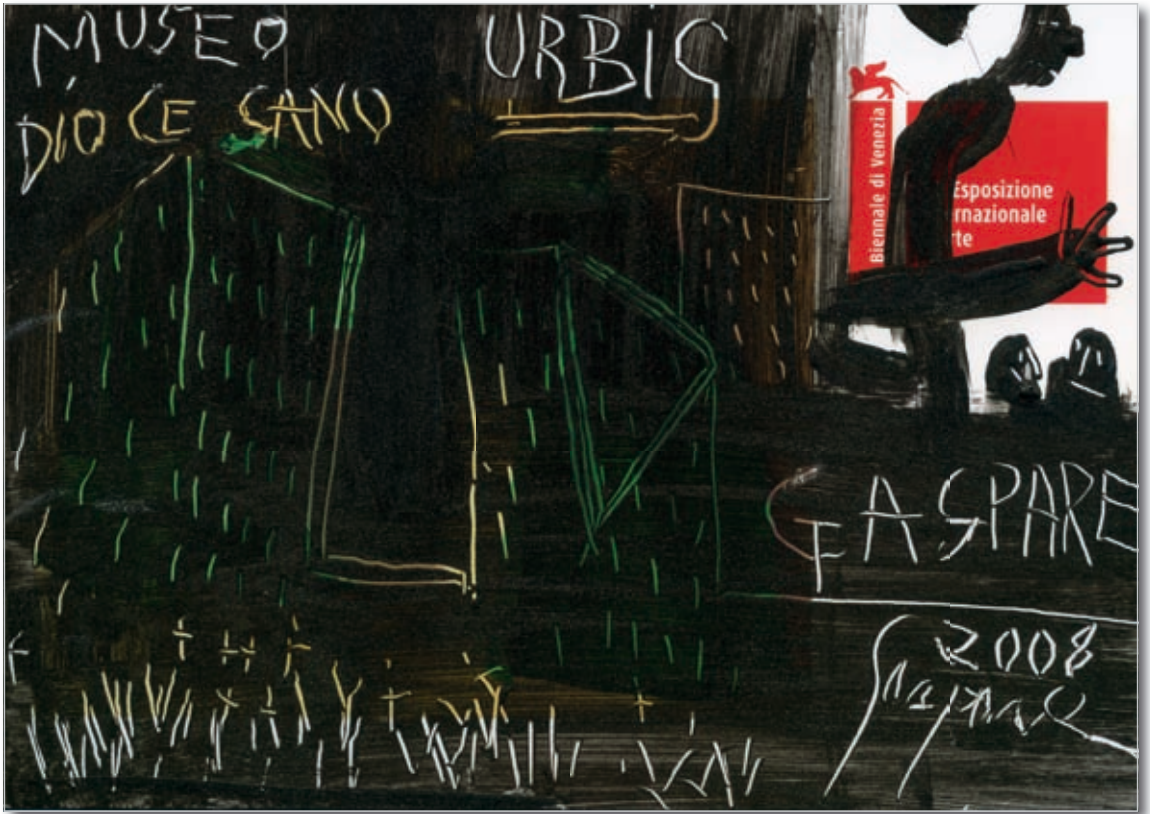


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**GASPARE
MANOS**

MUSEO DIOCESANO VENEZIA

*Gaspare
2009*



Your Invitation!, 2008
Acrylic on paper 15x21 cm
Gaspare Foundation collection

MUSEO
DIOCESANO
VENEZIA



DIOCESAN
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IX.2008

Front cover page

Hilton Orly, 2007

Mixed media on paper applied to canvas 100x70 cm

Gaspare Foundation No. RC-21.9.06

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URBIS

GASPARE MANOS

MUSEO DIOCESANO
CHIOSTRO DI SANT'APOLLONIA
IX.2008

Curated by
The Gaspare Foundation

Institutional Patrons

THE GASPARE FOUNDATION

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A Sofia e Giulia



[...]

Work stops at sunset. Darkness falls over the building site. The sky is filled with stars. "There is the blueprint," they say.

Italo Calvino, *The Invisible Cities*



Previous pages:

p. 8

WALK – urban dog (self portrait), 2008

Oil and acrylic on canvas 100 X 70 cm

Gaspare Foundation collection

p. 10-11

London Canary Wharf studies on paper No.6 (detail), 2008

Mixed media on paper

Courtesy of the artist

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ROSA MARIA MALET: INTRODUCCIÓN

Siempre me he sentido atraída por las ciudades. Las ciudades con historia, las ciudades que, a lo largo de los siglos, se han adaptado a las nuevas situaciones, las que, al hacerlo, han sabido guardar su carácter. Me parece admirable el fluir, el cambio, cuando éste es signo de progreso, de evolución, de vida, cuando éste es inteligente y mira hacia adelante sin perder el respeto por el pasado. Hace muy poco tiempo que he conocido a Gaspare Manos, amigo de amigos comunes. Según he podido descubrir, es posible que su vida multicultural y viajera le haya llevado a valorar y a apreciar los lugares en donde ha vivido de una manera muy especial. Hemos coincidido en la manera de apreciar las ciudades como foco cultural, como referencia histórica. Gaspare, sin embargo, juega con una gran ventaja. Su reflexión no se limita sólo al conocimiento y a la razón, sino que en ella juega un papel muy importante la emoción. Ello queda de manifiesto cuando vemos la fuerza de su trazo en sus cuadernos de viaje. El evidente – y difícil – don que tiene para captar una instantánea, cuando dibuja una plaza, una catedral o un puente, le hacen envidiable. El concepto que tiene del espacio le aproximan a la arquitectura. Su dominio del color le transmite la responsabilidad de ser un seguidor de la gran tradición pictórica de su país. Por estas y muchas otras cualidades que, estoy segura, todavía me falta descubrir en la obra de Gaspare Manos, le deseo mucho éxito en su carrera y en sus propósitos.

ROSA MARIA MALET: INTRODUCTION

Cities have always attracted me. The cities that have a history, the cities that have adapted over the centuries to new circumstances and, in doing so, have been able to retain their character. What I find admirable is the flow, the change when it is a sign of progress, of evolution, of life, when it is intelligent and looks forward, without losing respect for the past.

I have known Gaspare Manos for a short time, as a friend of common friends. As I discovered, his multicultural and traveling life may have made him appreciate and value the places where he has led his existence in a very special way. We share the view of the city as a focus of culture, as historical reference.

Gaspare, no doubt, enjoys a great advantage. His reasoning is not limited to knowledge and reason, because emotion plays a very important role in it. This shows quite clearly in the strength of his drawings in the travel sketches. His evident – and difficult – gift for capturing a scene, when he paints a square, a cathedral or a bridge, makes him truly enviable. His concept of space draws him close to architecture. He dominates color, which endows him with the great responsibility of being an heir to the great pictorial tradition of his country.

For these and many other qualities which, I am sure, I must still discover in Gaspare Manos' work, I wish him great success in his career and in his future projects.

ROSA MARIA MALET: PRESENTAZIONE

Sono sempre stata attratta dalle città. Le città che hanno una storia, le città che nel corso dei secoli si sono adeguate al nuovo, quelle che, facendolo, hanno saputo conservare il proprio carattere. La mia ammirazione va al fluire, al cambiamento, quando è segno di progresso, di evoluzione, di vita, quando è intelligente e guarda avanti senza abbandonare il rispetto per il passato. Ho conosciuto Gaspare Manos poco tempo fa, quale amico di comuni amici. Ho scoperto la possibilità che i suoi viaggi, la sua vita tra molte culture, lo abbiano condotto ad apprezzare i luoghi in cui è vissuto in modo molto speciale. Ci siamo trovati d'accordo sull'idea che le città debbano essere apprezzate come focolari della cultura, riferimenti storici. Gaspare è vero, gode di un grande vantaggio. La sua riflessione non si limita solo alla conoscenza e alla ragione, perché in essa ha un ruolo molto importante anche l'emozione. Ciò diviene manifesto osservando la forza del suo segno nei quaderni di viaggio.

L'evidente e difficile dono di catturare un'istantanea, quando disegna una piazza, una cattedrale o un ponte, lo rendono invidiabile. Il suo concetto dello spazio lo avvicina all'architettura. Il suo dominio del colore gli trasmette la responsabilità di essere un erede della grande tradizione pittorica del suo Paese.

Per queste, e per altre qualità che sono certa mi restano ancora da scoprire nell'opera di Gaspare Manos, gli auguro molto successo nella sua carriera e nei suoi progetti.

ALAN JONES: CRITICAL ESSAY

GASPARE MANOS: PEREGRINATIONS IN PAINTING

"Ich muss die Woerter einzeln lieben lernen, so wie Cézanne die Farben, damit ich sie wiederholten setzen kann,"

Peter Handke

Voyage, displacement, exile, flight and return flight: departures and arrivals. These are among the basic ingredients which go into the creative process of Gaspare Manos. The imagination, Guy Davenport wrote, possesses "a history of its own, as yet unwritten, and it has a geography, as yet only dimly seen." It is into this geography of the imagination that Gaspare blazes his trail through the unexplored territory of recollected sensations, fleeting impressions, the enterprise of ocular testimony which constitutes the painter's etiquette of memory. Birthplace records the first inevitable fact of each man's destiny. It so happened that Gaspare Manos was born in Bangkok, Thailand, instead of Dalmatia or Venice, the secular realm of his ancestors. Perhaps it was the casual parental gift of a large blackboard and colored chalk which decided his fate from the age of three. Soon his days were filled with the evocation of lush impressions gleaned from a car window of exotic street scenes and luxuriant plant forms, images which have remained with him to this day. From an early age he learned to adapt to and to absorb new environments, to be "at home with the improbable."

"Perdre, mais perdre vraiment, pour laisser place a' la trouvaille", wrote Guillaume Apollinaire. Displacement implies loss, but also the promise of discovery. Do cities burn behind our backs when we depart, routines of morning suddenly disrupted forever, as our recollections dwindle to their essence, or all too often fade into oblivion? "What thou lovest best remains," a poet pilgrim to Venice once declared.

Son of a diplomat family, "luxury gypsies," as he has

put it, Gaspare's youth was to witness a kaleidoscope of new visual environments: from Thailand to Kenya, Switzerland to Greece, Belgium, England, France. A sequence of sojourns, an accumulating of a myriad of divergent scenes. If Paul Gauguin had to rebel against his conventional surroundings to visit the distant lands of his dreams, Gaspare was already born mid journey. Herodotus has given us a description of the stone benches of resting places situated at intervals for the convenience of visitors climbing the Tower of Babel in order to take in the panoramic vista of the metropolis. Likewise, the dust of many lands has also clung to Gaspare's painterly cloak. The great German Expressionist painter Max Beckmann once wrote, "Why is it that in every city I hear lions roaring?" Like Beckmann, Gaspare Manos obsessively evokes the impressions which a vast experience of diverse urban scenes has left on his memory. The necessity of releasing these impressions onto canvas is central to his endeavor as a painter. Just as Igor Stravinsky graduated in jurisprudence rather than in music, so too Gaspare Manos took his degree at the London School of Economics in a discipline far from the precincts of the Muses. Yet the labors of the eye were ceaseless from the outstart, absorbing the chiaroscuro of Daumier or the precise chaos of Kandinsky, the way Russian constructivists organized blocks of structure or the light touch of the Japanese Parisian painter Foujita. Giorgio De Chirico and Alberto Savinio, haunted by their indelible childhood memories of Greece, offered examples of the manner in which Gaspare was to come to deal with his own rich cargo of recollected atmospheres. The starting point is one of "removing memories from mental storage," an urgent almost physical necessity. The eye is always at work, and the mind's eye always gestating the experience. This process of fixing recollection on canvas takes the form of a sustained evocation of phantasmagoria, a progressively concrete hallucination in broad daylight which comes to be arrested in paint, just as the positive image is printed from the fixed photographic negative. The method is

Surrealist in nature, yet at the same time intimately related to the Expressionist working mechanism of a painter such as Oskar Kokoschka.

"Painting is a disease," Gaspare has observed, "and the only cure is to paint." This echoes the words "violence of need" which Samuel Beckett used when speaking of the work of his friend the great Irish painter Jack B. Yeats: "There is neither place nor time for reassuring notes on these desperately immediate images."

Likewise the novelist knows the urgency, the disquieting necessity, of expressing his story with words, what the anthropologist Leo Frobenius called "Sagtrieb:" the urge to tell the tale. The artist has pointed to the stream of consciousness of Dujardin as perfected by James Joyce as an apt referent when it comes to his own procedural practice, a "progression of effect" culminating in the rendition of remembered sensation.

It is always a good sign when an artist does not understand his own painting. As Henri Matisse replied when asked what one of his paintings "meant." "I was hoping, Madame, that you could tell me". Gaspare Manos has referred to his state of mind as that of a trance, an intuitive effortlessness, when he becomes deeply involved in painting. Afterwards, he says, "I cannot explain how I did it." Georges Braque wrote that he knew when a painting was finished when he had made the idea disappear. From thinking, to painting while thinking, to what Gaspare Manos has called "painting without thinking:" this last state of satori, or effortless grace, is the gift from the gods which all artists, whether musician or painter, dancer or poet, pray for. Automatic pilot.

The word "line" is employed in each creative form, whether in poetry, music, ballet, fashion, or painting. The line is fundamental to all the work of Gaspare Manos: "I privilege the line. Without line, no form. Without form, no structure. Without structure, no color," he has observed. Thus drawing underpins the genesis of his paintings and remains in clear evidence in the finished work.

There is something "inevitable" about a finished painting of Gaspare Manos, as if it could not have been anything

else but what it is. Likewise a lyric by a Symbolist poem can appear as if no one had written it at all, but that it had simply "come about" as a fact of nature: specifically local yet universal, eclectic yet simultaneously generic, highly personal yet at the same time achieving the anonymous state of the found artifact. It is that state of elegance which passes unobserved, the elegance which "renders a work of art invisible."

Gaspare's paintings strike the viewer as a transfer of natural facts, through the filter of emotion recollected, in a "notation" like a musical score offering us the outlines, the contours of the essence of his perception. This goal of the appearance of inevitability is what the writer Peter Handke is referring to when he says he must learn to love single words the way Cézanne did color, the lodestone sought by painter and poet alike. And meanwhile? "To live in the world of creation," wrote Henry James, "to get into it and stay in it, to frequent it and to haunt it, to woo combinations and inspirations into being by a depth and continuity and meditation: this is the only thing."

"The imagination has a history, as yet unwritten," wrote Guy Davenport, "and it has a geography, as yet only dimly seen." If I were to imagine a portrait of Gaspare Manos by some Venetian master, I think it would be as a mapmaker, as a Geographer of the Imagination. As Jonathan Swift once wrote, paraphrasing Plutarch: „So Geographers, in Afric lands /With savage pictures fill their maps/And o'er unhabitable downs/Place elephants for want of towns."

Each day, in his Venetian studio, Gaspare Manos is steadily charting such an unmapped geography of the imagination as he brings to light the hoard of farflung memory made manifest through paint on canvas.

Alan Jones, Venice 2008

ALAN JONES: TESTO CRITICO

GASPARE MANOS: PEREGRINATIONS IN PAINTING

"Ich muss die Woerter einzeln lieben lernen, so wie Cézanne die Farben, damit ich sie wiederholten setzen kann,"

Peter Handke

Viaggio, spostamento, esilio, voli di andata, voli di ritorno: partenze e arrivi. Sono questi gli ingredienti di base del processo creativo di Gaspare Manos. "L'immaginazione – ha scritto Guy Davenport – possiede una storia tutta propria, non ancora scritta, e una sua geografia, per ora appena intravista". È in questa geografia dell'immaginazione che Gaspare traccia il suo cammino nel territorio inesplorato di sensazioni ricordate, di impressioni fuggitive, nell'impegno del testimone oculare che è il segno della memoria del pittore.

