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# HAL BROMM

*Est. Tribeca 1975*

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## In Memory of Lynn Umlauf

Lynn Umlauf was a dear friend, as well as a gifted artist and sculptor. The gallery warmly remembers her and her work, sending condolences to her family and friends.

Lynn Umlauf is remembered by friends and colleagues...

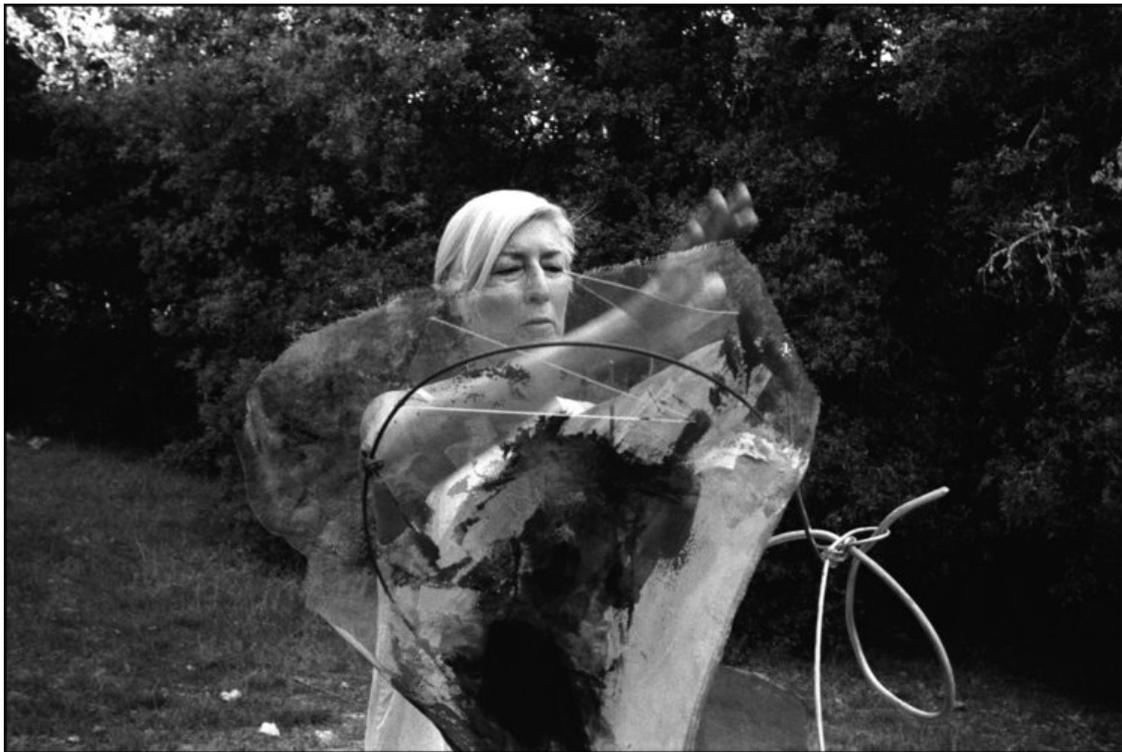


Photo courtesy of Lynn Umlauf's website

6 February 2022

Lucio Pozzi

Ahi. Marja Samsom just sent me a photo of the intercoms at 222 Bowery and the beam of history hit my heart: Goldberg, Giorno and now Umlauf have become memories. In the last few years Nonas, Highstein, Kirili, Gorchov, Kertess, Robert Morris following Suzie Harris

During certain years of solitude, whenever I felt lonely, I would crash dinner at Mike and Lynn's place. They were inevitably cooking with great attention and there would always be guests and they relentlessly bickered about the salt or the roast. Wine was celebratory and the central large worktable was covered with books I eagerly leafed through. I went upstairs to see her recent work and Mike's would be on display in his immense studio, whether finished or in process.

I had met Lynn in the early seventies shortly after Mike had befriended me. She was living in a loft in Chinatown before moving in with him. I and some friends were somehow wary of visiting her studio then, because you could not get away with some cursory response there. She demanded a commitment of attention that was unusual during more relaxed visits to other artists. The same attention she in turn would project when seeing friends' works.

An absolute respect for the whole of artistic experience marked her presence in our circle of friends, a respect equally distributed to food and objects as well.

When you do something, there is a ritual simplicity to it, if you look at something, do be considerate and try to really see.

