

**Richard Rezac**

Sculpture 2003–2012

## Richard Rezac: Sculpture 2003–2012

Exhibition: October 11–December 6, 2012  
 Laura Mesaros Gallery  
 College of Creative Arts  
 West Virginia University  
 Morgantown, West Virginia

Robert Bridges, Curator

*The artist wishes to express his appreciation to Robert Bridges for organizing this exhibition and to acknowledge the galleries representing his work: Feature Inc., New York; Rhona Hoffman Gallery, Chicago; James Harris Gallery, Seattle; Marc Foxx, Los Angeles and Paul Kotula Projects, Ferndale, Michigan.*

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Detail on cover

*Untitled (08-01), 2008,*  
 cast hydrocal, aluminum and wood,  
 23 x 10.5 x 8.75 inches

## In Brief

The sculptures selected in this survey exhibition at the Laura Mesaros Gallery of West Virginia University present a balanced overview of the period from 2003–2012. Certain differences within the group are obvious: their form or configuration, relative simplicity or complexity, material and color, implied weight, and their placement in space, whether on the floor, wall, corner or suspended from the ceiling. This physical, material and spatial vocabulary is indicative, not only of the past decade, but fairly circumscribes my involvement since 1985. The exhibition also includes five drawings, each preliminary to a sculptural work on view.

Drawing is a necessary starting point for each sculpture because I value the latitude and freedom it offers, combined with the analysis and definition it preserves. The interpretation or association one may make while looking at these works, for me, almost always comes by way of the human body and its extension, such as furniture and architectural detail. Their typically modest size is a reflection of this source, often conceived at one-to-one scale, and invites close viewing so that surface, contour and form are inseparable.

In drawing, weight and gravity are immaterial, so these studies often begin more as an improvisation than as mindful description, although a distinct idea or image does sometimes initiate the drawing (for example, *Glisan*, *A.E.K.*, and *A's robins*). Traditional architectural drawing is the method that I have relied on formally: within one sheet, the aligned plan and elevation views effectively project the three-dimensional structure.<sup>1</sup> Solid colored areas are incorporated as code to designate spatial or material differences within the otherwise linear framework.

The visual language of geometry is central to my formulation, so the use of drafting tools—ruler, compass and template—lends clarity and regularity. While recognizable order and awareness of measure and repetition results from this geometry, it becomes necessary for me to dispel or complicate this stability with

something akin to organic (dis)order. As in most things—and certainly within all aspects of my creative process—the operation of contrasts held together enlivens and promotes a balanced composition beyond the familiar. With the pace of drawing held to human speed, its correlation in realizing each sculpture is similar: mainly with simple hand-tools, I build incrementally from the general to the specific, through subtractive and additive processes. This allows maximum control and flexibility with the degree of precision in outcome that is most appropriate. In this way, I have come to use a variety of materials—primarily wood, cast metal, plaster, fabric and concrete—subject to a number of processes including constructing, carving, casting and modeling. Each is chosen for its contribution to the sculpture’s effect, however subtle.

Every material already has correct color, so when I paint a sculpture I intend to lessen, even replace, the fact of its material with the allusive syntax of color. This addition is equal to the other decisions involved, such as size, material, technique and orientation, and is meant to confirm the underlying form or serve

to divide its parts and thus punctuate difference. The surface of a natural form, of course, telegraphs its underlying substance. Applied or reflective surfaces complicate this natural expectation, so just as a sculpture is physically situated and thus insinuates its relationship to the viewer as dominant, reserved or atmospheric, its surface can either reinforce or dislodge its size and weight. Many of my recent sculptures, and most of those in the exhibition, engage in this discourse of surface and substance.

Like most artists, my influences are many and varied. The places I have called home and the education and culture I gained there have been especially formative. Lincoln, Portland, Baltimore, and presently, Chicago have given me reference and reason to make my work. In knowing these cities and with the benefit of considerable travel to ancient sites and other modern cities, the influences on my ideas and values within art range from the prosaic and local (painting county bridges during three summers in Nebraska) to the profound and iconic (the Pantheon and Katsura Imperial Villa). There are few, if any, cultures or periods in art history

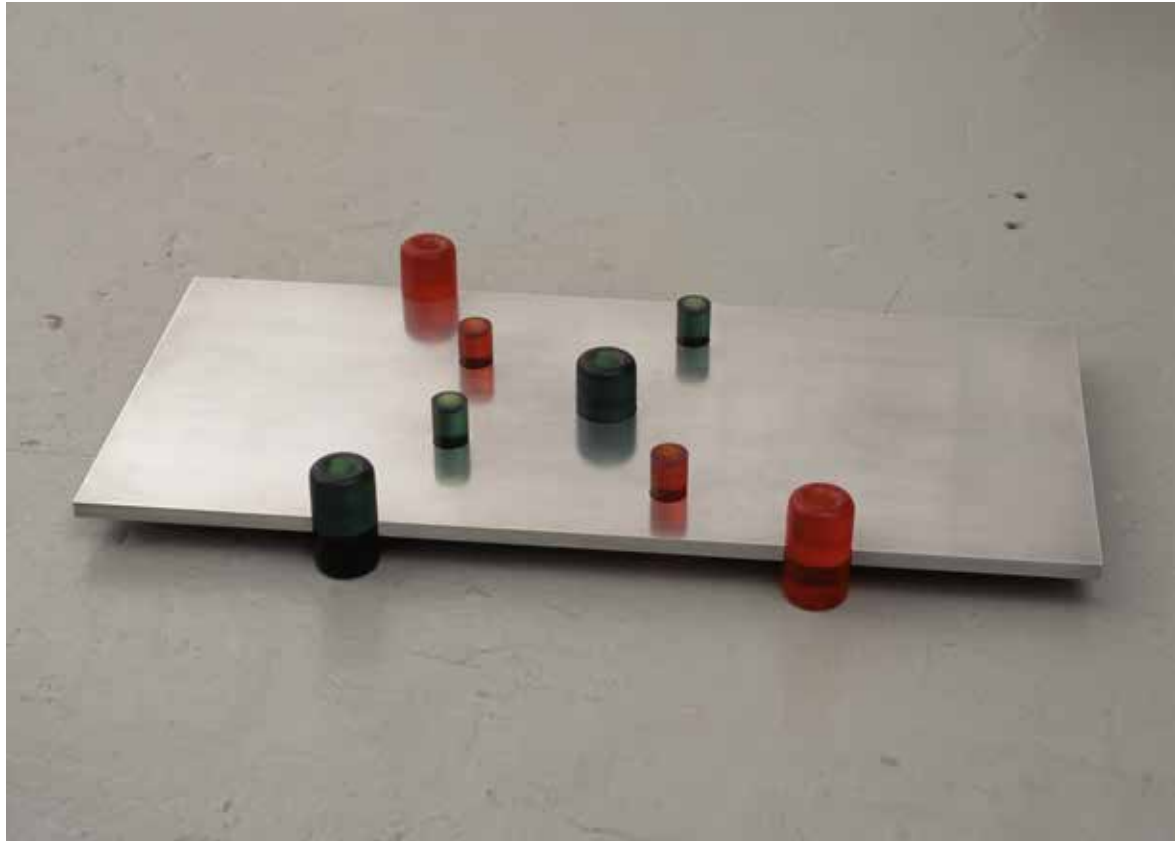
that do not hold interest for me. For instance, midway through making *Untitled (10-10)*, I came to understand two conjoined references: the open-air disk of the Pantheon’s dome as image, and a prized Korean celadon bowl in size and color. Multiple, overlaid, deliberate and intuitive, my process is dependent on such experiences encountered and restated visually.