Il luogo di nascita è il primo fatto inevitabile che marca il destino di ogni uomo. Gaspare Manos è nato a Bangkok in Thailandia, invece che in Dalmazia o a Venezia, terre dei suoi antenati. Forse il regalo casuale di una grande lavagna e di tanti gessi colorati ha deciso alla tenera età di tre anni il suo destino. Presto le sue giornate sono state piene di forti impressioni, di scene di vita esotica e di lussureggianti forme vegetali viste attraverso i vetri di un'automobile, immagini che sono rimaste impresse nella sua memoria fino ad oggi. Dalla più giovane età ha imparato ad adattarsi, ad assorbire nuovi ambienti, ad essere "di casa nell'improbabile".

"Perdere, ma perdere veramente, per far posto a quello che si trova" ha scritto Guillaume Apollinaire. Ogni partenza implica una perdita, ma anche la promessa di nuove scoperte. Bruciano forse dietro a noi le città quando le lasciamo alle nostre spalle, le nostre abitudini quotidiane improvvisamente sconvolte per sempre, mentre i nostri ricordi si riducono all'essenziale o più spesso svaniscono nell'oblio? "Cio' che tu ami di più, rimane" ha scritto un poeta pellegrino a Venezia.

Figlio di una famiglia di diplomatici, "zingari di lusso" come li ha definiti Gaspare, la sua gioventù è stata testimone di un caleidoscopio di esperienze visuali: dalla Thailandia al Kenya, dalla Svizzera alla Grecia, e poi Belgio, Inghilterra, Francia. Una sequenza di soggiorni, accumulando una vasta miriade di scene diverse. Paul Gauguin ha dovuto ribellarsi al suo ambiente ordinario per poter visitare i luoghi lontani dei suoi sogni. Gaspare si è trovato già a metà strada. Erodoto ci ha descritto le panchine di pietra disposte a intervalli regolari per il riposo di chi saliva sulla Torre di Babele per godere lo spettacolo della metropoli. Così, la polvere di molti paesi si è depositata sulla casacca di pittore di Gaspare. Il grande pittore Espressionista tedesco Max Beckmann ha scritto: "Perché in ogni città io sento il ruggire dei leoni?" Come Beckmann, Gaspare Manos evoca ossessivamente le impressioni che una vasta esperienza di differenti scene urbane ha lasciato nella sua memoria. La necessità di tradurre queste impressioni sulla tela è il punto centrale del suo impegno di artista.

Come Igor Stravinsky si è laureato in giurisprudenza e non in musica, anche Gaspare Manos ha ottenuto il suo dottorato alla London School of Economics in una disciplina lontana dal giardino delle Muse. Ma il suo occhio non ha mai smesso di osservare, assorbendo il chiaroscuro di Daumier, o il caos preciso di Kandinsky, il modo con cui i costruttivisti russi organizzano blocchi di strutture, o il tocco leggero del pittore giapponese-parigino Fougita. Giorgio de Chirico e Alberto Savinio, segnati dal ricordo indelebile della loro infanzia in Grecia, offrono un esempio del modo in cui Gaspare si cimenta con il suo ricco bagaglio di atmosfere ricordate.

Il punto di partenza consiste nel "rimuovere le memorie dal deposito della mente", un bisogno urgente, quasi fisico. L'occhio è sempre al lavoro, l'occhio della mente costantemente rielabora l'esperienza. Questo processo del fissare i ricordi sulla tela prende la forma di una continua evocazione di fantasmagorie, un'allucinazione che diventa via via più concreta finché si fissa sulla tela, come si stampa in positivo l'immagine fotografica fissata sul negativo. Il metodo è Surrealista nella sua natura, ma allo stesso tempo

è intimamente collegato con il meccanismo Espressionista di pittori come Oskar Kokoschka. "Dipingere è una malattia – ha osservato Gaspare – che si cura solo dipingendo". Qui echeggia la "violenza del bisogno", che Samuel Beckett ha usato parlando del suo amico, il grande pittore irlandese Jack B. Yeats: "Non c'è posto nè tempo per note rassicuranti in queste immagini disperatamente immediate".

In egual modo il romanziere prova l'urgenza, l'inquietante necessità di esprimere la sua storia con parole, ciò che l'antropologo Leo Frobenius ha definito "Sagtrieb", il bisogno di raccontare una storia. L'artista ha parlato dello "stream of consciousness" di Dujardin, perfezionato da James Joyce, come punto di riferimento della propria esperienza creativa, una "progressione di effetto" che culmina con la resa della sensazione ricordata.

È sempre un buon segno quando un artista non comprende il suo quadro. Così Henri Matisse ha risposto a chi gli chiedeva il 'significato' di un suo dipinto: "Io speravo, signora, che me lo spiegasse Lei". Gaspare Manos descritto questo stato mentale come una trance, un'intuizione senza sforzo, quando è profondamente impegnato a dipingere. "Dopo – dice – non so spiegare come ho fatto". Georges Braque ha scritto che sapeva quando un quadro era finito, quando aveva fatto sparire l'idea. Dal pensare al dipingere pensando, a quello che Gaspare Manos ha chiamato 'dipingere senza pensare': quest'ultimo stato di satori, grazia senza sforzo, è un dono degli dei a cui tendono tutti gli artisti, siano essi musicisti, pittori, ballerini o poeti. Un pilota automatico.

La parola 'linea' è usata in ogni forma creativa, poesia, musica, moda o pittura. La linea è fondamentale in tutto il lavoro di Gaspare Manos. "Io privilegio la linea. Senza linea non c'è forma. Senza forma non c'è struttura. Senza struttura non c'è colore". Perciò il disegno costituisce la genesi dei suoi dipinti e rimane in chiara evidenza nell'opera finita. C'è qualcosa di "inevitabile" nelle opere di Gaspare Manos, come se non avessero potuto essere diverse da quello che sono. Allo stesso modo la lirica di un poema Simbolista può apparire come se nessuno l'abbia scritto, ma

sia nato così, come un fatto naturale: specificamente locale eppure universale, eclettico ma simultaneamente generico, altamente personale che allo stempo raggiunge lo stato anonimo di un oggetto artistico trovato. È quello stato di eleganza che passa inosservato, quell'eleganza 'che rende un'opera d'arte invisibile'.

I dipinti di Gaspare colpiscono l'osservatore come un trasferimento di fatti naturali, filtrati dall'emozione rivissuta, in una notazione quasi musicale che ci offre i contorni dell'essenza della sua percezione. Questo obiettivo di un'apparente inevitabilità è ciò a cui lo scrittore Peter Handke si riferiva quando diceva "di voler amare le singole parole come Cézanne amava i colori", la pietra filosofale ricercata dal pittore, così come dal poeta. E intanto? "Vivere nel mondo della creazione – ha scritto Henry James – entrarci e rimanerci, frequentarlo e abitarlo, cercando combinazioni e ispirazione nella profondità e continuità della meditazione: questa è la sola cosa da fare".

"L'immaginazione ha una storia, non ancora scritta – ha detto Guy Davenport – e ha una geografia, solo vagamente intravista". Se dovessi immaginare Gaspare Manos ritratto da uno dei grandi maestri veneziani, penso che lo sarebbe come cartografo, come Geografo dell'Immaginazione. Come ha scritto Jonathan Swift, parafrasando Plutarco, "Così i geografi, in terre lontane, / riempiono di scene selvagge le loro carte, / e là dove mancano le città, / popolano i luoghi disabitati di elefanti". Ogni giorno, nel suo studio veneziano, Gaspare Manos, con impegno costante, traccia questa geografia dell'immaginazione, portando alla luce sulla tela il suo tesoro di memorie lontane.

Alan Jones, Venezia 2008

GASPARE FOUNDATION

The Diocesano Museum of Venice and the Gaspare Foundation under the patronage of the City of Venice are proud to present the URBIS exhibition of GASPARE MANOS, one of the most innovative Italian artists of his generation. Indeed, as his works reveal, Gaspare's particular vision, first recognised and defined by the philosopher Karl Popper as the „immaginifico of contemporary art” provides a uniquely personal interpretation of space and place in contemporary painting.

This public exhibition, timed in conjunction with the Venice Biennale 2008 that focusses on architecture, gathers 150 works of art by this artist. The works chosen from the period 1982-2008 examine the urban theme; hence the title URBIS. This theme, dear to the artist to the point of undertaking a PhD at the London School of Economics in the 1990's to study its role in economic and social development, has provided him with a metaphore and a stage to explore society and its by product: the urban world. Gaspare retains a strong link to Venice where he works alternating between London and Barcelona.

Born in Thailand from an Italian family, he was raised in Asia, Africa and Europe. The unusually rich baggage of life experiences described in a forthcoming film about his work, has provided the foundations from which to draw richly contextual images of places and spaces. Their interpretation and execution provide striking, innovative and greatly personal images of international scope and language. His work draws from his experiences of many cultures he has assimilated and made his own.

The subject matter, as a result, is charged with spirituality and emotional clarity, in a manner that is richly described and wholly specific – whilst being balanced on the edge of abstraction. Gaspare paints with unusual strength and self taught discipline. This has given him a large supportive public and a large number of collectors who have followed and supported his vision with absolute conviction.

The Urbis exhibition at the Diocesano Museum is a tribute to the work of this artist.

Il Museo Diocesano e la Gaspare Foundation, con il patrocinio della Città di Venezia, sono lieti di presentare la mostra URBIS dedicata a GASPARE MANOS, uno degli artisti italiani più innovativi della sua generazione. Le opere di Gaspare rivelano la sua particolare visione, che il filosofo Karl Popper per primo ha riconosciuto e definito «l'immaginario dell'arte contemporanea», e che offre un'interpretazione unica e personalissima dello spazio e del tempo nella pittura.

La mostra si tiene in concomitanza con la Biennale di Architettura 2008, e affronta il tema urbano, da cui il titolo URBIS, con 150 opere di Gaspare del periodo 1982-2008. Questo tema dell'artista è caro al punto da farne l'oggetto del proprio dottorato di ricerca presso la London School of Economics negli anni '90 per studiarne il ruolo nello sviluppo economico e sociale, e gli fornisce una metafora per esplorare la società e la sua creazione: il mondo urbano.

Gaspare sente un forte legame con Venezia dove lavora alternando soggiorni a Londra e Barcellona. Nato in Thailandia da famiglia italiana, è cresciuto in Asia, Africa ed Europa. Il suo bagaglio culturale particolarmente ricco che sarà oggetto di un film sul suo lavoro, gli fornisce l'ispirazione per i suoi quadri. Ne scaturiscono immagini innovative, altamente personali, di respiro e linguaggio internazionale, nutrite dalle diverse culture assimilate dall'artista. La materia che ne risulta è caratterizzata da grande spiritualità e chiarezza emotiva, riccamente descritta, in bilico tra rappresentazione e astrazione. Gaspare dipinge con straordinaria energia e disciplina, che gli hanno procurato l'appoggio di diversi collezionisti che lo seguono con assoluta convinzione.

La mostra URBIS nel Museo Diocesano è un tributo al lavoro di questo artista.

SECTION I / PARTE I

Bridge of Sighs, 2008 |
Oil, pastel, acrylic on 4 individual canvases of 100x70 cm , total size 200x140 cm
Private Collection





The Spandri Piazza San Marco
Oil, gesso and acrylic on canvas 160x150 cm
Spandri Collection, Italy



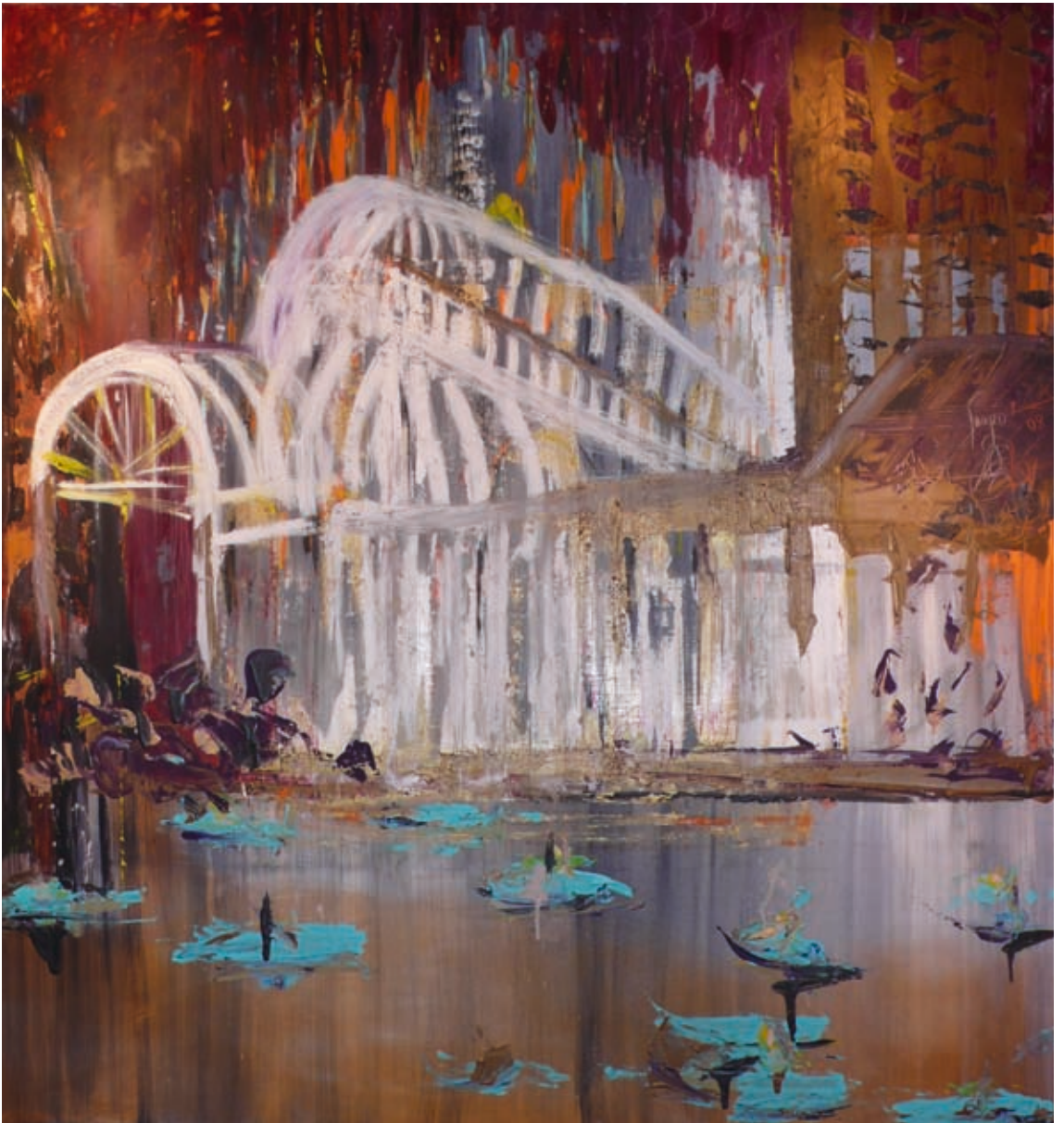
◀ Piazza San Marco, 1982
Oil, pastel and charcoal on canvas board, 25x35 cm
Courtesy of the artist

◀ Piazza San Marco (back), 1982
Oil, pastel and charcoal on canvas board, 25x35 cm
Courtesy of the artist



BROOKLYN BOTANIC GARDEN.

