



TEN

MACYN BOLT
ROSEMARIE CASTORO
ROGER CUTFORTH
GRACE GRAUPE-PILLARD
JODY PINTO
RICK PROL
LIVIO SAGANIC
RUSSELL SHARON
LYNN UMLAUF
KRZYSZTOF WODICZKO

An exhibition marking the Tenth Anniversary of
Hal Bromm Gallery

JANUARY 1986

HAL BROMM

170 AVENUE A AT ELEVENTH NEW YORK 10009 (212) 533-4233

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COVER

Left to right, back row: Rosemarie Castoro, Hal Bromm, Macyn Bolt, Rick Barnett, Jody Pinto
front row: Russell Sharon, Rick Prol, Livio Saganic, Lynn Umlauf, Krzysztof Wodiczko
missing: Roger Cutforth, Grace Graupe-Pillard

Photograph copyright © Timothy Greenfield-Sanders, 1985

THE FIRST EXHIBITION: A STATEMENT BY PETER FRANK

Since he began dealing, Hal Bromm has been an excellent example of the "Gallerist of the '70s." His tastes are consistently selective, yet they are broad and even eclectic; although he identifies himself with certain artists, he is more interested in presenting exhibits of strong quality and informational significance than in hustling the same dozen names tied by binding contracts. The show with which Bromm inaugurated his new exhibition space typifies this expansive and generous outlook. The five artists asked to do works for the space were asked because the work seemed appropriate to the program he had in mind. That most of the artists are or have been represented by other New York galleries made no difference.

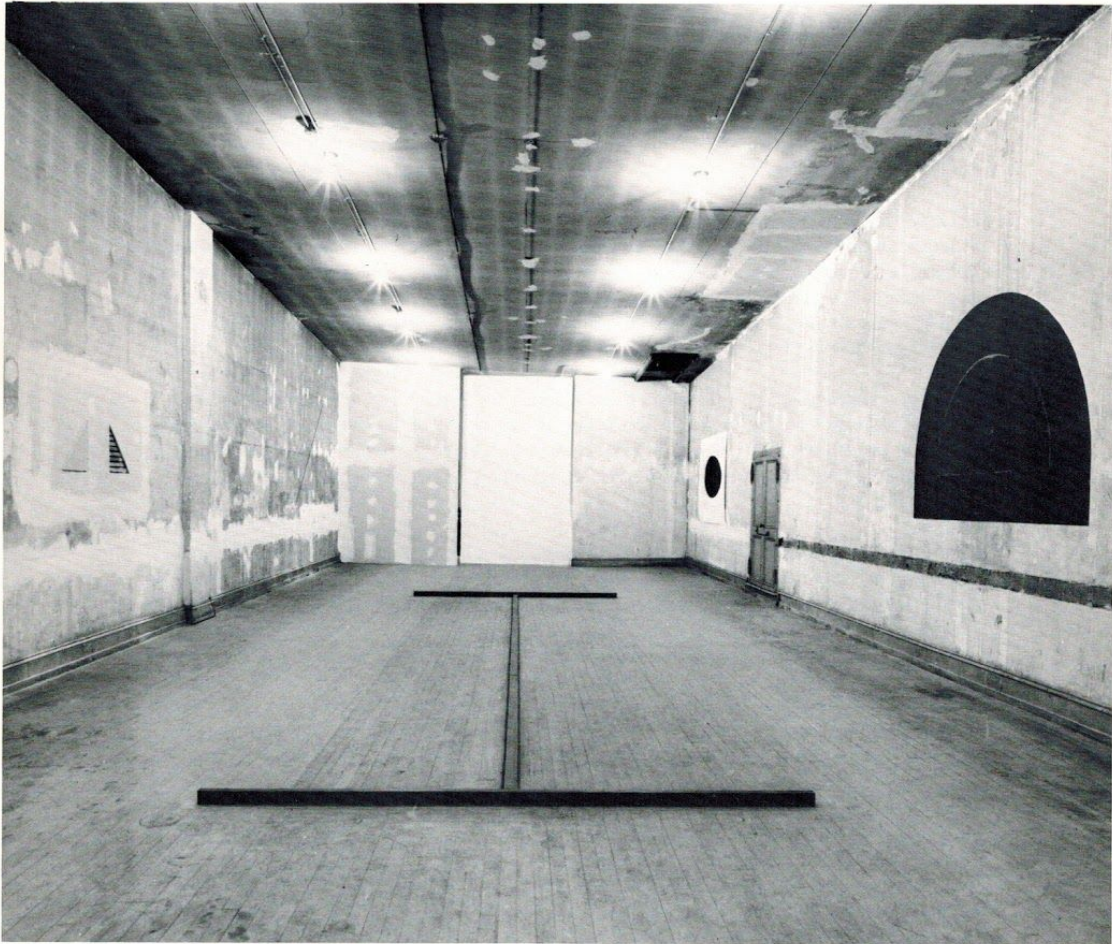
The program also typifies something at the core of 1970's art in America. Many of our finest artists are preoccupied with the nature of space, especially the nature of particular spaces. The shape of an interior environment, its details, the modulations in its tangible factors, become springboards from which – and back to which – artists can develop their gestures. The approach of some is to accentuate, negate, or in other ways play with the space; others draw attention to the nature of the space itself by introducing distinct, immediately readable structures into it. The former, in Durante's words, want to get into the act, while the latter get off on the *ding an sich*.