Richard Rezac  
2012

<sup>1</sup> Based on a mid-15th century treatise by Italian architect Leone Battista Alberti, this conventional use of architectural drawing, i.e., plans, elevations and sections, was institutionalized by Andrea Palladio. Both architects understood that the combined views would convey a greater reality of the proposed building, the proportions could be better seen and certain measurements were easily reiterated from plan to elevation.



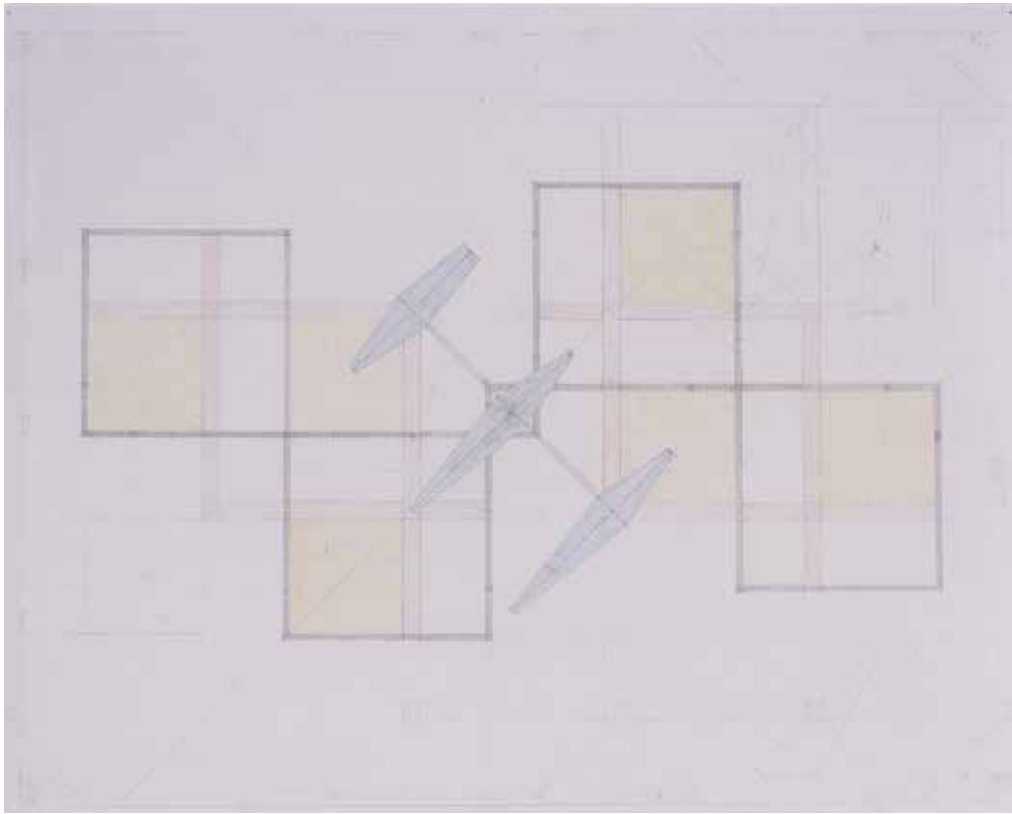
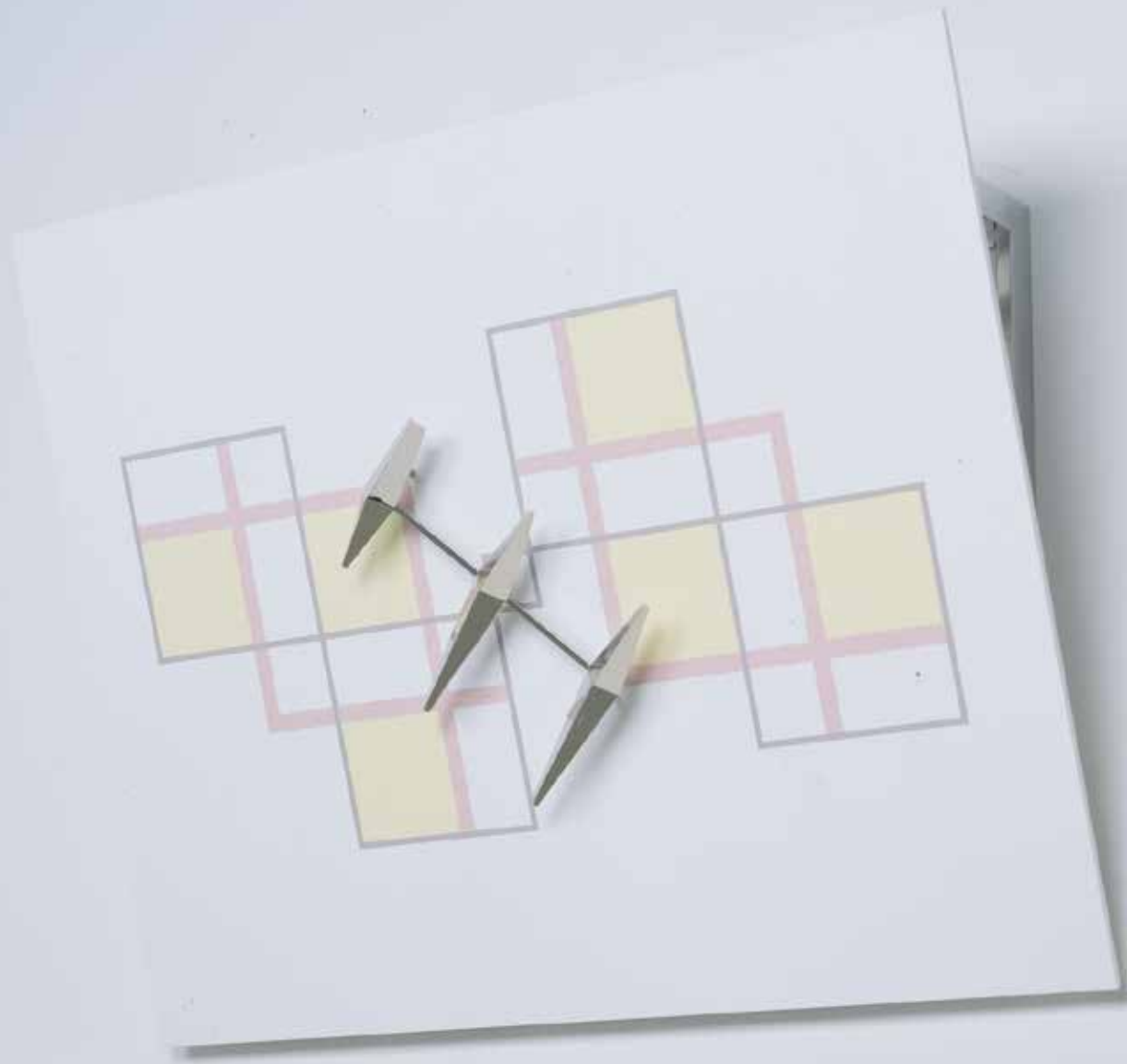
The artist's studio: drawing table, work table, paint area.



