

Stephen Mueller

Lennon, Weinberg, Inc.

Stephen Mueller

Selected works 2007–2011

Opens Friday, October 26, 6–8 pm

Continues through December 8, 2012

Lennon, Weinberg, Inc.

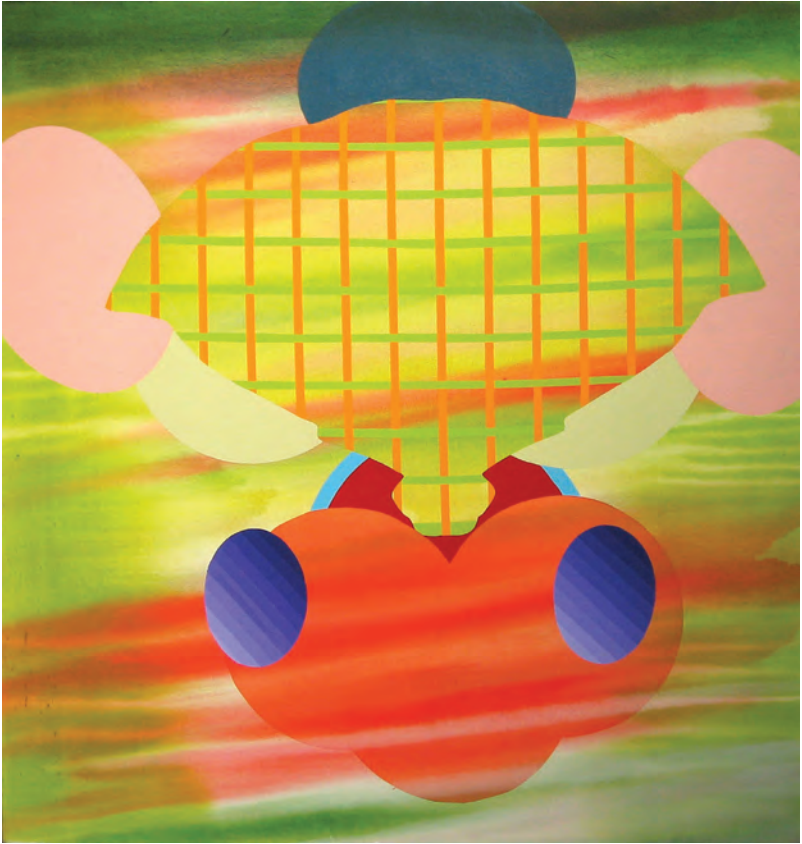
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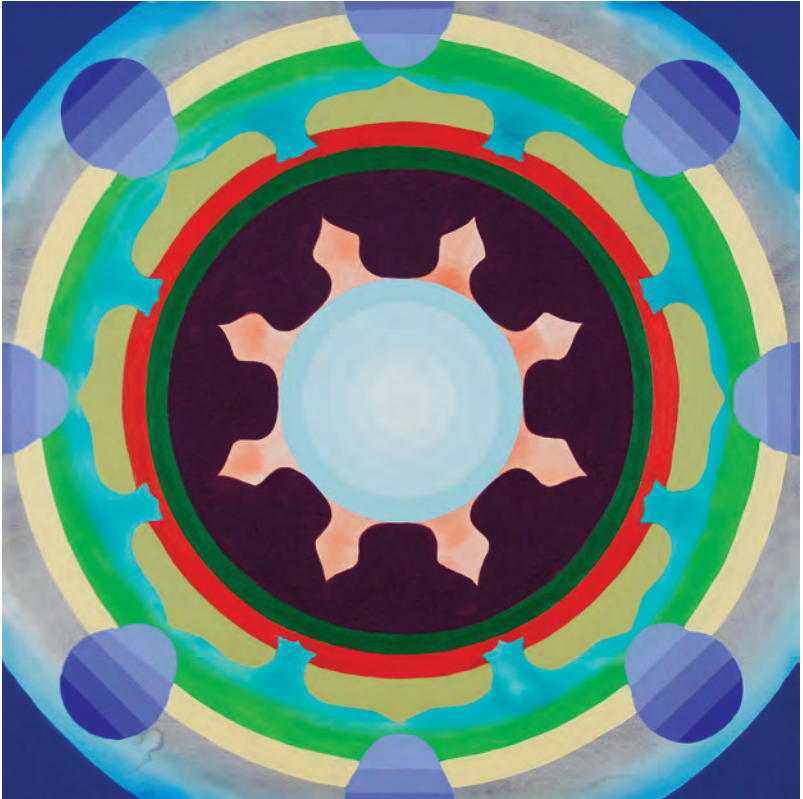
Untitled (NYC), 2010, watercolor and gouache on paper, 12 x 12 inches



