

**THE
MAYOR
GALLERY**

JULIAN STAŃCZAK DON'T TALK, JUST LOOK

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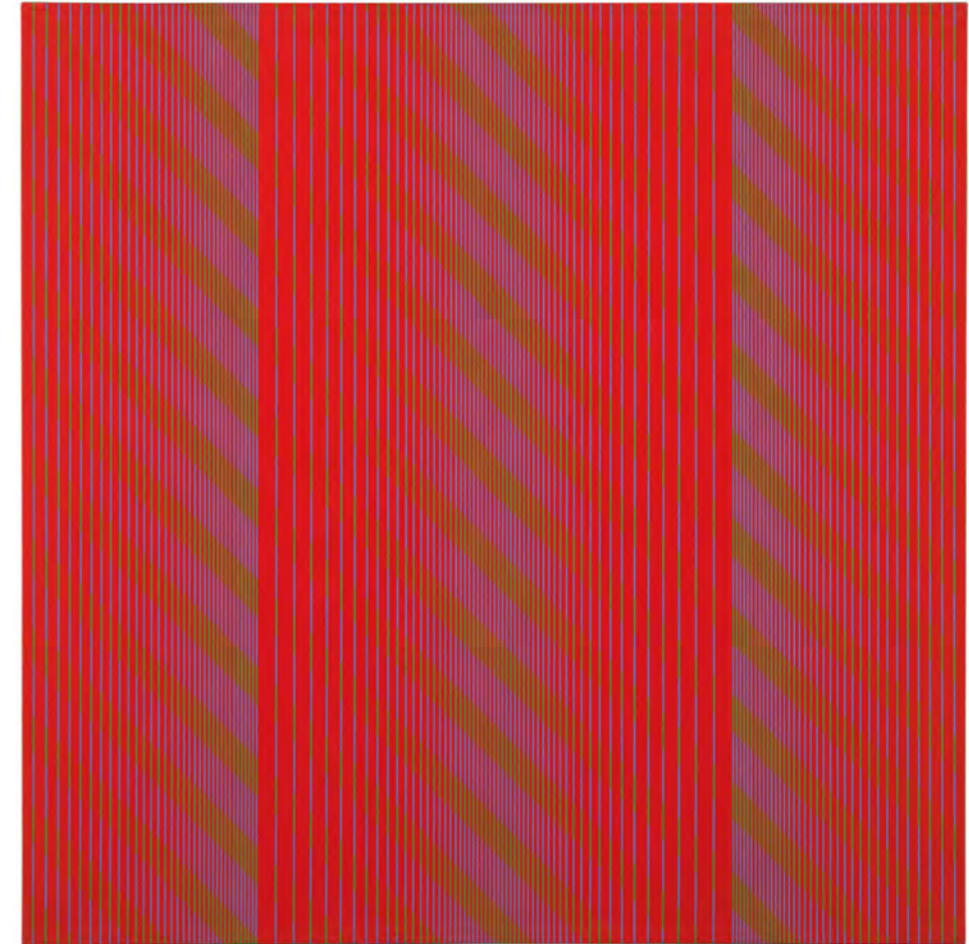
"The environment provides the raw energy that has to be translated into entities separate from nature. When I see the dramatic shapes and colors of nature, observe their power, it triggers in me the need to translate these primordial forces. I then see them through my painting experience; what is pertinent and what is not pertinent to my psyche and then they become an entity. It becomes a burning desire to execute the total vision before it vacates my mind."

*“Color cannot be measured so easily. Its energies are diffused in memory.
We know color through our reaction to it. It becomes an experience.”*

PLATES

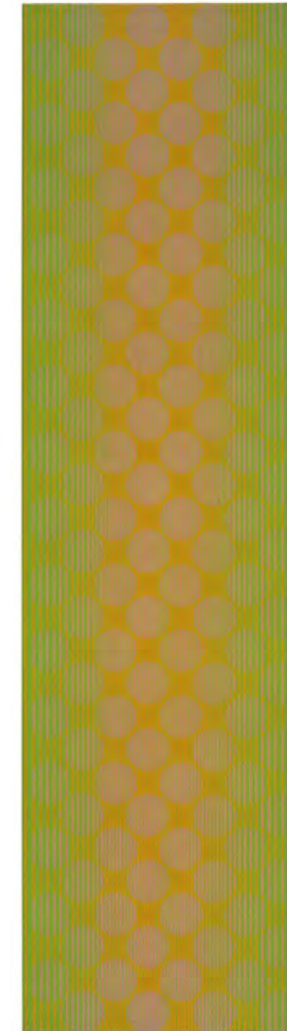
"Your experiences of life are different than mine. If it is a really provocative piece for you, I want you—unmuddled, with your experiences—to match what you see to your lifetime experience, somewhere, somehow. Not mine. I am totally out of it. I did it because of me, my experiences. But hopefully I can create something that is more universal, something that you can look at with a different life than mine. Through its provocation, you have your connection and the experiences of your life entering into your perception of it, or appreciation of it."

Red Trilogy
1969
Acrylic on canvas
91 x 91 cm
35 ¾ x 35 ¾ inches



"For me this was a phenomenon that was absolutely fantastic; you know, performing every day for me to enjoy. First the rain would come, and then the sun after the rain. I would look at the jungle and it would turn from purple to almost red, and then back again to blue-green, or black. It was a dazzling color display. I was moved by all this drama, and I wanted to do something visually."

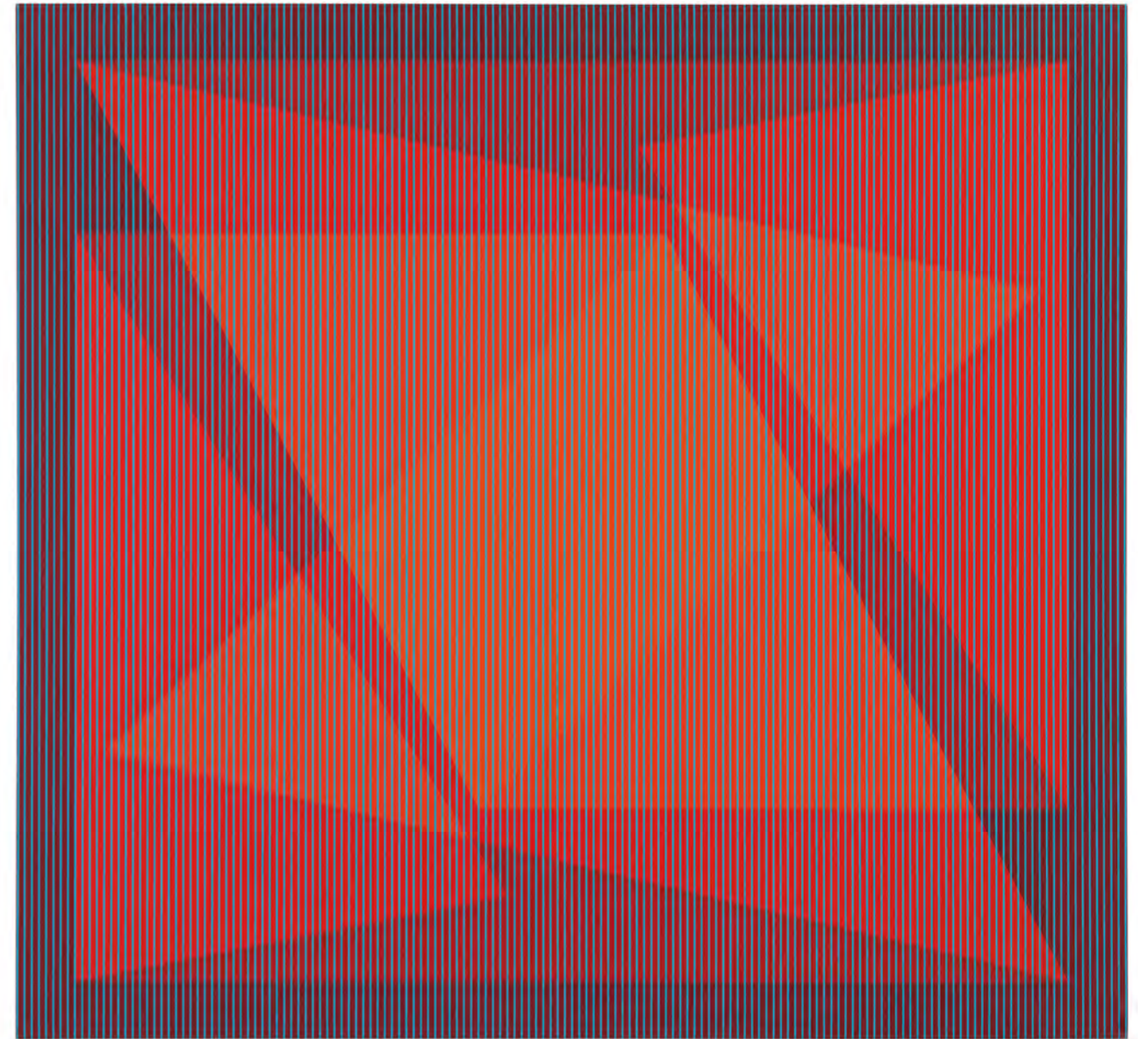
Green Column
1970
Acrylic on canvas
111 x 30 cm
43 ³/₄ x 11 ³/₄ inches



"Africa had a profound effect on me. I spent six years totally isolated on the edge of the Ugandan jungle in a Polish refugee camp. I can still see the light and color and myriad shapes dancing in the sunlight, the trees, plants and flowers entangled and intertwined—this action, this movement, these colors, and I can still smell the smell of it!