*Untitled (03-05)*, 2003, cast polyurethane and aluminum, 4.25 x 19.5 x 36 inches

► *Untitled (05-02)*, 2005, nickel-plated cast steel, aluminum, and painted cherry wood, 15 x 30 x 3.75 inches



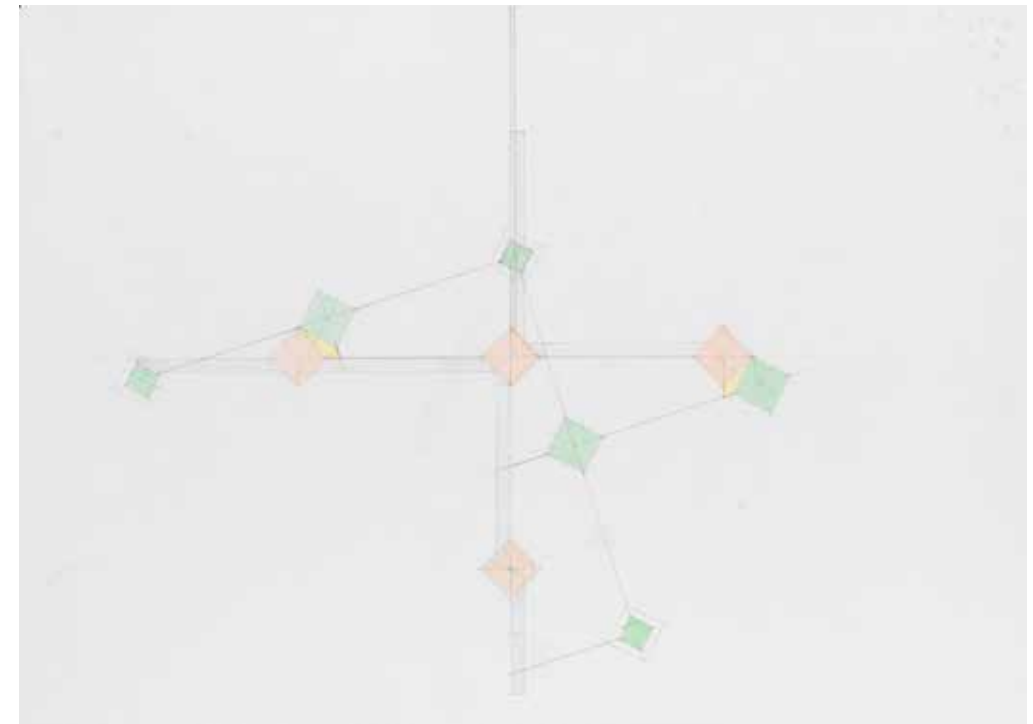
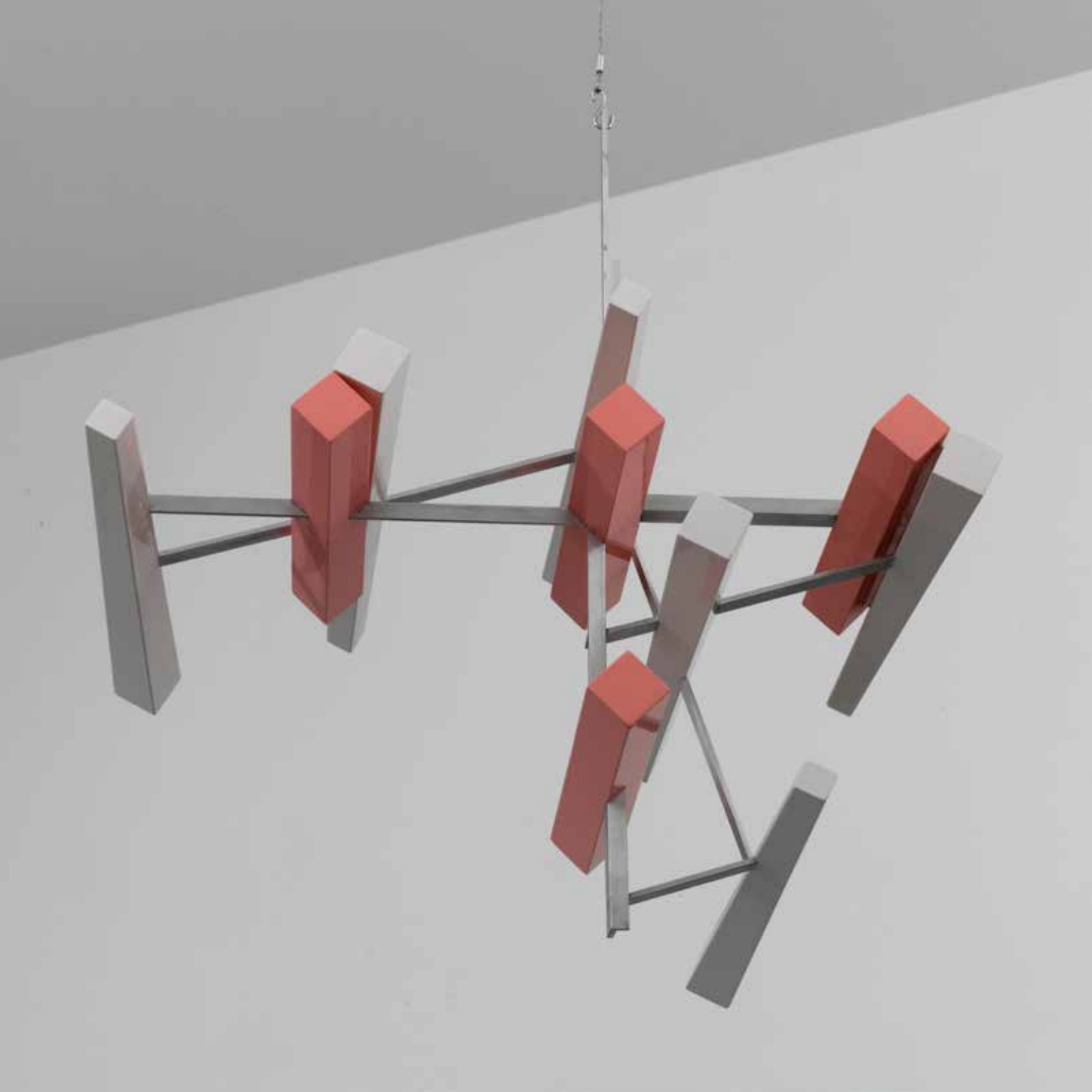