Brooklyn Botanic Gardens New York (preparatory drawing), 1995
Pencil on paper 76x56 cm
Gaspare Foundation Collection



Brooklyn Botanic Gardens New York, 2008
Oil and Acrylic on canvas 160x150 cm
Private Collection

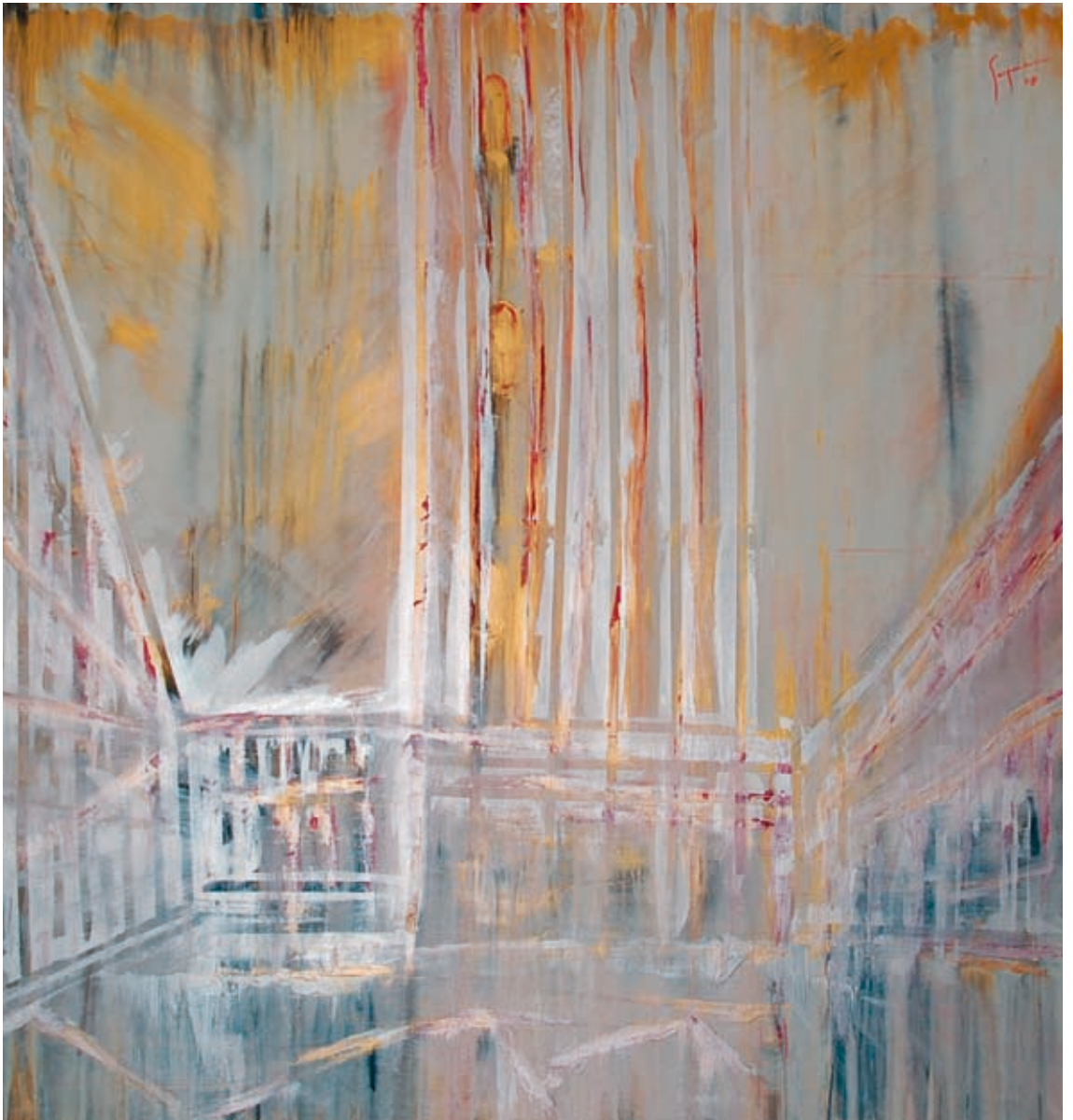


Chelsea Bridge London - Diptych, 2007
Oil and acrylic 120x200 cm
Private Collection





San Marco (preparatory drawing)
Charcoal, pastel and gesso on paper
Courtesy of the artist



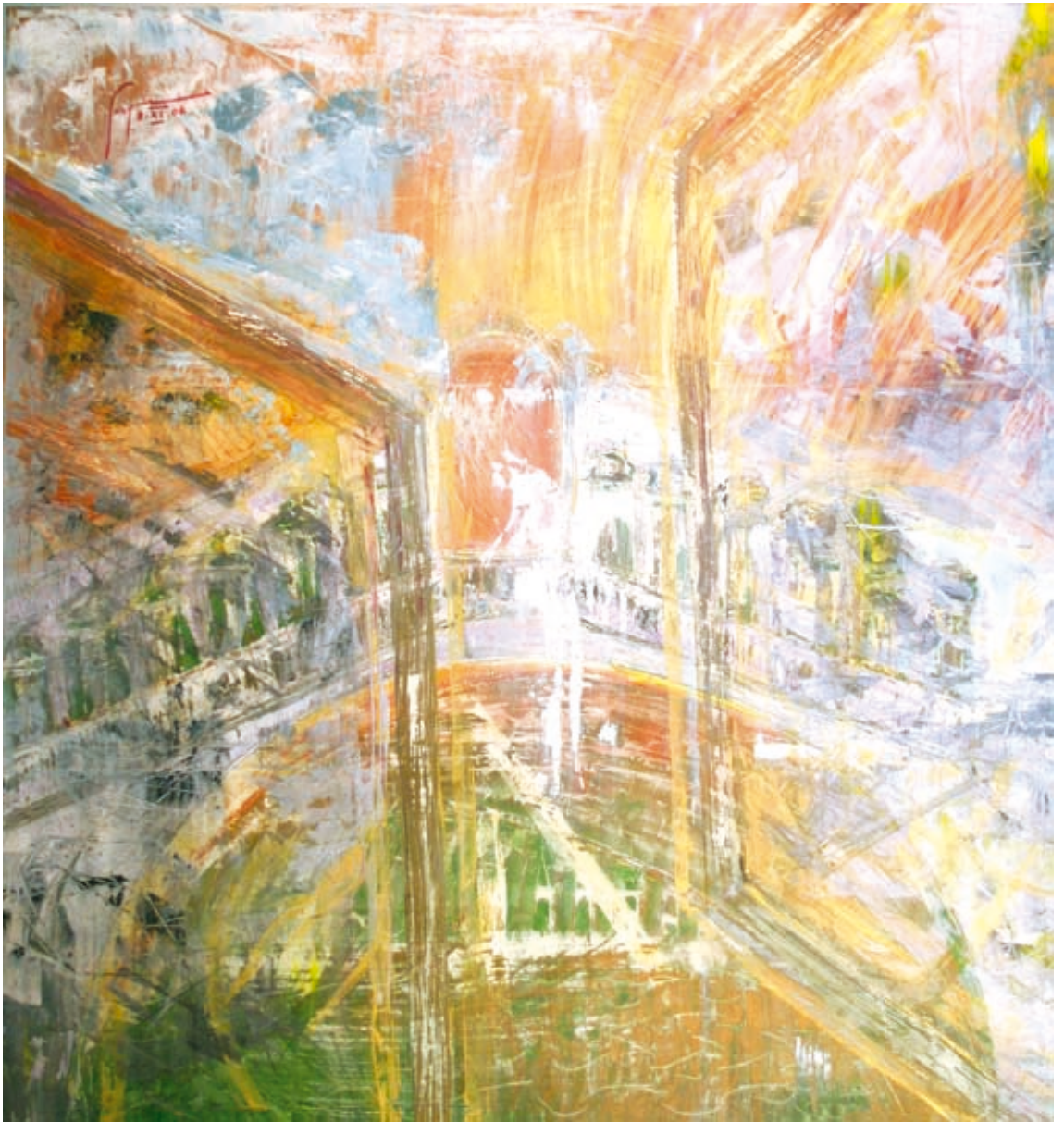
—
The T & B San Marco,
Oil, gesso and acrylic on canvas 160x150 cm
Private Collection, UK



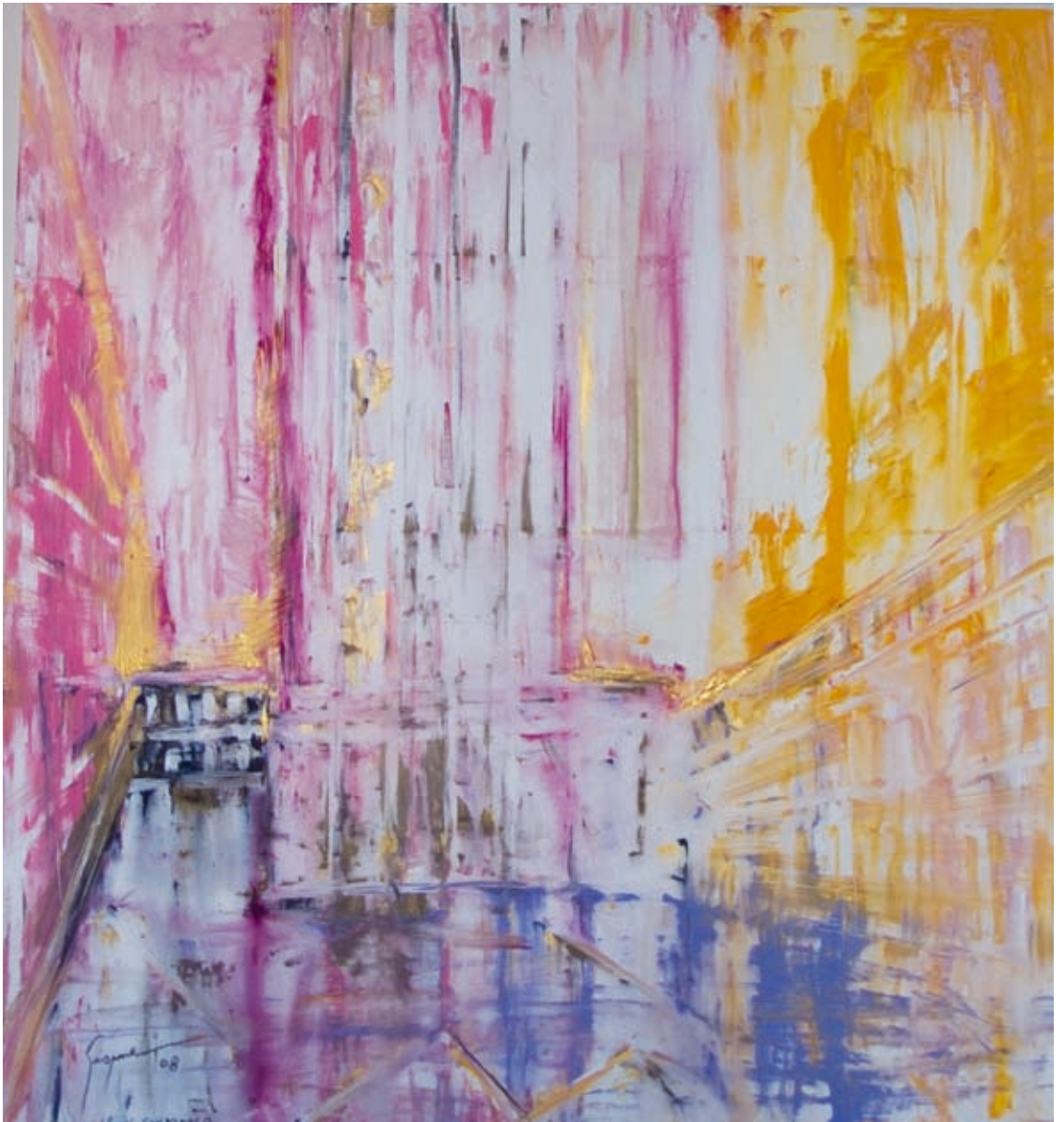
HRH Urban Dog on red carpet, 2008
Acrylic and gouache on canvas 160x150 cm
Private Collection

His Venice, 2003
Acrylic and gouache on canvas 160x150 cm
Private Collection





▲
Ponte di Rialto, Venezia, 2006
Mixed media on canvas, 160x150 cm
Gaspare Foundation Collection



▲
Pink San Marco, 2008
Oil, gesso and acrylic on canvas 160x150 cm
Private Collection

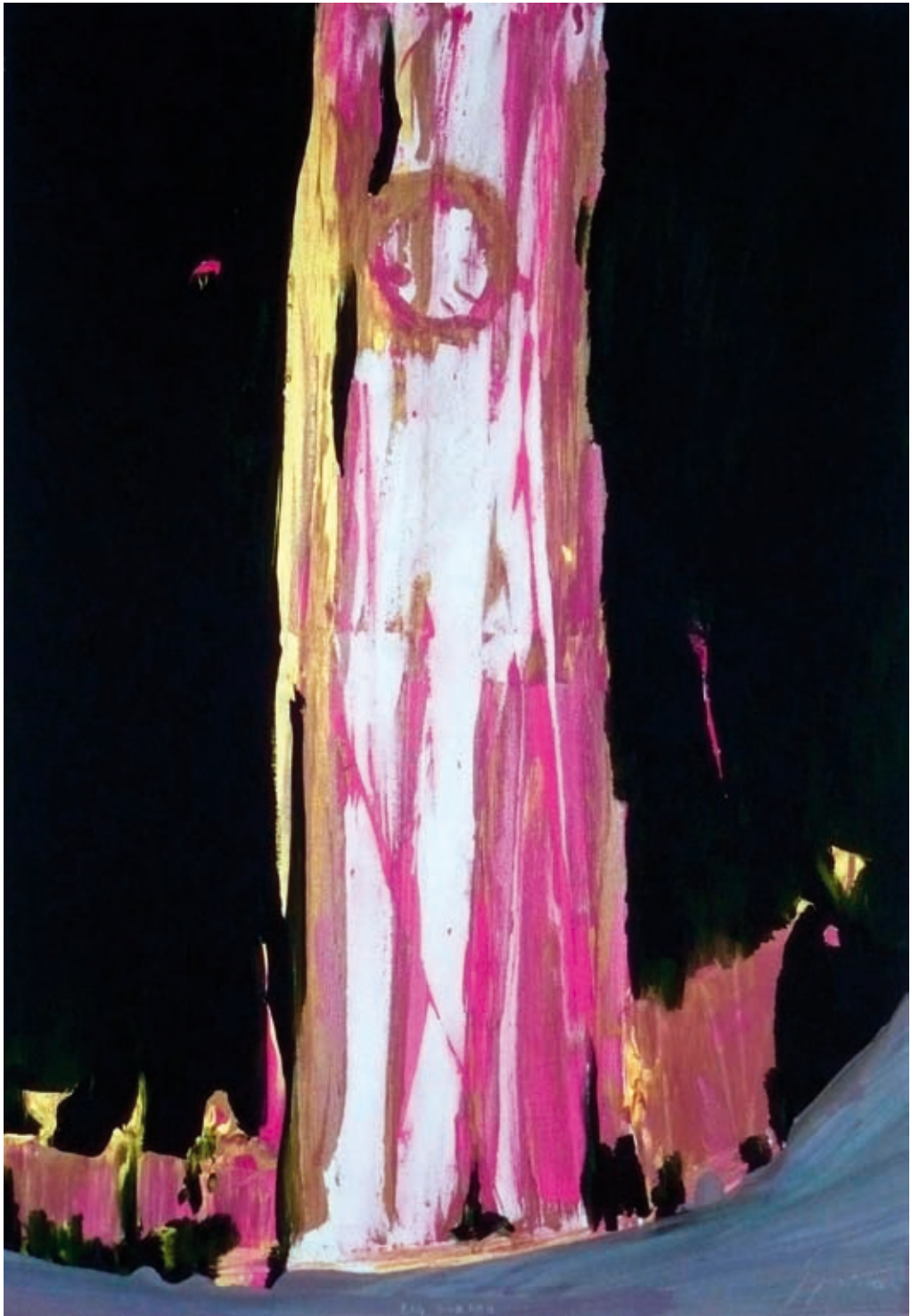


Milano Yellow, 2005
Oil, gesso and acrylic on canvas 160x150 cm
Private Collection



