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D. Dominick Lombardi, 2006, digital collage of scanned India ink drawings, size variable

D. Dominick Lombardi's Curatorial Practice & Tattooed Tokyo

Erik Bendix describes D. Dominick Lombardi's *Post-Apocalyptic Tattoo* (1998-2008) 14 and *Graffoo* series (2006-2009) at Prince Gallery in Copenhagen as playfully tackling the theme of the human condition. In the interview that follows, Steve Rockwell speaks with *dArt*'s U.S. editor D. Dominick Lombardi about art art and its intersection with the curatorial practice.

dArt International Back Pages

As *dArt International* magazine rounds out its 20th year of publication, publisher Steve Rockwell reflects on some the foundational building blocks grounded in art practice that led to the publication of *dArt International* magazine in January 1998. 18

Kim Dorland in the Concrete Forest

Kim Dorland is admittedly a city dweller, not an outdoor man like the legendary 22 landscape painter Tom Thomson, whom he admires. As Emese Krunák-Hajagos relates in her article on Dorland, "He might paint forests, lakes, hills, trees, sky, campsites and animals – but he is an outsider in nature." Perhaps it's where woodland and asphalt meet that the artists finds his "...perfect psychological moment."



Above: Rana-Begum, No. 695, 2017, Abraj Group Art Prize winner. Photo courtesy Photo-Solutions-8
 Above right: Gisela Colón, Mega Rectangloid Pod (Iridescent Black), 2014, blow-molded acrylic, 49" x 90" x 13"
 Middle right: John Mendelsohn, Illumination (detail), 2015, acrylic and latex on bubble wrap over canvas
 Bottom right: Edgae Zippel, Nick, Germany, 2013, photo

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