

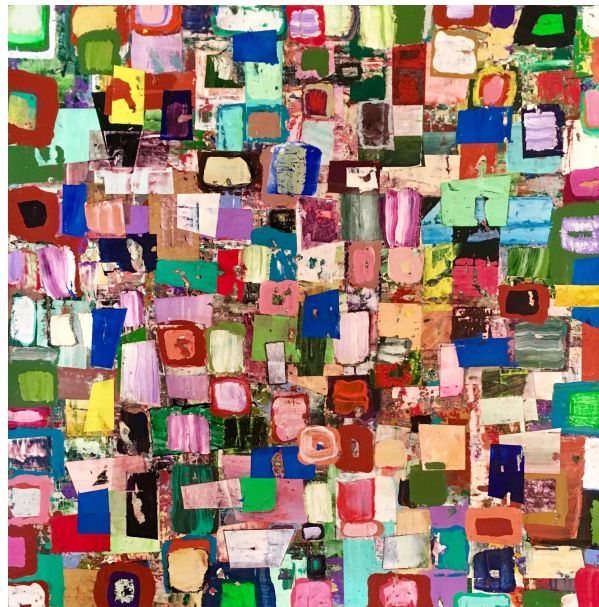
# NEWS

HAL BROMM GALLERY  
90 West Broadway at Chambers Street  
Tribeca New York 10007  
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## COLOR

Carlos Alfonzo, Carl Andre, Andre Cadere, Manuela Filiaci, Jean Foos,  
Luis Frangella, Gloria Garfinkel, Cris Gianakos, Mark Golderman, Natayla Nesterova,  
Alex Markwith, Kyle Meyer, Vincent Pomilio, Lucio Pozzi, Lorenza Sannai,  
Russell Sharon, Keith Sonnier, David Wojnarowicz



Vincent Pomilio, *SUMMER'S END*, 2019, acrylic, pigmented plaster and wax on canvas, 24 x 24"

COLOR features works by a diverse group of eighteen artists using varying mediums to explore how using color might alter, transform or expand art. Whether color is at the center of their work or a result of their process, this eclectic show celebrates the affective impressions of an element we experience everyday. Many of the artists in this exhibition have been involved with Hal Bromm Gallery for decades, a few have had their first New York exhibitions here. Others are no longer with us. Carlos Alfonzo, Luis Frangella and David Wojnarowicz had their lives tragically cut short by AIDS; Andre Cadere sadly died of cancer before his planned exhibition could take place. History aside, the works of these gifted artists provide vibrant vision that overcomes the malaise we are enduring, giving us the discovery of color's impact and daring us to hope that better days are on the horizon.

**Carlos Alfonzo:**

Born in Havana in 1950, Alfonzo was exiled from Cuba after being deemed undesirable as a gay man. He left in July 1980 during the Mariel boatlift. Upon his arrival, Alfonzo settled in Miami where he lived and worked until his untimely death from AIDS-related complications in 1991. Leaving Cuba allowed him to embrace and explore his sexuality, and he was quickly embraced artistically in the United States. Alfonzo was a painter known for his vibrant neo-Impressionistic style, as Victor Barrenechea wrote, “He filled canvas after canvas with wildly energetic and anxiously expressive renderings of raw emotion, despair, and alienation.”<sup>1</sup> After his death, Alfonzo’s work was included in the 1991 Whitney Biennial. A 1998 exhibition, *Triumph of the Spirit: Carlos Alfonzo, A Survey, 1975 –1991* opened at the Miami Art Museum and then traveled to the Hirshhorn Museum in Washington, DC. Alfonzo’s work is included in both collections. His work *Ceremony of the Tropics*, 1984-86 is on permanent view at Miami’s Santa Clara Metrorail Station. The installation, created with hand-painted ceramic tiles, was a project of Miami’s Art in Public Places program curated by Cesar Trasobares.



Carlos Alfonzo, *Hand with Mamey*, 1985, Glazed Ceramic, 16" x 6" x 5 1/2"

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<sup>1</sup> Barrenechea, Victor. “New at the De La Cruz Collection.” *Knight Foundation*, 6 Feb. 2010.