Happy Mumbai, 2000
Oil, gesso and acrylic on canvas 160x150 cm
Private collection

Next Page: Big Pink Ben, London, 2007
Acrylic on canvas 100x70 cm
Private Collection







Previous page: Place de la Concorde, Paris, 2007
Acrylic on canvas 100x70 cm
Private Collection

Paris Arc de Triomphe, 2007
Oil, gesso and acrylic on canvas 160x150 cm
Gaspare Foundation Collection



Urbis 69 Paris pink balcony, 2004
Oil, gesso and acrylic on canvas 160x150 cm
Gaspere Foundation Collection



Besarel Triptych, 2007
Oil and acrylic on paper applied canvas 100x210 cm
Gaspare Foundation Collection



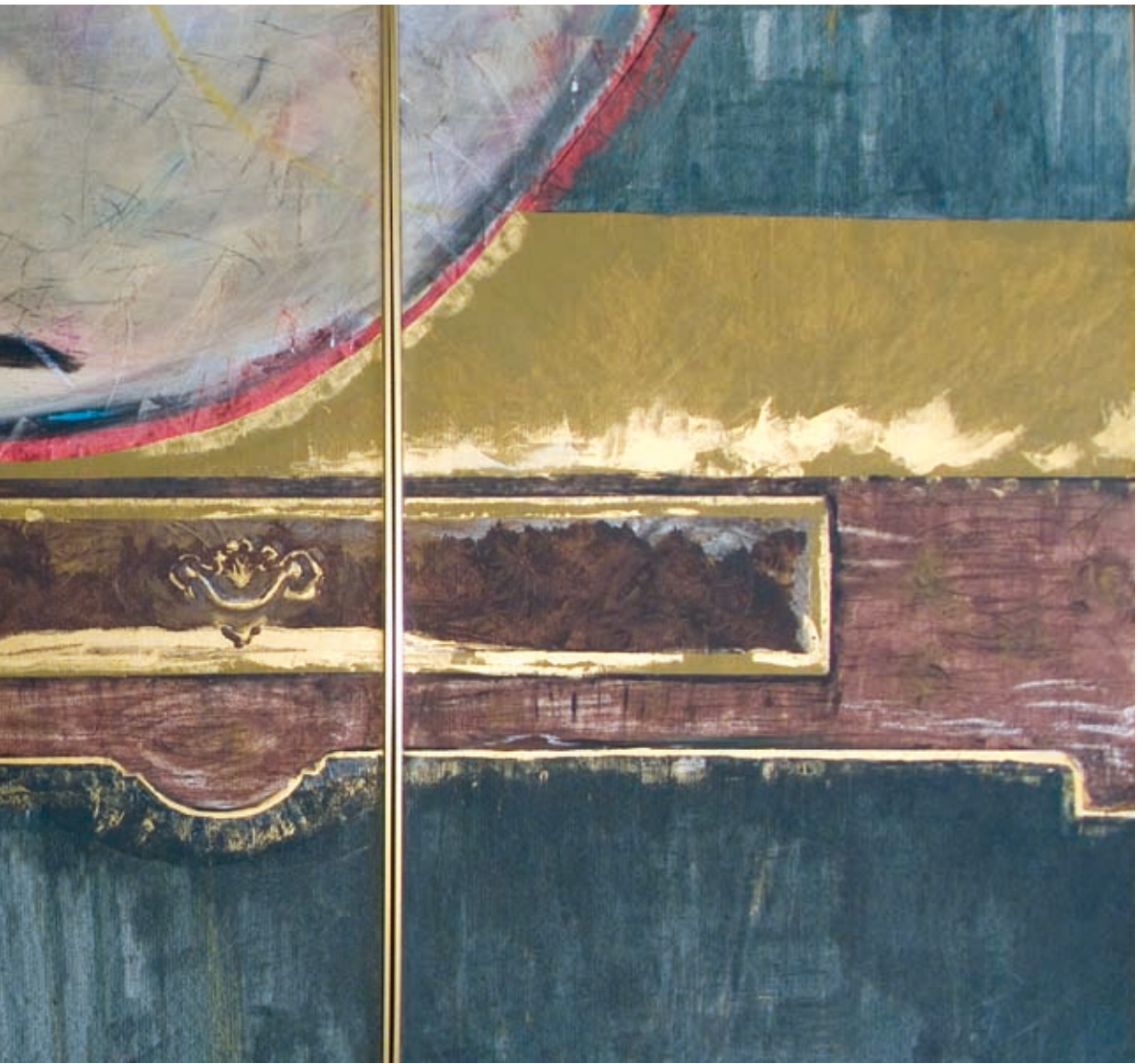
Vincenzo's Place has a Cactus, 2006 |
Acrylic on paper applied to canvas 100x70 cm
Gaspere Foundation collection

Space
10.XI.06





George's Vase Triptych, 2006
Oil and acrylic on paper applied canvas 100x210 cm
Gaspare Foundation Collection



Scilla (detail), 2007
Oil, gesso and acrylic on canvas 160x150 cm
Private collection



Scilla (detail), 2007
Oil, gesso and acrylic on canvas 160x150 cm
Private collection



Scilla, 2007
Oil, gesso and acrylic on canvas 160x150 cm
Private collection



—
Dreaming Barcelona – Diptych, 2008
Oil and Acrylic canvases 120x200 cm
Private collection, Spain

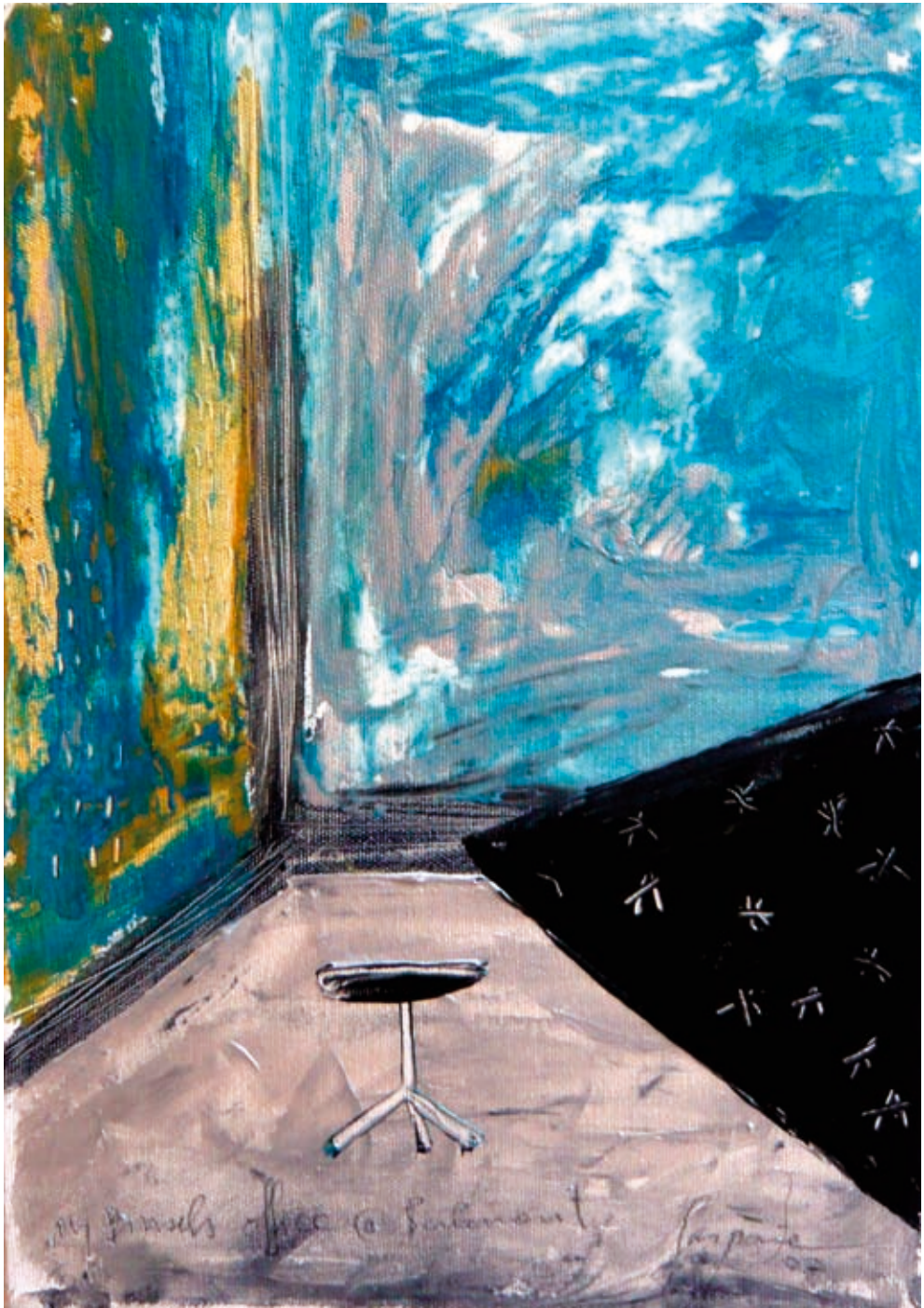




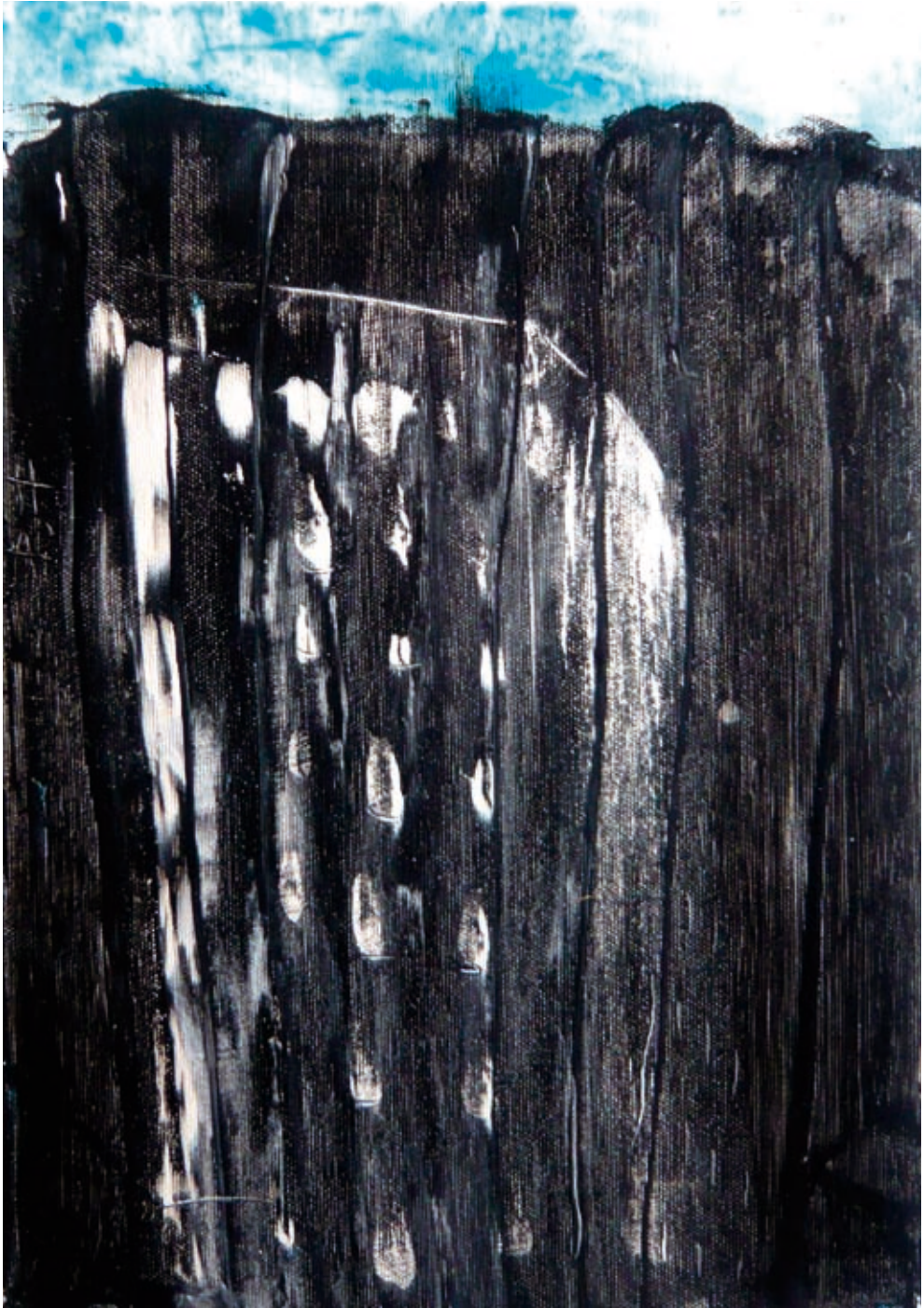
Milano Babila 1, 2007
Oil and acrylic on canvas 160x150 cm
Gaspere Foundation Collection



Paris La Défense, 2007
Oil, gesso and acrylic on canvas 160x150 cm
Private Collection



My Brussels office at Berlaymont, 2007
Acrylic on canvas 35x25 cm
Courtesy of the artist



Harlem, 2007
Acrylic on canvas 35x25 cm
Private Collection



Manhattan again, 2007
Acrylic on canvas 35x25 cm
Private Collection

Herodou Attikou 11 Athens balcony, 2007
Acrylic on canvas 35x25 cm
Private Collection, Italy



Herba Attikou



Exit Door Biennale Venezia, 2007
Acrylic on canvas 35x25 cm
Private Collection



San Nicolò Treviso, 2007
Acrylic on canvas 35x25 cm
Courtesy of the artist



Ritz London, 2007
Acrylic on canvas 35x25 cm
Private Collection



Window green: A view from my Ritz room, 2007
Acrylic on canvas 35x25 cm
Private Collection



My 5th Avenue Loft N.Y., 2007
Acrylic on canvas 35x25 cm
Private Collection



San Remo palm, 2007
Acrylic on canvas 35x25 cm
Courtesy of the artist



Exit, 2007
Acrylic on canvas 35x25 cm
Private Collection



^
Bread factory, Zara, 2007
Acrylic on canvas 35x25 cm
Private Collection



Paris H.L.M., 2007
Acrylic on canvas 35x25 cm
Private Collection



^
The Sofa at Palazzo Barbarigo Minotto in Venice, 2007
Acrylic on canvas 35x25 cm
Private Collection



Urban Dog "ALWAYS", 2005 |
Acrylic on canvas, 120x100 cm |
Private Collection |



05

ALWAY



Gracie Terrace N.Y., 2007
Acrylic on canvas 35x25 cm
Courtesy of the artist



▲
Lift, 2007
Acrylic on canvas 35x25 cm
Private Collection, Spain

Page 07

Carthe first window
furnish with window
the museum St.