As Bromm's *ding* – especially in its raw state – was so *sichlich* [*sic*], the latter type of artist was appropriate. The five artists asked to participate are noted for their sensitivity to the drama of places and equally of materials. All but one introduced materials alien to the original loft; thus introduced, these materials maintained an aloofness, but yet seemed comfortable, resounding to the artists' response to the room.

Each artist employed a graceful formal logic, so that the chosen material of each did not seem misplaced. Lucio Pozzi's logic was no less strong for his decision to work with the wall itself: his characteristically dialectical proposition examined the properties of the wall by simultaneously exposing and masking a newly-repaired section. Jene Highstein floated a drawing on paper on the opposite wall, emphasizing the objective presence of the drawing. Highstein thus came closest to a traditional format without resorting to the traditional trappings of frame, wire, etc., inappropriate to his regard for the drawing as sculptural object. Susanna Tanger's painting-drawing, like Highstein's, was a simple figure of monumental opacity. Unlike Highstein's it contained its own echo, in the form of an off-white line (actually an unpainted piece of the wall) following the contour of the shape; also unlike Highstein's, Tanger's was rendered directly on the wall, incorporating its texture, visual details, and absorptive properties. The pyramidal design of Suzanne Harris's glass structure extended the physicality of the wall into the space, while its transparency denied a similar optical extension. Richard Nonas, the only artist to realize a floor piece, dealt with the spectacularly plain rectilinearity of the room by constructing an I-formation of steel beams, paralleling the four walls. The sculpture was equidistant from the side walls, and placed centrally in the space.

One picture being worth 1000 words in non-negotiable mental currency, these brief analyses pale beside the installation photographs. But both are inadequate. The artwork was not only visual, it was visceral. The space was not only unfinished, but vitalized by its own rawness, now covered over. As the saying goes, ya hadda be there.

Peter Frank



The Opening Exhibition at 114 Franklin Street, September, 1976. "New Works by Suzanne Harris, Jene Highstein, Richard Nonas, Lucio Pozzi, Susanna Tanger."

HAL BROMM

CORDIALLY INVITES YOU TO VIEW WORKS BY
SUZANNE HARRIS, JENE HIGHSTEIN, RICHARD NONAS,
LUCIO POZZI, SUSANNA TANGER
AT THE OPENING EXHIBITION OF

114 FRANKLIN STREET, NEW YORK 10013
18 SEPTEMBER - 14 OCTOBER, 1976

TUESDAY-SATURDAY, 3:00-6:00

BY APPOINTMENT — 212-431-3927

FORWARD...AND BACKWARD

But Hal, you look so young...

Looking back is odd for me, since I've always looked ahead. Suddenly there are ten years of memories; the diverse art world and all the extraordinary characters who inhabit it. From opening Tribeca's first commercial art gallery to expanding with a new space in the East Village, it's been an adventure. The gallery has grown beyond anything I would have imagined back in 1975. Yet all the development seems today quite natural. Having artists worth growing with has, I suspect, fostered that feeling.

Many spaces have been home. The cheese warehouse at Ten Beach Street with its white floors; the Franklin Street loft which seduced Robert Pincus-Witten up five flights one too-hot day; those little windows with the big view atop West Broadway. And all those trademark floors, from the old bank mosaic at Chambers Street to the terrazzo and checkerboard of Avenue A. (Do they follow me or I them?)

All those galleries have been filled with art that has followed the times, some would say foretold them. From the taut minimalism of the seventies to the rambunctious, flamboyant, irreverent eighties. From Highstein, Nonas, Castoro, Andre and Ryman to Sharon, Prol, Glantzman, Graupe-Pillard and Wojnarowicz. They have been filled too by those special people whose passion is art: the critics, collectors and curators whose spirited energy makes the art business so worthwhile.

