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PRESS RELEASE



“Bird On A Wire”
May 16 to June 27, 2025
Gallery Hours: Thu to Sat 12:00-5:00PM
and by appointment
Reception: November 15, 4-6PM

Left:
Richard Rezac “Elgin, abridged” 2024
cast bronze
17” x 13” x 4 ½”

James Harris Gallery is pleased to present “Bird on a Wire,” a group exhibition featuring works by Austin Lewis, Cameron Martin, Serge Alain Nitegeka, and Richard Rezac. Across sculpture and painting, the exhibition considers line not simply as a compositional device, but as a structure capable of producing tension between containment and freedom, stability and disruption. Though materially and formally distinct, the works in the exhibition share an interest in how linear systems organize space while simultaneously unsettling it.

Richard Rezac’s “Elgin, abridged” and Austin Lewis’s precarious sculptural construction each approach line as a means of articulating structural balance. Rezac’s measured geometric patterning and vertical extensions suggest a disciplined architectural order, while Lewis’s assemblage of fractured wood fragments introduces a more provisional and improvised logic. In both works, however, line becomes a framework through which mass, rhythm, and movement are negotiated rather than fixed.

A similar oscillation between order and instability appears in Cameron Martin’s “Beacon” and Serge Alain Nitegeka’s “Invention I”. Martin’s layered linear forms create subtle perceptual shifts that resist spatial certainty, while Nitegeka employs stark rectilinear interruptions to evoke systems of obstruction and displacement. Where Martin’s spatial ambiguities remain internal to the surface of the painting, Nitegeka externalizes those tensions through architectural references associated with migration, access, and restriction.

Throughout the exhibition, line operates simultaneously as boundary and connective tissue. Diagonals, grids, interruptions, and looping gestures recur across the works, generating visual correspondences between artists whose practices otherwise diverge significantly in scale, medium, and subject matter. Rather than functioning descriptively, line becomes a carrier of pressure: between movement and stasis, improvisation and control, fragmentation and cohesion.

Like the suspended instability suggested by the exhibition’s title, “Bird on a Wire” foregrounds forms that appear momentarily held in balance while remaining subject to fluctuation and change.