**Carl Andre:**

Not frequently known for his use of color, Carl Andre (1935-) once said the "periodic table of elements is for me what the color spectrum is for a painter." To place Andre, the great lover of grids and lines, in an exhibition titled COLOR might seem contradictory. Yet, for this minimalist and conceptualist artist, color somehow managed to sneak into his nature-hued oeuvre. "12 Red Corner Row" presents a different kind of Andre than the world might be used to. A press release for a 2017 exhibition titled "Carl Andre: Small Sculptures and Short Words" at Paula Cooper Gallery notes the abnormality of bright color in Andre's work but connects the traces of color in his pieces to the childlike drive which directs Andre. The press release states that the work's "seductive brilliance underscores an occult-like geometric presence. Such playful intimacy recalls Andre's formative interest in sculpture, which began early in his life: "What do little kids do? They crawl on the floor and they build with blocks. I just continued to do that for the rest of my life."



Carl Andre, *12 Red Corner Row*, 1983, Plastic angles 12 units, 2 1/4" × 33" × 2 1/4"

**Andre Cadere:**

Starting in 1969, Hungarian artist André Cadere (1934-1978) began constructing *Barres des bois ronds* (“Round Bars of Wood”). Influenced by conceptualist and minimalist art, Cadere would handsaw a larger wooden rod into smaller pieces, hand-chisel the pieces of wood, and paint them before reattaching the pieces of wood with pegs and glue. Matt Jolly describes the *Barres des bois ronds*, writing, “[t]hese diminutive, brightly colored constructions bear little resemblance to paintings or sculptures and could easily be mistaken for a concatenation of children’s blocks or an instrument culled from the inventory of a kindergarten.”<sup>2</sup> Over the next nine years, Cadere constructed around 180 *Barres des bois ronds* all varying in size and in the order of the colored pieces of wood. Cadere said, “If you open a transistor, you will see groups of wires inside. They are not different colors to make the inside of the transistor pretty, but to show that they have different functions. Color is used in this work for this essential quality: to show a difference.”<sup>3</sup> Cadere would use his *Barres des bois ronds* in performance art pieces where he would walk the streets of Paris accompanied by his works. At times, he would go to galleries and museums to place his work in these artistic establishments, creating an impromptu exhibition while simultaneously critiquing the institution. In 1978, Cadere’s planned exhibition at Hal Bromm instead became a memorial following the artist’s untimely death.



Andre Cadere, *Untitled (Baton)*, 1977, lacquered paint on wood, 20 segments, 32 ¾” x 2” x 2”

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<sup>2</sup> Jolly, Matt. “The Barred Colors of André Cadere.” *October*, vol. 144, 2013, pp. 115–148.

<sup>3</sup> Cadere, Andre. “Presentation of a Work,” repr. in Kismaric, All Walks of Life, p. 30

**Manuela Filicai:**

For Manuela Filicai, in the beginning, there was color then came form, geometric form, organic form, and organic form that grows from geometry. Her shapes and forms are often isolated, emerging, erased, and/or warped, bathed within fields of intense and shifting color.

*My pictures are maps, maps of simple and solitary places. Perhaps it is less strange to prepare maps with many small areas rather than vast expanses like oceans in which a person fears a lack of orientation. In a map filled with entries, it is always possible to hold on to something. Therefore, I attempt on the one hand to keep the space as open as possible, and, on the other, to measure it without imposing a limit upon it*

- Manuela Filicai



Manuela Filicai, *Whimsical*, 2002/03, oil on wood, 46 x 48"