Study for *Untitled (05-06)*, 2005, colored pencil and graphite, 23 x 29 inches

◀ *Untitled (05-06)*, 2005, nickel-plated cast bronze, digital print and aluminum, 24.5 x 31.5 x 9.5 inches



*Glisan*, 2006, painted poplar wood and aluminum, 17.75 x 26.75 x 15.75 inches



Study for A.E.K., 2007, colored pencil and graphite, 23 x 29 inches

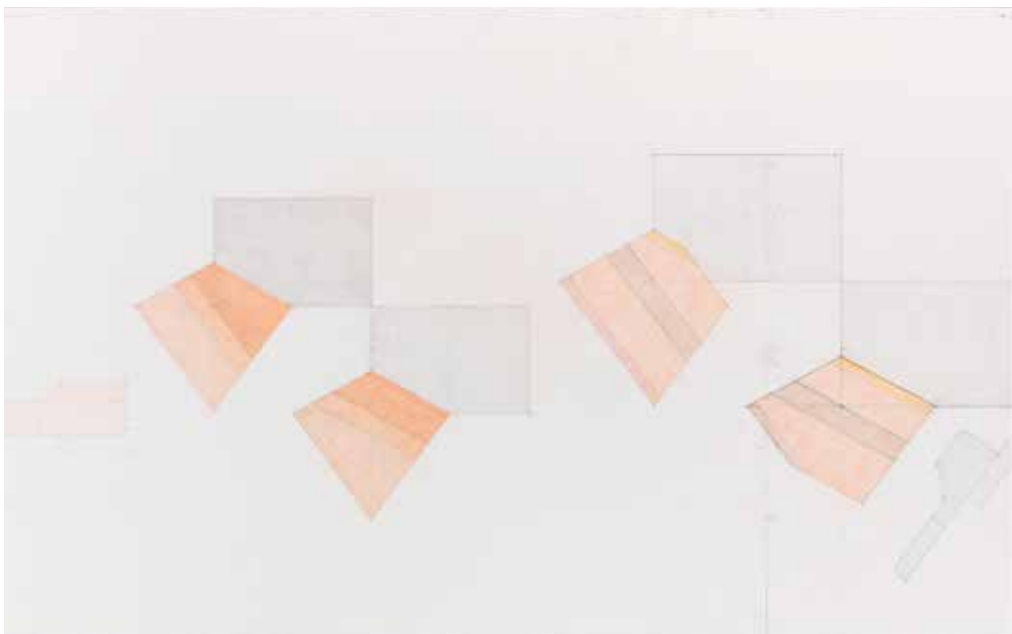
◀ A.E.K., 2007, painted cherry wood and aluminum, 20 x 18.5 x 13.5 inches



