

DOMOBAAL

LOTHAR GÖTZ
SALVATION



"The view, partially blocked now by tawdry, half-gutted blocks of flats thrown up in some pre-Brexit, post Olympic building boom or other – maxing out the allowable air-rights for development over the rail tracks – had once been panoramic: across to the heights of the then NatWest Tower and the other finance-house behemoths which had later reared up on the horizon above the half-ruined brick arches of the hulk of Bishopsgate goods yard. ('It's like seeing the Alps across Lake Chiemsee', opined a damp-eyed, coked-up Munich gallerist once at the end of an opening, in a feeble though ultimately successful attempt at a poetic chat-up line to manoeuvre Tom back to his hotel room. In the event, Tom had been so wasted he'd spent the night mainly crouched by the toilet bowl on the slate floor of the bleak-but-chic en suite. It had proved far from a turn-off though for the gallerist, who had proceeded to bring himself off by the bathroom door, purring delightedly 'Ja, you squalid, squalid boy'.)"

Rob Wilson (extract above from Palazzo Jago)

(image: *Salvation 1*, acrylic on wood (on wood sub-frame) 60 x 42cm, 2020, photo: Michael Franke)

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Domo Baal is proud to present Lothar Götz's fourth solo exhibition in the gallery: SALVATION.

The redemptive sense of this show's title – with its suggestion of a place of safety and deliverance from earthly woe, finds an echo in the works here: their bursts of abstract space like an opening up of horizons after the closed-in ones of recent months.

Many works do though bear the mark of recent lockdown/s: their smaller size reflecting the domestic-size of the home studio space in which they were made. Even the wall-painting is reduced in scale compared with those usually associated with Götz, occupying the gallery's domestic-scale chimney breast.

But these are works that are a celebration of the experience of painting as space, beyond the frame and the possibility of dreaming still: their intense blooms of colour like lights at the end of a tunnel.

Götz's work has always had this sense of the redemptive, hinting at other better worlds, ideal visions beyond the day-to-day that reflect his interest in the art and design of the political and cultural utopias of the early 20th century such as the Bauhaus or Constructivism. This is seen most directly in the drawing: 'The house of the worker' inspired by a 1922 dress design by Aleksandr Rodchenko, a work that literally draws on and retrofits the past, using a sheet of paper taken from a vintage Ingres pad.

A more recent past resonates here too: Salvation being the name of a gay club-night which ran in Vauxhall for over 10 years from the late 1990s. The coronas of radiating lines and colours seen in works from the Disco series recall moments of unalloyed joy still possible and still remembered in the drug-induced delirium of clubbing. Like strobes against the darkness around, these are works that take the viewer into an abstract freedom of space.

*Soft Openings: on Friday 11 and Saturday 12 December, Lothar Götz will be present in the gallery from noon to six. In view of the current pandemic and the challenges this presents in programming and planning as well as the visitor experience, the dates are subject to further confirmation or change. The exhibition will then continue through the Winter towards Spring, allowing all who wish to visit, whether by booking, or turning up.

Visitors are encouraged to book advance appointments by email or phone, while walk-ins are also welcome, visitors may be asked to queue outside the gallery if the space is at capacity in accordance with government social distancing guidelines.

Hand sanitiser is provided for visitors upon entry, please wear a mask while inside the building.

All visitors will be checked in upon arrival, either using the NHS covid-9 test and trace app, or by providing their contact details. The press release and list of works will be available digitally for a paperless visit.

Lothar Götz is currently exhibiting in the Royal Academy's Winter Summer Exhibition 2020 until 3 January 2021 in Gallery IV, curated by Sonia Boyce. In Summer 2021, a solo exhibition is scheduled at the Holden Gallery, Manchester School of Art.

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Links to previous solo exhibitions at domobaal, and external site-specific commissions all of which have been extended, and may currently be visited in the UK:

> **THE LINE OF BEAUTY (2012)**

> **THE LINE OF BEAUTY + SPECIAL GUESTS (2012)**

> **PAS DE TROIS (2016)**

> **MIRROR IMAGE (2015)**

> **GOETZBAU WITH DAVID GATES (2018 AND ONGOING)**

+

> **PORTE DE COULEUR, STRATFORD (2018 AND ONGOING)**

> **DANCE DIAGONAL AT TOWNER EASTBOURNE (2018 AND ONGOING)**

> **XANADU AT LEEDS ART GALLERY (2017 AND ONGOING)**

> **COMPOSITION FOR A STAIRCASE AT PALLANT HOUSE GALLERY (2016 AND ONGOING)**

+

> **LOTHAR GÖTZ ARTIST PAGES**

> **LOTHAR GÖTZ, PRINTS & PUBLICATIONS**

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Lothar Götz
Ecstasy
acrylic on wood (on wood sub-frame)
61 x 61 cm
2019