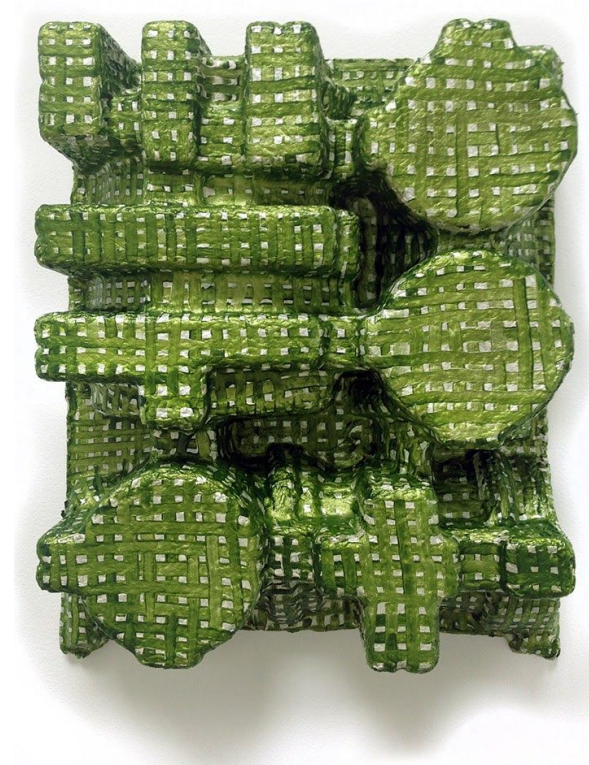


**Jean Foos:**

*I've always had an eye for color. Shifting hues define every curve, line, and negative space. As a painter, I particularly like to see how the color emanates or merges with the surface material. Do the light waves bounce and dance? Or sink in—dark and still?*

*The raw foundations of my new work are objects rescued from the continuous (consumer society) flow of discarded packing materials. Unpacked from new pencil sharpeners, computers, keyboards, humidifiers, shoes and the like, I often keep their quiet industrial color but sometimes bathe them in iridescent metallic paint. Their shapes are then covered with painted veil-like patterns that hide and protect with over-painted grids, providing an unexpected optical mix of color that honors the forms they attempt to cover up. Inverting the need to forget, the pieces counteract the end user's reflex to discard and erase by remembering something new*

- Jean Foos



Jean Foos, *Verde Viento*, 2018, oil on packing forms, 14.5 x 12.5 x 3"

**Luis Frangella:**

A leading figure of the East Village scene in the early 1980s, Luis Frangella (1944-1990) was a figurative, postmodern painter and sculptor. In 1976, he moved to New York City where he painted huge “street” murals on construction site walls, abandoned Hudson River piers and in the nightclubs of the East Village and Tribeca. Equally at ease with painting and sculpture, Luis Frangella’s content and form alternated between refined delicacy and robust muscularity. His works have been exhibited internationally and are represented in important public and private collections.

*Formally trained as an architect, Frangella possessed a schematic flair for transforming standardized images into icons framed by visual effects, and many of his paintings treat images familiar from advertising as romantic motifs drifting into a heroic mist. Behind it all, one gets a sense of the artist as a chameleon, able to change his appearance to match his attitudes, leaving behind a small but persuasive body of work that is transparent, elusive, and oddly bereft*

- Dan Cameron

*When I was a young boy, I used to observe Luis while he was painting. Serious, passionate, and inspired by his work, were adjectives totally appropriate to describe him. He used to emanate a particular energy, that, as a kid, used to astonish me. Every time, he seemed as if he was having a conversation with the canvas, using the paintbrush as a speaker. As a magician, he used to say, “when something needs to be painted, it lets me know” they were truly words from the essence of a real artist”*

- Alberto Malaccorto Frangella



Luis Frangella, *Carmen*, 1984, Oil on cardboard in wooden frame, 19.5 x 24 x 13”

**Gloria Garfinkel:**

“New York artist Gloria Garfinkel’s vibrant, colorful abstract work has been included in museum exhibitions and contemporary art gallery shows throughout the United States and abroad. Ms. Garfinkel draws inspiration from her extensive international travel and her keen interest in science and mathematics. Over the last seven decades, these experiences and interests have furthered her experimentation in colour relationships and juxtapositions of textures and patterns reflected in her prints, paintings, movable sculpture and handmade books.”<sup>4</sup>

*I don’t think about colour - it’s whatever is there at the moment when I look at a blank canvas or maquette. My intention is to make an interesting play with various colour combinations.*

- Gloria Garfinkel



Gloria Garfinkel, *Square Flip*, 2008, Painted aluminum, 30" x 30" x 1.5"

