

GINO DE DOMINICIS
1975+27

23 MARZO — 24 APRILE
SANT’ANDREA DE SCAPHIS

A CURA DI
LUCA LO PINTO

Posso testimoniare la libertà di Gino e il suo essere fuori dalle mode. Era imprevedibile. Un lavoro solitario in cui si evidenziava la sua autonomia, il suo disincanto e senso del gioco. E’ stato un’artista importante anche per la mia avventura di critico e di teorico.

ACHILLE BONITO OLIVA

Con Gino eravamo legati in maniera ironica, spiritosa e distruttiva. Era un rapporto molto critico. Ricordo che Tano Festa, uno di questi eroi dell’arte nostrana, entrò un pò alticcio in galleria e camminò sopra la scritta delle puntine. Era un’opera in linea con le tendenze di riflessione del periodo: un’interferenza della linguistica con l’arte che fondava il lavoro concettuale. Tutto legato ad una figura logica, la tautologia,

che è un significato vero, garantito, seppur inutile, irrisorio che riempiva l’afasia dell’epoca concettuale basata sull’incomunicabilità. Era un lavoro ironico nel senso drammatico del termine specialmente se connesso ad un momento che richiedeva sdrammatizzazione. Già il mondo, per come si presentava all’epoca, era drammatico. Erano i cosiddetti anni di piombo e vi era una sfida alla società, alla storia, alla nostra vita.

C’era chi la prendeva sul serio e chi invece raggiungeva l’effetto drammatico attraverso l’ironia. Gino era il più intelligente e ciò che veniva letto come una sfida era piuttosto una precisazione.

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“NOI SIAMO LE PUNTINE”.

Gino proclamava l’immortalità e per questo un’opera seminale e dimenticata a memoria merita di essere rivista, al pari di un’apparizione, da noi comuni mortali in uno spazio sacro come una chiesa. Per celebrare questo ricordo è stato prodotto un poster in edizione limitata che raccoglie brevi testimonianze di chi era presente nel 1975.

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“WE ARE THE PINS”.

Gino proclaimed immortality, and for this reason a seminal work, forgotten by memory, deserves to be seen again, like an apparition, by us ordinary mortals in a sacred space such as a church. To celebrate this remembrance, a limited-edition poster has been produced, collecting brief testimonies from those who were present in 1975.

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I knew Gino well. After Pascali’s death, he had become something of Sargentini’s favorite. It was a very debated exhibition. Jannis did not adore it. It was Fabio’s idea, and it implied a surpassing of the gallerist’s role into a very authorial dimension. Jannis did not joke about such things and did not like them.

MICHELLE COUDRAY

I did not have a particular friendship with Gino. I was there that evening, but I must confess that I have no memories. I was fascinated by his work because it existed at the extremes. He was an artist and a person of profound radicalism. Culturally and socially, he lived outside the norms.

ALVIN CURRAN

I was there, but I have a vague memory because at the time I was not very clear-headed. More than memories, I have sensations. I had met Gino the year before when I was nineteen. [...] He was not an improviser. He calculated every single gesture. I am certain it was an idea he already had in mind. It was an ironic gesture, light... like his laughter.

ARIANNA DI ROSA

“WE ARE THE PINS”.

Gino proclaimed immortality, and for this reason a seminal work, forgotten by memory, deserves to be seen again, like an apparition, by us ordinary mortals in a sacred space such as a church. To celebrate this remembrance, a limited-edition poster has been produced, collecting brief testimonies from those who were present in 1975.

LUCA LO PINTO

GINO DE DOMINICIS
1975+27

23 MARCH — 24 APRIL
SANT’ANDREA DE SCAPHIS

CURATED BY
LUCA LO PINTO

I can testify to Gino’s freedom and to how he stood outside fashions. He was unpredictable. It was a solitary practice that highlighted his autonomy, his disillusionment, and his sense of play. He was also an important artist for my own journey as a critic and theorist.

ACHILLE BONITO OLIVA

Gino and I were connected in an ironic, witty, and destructive way. It was a very critical relationship. I remember Tano Festa, one of these heroes of Italian art, coming into the gallery a little tipsy and walking over the drawing-pin sentence. It was a work in line with the reflective tendencies of the period: an interference of linguistics with art that grounded conceptual practice. Everything revolved around a logical figure,