



Standing Spiral, Deep Field 2, 2009
graphite on Dura-Lar, 24 x 19 in



U-phoria, to Mr. Byars, 2009
graphite on Dura-Lar, 24 x 19 in



Bryan Hunt Studio, June 2009

From July 31 through August 31, The Drawing Room is pleased to present ***Bryan Hunt: Small Sculpture and Drawings***. In this selection of powerful sculpture finished with metal leaf patinas, and the related lush graphite drawings, The Drawing Room offers a rare insight into this sculptor's working process. The installation of two sculptures posed on turning metal studio bases and two aerial works projecting from the walls, along with 20 drawings made before or most often after each sculpture was completed, recreates the atmosphere of the sculptor's studio where the integration of materials and ideas is fluent and open ended. The surprising element is Hunt's elastic vision for his pedestal size sculpture revealed in the loose drawings in which his hand is free to conjure the forms at monumental scale in gardens and plazas on the edge of the earth. Clearly his defining fascination with objects in space which began when Hunt worked as an engineer's aid at NASA's Kennedy Space Center during the program's pivotal Apollo years (1967-69), continues to inspire his buoyant, fluid shapes in silver, copper and gray enamel.

Innately aware of sculpture's function to stop time, Hunt moves on from the literal notion of frozen time central to his sculpture of the 1980s in which he isolated the gravitational force of a waterfall or expressed the eternity of time captured in the flux of nature, and turns to a single abstracted gesture of life itself. His robust, faceted forms stretch and twist holding action in eloquent, balletic postures reminiscent of swimming mammals and astronomical phenomena. The sleek dynamism of his earliest dirigible forms from the 1970s has been compressed over decades of research in various media into taut, muscular abstract forms. In the statuesque work, *Small Standing Spiral*, the sinuous curves of the continuous surface call to mind the pose of a Degas dancer on point. Tapered at either end, the sculptural body often twists back on itself in a soaring organic silhouette, conjuring the contours of a primitive fertility goddess or a breaching whale.

Master of his materials and deeply engaged in the symbiotic play of positive and negative shapes, Hunt's objects evolve slowly in the studio and subsequent fabrication process. Derived from prototypes hand carved in balsa wood, each form is ultimately crafted in Aqua-Resin and finished with metallic patinas of copper or aluminum leaf applied with a rich, hand-burnished process. Projecting out from the wall just above human height, an elongated, ridged, copper foiled form seems to position itself for take off. The delicacy of Hunt's engineered vision for sculpture often asks "why not?".

continued

The many evocative drawings in graphite on the slippery surface of translucent Dura-Lar provide Hunt the opportunity to envision the three dimensional reality of his forms in different spaces. In some drawings, he studies the dramatic shadows cast by a shape in abstract space, while in others he turns the sculpture around and renders it from varied perspectives in an imagined garden or plaza. Rendering a classical exedra of trees in the silvery atmosphere possible with smeared graphite, Hunt's sculpture looks as at home in the 18th century landscape as in the future realm.

This collection of sculpture and drawings affirms Hunt's enduring interest in harnessing form to express the raw energy in nature while true to his ongoing exploration of the potential of his materials to travel time and space.

Hunt, who divides his time between New York and Wainscott, settled in New York after completing his BFA at the Otis Art Institute of Los Angeles in the early 1970s. His work is included in many museum collections, among them the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Solomon R. Guggenheim Museum, Los Angeles County Museum of Art and Stedelijk Museum.

Gallery hours: Monday, Thursday, Friday & Saturday 11-5; Sunday 11-4