The sheer provocation of nature's performance. ... How could I not be affected by all this? It presented me with an immense visual field from which I could pick and choose, and it still does. Africa is still in my head. I am still organizing its visual energies into constellations and offering up my own translations."

Seasons V
1971
Acrylic on canvas
182 x 195 cm
71 ⁵/₈ x 76 ³/₄ inches



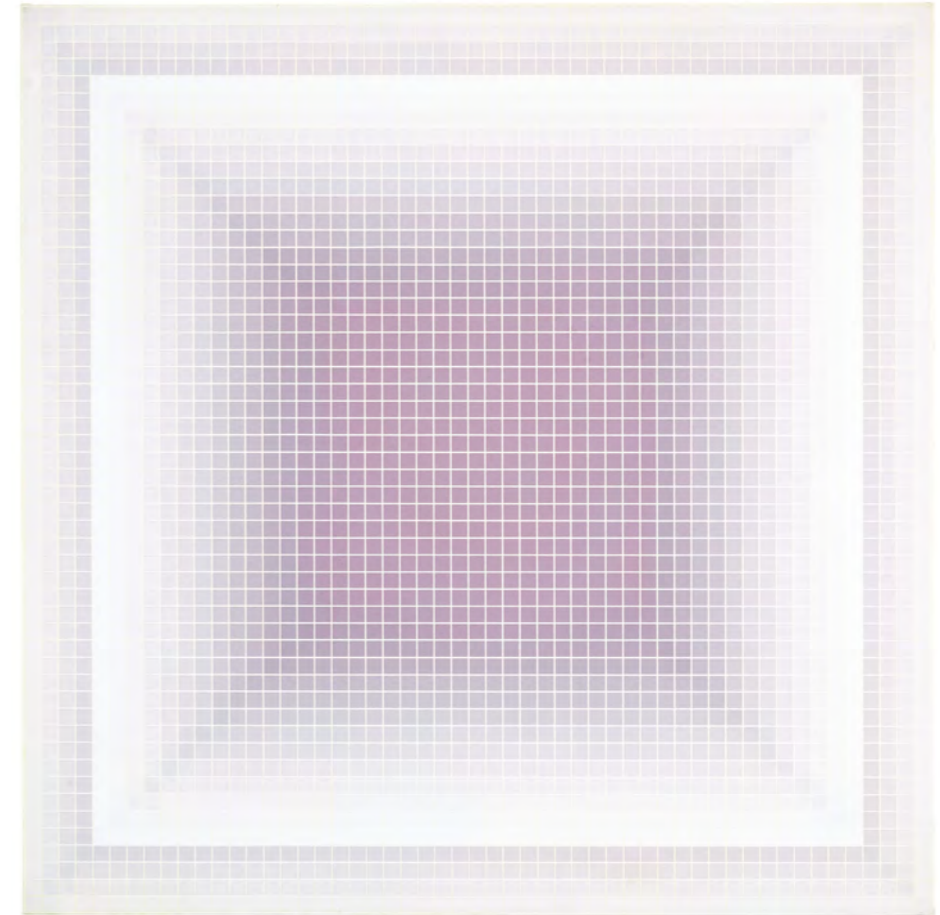
"Why did I paint these so-called 'see throughs'? ... Sometimes there is an invisible wall between me and out there. That wall is in every human being. There is the complexity of oneself and the outside, and how I view myself and how the outside views me, and the person who I really am is still another third person. So those things enchanted me, these kinds of paintings, because they are closer to that kind of phenomenon, that kind of self-analysis or study."

Assemble
1973-74
Acrylic on canvas
127 x 101 cm
50 x 39 ¾ inches



"I love the music and poetry of colors. They have an interactive language all their own—a secret whisper. I play with these whispers within the measures and divisions that I devise as 'containers'—particular sizes, beats, and amounts that facilitate the visual activity."

Far Whisper
1974-75
Acrylic on canvas
101 x 101 cm
39 ³/₄ x 39 ³/₄ inches

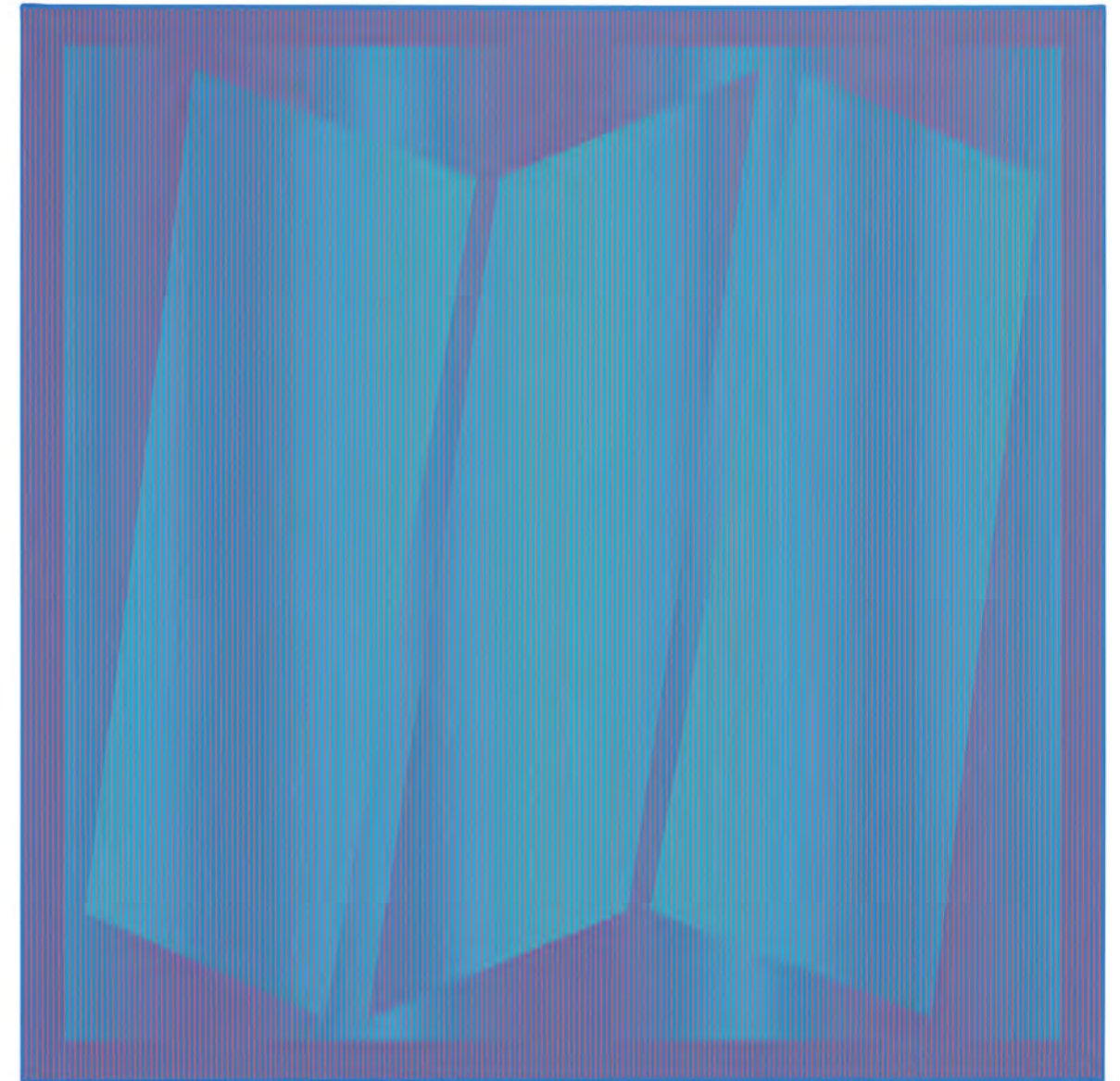


"I prepare the gessoed surface with the greatest care so that I have the least visual interference. Size and format of a canvas are extremely important. A very difficult part of the painting process is the accommodation and matching of a vision and its potency to the dimensions/scale of a canvas format. My mental vision of a complete piece, capturing my particular psychic response, is very hard to fit into a physical framework. So I might be staring at the empty canvas for a long time. This is the first step."

"The second step is the choice of colors, their strength, their weight, and their interaction, within certain dimensions and shapes in relation to the overall size of the canvas. I consider the use of line or grid, proportions, repetitions, multiplication of given colors in a given shape in a given scale. And which of these choices do I consider first? All of this is measured in my mind before I disturb the blank canvas because I cannot make any preliminary sketches or tests. I try to maintain in my mind the totality of the desired interactions."

