High + Low: A Forty-Five Year Retrospective of D. Dominick Lombardi

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HIGH+LOW
A FORTY-FIVE YEAR RETROSPECTIVE

D. Dominick Lombardi
High+Low
D. Dominick Lombardi

Clara M. Eagle Gallery, Murray State University, Murray, Kentucky

High+Low
A FORTY-FIVE YEAR RETROSPECTIVE

D. Dominick Lombardi
ACKNOWLEDGMENTS

An art career of forty-five years is a long journey, and there are so many people who have helped me along the way, and to whom I wish to express my gratitude and thanks. First, and foremost, I want to give thanks to my wife, Diane, for her loving and unwavering support, and for allowing me the space and time to follow my unconventional ideas and stubborn beliefs, while never compromising on her way of life or passionate causes.

To my daughter Lora, who has always been a great gift to both of us. She too has strong convictions and fierce beliefs, that have given me the extra incentive and strength to never stray from my own challenging life path.

To my late parents, Mariana F. and Richard W. Lombardi, who always made sure I had a place to create, for always introducing me as an artist, and for continuously seeing the positive in my work.

To Dale Leifeste, who for the past 40 plus years, has been a person of immeasurable importance to me as a friend, photographer, advisor, and a sounding board on any topic.

To Tom Halsall, for showing me that art is about freedom and strength. His personal example and his teaching style both clearly demonstrated to me that the uniqueness of one's voice is as important as the skills one attains over time.

To my life long friends, Steve Del Negro and Paul Moscarello, for always seeing the humor in my work.

To Kim Foster, Eric Prince, Lisa Boyle, Elizabeth Stevens, Carl Van Brunt, Yuko Wiley and Steven Lowy for representing my art in their respective galleries.

To Carol Kino, Anne Laprade Steuthe, Amanda Cooper, Creighton Michael, Robin Zilla, Bill Fitzgibbon, Jaclyn Acker, Don Doe & Cecilia Whittaker Doe, Lesley Heller, Helen Klisser During, Thalia Vrachopoulos, Priska Juschka and Augustus Goertz, and Walter Wickiser for giving me the platform to envision and realize my goals as a curator/artist.

To T. Michael Martin and Murray State University for this incredible opportunity to have a retrospective of forty-five years of my work. I first met T. Michael when I was a visiting artist, art critic and curator, meeting with the graduate students at VCU. I instantly saw in him, and his art, a very bright and creative spirit, and I am honored that he is the curator of this exhibition.

D. Dominick Lombardi
Selecting a survey of work by D. Dominick Lombardi for the High+Low, exhibition is as exciting as it is challenging. To represent a career spanning over 45 years and 20 distinct chapters, I’ve chosen 89 significant pieces representing his paintings, drawings, mixed media and sculptures that reflect a prolific and diverse nature.

Lombardi’s masterful mix of high and low culture is as current as the day it was created, showing how little the aesthetics of human behavior have changed. In some ways, Lombardi’s distortions are a more truthful look at society than our daily facade of polite policy and political correctness, especially in the way we prompt contention, as Lombardi offers a much-needed change and disruption through his unique sense of humor.

Common throughout the works, Lombardi reveals source, influence, and process that allow the viewer a glimpse into the stages of his creations. They are, in essence, an open interpretation, veiled in playfulness, to put forth a more in-depth investigation of some very real concerns.

His narrative is staged, directed, and then morphed through mostly unconventional combinations, as the resulting compositions encourage us to investigate beyond the surface of each work. A suggested glimpse into an apocalyptic break down of society, where we are allowed to emerge charged, reconfigured, and prepared to push forward, is a cunning execution where questions flow and commentary is made as the viewer reexamines the world revealed around them.

I would like to thank D. Dominick Lombardi for his cooperation, for being so accommodating during the curatorial process, and for sharing such a breadth and variety of artworks for this exhibition. I am grateful for the continued support of the Art & Design faculty and staff at Murray State University. I would also like to acknowledge the gallery student worker team, for their assistance with this exhibition and recognize Dale Leifeste for the design of this catalogue, which is generously supported by a Creative Motif Grant.

