generosity of the family of artist Robert Dickerson AO to Newcastle Art Gallery. Following previous donations of important prints and works on paper, this new gift of 40 paintings created from 1995 to 2011 increases Newcastle's holdings by one of Australia's most recognised figurative artists to 93 works of art.

Born in Sydney in 1924, Dickerson's relationship with our city commenced as a teenager when he often travelled to Newcastle for boxing tournaments with the famous Jimmy Sharman Boxing Troupe. In the 1950s he joined the seminal 'Antipodeans' group in Melbourne with fellow artists Charles Blackman, Arthur Boyd, David Boyd, John Brack, John Perceval, Clifton Pugh and art historian Bernard Smith. The group championed figurative painting in opposition to the new wave of abstraction that was receiving accolades nationally and internationally.

Off the Canvas unveils the major gift of 40 new paintings to the city's collection and includes two locally inspired paintings – *Girl dancing on the beach (Merewether, Newcastle)* 2003 and *Young girl Merewether* 2003. The exhibition showcases the Gallery's

entire collection of drawings, paintings and prints by Dickerson and includes the first painting to be purchased by the Gallery, *Guy* 1957 – a portrait of the artist's eldest son aged three. This beautifully rendered solitary figure with enigmatic almond eyes – a trademark of the artist's expressive and definitive angular style, remains an iconic favourite of the collection to this day.

It is an absolute honour to present the *ROBERT DICKERSON: Off the Canvas* exhibition featuring this significant gift first championed by my former colleague and Newcastle Art Gallery Director (2001–2007) Nick Mitzevich. Now Director of the National Gallery of Australia, Nick remains a proud Novocastrian and I am extremely grateful for his friendship and endorsement of our Gallery. Finally, my sincerest gratitude to Jenny and Sam Dickerson for their continued patronage and support; it is through their generosity that we now hold the largest collection of this renowned artist's works of art in Australia that will continue to be appreciated and enjoyed by future generations.

Lauretta Morton
Director, Newcastle Art Gallery



ROBERT DICKERSON: Off the Canvas

Bob Dickerson didn't like celebrations. He didn't sit well with birthdays, hated funerals and there was no such thing as Christmas. But the celebrations he hated most of all were art openings and the lengths to which he went to get out of turning up at these openings were almost legendary. He would say things like "I hate wearing pants", to which Jenny, his wife, would say 'Well, go without them. Then no one will look at the paintings'. Or, he'd claim "Ties make me uncomfortable, they choke me" or ask, "Can I wear my sandals?" which sometimes he occasionally did.

Even though Bob hated openings, I know he would have been delighted at the opportunity to stage an exhibition at Newcastle Art Gallery as part of the donation of over 40 paintings to their already extensive collection. His affinity with this town extends right back to his early days as a boxer and through numerous exhibitions at Newcastle's first commercial gallery – the 'von Bertouch Galleries' in the 1960s. An important early connection over the years was forged when the Newcastle Art Gallery, under the directorship of Gil Docking, became one of the first public collections to purchase a Dickerson in their own right. That same painting *Guy* 1957 remains in the collection to this day. But the connection went even deeper than just the work. Bob felt at home here, probably

because of his working-class background; he never forgot his roots. Bob was a realist in the truest sense of the word. As a man he was humble, generous, self-deprecating and focussed on his work. His paintings carry an acerbic wit that is buried in what, on the surface, can appear to simply be a snapshot of human interaction. If you look hard enough into the subjects you can possibly see exactly what he saw as an artist. A moment in time (like the diners in *The Luncheon* 2003) or a stolen glance (the subjects of *Lovers at the gap* 1997) or even solitude (as in *Man in National Park* 1995). He was always flattered that people liked his work. He probably wanted people to see it through the same eyes as him. To relate to the work. This exhibition at Newcastle Art Gallery is exactly what he would have wanted; for people to see a strong body of his work, exactly as it should be seen, together and in context. Having to talk about and explain these works, well that was an entirely different thing. The realist in Bob would tell you to see what you want to see in the works. There is no right or wrong, but the humanist outlook in a Dickerson painting suggests that there are nearly always universal messages that don't need explanation.

Bob didn't want any accolades or applause for his life but when you look at where he came from, and what he achieved, the whole thing reads like a Hollywood movie. He was a child of the Great

Depression who grew into an inner-city kid with attitude, quitting school at 13 to work in his father's sheet metal workshop where the main thing they forged was a shared passion for horse racing and the betting ring. Bob was pint-sized and plucky – a good street boxer who managed to parlay his skills into the ring where there was easy money to be made as 'Bobby Moody' – the featherweight prelim boy with regular bouts at the Sydney Stadium. Most of the fights were rigged stings to make money from mug punters. Some weren't, and Bob had the bruises to show for it. Undeterred by the occasional body blows, Bob hit the country carnival trail with Jim Sharman's boxing troupe as a travelling ring-in. Regular visits to the tough Newcastle area offered him a chance to escape the harsh reality of growing up on Sydney's streets. For Bob, it was often easier to get up "off the canvas" than to keep out of trouble back home.