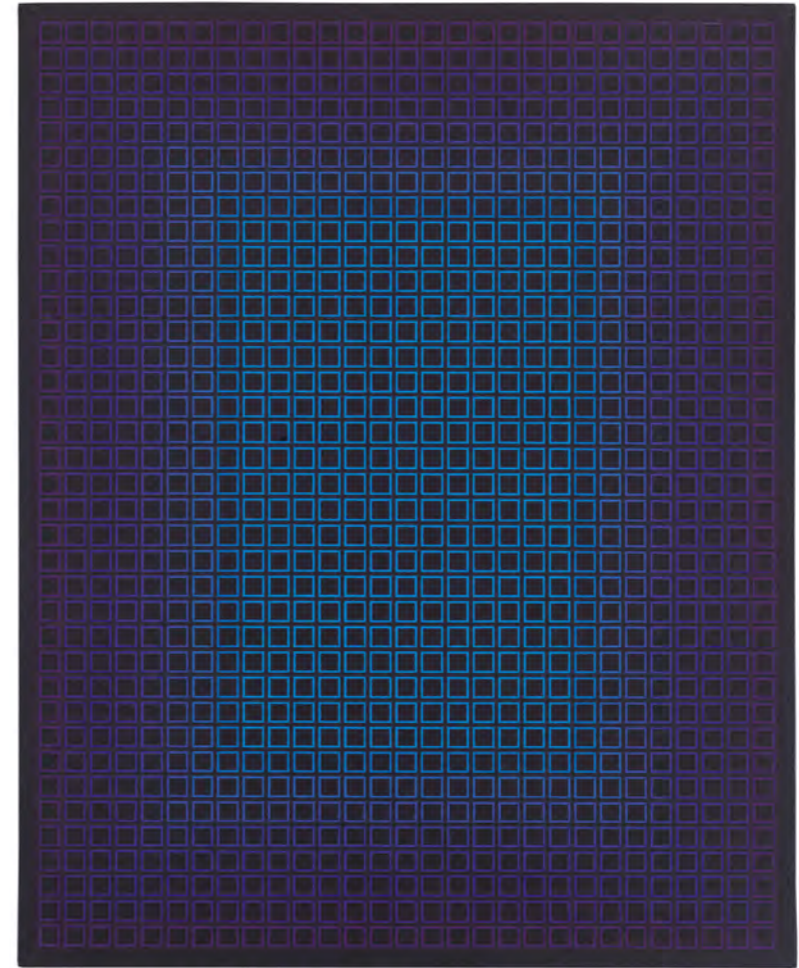
"In my process of painting, I mask out one layer of colors, remove the tape and repeat the process, often with a great number of colors. Until the final 'unveiling' (removal of all tapes), it is a puzzle how the individual color layers will behave together. 'Does it work?' 'OK!' or 'I missed it!' If I fall short of the predicted interaction, I have to obliterate the canvas and start all over, if there is any energy left and the vision is still strong. The piece at the end has to look effortless. To enjoy the painting for what it is by itself, there should be no longer any trace of 'Julian' on the surface, no struggles visible."

Frosty Blue
1976
Acrylic on canvas
127 x 127 cm
50 x 50 inches



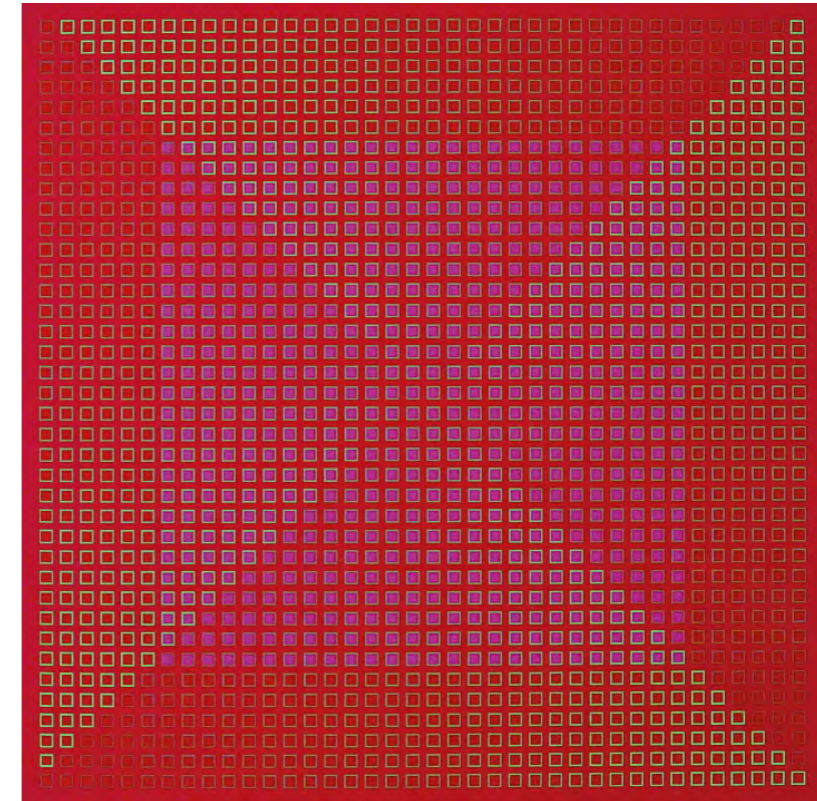
"My primary interest is color, the energy of the different wavelengths and their juxtapositions. But color cannot easily be presented in a vacuum. I paint on a surface in order to offer the temporal element through lines and sequences and to play on the plasticity of change. Shape is secondary to me. Nonetheless, [shape] is scrupulously investigated because I have to see to it that it is compatible with the behavior of the colors—my primary aspect."

Diminishing Light 5
1981
Acrylic on canvas
76 x 60 cm
29 ⁷/₈ x 23 ⁵/₈ inches



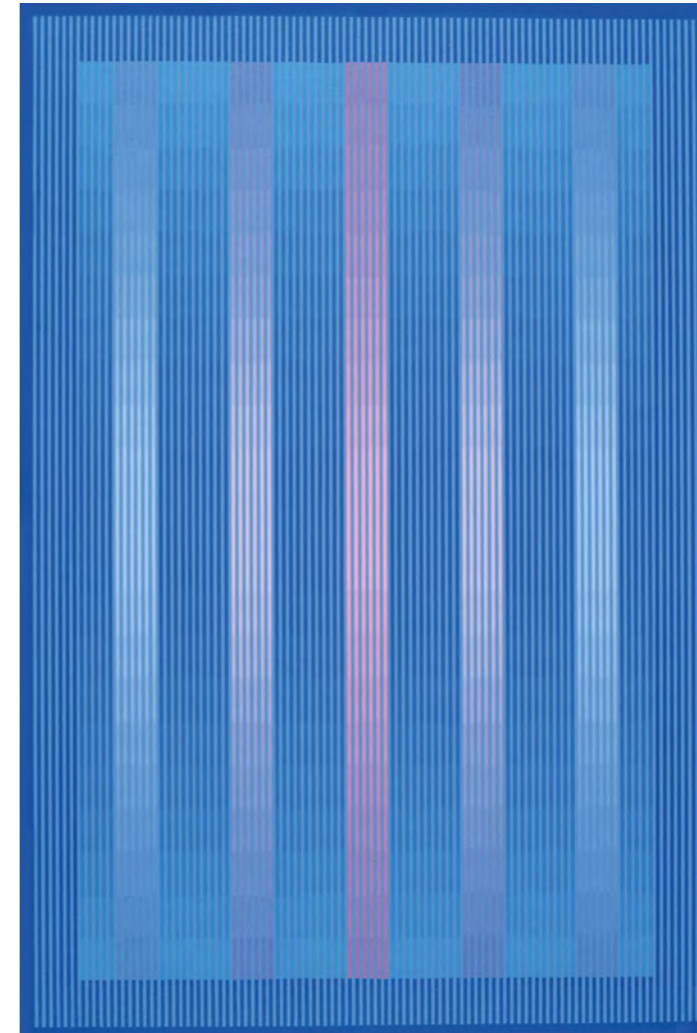
"The biggest problem with color was and still is, how do I accommodate it. In what? In what containers? You know, where should I get my containers? Should I use geometric containers? ... They are beautiful, but I am so much more of the nature. Nature doesn't present itself—primary first—in a strict up and down, horizontal and vertical. ... I use geometry because it provides a beautiful possibility to measure the amount of one action against another action, interacting. But in the end, I don't want that geometrical distribution to be 'loud speaking' to a viewer, I want to melt it down so that the color is primary and the distribution secondary. I want to melt it down, to defuse it."