T. Michael Martin
Assistant Professor
Curator/Director of University Galleries
Murray State University
In the late fifties, my parents purchased a 1956 edition of the American People's Encyclopedia. I vaguely remember there being stress about affording the encyclopedias, since my family had just moved into a home my father built himself, and we didn't have much money left over, even for furniture. Despite his trepidations over the purchase price, my father carefully measured and built a bookcase for the encyclopedias so they would be safely stored until their future use. One day, when I was about three or four years old, I pulled down one of the books, opened it, and saw an image of Picasso's anti-war masterpiece, Guernica (1939).

At that time I had no idea what I was looking at, but when I saw the image, a painting that expressed the collateral damage of the Spanish Civil War in one Basque town as an abstracted event, I was mesmerized. Right then and there, I knew on some deep level that I was face to face with a most significant and meaningful picture, not only based on the feeling I got from it, but that it was found in one of those very important books that seemed to both disturb and enhance my family's lives. Later, I must have visited that painting, then located at the Museum of Modern Art, at least twenty times before it was sent back to Spain in 1981. I cherished every moment I spent with that painting, as it taught me so much about the power of art.

A second pivotal incident happened about three or four years later, when my family visited my father's parents in Southeast Yonkers. They had a tenant in the basement apartment, an elderly gentleman who smoked a pipe, and walked with a cane. I guess he spoke with my parents and grandparents, and found out that my brother and I liked to draw and paint. So one afternoon we were told to go down and visit him in his dimly lit, basement hideaway, and that he would play a picture game with us.

We three sat at his kitchen table, illuminated by a bare bulb hanging from the ceiling, where he gave us each a piece of paper with five lines drawn across it. He did this a number of times, and each time he would ask us to draw something recognizable, using those five lines as a beginning. I didn't realize it at the time, but he was teaching me about abstract art. I still occasionally approach my work the same way, balancing the conscious with the subconscious, or the non-representational with the figurative.

My other significant early influences were comic books and Mad magazine. In the late 1960s, when I discovered Zap comix, everything abruptly and profoundly changed. Zap was an underground, counter-culture magazine unlike anything I had seen before. It made me realize that the world was a very different place from what I had imagined, and the influences of both highbrow works like Guernica, and lowbrow popular culture would stick with me. I've always tried to balance those two...
ends of the spectrum, and would eventually find a number of artists who also combined the high/low approach, such as Francis Picabia, Peter Saul, and Philip Guston.

Early in my twenties my interest in science fiction spawned the Cyborgs series. This consisted of ink drawings, acrylic paintings on canvas, a few box dioramas and one multimedia room/installation, all featuring scenes filled with cyborg people and animals. Much of the art I created at that time has since been re-purposed or swallowed up by future works, however, my imaginations of what a half-biological being-half-machine might look like still exists in a few remaining works from that time.

In the late-seventies I began a series of oil paintings based on the theory that every day was a new challenge for discovery, and that I would be responding to my ideas and materials in a vastly different way each time. This was also the time when I made a month-long, cross-country camping trip that really opened my eyes to the beauty and diversity of the land, its people and critters. In addition, the fact that I was away from the studio, and out of my comfort zone, enabled me to see my ideas from a different point of view.

This in turn, pushed my conceptual thinking, eventually leading me to Missing Ions. This meant that during each studio session I would allow myself to paint based on the way I felt, with any degree of abstraction or representation I wished regardless of what I had done the day before, or what I had planned for the following day. As a result, the narratives in the paintings were very loose and lively, precariously tied together by associations in my mind. From Photographs are works that immediately followed my marriage to Diane, as well as our subsequent trip to Italy in 1980. I suspect that seeing all of the incredible figurative art in museums, churches and in-text and culture of the time. When I returned to my studio I produced an early sculpture that was a two-part piece, a kinetic piece using bits and pieces of the posted bills in an attempt to capture the color, text and culture of the time. When I returned to my studio I produced a small series of purposely kitschy works, using those materials to represent the street performers. There were a few large paintings, mixed media works that combined collage, gesso, and pencil on wood, one life-sized sculpture carved from a fallen cherry tree and a kinetic piece using a record player.

