



***LEE BROZGOL 1977-1981***

150 Barrow Street, New York

May 7 – July 13, 2025

presented by NEW CANONS









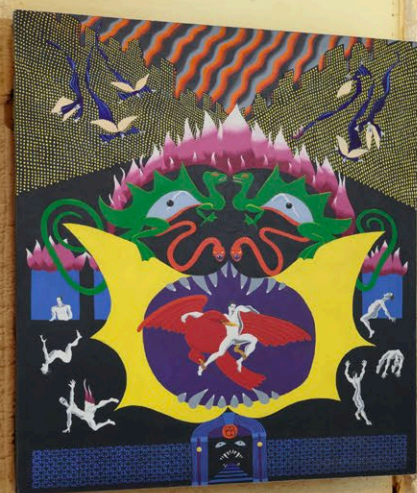








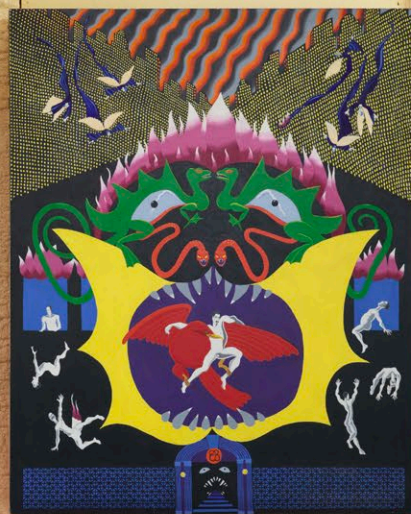




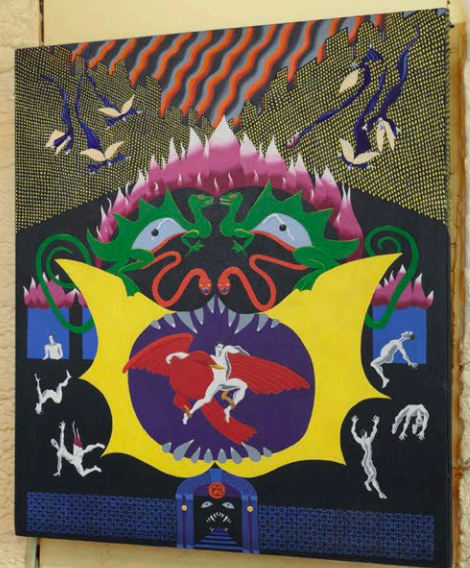




















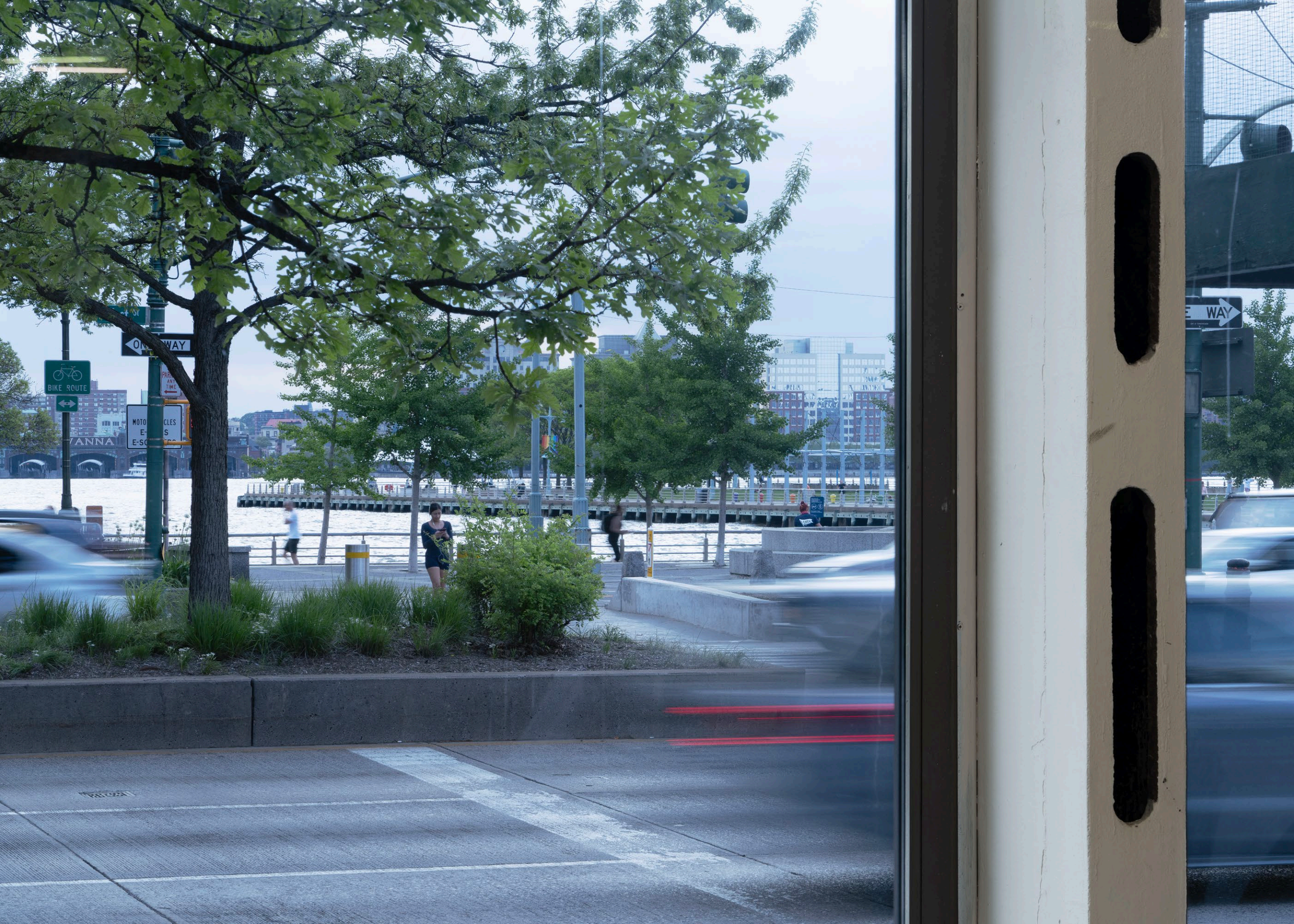














## **LEE BROZGOL 1977-1981**

May 7 – July 13, 2025

150 Barrow Street, New York, NY 10014

presented by NEW CANONS

**LEE BROZGOL 1977–1981** brings together seven previously unseen paintings from an incandescent early chapter in the late artist's practice. Made between 1977 and 1981, these works chart a vanished New York—erotic and violent, sacred and profane—across personal and mythic registers. Installed inside the former Keller Hotel—once home to Keller's, the city's oldest leather bar—the presentation unfolds in dialogue with the long-erased Christopher Street Piers, Manhattan's queer sanctuary just beyond these walls. Like the piers, the Keller was a space suspended between use and abandonment—a station for bodies passing through, lingering, disappearing.

Brozgol's canvases do not witness; they stage. He resurrected dreamworlds the way some build altars: obsessively, piece by piece. These are not confessions but controlled hallucinations—myths of ruin and desire, rendered with an exacting hand. His figures revel, rot, and collapse beneath lights he alone controls.

In *FUCK ANY HOT ASS TODAY* (1980), Brozgol stages a period tableau of queer ecstasy amid the filth and faded grandeur of the Christopher Street Piers—sacred ground he walked and photographed—where men gathered in intimacy and disappeared into collapse. At its center, bathed in a sacred light, a wilted cruciform figure is suspended mid-release: arms slack, ropes taut. A forensic image of a vanished world, refracted through a surreal, cartoonish lens. Graffiti scrawled across ruined walls gives the work its name. Painted on the heels of a free and libidinal decade, as the contours of the AIDS epidemic began to sharpen, the work carries a hushed, haunting prescience—a terminal vision rendered in devotion. A world without salvation. Release without rescue. Ecstasy edged by erasure.

*Café Society* (1981), painted the year Brozgol married and would soon become a father, is the final work in this arc—a curtain call of sorts. Here, for the first time, he renders himself as maître d', quietly orchestrating a scene of social performance. A man trying on the costume of belonging, of public life, of normalcy—while directing the scene from the wings.

