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HAL BROMM GALLERY

90 West Broadway at Chambers Street

Tribeca New York 10007

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Lucio Pozzi **Time and Again**

1974 / 2018 / 2021

21 September 2021 - 25 January 2022

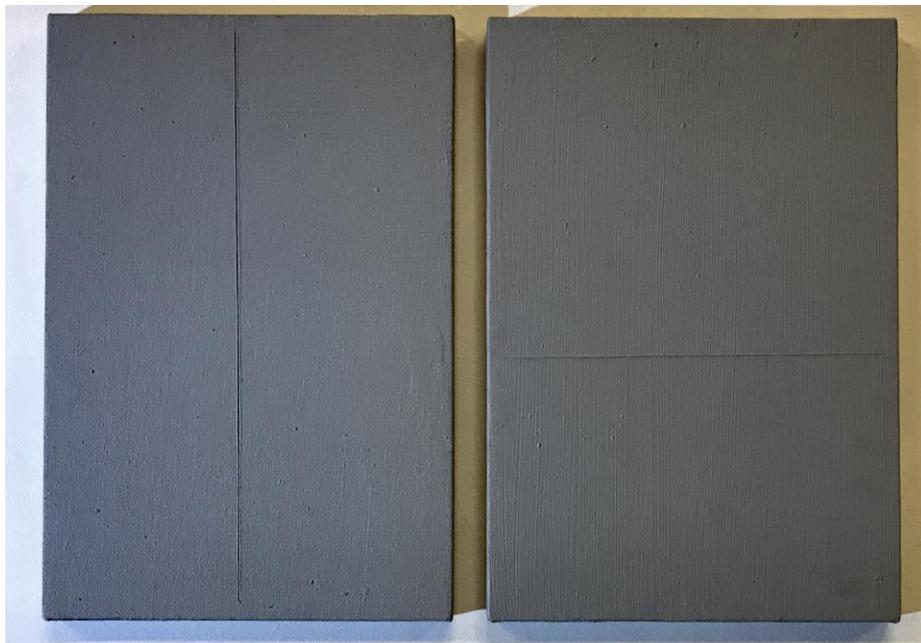
Opening 21 September 2021 6 - 8



Lucio Pozzi, *Barchusen's Dream*, 2019, oil on canvas, tondo: 36" diameter x 1 ¼"

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Lucio Pozzi's solo exhibition, "Time and Again," showcases his range of approaches to art by juxtaposing recent richly painted works in 'conversation' with early 70s reductivist paintings. Pozzi's large *Color Crowd* paintings are filled with a wildly exuberant mix of shapes and images reflecting the thoughts and emotions Pozzi experiences while painting. Their spontaneous and complex imagery is juxtaposed to two small monochromatic diptychs from his 1974 A/Z group and two small Relocation paintings of 2021, illustrating how his artistic practice alternates "between repetition and difference, between the simple and the complicated." Ultimately, "Time and Again" provides greater insight into Lucio Pozzi as an artist, while leaving the interpretations of each individual work up to the viewer.



Lucio Pozzi, A/Z group, 1974, diptych: each part 11 ¾ x 8 x ¾" (hung together 11 ¾ x 16 ½")

"Time and Again: 1974 / 2018 / 2021" engages with three families of work that Lucio Pozzi has explored during his encyclopedic career: his *Color Crowd* paintings, his 1974 A/Z group, and his *Relocation* paintings. By exhibiting these works together, Pozzi reveals his creative process: "My artistic life's instrument is like a piano's keyboard that endlessly expands. On it, I may play one day just one or two notes and another day a thousand. Its keys are materials, ideas, processes, the combination of which I return to in longer or shorter cycles. This

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is how I seek absolute intensity at every moment and in every detail of what I do, never taking anything for granted.”

