

# ***Tattooed Tokyo***

***A Combination of Factors...***





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**Paintings, Drawings, Prints & Sculpture by D. Dominick Lombardi**  
**Prince Gallery, Copenhagen, Denmark**

If you take into account the amount of pollutants we absorb from our dirty air, transgenic food and tainted water, plus the radioactivity in our environment and the stresses of the contemporary society that we are exposed to on a daily basis – you can imagine how profoundly the mutative aspects of the reproductive process might change and distort over the next 500 years.

In my *Post Apocalyptic Tattoo* series, and later in the *Graffoo* series, I have created a somewhat humorous, albeit dark look at the human condition after this slowly forming 500-year apocalyptic period ends. All of the original characters in the paintings, drawings, sculptures and prints are to be viewed as tattoo 'flash'. My suspicion is, the final designs, which stylistically record the extreme mutations possible in the distant future are filtered through the mind of one particular, future tattoo artist who is accessed through the endless continuum of the collective unconscious.

The later *Graffoos* are tattoo designs applied on top of pre-existing or newly painted backgrounds – like the way a graffiti artist paints over a wall, bus or train car – and should be seen as a simultaneous act of creation and destruction. The *Tattooed Tokyo* prints are a combination of a handful of the over 1,000 India ink head designs scanned and digitally collaged over Photoshop manipulated photographs that were taken during a trip to Japan.



*PreRaphaelite Premie (2000)*  
acrylic on Plexiglas (reverse painted)  
71 x 56 cm

To get a better understanding of the *Post Apocalyptic Tattoo/Graffoo* series that went from 1998 to 2009 it is best to look at the show that traveled from Blue Star Contemporary in San Antonio, Texas to the Housatonic Museum in Bridgeport, Connecticut.



The exhibitions featured hundreds of works selected from the nearly 200 paintings, 1,098 India ink, reverse painted on Plexiglas and sculpted heads, wood block prints, and the over 5,000 preliminary sketches and designs



Blue Star Contemporary, San Antonio, TX, January to March 2008, *The Post Apocalyptic Tattoo/A Ten Year Survey*



The following is a statement by the curator of the previous museum exhibitions, Carol Kino.

*For the last ten years, D. Dominick Lombardi has been working obsessively on the series "Post Apocalyptic Tattoo." It began in 1998 as many artists' projects do – with doodles in a sketchbook.*

*Quickly, those doodles came to resemble characters – and as Lombardi fleshed them out, they soon demanded their own world. Over the next ten years, his project mushroomed to encompass reverse Plexiglas paintings; drawings in charcoal and India ink; silkscreen and woodcut prints; sculptures and bas reliefs assembled from junkyard detritus covered with pigment and papier mâché, plus countless working drawings made with ball point and felt-tip pens on scraps of paper, or graphite on newsprint. Lately, Lombardi has been focusing more intensely on the creatures' environment, which he has explored and articulated in a series-within-a-series he calls "Graffoos" – graffiti paintings made on new and old canvases.*

*Creatively, the project was born as Lombardi was worrying about the fate of the universe. Its mutant creatures embody fears and hopes for a future world, distorted by pollution, transgenic mutation, and apocalyptic events. They include Blue Boy, whose innards spill down his legs; his sweetheart, Twister, who has rubbery bones and turquoise lips; Big Foot, who perambulates on a single massive foot; and Clown, who dies early on from an enlarged hair follicle on his tongue. Central to the tale is the unseen Tattoo Artist, a character who chronicles his world by producing all these drawings, paintings and sculptures. (Is Lombardi the tattoo Artist? "No," he says. "I'm the vehicle for the Tattoo Artist who's sending these images to me.")*

*Yet, despite all this impending gloom and doom, the characters pursue their distorted lives with such spirit and joie de vivre that their universe never seems bleak. And Lombardi in turn recorded their world with a zeal, intensity, and joy in craftsmanship that suggests life is truly worth living.*

<http://www.carolkino.com/>



*Romeo & Juliet (Brain Styling) (2000), acrylic on Plexiglas (reverse painted), 71 x 56 cm*



*Blue Boy (bust) (2001), mixed media, 56 x 30.5 x 20.25 cm*



*Twister (2005), charcoal on acid free board, 51 x 40.5 cm*



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**May 13 - 28**  
**+**  
**August 5 - 31, 2016**

**exhibition images**



Tattooed Tokyo #9 (2009), archival pigment print, edition of 15, 76.25 x 51 cm





*Tattooed Tokyo #10* (2009), archival pigment print, edition of 15, 76.25 x 51 cm



*Tattooed Tokyo #11* (2009), archival pigment print, edition of 15, 61 x 45.75 cm