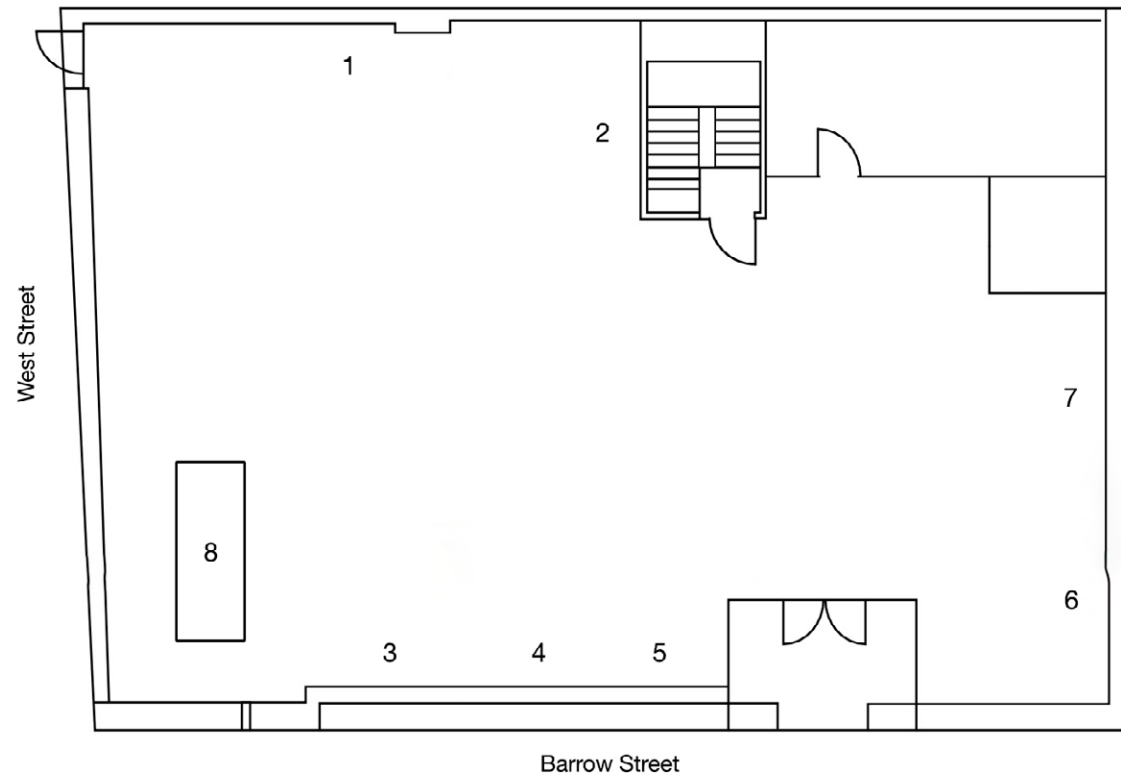
If Brozgol ever returned to the piers after 1981, it is undocumented.

He left few declarations, only traces:

*In my personal life, I am married and I am a father.  
Culturally, I am a Jew; religiously, I am not.  
Professionally, in addition to being an artist I am a  
licensed clinical social worker.*

**LEE BROZGOL 1977-1981** is presented by NEW CANONS in collaboration with Foreign & Domestic and the estate of Lee Brozgol.





1. ***FUCK ANY HOT ASS TODAY***, 1980  
oil on canvas  
66 x 72 in
2. ***Café Society***, 1981  
oil on canvas  
66 x 72 in
3. ***The Death of a Porno Queen***, 1979  
oil on canvas  
66 x 66 in

4. ***The Fire at the Everard Baths***, 1977  
oil on canvas  
60 x 48 in
5. ***What do you want with an old lady?***, 1977  
oil on canvas  
66 x 60 in
6. ***The night was made for love***, 1980  
oil on canvas  
66 x 66 in

