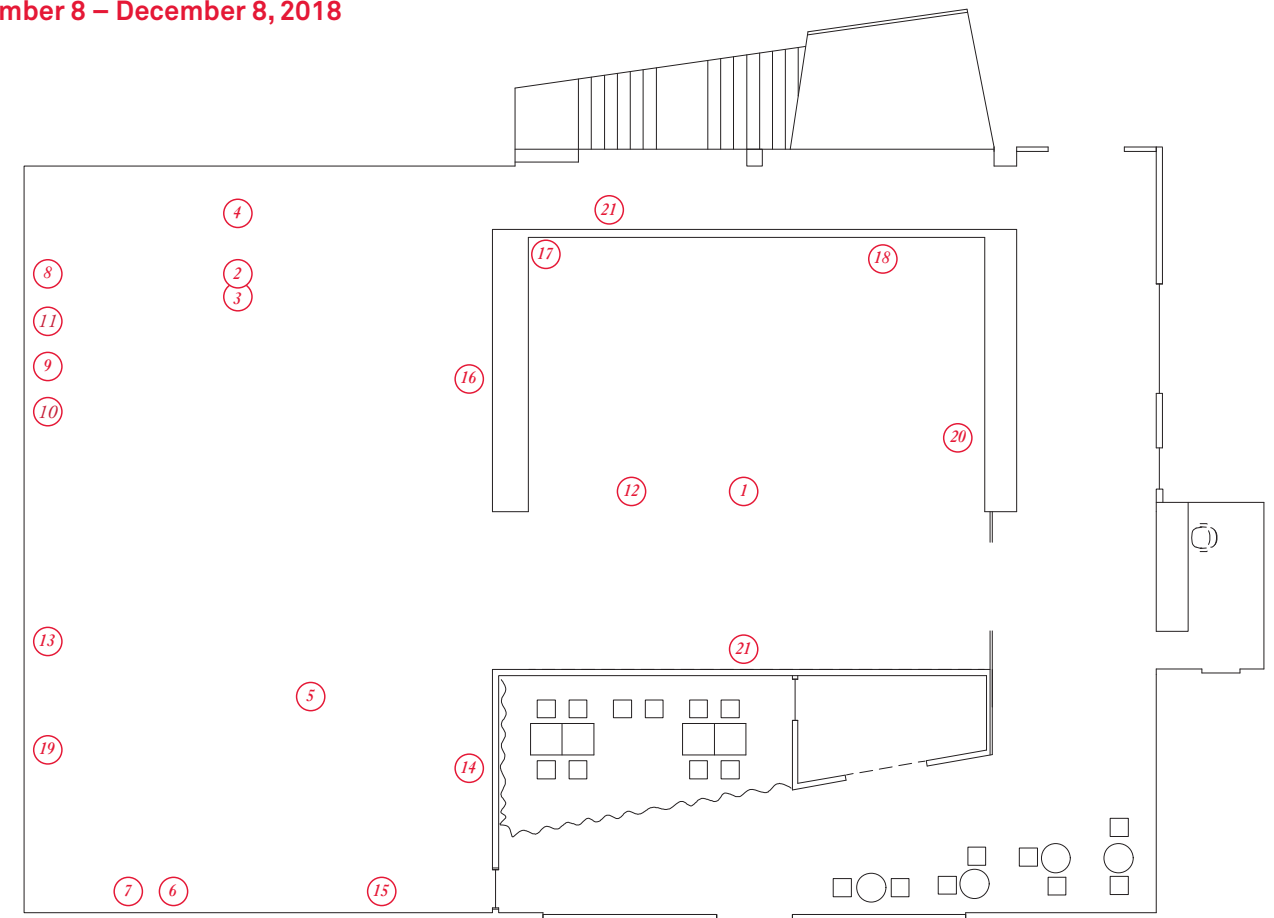


equilibrium, this work suggests stability and motion, concavity and convexity, a human scale and — in the highly polished surfaces of the rims adjacent to the more mat planes — ideas of mirroring and spatial displacement. As in other objects, the artist also uses elemental, geometric shapes to reference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

# Richard Rezac Address

September 8 – December 8, 2018



- 21 Works on paper**
- High-Ceiling Gallery (L to R):
- 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 Zeilschip (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 Chigi, 2017*  
Graphite and colored pencil on paper  
Courtesy of the artist
- 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*  
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- 1 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.

- 2 Cremona, 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 side view.” *Cremona* 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.”