Another series from the early nineties was Repurposed Paintings. I used what I considered to be failed paintings, often cutting them into smaller pieces and repurposing them as collage, or as a base for new works.
sections and eroding them with rasps and sandpaper to create transitional works by over-painting with oils. The new subjects were somewhat symbolic, and had little or no connection to the content of the previous work. Using my own paintings from decades before would crop up in various series, right up to my current work, continuing my use of reclaimed materials.

In the mid-nineties I worked in printmaking, sculpture (one kinetic), painting, and drawing creating the Vessels, which I exhibited in New York City, Los Angeles, and Rome. In 1995, I began the Post Apocalyptic Tattoos that later evolved into the Graffios. A few years earlier my daughter Lora had been born, and having a child gave me a completely new way of seeing the world, totally influencing my thinking about our planet’s future. While creating the work for the Post Apocalyptic Tattoos I visited Iceland three times, twice in 2001, in January and then later in August, just before the overwhelming tragedies and loss of 9-11; then again in October, 2004 when the world had become a vastly different and dangerous place. During that last trip, the familiar landscape in Iceland was accompanied by overpowering winds. It made me realize how isolating an island nation could be, how hard it would be to be truly alone, as I found myself thinking back to a time when this otherworldly landscape was first colonized, more than a millennium ago. It was that feeling which increased my understanding of a post apocalyptic world.

The Post Apocalyptic Tattoo and Graffio series is my most complex project to date, as it took place over eleven years, encompassing four phases, eighty reverse paintings on Plexiglas, one-thousand India ink drawings, seventeen sculptures, more than one-hundred paintings on canvas and canvas board, and a number of prints, all based on a few thousand preliminary drawings. I am a strong believer in the idea that artists work in tattoo, then the resulting unconscious which is based on the theory that we draw memory and images from the past. If that is the case, then one could extract images and observations from the future, since time is a social construct and doesn’t actually exist. So, if I were to channel some future artist in a post apocalyptic world, and that artist worked in tattoo, then the resulting designs would be a form of future flash.

The mutations in the anatomy that devastate the subjects of this work are a result of centuries of exposure to transgenic foods, polluted air and water and various other environmental problems. The later Graffios were largely about the environment and what the future landscape would look like. These works were built by placing tattoo designs on pre-existing paintings. Some were very abstract, as I occasionally used cut out sections of my old work to paint over with tattoo designs, hence the term Graffio, a combination of graffiti and tattoo. Eventually, the Post Apocalyptic Tattoos became a traveling one-person exhibition curated by the art critic and feature writer Carol Kino, and was presented at the Blue Star Contemporary Art Center in San Antonio, Texas in 2008, and the Housatonic Museum of Art in Bridgeport, Connecticut in 2009.

The Tattooed Tokyo series was made soon after my first trip to Japan and South Korea in 2004. I was there for a solo show at Gallery Milieu in Tokyo, and that trip really opened my eyes to just how distinctive and surprising a distant land could be. The Tattooed Tokyo series was based on my observations of Japanese culture, combined with new designs of mutant creatures and past Head India ink brush drawings from the Post Apocalyptic Tattoo series. The inspiration for creating a repetitive, overlapping character came from Takashi Murakami’s 2005 speech at the Japan Society in New York during his newly curated show Little Boy: The Arts of Japan’s Exploding Subculture. When asked what his two biggest influences were, he responded, “Godzilla and the puppet government set up by the United States after World War II.” I remembered that answer, and noticed the obsession in Japan with cute, colorful, cartoon-like, mutated characters that appeared in everything from product logos to cell phone adornments.

With the downturn in the global economy in 2008, I began to focus my attention on the Street Urchins. These were sculptures and mixed media drawings that depicted marginalized people and animals that lived challenging existences due to the economic decline. The use of repurposed and discarded materials to create these sculptures now had a new message, as it enhanced the ‘forgotten’ state of the street urchin. It was also a time when I obsessed about the innocent victims of the growing drug related violence in Mexico.