Protogonos, 2007, acrylic on canvas, 50 x 48 inches



Untitled (NYC-4), 2009,
watercolor and gouache on paper, 13 x 13 inches



Untitled, 2009, acrylic on canvas, 24 x 24 inches



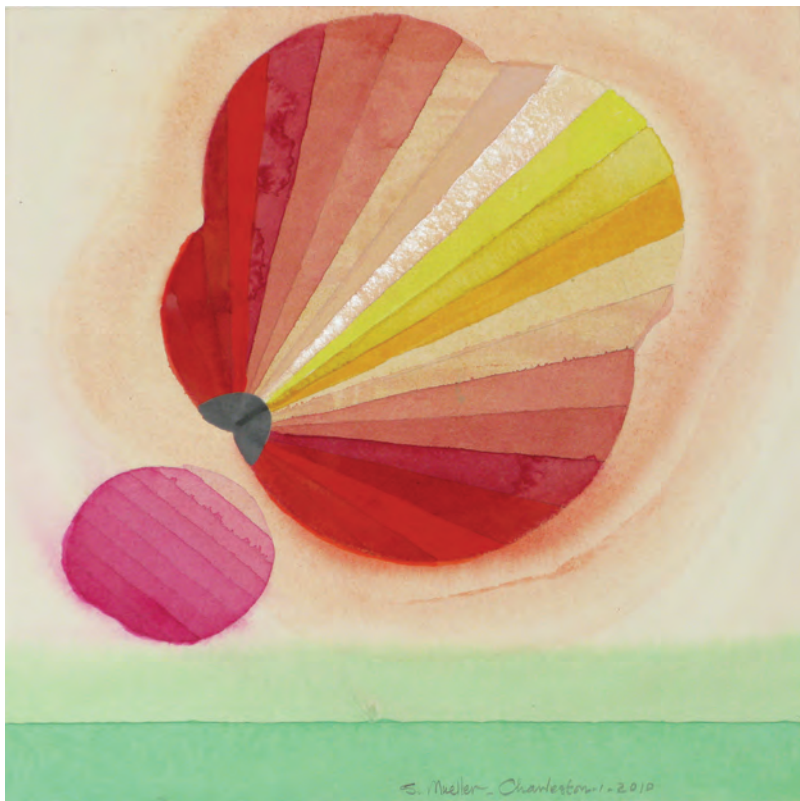
The Pass, 2009, acrylic on canvas, 60 x 54 inches



Untitled (NYC-6), 2011,
watercolor and gouache on canvas, 12 x 12 inches



Shu, 2010, acrylic on canvas, 50 x 48 inches



Untitled (Charleston-1), 2010, watercolor on paper, 12 x 12 inches



Solange, 2010, acrylic on canvas, 34 x 34 inches





Euterpe, 2008, acrylic on canvas, 70 x 80 inches



Untitled (NYC), 2010, watercolor and gouache on paper, 12 x 12 inches



Bhimsen, 2011, acrylic on canvas, 34 x 34 inches



Untitled (NYC-5), 2011,
watercolor and gouache on canvas, 12 x 12 inches



Mr. Meltemi, 2011, acrylic on canvas, 60 x 50 inches





Kami, 2011, acrylic on canvas, 36 x 57-1/2 inches



Untitled (Charleston), 2009,
watercolor and gouache on paper, 12 x 12 inches



Kabir, 2011, acrylic on canvas, 57-1/2 x 36 inches



Untitled (Charleston), 2009,
watercolor and gouache on paper, 12 x 12 inches

SALUT STEPHEN

This is the gallery's second exhibition of Stephen Mueller's work and the first to take place since his death on September 16, 2011 at the age of sixty-three. He painted brilliantly during the last year of his life even as he confronted the challenges of health problems and medical treatment. We have placed a selection of these works in the context of a five-year period during which he made sublime paintings for which he will always be remembered. This period, from 2007 to 2011, also spans the time frame of the gallery's working relationship with Stephen.

Painted in 2007, *Protogonos* was included in a group show that took place here that year. It's an engaging and kind of funny painting, its plaid and bug-eyed anthropomorphic form floating in a galactic drift. *Euterpe*, 2008, conjures a similarly vast space and an air of planetary motion but the central form here is circular and was painted while Mueller was working on a series of mandalas. Like the mandala paintings, *The Pass*, 2009, is a generally symmetrical work, flattened by the pressure of the abutting and overlapping shapes that Mueller allows to wander ever so slightly off pattern. The expertise of his eye is evident in the skewed stripes of two opposing ovals.

Shu, 2010, is named for an Egyptian god whose role was to separate the sky from the earth and is a fitting title for a painting in which a receding blue circle is crowned by a colored fan that snaps the painting taut to the surface. *Solange*, 2010, glows from within a transparent golden aura that surrounds its white-hot center.

The exhibition includes four paintings from 2011, all of which show Mueller making finely nuanced adjustments to the elements of his compositions, most particularly to the paint handling. There is a looser and more improvisatory quality present, particularly in *Mr. Meltemi* and *Bhimsen*. The scallop-shaped edges, the transitions between hard and soft boundaries, and between colors, have a freshness and fluidity that bring these paintings exceptionally close in feeling to his gorgeous watercolors.

Kami is a knockout painting that takes on the relationships between figure and ground, flatness and depth in a way that suggests something about the paintings that might have come after. *Kabir* is simply revelatory, as filled with wisdom and wonder as a painting can be.

These paintings are but the last footfalls on the path Mueller travelled for more than forty years. As engaged as he was with ideas that dance around the practice of painting, these are deeply personal works. They represent Stephen's innate gifts, his discipline and wide-ranging interests and idiosyncrasies. When standing before them, those of us who had the pleasure to know him can hear in them the music, feel in them the poetry and deeply inhale the exotic scents that filled his studio. Even when the last whiff of incense has faded from the weave of these canvasses, they will always embody the timeless essence of Stephen.

Jill Weinberg Adams
New York, September 2012

LENNON, WEINBERG, INC.