equilibrium, this work suggests stability and motion, concavity and convexity, a human scale and — in the highly polished surfaces of the rims adjacent to the more matte planes — ideas of mirroring and spatial displacement. As in other objects, the artist also uses elemental, geometric shapes to reference gallery architecture and the conventions of displaying framed pictures.

### Works on paper

- **Study for Cove, 2001**
  - Graphite and colored pencil on paper
  - Courtesy of the artist and James Harris Gallery
- **Study for Tendril (Thomaskirche), 2017**
  - Graphite and colored pencil on paper
  - Private Collection
- **Study for Laterano, 2016**
  - Graphite and colored pencil on paper
  - Courtesy of the artist and James Harris Gallery
- **Study of Ren Screen, detail of panel, 2016 – 17**
  - Graphite and colored pencil on paper
  - Courtesy of the artist
- **Study for Zeilenship (knot), 2014**
  - Graphite and colored pencil on paper
  - Private Collection
- **Study for Dreigesicht (Hurson), 2016**
  - Graphite and colored pencil on paper
  - Courtesy of the artist and James Harris Gallery
- **Study for Untitled (17-07), 2017**
  - Graphite and colored pencil on paper
  - Courtesy of the artist and Rhona Hoffman Gallery
- **Hallway (L to R):**
  - **Study for Untitled (17-05), 2017**
    - Graphite and colored pencil on paper
    - Courtesy of the artist and James Harris Gallery
- **Study for Chihi, 2017**
  - Graphite and colored pencil on paper
  - Courtesy of the artist and James Harris Gallery
- **Study for Largo, 2017**
  - Graphite and colored pencil on paper
  - Courtesy of the artist

When conceiving a new work, the artist begins with a drawing, which he says becomes its “future ghost” when it’s pinned on the wall. Rezac’s drawings take two forms: the first “convincing” version helps him decide whether to make the object, and the second “skeletal” version serves as a guide for aligning materials and angles.

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Richard Rezac: Address

This exhibition is organized by The Renaissance Society at the University of Chicago and curated by Solveig Øvstebo. It is supported by the Henry Moore Foundation and the Graham Foundation for Advanced Studies in the Fine Arts.

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Richard Rezac: Address

Blaffer Art Museum at the University of Houston
4188 Egin Street
Houston, TX 77203-4018
blafferartmuseum.org
info@blaffer.uh.edu

This sculpture, catalogue essayist Jennifer R. Gross writes, “derives directly from the mid-section...of a violin and was inspired by a never-realized hope to visit the Italian town of Cremona, home of the luthiers Giuseppe Guarneri and Antonio Stradivari. [Rezac] describes making this modest sculpture as...a recompense to himself for not purchasing a book he once saw in Florence on the patterns that violin makers use to craft their instruments....The form, a wall-mounted relief, has been torqued to reveal this element in transition from a frontal to a side view.” Cremone is displayed on Untitled (Ren screen), where, Gross says, “it functions as the keystone to the installation as a whole, identifying and securing a sequence of physical and visual transitions between all the works in the exhibition.”

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**Untitled (17-07), 2017**

Painted wood and cast aluminum

Private Collection, New York

As a teenager in Nebraska, Richard Rezac had a summer job painting county bridges. This experience of using paint to transform industrial structures was a spark for his current belief that “color is now equal to or nearly equal to the other components that comprise a sculpture’s totality.”

“Every material already has correct color,” he says, “so when I paint a sculpture I intend to lessen, even replace, the fact of its material with the allusive syntax of color.” The carefully modulated tomato-soup red of this hanging sculpture seems inextricable from its weight (42 lbs.); its passing resemblance to an aluminum-eyed Mickey Mouse; and its maker’s reverence for the revolution in art that began in the 1910s when Russian Constructivist artist Vladimir Tatlin proposed abstract “corner counter-reliefs” as replacements for religious icons in traditional homes.

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**Cremone, 1996**

Cherry wood

Collection of Dudley and Michael Del Balso

This sculpture, catalogue essayist Jennifer R. Gross writes, “derives directly from the mid-section...of a violin and was inspired by a never-realized hope to visit the Italian town of Cremona, home of the luthiers Giuseppe Guarneri and Antonio Stradivari. [Rezac] describes making this modest sculpture as...a recompense to himself for not purchasing a book he once saw in Florence on the patterns that violin makers use to craft their instruments....The form, a wall-mounted relief, has been torqued to reveal this element in transition from a frontal to a side view.” Cremone is displayed on Untitled (Ren screen), where, Gross says, “it functions as the keystone to the installation as a whole, identifying and securing a sequence of physical and visual transitions between all the works in the exhibition.”
on the three-faced sculpture of a saint in Cologne, Germany, referenced with Dreieichers (Hursin), 2016. The debate I have around its literal representation and one-to-one scale with a human head and features played out through the drawing plan process but also extensively in its reconstruction in the sculpture itself.

Dreieichers (Hursin), 2016

Cast bronze and nickel-plated cast bronze

Courtesy of the artist and James Harris Gallery

The artist says, "This small bronze, highlighted by cast spheres nickel-plated, is based on a medieval sculpture of a three-headed saint seen at the Kolumba Museum in Cologne. At the beginning of my interest in referencing this strange sculpture, I attempted versions more literal, a merged set of ovoid forms punctuated by simplified indications of mouths, noses, and eyes." Rezac also credits Michael Hurson, a Chicago and New York-based artist, as an inspiration because of his abbreviated, cartoon-like manner of depicting figures.

