

# Gallery 1

## Todd Hunter *Love buzz*

11 March – 17 April 2010



G/1: 01



G/1: 02



G/1: 03



G/1: 04



G/1: 05

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G/1: 01. *home made* 2010  
Oil on canvas  
183 x 160cm  
Photography: Jenni Carter

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G/1: 04. *spank thru* 2009  
Oil on canvas 183 x 160cm  
Photography: Jenni Carter

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G/1: 02. *how he rides* 2009  
Oil on canvas 183 x 160cm  
Photography: Jenni Carter

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G/1: 05. *love sick* 2010 (detail)  
Oil on canvas 183 x 160cm  
Photography: Jenni Carter

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G/1: 03. *love sick* 2010  
Oil on canvas 183 x 160cm  
Photography: Jenni Carter

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Todd Hunter *Love buzz*

## la petite mort

Ashley Crawford

It is fair to say that good lovemaking is, in its delirious and pleasurable way, an arduous task. To reach the right pitch one must move gradually, building up layer upon layer of pleasure utilising all the tools of human anatomy. The best results begin slowly, languorously, gently; a touch here, a touch there, a repeat at the right moment, a pause to prolong the anticipation. And finally the rapturous, combustive moment of realisation, '*la petite mort*' as the French would have it. Indeed, this is how Todd Hunter paints, a gradual build towards climax, his layers, at first gently applied, building to a morass of orgasmic surface, a frenzy of fleshy tonality, a momentary eclipse of all things literal. You can call this abstraction, but you could equally describe it as an attempt to capture a moment beyond the literal – a nigh impossible task that Hunter takes on with mischievous and passionate relish.

## Love Buzz

Todd Hunter

Pornography and its many manifestations, was the starting point for this series of work. The mass consumption of porn has always fascinated me – from the 'porn vans' in Brisbane in the nineties to the widespread use of Internet porn today – an underground but ubiquitous pastime.

Like music (a major influence) the paintings evolved from the successful pulling together of disparate elements – speed, chance, memory and sensibility – that need to be harnessed to create a cohesive whole.

Glimpses of landscape often mix with those of flesh, informed by memories of personal interactions both physical and emotional. The human presence, if successful, is essentially a gesture free from narrative or representation.

In that sense, a successful painting in my opinion should be totemic. Once created, it relies on the viewer's personal cognition and memory to evoke a response. It becomes entirely dependent on a shared, subconscious recognition that goes beyond mere representation.

## Let's get physical

David Broker

If Todd Hunter's paintings were a crime scene, there would be evidence of a struggle. The crime is serial and the visceral nature of Hunter's work makes an immediate indelible impression. Unusually, Hunter's particular brand of abstraction has its roots in life drawing and thus figurative remains are always present.

His studio space has been variously described in the abject terminology of "slaughterhouse" and "abattoir" generating an ongoing mythology that has developed around Hunter's uncompromisingly "meaty" work. By the time each painting is complete, his tracks have been covered with layer upon layer of thick paint leaving any interpretation of the traces that lie beneath to the audience's imagination. The viewer is acutely aware that the artist's relation to the paint and canvas has been exhaustive and physical.

*Love Buzz* is work with muscle. If it were pornography it might be hardcore but it would also be effective in its eroticism. Significantly however, Hunter avoids the literal by dealing in a currency of (potent) sensation and as an artist who confidently works paint, he is adept in conveying the essence of heightened tension via paintings that wrestle attention.

# Gallery 2

## Siri Hayes *Aquatic listening*

### Lull in C (for Siri and Eve)

Lou Hubbard

I must go down to the sea again  
to see a mother and child composed.  
To see again by the sea so sure  
mother composing child  
composing mother  
composing all.

tympana  
tympanum  
tumpanon

On a sure side,  
shelling seedpods by the shore  
sound waves,  
waves to shore.  
I wave back.

Sound waves pound  
sure oh shore.

De-de-de-de-de-depth  
sound  
de-de-de-de-de-depth  
charge  
de-de-de-de-de-depthless  
dredged  
breathless  
de-BAR de-BAR  
de-BAR BAR BAR  
debar debar debar

Pass a glass, a clean glass -  
from which you drink I think  
place it between your ear and the rock  
on the shore side of the sea.  
Listen to the seagrass with the seaglass -  
sea floor, sea haw, sea horse;  
sea slick, sea slug, c minor.

dull in c  
lull in c  
null in c

A bay of musicians  
sleepless in the bay  
net messages in glass bottles -  
messages snared and symbolled -

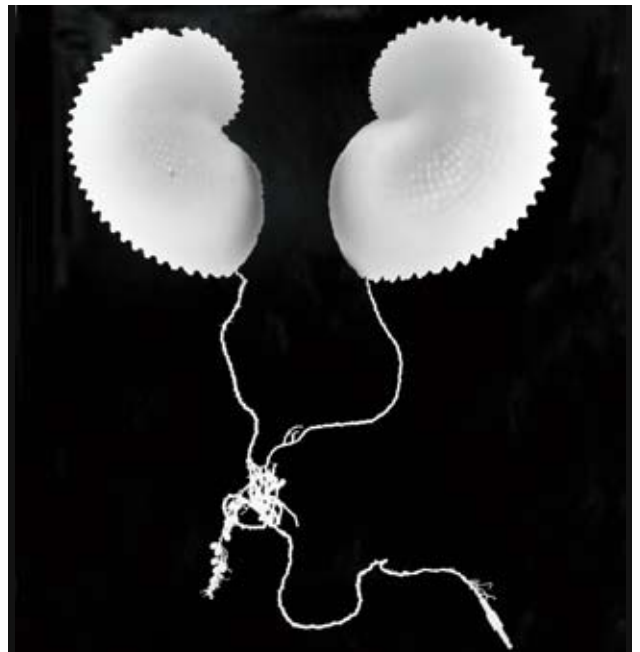
du de da-DUM-da-da-da-DUM-da-da-DUM-da-da  
da-DUM-da-da-da-DUM-da-da-DUM-da-da  
...sea there, sea this, sea that, sea what,  
sea sea OK, cool hey, sea now,  
sea hear, sea that, sea what...  
pa rum pa pum pum doo da  
pa rum pum pum boo hoo.

A bay of musicians  
hung over,  
slung over nets,  
asleep in the bay.

One last picture of a sea and a seashore,  
the shore and the wave  
the sea breaking  
on the shore  
that I'm sure of.



G/1: 01



G/1: 01

G/2: 01. *Sea level* 2009  
Silver gelatin print  
22 x 22cm Edition of 3 + 1AP

G/2: 02. *Aquatic listening device (from Dredge)* 2009  
Silver gelatin print photogram  
37.5 x 45.5cm Unique edition

#### Artist acknowledgments

Eve Duncan for collaborating and composing  
the musical elements of the work.

Seahorse World in Tasmania.

Eugene Ughetti from Speak Percussion.

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# Window

Hayley West *After the Gold Rush*



G / W: 01 *After the Gold Rush* (detail)  
130 x 180cm dyptych

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