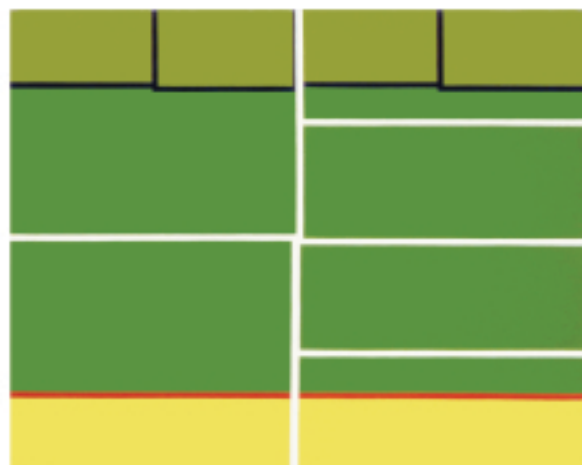


LENNON, WEINBERG, INC.

560 Broadway, Suite 308 New York, New York 10012-3945

Tel. 212 941 0012 Fax. 212 941 0098



Germantown, 2000, 24 x 30", oil on canvas

For Immediate Release: Exhibition

Stephen Westfall

New Paintings

Opening Date: April 26, 2001

Reception: April 26, 6-8 pm

Closing Date: June 2, 2001

Gallery hours: Tuesday-Saturday 10-6

Stephen Westfall (b. 1953) has extended the range of possibilities offered by the grids which have defined his paintings since the mid-1990's. He paints arrangements of vertical and horizontal lines which shift at the points of contact, and constructs subtly unstable networks against differently-colored fields. Using the grid in a single layer, Westfall relied upon the variables of width, proportion and color to establish a sense of scale, space and temperament. By laying one grid over another and establishing interactions between them as well as with the field color, Westfall introduced new spatial relationships to the paintings. Once he began to stretch the grids or trim them into segments, many new opportunities to explore dynamic pictorial space and our accompanying associations became available. Small incidents of paint handling on the light-absorbent matte surfaces give the works intimacy and detail.

There will be nine paintings in the current exhibition. Three of them, *Summer*, *River Road* and *Lantern*, have layered, off-kilter grids in combinations of bright and dark, warm and cool. Two paintings in a large vertical format, *Dogwood* and *Pranaparamita*, rely upon the same system, but the width of the bands which constitute the foreground layer gives the foreground weight similar to that of the background; these broad grids divide the composition into sections and perhaps become backgrounds themselves.

Germantown, *Underworld*, and *Bye Bye Blackbird* have top, middle and bottom sections in addition to layered sections which abut, overlap or intersect each other to suggest images more common to figurative painting than to abstraction. And one new painting, *Grand Opening*, takes off in its own new direction without a rectilinear grid in sight.

Westfall's last exhibition at Lennon, Weinberg Gallery took place in 1999, followed by gallery shows in Germany and Switzerland. Since then, survey exhibition of his work was presented at Western Carolina University and a group of new paintings was exhibited at Colgate University, where Westfall was visiting chair in art and art history in the fall of 2000. He teaches at the School of Visual Arts and at the graduate program at Bard College.

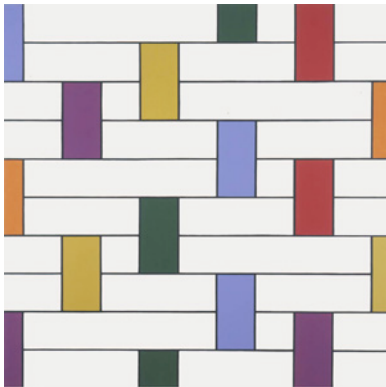
Please contact Jill Weinberg Adams or Brandy Keenan at 212-941-0012 (phone), 212-941-0098 (fax), or lennonweinberg@earthlink.net (email) for photographs or additional information.

