



LEE BROZGOL 1977-1981

150 Barrow Street, New York

May 7 – July 13, 2025

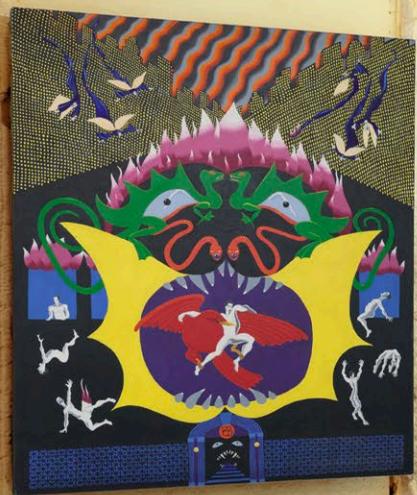
presented by NEW CANONS



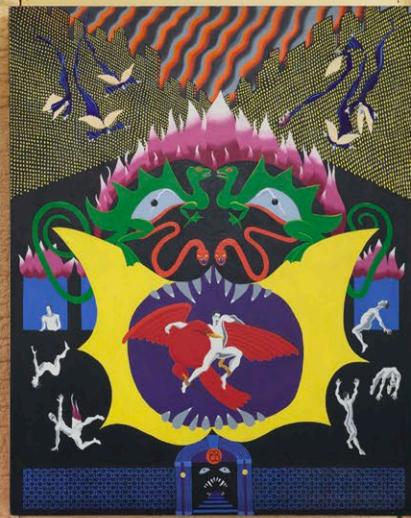


