

Norbert Lynton catalogue entry, Shared Language.

Sue Hunt paints draws etches still-lifes. Those plates, jugs, bowls pieces of fruit, loose or contained, become her landscape as she places them and chooses her angle.

There are hills and valleys here too, open spaces and close clusters making for formal drama. Yet her objects can also be watched like actors on a stage, or like you and me in our everyday interactions. Cezanne showed how the meeting of five apples on a chest, their confrontations, intervals, touching, the security or precariousness of each location, can be parables of human intensities, and Morandi confirmed it. There is something of both artists in Sue Hunt's work, and sometimes Matisse or Braque or Bonnard; she makes no bones about being part of that modern tradition and it is a glorious one. But her intelligence as an artist focuses on something else, the presence of object as object and paint as paint.

The balance between these shifts with each picture, and often within a composition as our eyes are drawn to some relatively exact form that says 'pear or jug' and away from the other events that make up the colour structure and space of her paintings. They are flat and not flat.

Colour can be bold and radiant, or suave and subtle like in a late Braque, but if we give our attention only to this we may miss the fact that the edges of her pictures and divisions within them are important factors in her pictorial drama.

Still life drama? That is the point, that the so modest, ordinary, almost valueless objects she uses and the unremarkable situation she sets them in, become penetrating observation of life itself through paint and compositional means, through scale relationships, through assertive or reticent presence, centrality or marginalisation.

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