Untitled (09-05), 2009, cast bronze, 11 x 13.5 x 14.25 inches

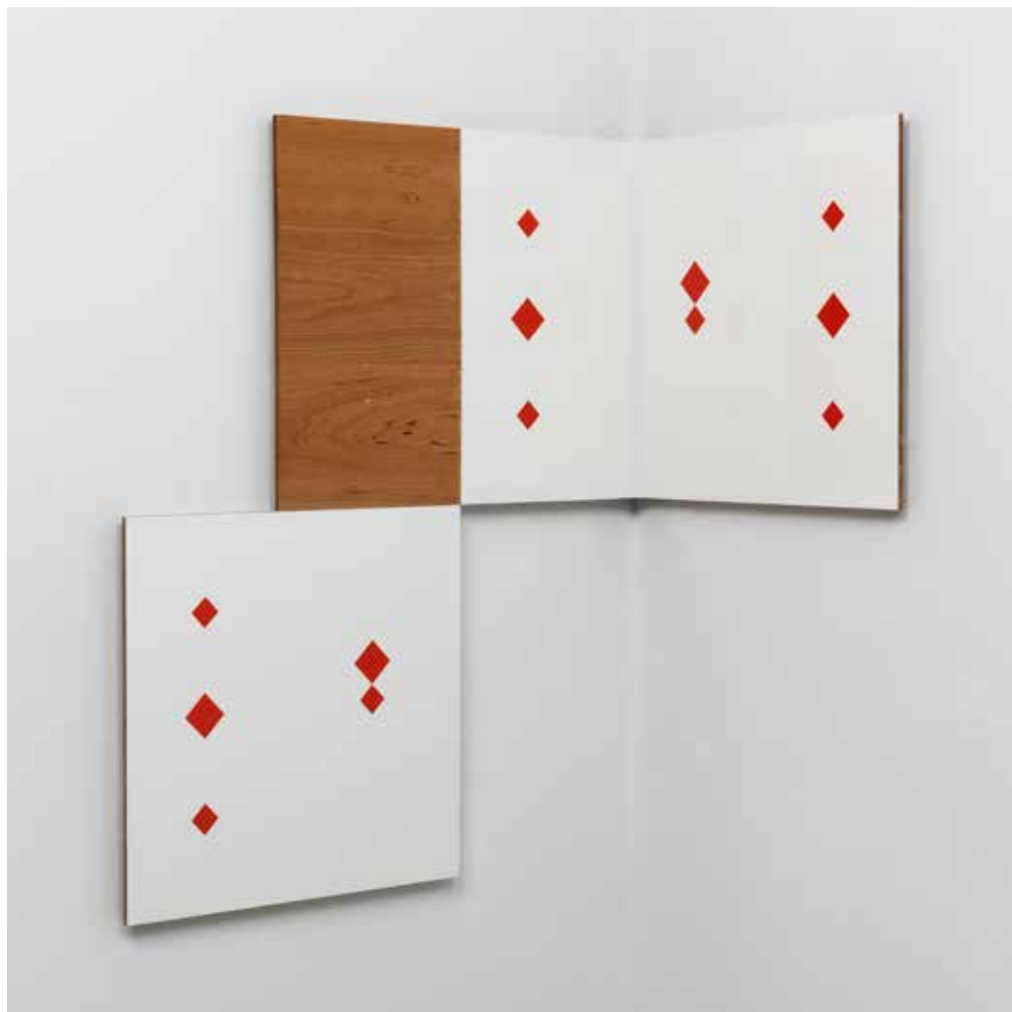
◀ Untitled (08-01), 2008, cast hydrocal, aluminum and wood, 23 x 10.5 x 8.75 inches





Study for *A's robins*, 2010, colored pencil and graphite, 23 x 36 inches

◀ *A's robins, version 1*, 2010, cast aluminum and obeche wood, 13.5 x 17.75 x 2.5 inches



*Untitled (10-09)*, 2010, painted cherry wood, 35 x 18.25 x 22 inches

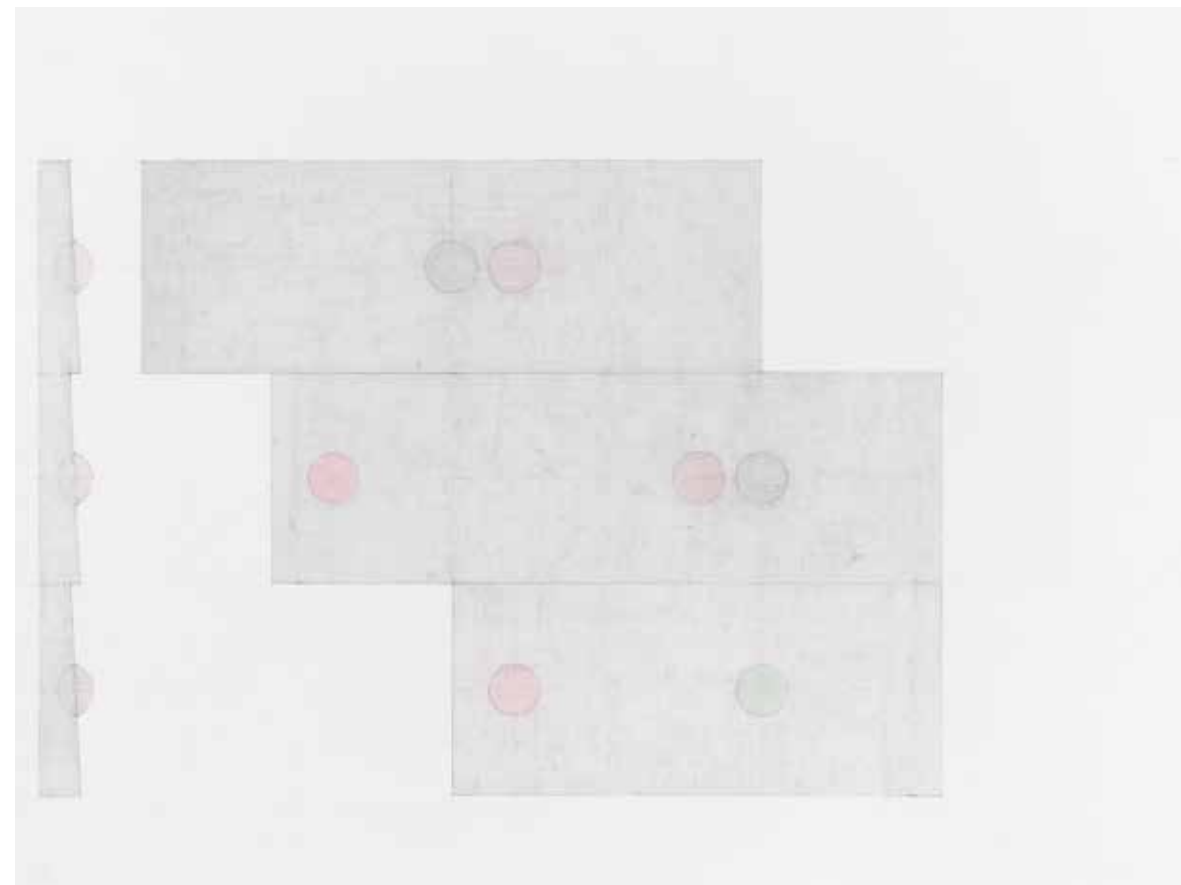
► *Untitled (10-10)*, 2010, painted maple and poplar wood and aluminum, 19.25 x 24.5 x 18.25 inches