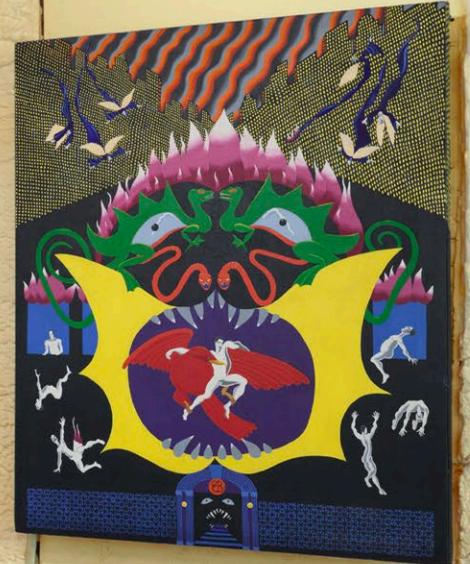










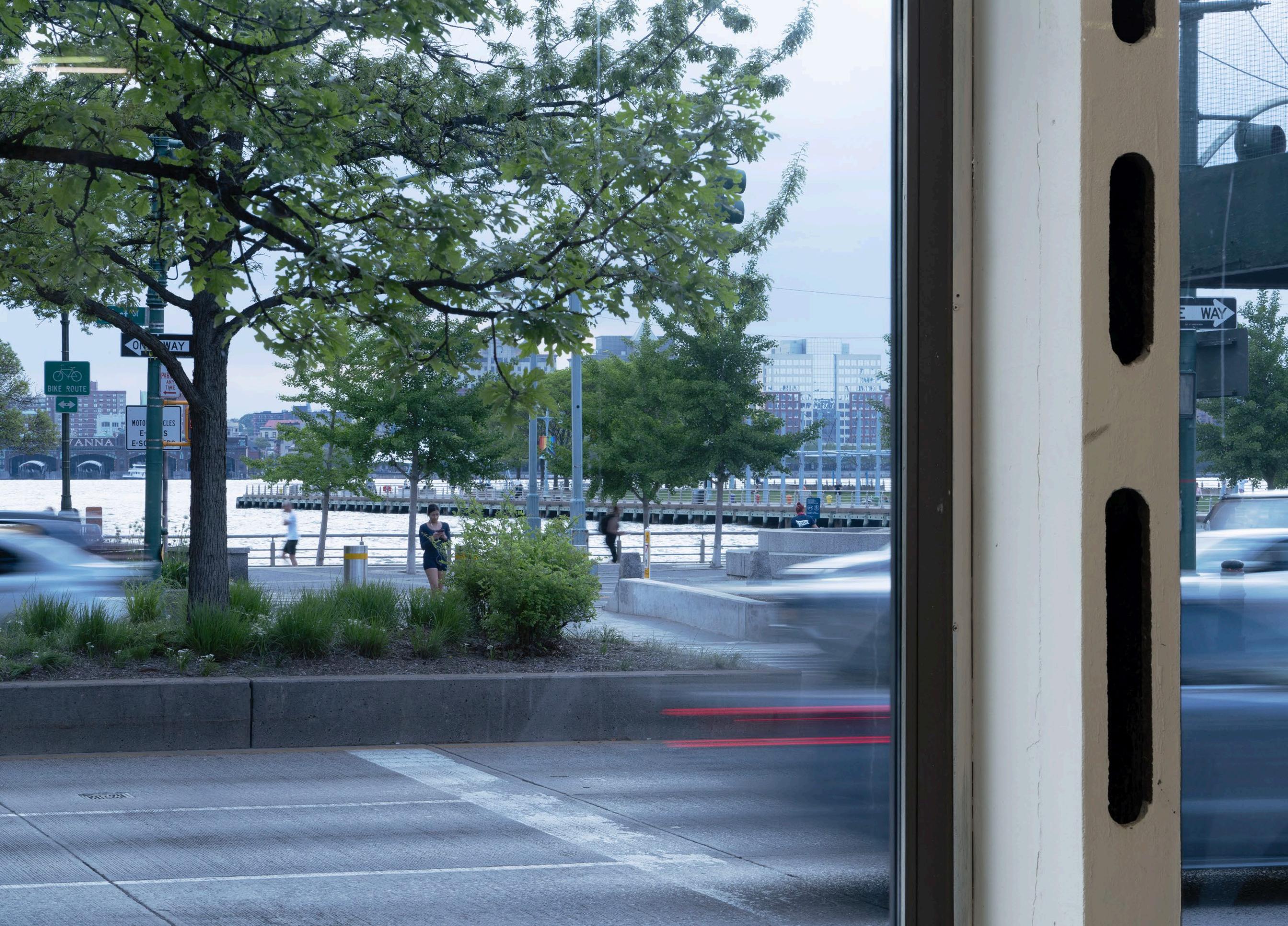












BIKE ROUTE

ONE WAY

MOTORCYCLES
E-SCOOTERS

WAY

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.