Included in the exhibition are four recent *Color Crowd* paintings, the two larger of which are divided by “a caesura, a kind of seam at which the forms on either side don’t match.” Echoing these seams are the bisecting lines in Pozzi’s diptychs. Each piece in his *A/Z* group consists of two panels: on one a vertical pencil line removes paint from a field of horizontal brushstrokes and on the other a horizontal line works in a vertical field. With its monochromatic austerity the *A/Z* paintings contrast the abundance of colors and figures in his *Color Crowd* paintings and the versatility of his *Relocation* paintings.



Lucio Pozzi, *Nightingale*, 2020, oil on canvas, 74 x 72 x 2”

Lucio Pozzi actively rebels against contemporary art discourse’s commodification of meaning- that perverts the viewer’s response- by removing his own artistic intention from the work. In relinquishing himself from this limiting force, Pozzi embraces the subjective experience of the

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viewers and their capacity to create their own relationship to the artwork. Consequently, his paintings become uniquely bound to “*the context of maker and viewer meeting in the artwork*” which is tethered to the time and place of this initial encounter.

His *Relocation* paintings serve as a prime example of this detachment because their aesthetic, and therefore affective, qualities are determined by outside forces. Pozzi creates these works by cutting off parts from an initial thick wooden rectangle and relocating them on it. He then paints the resulting formation and drills holes behind it so that it may be hung on one single nail at different angles. Depending on the direction the work is hung and the force of gravity, the piece will be visually altered, evoking a unique response.

Similarly, Pozzi strives for the empowerment of the viewer in his *Color Crowd* paintings. In these pieces, he allows the images and shapes to reveal themselves in the process of making. Subsequently, he does not know how the paintings will proceed nor when they are ‘finished.’ Thus, the viewers are invited to become a part of the ‘meaning’ of the work by facilitating a dialogue between their imagination and the artwork itself.

In all, “Time and Again: 1974 / 2018 / 2021” celebrates Lucio Pozzi’s prolific career and provides a glimpse into his lifelong exploration of styles and mediums.

Lucio Pozzi (b. 1935) was born in Milan and moved to the United States as a guest of the Harvard International Summer Seminar. Though foremost a painter, Pozzi considers writing, drawing, and sculpture to be valuable tools to his art. He has an extensive teaching career as well, having lectured at Copper Union, Yale Graduate Sculpture Program, Princeton University, Maryland Institute College of Art, and the School of Visual Arts NY. Pozzi currently splits his time between Hudson, NY and Valeggio, Italy.

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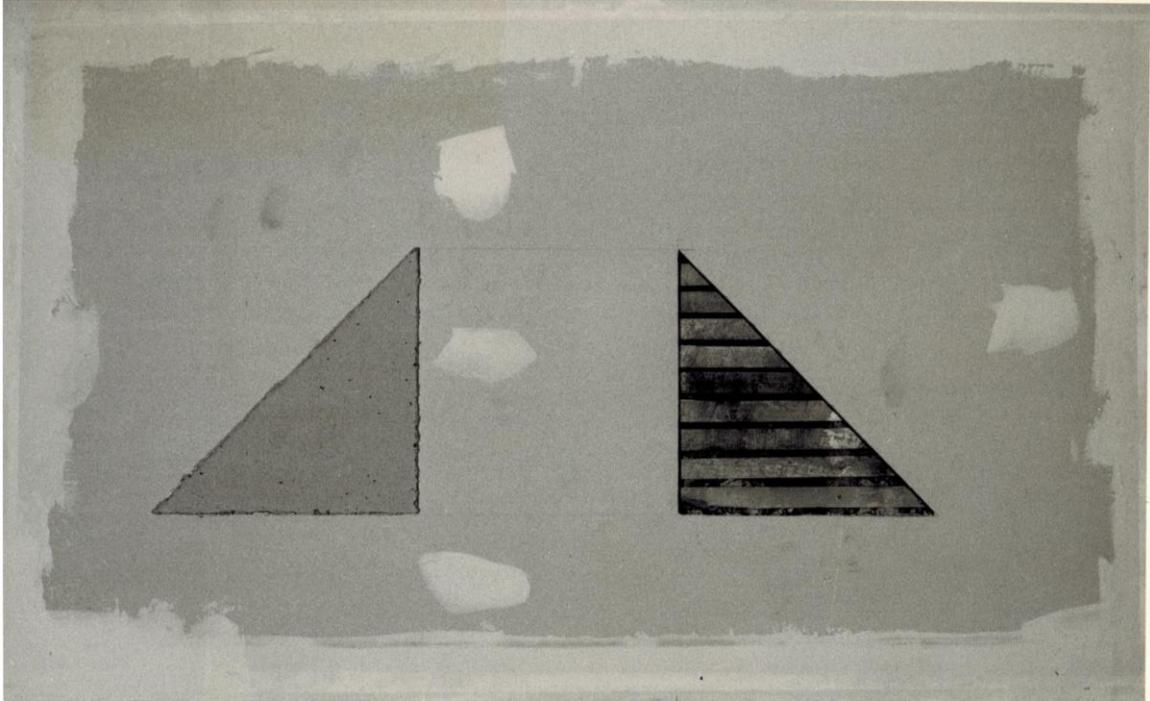


