

ALEXANDRE

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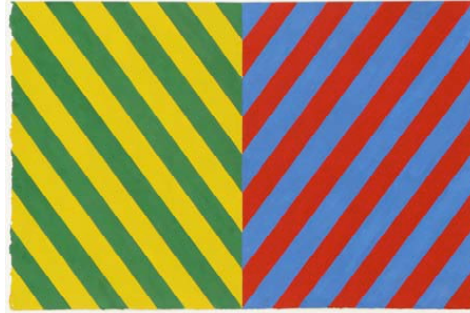
In the gallery's Room for Paper, New York painter and critic Stephen Westfall presents abstract gouaches that, like much of his work, attest to his unusually keen sense of cultural orientation.

Systematic patterns of evenly colored stripes, running edge to edge on floated pages, Westfall's works contain ambiguities that illuminate the context in which we seek meaning for them.

Might we mistake "Reign" (2009) for a rejected, or merely forgotten, idea for a mid-'60s color-field painting by Kenneth Noland? Or for a late work of Sol LeWitt (1928-2007)?

Might it be a snatch of foreign traffic signage, its meaning known only to the locals? A generic warning sign of Westfall's own invention? An obscure new national flag from the postcolonial world?

These uncertainties tell us something of where we



Reign, 2009, 15 x 22-1/2", gouache on paper

stand in cultural space, as does the fact that none of them seems inherent in the work itself.

Westfall's work presents a pictorial intelligence disinterested in seduction but keenly alert to the pressures on visual interpretation.

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