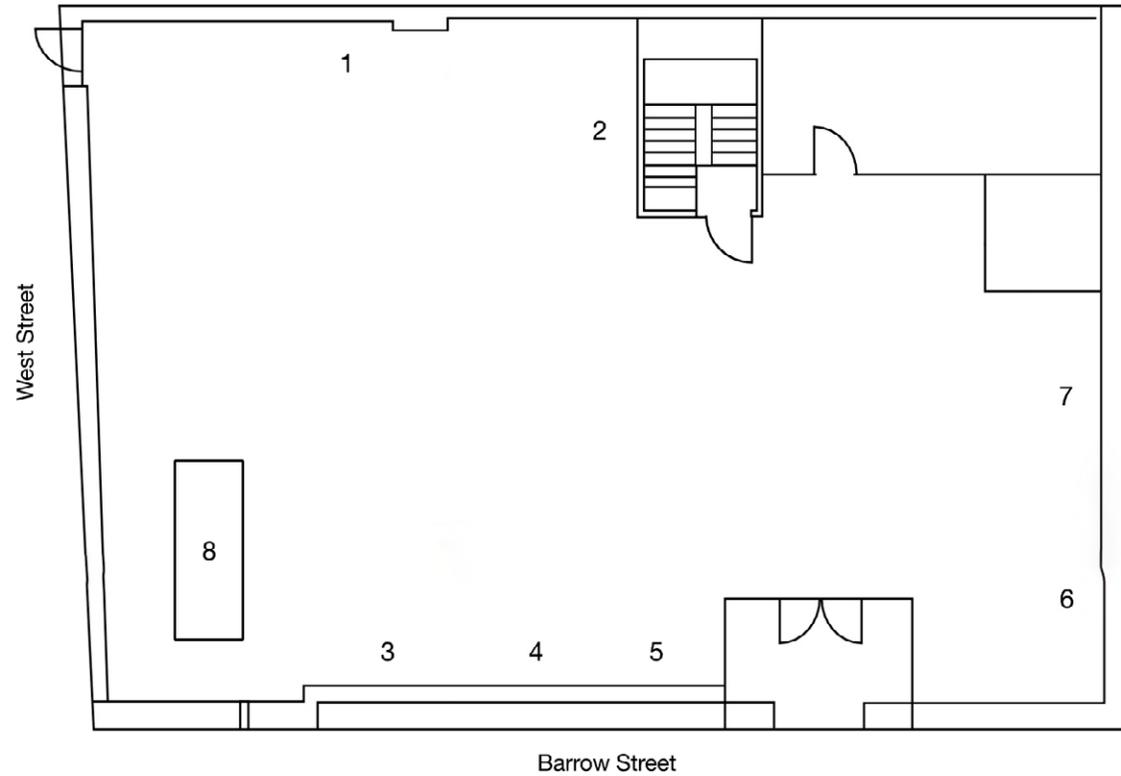
Café Society (1981), painted the year Brozgol married and would soon become a father, is the final work in this arc—a curtain call of sorts. Here, for the first time, he renders himself as maître d', quietly orchestrating a scene of social performance. A man trying on the costume of belonging, of public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





Coca-Cola

Bayer Aspirin

BE TALLER!

BE TALLER!
FRANTHER GIRL
I can't understand
how a girl can
be so tall
and so original