Study for *Untitled (10-13)*, 2010, colored pencil and graphite, 29 x 23 inches

◀ *Untitled (10-13)*, 2010, cast pigmented hydrocal and aluminum, 26.5 x 15.5 x 1.75 inches



◀ *Untitled (12-05)*, 2012, 15.5 x 19.5 x 1.5 inches

*Study for Untitled (12-05)*, 2012, colored pencil and graphite, 23 x 29 inches

## WORKS IN THE EXHIBITION

### SCULPTURES

*Untitled (03-05)*, 2003, cast polyurethane and aluminum, 4.25 x 19.5 x 36 inches. Courtesy of the artist and James Harris Gallery, Seattle.  
*Untitled (05-02)*, 2005, nickel-plated cast steel, aluminum, and painted cherry wood, 15 x 30 x 3.75 inches. Courtesy of the artist and James Harris Gallery, Seattle.  
*Untitled (05-06)*, 2005, nickel-plated cast bronze, digital print and aluminum, 24.5 x 31.5 x 9.5 inches. Courtesy of the artist and Rhona Hoffman Gallery, Chicago.  
*Glisan*, 2006, painted poplar wood and aluminum, 17.75 x 26.75 x 15.75 inches. Courtesy of the artist and Paul Kotula Projects, Ferndale, Michigan.  
*A.E.K.*, 2007, painted cherry wood and aluminum, 20 x 18.5 x 13.5 inches. Courtesy of the artist and James Harris Gallery, Seattle.  
*Untitled (08-01)*, 2008, cast hydrocal, aluminum and wood, 23 x 10.5 x 8.75 inches. Courtesy of the artist and Feature Inc., New York.  
*Untitled (09-05)*, 2009, cast bronze, 11 x 13.5 x 14.25 inches. Courtesy of the artist and Rhona Hoffman Gallery, Chicago.  
*A's robins, version 1*, 2010, cast aluminum and obeche wood, 13.5 x 17.75 x 2.5 inches. Courtesy of the artist and Feature Inc., New York.  
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*Untitled (10-10)*, 2010, painted maple and poplar wood and aluminum, 19.25 x 24.5 x 18.25 inches. Courtesy of the artist and Feature Inc., New York.  
*Untitled (10-13)*, 2010, cast pigmented hydrocal and aluminum, 26.5 x 15.5 x 1.75 inches. Courtesy of the artist and Feature Inc., New York.  
*Untitled (12-05)*, 2012, 15.5 x 19.5 x 1.5 inches. Courtesy of the artist.

### DRAWINGS

*Study for Untitled (05-06)*, 2005, colored pencil and graphite, 23 x 29 inches. Courtesy of the artist and Rhona Hoffman Gallery, Chicago  
*Study for A.E.K.*, 2007, colored pencil and graphite, 23 x 29 inches. Courtesy of the artist and James Harris Gallery, Seattle.  
*Study for A's robins*, 2010, colored pencil and graphite, 23 x 36 inches. Courtesy of the artist and James Harris Gallery, Seattle.  
*Study for Untitled (10-13)*, 2010, colored pencil and graphite, 29 x 23 inches. Courtesy of the artist and Feature Inc., New York.  
*Study for Untitled (12-05)*, 2012, colored pencil and graphite, 23 x 29 inches. Courtesy of the artist.

## ► RICHARD REZAC

Born: 1952 Lincoln, Nebraska  
 Lives and works in Chicago, Illinois

### EDUCATION

M.F.A. The Maryland Institute, College of Art, 1982  
 B.F.A. Pacific Northwest College of Art, 1974

### SELECTED GRANTS AND AWARDS

2010 Robert and Happy Doran Artist in Residency Fellowship, Yale University Art Gallery  
 2006 Rome Prize Fellowship, American Academy in Rome  
 2004 Joan Mitchell Foundation Grant Award  
 Richard H. Driehaus Foundation Award  
 1993 Louis Comfort Tiffany Foundation Award  
 1989 John Simon Guggenheim Memorial Foundation Fellowship  
 1986 National Endowment for the Arts, Visual Artist Fellowship  
 1983 Oregon Arts Commission, Visual Artist Fellowship  
 1976 National Endowment for the Arts, Visual Artist Fellowship

### SELECTED ONE-PERSON EXHIBITIONS

2011 TWIG, Brussels, Belgium  
 James Harris Gallery, Seattle  
 2010 Rhona Hoffman Gallery, Chicago  
 Feature Inc., New York  
 2009 Gahlberg Gallery, College of DuPage, Glen Ellyn, Illinois  
 2008 James Harris Gallery, Seattle  
 2006 Portland Art Museum, Oregon  
 Rhona Hoffman Gallery, Chicago  
 2005 Feature Inc. New York  
 James Harris Gallery, Seattle  
 2003 Rhona Hoffman Gallery, Chicago  
 2002 Feature Inc., New York  
 James Harris Gallery, Seattle  
 2001 Marc Foxx, Los Angeles  
 2000 Marc Foxx, Los Angeles  
 1998 Feigen Contemporary, New York  
 1997 Marc Foxx, Santa Monica  
 1996 Feigen, Inc., Chicago  
 Rena Bransten Gallery, San Francisco