The structural composition of these sculptures was quite challenging to viewers, because of their preconceptions of sand as an impermanent medium. In reality, the sand and acrylic medium mix that was applied, layer upon layer over an armature of wood and found objects, was as durable as concrete. The portion of the ‘innards’ comprised of found plastic related directly to the dumping of trash into our oceans, and how those materials end up finding their way into the digestive tracts of foraging sea life and birds, eventually killing them.

For most of my career, I have leaned heavily on the collective unconscious. I have had a number of out-of-body experiences when painting, mostly in my twenties and thirties, and I remember briefly seeing myself from the side, and a bit above me as I worked in the studio. Beginning in 2013, the Shift Paintings, which came right after the Street Urchins, were works prompted by bursts of images from the collective unconscious. Some of the paintings have direct links to familiar master works, while others address more current cultural observations. These
were also works where a more distinct lowbrow influence was becoming more dominant and desirable to me. The Shift Paintings were so named, because I knew something else would be materializing soon, but had to cook for a while. I needed something substantial to get my mind working, and allow the next big series to grow into fruition.

Between 2014 and 2017, I created the series Saints, Sinners and the Collective Unconscious. The works in this group were my attempt to explore the sources, signs, and suppositions of human behavior. The paths we take, the lives we lead, and the decisions we make, are born of many foundations, both learned and innate. We see the tenets and intricacies of morality presented through familial teaching, the laws of the land, and the traditions of our various religions. Yet in the end, we must decide for ourselves what is right and wrong.

I like to think I have two basic opportunities to make decisions in my life. One is within society, and the other is in the studio. In public, a set of norms and ethics guide my behavior. Privately, in my studio, I prefer to delve into my unconscious in the hope of finding a connection to an endless stream of ideas, dreams, emotions and realizations that knows no boundaries. This is my personal freedom.

First, I looked at moral issues. Christian saints were chosen based on their level of devotion, especially if they were martyred for their beliefs. Sinners were represented by pop culture icons, stars who created fear in the minds of older generations, as they represented sexual freedom and anarchy. The collective unconscious is represented by layers of imagery, beginning with a page from the once popular magazine, Holiday, overlapped by collaged automatic drawings, then painted with connecting lines and shapes, all made to look like they had been cut directly out of someone’s home wall.

I also created a fake CIA letter, as part of the series, to suggest a connection between the collective unconscious and Project MKUltra, the code name for a CIA mind control program. My idea was that our innate ability to connect unconsciously with others from the past, present and future was, and is, a threat and a curiosity for the powers that be. Many of the Saints, Sinners and Collective Unconscious pieces were shown in my solo exhibition at the Hampden Gallery at the University of Massachusetts, Amherst, in 2017.

I am currently revisiting a project I began working and thinking about more than twenty years ago. The Cross Contamination+Stickers began in 1998 with Whistling Bird, a sculpture that looked at how transgenic food companies combined animal DNA with plant DNA to make our supermarket fruits and vegetables more resistant to pests and rot. I felt then, and now, that this a dangerous practice, as we do not totally know, or understand, the future consequences to our planet, our food and our bodies. Whistling Bird was one unique work, and as the series stalled so did my inspiration. Soon, my thoughts would move to a distant time and to another series, the Post Apocalyptic Tattoo, and the Cross Contamination series was put on hold until 2017.

As I worked on the Shift Paintings, I again began thinking about Cross Contamination, and how varied the concept could be, encompassing everything from difficult material combinations and mixed metaphors, to abrupt changes in the narrative with the passage of long spans of time. This series is a way of gathering the minutiae of my uncontrollable, and often difficult to understand thoughts, and organizing them into something tangible.

I made a second trip to Japan in late 2017, studying the art and artists of the Fukui Prefecture on the west coast of the main island, Honshu. There, I came to know a very different Japan from my first visit, when I spent the bulk of my time in Tokyo. Fukui is rural, quite mountainous, and home to an ancient paper making facility in Imadate. When I returned home, I began looking for ways to incorporate paper into my work, and came up with the idea of making one-of-a-kind, hand drawn stickers. Why stickers? It relates to my obsession with mixing highbrow with lowbrow, and to the current movement of artist-generated stickers being placed on just about every surface throughout New York City. At first I attached the stickers to partially painted record album covers. Recently, I have been using mixed media sculptures, as well as newly created paintings and older repurposed paintings, as a base for these one-of-a-kind stickers.