Tattooed Tokyo #12 (2009), archival pigment print, edition of 15, 61 x 45.75 cm



Tattooed Tokyo #13 (2009), archival pigment print, edition of 15, 61 x 45.75 cm



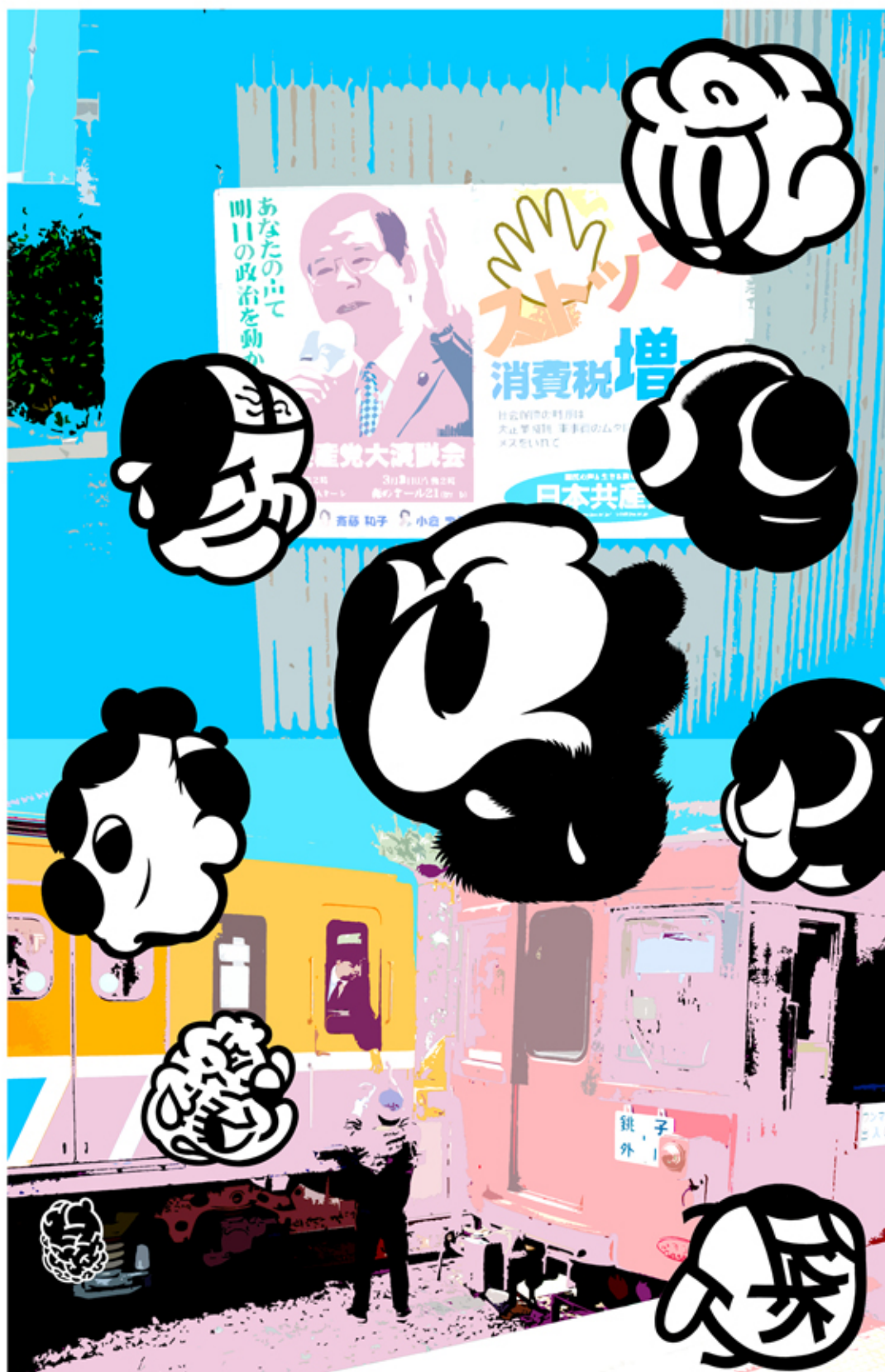


*Tattooed Tokyo #14* (2009), archival pigment print, edition of 15, 51 x 40.75 cm



*Tattooed Tokyo #15* (2009), archival pigment print, edition of 15, 61 x 45.75 cm





Tattooed Tokyo #16 (2009), archival pigment print, edition of 15, 61 x 45.75 cm



*Tattooed Tokyo #17* (2009), archival pigment print, edition of 15, 51 x 40.75 cm





Tattooed Tokyo #18 (2009), archival pigment print, edition of 15, 51 x 40.75 cm



Tattooed Tokyo #19 (2009), archival pigment print, edition of 15, 61 x 45.75 cm





*Tattooed Landscape #33* (1978 & 2007), oil on previously painted canvas, 35.5 x 45.75 cm