Early on, Rosemarie Castoro's genius caught me and her early paintings, never seen, made their debut at Beach Street. Then the move to Franklin Street, our first real gallery. Susanna, Jene, Lucio, Richard and Suzie made beautiful site works in pure, raw space. Peter Frank's thoughts captured the essence of that first exhibition. Harry Shunk caught its spirit. There were shows with Ted Stamm, Alain Kirili, Peter Downsbrough and Joe Zucker. Kathy Acker, Diego Cortez, Peter Grass and Gerry Hovagimyan gave performances. Krzysztof Wodiczko showed his early projections, "Lines on Art," forerunners of the outdoor images that now transform familiar buildings and monuments, revealing their hidden personalities. Mary Boone closed the season as guest curator for a painting show.

YOU ARE CORDIALLY INVITED TO VIEW NEW WORKS BY

KRZYSZTOF WODICZKO

19 MAY - 11 JUNE, 1977

RECEPTION 18 MAY, 6:00 - 9:00

THE GALLERY WILL EXHIBIT AT
ARTE FIERA '77/BOLOGNA 1 - 6 JUNE, 1977

HAL BROMM GALLERY
114 FRANKLIN STREET, NEW YORK 10013

TUESDAY-SATURDAY, 1:00-6:00
WEDNESDAY, 1:00-9:00

TELEPHONE
212-481-3927



CASTORO/67-68

OPENING TUESDAY, 20 JANUARY
THROUGH 28 FEBRUARY 1976
3.00-6.00 TUESDAY-SATURDAY

HAL BROMM
TEN BEACH STREET
NEW YORK 10013
431-3927

courtesy Tibor de Nagy Gallery

That summer, space became available in a grand turn-of-the-century office building at 90 West Broadway. The gallery had quickly developed a loyal following, so the move farther south seemed plausible. We opened with "MOVING," a two-part exhibition documented by an unusual catalogue featuring notes and letters from the twenty-two artists who participated.

Later that season, Castoro caught us with her splendid "Beaver's Trap." Jody Pinto filled a