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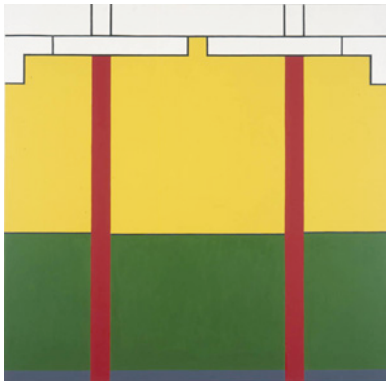
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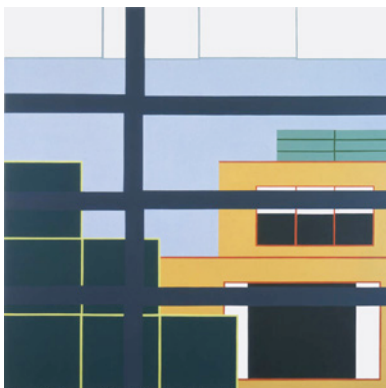
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Canon, 2002, 60 x 60", oil on canvas



Memory, 2002, 60 x 60", oil on canvas



Stephen Westfall: New Paintings 2002-2003
Lennon, Weinberg, Inc., September 25-November 1, 2003

Across the Street, 2002, 60 x 60", oil on canvas

Stephen Westfall

New Paintings 2002-2003

September 25-November 1, 2003

Opening Thursday, September 25, 6-8

A decade ago, Stephen Westfall relied on no more than a background color and a foreground grid to compose radiant, evocative abstract paintings. Since that time he has let his eye and intuition reveal possibilities latent in this straightforward relationship of color and form. During the past two years, Westfall has been working within a dramatically relaxed framework defined by color and the grid and extending his use of that vocabulary beyond the pathways of modernism and minimalism.

Westfall's structures have been characteristically off-kilter and his colors richly suggestive. Now the organization of verticals and horizontals and of foreground and field is freer and much more varied. While sharing essentially the same elements – narrow lines, wide bands and areas of color – each of the nine paintings in the exhibition is resolved quite differently. It is remarkable for a group of paintings made within a year's time to exhibit such diversity.

Several titles refer to music (*Yarbird*, *Mingus*, *Canon*); the idea of music and the infrastructure of notes, chords and rhythms accords with the visual experience of the paintings. So too does a title like *Across the Street* reinforce the painting's nearly literal depiction of windows, buildings and sky. With a light touch and a sense of humor, Westfall brings an encounter of observation and abstraction to an unexpected conclusion in one particularly interesting new painting.

Page two

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Stephen Westfall was born in 1953. He received an MFA from the University of California, Santa Barbara in 1978 and has lived and worked in New York City since that time. He teaches at the School of Visual Arts and at the graduate program at Bard College. He has recently been visiting artist at the San Francisco Art Institute and Cornell University.

This is his third solo exhibition at Lennon, Weinberg; previous exhibitions took place in 1999 and 2001.

He has exhibited regularly in New York for twenty years, represented by Lennon, Weinberg (1999-present), Andre Emmerich Gallery (1995-1998), and Daniel Newburg (1987-1994). He shows his work in Europe at Galerie Wilma Locke in St. Gallen, Switzerland, Galerie Jorg Paal in Munich, Germany and at Galerie Zurcher in Paris, France.

Westfall received an Award from the American Academy of Arts and Letters in 2002, and the Academy purchased a painting for the collection of the Kemper Museum of Contemporary Art in Kansas City. Westfall's work is also included in the collections of the Baltimore Museum of Art, Munson-Williams-Proctor Institute, the University Art Museum at Santa Barbara, the Albertina Museum in Vienna and the Louisiana Museum of Modern Art in Denmark.

Stephen Westfall is a noted writer as well as a painter. He regularly contributes articles to Art in America, writing in recent years about artists such as Ellsworth Kelly, James Castle and Richard Diebenkorn.

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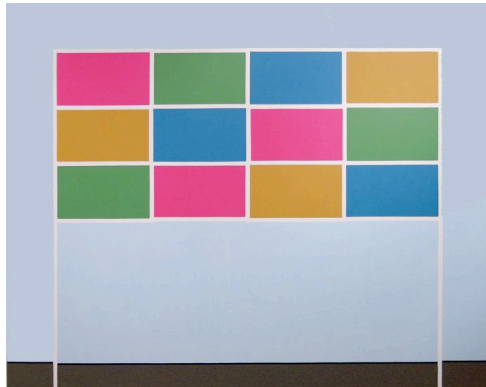
An exhibition of Westfall's monotypes and lithographs will take place at Bruno Marina Gallery at 372 Atlantic Avenue in Brooklyn during October and November. The exhibition opens on October 2. Call 718-797-2077 for information.