D. Dominick Lombardi

1.1–Cyborg Sunbathers, 1975

Top: 1.2–Cyborgs Danny and Lucille, 1975
Bottom: 1.3–Cyborg Family, 1975
2.1 - *Lemurs in Space*, 1978

2.2 - *Shadows*, 1978
2.3 - *Untitled*, 1979
FROM PHOTOGRAPHS

TOP: 3.1–The Boys, 1983 BOTTOM: 3.2–The Coast is Clear, 1983

3.3–Tsunami, 1983
4.1–Bar, 1985

5.1–Private Party, 1987

5.2–French Guests, 1987

5.3–Foreign Film, 1987
CARVING + PAINTING

6.1 – Witness Against Logic, 1987

6.2 – Electric Grass, 1988

6.3 – Sphinx, 1988

CARVING + PAINTING
EARLY SCULPTURES


STREET PERFORMERS

TOP LEFT: 8.1 - Munc I, 1990
TOP RIGHT: 8.2 - Rom I, 1990
BOTTOM: 8.3 - Dig Dug, 1990

REPURPOSED PAINTINGS

TOP RIGHT: 9.2 - Sag harbor, 1973 & 1992
BOTTOM: 9.3 - Mother of Invention, 1973 & 1992
10.1 – Don’t Dream, 1994

10.2 – Vessel Assemblage #1, 1993

10.3 – V.S. #9, 1993

11.1–Reverse Collage #10, 1995
Reverse Collage #12, 1995
Reverse Collage #26, 1995
Reverse Collage #11, 1997
TOP LEFT: 12.1—Exotic Dancer with Tumor, 1999
TOP RIGHT: 12.2—Death of a Clown, 2000
BOTTOM: 12.3—The King, 1999
12.4—PreRaphaelite Premie, 2000
POST APOCALYPTIC TATTOOS

12.5–Queen at First Light, 1999

12.6–Blue Boy (bust), 2001

Top: 13.2–Tattooed Karate Guy (TSD), 1976 & 2006
Tattooed Tokyo #7, 2008

Tattooed Tokyo #4, 2008

Tattooed Tokyo #5, 2008
STREET URCHINS

15.1: Street Urchin #36, 2011

LEFT: 15.2–Street Urchin #18, 2009  RIGHT: 15.3–Street Urchin #27, 2011
16.3: Sacco and Vanzetti, 2014 (after Ben Shahn, Bartolomeo Vanzetti and Nicola Sacco, 1931-32)

16.4: The Conjurer, 2014 (after Hieronymus Bosch and/or workshop, The Conjurer. circa 1502-1520)

16.5: The Sabine, 2013 (after Jacques Louis David, The Rape of the Sabine Women, 1799)
17.1: Saint Peter the Martyr and Saint Christina: the Astonishing Down By the Old Mill Stream, 2015

**SINNERS**

**TOP LEFT:** 18.1–Sinners #4 (David Bowie-Heroes), 2016  
**TOP RIGHT:** 18.2–Sinners #5 (Bob Willis – T-Bone), 2016  
**BOTTOM LEFT:** 18.3–Sinners #6 (Pat Benatar - Pierogi), 2016  
**BOTTOM RIGHT:** 18.4–Sinners #9 (Michelle Shocked-Shocked like a Wolverton who is kinda like a Picasso), 2016

**COLLECTIVE UNCONSCIOUS**

**TOP LEFT:** 19.1–Collective Unconscious #5, 2017  
**TOP RIGHT:** 19.2–Collective Unconscious #6, 2017  
**BOTTOM LEFT:** 19.3–Collective Unconscious #8, 2017  
**BOTTOM RIGHT:** 19.4–Collective Unconscious #9, 2017
LEFT: 20.1 - Need is Chance Rising, 2015
RIGHT: 20.2 - Whistling Bird, 1998