HAL BROMM
CORDIALLY INVITES YOU TO VIEW

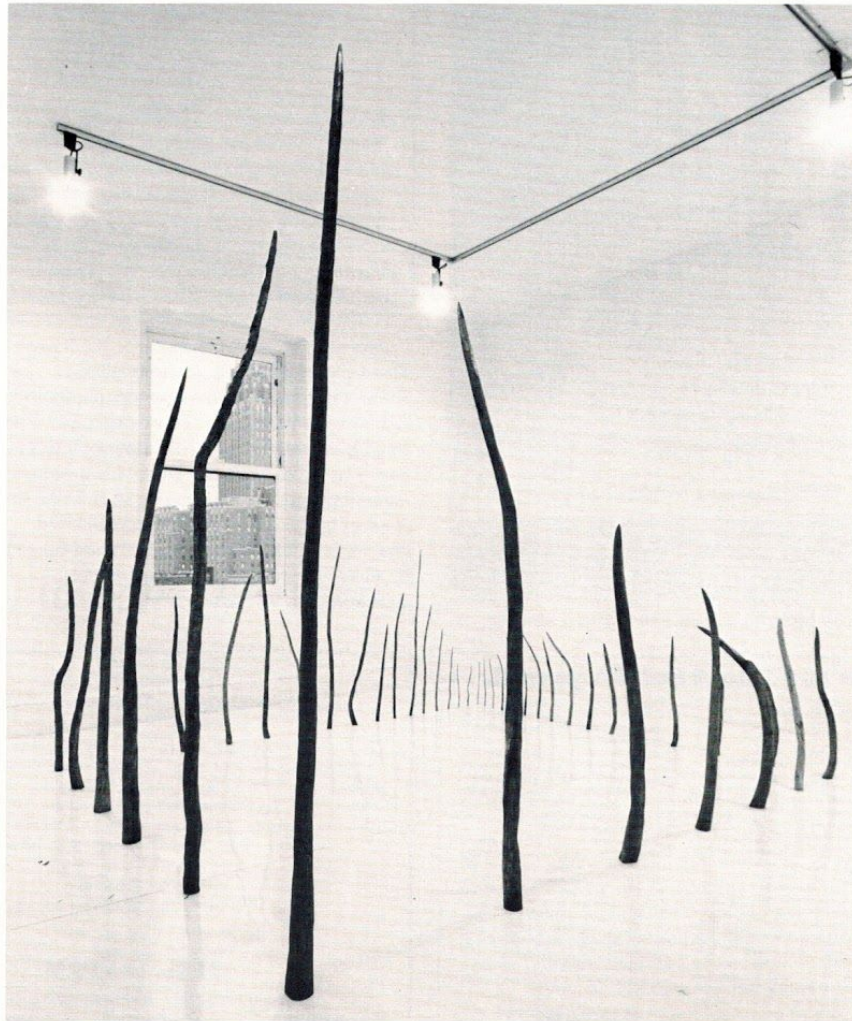
MOVING

PART I 4 OCTOBER - 29 OCTOBER, 1977
PART II 1 NOVEMBER - 26 NOVEMBER, 1977
RECEPTION 4 OCTOBER, 6:00 - 8:00

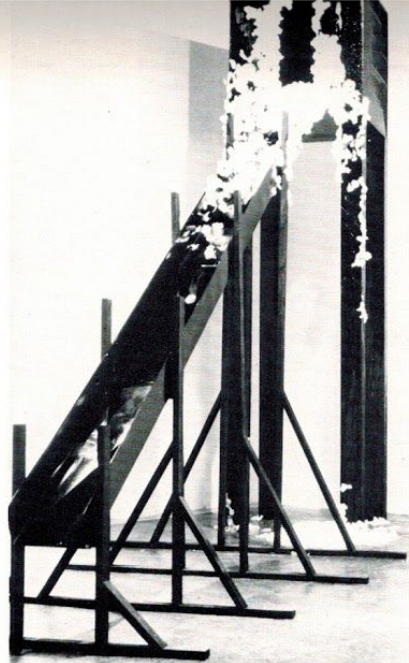
HAL BROMM GALLERY
90 WEST BROADWAY NEW YORK 10007

TUESDAY - SATURDAY
1:00 - 6:00

TELEPHONE
212-732-6196



Installation: Hal Bromm Gallery, 90 West Broadway, 14th Floor.
"Beaver's Trap," 1977-78, Rosemarie Castoro, carved wood branches, 85" x 98" x 107"



Installation: 1979 Whitney Biennial Exhibition.
 "Tarred and Feathered Structure," 1979, Jody Pinto,
 tar, feathers, metal, wood, canvas bundle, 16'x20'x6'

room with her "Chamber for a Bent Finger," upstaged only by her somewhat larger piece in the Whitney Biennial. (They did have more room.)

Within two years, we had a new gallery on the second floor, and a temporary storefront on Chambers Street. For a while, there were shows in all three spaces, and the effect was fairly electric. The critic Bill Zimmer chronicled much of this in his weekly *Soho News* columns.

More Art About Buildings and. . .

William Zimmer

Group Show
 Hal Bromm Gallery
 90 West Broadway (through May 5)

Hal Bromm, by strategic placement of artists' pieces throughout, has very nearly taken over this old downtown office building. Note well that you enter the building via a scruffy ramp placed across the steps (a lot of refurbishing is going on), for this ordinary ramp is kin to Chrs Gianakos' elevated "Pelagos" in a room on the second floor.

Painted, like the whole room it occupies, a near-iridescent blue, Gianakos' ramp resembles a mastaba. You perceive the piece as a swelling form nearly plugging or tamping the space of the room. There are narrow gaps between the sides and top of it and the room's walls and ceiling. In one of the many accompanying drawings — sketched from different vantages — the empty space forms a rudimentary table shape with an ocean of blue

beneath. Gianakos is to ramps what LeWitt is to grids; there is a book of photographs of real-life ramps Gianakos spotted around town.

As the elevator doors open on the 12th floor, one espies a very linear wooden sculpture by Alice Adams. It is two-and-a-half linked arches — one-and-a-half are rounded, the other Moorish. On the 14th floor, in the gallery's usual quarters, are paintings by Linda Francis.

And as if that weren't plenty, a ground floor storefront houses an ample drawing show, mostly of innovative geometry and visionary plans. There is work by such old venerables as Robert Smithson and Michael Goldberg as well as younger venerables such as Alice Aycock and Jody Pinto. Can Bromm keep up the pace, keep the whole building clicking and surprising? If so, 90 West Broadway might lay claim to epitomizing Tribeca, as the sleeker building up the street, 420, has become the emblem of Soho.

The Soho Weekly News May 3, 1979

Our zest for the new was shared by our audience; indeed, they would settle for nothing less. 1979 brought an exchange exhibition with Banco Gallery in Italy featuring Mario Merz, Giulio Paolini, Alighiero Boetti and others. I had the pleasure of taking over Massimo Minini's gallery with a show of our artists, savoring not only a new market but the splendid Italian cuisine.