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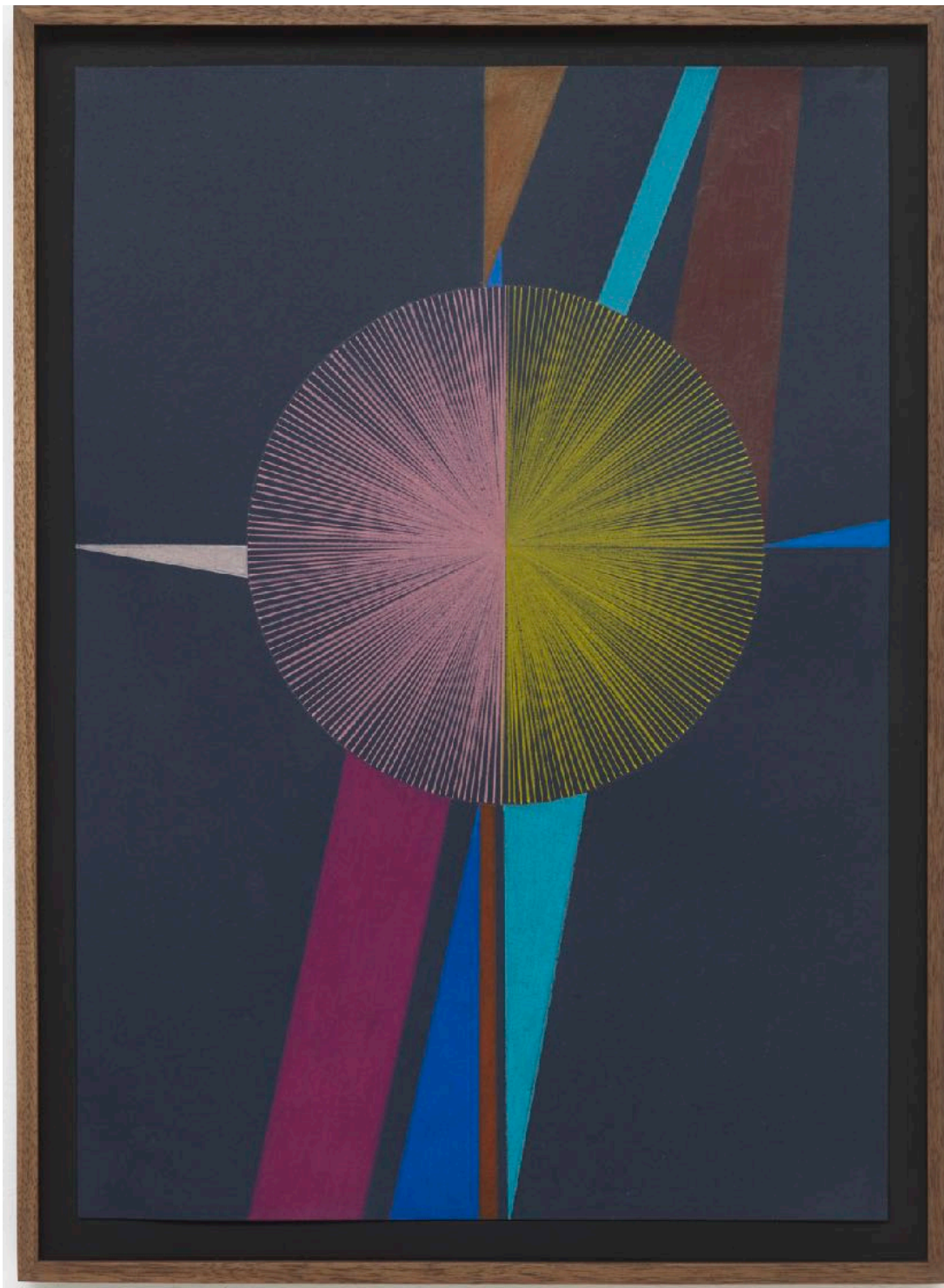
Lothar Götz
Disco Square Green
acrylic on wood (on wood sub-frame)
30.5 x 30.5 cm
2020
photo: Michael Franke

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Lothar Götz
Disco Square Pink
acrylic on wood (on wood sub-frame)
30.5 x 30.5 cm
2020
photo: Michael Franke

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Lothar Götz

In The Dark

pencil and colour pencil on paper, 42 x 29.7 cm, 2019

floated on a black archival backing board in a polished Walnut frame and sub-frame, fillets
and Museum Glass 70% AR/UV, 46.5 x 34 cm

