

MITCHELL-INNES & NASH

JULIAN STANCZAK: *Seriality*

June 4 – July 9, 2021

534 West 26th Street, New York



NEW YORK, May 11, 2021 – Mitchell-Innes & Nash is pleased to present **Julian Stanczak: *Seriality***, an exhibition of paintings by Julian Stanczak looking specifically at the artist's engagement with the concept of working in series. This exhibition is the gallery's third solo show with the artist and the second since his death in March, 2017 and will be comprised of 10 large-scale paintings (ranging in date from 1970 to 2014) many seen in New York for the first time.

As Stanczak has said (2005):

Many thoughts stimulate many solutions. It is like walking in the woods without a path: you make a path, but then

on the way you find multiple possibilities, challenges, detours and solutions.

The repetitiveness of intervals- the space between actions- units to pause and to reflect, represents the rhythm of existence... Since the activity of life is suspended in time, so the moments of reflection are temporal stops.

I like this idea- it makes me aware of the inexhaustible variants one is experiencing in the moment, from here to there, in time. My fascination with that phenomenon has always been present.

Every time I would complete one painting, it would immediately call for "siblings" to accompany it. It seems to get lonely. It does not want to be terminal, conclusive, but longs for further extension of life.

Working in series is a concept most commonly associated with Pop art (Andy Warhol's soup cans) or Minimalism (Donald Judd's boxes) but rarely examined in artists of the Op period which evolved during the same decades. Stanczak is perhaps unique among his Op peers in that he explored seriality with greater depth and dedication creating variations on the theme throughout his career. By engaging with this significant concept, Stanczak was able to bring a sense of the organic to the precise systems of Minimalism and emotional range to Pop's ironic isolation. The exhibition at Mitchell-Innes & Nash seeks to reveal a new thread to the dialogue of this important period of American art.

Working in series allowed the greatest expression of the artist's interest in color relationships and scale as a way to abstractly translate into painting the effects of natural phenomena, weather systems and the passage of time. By using an analytical process, the artist unlocks the potential within his perceptual artistic choices.

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In works such as “Filtering Out 1, 2, 3, 4, 5,” 1980 and the monumental “Change With Light,” 1989, Stanczak depicts the meditative and complex cycle of sunrise to sunset or the changing of seasons.

The exhibition will also include large-scale examples of Stanczak’s celebrated Constellation works (such as “Complementaries Yellow,” 2007 and “Lights in the Woods,” 2014) his late multi-panel painting grids in which shifts in color or composition (or both) create a harmonic overall effect when grouped together.

About Julian Stanczak

Julian Stanczak was born in Poland in 1928. His early life was marked by enormous personal struggle. During World War II, Stanczak and his family were forced into a labor camp in Siberia, where they survived extreme conditions and near starvation. Stanczak ultimately fled to a Polish refugee camp in Uganda in the late 1940s, where he started to make work inspired by the atmospheric light of Africa. In 1950, Stanczak immigrated to the United States where he studied under Josef Albers at Yale University. Albers’s teachings on color theory and the precision of geometric forms would become fundamental to the development of Stanczak’s mature style and method. Fueled by his own personal history of shifting geography, the perceptual effect of Stanczak’s paintings can range from a subtle vibrant glow to an electric, rhythmic oscillation.

His work has been included in exhibitions in the U.S. and internationally from 1948 to the present day. Important group shows include The Responsive Eye at the Museum of Modern Art, New York, 1965; Paintings in the White House at the Smithsonian Institution, Washington, D.C., 1966; Ghosts in the Machine at the New Museum, New York, 2012 and FRONT International, 2018. Significant surveys of his work include Julian Stanczak: 50 Year Retrospective, Cleveland Institute of Art, Ohio, 2001; Line Color Illusion: 40 Years of Collecting Julian Stanczak, Akron Art Museum, Ohio, 2013.

His work is included in notable collections such as Albright Knox Art Gallery, Buffalo; the Carnegie Institute, Pittsburgh; the Hirshhorn Museum, Washington, DC; Museum of Modern Art, New York; National Gallery, Washington, DC; and San Francisco Museum of Modern Art.

About Mitchell-Innes & Nash

Founded by Lucy Mitchell-Innes and David Nash, who previously headed the worldwide Contemporary and Impressionist & Modern Art divisions of Sotheby’s, Mitchell-Innes & Nash places exemplary contemporary artists within a historical context, revealing a continuity of ideas and aesthetic virtuosity from the Modern era through the present day. Lucy Mitchell-Innes is also a member of the selection committee of Art Basel and a former president of the Art Dealers Association of America. Mitchell-Innes & Nash’s renowned exhibition program fosters excellence within artistic practice, while forging an informed dialogue between emerging and established internationally recognized artists. From acclaimed surveys of 20th century masters, such as Jean Arp, Anthony Caro, Jay DeFeo, Willem de Kooning, Leon Kossoff, Kenneth Noland, Roy Lichtenstein, and Nicolas de Stael, to solo exhibitions of Sarah Braman, Keltie Ferris, Daniel Lefcourt, Eddie Martinez, Pope.L, Martha Rosler, and Jessica Stockholder, Mitchell-Innes & Nash has proven

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expertise in both advancing the careers of emerging artists and maintaining the superior standard set by established artists.

Caption: JULIAN STANCZAK, *Complementaries = Yellow*, 2007, oil on panel, 16 panels, each: 16 by 16 in. 40.6 by 40.6 cm. © Julian Stanczak. Courtesy of the artist and Mitchell-Innes & Nash, New York.

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