

# NEWS

HAL BROMM GALLERY  
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## 30

**An Exhibition Celebrating the Thirtieth Anniversary of Hal Bromm Gallery  
Carlos Alfonzo, Luis Frangella, Keith Haring, & David Wojnarowicz**

**4 October 2007 – 28 March 2008**

*Private View and drinks reception Wednesday, 3 October 2007 from 6 – 8 pm*



Luis Frangella, *Early Seduction*, 1983, oil on canvas, 92" x 120"

New York, NY – **30, An Exhibition Celebrating the Thirtieth Anniversary of Hal Bromm Gallery.** Hal Bromm Gallery celebrates thirty years of presenting contemporary work by fresh and exciting artistic talents. An exhibition featuring work by Carlos Alfonzo, Luis Frangella, Keith Haring, and David Wojnarowicz commemorates the gallery's thirtieth anniversary.

*30* presents important early works created by these four gifted artists, each whom had early solo shows with Hal Bromm, launching successful careers tragically cut short by AIDS. The strong creative and social bonds between them are apparent. This focus will attempt to push beyond the artists' individual public personas for an uncommonly intimate view of their work.

Through the selected work, the unknown and unexamined parallels and relationships between the artists' careers and lives are manifest in context. Frangella, Haring, and Wojnarowicz were all in NYC together, working in the early hothouse East Village years.

Differences between the artists' backgrounds will be considered. Keith Haring arrived on the New York scene in the late seventies from a relatively secure background and formal art training. With the support systems in place for his success, he initially rejected those very structures adapting his studio abstractions for the street. In 1981, Haring had his first solo New York show at Hal Bromm featuring wall drawings, works on paper and found objects. Among these was a discarded readymade baby crib entwined with his characteristic graffiti, made especially for the occasion and dedicated to his lover, Juan.

Luis Frangella's entry on the New York scene as a painter, similar to that of Haring's, was propelled by an initial dissatisfaction with his distinction as an architecture student and stable upbringing. In 1983, Frangella had his first US exhibition at Hal Bromm, showing large scale figurative paintings with a neo-expressionist bravado hanging against a background of even larger torsos painted directly on the gallery walls.

David Wojanrowicz utilized the street out of necessity from domestic and social pressures rather than choice. He had started running away from home and dropped out of school by the age of fourteen and came to New York City in the late seventies. His perspective always came from the marginalized corners of society due to his history there and outrage against it. In 1980, Wojnarowicz participated in Keith Haring's curated group show, *Lower Manhattan Drawing Show*, at the Mudd Club. By 1983, he had his second solo exhibition at Hal Bromm.

It took Carlos Alfonzo a bit longer to reach New York and have his work shown nationally. His work was well received and honored in Cuba. But after arriving in Miami from the Mariel boatlift, several years passed before he developed the same acclaim and momentum. An exile himself, Alfonzo reached New York through Miami curator Sheldon Lurie and worked with Hal Bromm, presenting his first NY solo show at Bromm's East Village gallery in 1986.

How and if their works were critically juxtaposed is another issue which *30* offers as well. Stylistic threads and connections - that perhaps were not apparent during their lives - are clearer in retrospect.

As young gay artists, each of these men established themselves with devoted followings, and ultimately worked frenetically in the face of AIDS, knowing that their lives and careers would be cut short. Looking at this reality and their work offers both a challenging and enlightening opportunity.



Carlos Alfonzo, *Hand with Mamey*, 1983, ceramic, 15" x 6" x 5"

To compliment the exhibition, several evening salon events will take place around the works on view at 90 West Broadway. Planned are readings by friends of the artists, a select screening of David Wojanrowicz's films, and closing gala. Also, a catalogue commemorating the exhibition and anniversary will be available. It will survey the careers of the artists as well as track the development of Hal Bromm Gallery through essays and reflections by Dan Cameron, Chris Kraus, Sylvere Lotringer, Carlo McCormick, and Tom Sokolowski.

## HAL BROMM

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