

VISUAL ARTS

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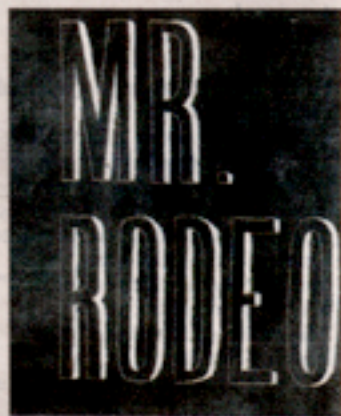
New exhibition leaves its own personal footprint

Matthew Hunt's new work at Turner Galleries may not be as slick as his recent Backwater at Holmes à Court but it is still a quality follow-up. Hunt's method of allowing the diverse tangents of history to go where they will has successfully given new lives to things as varied as paper slips and meteor showers.

Cause I See the Light Surrounding You, So Don't be Afraid is a confident show that places the viewer fairly and squarely within Hunt's sea of miscellaneous findings.

The right side of the gallery is dominated by a large number of small text pieces.

Utilising predominately a 3D script, which you might associate with the titles of B grade sci-fi films, these text pieces brandish out loud short phrases such as Hell Cat or Four Eyes. All done



3D script: Mr Rodeo scraperboard.

on scraperboard these hands-on contemplations of found text excite the eye with short jabs of subconscious



Gold meteorites: Papier-mâché rocks and meteorites with a message.

reminders. The text could come from anywhere and together they build a narrative akin to the way we remember life's moments, confused and random.

They are experiential garbage but equally they are jolts of inspiration, out of the blue so to speak, like meteorites

from the sky, which brings us to the sculptures that dominate the other side of the gallery.

A number of roughly made papier-mâché rocks variously sit on shelves, stools or lie back nonchalantly on shag pile carpet.

These rocks or meteorites are each given a name, as you might give a large gold nugget. Names like Son of a Bitch, Big Daddy, Ol' Smokie and Ball Breaker '87 are scribbled across the rocks, giving them a sense of ownership and a place within our world of naming and classification.

I think Hunt's meteors ask us significant questions about owning moments of inspiration.

Sure, where do they come from but equally why do we desire to form these moments into mementoes?

Do we offer them as some sort of

recording to others that say yes I was inspired and here I offer this inspiration to you?

These questions are important in the context of contemporary art but also important, I think, in the context of a world gone mad with documenting, with the need to file our lives for the benefit of others to note our existence.

For them to say I see you and I notice you are having experiences in your life — yes, I see the light that surrounds you, so don't be afraid. We may have developed since free-loading a trip on a rock as bacteria from outer space but, boy, we haven't lost that feeling of being insignificant.

Matthew Hunt is showing at Turner Galleries, William Street, Northbridge, until June 30.