photo: Andy Keate

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Lothar Götz

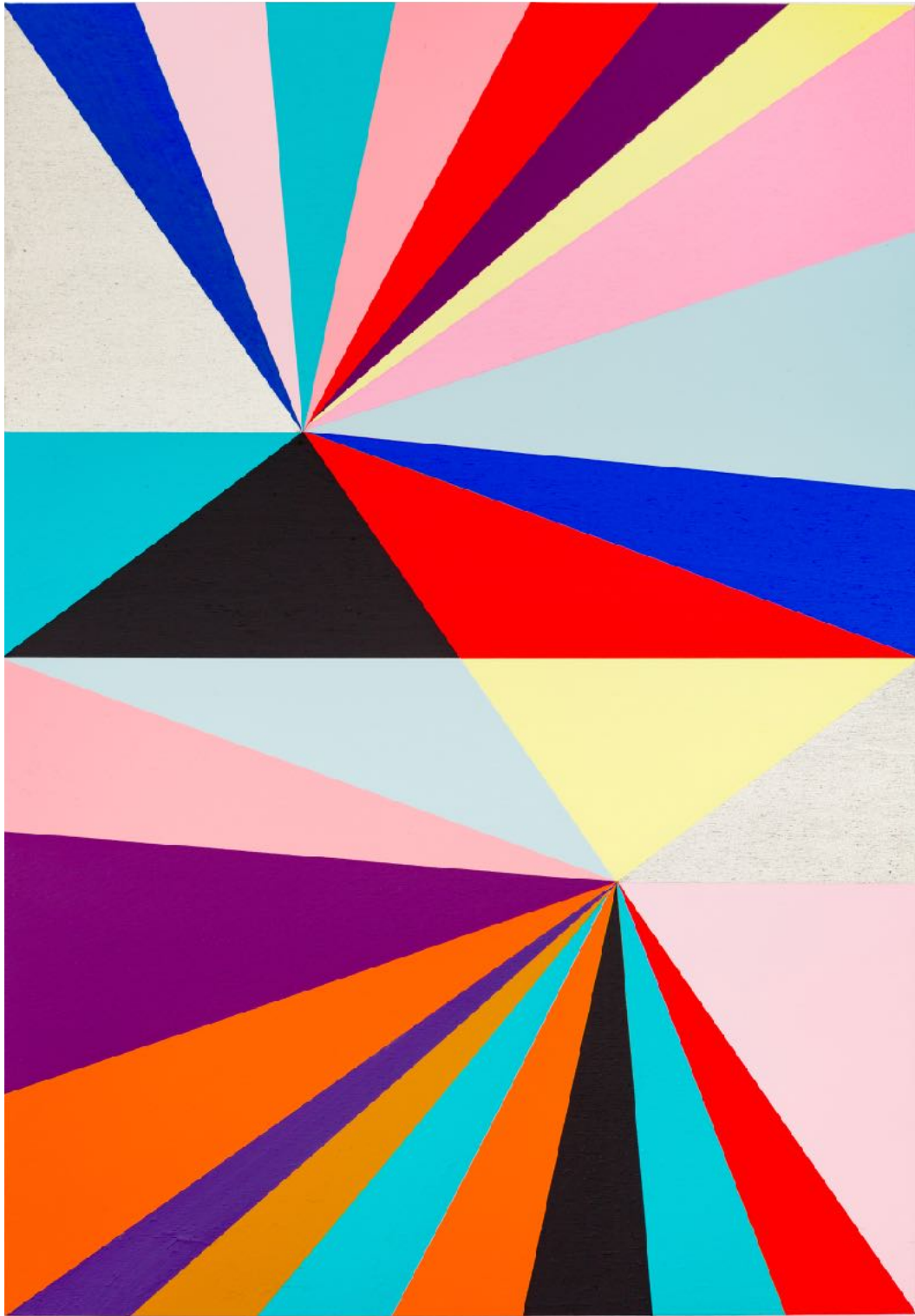
Vision Gold

pencil, colour pencil and watercolour on paper, 42 x 29.7 cm, 2019

floated on a black archival backing board in a stained Maple frame and sub-frame, fillets and Museum Glass 70% AR/UV, 46.5 x 34 cm

photo: Andy Keate

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Lothar Götz
Kitchen Disco 1
acrylic on wood (on aluminium sub-frame)
50 x 35 cm
2020
photo: Michael Franke

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Lothar Götz
Kitchen Disco 2
acrylic on wood (on aluminium sub-frame)
50 x 35 cm
2020
photo: Michael Franke

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Lothar Götz
Decision
acrylic on wood (on wood sub-frame)
30.5 x 30.5 cm
2020
photo: Andy Keate