TOP LEFT: 20.3 - CCAC-6, 2018
TOP RIGHT: 20.4 - CCAC-7, 2018
MIDDLE LEFT: 20.5 - CCAC-8, 2018
MIDDLE RIGHT: 20.6 - CCAC-9, 2018
BOTTOM LEFT: 20.7 - CCAC-14, 2018
BOTTOM RIGHT: 20.8 - CCAC-23, 2018
CROSS CONTAMINATION + STICKERS

20.11 – CCWS 30, 2019

20.12 – CCWS 32 (The Studies), 1986 & 2019
1. Cyborgs (Late 70s)
  1.1: Cyborg Sanatoriums, 1975  acrylic on canvas  51 x 33 inches
  1.2: Cyborgs Danny and Lucille, 1975  marker and charcoal on paper  24 x 18 inches
  1.3: Cyborg Family, 1975  charcoal on paper and acrylic on masonite  22 x 28 inches

2. Mixing Isms (Late 70s)
  2.1: Lemurs in Space, 1978  oil on linen  66 x 30 inches
  2.2: Shadows, 1978  oil on linen  34 x 48 inches
  2.3: Untitled, 1979  oil on linen  48 x 60 inches

3. From Photographs (Early 80s)
  3.1: The Boys, 1983  oil on canvas  30 x 40 inches
  3.2: The Coast is Clear, 1983  oil on canvas  40 x 24 inches
  3.3: Tsunamis, 1983  oil on canvas  36 x 30 inches

4. East Village (Mid-Late 80s)
  4.1: Bar, 1985  oil on canvas  40 x 50 inches
  4.2: Faith and Doooom, 1987  charcoal on acid free board  18 x 28 inches
  4.3: Vegetarian Earthquake, 1985  oil on canvas  36 x 50 inches

5. Drawing + Painting (Late 80s)
  5.1: Private Party, 1987  oil and graphite on canvas  40 x 48 inches
  5.2: French Guests, 1987  oil and graphite on canvas  50 x 38 inches
  5.3: Foreign Film, 1987  oil and graphite on canvas  28 x 62 inches

6. Carving + Painting (Late 80s)
  6.1: Witness Against Logic, 1987  acrylic on canvas and carved wood  43 x 39 x 3 inches
  6.2: Electric Graffiti, 1988  acrylic on canvas and carved wood with objects  43 x 48 inches
  6.3: Sphinx, 1988  oil on canvas with carved found wood, sock dyers and belt  73 x 24 x 2 inches

7. Early Sculptures (Late 80-Early 90s)
  7.1: Bong, 1989  acrylic on carved found wood with objects  30 x 14 x 12 inches
  7.2: Self Analysis, 1989  acrylic on carved found wood and masonite with objects  12 x 18 x 12 inches
  7.3: Il Pinguino, 1990  mixed media  28 x 18 x 18 inches

8. Street Performers (1990-91)
  8.1: Muse, 1990  gesso, graphite and collage on wood  26 x 12 inches
  8.2: Rom, 1990  gesso, graphite and collage on wood  28 x 15 inches
  8.3: Dog, 1990  gesso, acrylic, graphite and collage on masonite on record player with found objects  5 x 12 x 11 inches

9. Re-purposed Paintings (Early 90s)
  9.1: Varying Degrees of Length, 1986-92  oil on sand on previously painted canvas with grommets  17 x 14 inches
  9.2: Sag Harbor, 1973 & 1992  oil on two sanded and previously painted canvas with grommets  39 x 28 inches
  9.3: Mother of Invention, 1973 & 1992  oil and acrylic on sanded and previously painted canvas with grommets  13 x 18 inches

  10.1: Don't Dream, 1994  acrylic on Plexiglas  28 x 22 inches
  10.2: Y.S. #9, 1993  acrylic on carved found wood, paper mache mixed with acrylic medium and Plexiglas with wire  19 x 11 x 12 inches
  10.3: Vessel Assemblage #1, 1993  acrylic on carved found wood and Masonite, paper mache, acrylic medium, steel cable, Italian sign, marble and found objects  38 x 20 x 17 inches
  10.4: V.S. #4, 1993  oil on previously painted canvas board  14 x 18 inches
  10.5: Vessel with Roses, 1993  oil on previously painted canvas board  9 x 9 inches
  10.6: V.S. #7, 1993 & 1995  oil on previously painted canvas board  11 x 14 inches
  10.7: V.S. #9, 1993  oil on previously painted canvas board  19 x 11 x 12 inches