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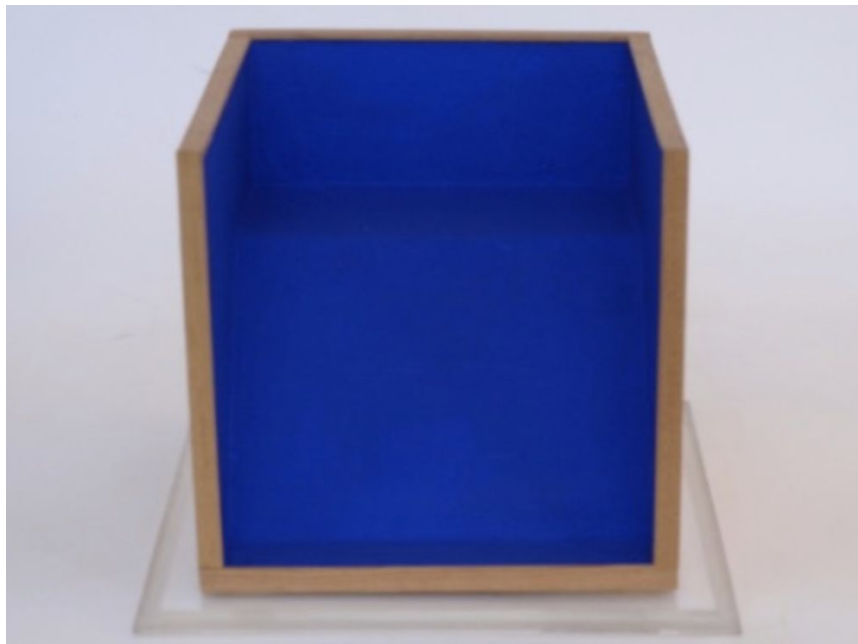
<sup>4</sup> “About.” *G. Garfinkel*, Ggarts, 2019, [www.ggarts.com/about](http://www.ggarts.com/about).



**Cris Gianakos:**

*In the mid-70's I began to examine the idea of using a diagonal ramp form in my sculptural installations, which over the years were referred to as Rampworks. In 1979 Hal Bromm invited me to create a room installation for the gallery. I asked for a contained space, so that when you walked in, the whole room would become the installation. He offered me an 11.5 x 19-foot space with a door and window. When you walked through the door in front of the window, to your right were overwhelmed by a wall-to-wall cobalt blue ramp, Pelagos, extending from the floor at a 45-degree angle nearly to the ceiling; after that, a void. The whole room was painted cobalt blue. Because of the window, depending on the weather or time of day, the blue would change its tone and illusionary form. The Pelagos maquette in the COLOR exhibition, 2020, was made in preparation for the final installation of Pelagos, 1979. Pelagos is the Greek word for the open sea.*

- Cris Gianakos



Cris Gianakos, *Pelagos*, 1979, Wash on wood, 7" x 8" x 10"

**Mark Golderman:**

Golderman's highly praised *Versailles Portfolio*, commissioned by the Helicon Foundation in 1981, featured a series of ten images of the famous palace and gardens. Golderman, invited to create the portfolio by Albert Fuller, created the photographs to illustrate symposia on Early Music in the Court of Versailles. Fuller co-founded the prestigious Aston Magna Music Festival, America's oldest annual festival devoted to music performed on period instruments. A series of books based on the themes of the Aston Magna Academies is being published. The Cibachrome prints were printed in a small edition of four, of which only individual images are available today.

*My parents gave me a 35mm camera when I was in high school. I've been making color photographs ever since. Kodachrome slides were magic to me. The images here were taken with a digital camera at the long gone 25th street flea market in New York. The oddball mix of things provided me with endless subjects*

- Mark Golderman



Mark Golderman, *Chair Painting*, 2002, inkjet print, 6 x 8"

**Alex Markwith:**

*I am known for my use of neutrals, especially my black paintings. However, I have always used color, often in a very strong way. A bright red or yellow might be placed against a deep black or silver; a neon orange or green underpainting might show through a collaged surface. For me, color is about tension between harmony and noise, subtlety and drama. Spontaneity and nuance are both at play. I am always hoping for an unexpected result, wondering “What would happen if...?”, looking for new ways of seeing and understanding a familiar color.*