Centred Duality - Red
1981-82
Acrylic on canvas
76 x 76 cm
29 ⁷/₈ x 29 ⁷/₈ inches



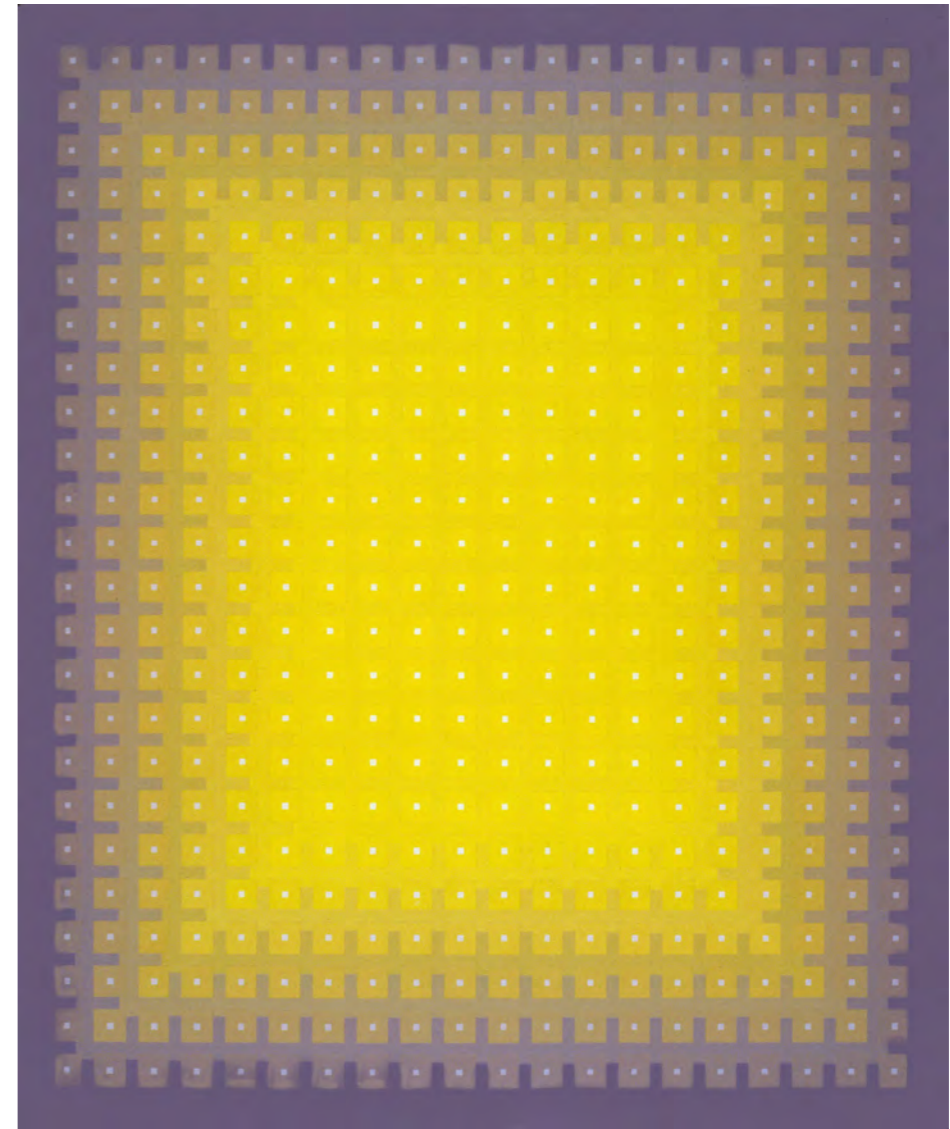
"Why do I enjoy working with color so much? Because it reaches our souls faster, and it has no scruples. A color gives us immediate reaction to the warmth, cold, brightness. It indicates life, endlessly changing with the light. ... It has an energy that enters into our nervous system so potently and in such a pure manner—with almost no luggage behind it. Because of this freedom that color has, it is closer to being abstract, reaching for a plateau where art might be found. That is why I enjoy color."

Blue Crystal
1985
Acrylic on canvas
91 x 61 cm
35 ¾ x 24 inches



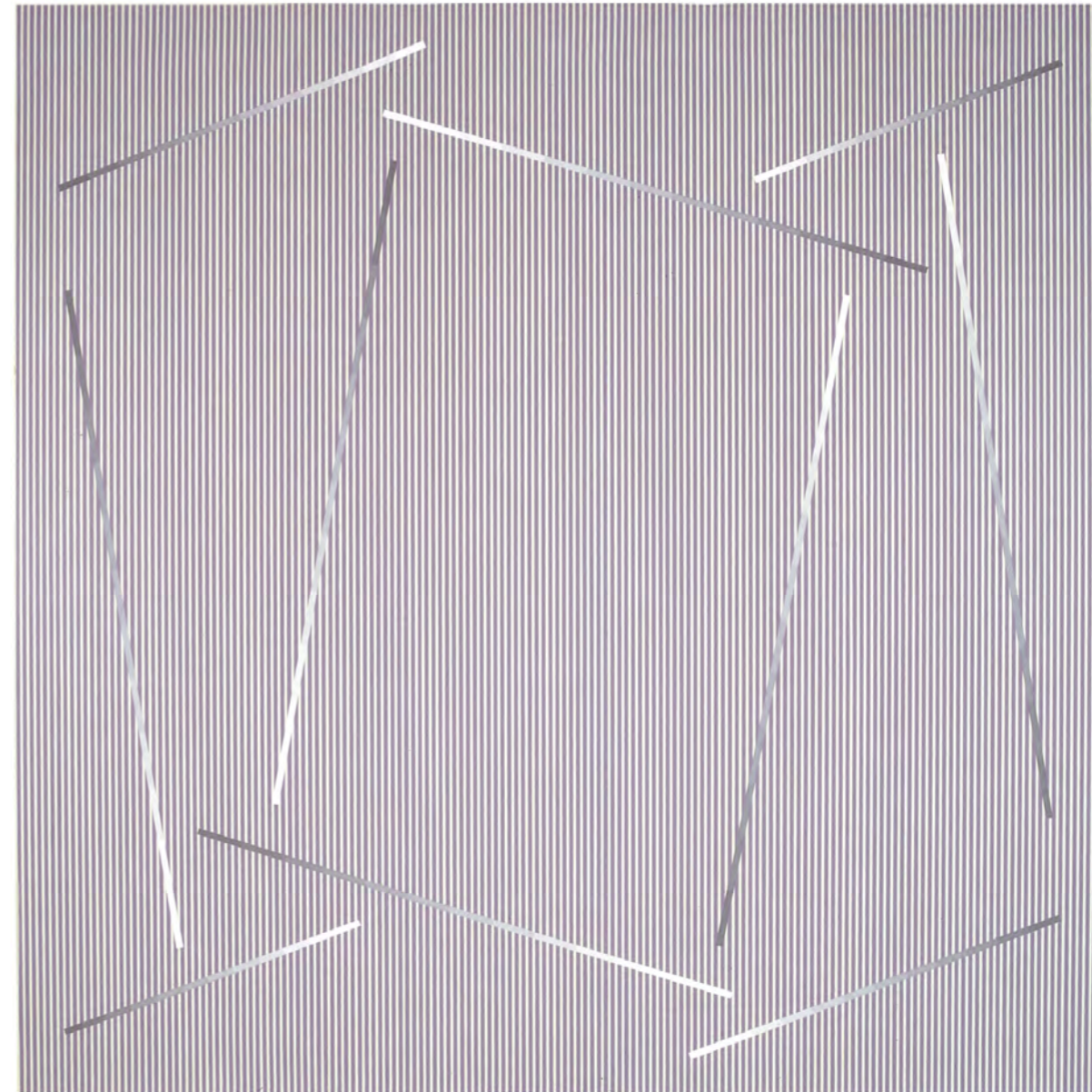
"Art must be universal. By that I mean that it must transcend the pain of daily life, overcome the ordinary, in order to come to another visual plateau. This I can accomplish by scrupulously analyzing visual activities which parallel nature but do not directly reflect it. In the ordinary life from day to day between the joys and the pains—that's not art. I wanted to induce an elevation, a state of nirvana, and some new position of aesthetics"