Please contact Jill Weinberg Adams or Brandy Keenan at 212 941 0012 (phone), 212 941 0098 (fax) or lennonweinberg@earthlink.net (email) for photographs and additional information

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Speedway, 2005, 48 x 60", oil, alkyd on canvas

Stephen Westfall *New Paintings*

March 16-April 22, 2006
Tuesday-Saturday 10-6

Opening Reception:
Thursday, March 16, 6-8 pm

Each painting in the exhibition is organized according to its own system, indicating a new phase in Stephen Westfall's development. The current array of compositions has evolved out of his now-classic works of the mid-1990s in which misaligned grids were placed on colored fields. The new paintings are also more consistently abstract than those in Westfall's last exhibition at Lennon, Weinberg in 2003, in which one painting in particular was a schematic depiction of a building facade viewed through a wall of windows. In that body of work, he strode right up to the theoretical boundary between abstraction and representation and challenged it. Today, other possibilities have come to the forefront.

Look Around is an optically intense painting in which concentric bands of color are separated by rows of alternating black and white squares. The painting relates to Josef Albers' paintings of concentric squares in establishing spatial relationships among the colors in the composition, but Westfall shifts the painting into high gear by introducing the black and white squares. These squares read together as bands above the colors, and simultaneously as solid stripes beneath them. And as they run behind the colors and cross the center, something unexpected happens: the white stripes slip into alignment with the black and vice versa. A Westfall "tweak" takes place, not quite as we've seen it in any previous painting, but by following an intuitive system to its logical conclusion.

Jerome and *Winslow*, the two largest paintings in the exhibition, have strong psychological associations with the places in Arizona for which they are titled. Both reprise structures that have appeared in Westfall's work previously but are distinguished by their specificity of color and temperament. *Orchard Street* is as active and stimulating as its namesake, in which sections of grid patterns overlap like swatches of fabric on a cutting table. *Speedway* comes closest to suggesting a landscape, and *Springs* has a particularly free-form grid.

A series of monotypes Westfall made a decade ago at Two Palms Press in New York provided the impetus for a breakthrough in his work at that time. Recent print projects with Aurobora Press in San Francisco and Durham Press in Pennsylvania have opened up new possibilities and contributed significantly to the range of color and composition of the new paintings. These prints were the subject of a recent exhibition at Bruno Marina Gallery in Brooklyn. Westfall continues as Painting Co-Chair of the MFA Program at Bard College and has recently joined the faculty of Rutgers University.

For images and additional information, please contact Amy Yee at 212 941 0012, by email to amy@lennonweinberg.com or visit www.lennonweinberg.com.

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Stephen Westfall

New Work

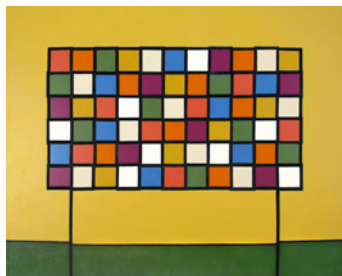
October 30 - December 20, 2008

Tuesday-Saturday 10-6

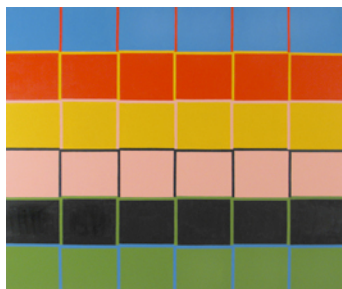
Opening reception Thursday, October 30, 6-8 pm



Candyman, 2008
30 x 36", oil on canvas



Looking West, 2006
24 x 30", oil on canvas



My Beautiful Laundrette, 2008
30 x 36", oil on canvas

Lennon, Weinberg is pleased to present an exhibition of recent paintings by Stephen Westfall (b. 1953), our fifth in ten years. Over the course of this decade, Westfall's intuitive approach to structure has propelled his paintings well beyond the subtly unstable grids that defined his work in the 1990s. He has allowed the work to incorporate allusions to architecture and landscape by disassembling that grid and complicating its position in the space of his paintings.

The evolution of Westfall's work during this decade has been dramatic and a new format makes a striking appearance in this exhibition – a large work painted directly on the wall. Last year he created two monumental wall paintings for the Virginia Commonwealth University Solvent Space in Richmond, Virginia. Reviewing the murals in *Art Papers*, Paul Ryan wrote: *Westfall's work exemplifies a demanding attachment to minimalism's severe geometry, a critical engagement with the history of painting, a light-heartedness and, at times, a mischievous opticality that make him a smart and skillful practitioner of post-historical painting. His ability to simultaneously embrace and escape formalism is uncanny.*

Ten oil paintings demonstrate the range of Westfall's current work. Chevrons, triangles, concentric squares and bands of color are introduced, restated and rearranged. The sharp, bold, and bright palette is non-naturalistic yet open to descriptive interpretation. Westfall's eye is constantly alert to real-world stimuli and its capacity to invigorate his work.