Porsche Monday 6am 150mph P&L, 2007
Acrylic on canvas 35x25 cm
Private Collection.



My Bed: Centre Point London from my window at Museum Street, 2007
Acrylic on canvas 35x25 cm
Courtesy of the artist



NY Central Park, 2006
(two preparatory drawings)



NY Central Park, 2007
Oil, gesso and acrylic on canvas 160x150 cm
Private Collection, France



One Liberty Plaza, New York, 2007
Mixed media on canvas 160x150 cm
Private Collection



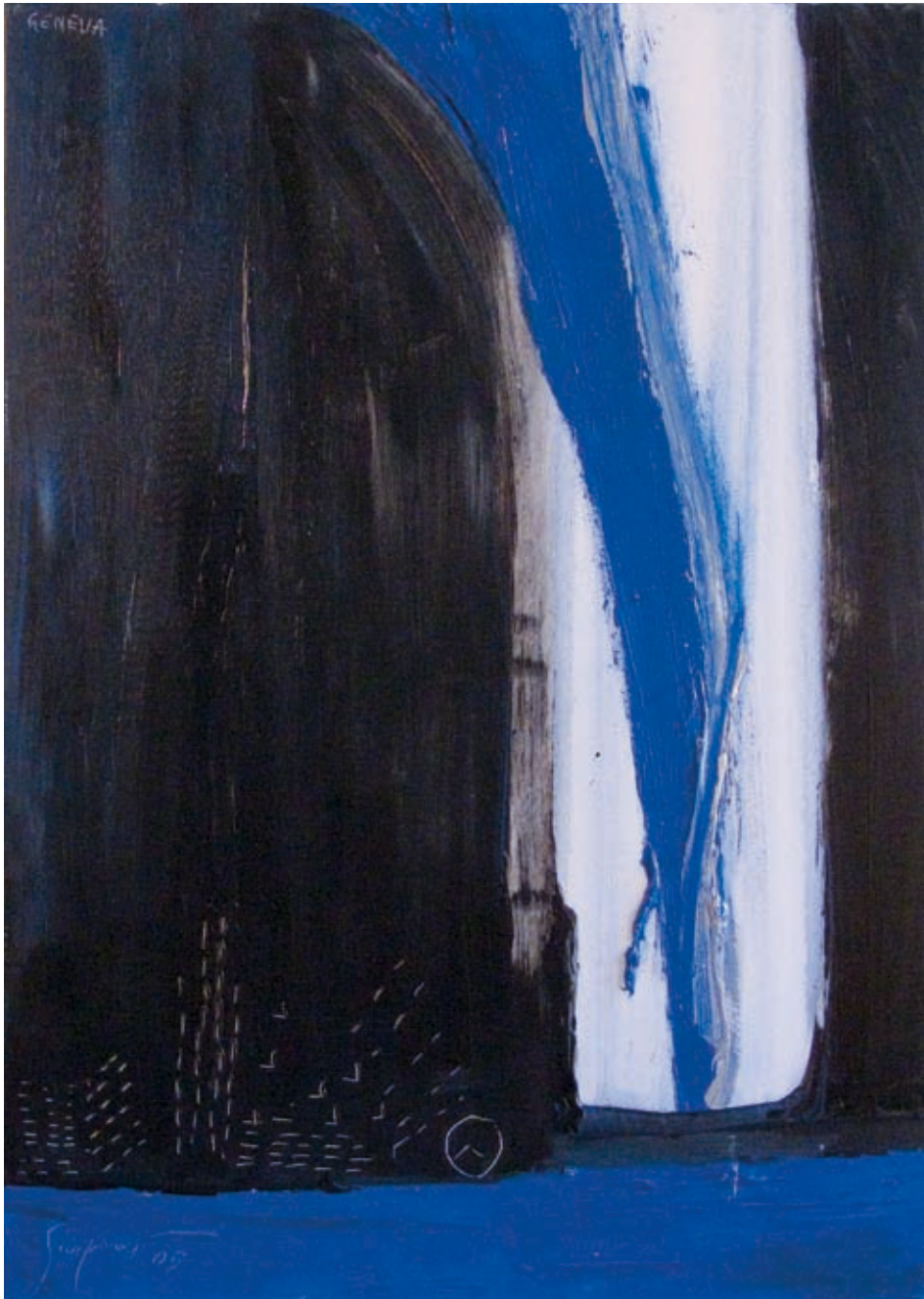
London Centre Point, 2008
Oil, gesso, acrylic and charcoal on canvas 160x150 cm
Private Collection, Germany



▲
Mama Urbis, 2007
Oil, gesso and acrylic on canvas 160x150 cm
Gaspard Foundation Collection



▲
Nairobi, 2007
Mixed media on canvas 160x150 cm
Collezione Gaspare Foundation



Geneva – up H20, 2007
Acrylic on canvas 100x70 cm
Private Collection



London: A view from The Adelphi, Triptych, 2007
Oil, gesso and acrylic on canvas each 70x210 cm
Courtesy of the artist



Accademia Bridge, 2003
Acrylic on canvas 80x200 cm
Private Collection



Next page: Hotel Museum Street, London, 2007 |
Acrylic on canvas 100x70 cm
Private Collection

HOTEL





Stop, Tottenham Court Road, London, 2007
Acrylic on canvas 100x70 cm
Private Collection

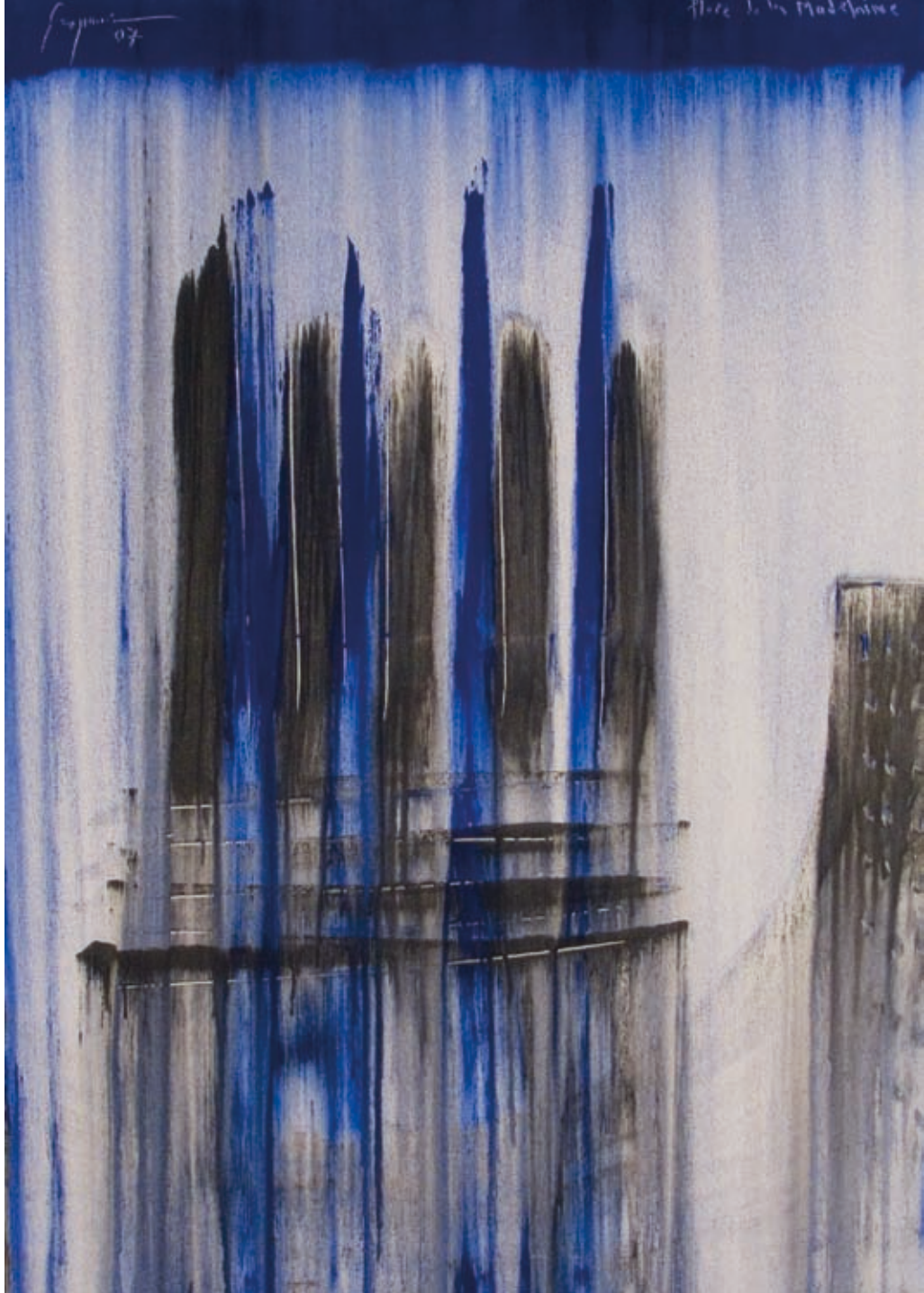
Copacabana Palace Hotel Open window, 2006
Oil and acrylic on canvas 160x150 cm
Private Collection, UK







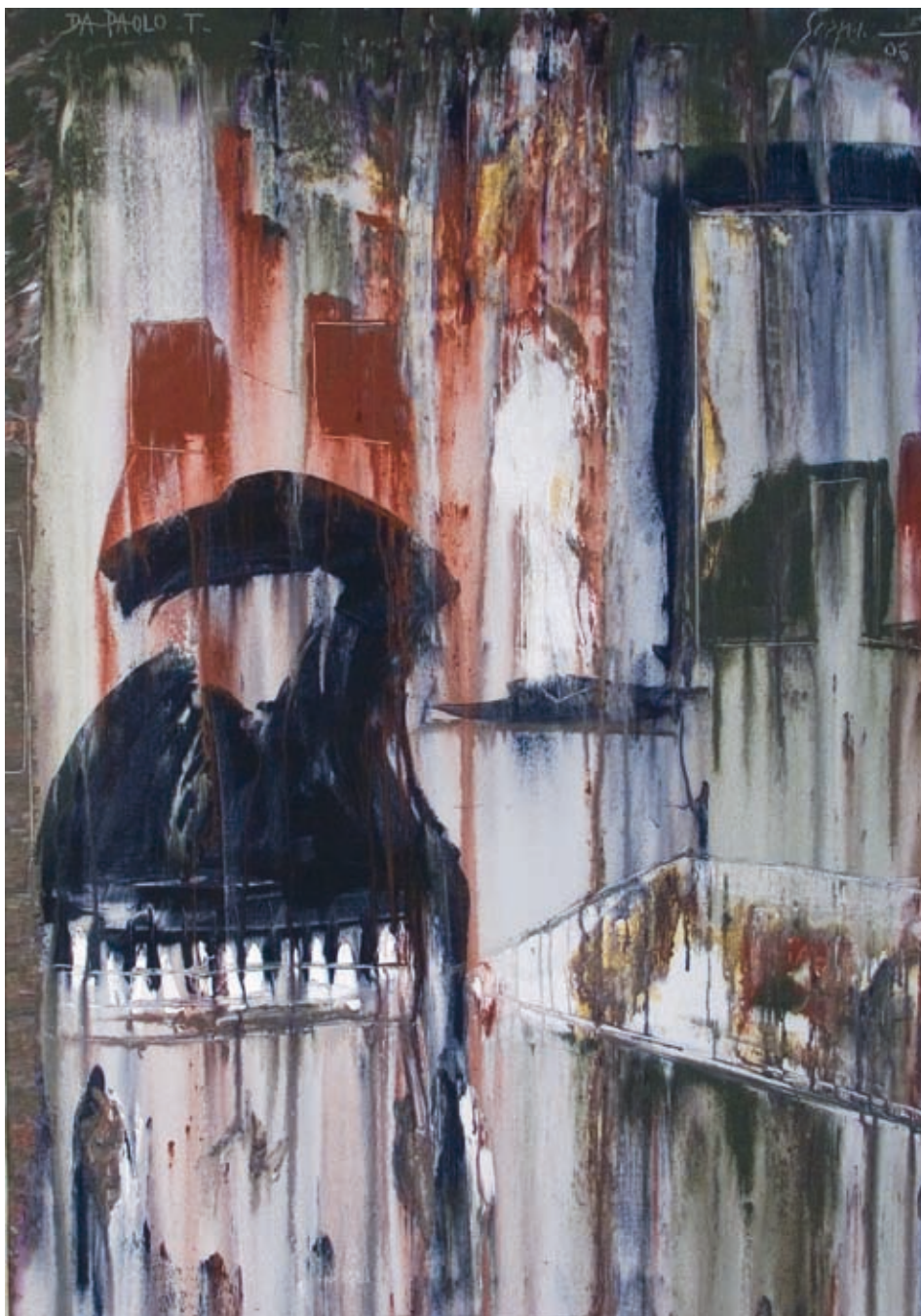
^
Arc de Triomphe, Paris, 2007
Acrylic on canvas 100x70 cm
Gaspare Foundation Collection



Place de la Madeleine, Paris, 2007
Acrylic on canvas 100x70 cm
Gaspare Foundation Collection



↑ London wheel, what goes down comes up, 2007
Acrylic on canvas 100x70 cm
Gaspare Foundation Collection