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Lothar Götz

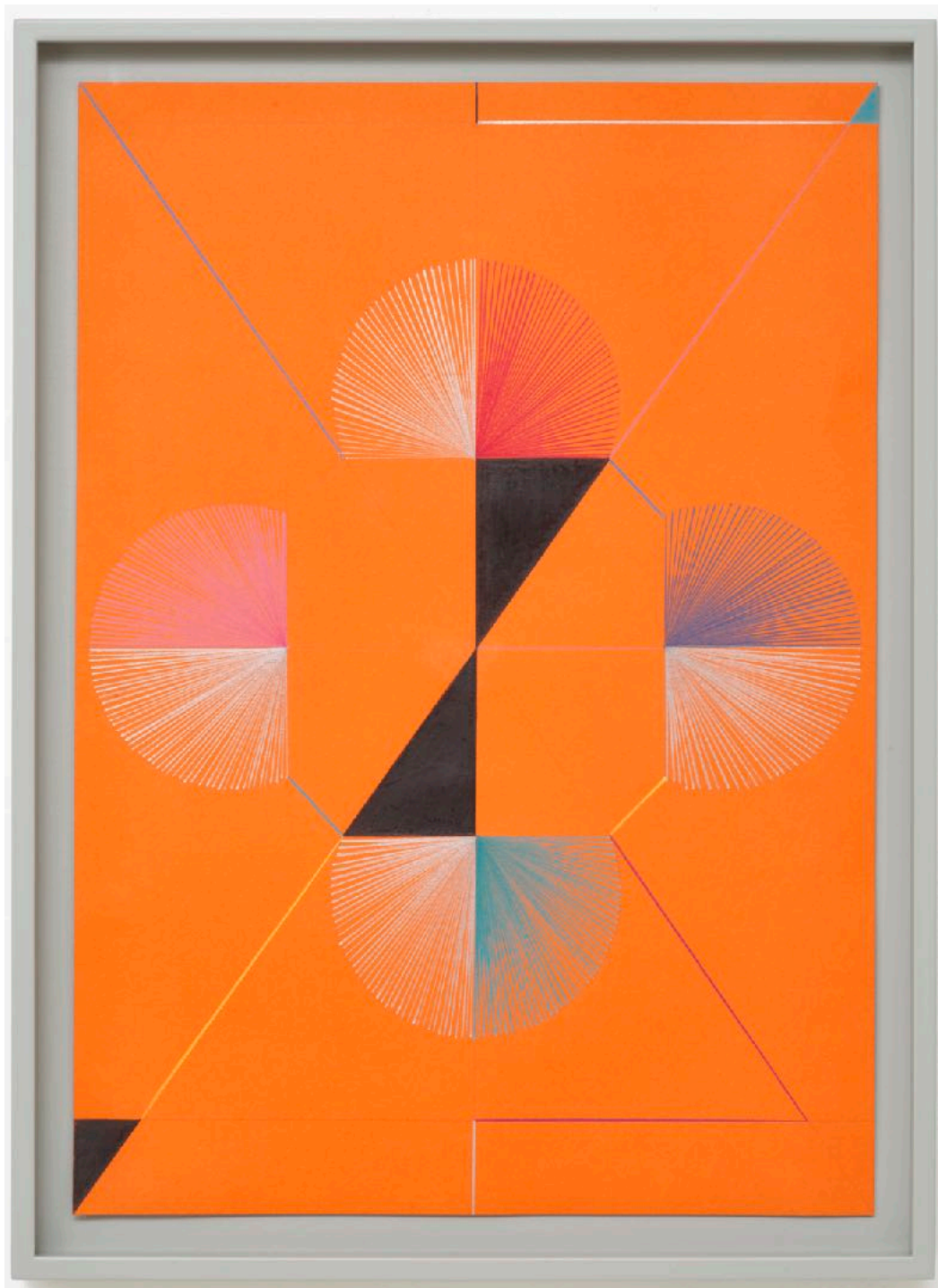
House for the Worker 3

pencil and colour pencil on vintage Hahnemühle Ingres Paper (deckled top edge), 39.5 x 23.5 cm, 2020

floated on a birch ply backing in a maple frame with key hole hanging system, fillets and Museum Glass 70% AR/UV, 46.5 x 34 cm

photo: Andy Keate

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Lothar Götz

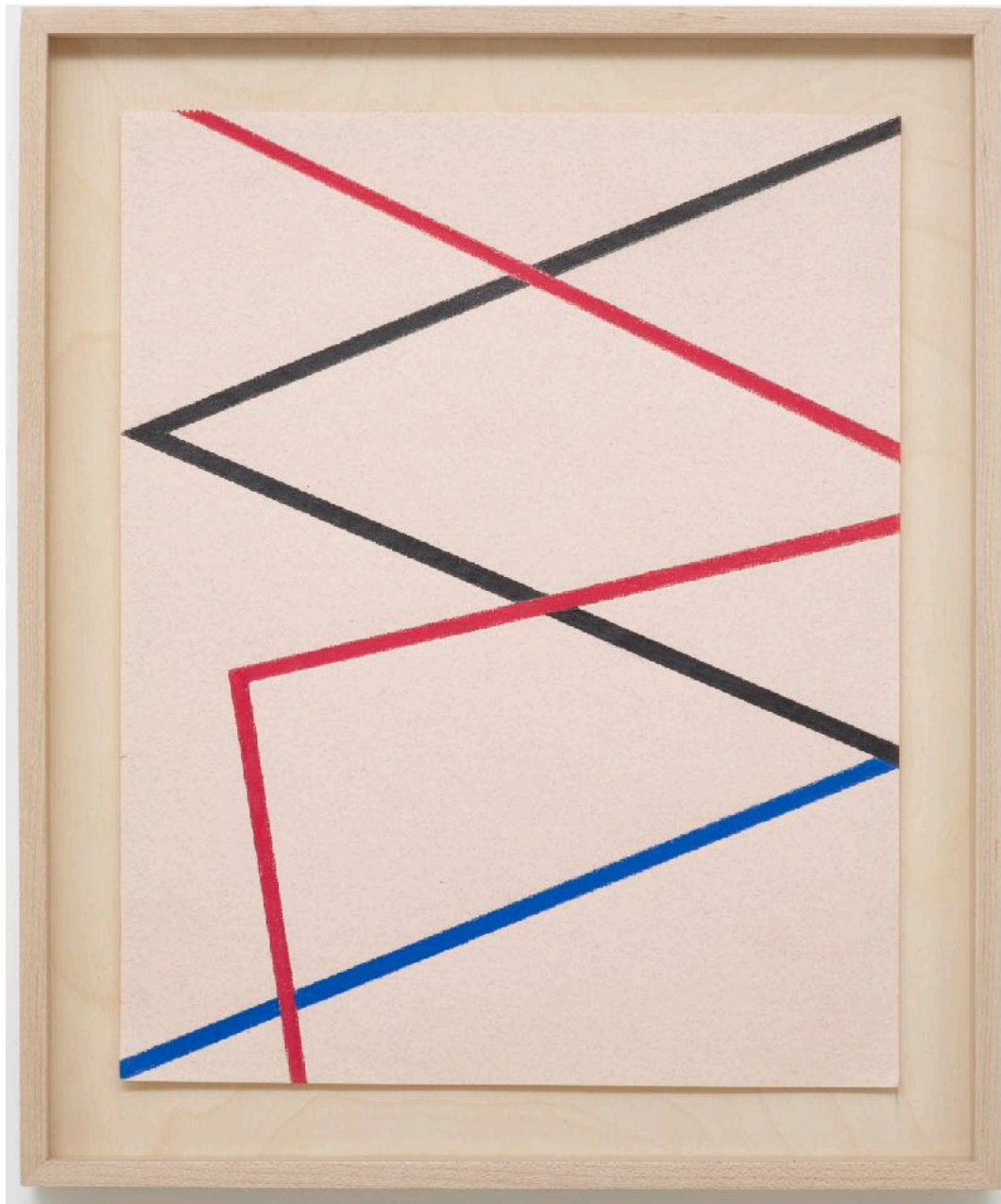
Octagonal Pavilion

pencil and colour pencil on paper, 42 x 29.7 cm, 2019

floated on a light backing on a light grey spray painted frame and sub-frame, fillets and
Museum Glass 70% AR/UV, 46.5 x 34 cm