NEW WORKS

ALIGHIERO BOETTI
 PAOLO ICARO
 MARIO MERZ
 GIULIO PAOLINI
 MICHELE ZAZA

presented by Massimo Minini/Banco Gallery/Italy

10 March — 7 April 1979
 Reception: 5:00 — 7:00, Saturday, 10 March

HAL BROMM 90 WEST BROADWAY NEW YORK 732-6196

That fall one of our justly famous NEW TALENT shows gave introductory appearances to both Robert Longo and David Salle. David's painting was hit one day by a falling light fixture. Was I ever forgiven? There was an enormous drawing show, hung salon style, in the store. Another big group show that everyone loved was "A MATTER OF CHOICE," guest curated by an invited group of critics, artists and collectors.

A MATTER OF CHOICE: SELECTIONS BY CRITICS, ARTISTS AND COLLECTORS

Lynda Benglis Linda & Robert Blumberg Jack Boulton
 Milton Brutton & Helen Herrick Jeanne-Claude & Christo Michele Cone
 Jeffrey Deitch Norman Dubrow Michael Goldberg Dan Graham Max Kozloff
 Susan Larsen Lucy Lippard Barbara Novak & Brian O'Doherty Lucio Pozzi
 Dorothea Rockburne Jeremy Gilbert-Rolfe Robert Rosenblum Jeanne Siegel
 Philip Smith Herbert & Dorothy Vogel Bill Zimmer

4-28 October 1980
 Tuesday through Saturday, 11:00-6:00

HAL BROMM

90 WEST BROADWAY NEW YORK 10007 (212) 732-6196

Early in 1983 I sensed that something of a major dimension was hatching in the East Village. That spring "NEW TALENT" featured Russell Sharon, Judy Glantzman, Luis Frangella, Mike Bidlo, and Nicholas Moufarrege, focusing attention on their roles in the emerging scene. The following January we presented work by twenty-five young artists in a landmark exhibition, "CLIMBING: THE EAST VILLAGE." The show was great fun, opening the East Village door for many critics, collectors and curators whose enthusiasm rapidly grew. Carlo McCormick, the tireless observer of the art and club scene there, played a much appreciated role in introducing me to so many good people.

... 1974: Shad Thames, where the new art was in London. David Hockney and Mo McDermott knew a few guys there making art. Gifted filmmaker and impresario Derek Jarman. Madly creative Andrew Logan and his brother Peter. An intense photographer whose work knew no boundaries, Gerald Incandela. The young sculptor Richard Wentworth. I immediately respected their love of art, their life so given over to it. Living there, it was easy to think of bringing their art to New York. To let the two cultures, so different, see each other and compare notes. New London to New York. "NEW LONDON IN NEW YORK." That was it, ten years ago.

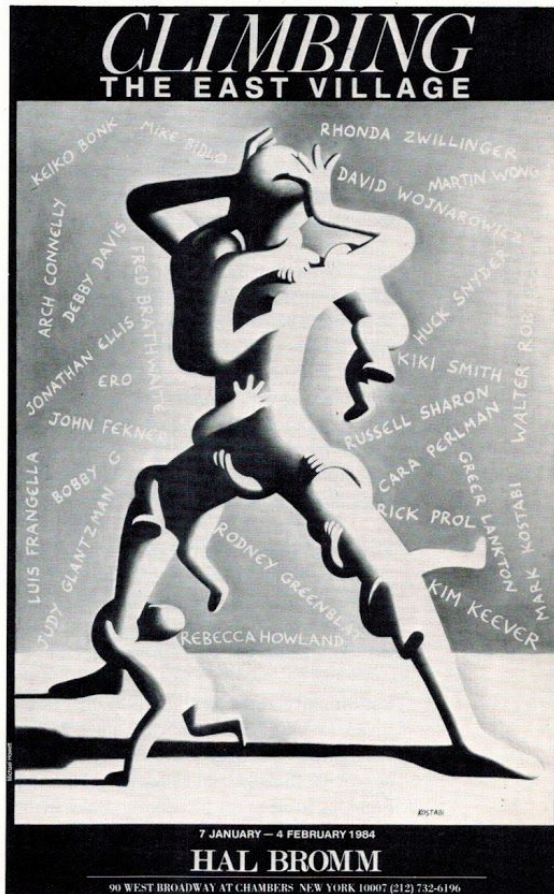
Hal Bromm

new LONDON in NEW YORK

LAURIE RAE CHAMBERLAIN
 DUGGIE FIELDS
 GUY FORD
 GERALD INCANDELA
 DEREK JARMAN
 ANDREW LOGAN
 PETER LOGAN
 LUCIANA MARTINEZ
 CHRIS ORR
 RICHARD WENTWORTH
 KEVIN WHITNEY