Lucio Pozzi photographed by Enrico Angotzi 2017

The gallery has worked with Lucio Pozzi since its founding in 1975. His first of many exhibitions at Hal Bromm Gallery was in 1976. For the inaugural exhibition at a new Franklin Street gallery space, Pozzi created a site-specific *Wall Relocation* (reprised for our 40th anniversary exhibition as *Franklin Transfer*) by removing a right-angled triangle from the gallery's sheetrock wall and attaching the triangular piece adjacent to the opening, which was left where it was taken from.

Pozzi's piece was one of five site-specific works created in various materials by four of his contemporaries; Suzanne Harris (glass), Jene Highstein (oil stick/paper), Richard Nonas (steel) and Susanna Tanger (paint).

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Lucio Pozzi, *Wall Relocation*, 1976, sheetrock wall, 13'7" x 19'5"

In 1977 Pozzi was one of twenty-three artists invited to create works for MOVING, a two-part exhibition based around the theme of movement, relocation and change as the gallery moved to a new West Broadway space. The catalogue for this exhibition documents proposals by each artist, including Mari Boeyen, Andre Cadere, Rosemarie Castoro, Diego Cortez, Antonio Dias, Joel Fisher, Linda Francis, Wim Gijzen, Paolo Icaro, Gerald Incandela, Bernard Joubert, Alain Middleton, Eve Sonneman, Susanna Tanger, Lynn Umlauf, Krzysztof Wodiczko, and Robert Yasuda among others.

Over four decades, noteworthy exhibitions and installations have included "Lucio Pozzi," 27 October- 21 November 1979, "A Matter of Choice: Selections by Critics, Artists, and Collectors," 4-28 October 1980, "Painting," 9-30 April 1983, "Works from the Seventies," 13 September-2 November 1990, "Helmsman's Fear Installation," 19 February-30 April 1990, "1970s", "40: The Anniversary Exhibition," 25 October 2015- 1 March 2016, 18 October 2016- 31 January 2017, "Lucio Pozzi, Relocations: 1976-2017," 21 November- 23 February 2018, and "COLOR," 1 April- 30 July 2020.

Located on the second floor at 90 West Broadway, the gallery is the first commercial contemporary art gallery to open in Tribeca. Now celebrating its forty-sixth year in Tribeca, the

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gallery has long fostered new talent, giving younger artists early exhibitions long before they gained wide recognition. In 1981, Keith Haring, a student of Pozzi, had his first on-person commercial gallery exhibition at Hal Bromm.

Hal Bromm Gallery opened an East Village branch in the early 1980s with exhibitions focused on the wave of talented artists emerging from that area, including Luis Frangella, Greer Lankton, David Wojnarowicz, Bobby G and Judy Glantzman.

The gallery is located on the second floor at the imposing 1895 Gerken Building, 90 West Broadway at Chambers Street. Gallery hours are 12-5, Tuesday - Saturday.