

Steeple on top of churches similar to the one I grew up attending are the most (and sometimes only) structurally functionless aspects of the buildings. They are an architectural symbol that beckons the worshiper towards the direction of the church. In the fall of 2023, I found a fiberglass steeple in North Little Rock, lying overturned in the lot of a Baptist church that had been destroyed by a tornado earlier that year. It was the only thing left in the lot after the debris had been cleared away. I don't know why it was left, but my father helped me retrieve it, and I became more and more interested in the fact that the most symbolic aspect of the building was left behind, split off from the body of the church.

In one aspect, a steeple is an iconic form that identifies the church, locates it in a visual field, a symbolic marker. Here, the form is present in a way that can only mark the loss of the rest of the church. (The way a *nave!* marks the separation from the maternal body). Our social bonds and ideological commitments cohere around an absence.

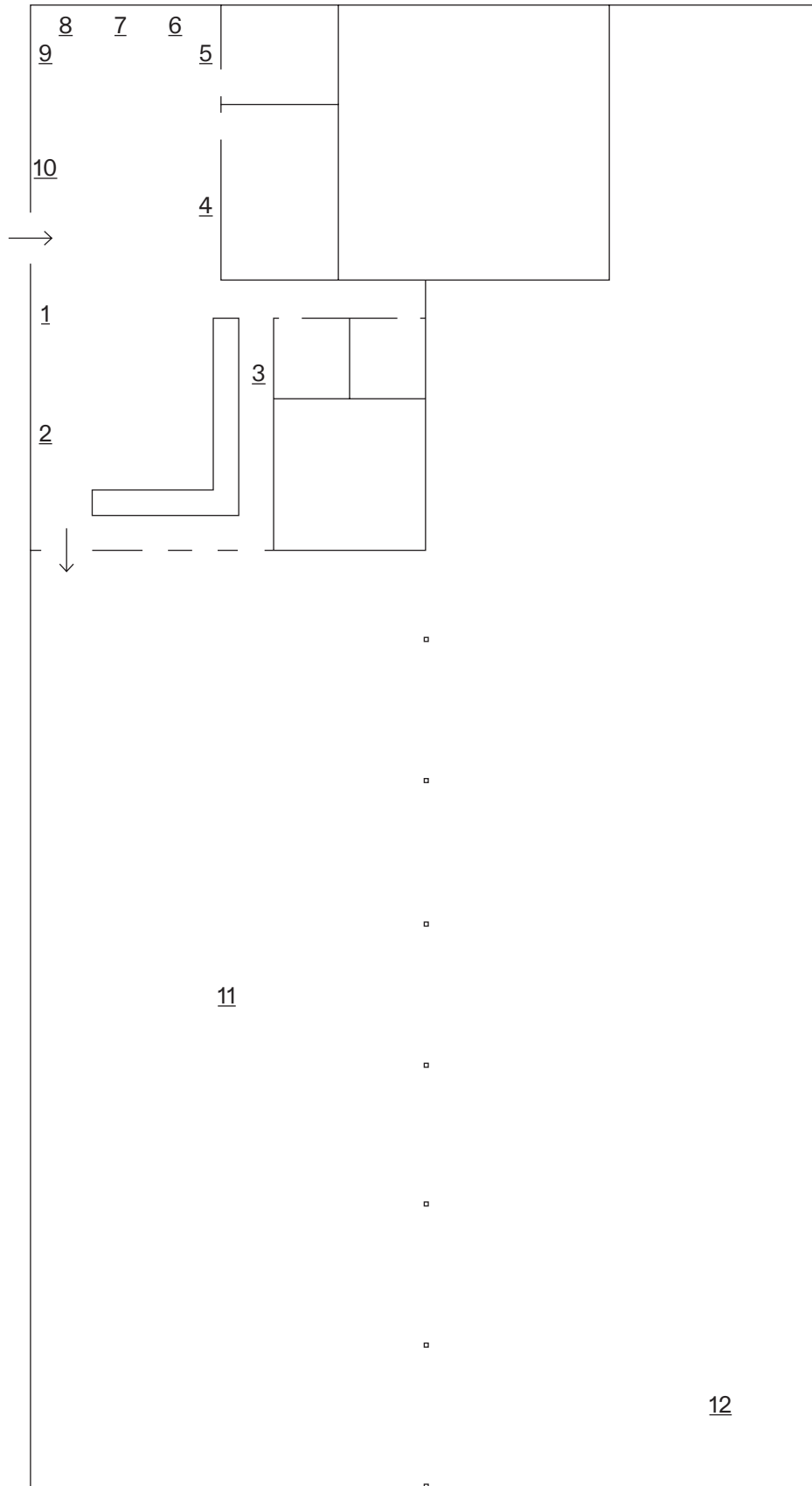
If inverted, this simple white tapered form—seen punctuating the skies all across the country—mimics the tapered column of a tornado reaching down to the earth. The symbol of the place destroyed by the tornado could become a representation of its own cause of destruction through a simple recontextualizing gesture. By inverting it, and thus nudging the steeple closer to a mimetic representation, it moves the steeple farther from the specificity of its objectness and towards the deceptive and distanced nature of an image.

Ten circular paintings in the front gallery space (preceding the cavernous warehouse gallery space) are made of dyed canvas straps tightly wound around a wooden core, amassing a compressed and volumetric surface. Each painting features an image of a heart: a symbol lifted from the standard deck of cards in Western culture. The heart—one of four suits—represents a chalice (cup), and in the West this graphic representation compresses a range of significations from love to devotion to sacrifice to affection. A select number of the paintings are manually distorted, presenting a whorling form, created by unwinding and rewinding the paintings of the hearts. Perhaps one could say it is the shape of the heart now influenced by external forces. The new form might recall a churning cyclone, or a propeller in motion or a galactic disk, but it is still only a heart.

Hunter Foster (2024)

Nave! by Hunter Foster is the artist's second solo exhibition with Good Weather and is on view until May 11, 2024 with gallery hours on Saturdays from 1–6 p.m. or by appointment.

Hunter Foster
Nave/
March 15-
May 11, 2024



1
Torniquet, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

2
Navel, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

3
Fanaticize, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

4
Winded, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

5
Navalny, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

6
Knave, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

7
Transe, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

8
Donator, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

9
Venal, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

10
Novel, 2024
Dyed canvas, oil on wood
10 × 10 × 2 in

11
Trumpet, 2023–2024
Fiberglass steeple
146 × 40 × 40 in

12
Bounty (after Tom Friedman), 2024
41 paper towels rolls
11 × 41 × 41 in

Hunter Foster (b. 1993 Little Rock, Arkansas) is based in New Haven, Connecticut. He received an MFA in Painting and Printmaking from Yale School of Art (2023) and received a BFA from the School of the Art Institute of Chicago (2015). He has exhibited work at Perrotin (New York), Good Weather (Chicago), The Anderson at VCUarts (Richmond), Lock Up International (London), The Hills Esthetic Center (Chicago), Gern en Regalia (New York), and Good Weather (North Little Rock), among others.