The exhibition is accompanied by a catalog of selected paintings from 2000 to 2008 with an essay by painter Amy Sillman. Westfall is a recent recipient of a Guggenheim Foundation Fellowship and a Nancy Graves Foundation Grant. Westfall is on the faculty at the Mason Gross School of the Arts, Rutgers University and the Milton Avery Graduate School of the Arts, Bard University.

**For additional information, contact Mary Benyo at 212 941 0012,
mary@lennonweinberg.com**

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Stephen Westfall

Seraphim: Paintings and works on paper

April 26-June 11, 2011

Tuesday-Saturday 10-6

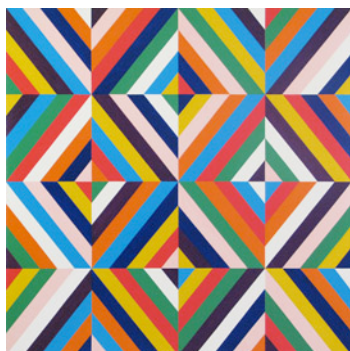
Opening reception Friday, April 29, 6-8 pm



Installation view, American Academy in Rome, 2010



Blood Diamond, 2010
23-1/2 x 23-1/2", oil and alkyd on canvas



Seraphim, 2010
59 x 59", oil and alkyd on canvas

Stephen Westfall returned from a fellowship at the American Academy in Rome last summer. During his year there, he completed a series of paintings that while predicated on structures already emerging in his recent work address the extended history of geometric imagery that he set out to explore in his Rome project, "New Paintings for an Old City." They were exhibited last year at the Academy's galleries along with several wall paintings that share elements with the paintings but engaged with the architecture on a monumental scale.

Many of these paintings are inspired by 10th and 11th century Cosmatesque floor patterns in churches around Italy and especially in Rome. The style is named for a Roman family, the Cosmati, who were for four generations architects, sculptors and workers in decorative geometric mosaics. Westfall is looking for an animist geometry, something that is both architectural and figural, and Cosmatesque imagery is imbued with that quality of address while resonating in startling fashion with the European and Minimalist geometric painting of the 20th century.

Our exhibition incorporates a selection of the Rome paintings with those made since his return. Long recognized for an intuitively calibrated color palette that tended early on to cool-warm juxtapositions, then to emotive field colors against unstable grids, Westfall's recent works have presented a more complex range of hues. Colors track from painting to painting but are not quite the same. The grey, blue, green, yellow, violet, black, red, orange, and pink have different values of saturation, brightness and purity, and are deployed alongside each other in ways that disrupt the planar space of these paintings.

Westfall is on the faculty at the Mason Gross School of the Arts, Rutgers University and the Milton Avery Graduate School of the Arts, Bard University. In addition to the fellowship at the American Academy in Rome, Westfall has received a Guggenheim Fellowship, a Nancy Graves Foundation Grant and an Award from the American Academy of Arts and Letters. This is Westfall's sixth exhibition at Lennon, Weinberg.

For additional information, contact Kathleen Mallaney at 212 941 0012, kathleen@lennonweinberg.com

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Stephen Westfall

Jesus and Bossa Nova

November 7 – December 28, 2013
Opening reception Thursday, November 7, 6 – 8 pm

Gallery hours: Tuesday-Saturday 10am – 6pm



Jesus and Bossa Nova, 2013

Stephen Westfall's paintings have always revolved around relationships among colors and between color and composition. Emerging from a post-pop, post-minimalist environment, and extending a history of hard-edge painting that springs from the roots of modernism, Westfall gained recognition as a skilled practitioner of grid-based geometric abstraction. His brand has been an outward facing abstraction, impure and imperfect, reveling in instability, humor and observational associations.