7. ***My Romance***, 1978  
oil on canvas  
66 x 72 in
8. ***Untitled I-V (Christopher Street Piers)***, c.1980  
pigment print on Canson Platine Fibre Rag paper,  
produced posthumously in 2025 from original  
35mm negative  
12 x 17.5 in (sheet)  
edition of 9 plus 2 artist's proofs



catalogue of works





FUCK ANY HOT ASS TODAY, 1980





FUCK  
ANY  
HOT  
ASS  
TODAY

A PAINTING BY LEE N. BROZGOLD

REAGAN AIDE MAY  
NIX 60-CENT FARE



Dog who put the  
buns on must get  
chance to resist



ea













Café Society, 1981













Death of a Porno Queen, 1979













*The Fire at the Everard Baths, 1977*













*What do you want with an old lady?*, 1977













*The night was made for love, 1980*













*My Romance*, 1978

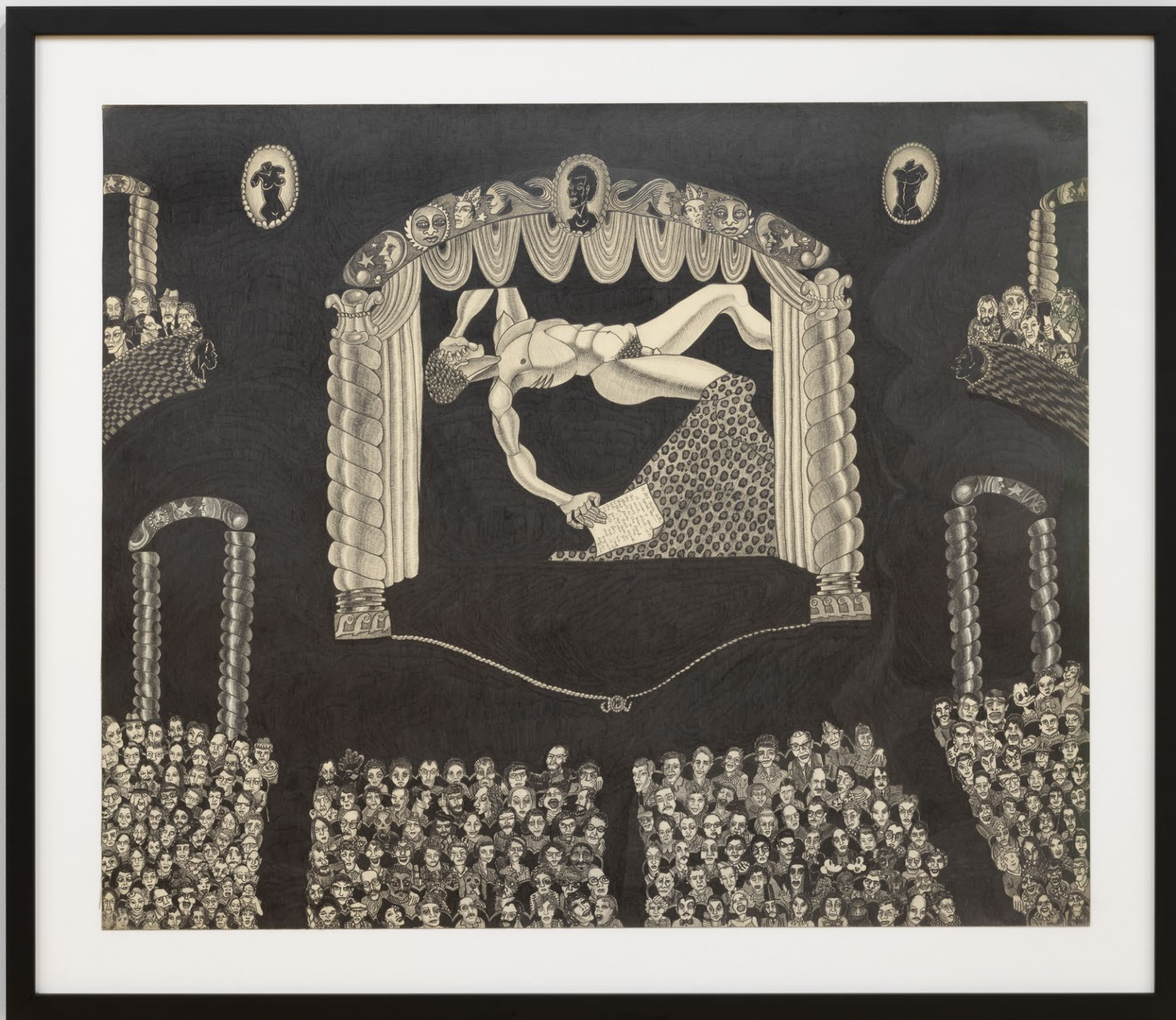












*All my love couldn't save Rita, 1977*







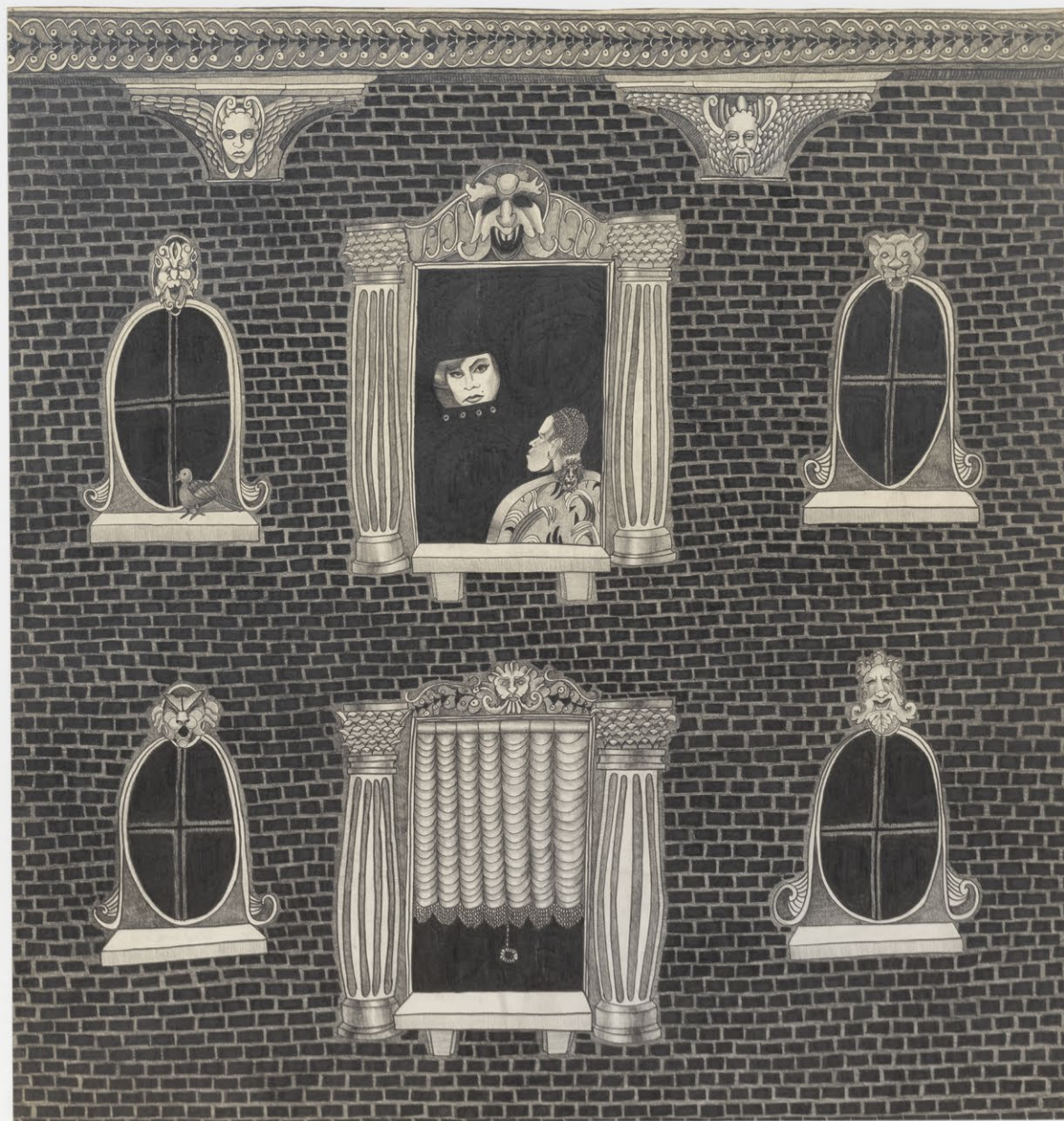


Tragic Embrace on Screen, 1977









Watching TV in a Tenement, c.1980









Tenement Steps, c.1980









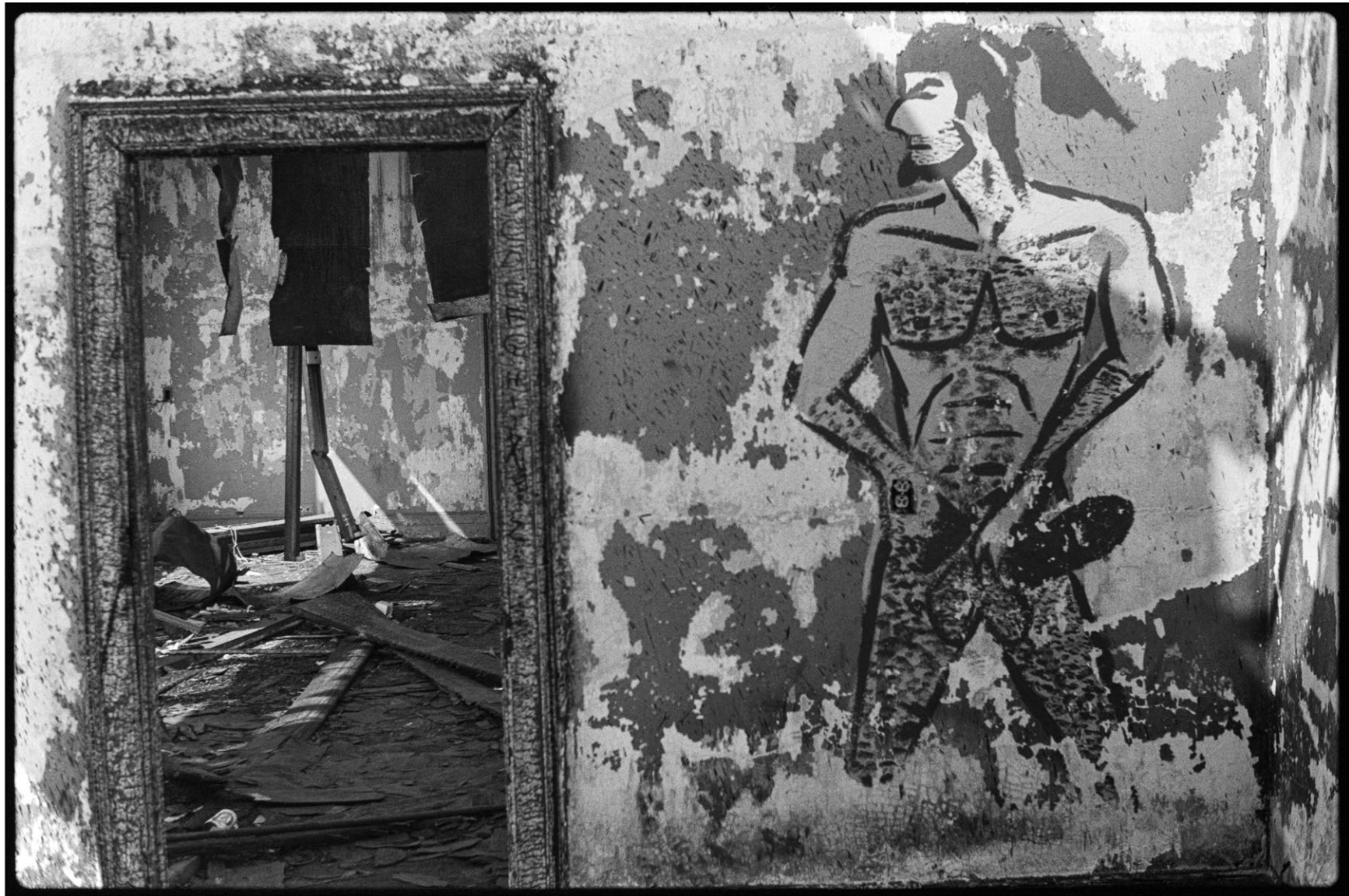
*Untitled I (Christopher Street Piers), c.1980*





