

DOLBY CHADWICK GALLERY

Hunt Rettig *Natural Target*

Hunt Rettig's work sits at the nexus of installation, sculpture, and painting—a visual and conceptual experiment in pushing limits and cultivating wonder.

Each of Rettig's assemblages is animated by a particular cadence, the baseline for which is a sublime furling and unfurling of curvilinear forms. To achieve these original constructions, Rettig brings together everyday materials—such as polyester film, synthetic rubber, plastic, and acrylic paints—in unexpected ways. Central to his practice is emphatic experimentation that spurs him to look beyond and aim high, as the title of one 2019 assemblage declares. In that work, *Aim High II*, a soaring, almost birdlike form bends, twirls, and folds back on itself. Its fractal geometry is amplified by its golden palette, which shifts from deep orange to bright yellow—a nod, perhaps, to our most brilliant celestial neighbor.

Rettig's process and priorities as an artist echo his larger worldview. He notes that what we know about the universe is only a fraction of what there is to know. It is in our awareness of our not knowing, however, that we can start to see that anything is possible: "4-D. Entire planes of infinite reality existing in the narrows. Yes, Santa Claus, fairies, mechanical elves. Ghosts. 5-D. 9-D." The endless array of possibilities is a galvanizing force for creation. With the limits undefined, what we can achieve or reach is only obstructed by narratives that we alone author.

A sense of limitlessness can be gleaned just by looking out into the night sky, beyond our own solar system and into the deep, dark vault that glitters with galaxies spinning lightyears away. This telescoping outward is mirrored by an internal drilling down, first to the cellular, then the atomic and subatomic levels. Infinity, it seems, works in both directions. Rettig's compositions capture the kinetic forms we find on these journeys. His structures are natural but also supernatural, primal but futuristic. They coalesce in complex relationships, blooming and collapsing in cycles that drift and swell or contract over time. *Yak Karta Bridge* (2019) offers a distillation of this mesmerizing dynamic, its simplified composition embodying the mechanics of a wave, the movement of a wing, the cross-section of a shell, and more. The form is of nature, but it is also a building block from which everything expands out and, in theory, toward which it boomerangs back.

Where the works terminate—their natural target, in a sense—is an obvious question because, as Rettig observes, "the entirety of our lives points to an end." This end, however, is beyond our grasp; what we are left with instead is a realm of unknowns and of magic. "With infinity everywhere and so little understanding, is it any wonder that there is so much wonder?"

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Hunt Rettig was born in 1968, in El Paso, Texas, and resides in Aspen, Colorado. He received a BA from Babson College in 1990. Rettig has exhibited extensively across the United States and has had work acquired into prominent collections both in North America and abroad.

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Hunt Rettig

b. El Paso, TX 1968. Currently resides in Aspen, CO

SOLO EXHIBITIONS

- 2020 Natural Target, Dolby Chadwick Gallery, San Francisco, CA
- 2017 I'm Twelve Push-ups Away From A Perfect Body, FP Contemporary, Culver City, CA
- 2016 In the Atrium, Lisa Sette Gallery, Phoenix, AZ
- 2013 Cracked & Absorbed, Nevada Museum, Reno, NV
Cracked & Absorbed, Dolby Chadwick Gallery, San Francisco, CA
- 2010 Between Gesture and Geometry Gebert Gallery, Venice, CA
- 2009 Dolby Chadwick Gallery, San Francisco, CA
Infuse, David Weinberg Gallery, Chicago, IL
New Work, C Gallery, Santa Fe, NM
- 2008 Right Side Up Duplex on Wheels, C Gallery, Santa Fe, NM
So Goes the Blow, Gerald Peters Gallery, Dallas, TX
"Right Side Up Duplex on Wheels, Ursa, Santa Fe, NM
- 2007 Denton Center for the Visual Arts, Denton, Texas
Sorry Mom but Nibsey Russel can Suck my Cock, Plus Gallery, Denver, CO
- 2004 New Assemblage, David Floria Gallery, Aspen, CO
Containment, Finesilver Gallery, San Antonio, TX
Hunt Rettig at Swig, Tadu, Santa Fe, New Mexico

SELECTED GROUP SHOWS

- 2015 Shine, FP Contemporary, Culver City, CA
- 2012 Media Matters, Foster/White Gallery, Seattle, WA
- 2010 David Floria Gallery, Aspen, CO
Plus Gallery, Denver, CO
- 2009 Gebert Gallery, Venice, CA, Anniversary Group Show
- 2004 Director's Choice, (+) Zeile/Judish, Denver, CO
2004 AAM Biennial, Aspen Art Museum, Aspen, CO

BIBLIOGRAPHY

- 2016 Lynn Trimble, "Here's the Best Art We Saw...", Phoenix New Times, December 5, 2016
- 2008 Kate McGraw, "Out of a Dream", Journal Santa Fe, August 1, 2008
- 2006 Catherine Walworth, "Hunt Rettig at Finesilver Gallery", Voices of Art Magazine, April 26, 2006
- 2004 Anjali Gupta- "Reviews- Finesilver Gallery", Art Papers, September/October 2004
Jennifer Jankauskas- "Paul Doran, Hunt Rettig and Jason Rognes", Art Lies, Summer 2004
Jim Baker- Director, Anderson Ranch Arts Center- "All About the Arts", KDNK,

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February 18, 2004

Wolf Schneider- "In High Gear", Southwest Art, April 2004

Michael Paglia- "Artbeat", Westword Weekly, February 5 - 11, 2004

Mary Chandler- "T-Rex Never Looked So Good", Rocky Mountain News,
February 6, 2004

2003

Stewart Oksenhorn- "All He Had to Do is Dream", Aspen Times Weekly, December