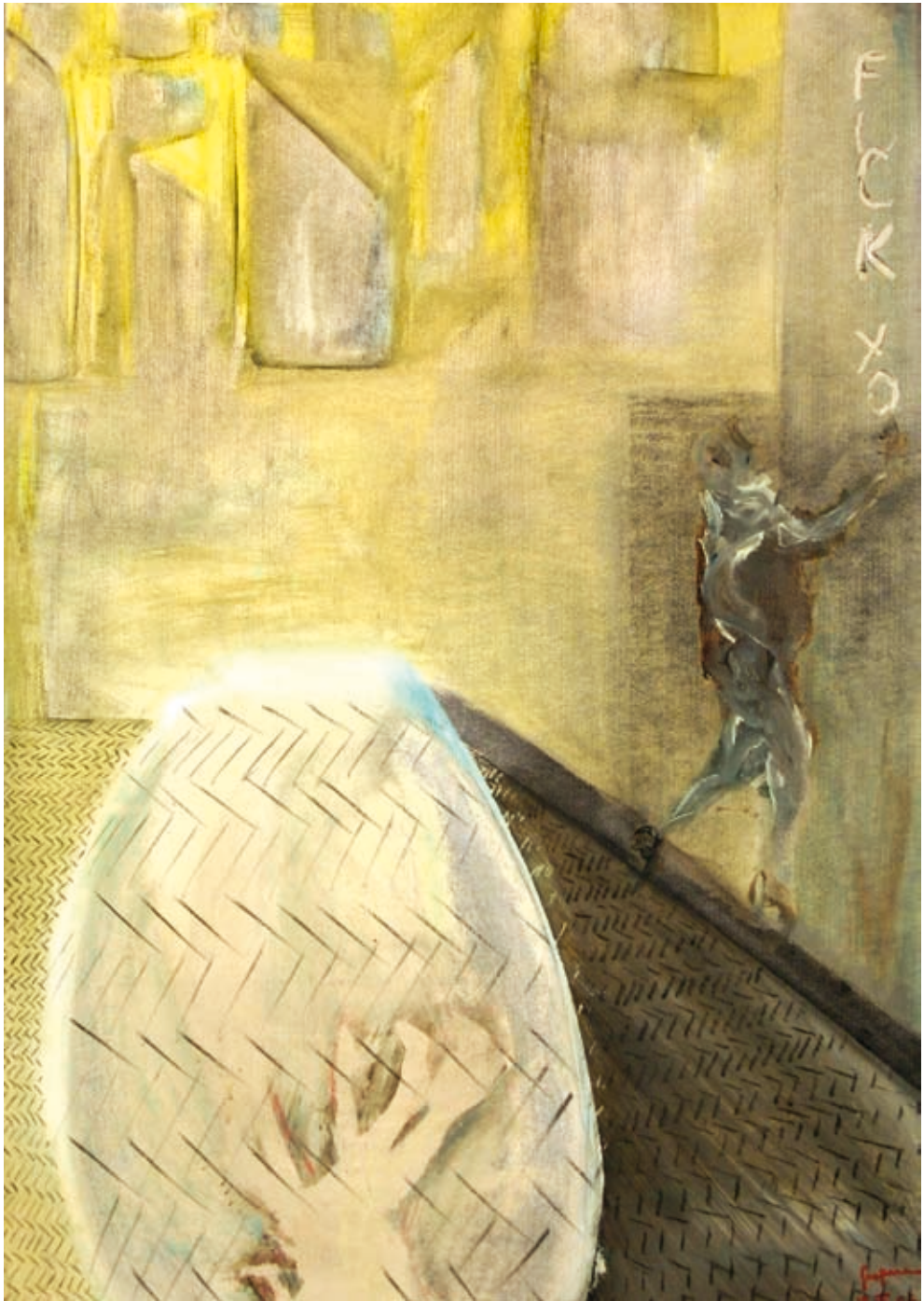
Da Paolo T. (The Piano), 2006
Acrylic on canvas 100x70 cm
Gaspere Foundation Collection



9/11, New York, 2007
Acrylic on canvas 100x70 cm
Gaspare Foundation Collection



▲
Metro, 2007
Mixed media on canvas 100x70 cm
Gaspere Foundation collection



^
F*** you urban boy, 2006
Mixed media on canvas 100x70 cm
Gaspare Foundation collection

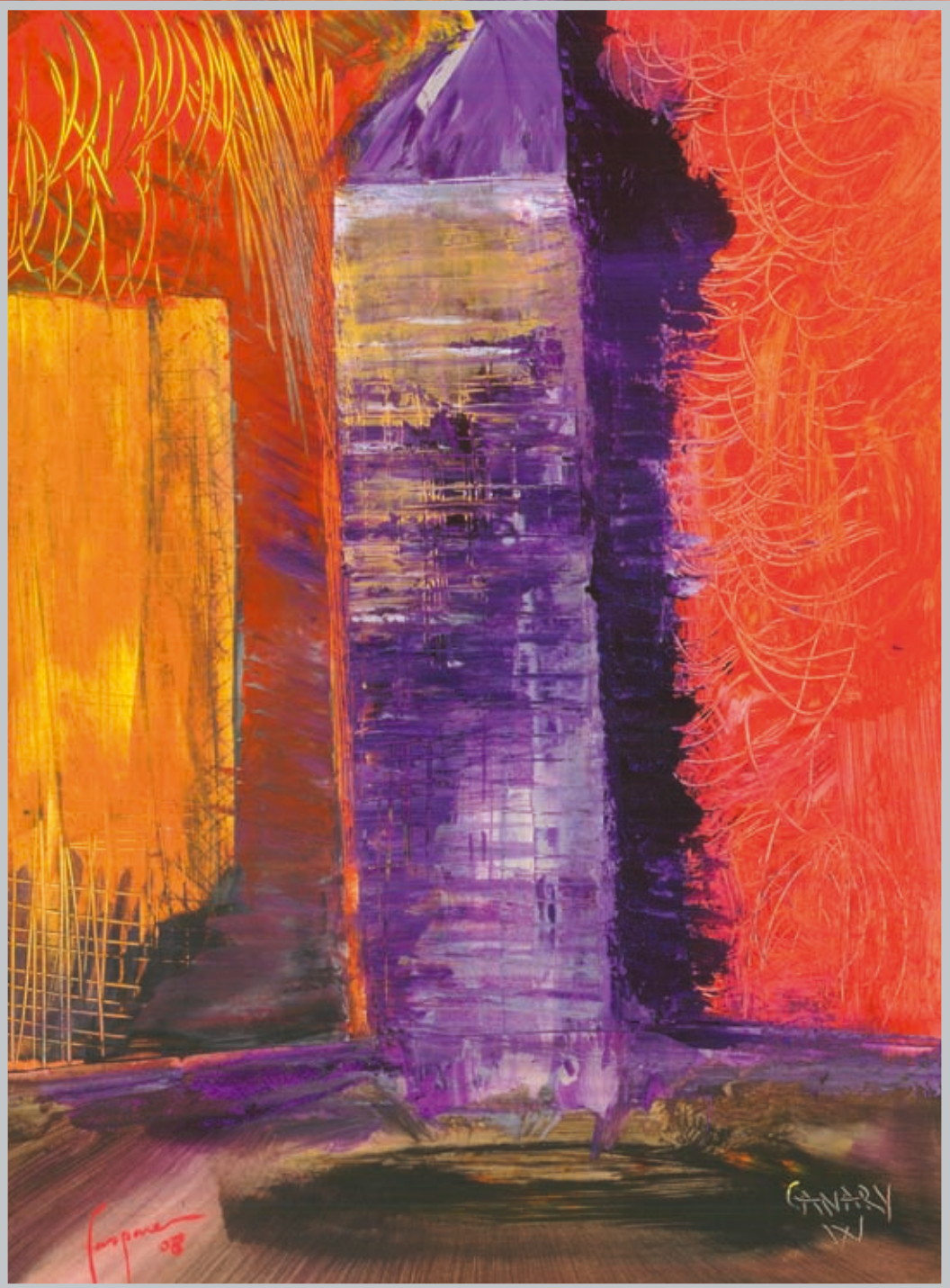


▲
Hilton Orly, 2007
Mixed media on canvas 100x70 cm
Private collection, USA

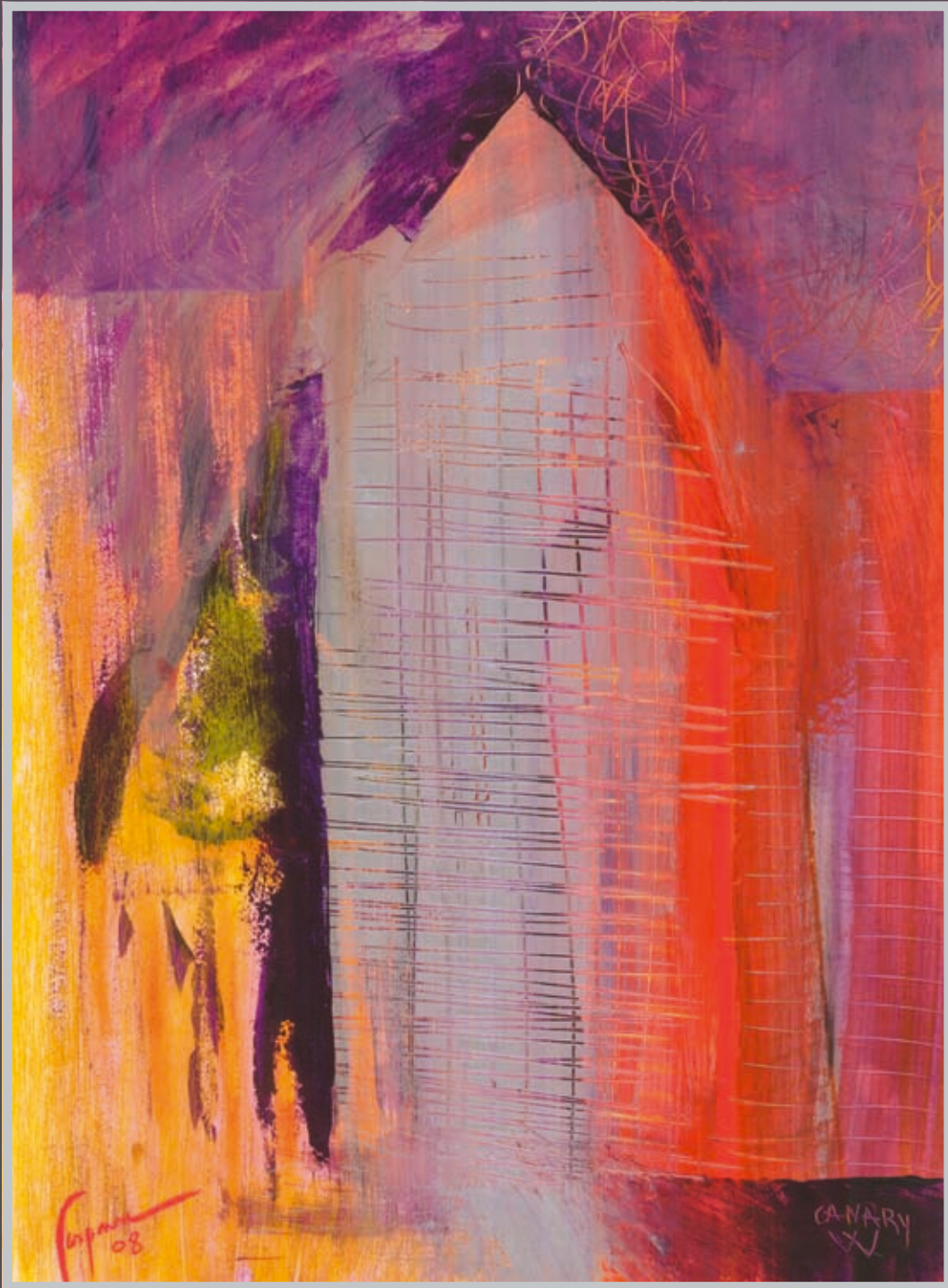


Towards Marghera (front), 2006
Mixed media on paper 35x25 cm
Gaspere Foundation collection

SECTION II / PARTE II



London Canary Wharf studies on paper No. 1, 2008
Mixed media on paper 56x76 cm
Courtesy of the artist



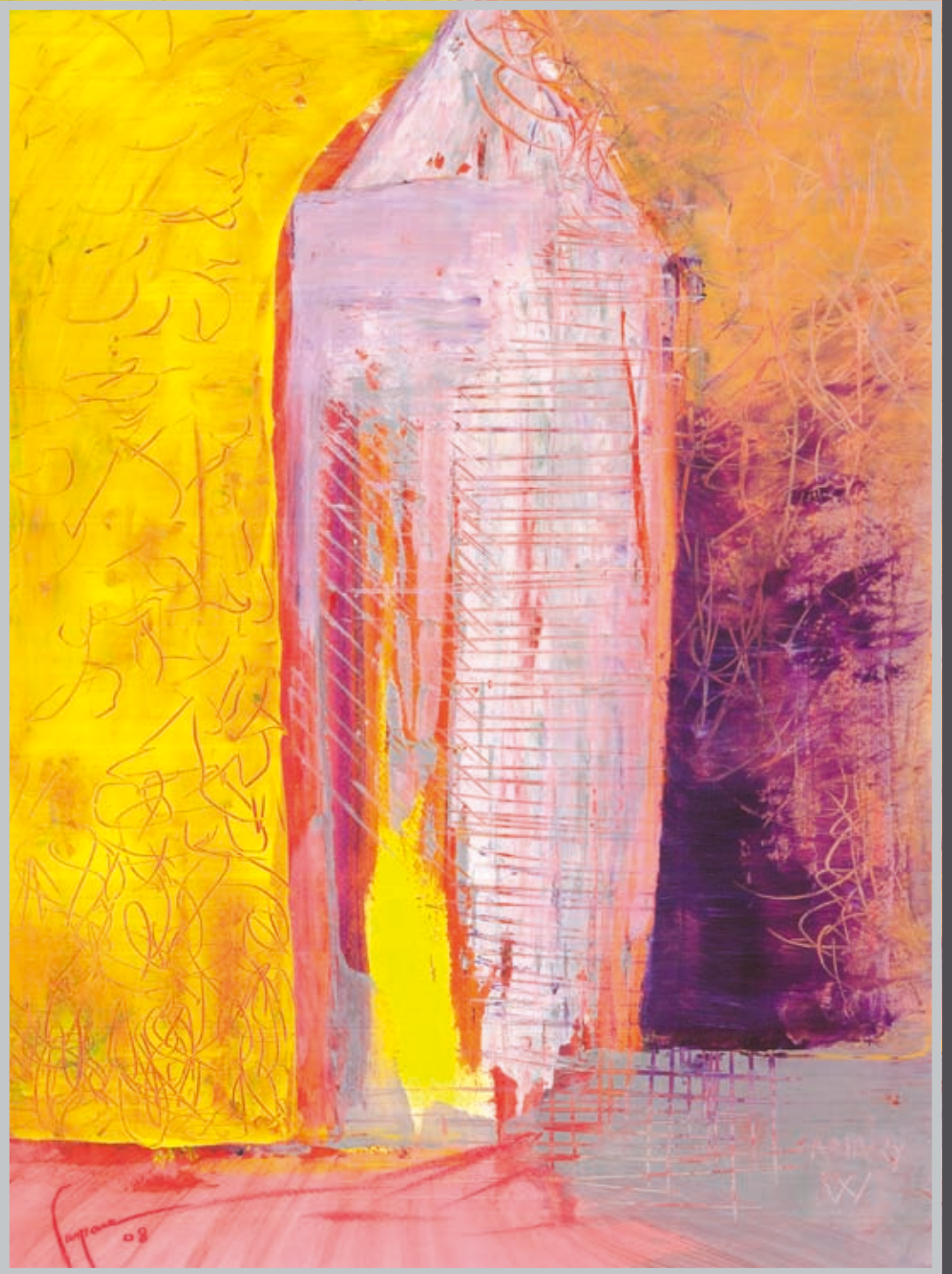
London Canary Wharf studies on paper No.2, 2008
Mixed media on paper 56x76 cm
Courtesy of the artist



London Canary Wharf studies on paper No. 3, 2008
Mixed media on paper 56x76 cm
Courtesy of the artist



London Canary Wharf studies on paper No.4, 2008
Mixed media on paper 56x76 cm
Courtesy of the artist



London Canary Wharf studies on paper No.5, 2008
Mixed media on paper 56x76 cm
Courtesy of the artist



London Canary Wharf studies on paper No.6, 2008
Mixed media on paper 56x76 cm
Courtesy of the artist



URBS (part I), 1998
Pencil, gouache and acrylic on paper 70x100 cm
Gaspare Foundation Collection



SURV



URBS (part II), 1998
Pencil, gouache and acrylic on paper 70x100 cm
Gaspare Foundation Collection