Lynn was loyal to those she felt close to. There were people she cared less about, sometimes for a period only, others she had for some reason or other distanced from herself, but her fairness extended even to them. I never heard her gossip or say something nasty about anybody.

Her art started from sensitive reductive surfaces and evolved towards a kind of 'complex simplicity' of images, materials, reflections, opacities, weight and flight. This oxymoron defines her best in art and life.

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Marja Samsom remembers:

"On a hot summer afternoon in August 1977 I met Lynn Umlauf, when she & Mike Goldberg were visiting Hal Bromm in Tribeca, and was immediately drawn to Lynn with her intense luminescent smile & we became friends:.

She often invited Akiro & myself over to their loft for dinner ...Lynn fussing over with which olive oil to toss the salad etc. meanwhile additional ambience was provided by vintage jazz records' music floating over spirited dinner conversations, fueled by wine until late into the night.

Surprised one evening in late 1990's when Lynn and Mike were hosting a dinner at my Kitchen Club, and literally needed 'a double take' seeing double: cause Lynn's twin's sister

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as life went on, so many changes & challenges to overcome, grateful we were able to stay in touch and always exchange ideas about each other's work.

Inspired by the ignition of her work at the Zurcher Gallery and her upcoming February 2022 solo show.

as locals we'd meet on the street: carrying on as friends , where we'd left off last time: with bookreading, healthy eating, or the latest gallery tips....

2 month ago I was bicycling by her bowery building ,  
looking up to see if her windows were lit up  
and yes they were !

I checked in with her,  
for what turned out to be our last warm & wonderful old-fashioned telephone visit.

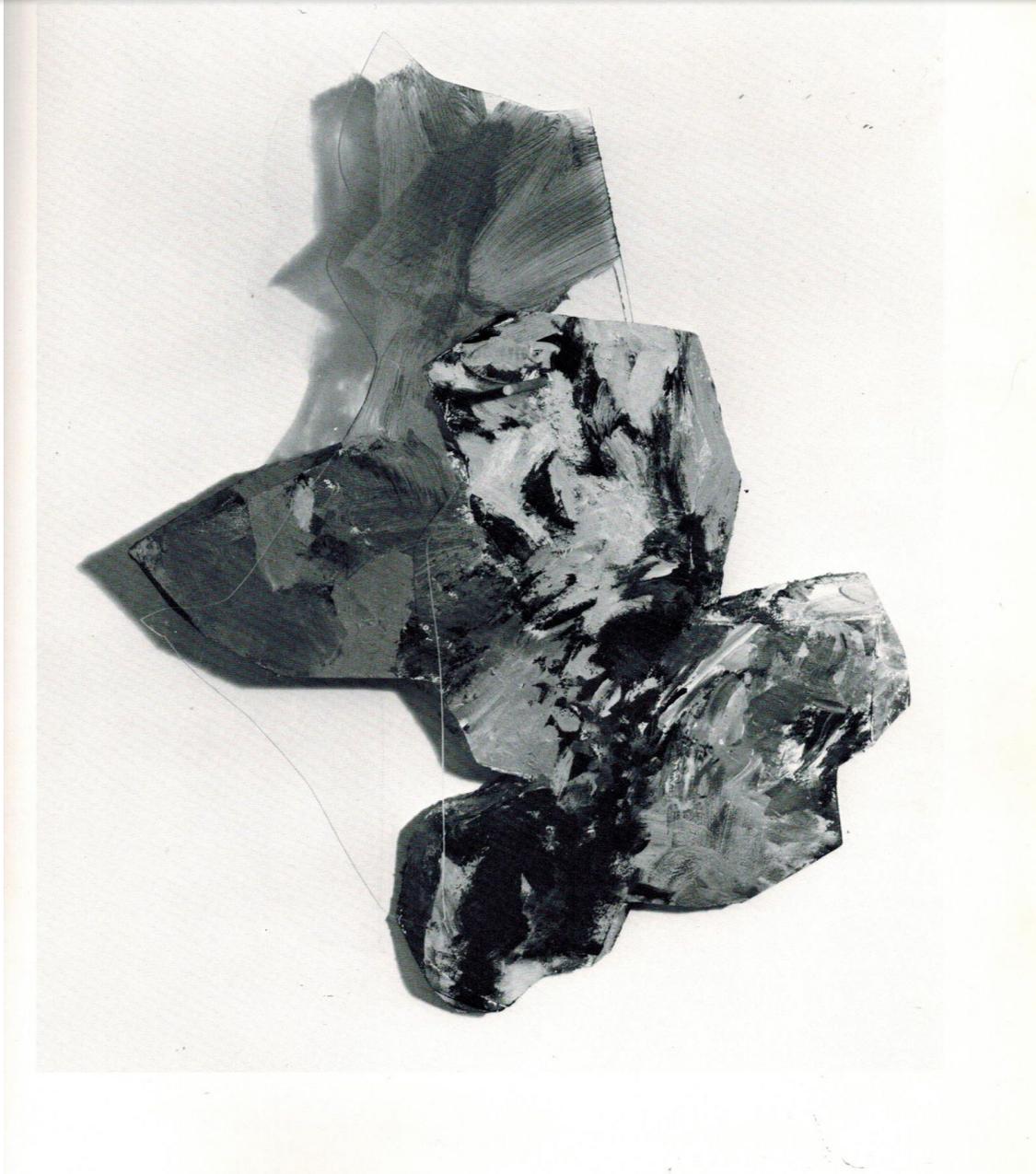
all my Love to you Lynn"



