

LUXEMBOURG & DAYAN

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Italian Artist Domenico Gnoli's Work is Back on Display in New York

A show at Luxembourg & Dayan focuses on rarely seen works by the mid-century artist

By Tobias Grey | April 30, 2018



'Scarpa vista da dietro,' 1967, part of the Luxembourg & Dayan show. PHOTO: DOMENICO GNOLI, SCARPA VISTA DA DIETRO, 1967, ACRYLIC AND SAND ON CANVAS, 39 1/3 X 27 1/2 IN. (100 X 70 CM.), © ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/SIAE ROME, COURTESY OF LUXEMBOURG & DAYAN, NEW YORK

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IN THE 1969 painting *Curl*, the last work Domenico Gnoli ever completed, a blown-up corkscrew of chestnut hair is isolated against a pink background of worsted fabric. Gnoli used acrylic paint mixed with sand and glue to achieve a granulated, textural effect. But, as with the majority of his paintings, the art is also about the unseen. Who is this girl with the curl?

“There is always an invisible presence in his paintings. It’s never the object itself,” says Daniella Luxembourg, co-founder of the gallery Luxembourg & Dayan. This month, an exhibition of rare Gnoli works, all dating to the last five years of his short, blazingly creative life, opens at the gallery’s New York space. The Rome-born artist, who died of cancer in 1970 at the age of 36, was also the subject of an acclaimed show at the gallery in 2012, but the new exhibition features an entirely different trove of works, none of which have been seen in the U.S. since 1969.

Other pieces on view feature an empty chair, a red knotted tie, an austere parted head of hair and sturdy stilettos. “Gnoli’s paintings became more voluptuous and more baroque from 1965 onwards. It was as if he had more courage,” Luxembourg says. “Nobody really understood his power, and now there is a huge aura around him.” luxembourgdayan.com



LARGER THAN LIFE Domenico Gnoli in his Mallorca studio in 1969. PHOTO: COURTESY OF LUXEMBOURG & DAYAN, NEW YORK