1995 Feature Inc., New York  
 I space Gallery, Chicago, *Richard Rezac: Shelf Sculptures 1982–1994*  
 Marc Foxx, Santa Monica  
 1994 Feigen, Inc., Chicago  
 1993 Feature Inc., New York  
 Cedar Rapids Museum of Art, Iowa, *Richard Rezac: Sculpture 1987–1992*  
 Susanne Hilberry Gallery, Birmingham, Michigan  
 1992 Feature Inc., New York  
 1991 Feigen, Inc., Chicago  
 Shoshana Wayne Gallery, Santa Monica  
 Feature Inc., New York  
 1990 Museum of Contemporary Art, Chicago, *Options 38: Richard Rezac*  
 1989 Feature Inc., New York  
 Susanne Hilberry Gallery, Birmingham, Michigan  
 Artgarden, Amsterdam, The Netherlands (outdoor installation)  
 Arts Festival of Atlanta, Piedmont Park (outdoor installation)  
 1988 Loughelton Gallery, New York  
 1987 Feature, Chicago  
 Susanne Hilberry Gallery, Birmingham, Michigan  
 1986 Sculpture Chicago 1986 (outdoor installation)  
 1985 Feature, Chicago  
 Portland Center for the Visual Arts, Oregon  
 Wentz Gallery, Pacific Northwest College of Art, Portland  
 1984 Blackfish Gallery, Portland  
 1982 Blackfish Gallery, Portland  
 1979 Blackfish Gallery, Portland  
 1978 White Gallery, Portland State University, Oregon  
 1976 Washington State University Museum of Art, Pullman

### SELECTED GROUP EXHIBITIONS

2012 Winkleman Gallery, New York, *Loughelton Gallery Revisited*  
 2011 Feature Inc., New York *Self-Referral Nonobjective*  
 David Floria Gallery, Aspen, *Toward the Third Dimension*  
 The Suburban, Oak Park, Illinois, *Two-Fold*  
 2010 Boston University Art Gallery, *The Shape of Abstraction*  
 Devening Projects, Chicago, *Richard Rezac and Gary Stephan*  
 The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, *The Jewel Thief*  
 Paul Kotula Projects, Ferndale, Michigan, *Heather McGill, Richard Rezac, James Shrosbree*  
 2009 Art Institute of Chicago, *Modern and Contemporary Works on Paper*  
 Elmhurst Art Museum, Illinois, *Contemporary Works from the Cleve Carney Collection*  
 Swimming Pool, Chicago, *Cross-Fade*  
 White Columns, New York, *Begin Again Right Back Here*  
 Tony Wight Gallery, Chicago, *Isn't It*  
 2006 Smart Museum of Art, University of Chicago, *Drawing As Process in Contemporary Art*

National Academy Museum, New York, *181st Annual Exhibition*  
 2005 Corcoran Gallery of Art, Washington, D.C., *Biennial Exhibition: Closer To Home*  
 G Fine Art, Washington, D.C., *Jeff Spaulding and Richard Rezac*  
 2004 Museum of Contemporary Art, Chicago, *The Center Is Anywhere*  
 2003 Kunstverein Recklinghausen, Germany, *Dan Devening and Richard Rezac*  
 Museum of Contemporary Art, Chicago, *Basic Instinct: Minimalism Past, Present and Future*  
 Sean Kelly, New York, *Upon Reflection*  
 John Michael Kohler Arts Center, Sheboygan, Wisconsin, *Formed to Function?*  
 2002 500 sf, Lake Bluff, Illinois, *Vladimir Skoda and Richard Rezac*  
 2001 Thomas Ammann Fine Art, Zurich, *The Sensibility of the 80's: David Diaio and Richard Rezac*  
 Yale University Art Gallery, New Haven, *Objective Color*  
 Feature Inc., New York, *Richard Rezac and Gary Batty*  
 Apex Art, New York, *Making the Making*  
 Columbia College, Chicago, *Sculpture in Chicago Now*  
 2000 Block Museum, Northwestern University, *Seems*  
 Feigen Contemporary, New York, *Minimal Maximal*  
 1998 University of Texas at San Antonio Art Gallery, San Antonio, *Chromaform: Color in Sculpture*, traveled to: Nevada Institute of Contemporary Art, Las Vegas; University Art Gallery, New Mexico State University; Edwin Ulrich Museum of Art, Wichita State University; Mount Holyoke College Art Museum  
 TBA Exhibition Space, Chicago, *Thomas Nozkowski and Richard Rezac*  
 Feigen Contemporary, New York, *Inglennook*, traveled to Illinois State University Gallery  
 1997 James Graham and Sons Gallery, New York, *Sculpture*  
 1996 Museum of Contemporary Art, Chicago, *Art in Chicago: 1945–1995*  
 Columbia College Art Gallery, Chicago, *Drawing in Chicago Now*  
 1995 Gibson Gallery, State University of New York at Potsdam, *Resonance*  
 Gallery 400, University of Illinois, Chicago, *Skew: The Unruly Grid*  
 Layton Gallery, Milwaukee Institute of Art and Design, *The Friendly Village*  
 1994 Center Gallery, Center for Creative Studies, Detroit, *Sculpture on the Wall*  
 Gallery 299, Portland State University, Oregon, *Drawings: Julia Fish and Richard Rezac*  
 Blackfish Gallery, Portland, *Julia Fish, Jim Hibbard, Richard Rezac*  
 1993 Chicago Cultural Center and State of Illinois Art Gallery, Chicago, *A Sequence of Forms: Sculpture by Illinois Artists*  
 Fine Arts Gallery, Indiana University, *Points of Reference: Contemporary Abstraction*  
 1992 University Art Museum, Northern Illinois University