World War II loomed and Bob signed up with the wartime RAAF. Another chance to escape. He'd dreamed of being a pilot but found himself posted as a guard for three long, hard years in Indonesia. Survival was a daily battle, especially for the local Javanese youngsters, big eyed kids with emaciated dignity. Bob was compelled to draw them – rough, raw sketches, captured in boot polish and camouflage paint on the old air force canvas tents. Mostly, he gave

them to the kids to take home. Dickerson originals, fresh off the canvas.

Eventually demobbed, Bob returned to menial work in Sydney. Too poor to study art but too driven to ignore it, he drew whenever he could, with whatever he could find. To those around him it made no sense, especially not to his family. He married a local Sydney girl, moved into a ramshackle house, and started a family of his own. Two jobs, sometimes three at once. Someone gave him house paint and some boards, and he began painting late at night and at weekends but only after he'd stacked the family's beds and furniture into the kitchen to make room. The work poured out of him, with the floor proving a handy easel. Most of the pictures ended up nailed to that same floor, as reinforcing to stop its collapse.

Eventually, in the early 1950s the art world started noticing his work – challenging, contorted, emotive little masterpieces of the city's desolated. Word started to get around and Bob found himself socialising with the arts crowd. He was a bit abrasive for some of them, a little too feisty. And he insisted on wearing those damn singlets and shorts. He was the ultimate 'roughie', the rank outside chance. But finally, he was about to get his run aided by two historic exhibitions destined to become legend in Australian art history.

The Antipodeans exhibition of 1959 turned out to be ground-breaking and the catalogue reads like the "who's who" of Australian art – Charles Blackman, David and Arthur Boyd, John Brack, John Perceval, Clifton Pugh... and Bob Dickerson. All would go on and forge incredible careers of their own. The second, career-making exhibition for Bob was the Whitechapel exhibition in 1961, which took contemporary Australian art and artists to London for the first time. These two exhibitions were significant moments in Australian art history. It took local art to a larger international audience and introduced a broader conversation about the artists involved. Now the world was starting to listen.

From here, and with Bob's words of "Get on with it" ringing in my ears, we can fast forward a little and skate over the next fifty years of the Dickerson career, with more than 100 exhibitions of his work held both nationally and internationally. In 2013, a lifetime of supporting charities and the arts culminated in Bob becoming an Officer in the Order of Australia and his work is today represented in all major Australian public and private collections.

Not that this meant much to Bob while he was alive. He never worried what other people thought about his work or about him. 'Do whatever makes you happy, do it well and don't give a

stuff what anyone thinks about you.' This is what he told me in the weeks before his death. Good advice for anyone to live by.

When he passed away in 2015, aged 91, Bob was 100% a man at peace with himself. He'd made plenty of mistakes along the way, but he recognised them and never dwelled on them – he just made sure he didn't make those same mistakes again. He loved working, exercising and absorbing his surroundings. Most of all, through painting, he loved contributing to people and society. Whilst Bob didn't believe in art openings or intellectualising his work – I can assure you that what Bob did believe in was people. He could read people in much the same way he could read the form guide. He was never sucked in by the obvious choice, the favourites. He always looked for value, the underdog, the "rougner" the better. He always found value in his family and he treated strangers and family alike. Everyone was equal in Bob's eyes. I know he felt the same about Newcastle and its people. They are honest. Hard working and most importantly real. Just like the subjects of his paintings.

At the risk of trying to add some narrative to his work – I think he sums up his feelings about Newcastle nicely in two paintings titled "*Girl dancing on the beach*" and "*Young girl Merewether*". In the first

painting a girl can be seen playing in the park on the hill that looks back to Merewether baths. So absorbed in play, she completely ignores the beautiful view behind her. In the second painting it is likely the same girl, older now, looking not to play but back at the beauty of the view. What is she thinking? That's up to the viewer to decide. What we know, for sure, is that the baths remain unchanged. The beauty is there all the time. It is life that goes on and changes us.

