

Als Morandi mit der Kinematographie liebäugelte

Supportico Lopez at Gallery Weekend
27.4- 9.6.2012

A few drops of wine spill on the table cloth, silver cutlery scratches the plates under a piece of well cooked beef, De Dominicis has his legs crossed, crouching slightly sideways over the table, elegant leisure, he has his fork in his right hand, dividing the meat into rather large pieces. Perfect portions of potato, beef and spinach on the other side. It is a silent evening.

Interpreting Giorgio Morandi and Gino De Dominicis ones imagination could go far in cliché like abstractions. Contrary in the core of their production and personality, independent figures, individual in their own dogma.

Both hyper articulation and uniformity create reaction. Both electronic beats or a somber organ let association wander freely. When talking about opposites one can say sameness, parity as the basis of life, of production, one commands the others existence, the want to be unique and solitary as an artist and the immanent need to be together, in partnership, a part of the whole.

Although cinematography accompanied Morandi all his life, he remained a master of his own concentration, editing the unnecessary, extreme in repeating the same formula, seemingly untouched of the outside.

In a moment of permanent access, the editing process is deferred, impossible to produce without incorporating the world around. In a moment in which extremity is historical and a far ubiquity at the same time, in the midst of incomprehensible turmoil, we have a longing for security. We write an email, while watching a video about baby cats in Arizona, grandmother is a compulsive hoarder, physiotherapy for the jaw, she comes at a bad time, he said he needs to take care of himself now, the corner polish is different, black and white, exhaustion is fruitful, it's all been done just one more time. Dispositions are jumping, real life interaction remains as the only common demoninator. Routine is unattainable. Safety is productive, we thrive on productivity.

In an openness that refuses real enigma, the combination of existential thought and esthetic craftsmanship, the mystical aura that surrounds De Dominicis feeds our nostalgic desires. His belief in the centrality of art and the seriousness in which he conducted his production confirms us in believing in its power to foster critical thought.

A body of work that takes all shapes proves the current positive confusion natural, the inviolable spirit that coins De Dominicis production finds in this very moment, in which artistic expression is free in form, in which tendencies are fleeting and movements are intangible, a new articulation.

The show „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.

It is sought to inspire a free reflection on the position of the artist today in terms of activating a creative and intellectual process. Morandis 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 shapes, expands and moves into space, embedded in historical awareness and the inevitable reflection of the current moment.

Yael Salomonowitz