photo: Andy Keate

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Lothar Götz

Russian Dream

pencil and colour pencil on vintage Hahnemühle Ingres Paper (deckled top edge), 29 x 23 cm, 2020

floated on a birch ply backing in a maple frame with key hole hanging system, fillets and Museum Glass 70% AR/UV, 36 x 30 cm

photo: Andy Keate

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Lothar Götz

Escape (after Paul Klee)

colour pencil and gouache on paper, 29.7 x 21 cm, 2020

floated on a black museum backing board, polished Walnut frame with pink spray painted

face, and polished Walnut edge, fillets and Museum Glass 70% AR/UV, 34.5 x 25.5 x 3 cm

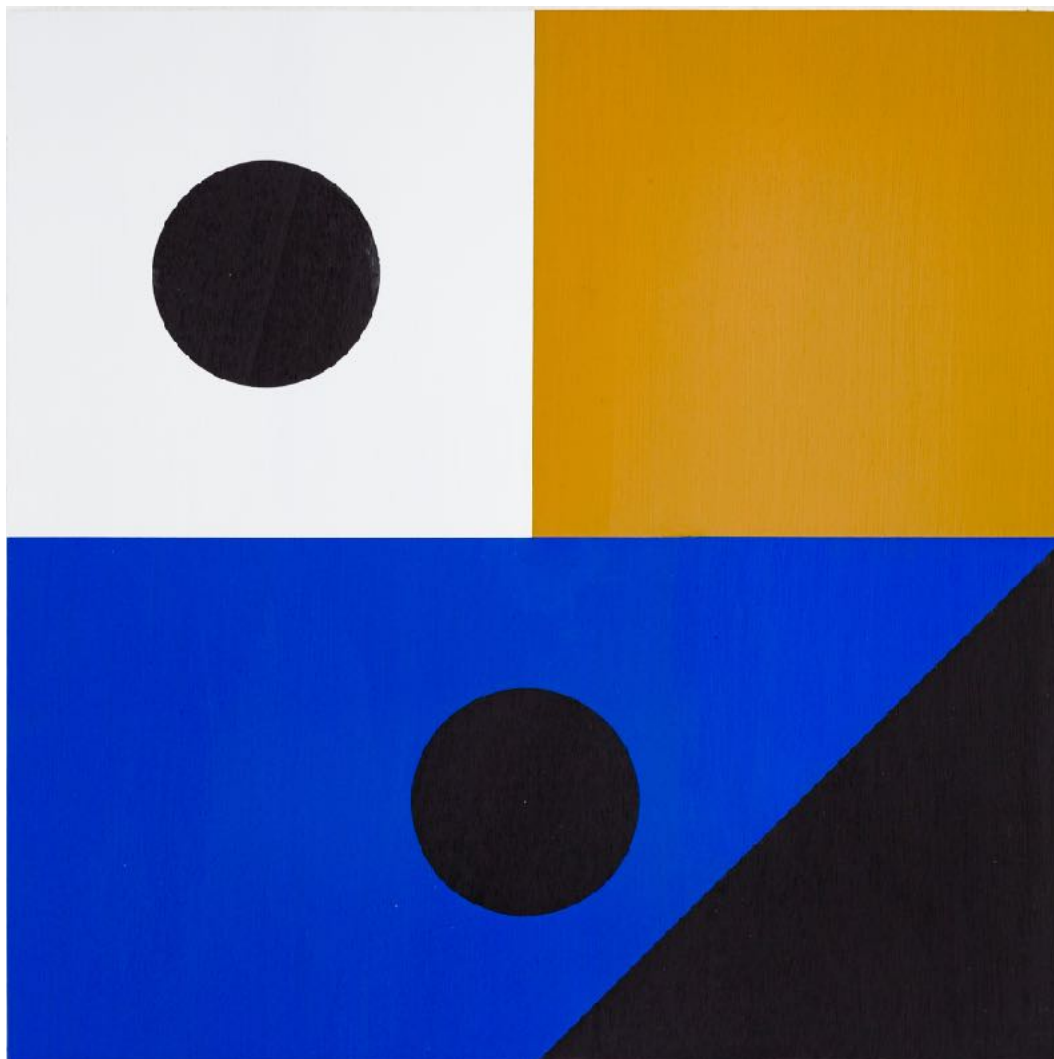
photo: Andy Keate

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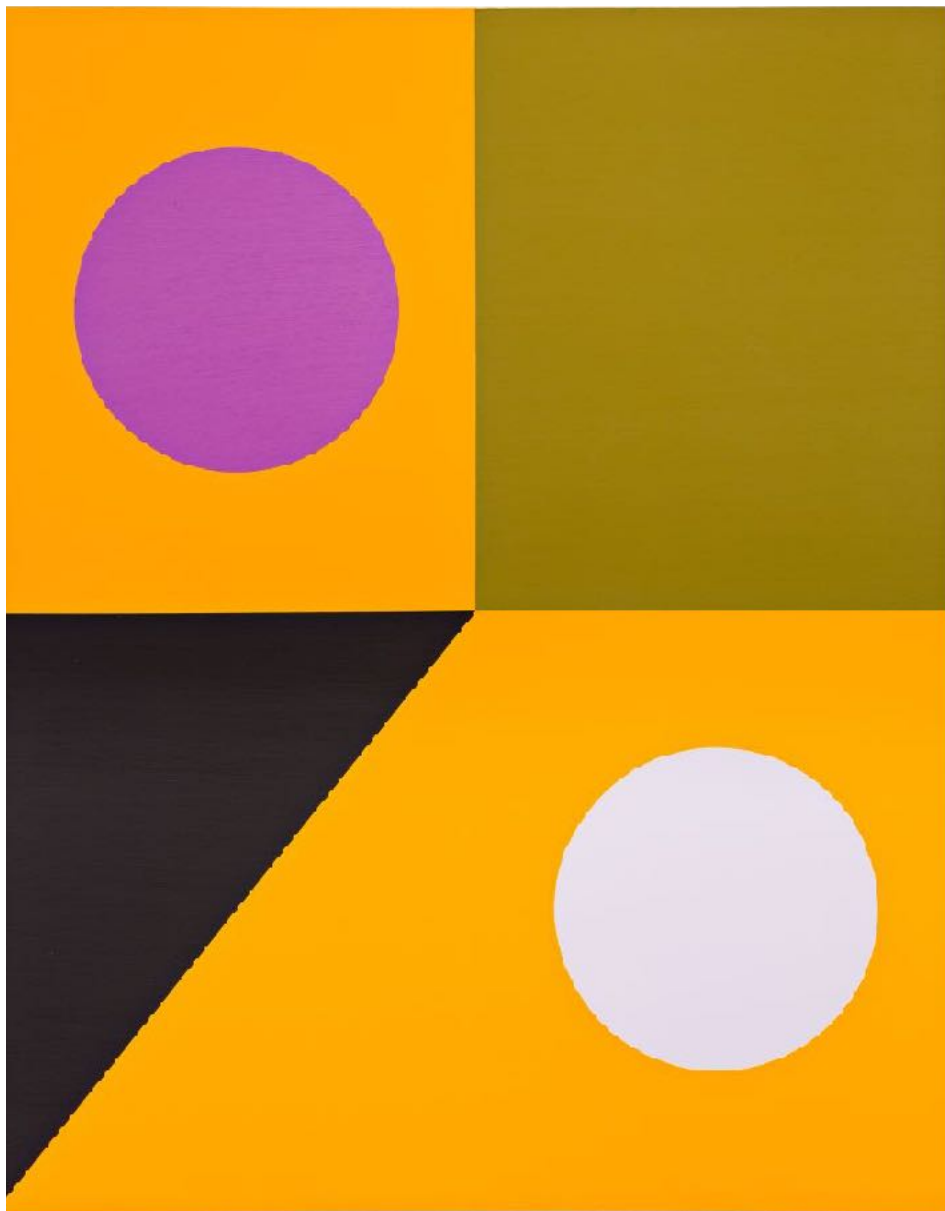
Lothar Götz
Retro Series Dance Floor
acrylic on wood (on wood sub-frame)
60 x 42 cm
2020
photo: Michael Franke

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Lothar Götz
Composition with Two Circles
acrylic on wood (on aluminium sub-frame)
30 x 30 cm
2020
photo: Michael Franke

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Lothar Götz
Untitled
acrylic on wood (on wood sub-frame)
51 x 41 cm
2020
photo: Michael Franke

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Lothar Götz

Ball Game White

pencil and watercolour on paper, 42 x 29.7 cm, 2019

floated on a black archival backing board in a stained Maple frame and sub-frame, fillets and
Museum Glass 70% AR/UV, 46.5 x 34 cm

photo: Michael Franke

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Lothar Götz

Ball Game Green

pencil and watercolour on paper, 42 x 29.7 cm, 2019

floated on a light grey backing on a light grey spray painted frame and sub-frame, fillets and
Museum Glass 70% AR/UV, 46.5 x 34 cm

