

2 QUESTIONS

#1

Jo Addison:

How easy is it?

Kevin Hunt:

I think the answer to that lies in the process of how things come to be, or at least in a certain relinquishment in that process that allows other things in. For me there is something in the ease of a gesture, the reduction of language, things being pared down to minimal means, that remove, yet in many ways add to or heighten the consequence of the action of making.

I'm still unsure about how resolved one of the works I made for the Cambridge show is. I named it The Money Cactus which connects to a vivid memory I have of a child's take on a milestone near the summit of Snowdon! That mix up of language and these important connotative associations are part of the process of letting go I think, and allowing other things in. Maybe it's not even a sculpture yet, but something important has happened for it to reach this point.

During the installation of the exhibition you said something to me that really stuck in my head and that was this idea of the placement of things being 'casually perfect'. Those two words and their apparent contradiction sum up something in the intention of The Money Cactus work which I guess the three exhibitions as a whole are really trying to grapple with.

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Kevin Hunt:

Can a casual gesture really be that complicated?

Jo Addison:

Hmmm... Yes is my immediate answer, definitely, but I wonder if the level of complexity or depth is dependent on its ancestry? So, I'm thinking about your phrase 'the consequence of the action of making', which beautifully sums up the art object. In that phrase you indicate a sort of cause and effect, and for me such a process is very long and drawn out, often arriving at the most basic, primitive or apparently easy consequences. I always think of the objects I make as 'retrotypes' – a sort of summary of everything that has occurred as opposed to a prototype, the purpose of which is to be preliminary, a precursor. You also mentioned the apparent contradiction in the words 'casually perfect'. Those words were written by a gallerist recently in a press release for an upcoming show of mine and it was fresh in my mind when I came to Cambridge. I'm interested in the notion of contradiction, between what we encounter in the gallery and what has occurred in the studio. As an aside I was just toying with the inverse, 'perfectly casual' and thinking about the subtly different connotations...

I think you're right that the contradiction is implicit in the shows; to the extent that I nearly phoned you up after you told me the exhibition's title and said "Easy? What? Kevin you must be kidding!". I have to confess to finding making work so bloody difficult. But I think maybe there's a kind of low level hum resonating in the background of these apparently 'light touch' shows and works – the reverberations of complexity perhaps!

www.joaddison.com

easy does it is an evolving trilogy of exhibitions curated by Kevin Hunt examining the complexity inherent within the simplest of actions. The exhibition is touring between David Dale Gallery, Glasgow, Aid & Abet, Cambridge and Supercollider, Blackpool throughout 2013.

Each week for the duration of easy does it at Aid & Abet, (the second of the trilogy of exhibitions) two questions were posed and answered in a set of brief conversations between Kevin Hunt and an artist in the exhibition.