Zeilschild (gauge), 2016

Cast bronze and nickel-plated bronze

Private Collection, New York

Zeilschild (knot), 2014

Nickel-plated cast bronze and cast bronze

Collection of Jay Franke and David Hero

Zeilschild (blue), 2013

Cast bronze and painted cherry wood

Private Collection, Chicago

Zeilschild (lunar distance), 2015

Cast bronze

Collection of Espen Galtung Dosvig, Bergen

These four wall sculptures are based on a glazed ceramic oval plaque depicting ships in a harbor that the artist saw in Amsterdam's Rijksmuseum. "Zeilschild" means "sailing ship" in Dutch. The image's watery horizon was level, but the tile was wavy, and this off-kilter orientation carried over into the resulting sculptures. Given nautical and navigational names, each of the four Zeilschild — a number referencing the cardinal points on a compass — is equipped with what the artist calls a "compartment," a sculptural element on the center left to act as "a compositional counterweight of sorts."

Large, 2017

Cast bronze and paint

Courtesy of the artist

"Largo Argentina is an exposed archeological area in central Rome," Rezac says. "My floor sculpture is an impressionistic model of sorts with that archaic site in mind. The compartmentalization in this work mimics the visible, broken spheres nickel-plated, is based on a medieval sculpture of a three-headed saint seen at the Kolumba Museum in Cologne. At the beginning of my interest in referencing this strange sculpture, I attempted versions more literal, a merged set of ovoid forms punctuated by simplified indications of mouths, noses, and eyes." Rezac also credits Michael Hurson, a Chicago and New York-based artist, as an inspiration because of his abbreviated, cartoon-like manner of depicting figures.

15th (French), 2013

Nickel-plated cast bronze

Courtesy of the artist and Galerie Isabella Bortolozzi

In this work, Rezac uses repeating forms as compositional building blocks — here, cascading rectangles suggesting wall tiles or walkway pavers. With nickel covering its bronze surface, the sculpture has a mirror-like sheen, adding an additional optical dimension — one reflecting both the viewer and the work's location in the gallery.

15th (German), 2015

Painted maple wood and aluminum

Courtesy of the artist and Galerie Isabella Bortolozzi

Rezac says, "I wanted this one to reach into the space of a room. All of the aluminum is there to simply hold out the two carved painted forms, one fragmentary to the other and placed in alignment so that a frontal view offers only one form." The two painted maple wood add-ons — rendered here in chartreuse — appear to support the work's aluminum scaffolding from their positions in midair as much as it supports them. "My choice of color, and forms too, often is based in principle on the ability to have it seen in several ways, suggestive of both the viewer and the work's location in the gallery.

Laterano, 2016

Painted wood, plate glass, and aluminum

Collection of Adam and Mariana Clayton

The artist says, "This corner sculpture is in direct reference to the Basilica di San Giovanni in Laterano in Rome, redesigned by 17th-century Italian baroque architect Francesco Borromini in about 1650. Borromini converted the interior to a baroque style, and among many changes, he striped the upper nave area of painted decoration and revealed the wall of the original third-century building's column bases. He then isolated these areas within gilded frames: two rectangles as though they were paintings, concordant in size and spacing with other actual paintings along the wall. This homage to the ancient ruin struck me as especially prescient, given today's architectural sensibility for preservation and respectful re-use. My sculpture incorporates two rectangles of clear plate glass, revealing the wall behind. The other rectangles contain or frame these, in a sense, and furnish a rhythm across the walls. There are several reciprocal ways of order in the panel's division — pairs portrayed differently by color and sizing."

Tendril (Thomaskirche), 2017

Cast bronze and painted wood

Courtesy of the artist and Rhona Hoffman Gallery

This wall sculpture, inspired by the two pipe organs in the St. Thomas Church in Leipzig, Germany, poetically blends history, memory, material, and architecture. The church, which today retains a late-Gothic style, has been rebuilt many times and served many purposes since its founding in the 12th century but is most famous as a home for composers Johann Sebastian Bach, Wolfgang Amadeus Mozart, Richard Wagner, and Felix Mendelssohn. Tendril (Thomaskirche) is a subjective synthesis of Rezac's own experience of the site, Bach's adjacent museum (the wainscoting of which inspired the wall's green panel), and the music of these composers. Part organ pipe and part plant stalk, this work's two bronze forms and their meandering tendrils, the artist says, suggest "a visual manifestation of music."

Quimby, 2017

Painted steel, plate glass and enamelled plate glass, and cherry wood

Collection of Espen Galtung Dosvig, Bergen

The artist says, "This work is in reference to the house I lived in on N.W. Quimby Street in Portland, Oregon, from 1974 – 78. The entry had a stained glass window with a similar proportion, as I recall, and an irregular surrounding arrangement of colored panes. This is, obviously, fragmentary, and with two wood, bird-like forms acting as a conceit as brackets...I see this as an example of many works I make that seem logical and practical, and resolved through the details for purely aesthetic reasons."

Unidentified (15-05), 2017

Cast bronze

Courtesy of the artist and James Harris Gallery

In Unidentified (15-05), Rezac employs basic geometric shapes, the plane and the cylinder, to create an abstract form that is at once simple and complex. Balanced in dynamic

Painted maple wood, painted steel, and aluminum

Private Collection

About this work's self-presentation aspect, Rezac says: "This is a shelf-like object. Its structure or bracket functions in a more neutral fashion accommodating the 'sculpture' itself. This went through many iterations before settling on this arrangement and color. It was the first iteration based