

Margaret Hunter

Paintings and Drawings

25 October – 24 November 1990

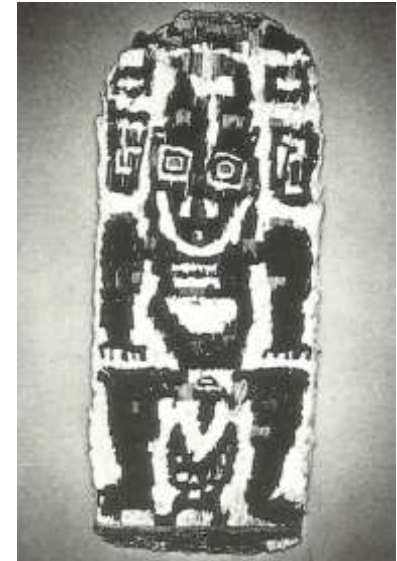
Venessa Devereux Gallery

11 Blenheim Terrace, London W11 2EE

Introduction

Since leaving Glasgow for Berlin, in the autumn of 1985, Margaret Hunter has grown in stature as an artist. Her continuing relationship with the former German capital, its cultural traditions and contemporary scene, has not only helped to inform and shape her painting, but also to expand her horizons. Deriving lasting benefit from her studies with Georg Baselitz who encouraged her in her search for alternate methods of representation, Hunter has gone on to provide images and ideas, exciting in their spontaneity and conveying an exuberant individuality. To imply that by crossing over to Berlin Hunter turned her back on Scotland would be misleading - she maintains a studio in the small town of Fairlie on the Clyde coast - for her perception of Scottish art has been intensified by her European experience and she is now more acutely aware of the position she occupies as a Scottish Expressionist.

Berlin and Baselitz, however, demanded that she define a new content and a new challenge for her painting. The archetypal imagery, the rough treatment of the painted surfaces, the 'aggressive disharmony', the cutting edge of her drawing all bear witness to her dialogue with current German art and through her discovery of 'Primitive Art' she also



Mosaic Shield

Keram/New Guinea
wood, feathers, raffia

courtesy Museum of Ethnology, Berlin

establishes a link with those artists of *Die Brücke* who in the early years of this century explored the ethnographic collections in the museums of Berlin and Dresden. Her visits to the Museum of Ethnography in Berlin have deeply influenced her painting and have inspired an attempt to recreate the kind of organic unity between art and life in pre-modern societies.

In her openness to change Hunter has refused to subordinate her subject matter to more abstract concerns. Instead of subjectivist angst, she celebrates the release of Nelson Mandela and rejoices in the collapse of totalitarianism in Eastern Europe. Her art permits a response to the changing world just as it similarly allows a more personal and primordial level of investigation, where the mysterious symbolism of the mask exposes the falsity of appearances. This imaginative transformation of reality, linking the particular with the universal is a very special and unique achievement and surely reveals Margaret Hunter as an artist capable of transcending traditional conventions in her intuitive quest for an art of inner meaning and spiritual renewal.

Aexander Moffat

Professor, Glasgow School of Art



Georg Baselitz

Rebel, 1965

Courtesy of the Tate Gallery, London

Berlin 9.11.89, 1989
oil on card, 109 x 79 cm
Private Collection



Carrying the Egg, 1990
oil on canvas, 145 x 104 cm
Public Collection





Adieu, 1989
mixed media on paper, 157 x 99 cm



Linking Lucie, 1989
mixed media on paper, 157 x 99 cm
Public Collection

Recurrent Themes, 1990
oil on canvas, 162 x 111 cm
Private Collection



Near Seeing, 1990
oil on board, 109 x 79 cm
Private Collection





Upside Frau, 1990
mixed media on paper, 116 x 85 cm
Private Collection



Merry Going Round, 1990
mixed media on paper, 86 x 117 cm

Ancient Pathways, 1989/90
oil on wood, 125 x 103 cm
Private Collection



Dinner Party, 1989/90
oil on wood, 121 x 99 cm
Public Collection



Repeating Yourself II, 1990
pastel and acrylic on paper
175 x 120 cm





Recurrent Themes (Study) I, II, 1990

charcoal on paper, 80 x 53 cm

Private Collection



Recurrent Themes (Study) III, IV, 1990

charcoal on paper, 80 x 53 cm

Photography by: Antonia Reeve, Edinburgh (8)
 Tobias Dombek R, GrunenberG GmbH, Berlin (3)

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For definitive information or images, please consult Margaret Hunter through her website:

www.margaret-hunter.com