

Supportico Lopez  
Gallery Weekend  
27.4- 29.4 2012

For this year's gallery weekend Supportico Lopez is paying tribute to two Italian masters: Gino De Dominicis and Giorgio Morandi. In a small documentary homage, selected works by Gino De Dominicis from the late Sixties and early Seventies will be on view in the main space of the gallery. Here - the artist is just over twenty - the wish to defy the laws of nature conducts the production, a quest that will accompany De Dominicis all his life.

Morandi acts as a point of departure for the group show, which will be on view at *Supportico Upstairs*, a temporary space located above the gallery. The title: „Als Morandi mit der Kinematographie liebäugelte“ instigates the question how personal research can be translated into form and brings together a group of young artists connected through the immanent impossibility to be classified: Nicholas Byrne, Nicolas Ceccaldi, Marius Engh, Natalie Häusler, David Keating, Alek O, Niels Trannois and a project by Marius Engh & Tarje Eikanger Gullaksen.

The impossibility of classification forms the basis of Gino De Dominicis oeuvre, which sought expression in numerous installations, sculptures, paintings and drawings. De Dominicis circulated between the Arte Povera and the Transavanguardia, sometimes described as a conceptual artists, he commented on these movements frequently in his work, but could never be ascribed to any of them.

The artist and his work act in inseparable unity, De Dominicis himself is the central point of production. Against a seemingly constructed image cultivation, part extravagant dandy, part secretive recluse, he refused to disclose details about his life, rarely allowed his work to be photographed and gave only few interviews. In Italy role model for a whole generation of artists, from Pistoletto to Cattelan, he remains an enigmatic figure.

Gino De Dominicis work deals with existential issues such as time, death and immortality, always surrounded by a ceremonial tone; the artistic process becomes an attempt to stop time from passing. Embedded in a continuous resistance against artistic conventions, seemingly provocative, it is the assertiveness to transform his abstract metaphysical speculations into the fable-like imagery that creates the mystical aura of the work.

Although it is impossible to put the two exhibitions into one formal framework, it is precisely this refusal of classification, the unity of life and creative production and the resulting diversity of expression that conducts the group show. The inviolability that coins De Dominicis finds in this very moment, in which artistic expression is free in form, in which tendencies are fleeting and movements are intangible, a new importance.

The Title “Als Morandi mit der Kinematographie liebäugelte”, inspires a free reflection on the position of the artist today in terms of activating a creative and intellectual process. Morandi, who seemingly repeats the same formula, opens a complex world of possibilities, his position is taken as the starting point, for the way in which the artist can work free from a defined practice. Initially conceived as a painting show, the imagery takes on different forms, expands and moves into space, permeated by poetry, embedded in historical awareness and the inevitable reflection of the current moment.