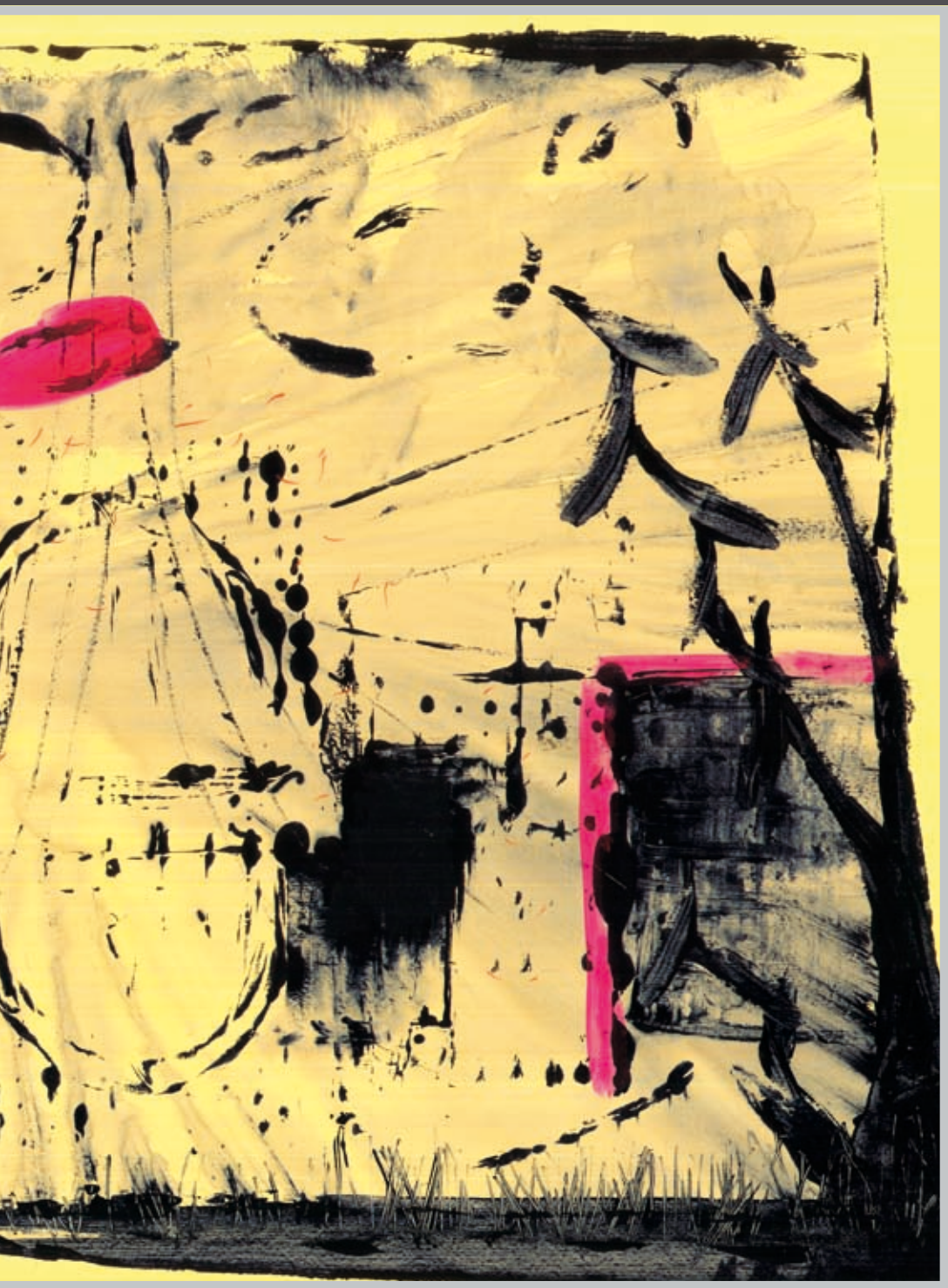


URBS (part III), 1998
Pencil, gouache and acrylic on paper 70x100 cm
Gaspare Foundation Collection



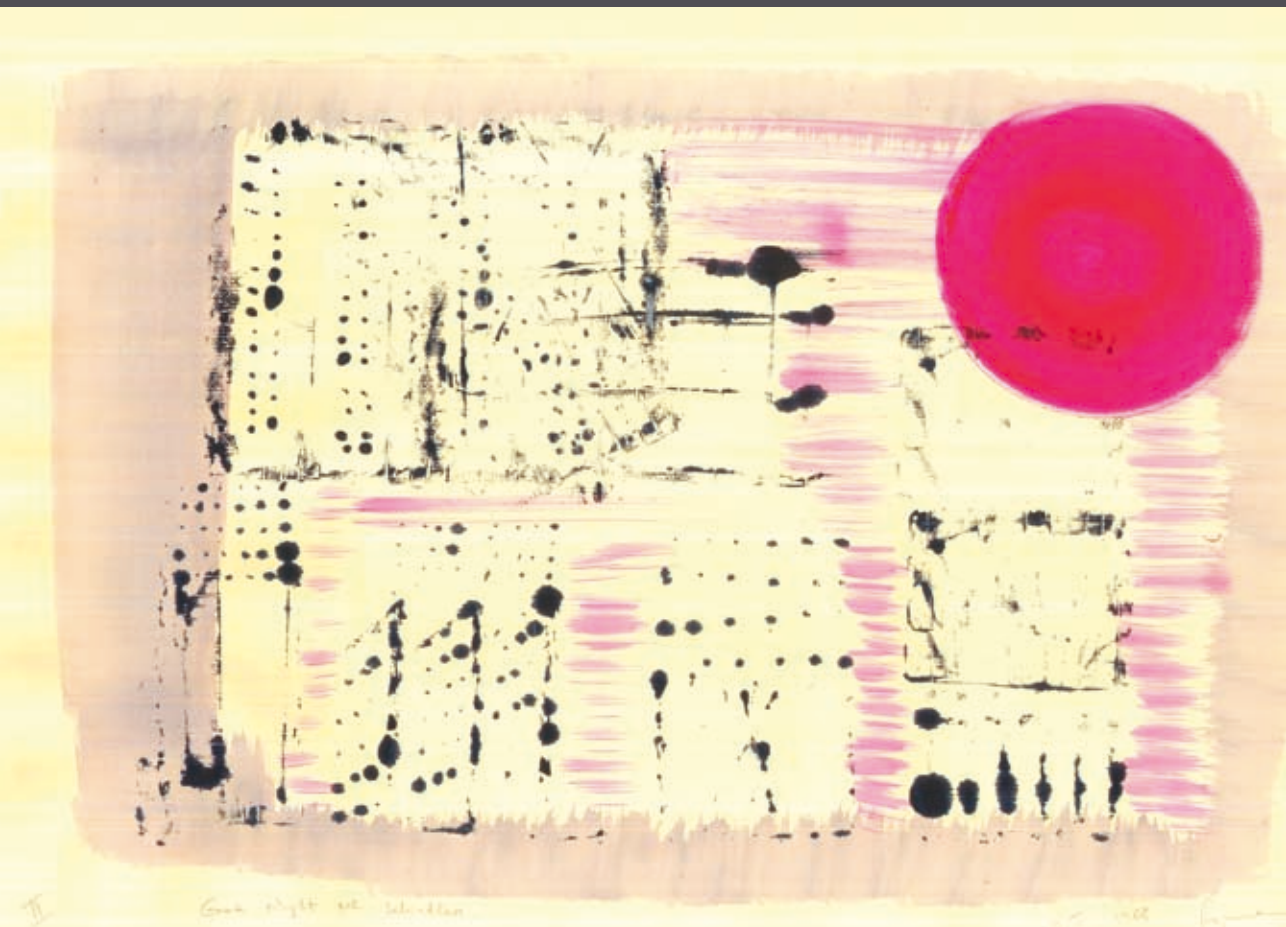


URBS (part IV), 1998
Pencil, gouache and acrylic on paper - 100x70 cm
Gaspare Foundation Collection

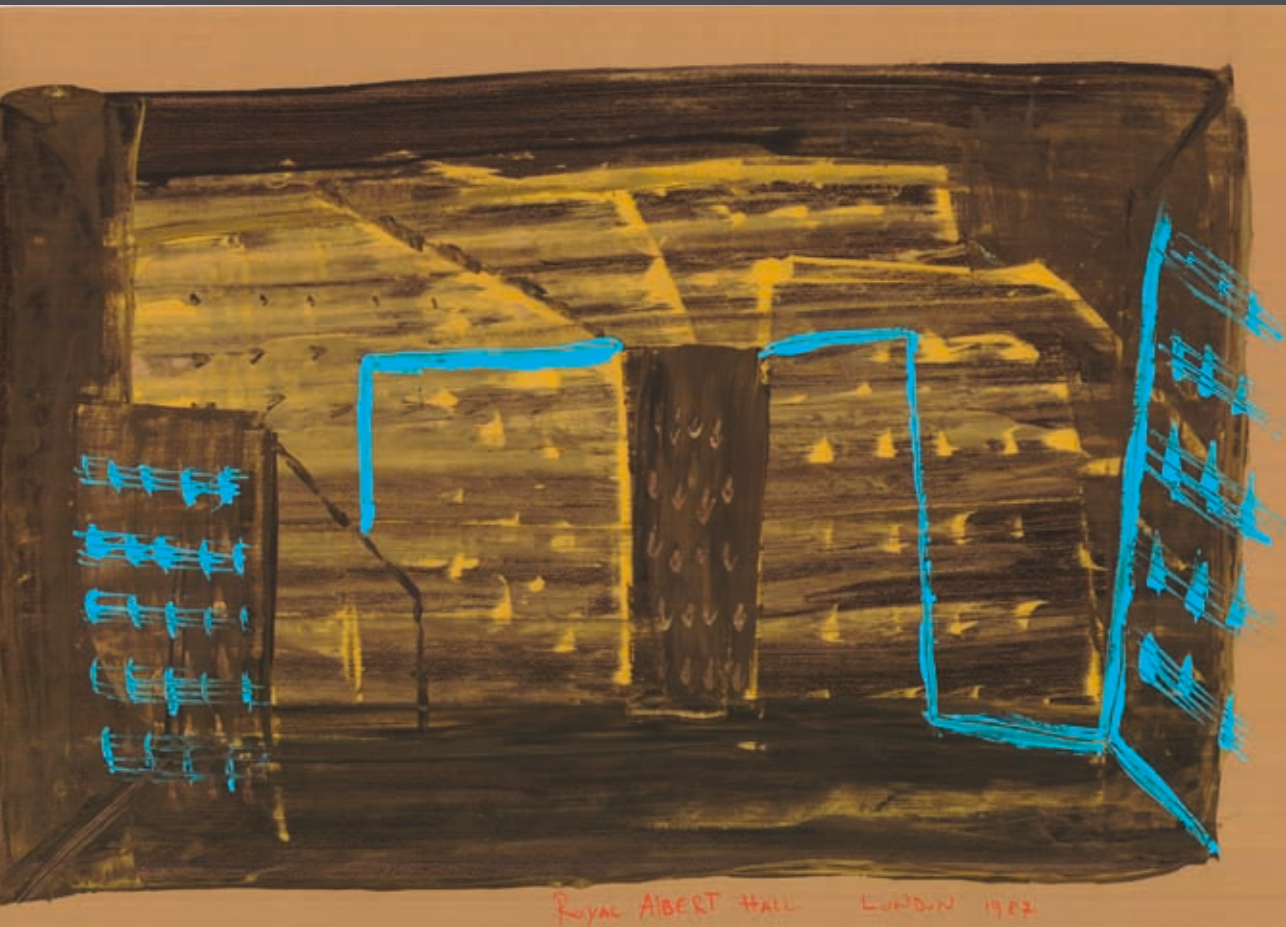




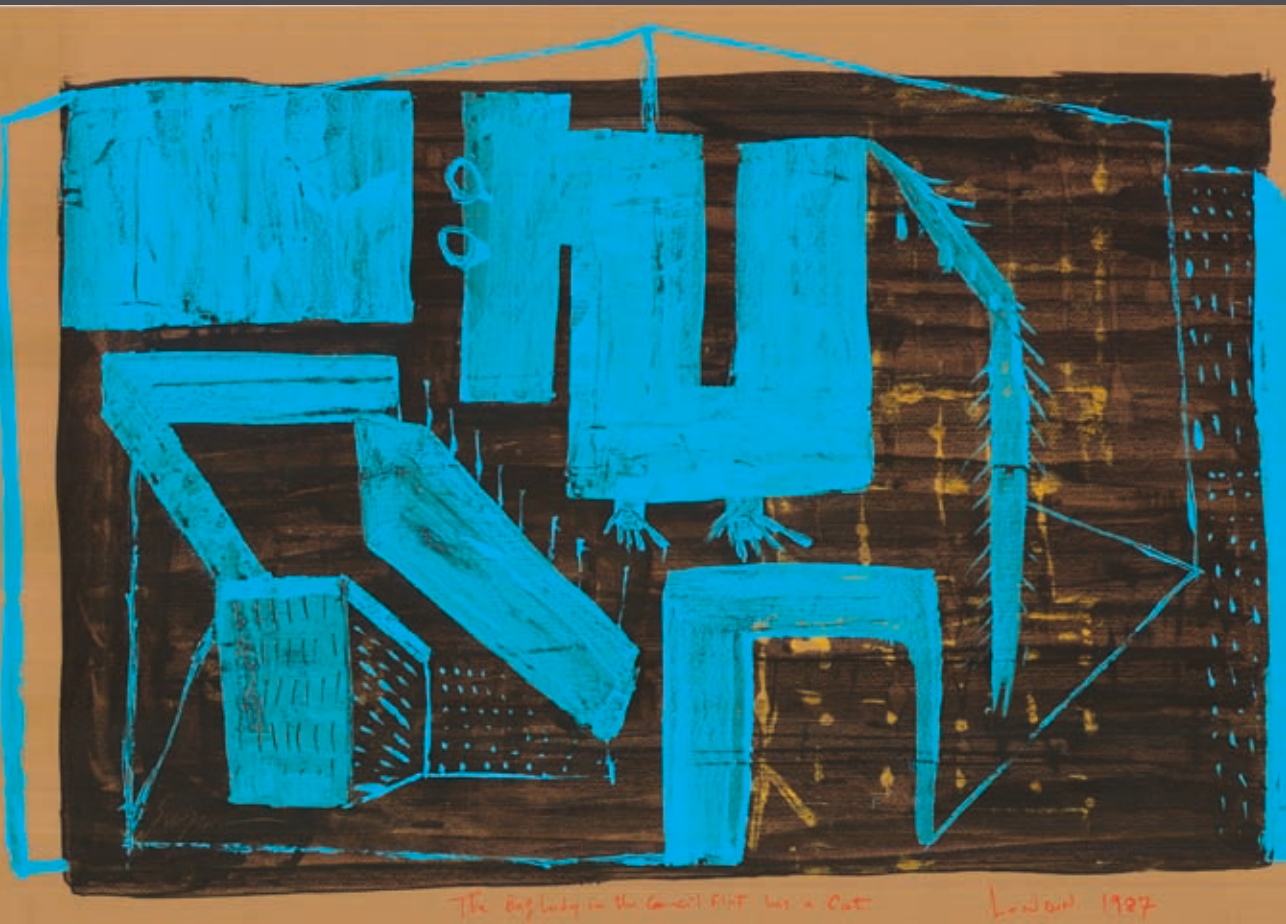
Good morning Mr. Schindler (part I), 1998
Pencil, gouache and acrylic on paper 70x100 cm
Gaspere Foundation Collection.