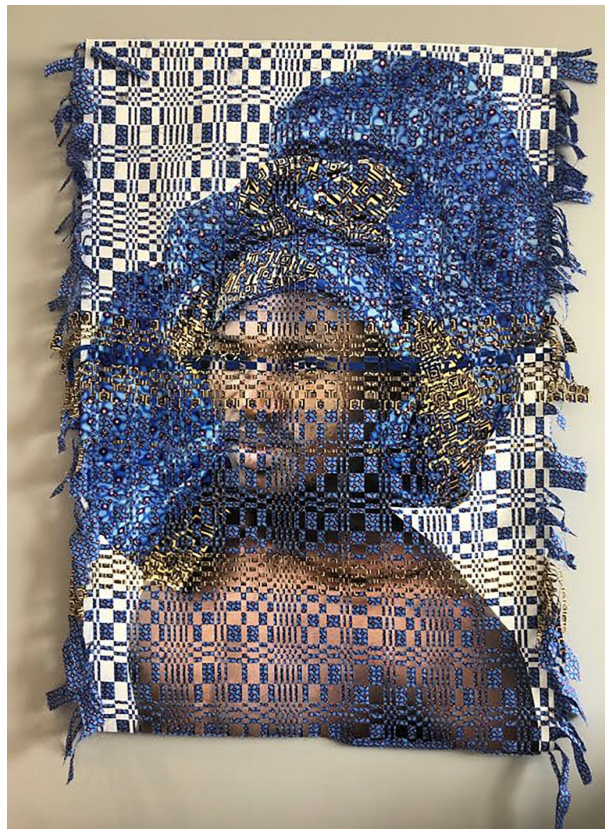
- Alex Markwith



Alex Markwith, *Jester*, 2018, Acrylic, paper, fabric, canvas and dowel rod, 20" x 23"

**Kyle Meyer:**

For his *Interwoven* series, Kyle Meyer addresses Swaziland's hyper-masculine and anti-gay culture by photographing Swazi homosexual men and the country's LGBT community. Meyer spoke of his inspiration for this series saying: "I was working for this basket weaving company called Tinstaba, who make their products from a specially dyed grass, hand woven. I was working with women within the factory and they were teaching me how to make them. Then at my home, there was no cable or internet, so I was taking these crafts I learned during the day and applying it to my own practice."<sup>5</sup> The artist would select unique local fabrics, giving his models up to 40 choices to choose from, before photographing them with the ensuing headwrap. When worn by his homosexual subjects, the headwrap, a garment traditionally worn by women, served to subvert traditional gendered expectations and highlight the feminization of the subject and his body. Meyer would then hand-shred each resulting photographic print and the fabric from the headwrap, weaving them together to create a three-dimensional work that both conceals and reveals the subject's identity.



Kyle Meyer, *Unidentified 76*, 2019, Archive pigment handwoven with wax print fabric, 54 x 36"

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<sup>5</sup>Fink, Matt. "An Interview with Spotlight Artist: Kyle Meyer." *Musée Magazine*, Musée Magazine, 5 Mar. 2019, [museemagazine.com/features/2019/3/5/interwoven-interview-with-kyle-meyer](https://museemagazine.com/features/2019/3/5/interwoven-interview-with-kyle-meyer).



**Natalya Nesterova:**

Natalya Nesterova, a figurative artist, became a member of the Artists' Union of the USSR in 1969, a short year after graduating from Moscow's Surikov Art Institute. She was soon considered a leading member of the left wing of the Union, and at age twenty-two took part in the exhibits of the Young Moscow Artists. Creating works in a figurative primitivist manner while often depicting grotesque imagery, Nesterova was sometimes accused of undermining the foundations of Russian professional artistic training. The appeal and popularity of her work seemed only enhanced by such critiques. Nesterova returns often to the theme of fate and enlightenment with religious connotations and elements of theater. At the opening of her major 1992 retrospective at the Musée des beaux-arts de Montréal, Nesterova was asked to explain the meaning of her works. In halting English, she explained that she wants the viewer to find their own meaning in her work.



