

NEW ACQUISITIONS - M G Dingle & G B Hughes Collection

At Shoalhaven City Arts Centre

October 2010



Woman with Green Thigh 2008 enamel & oil on canvas 141 x 130 cm

Nicole Kelly

This painting was purchased for the M G Dingle & G B Hughes Collection at the *2008 Degree Exhibition* of work by National Art School graduates. I recognised that here was an artist who was young, talented and, at that point, had not received any major recognition, in other words a perfect fit for the acquisition criteria of the Collection. I also arranged to meet Nicole and subsequently invited her to visit Sussex Inlet to look at the collection and the opportunity to draw or paint in the bush environment.

A suite of “Sussex Inlet” drawings, were the results of that visit. These were used by Nicole as inspiration for new paintings and one of these paintings, *Figure in the Landscape*, along with *Woman with Green Thigh*, borrowed back from the Collection, was submitted to the 2009 Brett Whitely Award.

Nicole won the 2009 Brett Whitely Award, \$25,000 and three months in a studio in Paris.



Untitled Drawings (Sussex Inlet)

- four drawings 2009 oil crayon & pencil on paper each 20 x 30 cm

Nicole Kelly

After purchasing Nicole's *Woman with Green Thigh* in 2008, I invited her to visit my home at Sussex Inlet. During the visit Nicole produced a suite of drawings which were subsequently used as a basis for paintings submitted for her Honours degree at the National Art School and for her winning submission to the 2009 Brett Whitely Award.

This set of four drawings are part of a suite of 'Sussex Inlet' drawings, they were acquired at Nicole's Honours exhibition.

Sussex Inlet Drawing I 2010 oil crayon on paper 20 x 30 cm

Judy Overheu

Judy came into my life in the early 1970's via her friendship with an architect who was sharing our house. Our friendship has remained intact ever since. Judy studied art at University of NSW College of Fine Arts for her degree and finally a Graduate Diploma in Professional Art Studies in 1984. After some years in the USA, she returned to Australia and now teaches and practices her art on the NSW north coast. She is a regular visitor to my home in Sussex Inlet and this drawing was made during her last visit earlier this year.



Untitled (for Gavin) 2008 timber, plaster, found objects

David Horton

When my partner Gavin Hughes died in October 2008 the day of his funeral was also the day that a lot of sculptors were required to dismantle / remove their sculptures from “Sculpture by the Sea”. As they were unable to attend the funeral, in January 2009 they organised a special get together in honour of Gavin. This was held at Defiance Gallery in Newtown, a lead gallery in the promotion of sculpture and painting, and was attended by approx 30 artists represented in the M G Dingle & G B Hughes Collection. David Horton presented me with this sculpture as a tribute to Gavin.

LapDancer 2 2009 video covers of popular music

Sean Lowry

Sean’s video is a richly textured work of his own cover versions of popular songs. The work was made for, and originally exhibited on a laptop computer. The visitor / user could select / view any particular song that took their fancy. Soon after acquiring a copy I wanted to include the cover of *Public Enemy: Bring the Noise* which turns the act of lighting a sparkler into high art that is entertaining, fun and slightly satirical, in the *Black is the Colour...* exhibition held in the Shoalhaven Arts Centre earlier this year. Sean was contacted, agreement reached and we have subsequently met on one of his visits to the South Coast.



Rendered Brick- Bath towel 2009 oil on canvas 53 x 120 x 13 cm

Jason Kantek

I first met Jason when he accompanied artist Nicole Kelly on a visit to Sussex Inlet and later visited him to view his work in his studio at the National Art School in Sydney, this was midway through his Honours degree. When I attended his honours exhibition *Rendered Brick – Bath Towel* was the major work and I loved the combination of shaped sculptural canvas and abstraction, and so acquired the work. On a recent visit to Sydney I was surprised and very pleased to find an exhibition of Jason's 3D paintings at the prestigious Ray Hughes Gallery, a good indication that this artist has a bright future ahead.



Untitled 1991 oil on canvas 168 x 168 cm

Melanie Howard

In the midst of the 1986 Adelaide Festival of Arts I found Melanie Howard exhibiting her paintings, along with a number of other artists, in a hastily converted empty warehouse. A painting was purchased and shipped to Sydney. In later years a further work was purchased in Adelaide and then much later we caught up with Melanie again at her exhibition at Sherman Gallery in Paddington. Just after this I heard that Melanie had shifted to the NSW north coast and had left no contact details.

Earlier this year, I noticed in a catalogue from the Charles Nodrum Gallery in Melbourne a work by Melanie listed and on enquiring discovered that some works had been left at the Gallery and were now for sale after nearly twenty years in storage. This major work was purchased immediately.



Untitled 1990 oil on canvas 46 x 61 cm

Melanie Howard

After purchasing the major 1991 painting of Melanie's, also in this exhibition of new acquisitions, I was in Melbourne and called into to the Charles Nodrum Gallery and looked at the other paintings of Melanie's they still had in storage and subsequently purchased this work which complements a work that had been purchased in Adelaide in 1990.



Fresno Street 2007 oil on board 60 x 92 cm

Peter Liiri

I have always really admired the art of Peter Liiri and knew that one day, the right work would appear. However due to fate or chance I had never been able to attend a preview or an opening of Peter's exhibitions. Inevitably the painting that appealed in each show was always sold to someone else. In 2009 after missing an exhibition, again, Jasper Legge of Legge Gallery pulled out all the stock room paintings to try to find "IT". *Fresno Street* was my favourite of that "private viewing" but I had difficulty making a decision. It was not until early 2010 when I seen *Fresno Street* hanging in a group exhibition that I knew it was the painting and made the decision.

Untitled 2008 acrylic on canvas 76 x 56 cm

Peter Poulet

This is the last art work that Gavin and I purchased together before he died in October 2008. We went to the exhibition opening at Watters Gallery and really liked Peter Poulet's work and in our usual mode of operation we separately looked at each of the paintings and then compared "notes" and identified two works that appealed, came to an agreement and purchased one. However some days later, feeling unsure, I suggested that we go back and look at the exhibition again. On this second viewing we both instantly knew that our first choice was wrong and this painting was exactly "right". The ever accommodating staff at Watters changed the "sold" red dot to our new choice.



Emotional Rollercoaster 2010 plastic (poster holders & file clips) 35 x 51 x 32 cm

Jane Gillings

The N G Art Gallery in Chippendale holds regular art dinners featuring various guest speakers, I recently attended a talk by sculptor Ron Robertson Swann and at the time the sculptor exhibiting at the Gallery was Jane Gillings. While the criteria for adding art to the collection does not normally include plastic, the collection does include a small selection of works made from found objects, and as these works will be the basis for a 2011 exhibition at the Arts Centre, *Making Do : Art from Found Objects*, I made an exception for *Emotional Rollercoaster*, and apart from anything else I also like it very much.



“Piazza” 2010 glass and painted steel 44cm x 70cm x 60cm

Maurice Schlesinger

Piazza was purchased at the November 2010 exhibition for Post graduates and Honours students at the National Arts School. Maurice describes his sculpture:

“The contrast is between shapes and planes, between movement and stasis, as well as between metal and glass. Here, the glass provides a flat plane against a curve, as well as transparency against solidity. It could be seen as providing a calm strength opposing the wild movement of the curves and arcs of colour. I found the colour gave added impetus to the movement within the sculpture, with the yellow leading the eye up, and the blue pulling the energy back in. As well as movement, the colour heightens the playfulness of the piece, reminiscent of the swirling movement of a crowded piazza on a summer day.”