The way Bob treated people was the way he approached his paintings. He could find something brilliant in the most ordinary of subjects. He could make the most routine, regular subject sparkle. It could be a ballerina warming up to dance (*Dress Rehearsal* 1999). An elderly woman tenaciously walking down the road against the backdrop of a tired and worn fence (*Woman in Centennial Park* 2005). Kids at play in a back lane (*Blue Boy, City Street* 2010). Whatever the subject – if it resonated with him, then he was able to bring it to life through his paintings.

As for explaining his art Bob always said that the paintings did not need to have any “intellectual crap” attached to them. The painting itself should do all the talking. He loved how individuals lived and he loved observing the everyday and highlighting how wonderful the

seemingly regular or mundane could be. My only advice when next looking at one of his paintings, is to do as Bob would suggest. Let the painting do the talking. Look long and hard at the subject and create your own narrative around it but keep Bob's sense of humour, happiness, generosity and awareness of solitude in mind – and I think it is then that the paintings really will leap “Off the Canvas”.

This collection is truly rare in terms of the oeuvre of Robert Dickerson. Numbering nearly 100 works in total, Newcastle Art Gallery now has the single largest collection of Dickerson works. It represents images from the 1950s, in all mediums, right through until his death in 2015. No other collection can boast such a comprehensive catalogue of 60 years of one artists artmaking like this. We are delighted that the gallery has championed his work so proudly.

Bob would be very happy to know that his work is accessible to the “real people” of Newcastle and to all people in a city that has always carried a genuine, tough, inner beauty that he was always keen to replicate in the company he kept. We truly hope you enjoy this exhibition and the collection.

Sam Dickerson





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LIST OF WORKS

Front cover

Girl dancing on the beach (Merewether, Newcastle) 2003
acrylic on canvas
90.0 x 120.0cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

Foreword

Guy 1957
oil on hardboard
136.4 x 90.0cm
Purchased 1959
Newcastle Art Gallery collection

3

Young girl Merewether 2003
acrylic on canvas
89.2 x 119.4cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

4

Woman in yellow 2000 (detail)
acrylic on canvas
120.0 x 180.0cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

5

Man walking Turpentine Park 1998
acrylic on canvas
120.0 x 89.4cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

6

Dog walking Turpentine Park 1999
acrylic on canvas
89.3 x 119.2cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

7

Family Outing 2003
acrylic on canvas
119.5 x 179.5cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

8

Young girl on mountain 1998 (detail)
acrylic on canvas
119.4 x 179.4cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

9

Preparing feed, Camberwarra 1996 (detail)
acrylic on canvas
90.0 x 120.5cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

10

Young girl jumping, Shoalhaven 1997
acrylic on canvas
119.0 x 148.0cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

11

Lovers at the Gap 1997 (detail)
mixed media on paper on canvas
117.0 x 117.0cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

12

Norwegian fisherman 2003
acrylic on canvas
119.0 x 179.5cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

13

Approaching storm 1996
acrylic on canvas
89.3 x 119.3cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

14

By the lake 1998 (detail)
acrylic on canvas
88.8cm x 118.9cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

15

Approaching storm 2011 (detail)
acrylic on canvas
120.0 x 150.0cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

16

The Lovers 2001 (detail)
acrylic on canvas
150.0 x 180.0cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

17

South Coast Echoes 1999
acrylic on canvas
119.0 x 179.0cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

18

Watching Clouds 2007
acrylic on canvas
149.4 x 119.3cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

19

Man in National Park 1995
acrylic on canvas
122.8 x 152.4cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

20

Girl looking at view 2010 (detail)
acrylic on canvas
88.8 x 118.9cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

21

Boys at Good Dog creek 1998
acrylic on canvas
120.0 x 150.0cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

22

On the riverbank 2007 (detail)
acrylic on canvas
119.3 x 149.3cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

23

The Assignment 2005 (detail)
acrylic on canvas
83.5 x 83.5cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

24

Blue Boy, City Street 2010
acrylic on canvas
122.0 x 152.5cm
Donated through the Australian Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

25

The Residents 2007
acrylic on canvas
119.5 x 149.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

26

Nude on the river 2000 (detail)
acrylic on canvas
120.2 x 120.2cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

27

Woman in Centennial Park 2005
acrylic on canvas
119.4 x 149.3cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

28

Lotus flowers 2005
acrylic on canvas
92.0 x 122.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

29

The Luncheon 2003 (detail)
acrylic on canvas
118.7 x 148.5cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

30

Question Time 2007 (detail)
acrylic on canvas
120.0 x 150.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

31

Couple on the train 2010 (detail)
acrylic on canvas
121.7 x 152.4cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

32

The Interlude 1997 (detail)
acrylic on canvas
119.0 x 89.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

33

Embrace 2005 (detail)
acrylic on canvas
74.5 x 54.8cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