  11.1: Reverse Collage #10, 1995  Acrylic and vintage newspaper on Plexiglas  30 x 28 inches
  11.2: Reverse Collage #12, 1995  Acrylic and vintage newspaper on Plexiglas  28 x 20 inches
  11.3: Reverse Collage #12, 1995  Acrylic and vintage newspaper on wood, and Plexiglas and were mounted in desk drawers  25 ½ x 43 inches
  11.4: Reverse Collage #26, 1997  Acrylic and vintage newspaper on Plexiglas, 24 ½ x 41 ½ inches

  12.1: Exotic Dancer with Tumor, 1999  acrylic on Plexiglas (reverse painted)  10 x 8 inches
  12.2: Death of a Clown, 2000  acrylic on Plexiglas (reverse painted)  10 x 8 inches
  12.3: The King, 1999  acrylic on Plexiglas (reverse painted)  28 x 22 inches

  13.1: Tattooed Landscape #10 2006  acrylic on previously painted canvas  17 x 13 inches
  13.2: Tattooed Kan Express Guy (TKG) 2006  acrylic on canvas  19 x 11 inches
  13.3: Tattooed Seascape #1 2006  acrylic on canvas  14 x 18 inches

14. Tattooed Tokyo (2008-09)
  14.1: Tattooed Tokyo #7, 2008  acrylic on unprimed canvas  48 x 36 inches
  14.2: Tattooed Tokyo #4, 2008  acrylic on unprimed canvas  24 x 30 inches
  14.3: Tattooed Tokyo #5, 2008  acrylic on canvas  30 x 56 inches
15. Street Urchins (2016-19)
sand, acrylic medium and objects 
27 x 26 x 21 inches

sand, acrylic medium and objects 
16 x 19 x 10 inches

17. Saints (2015-17)
sand, acrylic medium and objects 
20 x 16 inches

ink on paper and acrylic on canvas, artist’s frame 
15 x 15 inches

acrylic, ink on paper, vintage magazine page, Plexiglas, salvaged sheet rock, wallpaper, artist’s frame 
22 x 19 inches

ink on paper and acrylic on canvas, artist’s frame 
40 x 40 inches

Selected Solo Exhibitions

Claire M. Eagle Gallery, Murray State University, Murray, Kentucky, Highs/Lows, 2019.
Central Galleries, University of Massachusetts Amherst, Hidden Worlds, 2010.
Staten Island, Toyota vs Godzilla, 2008.
ADA Gallery, Richmond, Graffiti & Tattoos, 2008.

Selected Group Exhibitions

Concord Center for the Visual Arts, Concord, Massachusetts, Unfolding object, 2019.
Lichtnichtl, New York, Love Fest, Recently, 2018.
Contemporary Art Centre of Thessaloniki, Greece, The Right To Be Human, 2017.
The Anya & Andrew Shiva Gallery, New York, Murder She (He) Said, 2016.
Kim Foster Gallery, New York, Relief, 2016.
Hampden Gallery, UMASS Amherst, HIGH+LOW, 2015.