Gaining Yellow
1987
Acrylic on canvas
122 x 96 cm
48 x 37 ³/₄ inches



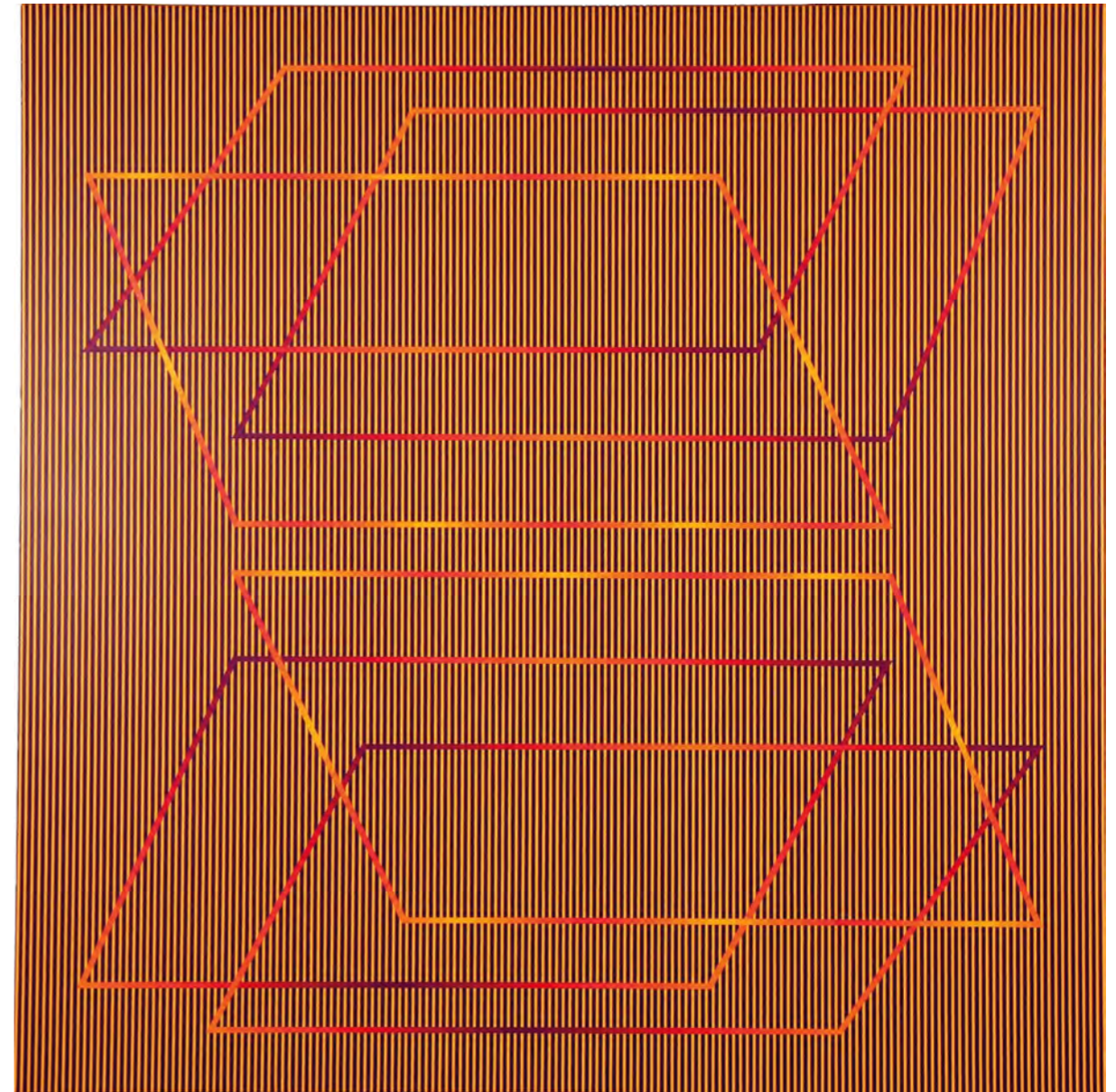
"For me, visual art is no different than music or poetry. They all exist in time: sound to sound, word to word, color to color, one to the next. They are nothing by themselves, but they become precious in sequence and in relationship to one another. I cannot see everything at once, but, in the end, the sensation gathered from the totality imprints itself on our minds as a singular unit."

Within the Square
1989
Acrylic on canvas
127 x 127 cm
50 x 50 inches



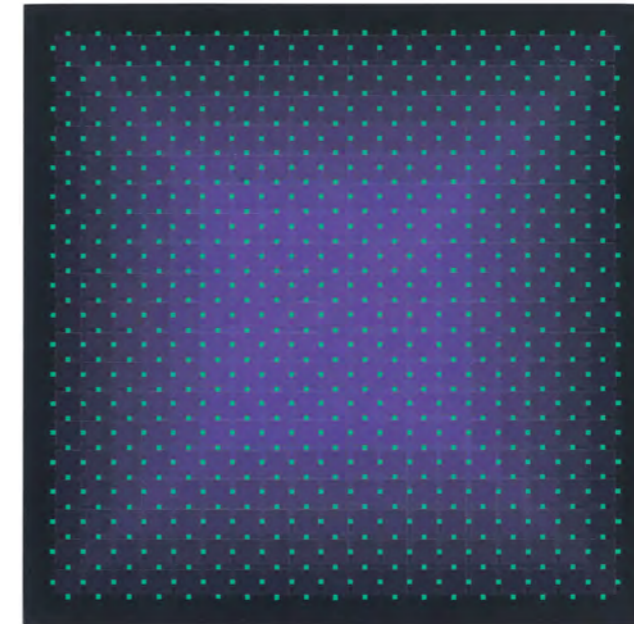
"All ideas come from life—from what we know, feel, think, are... Everything comes from life, not only for me but for everyone else. Therefore, when I paint I try to remove myself from illustrating what is around me and search instead for purely visual forces within my 'ism.' Since the provocation to start a particular painting comes from life or nature, I often respond to it by paying homage to the initial motivation through the title. The title may be more general than specific so that the viewer can find a personal connection. The art object should offer that freedom and inner peace. So my titles are not direct descriptions but provocative of the experience that parallels my initial response. Specificity is sacrificed for the sake of universality. I am always trying to give room to the viewer in time and space to find aesthetic elevation while I and my personal feelings stand aside. I am not important—the viewer is. The strength of the viewer's reaction helps me to evaluate my efforts and through that come closer to the clarity of my aim."

Bounding
1989
Acrylic on canvas
127 x 127 cm
50 x 50 inches



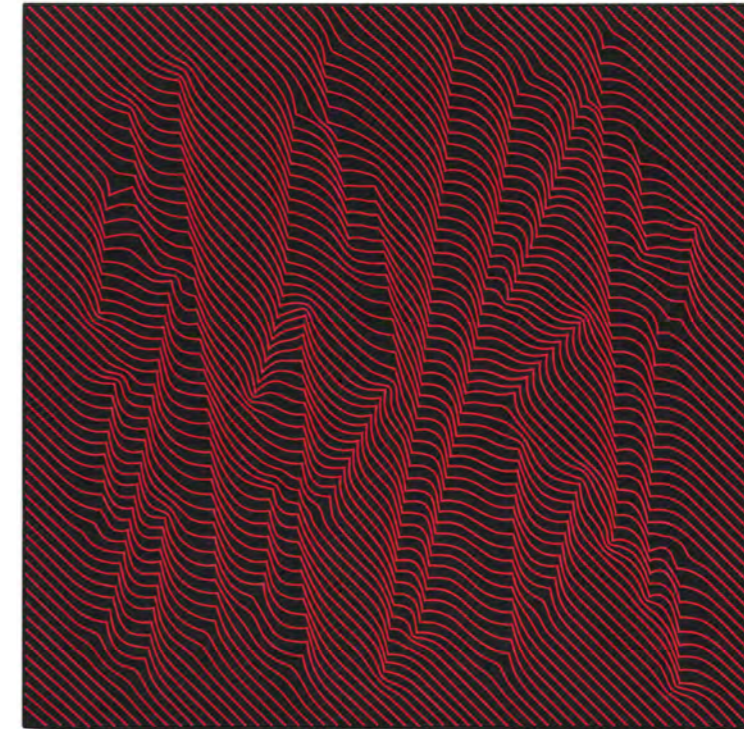
"If you ask me how you should feel [about] or understand [one of my paintings], I feel invaded. Or I feel, the other way around, I feel that I have no right to interfere by answering, because it might interfere with your makeup of your entity as a person: your logic, your percept, your sensitivity, your experiences, your connections: your need to even look at it. The fact that I can make you look at it, that is what I find pleasing. Because I know that I am not alone. I am sharing myself, but I am sharing myself not through means of physical facts. I am sharing myself by taking a fraction of your life and overlapping it with mine."

Offering Purple
2004
Acrylic on panel
40 x 40 cm
15 ¾ x 15 ¾ inches



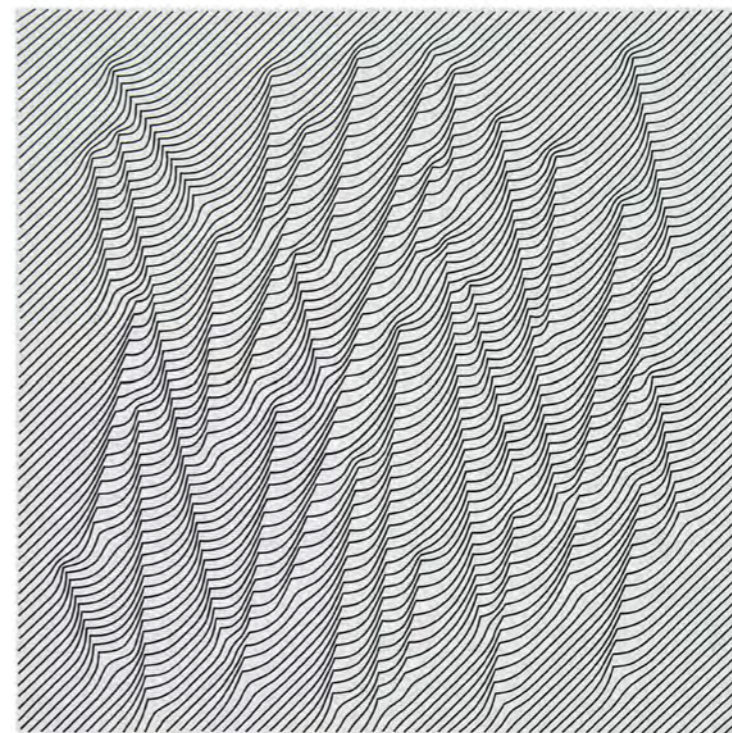
"You see, you caress that land, you turn, you go up and down. How do you say it in a painting? It is a fact, things are changing, you are moving, you are undulating. And it is a very landscape experience. So I started making these wiggles. They were a strong response to the landscape. You start watching water flow or cloud formations and the wind coming in, how they form and how they pass and they don't stop and rest. They just endlessly ripple away. Or watching the Ohio river and the way it would change during the day. I had a view all day long over the river. I lived in a place in Cincinnati where, from my kitchen on the first floor, there was a patio there and I saw the river endlessly. It was very beautiful."