DECEMBER 2-JANUARY 17
 TUESDAY-SATURDAY 4-6
 and by appointment

HAL BROMM WORKS OF ART
 TEN BEACH STREET
 NEW YORK 10013
 431-3927



Special thanks to Rick Barnett, Logan Payne, Mark Golderman, and every artist who has given the ultimate; the art we can't forget, the piece that won't leave us alone....

MACYN BOLT

RISE AND FALL OF SHAME, 1985

Acrylic and mixed media
82" × 34" × 4½"

Knowledge battles with faith, reason with passion, and hope with fear in a continually unfolding drama of paradox. It is impossible to ignore and too complex to resolve. In a certain sense, my work is a response to the placelessness that this irony provokes as well as a way of coping with it. Diverse, allusive, and isolated, these figures are emblematic characters from this drama, metaphors for that which defies reason and confounds the will yet shapes our existence.



ROSEMARIE CASTORO

FLASHER, 1979

Painted 24 gauge steel
8'×2'×2'

This may be a 10-year anniversary show. It's more like 16 years to me. I met Hal when I was making 7' high free-standing walls in 1970. Hal drove me home after my first solo show at Tibor de Nagy Gallery with some of my panel graphite drawings in the back of his station wagon. As a gesture of a fresh start, I started to throw one away. Hal caught it.

"The Flasher," an eight foot tall ubiquitous performer, emerging from a choreographic 1979 Artpark installation, hovers over and absorbs the viewer in its dance.



ROGER CUTFORTH

WESTERN LANDSCAPE, 1984

Collaged cibachromes
45" x 40"

The work "Western Landscape" comes from a group of experimental photographic works done in 1983-1984. These works grew out of a frustration with conventional photography, i.e., the single image lying behind a glasslike surface in which any inflection or presence of the artist is excluded. My awareness of photography was not like this. For me there was always a sequence of images connected either in time or through the consciousness of the person who had taken them. Even the making of the print was preceeded by making test strips of important details in the picture. For me these strips were often more interesting than the final print. Photography, it seemed to me, had the potential of being a broader medium but was limited by the idea of single images. I wanted my work to fracture the mirror surface, to show signs of the process, and to release more of the psychology between the photographer and what was photographed. In the work, images, fragments of images, and details focused on would all become part of the picture. "Western Landscape" uses photographs taken in the West over a period of years. In it I use collage and superimposition to convey the associations which were formed in my mind. The objects and landscapes speak through me and not just through the camera, and as such, the work is as much a self-portrait as it is a landscape.



GRACE GRAUPE-PILLARD

IN CELEBRATION, 1985

Pastel on Canvas
67½" × 49½"

I create wall environments, made up of large scale, cut-out pastels on canvas—mostly portraits of “anonymous individuals” whom I see on the streets. I try to celebrate the variety of the urban population—particularly those who “live on the edge”—survivors—focusing on their vitality and uniqueness.



