

PRESS RELEASE

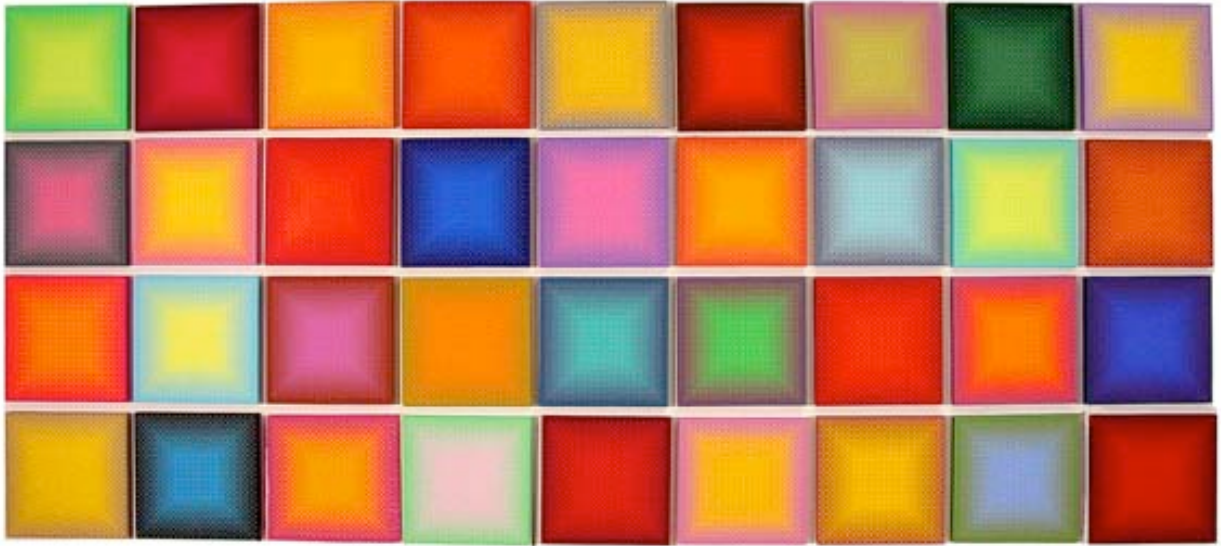
FOR IMMEDIATE RELEASE

JULIAN STANCZAK

CONSTELLATION AND COLOR: FOUR DECADES OF PAINTING

January 15 – February 19, 2005

Opening Reception: January 15, 2005 from 6-8 pm



Stefan Stux Gallery is pleased to present a selection of works covering four decades of the career of pioneering artist Julian Stanczak. This will be Stanczak's second solo exhibition at Stux Gallery. The exhibition is accompanied by a foldout brochure with text by noted art critic and historian, Robert C. Morgan.

In the 1950's Stanczak began to form a unique artistic sensibility founded on the rigorous color experimentation of his teacher Josef Albers, and enlivened by his own intuitive grasp of art's capacity to express hidden dimensions of the human spirit. His breakthrough New York exhibition took place at the historic Martha Jackson Gallery in 1964. Entitled "Julian Stanczak – Optical Paintings," it inadvertently helped to coin the name for one of the pivotal movements of that turbulent decade – Op Art. Riding the crest of that wave, along with Bridget Riley and Richard Anuszkiewicz, Stanczak rose to prominence as one of the foremost young painters of the movement. His work was featured in all the major exhibitions of Op Art, including *The Responsive Eye* at MoMA in 1965, and Stanczak was popularly identified with the movement when his work appeared in both *Time* and *Life* magazine articles during the 1960's.

STEFAN STUX GALLERY

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“The more one studies the subtle passages and unrelenting modulations of color employed by Julian Stanczak... the more there is to see, and through the systemic process of modulating one hue against another, as they splinter into a complex array of carefully coordinated values, the more there is to feel and understand. Stanczak engages us in an epistemology of chromatic intensity, a swelling, resounding epochal style of painting, that resides in the interior of one’s Being. His recent multi-paneled “constellations” are less about representing abstract information than they are about giving us real knowledge – what the poet William Carlos Williams used to call “the embodiment of knowledge.”

“Stanczak’s recent 36-panel “constellation,” entitled “Niania’s Multiples” (2003-04) – the centerpiece of the current exhibition – is one in a series of ambitious paintings that the artist began developing in 2000. Each of the 16” x 16” modular elements within the matrix of “Niania’s Multiples” is painted in acrylic on a wooden panel. The combined effects of these panels, dense with overlays of systemically ordered hues and values, carry the lightness of expression, rather than the weight of oppression.

“Much has been said about Stanczak’s systematic approach through his careful and precise application of color. But one should not forget the intuition that informs his decision-making process, that gives a certain ease and clarity to his surfaces... In many ways, the intuitive ability to retreat from the logic of the system is what gives “Niania’s Multiples” its radiance, its inner directness, and its phenomenological presence within time. There is a combined sensory and intellectual completeness that characterizes this painting, a completeness that pushes the meaning of abstraction another step further into the twenty-first century.”

-Robert C. Morgan

Julian Stanczak retired in 1995 from a 31-year teaching career at the Cleveland Institute of Art. His paintings are included in the collections of sixty museums, and are represented in over a hundred significant corporate and private collections. A retrospective exhibition of Stanczak’s work, which David Pagel of the Los Angeles Times called “one of the most scintillating shows of the year,” has recently traveled to museums in Los Angeles, Miami, San Antonio, and a number of other venues.

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