Woods, *Warm Red Lights*
2009
Acrylic on panel
60 x 60 cm
23 5/8 x 23 5/8 inches





Light in the Woods
2009
Acrylic on panel
60 x 60 cm
23 ⁵/₈ x 23 ⁵/₈ inches

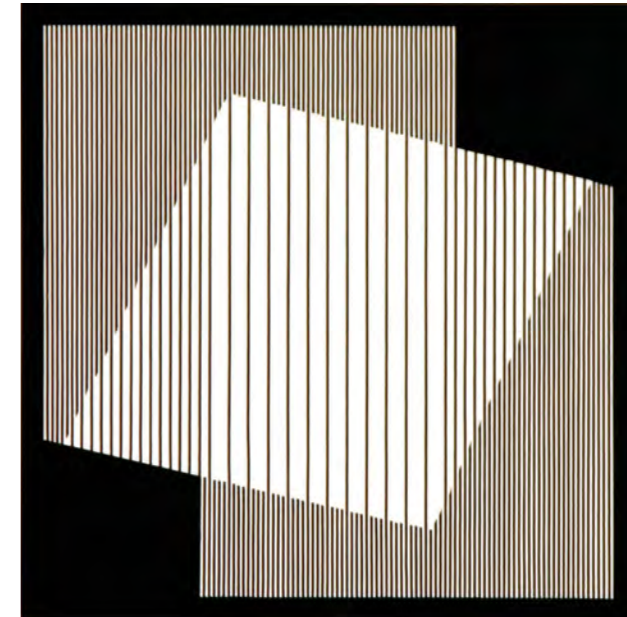


Light in the Woods - White
2009
Acrylic on panel
60 x 60 cm
23 ⁵/₈ x 23 ⁵/₈ inches

Question: "After all the years you have spent exploring, do you feel any closer to understanding what art is than when you started?"

"No! No. As I said that quote the other day to you, 'He who has art, even religion has he. He who has not art, let him religious be.' To me, I almost don't separate the two. Honestly. No, because this is the human aspiration: who in the hell are we?! Why are we so lonely, locked in our own bodies? The reason we want to extend, to communicate, beyond the formalities of our communication is because we want to shatter that loneliness, isn't it? Why do you look at art? (pause) I can reverse the question. It is the same thing that I am looking for, except I am caught by trying to be a doer. I am not saying that everyone has the stamina to be that. You have to give up a lot of things to be a creative person."

Proportional White
2010
Acrylic on panel
40 x 40 cm
15 ¾ x 15 ¾ inches



"In my art, I do not dwell on 'what is it?' but rather on 'what does it do to you?' I want to leave my paintings open to interpretation. I tell my wife that if I had more time, I would be a minimalist. But then I imagine dishing out orange so that it can say proudly "I am Orange!" Then I think, What about the metamorphosis? What about the interactive process through which paintings become alive? My point is that most people who claim to be 'colorists' are good at using all the colors available, but they cannot make the colors dance with you."

- Julian Stańczak: In the Moment, An Interview with Dave Hickey, 2008



Julian Stańczak in his studio, working on a painting-laying tape, 2016

LIST OF WORKS

p. 11 *Red Trilogy*
1969
Acrylic on canvas
91 x 91 cm
35 ¾ x 35 ¾ inches

p. 21 *Frosty Blue*
1976
Acrylic on canvas
127 x 127 cm
50 x 50 inches

p. 31 *Within the Square*
1989
Acrylic on canvas
127 x 127 cm
50 x 50 inches

p. 39 *Light in the Woods - White*
2009
Acrylic on panel
60 x 60 cm
23 ⅝ x 23 ⅝ inches

p. 13 *Green Column*
1970
Acrylic on canvas
111 x 30 cm
43 ¾ x 11 ¾ inches

p. 23 *Diminishing Light 5*
1981
Acrylic on canvas
76 x 60 cm
29 ⅞ x 23 ⅞ inches

p. 33 *Bounding*
1989
Acrylic on canvas
127 x 127 cm
50 x 50 inches

p. 41 *Proportional White*
2010
Acrylic on panel
40 x 40 cm
15 ¾ x 15 ¾ inches

p. 15 *Seasons V*
1971
Acrylic on canvas
182 x 195 cm
71 ⅝ x 76 ¾ inches

p. 25 *Centred Duality - Red*
1981-82
Acrylic on canvas
76 x 76 cm
29 ⅞ x 29 ⅞ inches

p. 35 *Offering Purple*
2004
Acrylic on panel
40 x 40 cm
15 ¾ x 15 ¾ inches

p. 17 *Assemble*
1973-74
Acrylic on canvas
127 x 101 cm
50 x 39 ¾ inches

p. 27 *Blue Crystal*
1985
Acrylic on canvas
91 x 61 cm
35 ¾ x 24 inches

p. 37 *Woods, Warm Red Lights*
2009
Acrylic on panel
60 x 60 cm
23 ⅝ x 23 ⅝ inches

p. 19 *Far Whisper*
1974-75
Acrylic on canvas
101 x 101 cm
39 ¾ x 39 ¾ inches

p. 29 *Gaining Yellow*
1987
Acrylic on canvas
122 x 96 cm
48 x 37 ¾ inches

p. 38 *Light in the Woods*
2009
Acrylic on panel
60 x 60 cm
23 ⅝ x 23 ⅝ inches

BIOGRAPHY

1928 Born in Borownica, Poland
1940 Forced into Siberian labour camp and permanently loses use of right arm
1942 Escapes from Siberia and joins the Polish army-in-exile in Persia
1945-47 Deserts from army and spends teenage years in Polish refugee camp in Uganda where he learns to write and paint left-handed
1948-50 Moves to London and studies at the Borough Polytechnic Institute, London, England
1954 Moves to the US and completes BFA at Cleveland Institute of Art, Ohio
1956 MFA, Yale University, studying with Josef Albers and Conrad Marca Relli
1957-64 Becomes US citizen and teaches at the Art Academy of Cincinnati and University of Cincinnati
1964-95 Becomes a Professor of Painting at the Cleveland Institute of Art
2017 Dies, Seven Hills, Ohio

SELECTED SOLO EXHIBITIONS

1948 Stanley Hotel, Nairobi, Kenya
1963 Edgecliff Academy of Fine Arts, Cincinnati, Ohio
1964 Dayton Art Institute, Dayton, Ohio
Martha Jackson Gallery, New York, New York
1965 Miami University, Oxford, Ohio
University of Wisconsin, Madison, Wisconsin
Martha Jackson Gallery, New York, New York
1966 Feingarten Gallery, Los Angeles, California
Martha Jackson Gallery, New York, New York
1968 Dartmouth College, Hanover, New Hampshire
Martha Jackson Gallery, New York, New York
Kent State University, Kent State, Ohio
1969 Akron Art Institute, Akron, Ohio
London Arts Gallery, Detroit, Michigan
Ray Packard Gallery, Akron, Ohio
Mackler Gallery, Philadelphia, Pennsylvania
1971 London Arts Gallery, London, England
Martha Jackson Gallery, New York, New York
Images Gallery, Toledo, Ohio
Cleveland Institute of Art, Cleveland, Ohio
1973 Van Straaten Gallery, Chicago, Illinois
The New Gallery, Cleveland, Ohio
Martha Jackson Gallery, New York, New York
1974 Canton Art Institute, Canton, Ohio
Alamo Gallery, Alamo, California