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South coast girl 2001 (detail)
acrylic on canvas
98.1 x 73.2cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

35

Farm, evening light 2001 (detail)
acrylic on canvas
83.6 x 61.6cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

36

Moonlit night 2000 (detail)
acrylic on canvas
119.2 x 89.2cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

37

The Businessman 2000 (detail)
acrylic on canvas
119.0 x 89.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

38

The Dress Rehearsal 1999 (detail)
acrylic on canvas
180.0 x 120.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

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Artist at Kirkenes (Norway) 2003 (detail)
acrylic on canvas
179.0 x 119.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

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Woman on the pier 2006 (detail)
acrylic on canvas
122.0 x 92.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection

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Rooftops, Darlinghurst 1967
oil on board
61.0 x 91.5cm
Anne von Bertouch bequest through
Newcastle Region
Art Gallery Foundation 2003
Newcastle Art Gallery collection

42

Out of the barrier 1976 (detail)
screenprint (a/p)
51.1 x 69.3cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

43

Paddy's Market 1969 (detail)
oil on hardboard
181.0 x 120.0cm
Presented in 1984 by Mr David Boyd
Newcastle Art Gallery collection

44

The floating world 2002 (detail)
screenprint (a/p)
76.0 x 57.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

45

The single bed 1978
etching, aquatint (a/p)
44.8 x 60.7cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

46

The steelworker 1984
lithograph (ed. 4/20)
29.0 x 45.5cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

47

Stooping figure 1977
etching and aquatint on paper (ed. 8/20)
27.3 x 15.4cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

48

The commuter 1978
etching, aquatint (ed. 5/25)
22.5 x 15.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

49

The night swim 1987
etching, aquatint (ed. 5/30)
15.0 x 22.8cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

50

Conciliation 1988
etching, aquatint (ed. 27/40)
25.2 x 25.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

51

Steeplechase 1987
etching, aquatint (ed. 24/45)
22.5 x 15.2cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

52

The cricketer 1996
etching (ed. 3/20)
49.0 x 35.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

53

Daisy 1992
etching (ed. 37/40)
30.1 x 22.7cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

54

The mime 1977
etching, aquatint (ed. 16/20)
25.0 x 17.5cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

55

Dancing couple 2004
ink and wash on paper
23.8 x 16.4cm
Gift of the artist 2004
Newcastle Art Gallery collection

56

Aleta 2000
lithograph (ed. 8/50)
75.0 x 54.5cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

57

Tulips 2000
lithograph (ed. 11/50)
74.0 x 54.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

58

Roses 2000
lithograph (ed. 11/50)
74.0 x 55.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Man in a hat 2000
lithograph (ed. 7/50)
74.0 x 54.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

60

A Portrait 1978–9
pastel on paper on board
37.2 x 26.7cm
Donated by Nola Wyndham in loving
memory of Cyril Wyndham 2018
Newcastle Art Gallery collection

61

Study for Wynyard Station 1957 (detail)
charcoal drawing
56.2 x 76.8cm
Purchased 1960
Newcastle Art Gallery collection

62

The football 2000
etching, aquatint (ed. 12/50)
37.2 x 27.7cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

63

Shanghai man 2002
charcoal on paper
38.0 x 28.0cm
Gift of Jennifer Dickerson through the
Australian Government's Cultural Gifts
Program 2006
Newcastle Art Gallery collection

64

Old men by the wall 2002
charcoal on paper
28.0 x 38.0cm
Gift of Jennifer Dickerson through the
Australian Government's Cultural Gifts 2006
Newcastle Art Gallery collection

65

The star: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

66

Dress rehearsal: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Backstage: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Demon dance: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Dreaming: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

70

Young dancer: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

71

Bravura: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

72

In the footlights: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

73

Strength: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Intermission: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Turning: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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The leap: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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In the wings: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Light and shadow: Aspects of Dance I 1981
linocut (ed. 5/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Curtain call: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

80

After the rehearsal: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Spartacus: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

82

Movement: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

83

Entering the stage: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

84

Fantastic: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Cloak of light: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

86

Quiet moment: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Repetition: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

88

Pas de deux: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

89

Taking a break: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Corps de Ballet: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

91

Training: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

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Modern dance: Aspects of Dance II 1981
linocut (ed. 4/30)
30.0 x 30.0cm
Presented in 2002 by Mrs Jennifer Dickerson
Newcastle Art Gallery collection

93

Aerobics lesson 1997 (detail)
acrylic on canvas
125.0 x 140.0cm
Donated through the Australian
Government's Cultural Gifts Program 2018
Newcastle Art Gallery collection



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