



Reverse Collage #21, 1997 30 x 24 inches, acrylic and magazine ink on plexiglas.

D. Dominick Lombardi Reverse Collage

December 5th, 1997 - January 23, 1998

Opening Reception
Sunday, December 7th, 4-6pm

Art/Ex Gallery
Stamford Museum
and Nature Center
39 Scofieldtown Road
Stamford, CT 06903
(203) 322-1646 ext 43

Hours: Mon.-Fri. 10-4, Sat. & Sun. by appointment

D. Dominick Lombardi *The Reverse Collage Series*

The "Reverse Collage" series by D. Dominick Lombardi, received its title from the reductive process he developed to reveal hidden images from various reading materials within his paintings. It also, however, underscores his personal investigation of how collective memory is affected by the accidental or forced sequencing of images in newspapers, magazines, and textbooks.

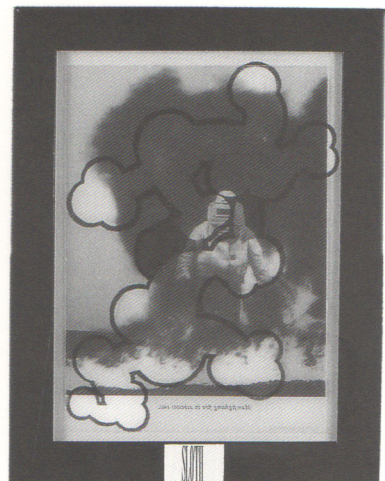
Formal abstract qualities and vibrant color form the initial response to the work, but a second reading reveals photos and text that selectively unveil a narrative betraying a social commentary. Playing with the ironic relationships that occur between juxtaposed news articles and advertisements; old books versus contemporary enlightenment, Lombardi revels in the convenient or culturally driven skewing of historical or scientific fact. This is most dramatically highlighted in his "Reverse Collage #22 (The Seven Deadly Sins)," in which he creates seven works initiated from a book titled *Asbestos: A Magical Mineral*.

The euphoric optimism of the text and the illustrations of what is possible with asbestos become haunting recollections as images and words appear throughout each piece.

Lombardi works out most of the geometric compositions and color relationships on the computer before he begins work on his collages. In the later works however, he has relied on a more intuitive creation of organic shapes, instilling a different sense of movement within the paintings. The surfaces, regardless of the collage material, retain a universal sheen, that along with the breakup of the page, compliment the notion that these are representations of ideas on the printed word.

In the seamless melding of these various layers of elements, Lombardi successfully reinforces the questions that inspired him to create his work. Surreptitiously suggesting that his works are functioning to affect our perceptions beyond the cognitive level, and becoming part of our own personal memory.

Kenneth Marchione
Director of Art, Stamford Museum



Reverse Collage #22 (The Seven Deadly Sins), 1997 acrylic and book ink on plexiglas, (detail).

Over the past twenty years, D. Dominick Lombardi has participated in more than eighty exhibitions in galleries and museums in the United States, China, Germany, Italy and Thailand. He is also gaining renown as a curator. *The New York Times* commented that his show, *The Traditions of Icons* had "class as well as spirit." A recent exhibit, *Champions of Modernism*, is traveling to six institutions through 1998. His work as an art critic, feature writer and essayist has appeared in numerous publications including *ARTnews*, *Art New England*, *New Art Examiner* and *The Record-Review*.