A Thousand Miles
CURATORIAL+CO.
THERESA HUNT
26 FEB – 15 MAR 2025

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Theresa Hunt is a contemporary oil painter based in Sydney, Australia. Having lived all over the world with her family, Theresa has taken great inspiration from the hills of Tuscany, slopes of Austria, forests of Romania and, now, the beaches and bays of Pittwater in Sydney's north.

Hunt's landscapes emerge out of a wash of memories and impressions from her life. This blending of emotions sets unique atmospheres, and from there a landscape begins to form. Every stroke and application of paint breathes expressions that have been stirred by specific moments, like the serene first light at the beach, an imminent storm seen threatening the horizon, or a headland rising out of an oppressive fog. From this sensitive process arrives not only an intensely atmospheric balance of colour and tone, but a powerful swell of deep feeling preserved on canvas.

Hunt has exhibited in group and solo shows across Australia, most notably with her four sell-out solo exhibitions at Curatorial+Co. where she has been represented since 2019. Hunt has been selected in several esteemed art prizes such as The Mosman Art Prize, The Ravenswood Australian Women's Art Prize, The Kings School Art Prize, and Hunter's Hill Art Prize.

Curatorial+Co. acknowledges the Traditional Custodians of the country on which the gallery stands,the Gadigal People of the Eora Nation, and recognises their continuing connection to land,waters and cultures. We pay our respects to their Elders past and present.

A Thousand Miles

Catalogue essay ‘A Star’s Death and its Light’ by Billie Phillips

It is believed that Michelangelo, the infamous Italian Renaissance artist, said of his carving practice that “the sculpture is already complete within the marble block before I start my work. It is already there…” simply waiting to be revealed. With steady hands and each measured strike of his chisel, he would peel away centuries of stone to reveal a piece both singular and, by his own measure, inevitable.

Complete and unchanging, each of these sculptures appears to this day as they always would, always have and always will, as if mocking time’s passage. But what of the seashell white marble that fell away, to the floor and dust, making way for other more articulated forms? What constellation of roaming, unknowable, shifting things could that rock have been?

It is this unreachable realm of the unfixed and limitless that is reflected in Theresa Hunt’s *A Thousand Miles*. The series of new paintings, awash with light and shadow, appear at once liquid and mutable yet construed with masterful precision. Drawing upon the artist’s own time spent living in Florence (incidentally Michelangelo’s birthplace) and the specific purple-hued sunsets that rounded out each day there, Hunt is carefully adding colours to a palette that should appear limited but is, instead, alive with the same forcefulness as her inspirations: mist on waves, morning breaking through night, distant storms and the heaving breath of wind over land.

In her work, we are confronted by an artist who openly relishes the fluidity of her medium. Working instinctively with texture and colour Hunt rejects the limitation of line and form to embrace the potency of space, not empty, not superfluous, but alive. Doing away even with the line between horizon and sky *A Thousand Miles* presents elemental vastness; the time between a cloud’s collision and thunder, between a star’s death and its light; not as a distance to overcome so much as an abundance to revel in. Garlanded with considered strokes of white light and deep shadow, the crest of a wave, a far-off beacon, and the suggestion of a forest, Hunt’s suite of blue, green and now purple paintings defy interpretation. By skilfully layering washes of colour, each painting is closer to the atmosphere than the landscape, speaking to viewers in a language of feeling rather than description.

For Hunt, the boundaries between wind, tide, earth and sky blur and then vanish, neither the one thing nor the many. Much like staring out at the open sea, a collection of rolling hills, or the rain coming in, standing before these paintings is a reminder that even in moments of great loneliness, we are never truly separate from the world, we cannot be carved from it.

A Thousand Miles, 2024
Oil on canvas
124 x 204 cm
Framed in hardwood, stained espresso
AUD 10,500

Vastness, 2024
Oil on canvas
124 x 204 cm
Framed in hardwood, stained espresso
AUD 10,500

“I still think of our time in Florence, driving home from the city to Mezzamonte at sunset - seeing the light and mist shift across the landscape. I’d stop the car in the middle of the road to watch the sky fade from burnt orange to soft lilac.”

~Theresa Hunt

Through My Eyes, 2024
Oil on canvas
154 x 154 cm
Framed in hardwood, stained espresso
AUD 9,000

Inside the View, 2024
Oil on canvas
154 x 154 cm
Framed in hardwood, stained espresso
AUD 9,000

The Dreaming Moon, 2024
Oil on canvas
154 x 154 cm
Framed in hardwood, stained espresso
AUD 9,000

Fragments of a Dream, 2024
Oil on canvas
154 x 154 cm
Framed in hardwood, stained espresso
AUD 9,000

Hunt evokes the atmosphere of sunsets, roiling seas, and misty plains. Using paint to translate surges of feelings into vivid realms of light and colour.

On the Road Home to Mezzemonte, 2024
Oil on canvas
104 x 154 cm
Framed in hardwood, stained espresso
AUD 7,500

Echoes of the Heart, 2024
Oil on canvas
104 x 154 cm
Framed in hardwood, stained espresso
AUD 7,500

Whispers in the Void, 2024
Oil on canvas
104 x 154 cm
Framed in hardwood, stained espresso
AUD 7,500

Serenity, 2024
Oil on canvas
45 x 45 cm
Framed in hardwood, stained espresso
AUD 2,500

Windswept, 2024
Oil on canvas
45 x 45 cm
Framed in hardwood, stained espresso
AUD 2,500

Moonlit, 2024
Oil on canvas
45 x 45 cm
Framed in hardwood, stained espresso
AUD 2,500

Whispers at Dusk, 2024
Oil on canvas
45 x 45 cm
Framed in hardwood, stained espresso
AUD 2,500

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