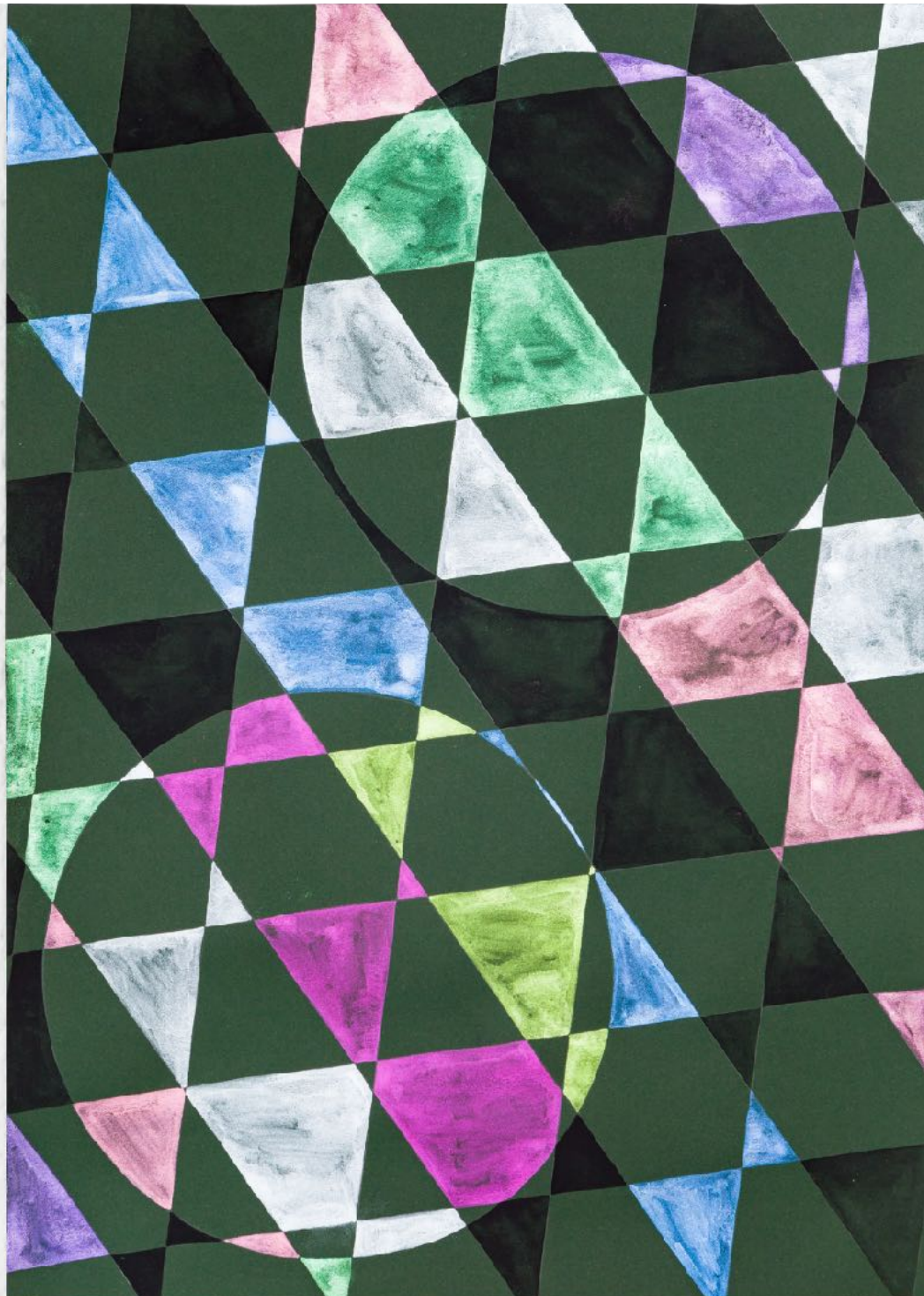
photo: Michael Franke

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Lothar Götz
Abstract Head - Circle - Ochre
acrylic on wood (on wood sub-frame)
40 cm diameter
2020

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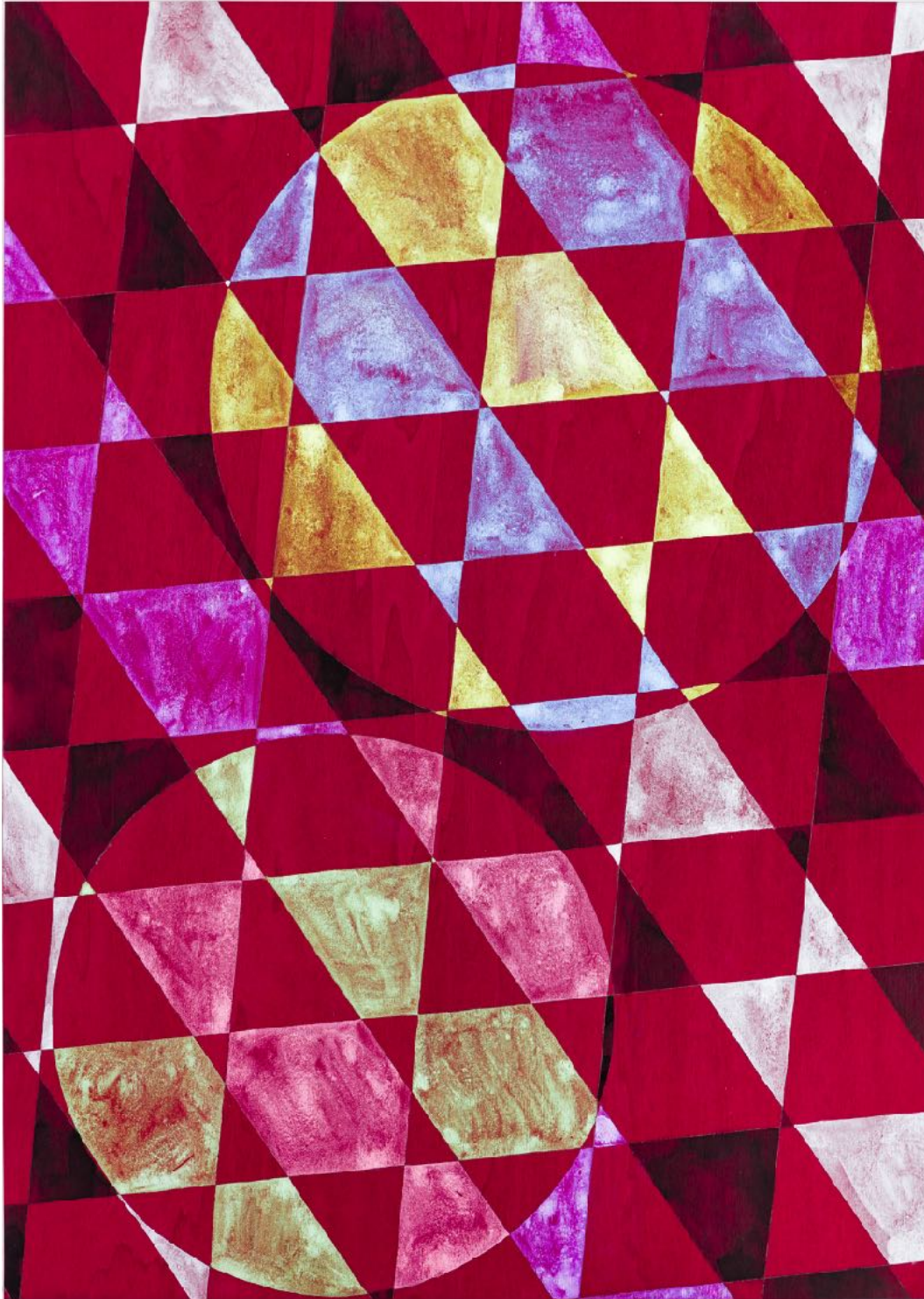
Lothar Götz
Ball Game Dark Green
pencil and watercolour on paper
42 x 29.7 cm, 2019
photo: Michael Franke