- 1990 Carnegie Mellon Art Gallery, Pittsburgh, *New Generations: Chicago Museum of Contemporary Art, Chicago, Toward the Future: Contemporary Art in Context*  
University of Michigan Museum of Art, Ann Arbor, *Grounded: Sculpture on the Floor*
- 1989 Center for Contemporary Art, Chicago, *Sculpture: Polly Apfelbaum, Richard Rezac, Joe Smith*  
Erie Art Museum and Bruce Gallery, Edinboro University, Pennsylvania  
*Chicago Works: Art from the Windy City*
- 1988 Aspen Art Museum, *Latitudes: Focus on Chicago*  
State of Illinois Art Gallery, Chicago, *Imagining Form: Six Sculptors*  
The Sculpture Center, New York, *In the Making: Drawings by Sculptors*  
Toni Birkhead Gallery, Cincinnati, *Donald Harvey, Beverly Pepper, Richard Rezac*  
Rosa Esman Gallery, New York, *The Form of Language: The Language of Form*
- 1987 Museum of Contemporary Art, Chicago, *Selected Works from the Permanent Collection*  
NAME Gallery, Chicago, *Sculptures on the Wall*
- 1986 Feature, Chicago, *Julia Fish and Richard Rezac*  
The Sculpture Center, New York, *Emerging Sculptors 1986*
- 1985 Portland Art Museum, *Oregon Artists Biennial*
- 1979 Blackfish Gallery, Portland *Opening Exhibition*
- 1977 Portland Center for the Visual Arts, Oregon, *Twelve Portland Artists*  
Purple Daggers, Portland, *Nelson Bonner and Richard Rezac*
- 1975 24th Avenue Gallery, Portland, *Stephen Soihl and Richard Rezac*

#### SELECTED PUBLIC COLLECTIONS

Art Institute of Chicago  
Dallas Museum of Art  
Detroit Institute of Art  
Museum of Contemporary Art, Chicago  
Portland Art Museum, Oregon  
Smart Museum of Art, University of Chicago  
Edwin Ulrich Museum of Art  
Yale University Art Gallery

#### SELECTED PUBLICATIONS AND CATALOGUES

- 2012 van Uffelen, Chris. "500 x Art in Public", Braun Publishing AG
- 2011 Asper, Colleen, and Greenbaum, Ethan. "Two-Fold", The Suburban, Oak Park, Illinois  
Rondeau, James. "Contemporary Collecting : The Judith Neisser Collection", Art Institute of Chicago  
Cassidy, Victor. "Sculptors at Work", McFarland and Company Publishers
- 2010 Arauz, Rachael. "The Shape of Abstraction", Boston University Art Gallery
- 2009 Yood, James. "Richard Rezac: Survey 2003–2008", Gahlberg Gallery, College of DuPage

- Gross, Jennifer. "Introduction: The Field of Sculpture", Yale University Art Gallery Bulletin  
Rondeau, James, and Kirshner, Judith Russi.  
"Contemporary Collecting : The Donna and Howard Stone Collection", Art Institute of Chicago
- 2007 Collins, Judith. "Sculpture Today", Phaidon Press  
Finch, Richard D., and Veda M. Rives. "Marks from the Matrix, Normal Editions Workshop, Collaborative Limited Edition Prints, 1976–2006", Illinois State University
- 2005 Binstock, Joathan and Stacey Schmidt. "Closer To Home: The 48<sup>th</sup> Corcoran Biennial", Corcoran Gallery of Art
- 2003 Girson, Matthew. "Mysterious Clarity and Vague Elegance", Dan Devening and Richard Rezac, Kunstverein Recklinghausen, Germany
- 2000 Devening, Dan. "Seems", Block Museum, Northwestern University
- 1998 Colpitt, Frances. "Chromaform: Color in Sculpture", University of Texas at San Antonio Art Gallery  
Robbins, David. "Weave", Richard Rezac: Sculpture and Drawings, Feigen Contemporary
- 1996 Warren, Lynne and the Museum of Contemporary Art, Chicago. "Art in Chicago, 1945–1995"
- 1995 Mills, Dan. "Resonance", Gibson Gallery, State University of New York at Potsdam  
Wilson, Pamela. "Friendly Geometry", Richard Rezac, Shelf Sculptures: 1982–1994, I Space Gallery, University of Illinois at Urbana-Champaign
- 1993 Stirrat, Betsy. "Points of Reference: Contemporary Abstraction", Indiana University
- 1990 King, Elaine. "New Generations: Chicago", Carnegie Mellon Art Gallery Nawrocki, Dennis. "Grounded: Sculpture on the Floor", University of Michigan Museum of Art
- 1989 Fernandes, Joyce. "Chicago Works: Art from the Windy City", Erie Art Museum and Bruce Gallery, Edinboro University
- 1988 Aspen Art Museum, "Latitudes: Focus on Chicago"
- 1990 Warren, Lynne. "Options 38: Richard Rezac", Museum of Contemporary Art, Chicago
- 1986 Kirshner, Judith Russi. "Sculpture Chicago 1986"  
Kingsley, April. "Emerging Sculptors 1986", The Sculpture Center, New York
- 1977 Hoppe, William. "Twelve Portland Artists", Portland Center for the Visual Arts

## SCHOOL OF ART & DESIGN

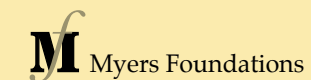
The School of Art and Design at West Virginia University has nationally-accredited BFA, BA, MA, and MFA degrees in art education, art history, and studio art with concentrations in ceramics, graphic design, intermedia and photography, painting, printmaking, and sculpture. Our MFA program is ranked in the top 75 in the nation by the U.S. News & World Report's Guide to America's Best Graduate Schools. For further information visit: [artanddesign.wvu.edu](http://artanddesign.wvu.edu).

For information regarding the School of Art and Design contact:  
Alison Helm, Director  
[Alison.Helm@mail.wvu.edu](mailto:Alison.Helm@mail.wvu.edu)



The Mesaros Galleries are part of the educational program of the College of Creative Arts, serving both the University and its visitors. They are managed and programmed by the Art Museum of West Virginia University in conjunction with the School of Art and Design. West Virginia University supports freedom of artistic expression. The galleries are a forum for presenting evolving modes of creativity, expression, and inquiry. For further information visit: [ccarts.wvu.edu/art\\_museum](http://ccarts.wvu.edu/art_museum).

For information regarding the Art Museum of West Virginia University contact:  
Robert Bridges, Curator  
[Bob.Bridges@mail.wvu.edu](mailto:Bob.Bridges@mail.wvu.edu)



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