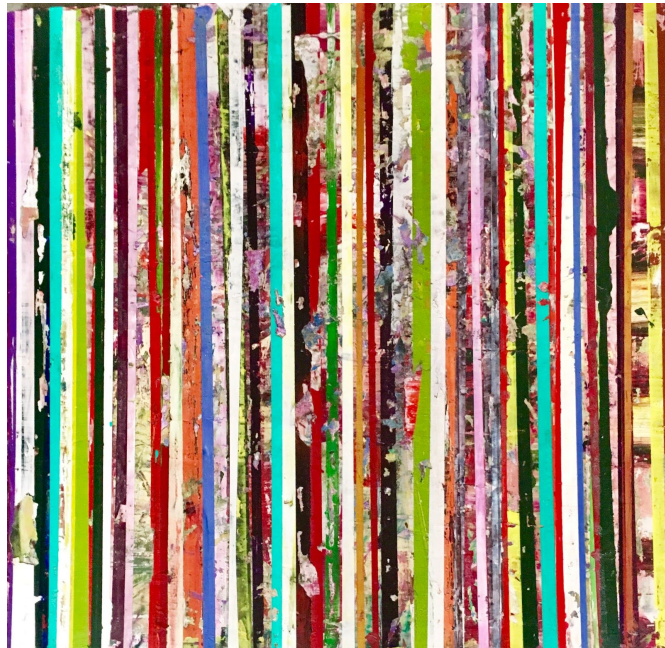
Natalya Nesterova, *Bouquet*, 1994, oil on canvas, 36 x 24"



**Vincent Pomilio:**

*I primarily work in all painting media, canvas, wooden panel, or paper. For the past fifteen years or so my work has been largely abstract, borrowing elements from the natural world and the man-made in equal measure. Images evolve through a series of layers, each one sanded, burnished and rubbed by hand or with certain application tools. These shapes and images reveal themselves to a point where I begin to intuitively know how to compose and arrange them into a logical conclusion. I always invite the viewer to find recognizable shapes and images in my work. If you see something, it is there. These compositions have an all-over feeling as if these self-organizing systems continue off the picture plane. One shape flows from another and then another until there is a pulsating energy of interacting elements. Worlds of refined, chaotic movement animated by color.*

- Vincent Pomilio



Vincent Pomilio, *NORTH SOUTH 2*, 2020, acrylic, pigmented plaster and wax on canvas, 24 x 24"

**Lucio Pozzi:**

*The Overlay group.*

*I apply first a layer of acrylic paint on the face and sides of a panel, then I crisscross adhesive paper tapes that divide a centered area in sections designed by simple improvisation. Having filled the gaps between the tapes and having removed them, I eventually do the same with one more layer of paint. The result appears like floating patterns of trapezoids overlaid. Sometimes there is an impression of three-dimensional illusion. It happens that instead of three I even add more coats of paint. Infinite combinations of colors produce infinitely varied effects and emotions. Some additional subtle details, such as an imprecise application of paint or an unexpected rift in the pattern, may shift the overall perception.*

*This group of paintings, like so many other groups of works of mine, was born from my wish to not waste paint when I have mixed too much for some other venture.*

- Lucio Pozzi



Lucio Pozzi, *Cover*, 2020, Acrylic on pressed wood, 14" x 12" x 1"

**Lorenza Sannai:**

*One doesn't live in a neutral and white space; one doesn't live, one doesn't die, one doesn't love in the rectangle of a paper sheet. We live, we die, we love in a squared space, cut up in parts, mottled, with luminous zones and dark zones. (Michel Foucault, Of Other Spaces: Utopias and Heterotopias)*

*While I work I try to create an energy field, one that prompts interaction, that lets the motions of forms happen. It's at this level that I can let my inhibitions, judgments and needs flow.*

*My world is a construction of expectations and objectives in continuous evolution and, why not, of perspectives where unpredictability and uncertainty dance between knowledge and unconsciousness. In each modular element we can perceive an elsewhere.*

*Molecular structures, the structures that create animals and plants, the modular constructions of cities, our own thoughts are hardly linear.*

*Why three-dimensionality combined with geometry? We are dynamic and express ourselves through different perspectives. Our physical experience is in itself three-dimensional. My art is to give importance both to space represented and to space interacted.*

*In life, everything changes and nothing stops. In modern society the sense of unity is lacking and there is an endless search to create connections: I represent both the unity and the dispersion and I use of the polychrome to bring out the multiple contradictions and facets of our culture, of society, of our self. I am not interested in identification as a way to recognize something real, but I am fascinated by the unknown that captures the nature of the soul and the differences between individuals. As I work I let the movement of shapes flow, trying to create an energy field that interacts with the viewer.*