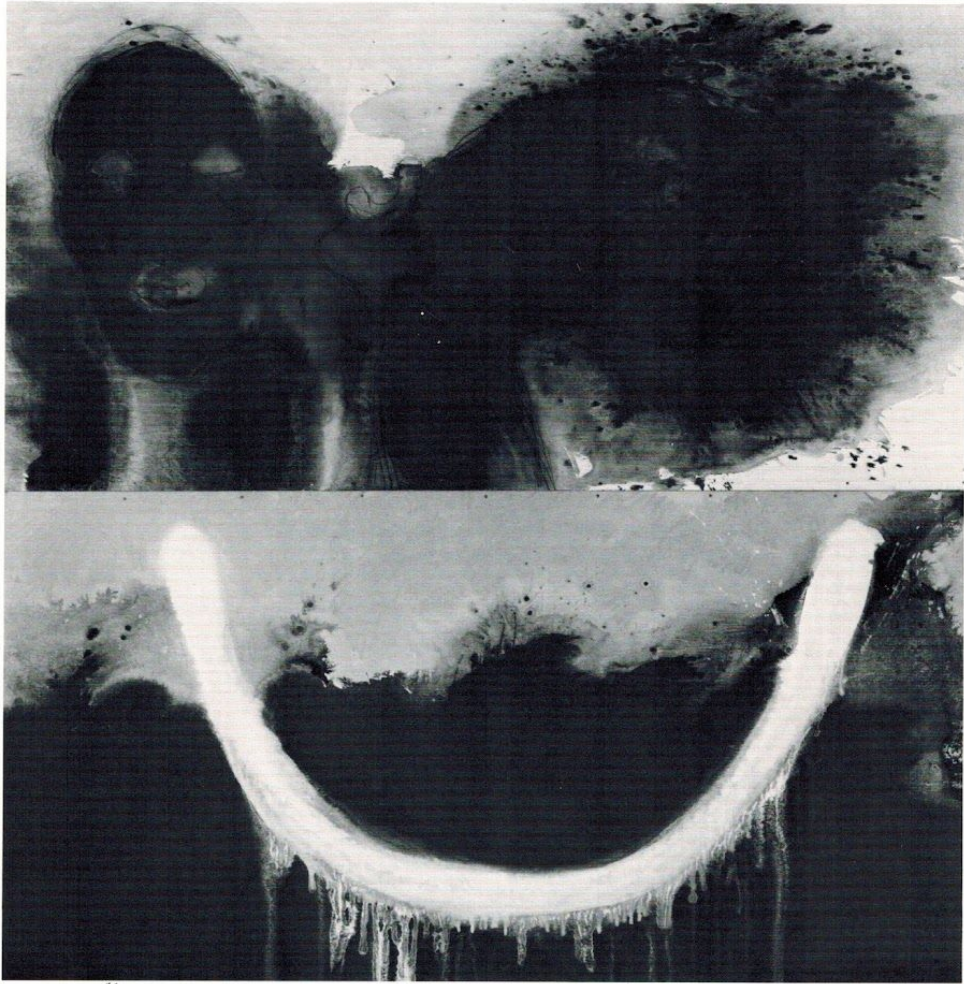
JODY PINTO

JUDAS' KISS: A STUDY FOR A FLOATING BONE STRUCTURE, 1985

Acrylic, gouache, crayon on wood
8' x 8'

In 1976 Richard Nonas, Suzanne Harris and Jene Highstein were showing their work with a new gallery on Franklin Street—the Hal Bromm Gallery. Richard introduced me to Hal and I met Ricky Barnett who had just started working with him. That was, seems, such a long time ago! Since that time, the gallery has moved, changed, grown—we all have. Vitality and friendship have been the result of a long association—and now here we are at 170 Avenue A!

Congratulations and Happy Birthday to my friends Hal Bromm and Ricky Barnett.



RICK PROL

NO BLACK CATS FOR SALE, 1985

Gouache on paper with mixed-media
75½" × 29" × 27"



LIVIO SAGANIC

VERTICAL REFUGE, 1985

Slate
72" × 28" × 8"

I feel I have the responsibility to miss social urgency, and believe in doing work which is beyond personal pathos.

It is important that the material I use predates any culturo-historical reference a sculpture might address itself to. A substance incompatible with the very notion of modernity. This helps me keep my own role in perspective against the larger process in which I engage.

Stone, as a sculptural medium, should be restored to its absolute function. A connecting link to the mass that is earth.

To understand matter is to embrace its frightening isolation.

Nothing affirms life or catches the transience of its pulse, like . . . eyes closed, face against stone.

A need for refuge. A cool sanctuary where icons return to the substance of their form.



LYNN UMLAUF

JULY 1, 1985

Styrofoam, acrylic, plexiglass, with dowel
39" × 31" × 13"

I'm involved with 3-D painting where the paint fuses with the surface-form to show its internal logic. Painting can't possibly illustrate the form and vice 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.



KRZYSZTOF WODICZKO

PROJECTION ON THE DUKE OF YORK COLUMNS AND STEPS,
WATERLOO PLACE, LONDON, ENGLAND

28 and 30 August, 1985

9PM - Midnight

(Organized by the Institute of Contemporary Art and Art Angels Trust, London)

