

MEGAN MULROONEY

Falon Stutzman

The End of the Long Line

September 12 – October 24, 2026

Megan Mulrooney is pleased to present *The End of a Long Line*, Falon Stutzman's second solo exhibition at the gallery. New paintings will be on view from September 12 – October 24, 2026.

Falon Stutzman's paintings immerse us in the late eighteenth century as a kind of fever dream wherein lush fabrics and pageantry abound. Drawing on the pastel silks and lyrical brushwork of Gainsborough and the rococo tradition, Stutzman stages a dysfunctional family portrait: brothers brawling on lawns, mothers upended in their corsets, husbands choking on roast beef. Excess is everywhere, and so is a sense of precariousness it masks.

For all their opulence, these figures are one open window away from ruin, subject to charlatans, illness, and indignity. In the diptych *Daughter Being Cured of Heartbreak*, a young woman lies collapsed across her pillows, a bowl of blood-red liquid at her bedside indicating both a wound and a treatment. What makes the work so compelling is the refusal to moralize: Stutzman observes the absurdity of these lives, particularly the staggering constraints placed on women amid such theatrical abundance, with bemused recognition. These are comedy-of-errors paintings, alive to the universality of certain humiliations and desires.

Stutzman's figures have the same soft, blurred faces in every canvas: wide-open eyes, creased foreheads, and rosy cheeks. They're archetypes, bringing the paintings into the realm of fable. To that end, small props serve as symbols throughout the show — a caged bird, a dog eviscerating a cake, a fox in pursuit of its hunter — each one a signal that something has already gone wrong or is about to.

The exhibition's palette emphasizes the sensibility of the period: candy pinks, buttery yellows, colors that feel simultaneously indulgent and a little queasy. The sumptuous styles, too, borrow from Gainsborough, Fragonard, and Boucher. But Stutzman's compositions — bodies tumbling out of the frame, limbs caught mid-motion — sometimes bring us closer into these figures' tribulations than we otherwise might expect.

This exhibition emerged from a question Stutzman kept posing to herself: paintings from this period tend to share a similar atmospheric and emotional register, so what if certain contemporary styles and moods could better capture the absurd, even depraved elements of actually living through it? For Stutzman, the late-eighteenth century functions as a costume for very contemporary anxieties: appearances, propriety, and the exhausting performance of maintaining both.

Falon Stutzman (b. 1984, Silver Spring, MD; lives and works in Omaha, Nebraska) earned a BFA from Columbus College of Art and Design. She has previously had solo exhibitions with Megan Mulrooney, Los Angeles, Kishka Gallery, Vermont and The Door, Brooklyn, and was included in a group exhibition at Megan Mulrooney. Her work was featured in the 2024 edition of New American Paintings.

