



Gia Edzgeradze, *Happy Flies*, 1999, oil on canvas, 20 x 21 in

## Happy Flies Kissing Beautiful Face

in black and white

An Invitational Exhibit Curated By

**Lucy Li**

July 11 – September 7, 2013

James Busby  
Gia Edzgeradze  
Carl Fudge  
Heide Hatry

Richard Humann  
Takesada Matsutani  
Kosyo Minchev  
Osmo Rauhala  
Barbara Rosenthal

Carolee Schneemann  
David Shrigley  
Nancy Spero  
Aldo Tambellini

**Stux Gallery** is pleased to announce *Happy Flies Kissing Beautiful Face*, an exhibition of works in black and white. These new and historical objects from an eclectic group of artists form a focused discussion of the visual, physical and psychological implications of the deprivation of color, and present insights on relationships between language, perception and light.

When the luxury of color (and sometimes grey tones) is unavailable, artists are forced to accommodate the raw, schizoid juxtaposition of black and white – a simple binary relationship with light and the most dramatic contrast available to the eye. The sharp clarity marks boundaries and perceptual connotations that simplify artists' expressive options, compelling them to - as seen in the paintings of **Matsutani**, **Busby** and **Tambellini** - mobilize texture, materiality, and composition to orchestrate visual impact and awaken palettes in our imagination. **Minchev** elucidates the gap between perception and pre-existing understanding in his black "Blown Skull", and once again in a ghastly white incarnation. The absence of tonal nuances triggers a sense of devastation and urgency that subsequently results in refined negotiations for ambiguity and narrative control. "Shades", writes Alexander Pope, "sweetly recommend the light", and the sunless blackness that enshrouds **Nancy Spero's** black painting emanates a sparse, ardent luminosity.

Black on white is, curiously, the default color choice for written language across cultures and throughout history. **Shrigley** and **Edzgeradze's** captioned, concise freehand drawings are playful and pensive, providing an instructed visual experience that confronts the differences between reading and seeing. Works by **Osmo Rauhala**, **Richard Humann** and **Barbara Rosenthal** initiate dialogues between drawing and writing, symbols and images, language and thought. The discipline and succinctness of black and white amplify the force of **Schneeman** and **Hatry's** commentary on sexual politics, and lend a sense of energetic rawness to **Carl Fudge's** woodcuts.

For further information please contact the gallery at [andrea@stuxgallery.com](mailto:andrea@stuxgallery.com)