

Sydney

Richard Rezac

*Azure*

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Since 1980, the formal evolution from my early work to the most recent can be broadly defined by simplicity, symmetry and density within an isolated form, towards sculptural work and installations that are more expansive spatially, more linear in construct and with compounding transparency or reflectivity in surface appearance.

My sculpture is essentially abstract, and its formulation relies on a deliberative process: each sculpture has originated from one or several drawings with the aim of clarification and synthesis. The material, method, size and color are dictated by the idea defined on paper and often, following that, by a full-scale model.

The difference - even tension – between a certain plan (with a drawing) and a procedure and material under review (once the sculpture is initiated) is reconciled through pacing and control, as each sculpture is made primarily by hand with basic tools.

The visual language is based in geometry and modified by proportions felt, as inherent perhaps, to natural forms. My artistic influences and references come from many sources, including various architectural periods. Italian Baroque is a recent interest and represents a newfound inclination towards greater complexity, asymmetry, and the incorporation of repetition. The expressed content is metaphoric and associative, often reflecting close observation of the source.

The title, *Azure*, encapsulates a primary aspect of this exhibition at Sydney. In reference to blue in its bright hue, this description aims especially at the manifestation encountered in sky and water in the presence of natural light.

The space of Sydney opens to a broad window, occupying one of the four walls, and though I have not experienced this gallery space in person, my impression is that the art exhibited there benefits greatly from the light and view from the window. My planning and selection for this presentation began with the interior architecture; its spare, elongated space serving as a receptacle for the flow of natural light along the two main parallel walls. The view of the sky, both during day and night, and Sydney's location near the harbor, underscores azure and instigates several of my aesthetic decisions.

The stenciled wall painting is designed in accord with the proportions of the wall. It acknowledges the window's light as the directional source for the conceit that the blue geometric shapes are casting an illusionistic shadow, emanating from an unseen rectilinear form. The complication involves its rhythmic order and application of two blues: cyan and indigo, while retaining an overall staff-grid within the placement of shapes.

Opposite this painted wall are two areas of an abstracted pattern as digitally printed vinyl, functioning as wallpaper sections. The larger section occupies the open space of this wall, while the smaller variant is placed between the light sconces and above the shelving structure. This ostensibly framed 'vignette' gives reason for the larger wallpaper area by its continuation in placement of slanted rows beyond the gap caused by the interrupting sconce. The blue printed color also matches the cyan and indigo of the stenciled painted wall.

The sole sculptural object in the exhibition is a small, polished cast bronze, *Lotus*. This is mounted near the wallpaper 'vignette' and above the shelving unit, in some respects acknowledging the inherent architectural origin of the space, even transformed as it is into a contemporary use for display of art. Placed closest to the window, the faceted face of this relief sculpture and its polished surface of honey-colored bronze is meant to reflect light and color, directed outside and in.

This exhibition at Sydney represents a difference from past efforts since the works on view are essentially coordinated, two-dimensional and graphic in nature. Importantly, in all my past solo exhibitions since 1980, the works were made in a singular way – in advance and in isolation of the exhibition, so the selection of sculptures and drawings exhibited were then determined according to the architectural space and my interest in balance and difference among the set of works shown.

In general, my process in making art is intuitive and then deliberative once an idea emerges. Most often this results in sculpture, and mainly as objects: human-scaled, semi-abstract (though with distinct references), and executed in a range of materials.

- Richard Rezac