

RAWart Gallery, Tel Aviv

Revital Rettig, born 1981, lives and works in Israel

Revital Rettig creates installations combining different drawing methods with drawing based new media works. The delicate world that Rettig creates gives the viewer an entry into a very private world, as though the viewer were taking a glance into a personal diary or secret sketchbook that has come to life. As her works are all derived from her own and her families' memories and stories, the process of re-documentation creates a subversive interpretation of memories and their preservation.

It may be said this personal diary is depicted within different artistic subjects. For example, it discusses the philosophy of the photograph through drawing. As her works are usually based on studies of photographs, one may find different kinds of pictures. Going from family portraits, to "passport" photos; to pictures of small scenarios- a brother and sister walking in the garden, her husband laying back on the sofa (looking like he is watching television); to pictures of friends doing "funny faces" to the camera or just hanging around – pictures of the sort people post on social networks, showing their day-to-day life.

Alongside to the latter, there are drawings of objects which symbolize too, different fragments from the artists' biography – a Lithuanian money bill (a fragment of her family's history) a pile of rubbish bags, a plant and so on. Another theme in her works seems to break from her personal biography, mostly typified by animals- such as dogs, jellyfish, owls, crocodiles, etc`. These two themes (of objects and animals) reaffirm that Rettig deals with her memories and personal story, through a process folded inside grand themes of art history and critique. Thus Still Life, Portraiture, the Frozen and the Moving image, the Decisive Moment- all come together under Rettig's private filter.

However, this filter is not homogeneous- as she creates her imagery in different drawing styles and techniques. Going from painstaking detail to loose, expressive gestures filled with movement and body; from traditional to digital drawing, to animation. More so, the temperament that comes through from the works goes from a macabre – comedic style of interpretation to melancholia, to a distanced, so called objective standpoint.

If so, the combination of these different styles, languages and methods, seems to formulate the artist's memories in an inner hierarchy and measures of emotional weight that these memories possess. Like a series of disconnected imagery, floating before one's eyes before going to sleep, some are full of detail, some translucent, almost there but not quite.