M&M

MARTINI
THE ORIGINAL

FRANTHER GIRL



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



Night Lies Made for Love
BY LEE M. BROZGOLD
BROZGOLD
MVC

12
9 3
6

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1-3858

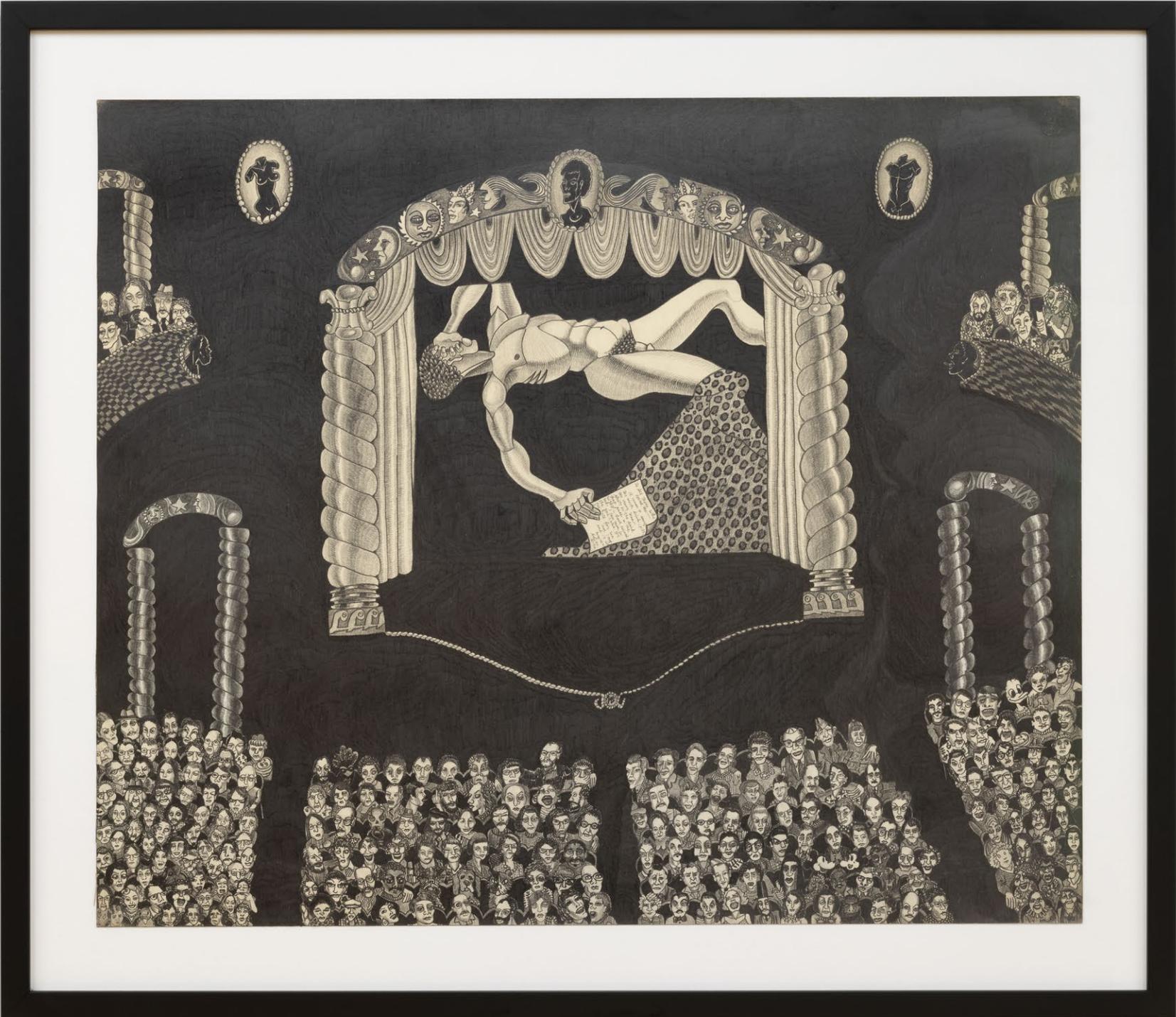




My Romance, 1978







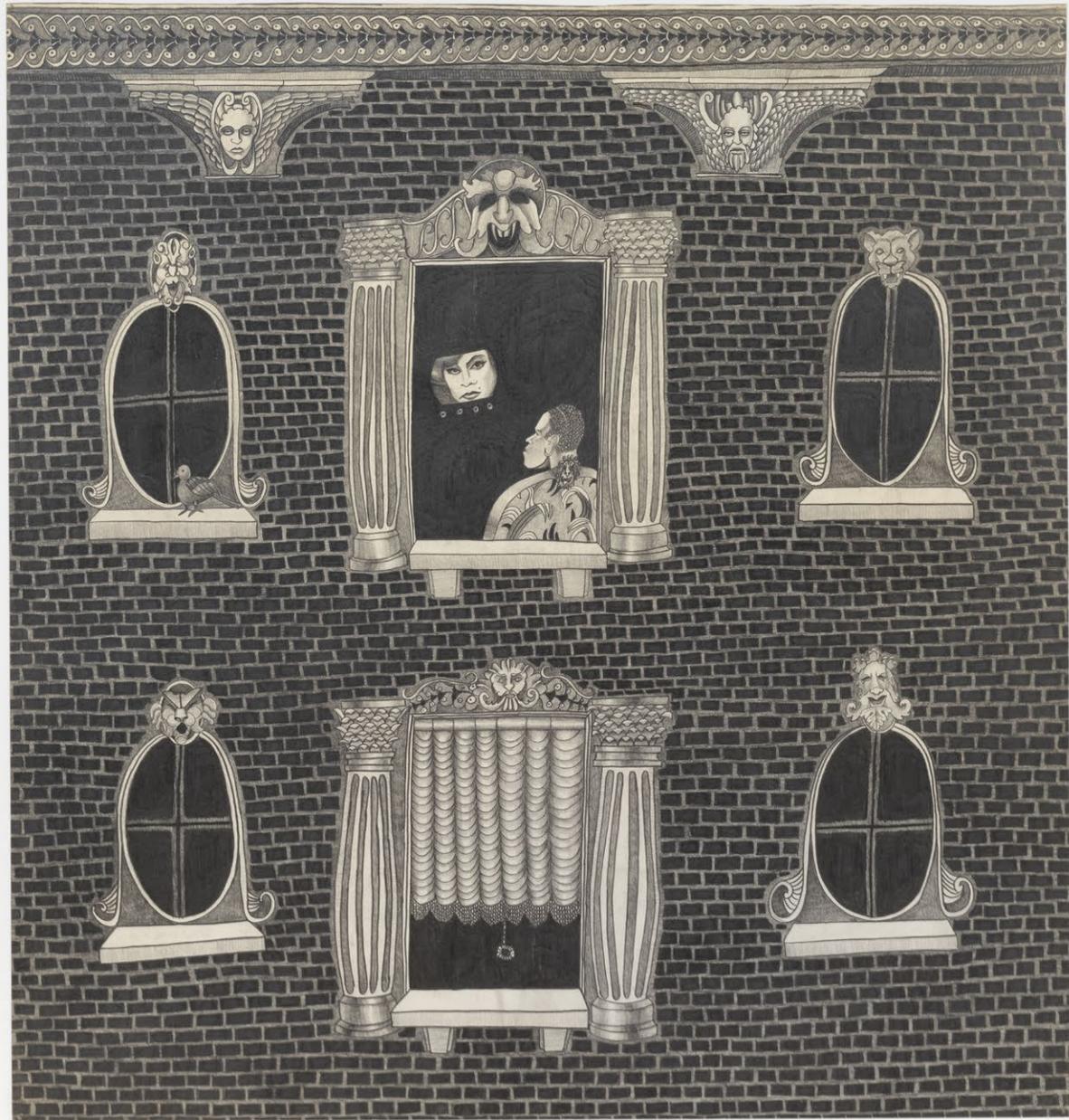
All my love couldn't save Rita, 1977





Tragic Embrace on Screen, 1977





