

Dogenhaus Gallery

Jochen Hempel, owner of the Dogenhaus Gallery Leipzig, is exhibiting works by Mark Lombardi and Julius Popp - two very different artists linked by a high degree of precision in their artistic works. Whereas Lombardi meticulously dissects balances of power and economics, Popp focuses on the mechanisms of perception and movement, communication and verbal processes. Both artists address societal restrictions, control and the conditions of the systems in which we live.

The American artist Mark Lombardi (born 1951 in Syracuse, New York, died 2000 in Brooklyn, New York City) is known mainly for his so-called >sociogrammes<, depictions of political-economical structures. Lombardi concentrates on some of the major financial scandals of the 1990s which involved important figures from global politics. Examples of these are the interweaving of institutions and individuals from BCCI, Lincoln Savings, World Finance of Miami, Vatican Bank, Opus Dei, Silverado Savings and George W. Bush. The artist collects information from press reports and company documentation in an almost obsessive way. The works resulting from his research are highly detailed drawn diagrams - >narrative structures< - linking politicians, banks, terror organisations, corporations and mafia bosses in a global network. The meticulous disclosure of personal relationships and interdependencies pins the explosive power of Lombardi's works to the time of their conception. Abstracted from the precise individuals and institutions they depict an image of global power structures and social cartels, apparently universal but yet

Social structures also serve as the basis for the work of Julius Popp (born 1973 in Nuremberg), albeit on a much more abstracted level. The >bit.series< analyses the societal flow of information. >bit.fall< processes buzzwords stored on the internet which are then cross-linked, somewhat along the lines of a simple statistical algorithm. Popp makes them momentarily visible - experienced fleetingly as an optical and acoustic waterfall in the exhibition space. >bit.flow< goes a step further, illustrating the close - indeed symbiotic - relationship between order and chaos. The texts generated in this work are only fragmentarily legible - before the medium sinks once again into arbitrary disorder. Another emphasis of Popp's work is illustrated by his >micro.series<, in which he exhibits the reciprocal influence of all beings on their environment. The work >micro.perpendiculars< consists of a row of capsules embedded with processors which calculate the diverse influences of the environment: air currents, the movements of visitors to the space as well as the movement of the other capsules. In this way there emerges an equally fragile and dynamic system of movement and constant reaction, an examination of the conditions of societal and communicative processes. This also serves to reveal that states of identity are transient and factors such as knowledge, power or even observation itself are constantly influenced by conditions of context. The interests with regard to content are as close to one another as the aesthetic concepts and choice of artistic means differ. Structures rather than individual instances are analysed, elementary questions of subject and society are posed. Ultimately, the two artists chosen by Hempel establish a connection with the seemingly fragile system of art, a system in which there is a complex power mechanism and dependency between the different parties concerned, whereby constant shifts and displacements in the balance of power between market, museum, artists and public occur. The Dogenhaus Gallery was founded by Jochen Hempel in Leipzig in 1992 and works with German and international artists. Alongside longstanding co-operations with East German artists, e.g. Frank Berendt, Hartwig Ebersbach, Ulf Puder, Matthias Hoch, Kaeseberg and Peter Krauskopf, the gallery also represents Stephan Balkenhol, Ina Bierstedt, Ruprecht Dreher, Leif Trenkler, Joe Amrhein, Reed Anderson, Graham Gillmore, Kent Iwemyr, Esko Männikkö, Ati Maier and Beat Streuli. The younger generation of Leipzig artists is represented in the Dogenhaus Gallery by Tilo Schulz, Julius Popp, Albrecht Tübke, Andreas Schulze and Rebecca Wilton. From 2008 to early 2010, the GfZK is dedicated to the topic of private commitment to art. Eleven private individuals and companies have been invited to present their activities in the form of exhibitions. Those involved are given >carte blanche<, i.e. it is left entirely up to them how they interpret the assignment and with which curators they want to work. In return, they cover all the costs arising from their projects.