SELEC TED EXHIBITIONS

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<td>Hampden Gallery, UMASS Amherst, HIGH+LOW, 2015.</td>
<td>Lion</td>
<td>2025</td>
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<td>2026</td>
<td>Caesura Contemporary, New York, A Tangled Web, 2014.</td>
<td>Lion</td>
<td>2026</td>
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<td>2027</td>
<td>Kim Foster Gallery New York, Particle Physics, 2013.</td>
<td>Lion</td>
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<td>2028</td>
<td>Bosi Contemporary, New York, HEAD, 2013.</td>
<td>Lion</td>
<td>2028</td>
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<td>2029</td>
<td>Bob Rauschenberg Gallery, Fort Myers, Eye on the Storm, 2013 (travelled to the Housatonic Museum of Art, Bridgeport).</td>
<td>Lion</td>
<td>2029</td>
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<td>2030</td>
<td>The Edith Altschul Lehman Gallery, Bronx, Under the Influence: Comic, 2012.</td>
<td>Lion</td>
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<td>2031</td>
<td>Kim Foster Gallery, New York, Monday Spoon, 2011.</td>
<td>Lion</td>
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<td>2032</td>
<td>Lehman College Art Gallery, Bronx, 25th Anniversary Exhibition, 2010.</td>
<td>Lion</td>
<td>2032</td>
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<td>2033</td>
<td>FAU Galleries, Boca Raton, Designing Intelligence?: Intelligent Design Project IV, 2009.</td>
<td>Lion</td>
<td>2033</td>
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<td>2034</td>
<td>The Downs Curatorial Program, Long Island City, Apocalyptic Pop, 2008.</td>
<td>Lion</td>
<td>2034</td>
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</tbody>
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Selected Exhibitions

Finexa Art Space, Chicago, De pict ion, 2007.
Baird Center's Pierro Gallery, South Orange, New Jersey, Singularity in the Communal Tide (Culture + Identity in the Moment), 2007.
The Art Commune, Curious, Hong Kong, 2007.
Mid-Hudson Arts & Science Center, Poughkeepsie, Neo-Dada, 1991.
West highway Gallery, New York, 10th Anniversary Exhibition, 1983.

Selected Bibliography

Reviewing “Christo and Jeanne-Claude: Two Works in Progress”, Park Ryu Sook Gallery, Seoul, South Korea, 2008

“The Post Apocalyptic Tattoo, A Ten Year Survey” curated by Carol Kino, Blue Star Contemporary Art Center, San Antonio, 2008

TOP: The New York GAHO, cover image, Japan, January, 2006

BOTTOM: BLURRED VISION: New Narrative Art, cover image, New York, December, 2005
“20th century is full of heady contradictions and a compounding of high and low elements. Mr. Lombardi is deliberately alluding to another uniquely 20th century practice, the Surrealist game of “exquisite corpse,” in which words and images combine by chance in often startling ways…. they allude to a high-mindedness that is often challenged by the banality or tedium of the collage element, as with “Violence Explodes,” the headline in “Reverse Collage No. 10.””

William Zimmer, New York Times

“Lombardi's characters resemble futuristic blobs with eyes and noses, but they also have a charming Mutt’n’Jeff old school-comics feel to them… smooth, amorphous white sculptures suggesting a Noguchi-Roxy Paine hybrid…. Lombardi’s odd creatures don’t need the back story: they stand on their own.”

Carly Burwick, ARTnews

“His characters are pervasive, demonic, and absurdly funny. Somehow they remind me of the Beat generation -- of William Seward Burroughs and Gregory Corso… Probably somewhere down deep in our Collective Unconscious, seething to come out is the secular truth of these characters, wedged between Plato's Republic and Freud's polymorphous perversity! I think that’s what D. Dominick Lombardi means, if he means anything at all. I think he does. And he's driven to make us laugh, especially at our most unsuspecting fears, just when we think we're on top of it.”

Robert C. Morgan, WHITEHOT

“Lombardi fuses humor and sadness to expose our gloriously tragic comic condition.”

J. Fatima Martins, Artscope

“For the majority of his career Lombardi has blended the concerns and methods of Pop, Conceptual, and appropriation art with craft-making and popular culture to create his own unique iconography, often controversial and always engaging.... Lombardi is a razzle-dazzle impresario of the kitsch object, an explorer of clichéd roles and social disguises...”

Lauren Kaufman, NYARTS

“D. Dominick Lombardi paints a damaged world. The fact that this world is a fictive invention makes it nonetheless ruined…. Dominated by flat, slightly retro colors, painted in reverse behind lightly sanded Plexiglas, Lombardi’s world is a place where identity is everything: who you are is defined by your personal damage and the role it creates for you in a network of relationships.”

John Mendelsohn, d’ART