Photo courtesy of Linda Levit

"Lynn's death brings sadness to all who knew her well. the loss of an iconic figure whose strength of character and tough determination gave us beautiful art and a loyal friend. May Lynn and Mike be with each other in peace."

- Hal Bromm



Lynn Umlauf, *July 1, 1985*, Styrofoam, Acrylic, plexiglass, with dowel, 29" x 31" x 13"

*The above work was included in Hal Bromm Gallery's Tenth Anniversary exhibition 1986 with the following statement by the artist.*

"I'm Involved with 3-D painting where the paint fuses with the surface-form to show its internal logic. Painting can't possible illustrate the form and vise versa; color and form combine in a way that is generic to that specific piece, and it hasn't been done or seen ever before.

I'm happy to have had Hal's friendship and professional guidance at important times during my life."

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"I miss Lynn's remarkable intelligence about drawing, painting and sculpture. I especially

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was almost always independent and original.

My happiest times with Lynn were when we went swimming near rented summer studios at Spanocchia, in central Italy. She stopped to look carefully at trees along the path to the stream. The water was shallow so you couldn't swim laps. I remember her smiling, floating in a pool between large smooth stones with iridescent dragon flies all around."

- Susanna Tanger

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"Lynn Umlauf could be exasperating, wanting to be sure that her opinion had been grasped. But in fairness one could not always be sure that it had. She was not a theoretical person, but she thought the work could be readily grasped, which is never really true even if it should be. I sympathized with her because, like her, it took (takes) me a long time to decide something is or was finished. I don't think anyone can be totally sure that they've been totally understood unless they're woefully dumb or at least that their work is. Lynn's work isn't particularly dumb, but it's not got a 'social' theme—when one doesn't have to figure anything out—and at the same time it's not an especially familiar variety of abstract or any other painting. It's neither pretty nor the reverse, and to appreciate it one has to spend some time looking at it. Boris Groys wrote a book not that long ago, which I reviewed and only afterwards realized that in dividing art in a very Russian way between nihilism (Malevich) and propaganda (Tatlin) he left no room for contemplation. No time to linger, even when that's what it is and is about. What one comes to see in Lynn's work after lingering for a little while is purely aesthetic set, or heap, of relationships. There is always something there, sometimes lots of things, but you do need to be patient most of the time.

The reason for spending time on this here is twofold. I think it's the best thing I can do for her, it's not likely to be done if it's not done by someone now until some unpredictable time in the not so close future. Contemporary art is divided as Gros describes, and I think it will take quite a while for things to change, art is in the hands of those who don't have much interest in lingering. Lynn was insistent while not theoretical, she may have seemed scatter-brained but that's not quite true. She was just never sure that people understood what she was up to, and it drove her medium nuts. The rest of the time she was a lovely and generous hostess, and kind and willing to think about anyone's art from the aged to the barely born. I hope she doesn't Rest in Peace because I think Eternity would be improved if she kept on irritating everyone beyond death, there's a chance that, if given for ever, at some point a few more will understand what she's been trying to get across." - Jeremy Gilbert-Rolfe

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Installation view of "Lynn Umlauf Paintings from 1974-2022" exhibition at Zürcher Gallery.

## **Lynn Umlauf (1942 - 2022) *Paintings from 1974 - 2022***

**At Zürcher Gallery, New York**

On View through 30 March 2022

In memorial of the late artist, Zürcher Gallery has organized a Solo Exhibition of Lynn Umlauf's work.

[Click here to view the exhibition page](#)



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