Those associations have included game boards, roadway signage, Navajo and Plains Indian motifs and Byzantine decorative patterns. The paintings of John McLaughlin, Frank Stella, Sol Lewitt, Agnes Martin, Nicholas Krushenick and Jo Baer all have a place in the ancestry of Westfall's work, as of course does Mondrian. Less obvious perhaps is his affinity for Matisse:

Always in the back of my mind are Matisse and Mondrian, perhaps Matisse even more so which is why I don't paint like him. But he's somebody I think about a lot, in the way that I guess Ellsworth Kelly thinks about Matisse and doesn't paint like him either. It's there in the work if you can imagine Matisse doing hard edge painting - something that he wouldn't have done - but the thing about historical distance is that you can do a mash-up like that.



Sandalwood, 2013

There is an inspired approach to color in Westfall's newest work. As long ago as 2001, he had begun to make paintings that featured a specific set of colors – ochre, orange, red, blue, green, purple and black with white space between allowing those colors to advance and recede against the picture plane. Most works of the next decade continued to posit some sort of figure-ground relationship but by 2010, Westfall was placing the colors directly next to each other, most often in diagonal bands, in ways that eliminated the space of the ground.



Time Tells Us What to Do, 2013



Djinn, 2013



Scheherazade, 2013

He has now expanded the color range to include grey or taupe, pink, lighter and darker greens and blues, a brighter yellow and a browner red. He says that among the paintings in the current exhibition, “both Rosewood and Sandalwood invoke a palette more aligned with the earthy palette of early Cubism while most of the others distribute higher keyed color through design in a manner akin to Delaunay’s Orphism.” Each color is mixed, often with its own complement, paradoxically making it more vividly itself. Values range from brilliant to muted and from light to dark, causing the paintings to pulse and flicker.

Westfall begins with the premise of random distribution of colors. As he fine-tunes the placement of colors in his visually complex yet deceptively simple structures and he builds up the paintings layer by hand-painted layer, contrasts and associations among the colors begin to cohere into a unified atmosphere. By the time he is finished, each painting has its own glow and a distinctive color temperament. To the extent that color has light and light is color, Westfall has made these paintings from the color of light itself.

Stephen Westfall (b. 1953) received his MFA in 1978 from the University of California, Santa Barbara. Westfall has been represented in New York by Lennon, Weinberg since 1997 and has had exhibitions at their locations in Soho and Chelsea; this is his seventh exhibition with the gallery. He exhibited new gouaches at kunstgaleriebonn in Germany in 2013 and will execute a large-scale wall painting at the Mason Gross School of the Arts at Rutgers University. Works by the artist are in the collections of the Whitney Museum of American Art in New York, the Kemper Museum in Kansas City, the Louisiana Museum in Humlebaek, Denmark, the Munson Williams Proctor Museum in Utica, New York, the Baltimore Museum of Art and the Museum of Fine Arts, Boston.

Westfall has received grants and awards from the National Endowment for the Arts, the American Academy of Arts and Letters, the Nancy Graves Foundation, and the Guggenheim Foundation. He received a Rome Prize Fellowship and spent a year at the American Academy in Rome during 2009 and 2010. He is a professor at the Mason Gross School of the Arts at Rutgers University and in the graduate program at Bard University. He is a Contributing Editor at Art in America.

For additional information, please contact Mary Benyo at 212-941-0012 or mary@lennonweinberg.com.

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Stephen Westfall

Crispy Fugue State

May 12 – July 29, 2016

Opening reception Thursday, May 12, 6 - 8pm

Gallery hours: Tuesday-Saturday 10am - 6pm through June 30

Tuesday-Friday 10am - 6pm July 5 - 29



Oracle and Canterbury, 2014
Wall paintings. Art OMI, NY



Aeolian, 2014, 72 x 66",
oil and alkyd on canvas



Three Kings, 2015, 66 x 78",
oil and alkyd on canvas

Over the course of the last decade, I wanted my work to address architecture more directly and wall paintings seemed a way to fuse paintings to architectural scale. I regard the wall paintings now as being as essential to my artistic practice as my paintings on canvas and paper, which are bound by more conventional notions of portability and transferability.

Stephen Westfall

Stephen Westfall has been generating ideas for wall paintings since 2007, when he was invited to work at Solvent Space, a site for experimentation in Richmond, Virginia. On that occasion, and for the installations that followed during the next six years in galleries and elsewhere, the compositions of his wall-based works tended to be derived from already existing oil paintings. Even when they weren't, as in the wall paintings created at the American Academy in Rome in 2010, an overall structure was typically contained within the perimeters of the format in a way that had long been characteristic of his oil paintings even as his focus shifted from rectilinear grids to an emphasis on bold and multi-colored diagonals.