*Untitled II (Christopher Street Piers), c.1980*





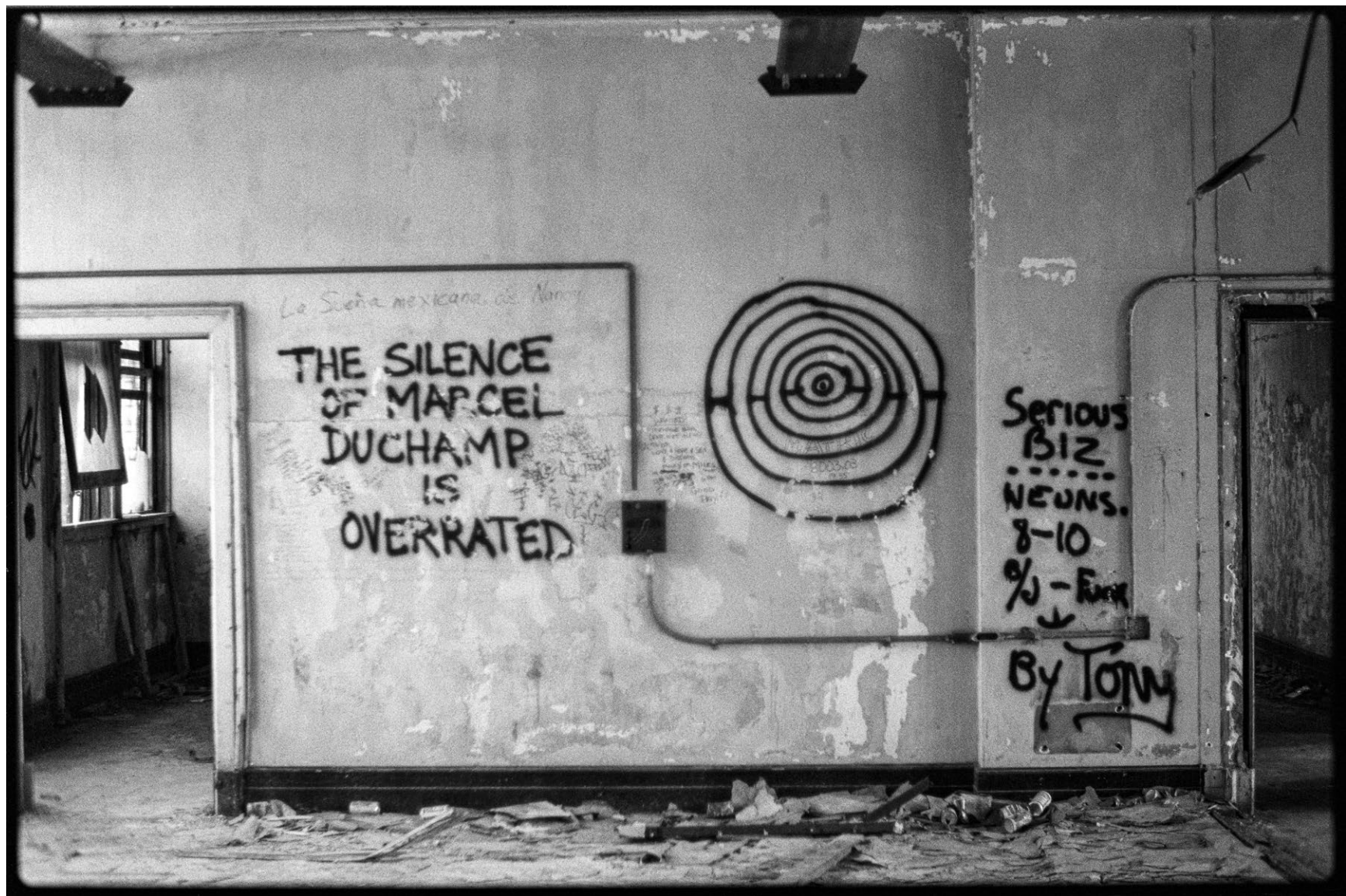
*Untitled III (Christopher Street Piers), c.1980*





*Untitled IV (Christopher Street Piers), c.1980*





Untitled V (Christopher Street Piers), c.1980



West Street, 1902



West Street, Morton to Barrow, 1918





Hotel Keller, 1929





view from Christopher Street pier, 1978





CH 3 • 1907

# KELLER'S

New York's oldest Leather-front bar at 384 West St. & Barrow  
Opposite Christopher Street Docks...

Where MEN  
Stop posing &  
MAKE it...





Greenwich Village Murals (1994), made by Lee Brozgol in collaboration with local school children; Christopher St/Sheridan Square station





installation photography by Francis Louvis

artwork photography by Dario Lasagni

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