3 *Untitled (Ren screen), 2017 – 18*  
**Cherry wood, painted and stenciled wood, and steel**  
**Courtesy of the artist**

Rezac says, “Designed specifically for this exhibition, this partition panel resembles a dividing screen, wainscoting, stenciled paneling, pattern painting, or wallpaper. A small cherry wood sculpture, *Cremona*, will be placed at eye level on the backside and a hanging bronze sculpture positioned on axis nearby. The yellow support assures stability and resembles rail, fence, or columns spaced. Taken together, this composite construction offers no exact reference or form, but certainly borrows from domestic architecture in its scale and fragmentation.”

4 *Untitled (05-07), 2005*  
**Cast bronze**  
**Private Collection, New York**

This work, meant here to hang near and be considered in tandem with *Untitled (Ren screen)* and *Cremona*, is a prime example of the delicate equilibrium Rezac strikes between weight, material, light, and space. This hanging bronze sculpture is at once mechanical, organic, and chandelier-decorative, suggesting that its solidity and signification is more pliable or mobile than expected.

5 *Chigi, 2017*  
**Painted maple wood, cast hydrocal, and aluminum**  
**Courtesy of the artist**

This floor sculpture reflects Rezac’s high regard for 17th-century Italian baroque architect Francesco Borromini and the convention of marking a part of a building with the emblem of the papal family that commissioned it. In this work, Pope Alexander VII’s Sienese Chigi banking family is referenced by the group of six overlapping mounds that is its emblem. Rezac says, “My thought was to make a sculpture as per usual — one that I would otherwise make of its own accord, but then have it paired (or ‘signed’) by one of three papal emblems. I intend to make two more works using the remaining papal emblems: Barbarini (cluster of bees) and Pamphili (dove with olive branch in beak). *Chigi* also references the American Shaker practice of fence-building, i.e., imbedding a stone in the earth with an iron spike under every post, elevating it above ground, and allowing the painted wood to last a century or more.”

6 *Untitled (14-04), 2014*  
**Painted maple wood, painted steel, and aluminum**  
**Private Collection**

About this work’s self-presentational 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

on the three-faced sculpture of a saint in Cologne, Germany, referenced with *Dreigesicht (Hurson)*, 2016. The debate I had as to 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.”

7 *Dreigesicht (Hurson), 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.

8 *Zeilschip (gauge), 2016*  
**Cast bronze and nickel-plated bronze**  
**Private Collection, New York**

9 *Zeilschip (knot), 2014*  
**Nickel-plated cast bronze and cast bronze**  
**Collection of Jay Franke and David Herro**

10 *Zeilschip (blue), 2013*  
**Cast bronze and painted cherry wood**  
**Private Collection, Chicago**

11 *Zeilschip (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. (“Zeilschip” means “sailing ship” in Dutch.) The image’s watery horizon was level, but the tile was tilted, and this off-kilter orientation carried over into the resulting sculptures. Given nautical and navigational names, each of the four Zeilschips — a number referencing the cardinal points on a compass — is equipped with what the artist calls a “complement,” a sculptural element on the center left to act as “a compositional counterweight of sorts.”

12 *Largo, 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 organization of this fourth-century BCE temple compound with its truncated columns and partial masonry walls.”

13 *Aerial (Largo), 2018*  
**Cast bronze and paint**  
**Courtesy of the artist**

Like the related floor sculpture *Largo*, 2017, this work is inspired by the walls of the ancient Largo Argentina temple ruin in Rome. This version however, floats just free of the wall, an airborne aspect also referenced by its color, which is reminiscent of the sky above as one views this site.

14 *Untitled (10-01), 2010*  
**Painted cherry wood, cast bronze, and aluminum**  
**Collection of Yale University Art Gallery, Janet and Simeon Branguin Fund**

*Untitled (10-01)* protrudes from the wall much like a shop sign. In place of text or images, however, are geometric planes and carefully placed bronze ornaments. The work also resembles an architectural floor plan or framework, highlighting a pervasive and mysterious duality running throughout Rezac’s practice: object or infrastructure?

15 *Untitled (13-04), 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.

16 *Untitled (15-02), 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. Of his use of color, Rezac says “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 this and that.”

17 *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 stripped the upper nave area of painted decoration and revealed the wall of the original third-century building’s common brick. 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 origin of the building 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.”

18 *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 work’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.”

19 *Quimby, 2017*  
**Painted steel, plate glass and enameled 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.”

20 *Untitled (17-05), 2017*  
**Cast bronze**  
**Courtesy of the artist and James Harris Gallery**

In *Untitled (17-05)*, 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