

CINDY RIZZA

Recorded History



1
Heirloom,
oil on linen,
20 x 18"

2
Arsenal II,
oil on linen,
36 x 24"

A pile of lovingly made and lovingly used quilts and afghans on a chair in the afternoon sun is a comforting sight. It might inspire remembrance of things past or the idea of curling up underneath one of them for a nap.

Cindy Rizza comments, "Vintage textiles move me in particular because

they feel like a recorded history. The time it took to make the object, the uniqueness of the patchwork or stitching, and the signs of wear and use on the surface communicate an intimacy about their past. I have a strong memory of one particular afghan blanket I used to use when I visited my Italian grandparents'

house. I remember the scratchy fabric and the loose ends unraveling in the crochet vividly in my childhood. When they passed away, I took that blanket home and I've been slowly collecting an arsenal of old textiles ever since."

As she began collecting the textiles, she piled them on a chair as she thought







3
Arsenal,
oil on linen,
36 x 30"

4
Nest II,
oil on panel,
24 x 24"

5
Serpentine,
oil on panel,
20" diameter

4

about how to store them. "I was struck by the juxtaposition of colors, patterns and textures," she explains. "They were visually exciting, but they also spoke to me as a 'stockpile' of comfort. The uniqueness of each object brings questions to mind about their maker, or the person it was giving comfort to...are they warm, safe, comforted? Have they passed on? Did the domestic comforts of their life keep them happy and secure like a bird in a nest? Or did it hold them back?"

She continues, "Natural light has always been very important in my work, so that helps me achieve a sense of passing time and also emphasizes the texture of each textile to give a sensory, nostalgic feeling. I feel like the fading natural light gives a bitter-sweet feeling to the work, that perhaps that something is passing by that needs to be held onto a bit longer."

The colors and textures in *Arsenal II* are built up on a monochromatic underlayer where she establishes "a solid tonal foundation." The final layers and glazes create the textures and soft patinas of the cherished textiles.

Her latest paintings will be shown in a solo exhibition at George Billis Gallery in New York through January 9. ●



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