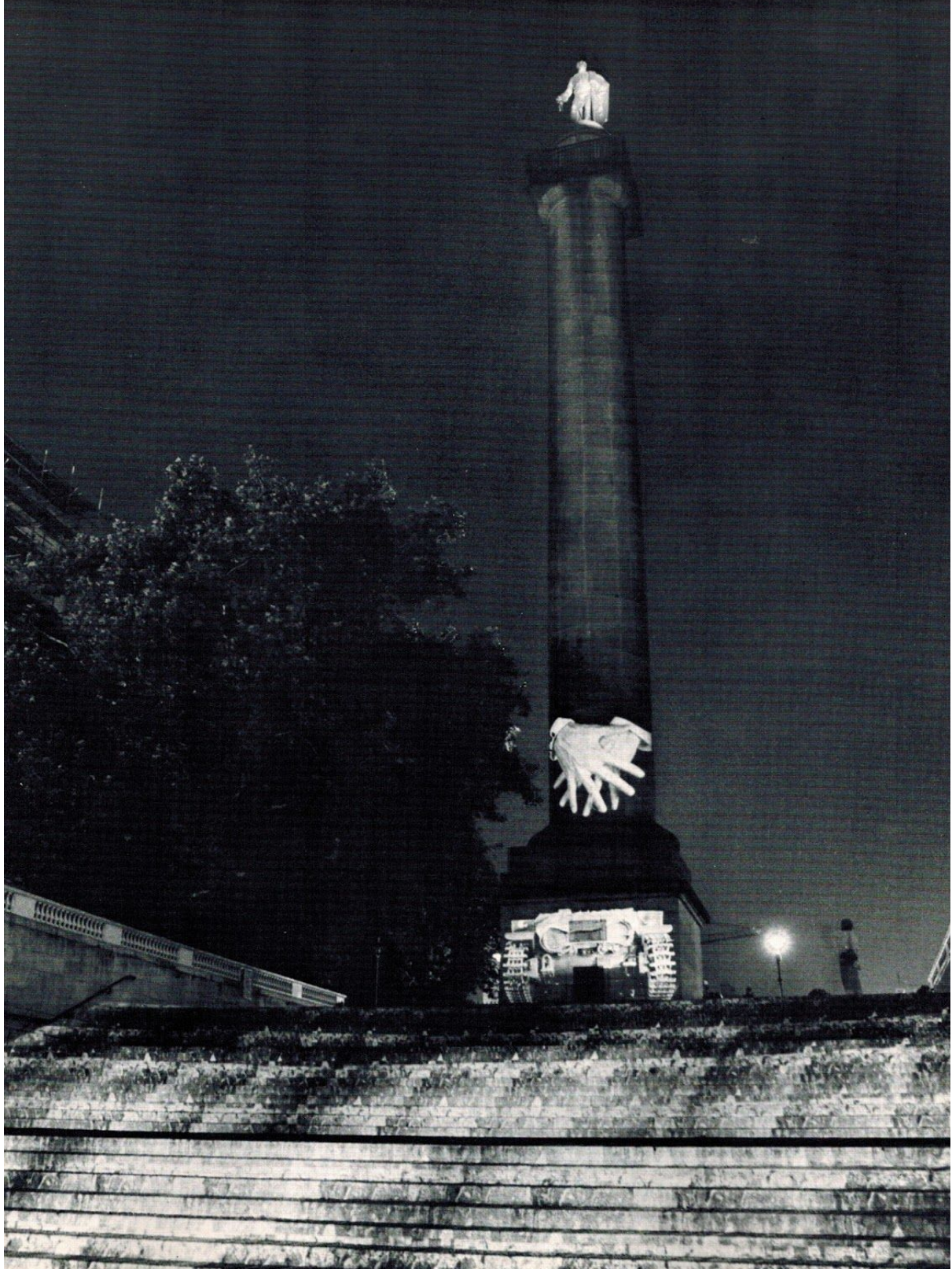
Black and white photograph

110" x 47"

The Duke of York Memorial in London, part of the Carlton House Terrace along The Mall, is the "royal route" between Buckingham Palace and Admiralty Arch, and is the beginning of a series of prominent historical monuments along Regent Street. The steps are an important passage between Horse Guards Parade and Picadilly Circus. The projection was coordinated in time with the official "Son et Lumiere" event, titled "Image of the Nation," commemorating key moments of British Imperial History which took place in Horse Guards Parade.

Images of crowds of British mineworkers were projected onto the steps of the Memorial. After the official "Son et Lumiere," a large part of the audience left the area by walking over the steps of the Memorial, becoming part of the projected crowds.

The Duke of York, although unpopular, served as a Commander-in-Chief of the British Army. Since the original spotlight was not in use, a special spotlight was installed as a part of the projection to illuminate his statue at the top of the Column. All of the projected images were visible from passing traffic in The Mall.



PHOTOGRAPHIC CREDITS

Roy Elkind—pages 19, 21, 25, 27

J. Ferrari—page 5

Mark Golderman—page 13

Adam Reich—pages 11, 17

Livio Saganic—page 23

Harry Shunk—page 3

Krzysztof Wodiczko—page 29

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