*Tattooed Man #9* (1985 & 2007), oil and alkyd on previously painted canvas, 51 x 41.75 cm





*Tattooed Landscape #10* (1982 & 2006), oil on previously painted canvas, 43.2 x 38 cm



*Tattooed Landscape #14* (2006), oil and acrylic canvas, 28 x 35.5 cm





*Tattooed Man #5* (1978 & 2006), oil and alkyd on previously painted canvas, 25.5 x 20.25 cm



*Head #1090* (2006), acrylic on Plexiglas (reverse painted), 35.5 x 35.5 cm





*Head #1066* (2006), acrylic on Plexiglas (reverse painted), 35.5 x 35.5 cm



(top row) *Head #1088* (2004), India ink on acid free paper; 35.5 x 35.5 cm, *Head #1087* (2004), India ink on acid free paper; 35.5 x 35.5 cm, (bottom row) *Head #1078* (2004), India ink on acid free paper; 35.5 x 35.5 cm, *Head #1058* (2004), India ink on acid free paper; 35.5 x 35.5 cm





(top row) *Head #1051* (2004), India ink on acid free paper; 35.5 x 35.5 cm, *Head #1045* (2004), India ink on acid free paper; 35.5 x 35.5 cm, (bottom row) *Head #1035* (2004), India ink on acid free paper; 35.5 x 35.5 cm, *Head #1029* (2004), India ink on acid free paper; 35.5 x 35.5 cm



(top row) *Head #1007* (2004), India ink on acid free paper, 25.5 x 20.25 cm, *Head #1006* (2004), India ink on acid free paper, 25.5 x 20.25 cm, (bottom row) *Head #1002* (2004), India ink on acid free paper, 25.5 x 20.25 cm, *Head #994* (2004), India ink on acid free paper, 25.5 x 20.25 cm





(top row) *Head #993* (2004), India ink on acid free paper, 25.5 x 20.25 cm, *Head #992* (2004), India ink on acid free paper, 25.5 x 20.25 cm, (bottom row) *Head #988* (2004), India ink on acid free paper, 25.5 x 20.25 cm, *Head #983* (2004), India ink on acid free paper, 25.5 x 20.25 cm



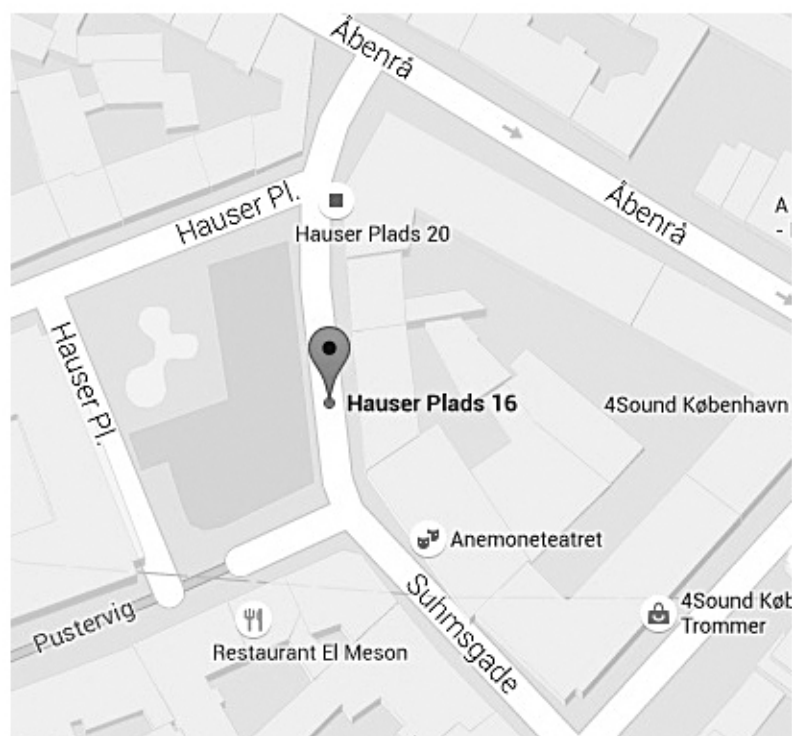
(top row) *Head #982* (2004), India ink on acid free paper, 25.5 x 20.25 cm, *Head #973* (2004), India ink on acid free paper, 25.5 x 20.25 cm, (bottom row) *Head #945* (2004), India ink on acid free paper, 25.5 x 20.25 cm, *Head #942* (2004), India ink on acid free paper, 25.5 x 20.25 cm





(top row) *Head #911* (2004), India ink on acid free paper, 25.5 x 20.25 cm, *Head #906* (2004), India ink on acid free paper, 25.5 x 20.25 cm, (bottom row) *Head #826* (2004), India ink on acid free paper, 25.5 x 20.25 cm, *Head #811* (2004), India ink on acid free paper, 25.5 x 20.25 cm

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