Watching TV in a Tenement, c.1980





Tenement Steps, c.1980





Untitled I (Christopher Street Piers), c.1980



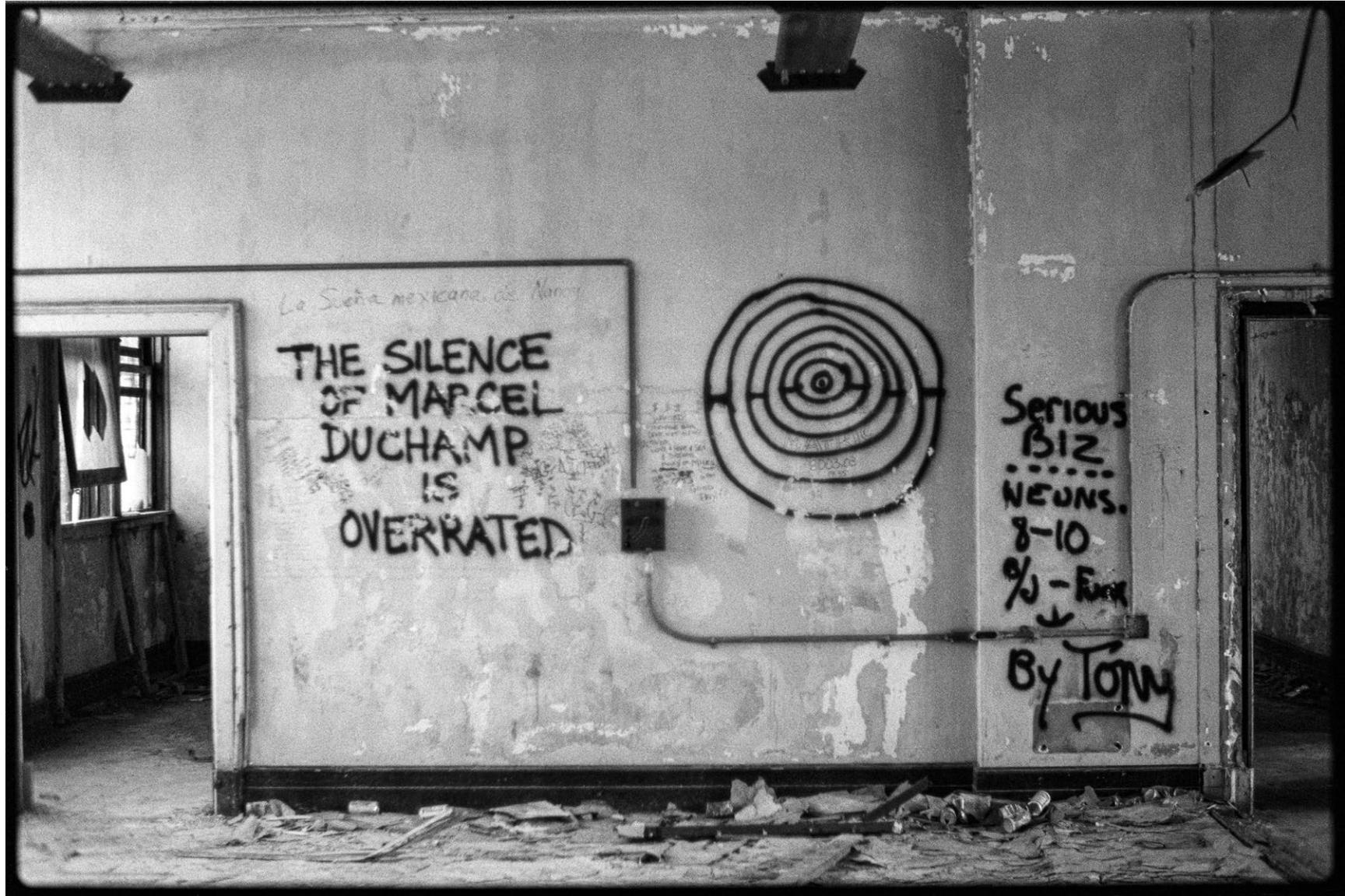
Untitled II (Christopher Street Piers), c.1980