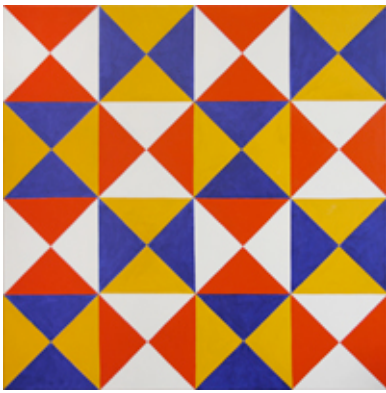
In 2013, the prospect of a large wall painting commission required a different approach. As Westfall addressed the proposal for a sequence of six soaring twenty-two foot vertical walls, he decided to slice and re-proportion segments from recent compositions, expanding them to the scale of the architecture. Sometimes he retained compositional anchors at the edge, but often, and importantly, he unmoored the structures in a way that began to imply fields that extend beyond the physical boundaries of the format.

One of the structures he looked to for the project was a dazzlingly colorful diamond patterned painting. In the process of making one of a still ongoing series of harlequin paintings, he noticed that the white space around the diamonds prior to filling them all with color breathed air into the composition. The inclusion of expanses of white created a space that Westfall describes as "mentholated" and this effect was incorporated in his largest wall paintings to date: the forty-five foot long *Canterbury*, created for Art OMI, and *Stars and Candy Wrappers*, which ran a hundred feet around all four walls of the Nachman Gallery in the museum at the University of California Santa Barbara. (They also commissioned *Argus*, a permanent work on an exterior wall).

The repercussions of these two new aspects that emerged in the recent wall paintings – the uncontained compositional field and the aeration of the color system, along with a new tweak involving a subtly destabilizing skew to the picture plane – can now be seen in the central group of large new paintings included in the current exhibition. They represent a striking advance in a body of work that is simultaneously intellectual, pastoral, zen and pop, indebted to the likes of Mondrian, Matisse, John McLaughlin and Stuart Davis yet thoroughly forward-looking and optimistically inclined. The



Reclining Harlequin, 2015,
78 x 66", oil and alkyd on canvas



Fugue, 2016, 36 x 36",
oil and alkyd on canvas



Sunshower, 2016, 26 x 24",
oil and alkyd on canvas

paintings in the exhibition demonstrate a certain brand of agile pictorial thinking that has always exemplified the best of Stephen Westfall's work.

Stephen Westfall (b. 1953) received his MFA in 1978 from the University of California, Santa Barbara. His first solo show was at Tracey Garet in New York's East Village in 1984. Exhibitions followed during the 1980s and 90s at Daniel Newburg Gallery, New York; Galerie Paal, Munich, Germany; Galerie Wilma Lock, St. Gallen, Switzerland; Andre Emmerich Gallery, New York; and Galerie Zurcher, Paris, France. Westfall has been represented by Lennon, Weinberg since 1997 and has had seven exhibitions at their locations in Soho and Chelsea in New York. He had his first show with David Richard Gallery in Santa Fe, New Mexico in 2015 and has recently collaborated with Polly Apfelbaum on exhibitions presented at Clement & Schneider in Bonn, Germany in 2014 and at The Suburban in Milwaukee, Wisconsin in 2015, where he showed rugs recently woven under his direction in Oaxaca, Mexico.

Westfall's work has been included in several important thematic exhibitions of abstract paintings, including *Conceptual Abstraction* at the Hunter College Art Gallery in 2012. Survey exhibitions of his work were presented at Colgate University in 2000 and Western Carolina University in 1999.

He installed his first monumental wall paintings at Solvent Space in Richmond, Virginia in 2007, followed by others at the American Academy in Rome in 2010, and a permanent work installed at the Mason Gross Performing Arts Center at Rutgers University in New Brunswick, New Jersey in 2014. An exhibition at Art OMI in 2014 featured two very large wall paintings. He was commissioned by the Museum of Art, Architecture and Design at the University of California Santa Barbara in 2015 to create a permanent outdoor wall painting and a second large work for the museum's Nachman Gallery. A wall painting installation in the AT&T Lobby at the McNay Art Museum in San Antonio, Texas remains on view through July 2016.