Phoenix Gallery, San Francisco, California
Jane Haslem Gallery, Washington, DC
1975 Alice Simsar Gallery, Ann Arbor, Michigan
Martha Jackson Gallery, New York, New York
Lakeland Community College, Mentor, Ohio
Packard Gallery, Toronto, Ontario Canada
1976 OH State University, Columbus, Ohio
Kingpitcher Gallery, Pittsburgh, Pennsylvania
Marjorie Kauffman Gallery, Los Angeles, California
1978 International Monetary Fund and Care Medico, Washington, DC
The New Gallery, Cleveland, Ohio
Kauffman Fine Arts, Houston, Texas
A.S.A. Gallery, Oak Ridge, Tennessee
Miller Gallery, Cincinnati, Ohio
1979 Martha Jackson Gallery, New York, New York
1980 Butler Institute of American Art, Youngstown, Ohio
Carl Solway Gallery, Cincinnati, Ohio
1981 National Museum, Warsaw, Poland
Sandusky Area Cultural Center, Sandusky, Ohio
Alice Simsar Gallery, Ann Arbor, Michigan
1982 Alice Simsar Gallery, Ann Arbor, Michigan
1983 The New Gallery, Cleveland, Ohio
Brubaker Gallery, Sarasota, Florida
1984 Charles Foley Gallery, Columbus, Ohio
1985 Jane Haslem Gallery, Washington, DC
Walker Gallery, Chicago, Illinois
1987 *10 year Retrospective*, Standard Oil Company World Headquarters, Cleveland, Ohio
1988 Alice Simsar Gallery, Ann Arbor, Michigan
1989 *Retrospective*, Boca Raton Museum of Art, Boca Raton, Florida
1990 The Cleveland Center for Contemporary Art, Cleveland, Ohio
1991 Carl Solway Gallery, Cincinnati, Ohio
Charles Foley Gallery, Columbus, Ohio
1992 *44-Year Retrospective*, David Anderson Gallery, Buffalo, New York
1993 *Julian Stańczak: Color = Form, Retrospective*, The Denno Museum, Traverse City, Michigan
1998 *Julian Stańczak: A Retrospective 1948-1998*, Butler Institute of American Art, Youngstown, Ohio
1999 Columbus Museum of Art, Columbus, Ohio
2000 *Optical Perception: The Art of Julian Stańczak*, Asheville Museum of Art, Asheville, North Carolina
2001 *Julian Stańczak, OP=Visual Poetics: 50 Year Retrospective*, Lowe Art Museum, University of Miami, Coral Gables, Florida
Julian Stańczak: Decades of Color, Midland Center for the Arts, Midland, Michigan

- Julian Stańczak: A Retrospective 1948-1998*, Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California
- Julian Stańczak: A Retrospective 1948-1998*, Cleveland Institute of Art, Cleveland, Ohio
- 2002 *Julian Stańczak: A Retrospective 1948-1998*, Washington State University Museum of Art, Pullman, Washington, DC
- Julian Stańczak: A Retrospective 1948-1998*, Naples Museum of Art, Naples, Florida
- Julian Stańczak: The Art of Perception*, Eckert Fine Art Naples, Inc., Naples, Florida
- 2003 *Julian Stańczak: Op Art Painting*, McNay Art Museum, San Antonio, Texas
- 2004 *Julian Stańczak, Master of Op Art: Highlights of the Past 40 Years*, Stefan Stux Gallery, New York
- Julian Stańczak: Op Art Painting*, South Texas Institute for the Arts, Corpus Christi, Texas
- 2005 *Julian Stańczak: A Retrospective 1948-1998*, Springfield Museum of Art, Springfield, Ohio
- Julian Stańczak, Constellation and Color: Four Decades of Painting*, Stefan Stux Gallery, New York
- Chroma: Prints by Julian Stańczak, Elevation Art, Cleveland, Ohio
- 2006 *Julian Stańczak: Master of Op Art*, Eckert Fine Art, Naples, Florida
- Julian Stańczak: Constellation Series Paintings*, Miami University Art Museum, Oxford, Ohio
- Intersecting Pathways: Julian and Barbara Stańczak*, Wisconsin Union Galleries, University of Wisconsin, Madison, Wisconsin
- Julian Stańczak: Forty Years of Painting*, McClain Fine Art, Houston, Texas
- 2007 *Julian Stańczak*, Museum of Contemporary Art, Cincinnati, Ohio
- 2008 Danese, New York
- 2009 *Julian Stańczak: Recent Work*, Museum of Contemporary Art, Cleveland, Ohio
- Julian Stańczak: The World of Op Art*, CB Collection Roppongi, Tokyo, Japan
- 2010 *Julian Stańczak: Color - Grid*, Danese, New York
- 2011 *Julian Stańczak: Elusive Transparencies*, David Richard Contemporary Santa Fe, New Mexico
- Julian Stańczak and Ed Mieczkowski Boundary Formations and the Tease of the Familiar*, Reinberger Galleries, Cleveland Institute of Art, Cleveland, Ohio
- 2012 *Julian Stańczak: Grids and Planes*, David Richard Gallery, Santa Fe, New Mexico
- 2013 *Line Color Illusion: 40 years of Julian Stańczak*, Akron Art Museum, Akron, Ohio
- Honoring Julian Stańczak*, Cleveland Museum of Art, Cleveland, Ohio
- 2014 *Julian Stańczak: From Life*, Mitchell-Innes & Nash, New York
- Julian Stańczak: Lineal Pathways*, David Richard Contemporary, Santa Fe, New Mexico
- 2015 *Julian Stańczak: Color-Color*, Cincinnati Art Museum, Ohio
- 2017 *Julian Stańczak: The Life of the Surface: Paintings 1970 - 1975*, Mitchell-Innes & Nash, New York
- Julian Stańczak: Duo*, Diane Rosenstein, Los Angeles, California
- 2018 *Julian Stańczak: Dynamic Fields*, David Richard Gallery, Santa Fe, New Mexico
- Harmonic Duality: Sculpture by Barbara Stańczak and Paintings by Julian Stańczak*, The Bonfoey Gallery, Cleveland, Ohio
- 2019 *Julian Stańczak*, The Lobby Gallery, New York
- Julian Stańczak*, Fort Wayne Museum of Art, Fort Wayne, Indiana



