

LUXEMBOURG & DAYAN

Gino De Dominicis

Works from the Collection of Guntis Brands

4th October 2017 - 19th January 2018



Tentativo di Volo, 1969. Centre Georges Pompidou, Paris.
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DACS 2017.

LUXEMBOURG & DAYAN PRESENTS AN EXHIBITION OF ONE OF ITALY'S MOST MYSTERIOUS AND REVERED POST-WAR ARTISTS

Luxembourg & Dayan is honoured to announce the opening of a solo exhibition of Gino De Dominicis' works from the collection of Guntis Brands, arguably the artist's most important patron and his close friend. The exhibition is dedicated to the pictorial legacy of De Dominicis, focusing primarily on paintings produced in the last two decades of his life. This will be the first public display of works from the Guntis Brands collection presented in the UK and will include some of De Dominicis best known paintings alongside important works rarely seen before. The exhibition will be accompanied by a printed publication that explores the legacy of De Dominicis oeuvre in the context of this exceptional collection.

Gino De Dominicis (1947-1998) is an artist of eccentric and mysterious sensibility. He is often described as an isolated case in the context of post-war Italian art: he was an artist who turned his back on groups and movements in favour of solitary artistic creation. Profoundly moved by the post-Duchampian era, early in his career De Dominicis produced provocative installations that criticised conceptual art while influencing its development. His commitment, however, was to figuration and an art that transcended eras: "Drawing, painting and sculpture," he insisted, "are not traditional but original forms of expression, thus also belong to the future."

2 SAVILE ROW LONDON W1S 3PA . P +44 (0)20 7734 1266 F +44 (0)20 7287 7039

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Perhaps above all, De Dominicis' work is characterised by its interest in the principle of alchemy and metamorphosis; impossible transformations that express immortality and enable things to exist even after death is pronounced. His work manifests a remarkable disinterest in the iconography of his recent predecessors and his contemporaries. Instead, De Dominicis laid claim to a new family of images influenced by ancient civilizations such as those of the Sumerian culture, and by characters such as the mythical demigod Gilgamesh, and the nymph Urvasi. Mythology as a form of storytelling became altogether imbedded in his work like a carefully sewn red thread, and from it also emerged a concern with alternative approaches to time. When looking at a painting by De Dominicis one is likely to feel disoriented, any attempt to find an indication of linear progression or a clear source of light to mark the painting's time and place is doomed to failure. Colour, in turn, transforms his apt figurative lines into floating signifiers in a monochromatic vacuum of pinks, blues, blacks, or golds. De Dominicis we argue, is both an abstract and a figurative painter, and none of the above.

"Gino De Dominicis is an artist whose work evokes an infinite combination of contradictions. Each painting, each installation, gives us a piece of the puzzle"

Hans Ulrich Obrist, 2017

Gino De Dominicis: Works from the collection of Guntis Brands is the result of the gallery's journey in the footsteps of De Dominicis' painterly explorations. We hope that the show will serve to demystify his works and give a wider public the opportunity to consider their important legacy, their influence on painterly developments, and its relationship to conceptual practices of the last two decades. The exhibition includes some of De Dominicis' most important portraits and self-portraits including *Il Pittore* and *Autoritratto*, both from 1996, his portrait of *Gilgamesh* of 1988, and his *Senza titolo (Lady Diana)* of 1985.

The exhibition is accompanied by a catalogue featuring new essays by the curator Hans Ulrich Obrist and art historian Flavia Frigeri.



Senza titolo (Lady Diana), 1985.
Mixed media on panel. 215 x 275 x 43 cm
© Estate of the artist / Archivio Gino De Dominicis, Foligno, Italy.
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Senza Titolo, 1986.
Tempera and chalk on panel. 129 x 105 cm
© Estate of the artist / Archivio Gino De Dominicis, Foligno, Italy. DACS 2017.

GINO DE DOMINICIS

During his lifetime, De Dominicis worked in close collaboration with Galleria L'Attico (Rome), Galleria Emilio Mazzoli (Modena), Lia Rumma (Naples), and Galleria Christian Stein (Milan), among others. He participated in numerous Venice Biennale editions, notably those of '72, '93, and '95 and was the subject of a solo exhibition organised by Harald Szeemann at the Venice Biennale of '99. Major institutional exhibitions include Le Magazin (Grenoble, 1990); National Gallery for Modern and Contemporary Art (Rome, 1999); Palazzo Reale (Milan, 2007); Château Versailles (Versailles, 2007); PS1 MoMA (New York, 2008); and a retrospective exhibition at MAXXI (Rome, 2010) presented on the occasion of the museum's inauguration.



Autoritratto, 1996.
Oil on canvas. 56 x 47 cm.
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Il Pittore, 1996.
Enamel on glass on panel. 57 x 57 cm.
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Luxembourg & Dayan presents curated, museum-quality exhibitions of works by modern and contemporary artists across gallery spaces in New York and London. Since opening in 2009, Luxembourg & Dayan has held a number of critically-acclaimed exhibitions, ranging from historical surveys of artists, such as Alberto Giacometti, Alberto Burri and Domenico Gnoli, to thematic shows including *Word by Word*, *Thick Paint* and *Grisaille*. Recent exhibitions in London include *Alighiero Boetti: A Private Collection*, *Alberto Giacometti: In His Own Words (Sculptures 1925-1934)* and the group exhibition *The Ends of Collage*, an exhibition that explored the medium and legacy of collage across both galleries.

Luxembourg & Dayan is open Tuesday to Friday 11am-5pm and Saturday 12pm-4pm and further by appointment during Frieze week. For more information please contact: london@luxembourgdayan.com; for further press information and to request images please contact: gair@picklespr.com and camile@picklespr.com.