*Everything that looks confused is working the balance, perhaps as something to be found. After all, balance is the "work of confusion" of reflected images, of different perspectives, games of mirrors, resonances of memory.*

- Lorenza Sannai



Lorenza Sannai, *Althea*, 2017, 10" x 10"

**Russell Sharon:**

Russell Sharon was born on a farm in Minnesota. He studied in Mexico City, Boston and New York. He is known for his wildly colorful works with imagery drawn from the Minnesota landscape, featuring ponds, lakes, fields, animals. He now spends his time between his studios in Miami Beach and his farm in Minnesota. Russell has said that when he starts a painting he "enters a state of focused concentration, looking for that which leads to spontaneity, to the unexpected" and then applies colors in rough, textured layers. This heightens the sculptural and sensual quality of the paintings. He has exhibited his work throughout the US, Europe and South America and his colorful handmade furniture was featured in the film *Slaves of New York*.<sup>6</sup>



Russell Sharon, *Cow*, 1984, Acrylic on vinyl, 45 x 55"

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<sup>6</sup> Enger, Leif. "MPR: Artist Russell Sharon Connects with His Rural Roots." *News & Features*, Minnesota Public Radio, 29 Sept. 1998.



**Keith Sonnier:**

A post-minimalist and process artist, Keith Sonnier began experimenting with light sculpture in 1968, one of the first artists to experiment with this medium. To date, he remains one of the most famous light sculptors, using materials such as neon, found objects, aluminum, copper, glass, and wire. Speaking of his use of color, “I discovered the primary triangle red, yellow, blue ... what had drawn me to pigment was the thickness of the raw material, like vermillion red. But light intensifies color to such a new level, it even gives volume to it. I couldn’t conceive of making new works without trying different color combinations in space and form.”<sup>7</sup>

In *Hyperallergic*, Richard Kalina writes of the versatility and unparalleled nature of neon in works such as Sonnier’s. He speaks specifically of the quality of color than neon produces: “Although it is spatially bounded by its glass tubing, its chromatic quality is ever-shifting as it casts a gradually diffusing aura of color; this color is composed of pure light rather than pigment and can thus add to and intermix with the glow of nearby tubes of a different hue.”<sup>8</sup>



Keith Sonnier, *Botswana Junction Series (V)*, 2005, Neon, charcoal and paint on corrugated plywood, 28 x 13 x 10”

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<sup>7</sup>Handke, Sebastian. “Keith Sonnier: The Light Master: Lufthansa Magazin.” *Keith Sonnier: The Light Master | Lufthansa Magazin*, Zum Seitenanfang, 2018.

<sup>8</sup>Kalina, Richard. “Art Between Form and Anti-Form.” *Hyperallergic*, Hyperallergic Medic Inc, 7 Aug. 2018.



**David Wojnarowicz:**

David Wojnarowicz (1954 - 1992) was an independent prodigy. As a run-away street hustler at a young age, Wojnarowicz developed an uncanny ability to find beauty in the gritty street life around him. His stencil work was eventually recognized by many New York galleries, elevating avant-garde street art into the Downtown Milieu. Wojnarowicz refused to reduce his creativity into a single medium. Instead, he expanded his techniques, producing collages, films, photographs, poems and sculptures. Today his writing, always incisive, is viewed as an important parallel to his visual art.

*Wojnarowicz ... effortlessly [ties] together genres, styles, and media as if they were elements in a collage. As the Renaissance Man of the East Village, he was the one artist who threw himself into virtually every possibility that lay in front of him, whether it was painting, photography, performance, politics, video, music, sculpture, or poetry. By the time of his death in 1992, Wojnarowicz was better known for his AIDS activism than his art, but this prominence has gradually reversed itself in the fifteen years since, making his overall contribution one of the central reference points for New York art during the turbulent 1980s*

- Dan Cameron



David Wojnarowicz, *Untitled (Green Head)*, 1982, Acrylic on masonite, 48" x 96"

Featuring a diverse group of artists using varying mediums to explore how using color might alter, transform or expand art. Whether color is at the center of their work or a result of their process, this eclectic show celebrates the affective impressions of an element we experience everyday.