Julian Stańczak in his studio, 1960s

SELECTED GROUP EXHIBITIONS

- 1964 *Motion and Movement*, Contemporary Art Center, Cincinnati, Ohio
- 1965 *The Responsive Eye*, The Museum of Modern Art, New York
The Colorists, 1950-1965, San Francisco Museum of Art, San Francisco, California
Kinetic and Optical Art Today, Albright-Knox Art Gallery, Buffalo, New York
Vibrations Eleven, Martha Jackson Gallery, New York
- 1966 *Painting in the White House*, Smithsonian Institution, Washington, DC
Yesterday and Today 1936-1966, American Abstract Artists, Riverside Museum, New York
- 1967 *Pittsburgh International*, Carnegie Institute, Pittsburgh, Pennsylvania
Contemporary Painting, Whitney Museum of American Art, New York
Three Generations: Albers, Vasarely, Stańczyk, Carl Solway Gallery, Cincinnati, Ohio
- 1968 *Second Buffalo Festival of the Arts Today*, Albright-Knox Art Gallery, New York
- 1969 *The Square in Painting, Flint International*, Flint Art Institute, Flint, Michigan
Black White: Exhibition of Paintings and Constructions, Lafayette College, Easton Pennsylvania
(organized by the Smithsonian Institution Traveling Exhibition Service)
- 1970 *Pittsburgh International*, Carnegie Institute of Art, Pittsburgh, Pennsylvania
Contemporary American Art, Indiana State University, Terre Haute, Indiana
- 1971 *The Saalfield and Sundell Collections*, Mansfield Art Center, Mansfield, Ohio
- 1972 *Color Painting*, Amherst College, Amherst, Massachusetts
- 1973 *American Contemporary Art*, Youngstown, Ohio
Stańczyk-Anuszkiewicz, Mansfield Art Center, Mansfield, Ohio
- 1974 *Forms of Color*, Akron Art Institute, Akron, Ohio
- 1977 *Modern Prints*, University of Maryland, College Park, Maryland
- 1979 *Artists from Yale*, Jane Haslem Gallery, Washington, DC
Visual Logic: Davis, Mieczkowski, Pearson, Stańczyk, The Cleveland Institute of Art, Cleveland, Ohio
(traveled to Parsons School of Design and New Gallery of Contemporary Art, New York)
- 1981 *The Development of Optical Art*, Hirshhorn Museum, Washington, DC
- 1982 *Josef Albers: His Art and His Influence*, Montclair Art Museum, Montclair, New Jersey
- 1983 *The Cleveland Institute of Art: the First 100 Years, 1882-1982*, Cleveland Institute of Art, Cleveland, Ohio
- 1984 *The Drackett Fine Art Collection*, Cincinnati, Ohio
- 1985 *The Martha Jackson Memorial Collection*, National Museum of American Art, Washington, DC
- 1987 *Art in the Embassies*, Madrid, Spain
- 1988 *Op & Pop*, Worcester Art Museum, Massachusetts
- 1991 *Jestemi, Ministerstwo Kultury I Sztuki*, Galeria Zacheta, Warsaw, Poland
- 1993 *Julian Stańczyk, Clayton Pond: Prints*, The Upstairs Gallery, Ithaca, New York
- 1994 *Abstraction & Geometry in Painting*, Akron Museum, Akron, Ohio
- 1995 *Action-Reaction: Julian and Barbara Stańczyk*, Lakeland Community College, Ohio
The Spirit of Cleveland: Visual Arts Recipients of the Cleveland Fine Arts Prize 1961-1995, The Cleveland Institute of Art, Cleveland (through 1996 at Canton Art Museum, Canton; ArtSpace, Lima; The Riffe Gallery, Columbus; and Beck Center for the Arts, Lakewood, Ohio)
- 1996 *Color Function Painting: The Art of Josef Albers, Julian Stańczyk and Richard Anuszkiewicz, The Neil Rector Collection*, Wake Forest University, Winston Salem, North Carolina
- 1997 *Expanding Tradition: the Influence of Polish Artists in the US*, DePaul University, Chicago, Illinois
Responses to Nature-Responses to Art, Julian & Barbara Stańczyk, Cleveland Botanical Gardens, Cleveland, Ohio
- 1998 *Eyes Pop*, Albright-Knox Art Gallery, Buffalo, New York
- 1999 *Pop(ular)/Op(tical): Art of the 60's and 70's from the Permanent Collection*, Fort Wayne Museum of Art, Fort Wayne, Indiana
- 2000 *Color Function Serigraphs*, Baum Gallery of Art, University of Central Arkansas, Conway, Arkansas
- 2001 *Harmonic Forms on the Edge: Geometric Abstraction in Cleveland*, Cleveland Artists Foundation, The Beck Center for the Arts, Cleveland, Ohio
Color in the Eye, Gallery One, Washtenaw Community College, Ann Arbor, Michigan
- 2002 *Wired: Art That Moves*, Miami University Art Museum, Oxford, Ohio
Inner Light: Selections from the Permanent Collection, Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California
- 2003 *Seeing Red: International Exhibition of Nonobjective Painting (Part I: Pioneers of Nonobjective Painting and Part II: Contemporary Nonobjective Painting)*, Bertha and Karl Leubsdorf Art Gallery and Times Square Gallery, Hunter College, New York
Site and Insight: An Assemblage of Artists, Curated by Agnes Gund, P.S. 1 Gallery, an affiliate of the Museum of Modern Art, Queens, New York
- 2004 *The Lead Chicken Award: Major Cleveland Painting at Mid-Century*, Beck Center for the Arts, Cleveland, Ohio
The Abstract Eye: Selections from the Permanent Collection, Scottsdale Museum of Contemporary Art, Scottsdale, Arizona
High Art: Perspectives, Ashmore Gallery, Miami Beach, Florida
- 2004-05 *Light and Movement*, Oklahoma City Museum of Art, Oklahoma City, Oklahoma
- 2005 *Timeless: An Eclectic Collection Spanning Two Centuries*, Eckert Fine Art, Naples, Florida
Universal Medium, McClain Gallery, Houston, Texas
Good Vibrations, McKenzie Fine Art, New York
Extreme Abstraction, Albright-Knox Art Gallery, Buffalo, New York
Op Art: The Responsive Eye Revisited, Cranbrook Art Museum, Bloomfield Hills, Michigan
Op Art and Color Field Painting, Columbus Museum of Art, Columbus, Ohio
- 2006 *Op Art Revisited: Selections from the Albright-Knox Art Gallery*, New York State Museum, Albany, New York
Geometric Abstraction and Color Function: Two Generations, D. Wigmore Fine Art, New York
Josef Albers: To Open Eyes, Washtenaw Community College, Ann Arbor, Michigan
A Century of American Art, D. Wigmore Fine Art, New York
- 2007 *Optic Nerve: Perceptual Art of the 1960s*, Columbus Museum of Art, Columbus, Ohio
The Optical Edge, Pratt Institute of Art, New York
Op Art Revisited-Selections from the Albright-Knox Art Gallery, San Jose Museum of Art, San Jose, California
Director's Choice, Canton Museum of Art, Canton, Ohio

- A View Within*, Frederick R. Weisman Museum of Art, Malibu, California
The Cleveland Institute of Art: 125 Year Anniversary Exhibition, Reinberger Galleries, Cleveland Institute of Art, Cleveland, Ohio
After Image: Op Art of the 1960s, Jacobson Howard Gallery, New York
Selections from the Permanent Collection of the UB Anderson Gallery, State University of New York, Buffalo, New York
Op Art: Then and Now, Columbus Museum of Art, Columbus, Ohio
Freedom to Experiment: American Abstraction, 1945-1975, D. Wigmore Fine Art, New York
Visual Vibrations: Perceptual Art, Neuberger Museum of Art, State University New York
- 2008 *Op Art Revisited*, Albright-Knox Gallery, Buffalo, New York
Pop and Op, Nassau County Museum of Art, Roslyn Harbor, New York
- 2009 *Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum*, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
- 2010 *Op Out of Ohio: Anonima Group*, Richard Anuszkiewicz and Julian Stańczak in the 1960s, D. Wigmore Fine Art, New York
The Responsive Mind, Madron Gallery, Chicago, Illinois
In Honor of the Cleveland Arts Prize, Cleveland Museum of Art, Cleveland, Ohio
- 2011 *Abstraction*, Nancy Margolis Gallery, New York
CLE OP: Cleveland Op Art Pioneers, Cleveland Museum of Art, Cleveland Ohio
- 2012 *Intercambio global, abstracción geométrica desde 1950 (A Global Exchange: Geometric Abstraction Since 1950)*, Museo de Arte Contemporáneo Buenos Aires, Argentina
Seeing Red, David Richard Contemporary, Santa Fe, New Mexico
Ghosts in the Machine, New Museum, New York
Cool Calm Collected, Danese, New York
New Materials, New Approaches, D. Wigmore Fine Art, New York
Directors Choice: Art Since 1950 from the Ackland Art Museum Collection, Ackland Art Museum, University of North Carolina at Chapel Hill, Chapel Hill, North Carolina
100 years of Geometric Abstraction, James Goodman Gallery at EXPO Chicago, Chicago, Illinois
- 2013 *Color and Optics*, David Richard Contemporary, Santa Fe, New Mexico
Spring Exhibition, Cleveland Institute of Art, Cleveland, Ohio
Pan American Modernism: Avant-Garde Art in Latin America and the United States, Lowe Art Museum, Miami
- 2015 *What You See Is What You See: American Abstraction After 1950*, Asheville Art Museum, Asheville, North Carolina
1960s Hard Edge Painting, D. Wigmore Gallery, New York
Optic Nerve, Scott Richard Contemporary Art, San Francisco, California
Bold Obstructions, Dallas Museum of Art, Dallas, Texas
Geometric Obsession: American School, Museo de Arte Contemporáneo, Buenos Aires, Argentina
- 2016 *Not in New York: Carl Solway and Cincinnati*, Cincinnati Art Museum, Cincinnati, Ohio
1960s American Op Art, D. Wigmore Fine Art, New York
From the Collection: 1960-1969, Museum of Modern Art, New York
Barbara & Julian Stańczak, Cummings Art Gallery, Mercyhurst Institute for Arts & Culture, Erie, Pennsylvania
- 2017 *The Curious Case of Color*, Galleries at Cleveland State University, Cleveland, Ohio
Victors for Art: Michigan's Alumni Collectors, The University of Michigan Museum of Art, Ann Arbor, Michigan
Process & Reality: Contemporary Art from the Permanent Collection, Celebrating 25 Years of Acquisitions, Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California ("This exhibition is dedicated to the memory of Op artist Julian Stańczak (1928-2017), subject of a fifty-year retrospective at the Weisman Museum of Art in 2001")
Optic Response—Flashbacks: Summer of Love 50 Years On, David Richard Gallery, Santa Fe, New Mexico
Minimal Structure, QG Gallery, Brussels, Belgium
- 2018 *Light, Line, Color and Space*, Anderson Gallery at the State University of New York (SUNY) at Buffalo, Buffalo, New York
Harmonic Duality: Sculpture by Barbara Stańczak and Paintings by Julian Stańczak, Bonfoey Gallery, Cleveland, Ohio
Transcendence: Silkscreens by Julian Stańczak and Stone Carvings by Barbara Stańczak, Harris Stanton Gallery, Cleveland, Ohio
Kent Blossom Art Intensives: The First 10 Years. Highlights from the School of Art Collection. Kent State University, Center for the Visual Arts Gallery, Kent, Ohio
- 2018-19 *Bauhaus und Amerika: Experimente in Licht und Bewegung (Bauhaus and America: Experiments in Light and Movement)*, LWL-Museum für Kunst und Kultur, Westfälisches Landesmuseum, Münster, Germany

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Printed on the occasion of the exhibition:

Julian Stańczak
Don't Talk, Just Look

3 April–31 May 2019

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Edition of 500

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Special thanks to: Barbara Stańczak, Jenny Wilkinson, Neil Rector, Amy Baker, Christine Hourdé

All dimensions of works are given height before width before depth
The colour reproduction in this catalogue is representative only

Design by Stephen Draycott

Published by The Mayor Gallery

Printed by Birch Print

ISBN: 978-1-9993170-3-4