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



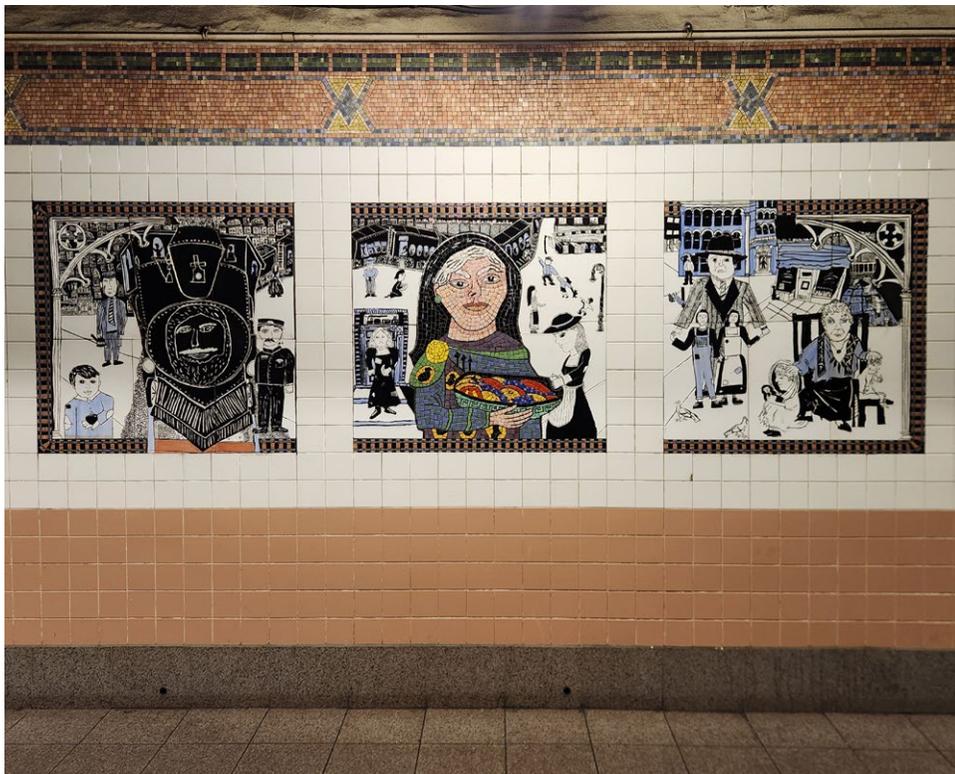
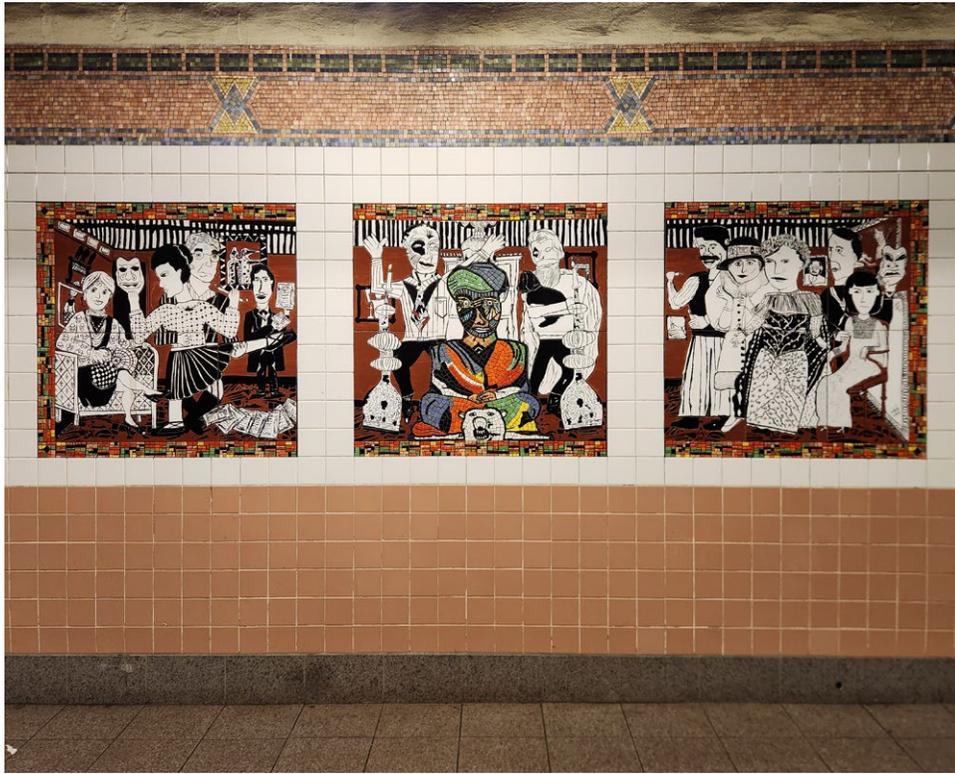
CH 3 · 1907

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

KELLER'S

Where MEN
Stop posing &
MAKE it...

A black and white illustration of a muscular man from behind, wearing a harness or strapping. The man is shown from the waist up, with his arms slightly bent. The harness consists of several dark straps crossing over his back and shoulders. The illustration is rendered in a high-contrast, graphic style.



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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