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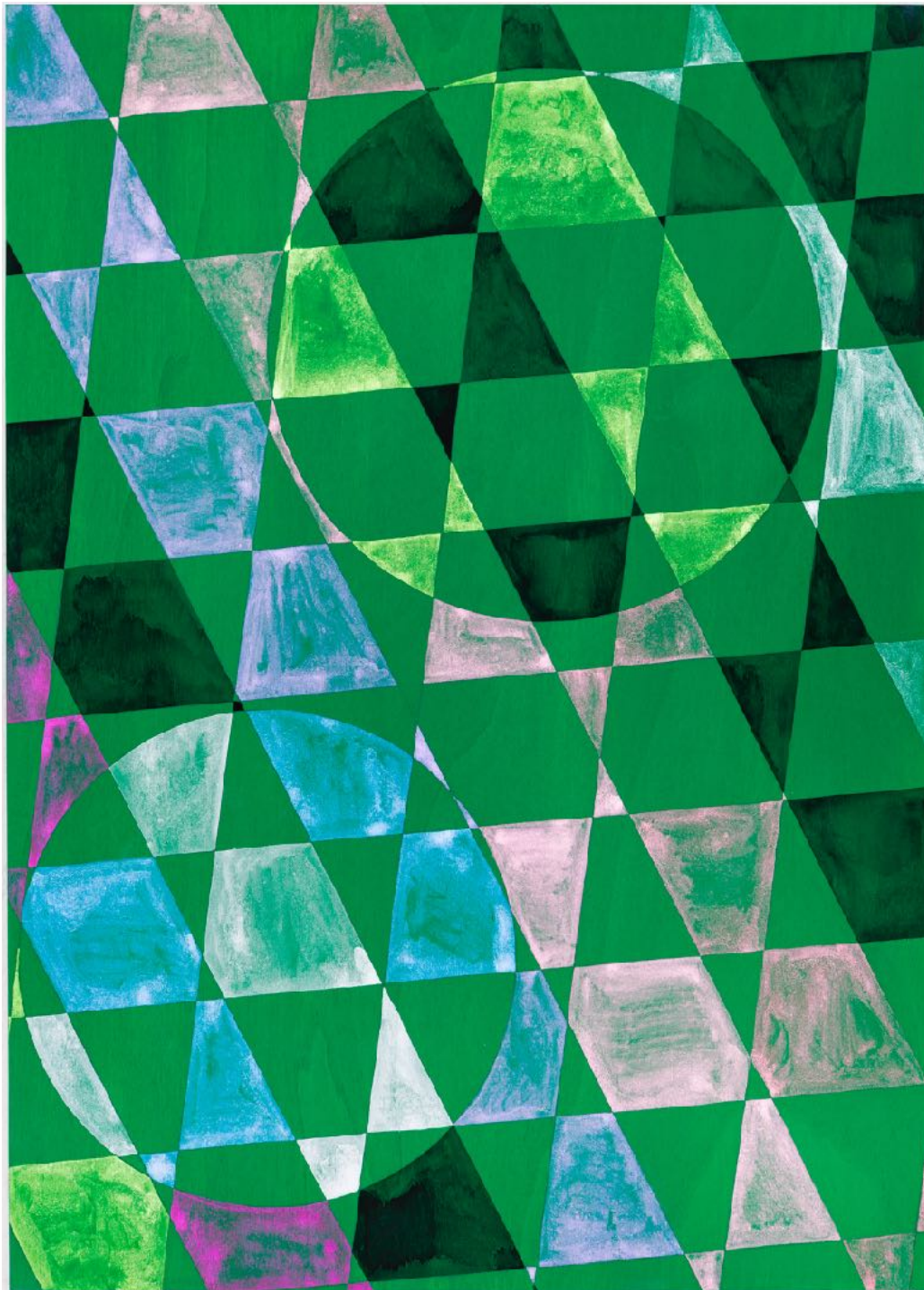
Lothar Götz
Retro Series Dance Floor Square
acrylic on wood (on wood sub-frame)
30.5 x 30.5 cm
2020

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Lothar Götz
Escape - Red
pencil, acrylic and watercolour on wood (on aluminium sub-frame)
70 x 50 cm, 2020
photo: Michael Franke

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Lothar Götz
Escape - Green
pencil, acrylic and watercolour on wood (on aluminium sub-frame)
70 x 50 cm, 2020
photo: Michael Franke

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Lothar Götz
Abstract Head - Circle - Red
acrylic on wood (on wood sub-frame)
40 cm diameter
2020

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Lothar Götz
Retro Series Saturday Night Fever
acrylic on wood (on wood sub-frame)
60 x 42 cm, 2020
photo Michael Franke