Works by the artist are in the collections of the Whitney Museum of American Art in New York, the Kemper Museum in Kansas City, the Louisiana Museum in Humlebaek, Denmark, the Munson Williams Proctor Museum in Utica, New York, the Baltimore Museum of Art, the Museum of Fine Arts, Boston and the UBS Art Collection.

Westfall has received grants and awards from the National Endowment for the Arts, the American Academy of Arts and Letters, the Nancy Graves Foundation, and the Guggenheim Foundation. He received a Rome Prize Fellowship and spent a year at the American Academy in Rome during 2009 and 2010. He is a professor at the Mason Gross School of the Arts at Rutgers University and in the graduate program at Bard University. He is a Contributing Editor at *Art in America*.

For additional information, please contact Mary Shah at 212-941-0012 or mary@lennonweinberg.com

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Stephen Westfall

The Patchwork Veil

September 14 – October 27, 2018
Opening reception Friday, September 14, 6 – 8pm



Veil, 2018, 35-3/4 x 38", oil and alkyd on canvas



Jubilee, 2018, 72 x 36", oil and alkyd on canvas

Stephen Westfall's optimism is on view. The twelve paintings in this exhibition radiate freedom and joy. He continues to mine the possibilities of harlequin patterned diamonds in bold colors, both contrasting and close-valued. Underlying grids are skewed or absent, or present if that is his preference. There are ringers, though, compositions perfectly new, which might slyly reference precedents from past paintings or derive from something as casual as a phone photo of one painting leaning against another in the studio. We viewers don't need to know the genetic makeup of each painting, just to enjoy them as they are.

The Arts and Design program of the MTA, New York State's subway authority, commissioned three works from Westfall for a station renovation at the 30th Avenue stop in Astoria, Queens. *Perasma I* and *Perasma II*, each more than sixty feet long, are first seen from the street suspended over an intersection, then inside spanning the length of the station mezzanine on both sides. Executed in laminated glass, they transform and transmit the light of day into a formerly dark interior and, at night, project like beacons over the street. A third mural, *Dappelganger*, presides over a seating area but also glows as the jewel it was designed to be when seen from under the tracks.

Westfall has covered a lot of territory in the realm of hard-edge geometric abstraction since he first showed with Lennon, Weinberg in 1997, when his work featured subtly destabilized layered grids over modulated field colors. Diagonals appeared before long, and by the time he returned from a fellowship at the American Academy in Rome in 2010, they had supplanted rectilinear structures while still adhering to defined systems. Now his painted space might tilt and veer or snap to edge and surface, his colors are synthetic and activated. He is making music – a harmony here, a dissonance there, and a grand finale in the three newest paintings in the show, the trio of six-foot vertical paintings, *Wild Card*, *Sorcerer* and *Jubilee*. The titles alone speak volumes about what Westfall has going on. The paintings themselves rank with the best he has ever made.



Perasma II, 2018, 8.5 x 66 foot frieze, 21 panels, laminated glass, East glass façade, MTA 30th Street Station, Astoria, Queens



Perasma II, detail, 2018, 8.5 x 66 foot frieze, 21 panels, laminated glass, East glass façade, MTA 30th Street Station, Astoria, Queens



Dappelganger, 2018, 6.5 x 21 foot frieze, 5 panels, laminated glass, Waiting Area glass façade, MTA 30th Street Station, Astoria, Queens

Stephen Westfall (b. 1953) received his MFA in 1978 from the University of California, Santa Barbara. His first solo show was at Tracey Garet in New York's East Village in 1984. Exhibitions followed during the 1980s and 90s at Daniel Newburg Gallery, New York; Galerie Paal, Munich, Germany; Galerie Wilma Lock, St. Gallen, Switzerland; Andre Emmerich Gallery, New York; and Galerie Zurcher, Paris, France. Westfall has been represented by Lennon, Weinberg since 1997 and has had eight exhibitions at their locations in Soho and Chelsea in New York. He had his first show with David Richard Gallery in Santa Fe, New Mexico in 2015 and has recently collaborated with Polly Apfelbaum on exhibitions presented at Clement & Schneider in Bonn, Germany in 2014 and at The Suburban in Milwaukee, Wisconsin in 2015, where he showed rugs recently woven under his direction in Oaxaca, Mexico. Westfall's work has been included in several important thematic exhibitions of abstract paintings, including *Conceptual Abstraction* at the Hunter College Art Gallery in 2012. Survey exhibitions of his work were presented at Colgate University in 2000 and Western Carolina University in 1999.

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