Good night Mr. Schindler (part II), 1998
Pencil, gouache and acrylic on paper 70x100 cm
Gaspare Foundation Collection



Royal Albert Hall, 1987
Pencil, gouache and acrylic on paper 70x100 cm
Gaspare Foundation Collection



The bag lady in the council flat has a cat

London 1987

The bag lady in the council flat has a cat, 1987
Pencil, gouache and acrylic on paper 70x100 cm
Gaspare Foundation Collection

6

Mouvt. modéré de marche
(ou bien une marche de concert précédent)

TAKE THIS

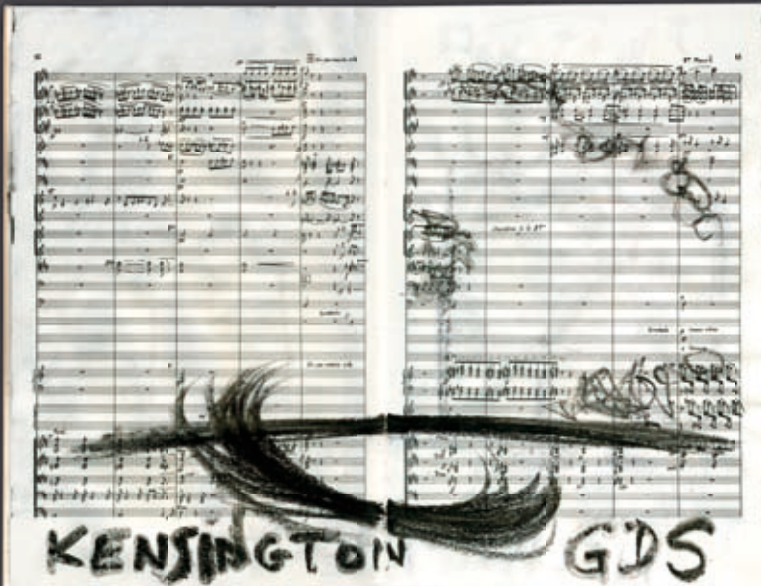
Handwritten musical score for "URBAN WALTZ". The score is written on multiple staves. At the top, there are handwritten notes: "Cresc." and "Cresc.". The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "Cresc.". There are several large, dark, scribbled-out areas, particularly a large one on the left side that covers several staves, and another large one in the middle that covers a significant portion of the score. The bottom of the page features the title "URBAN WALTZ" written in large, bold, black letters.

URBAN WALTZ



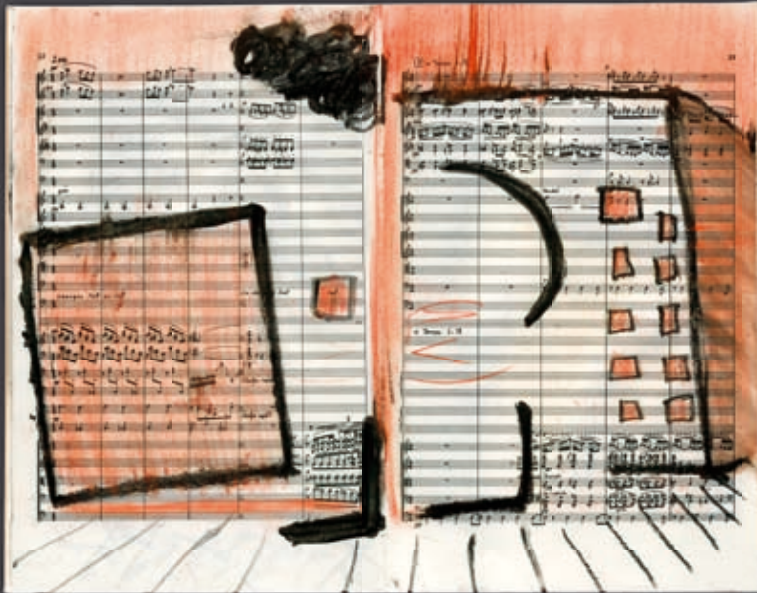
HELLO MARTINI

HELLO MARTINI, 2007
Charcoal on paper (M. Ravel music score) 34.5x27 cm
Gaspare Foundation Collection



KENSINGTON GDS

KENSINGTON GDS, 2007
Charcoal on paper (M. Ravel music score) 34.5x27 cm
Gaspare Foundation Collection



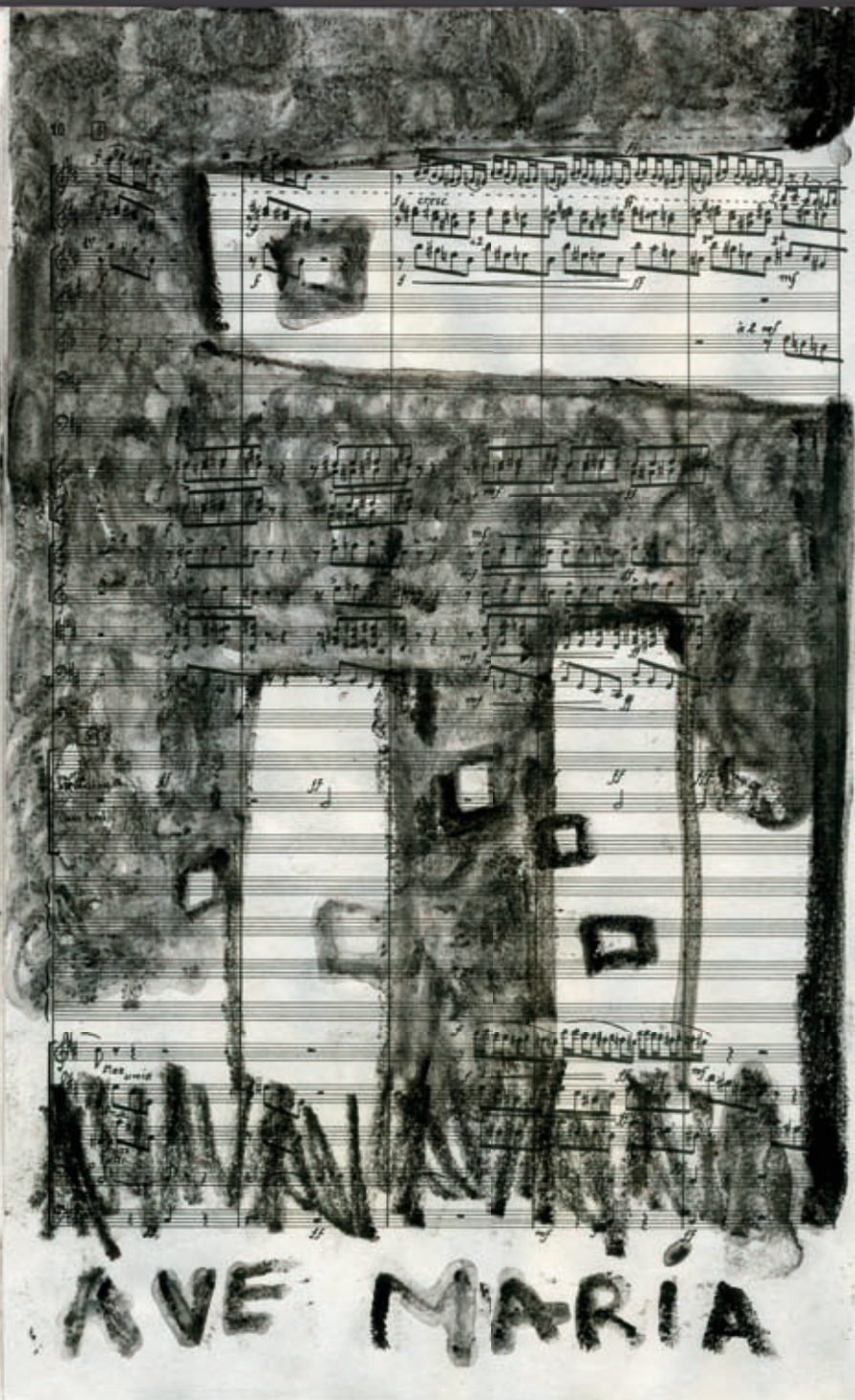
Urban man walk, 2007

Charcoal on paper (M. Ravel music score) 34.5x27 cm
Gaspare Foundation Collection

My Home, 2007

Charcoal on paper (M. Ravel music score) 34.5x27 cm
Gaspare Foundation Collection





Ave Maria periferia, 2007
Charcoal and gesso on paper (M. Ravel music score), 34.5x27 cm
Gaspard Foundation Collection

Handwritten musical notation on a staff, including notes, rests, and dynamic markings such as *ff* and *sfz*.

Handwritten musical notation on a staff, featuring a large rectangular box containing several smaller boxes and musical notes. The text *Changas m en deff* and *Gr. Coran of Gyd* is visible within the notation.

PERIFERIA

A CHARLES LEVADE

OUVRAGE PROTÉGÉ
PHOTOCOPIER
INTERDITE
MÊME PARTIELLE
ÉD. DU 11. MAR. 1955
REPRODUCTION CONTRAINDITE
(Code Penal, Art. 170)

3^{me} GYMNOPÉDIE

ERIK SATIE

Version révisée en 1969

Lent et grave. (♩ = 66)

PIANO

3-5

1 3 5

3 5

3 2 4 5

3-5

1 2 3 5

Les doigtés indiqués nous ont été aimablement communiqués par Jean-Joël Barbier

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The Passfield Hall Gymnopédie



Intorno a Brera - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspere Foundation Collection



Tram 1689 - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspere Foundation Collection



Piazza Virgilio - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspere Foundation Collection

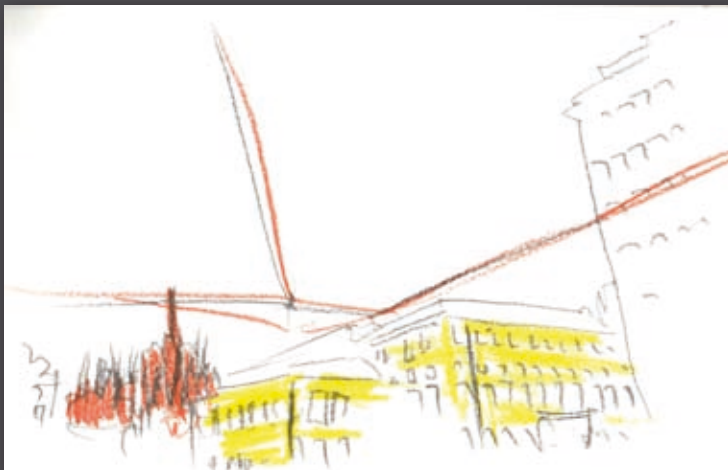




◀ Piazza Virgilio - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection



◀ Vincenzo's new place - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

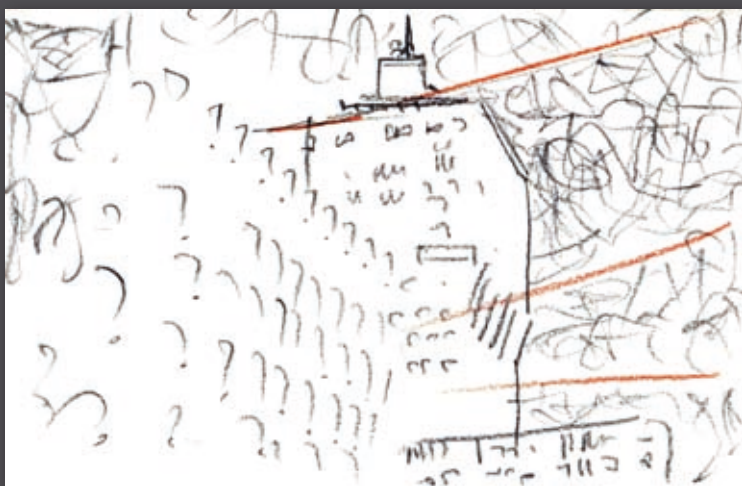


◀ Towards il Duomo - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

Towards that cube - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspere Foundation Collection

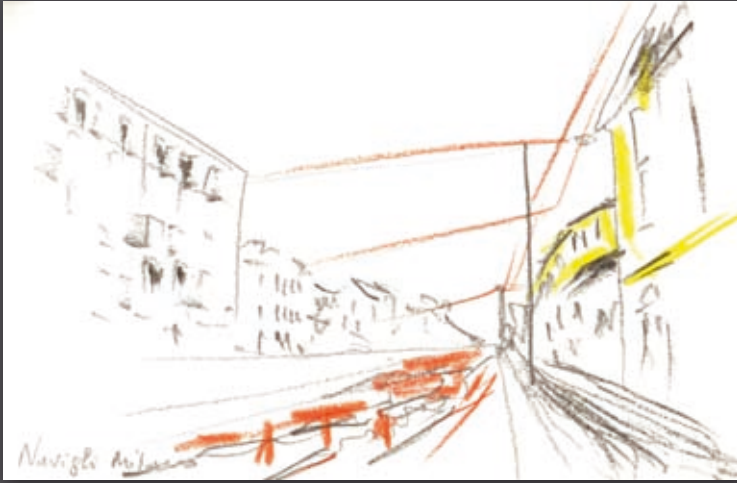


Milanocubo - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspere Foundation Collection



Duomo notte - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspere Foundation Collection

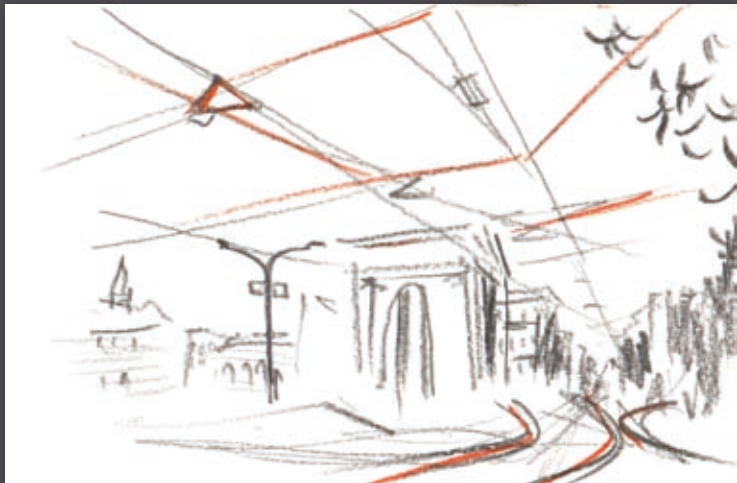




◀ Navigli - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

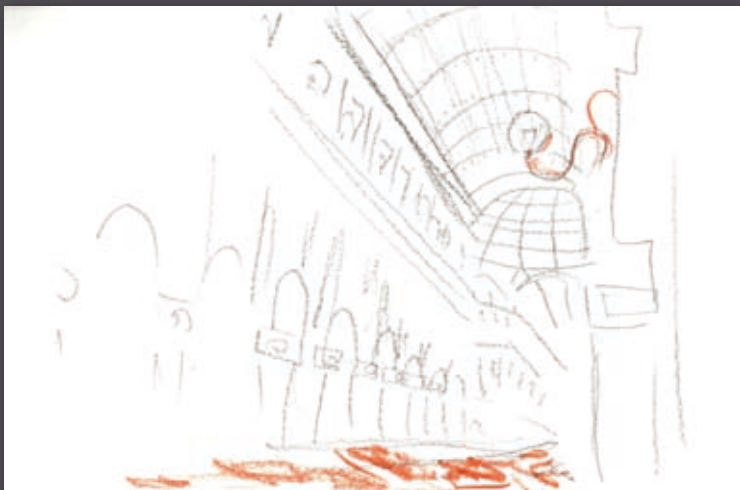


◀ Vicolo Lavandaia, Navigli - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection



◀ Towards porta what? - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

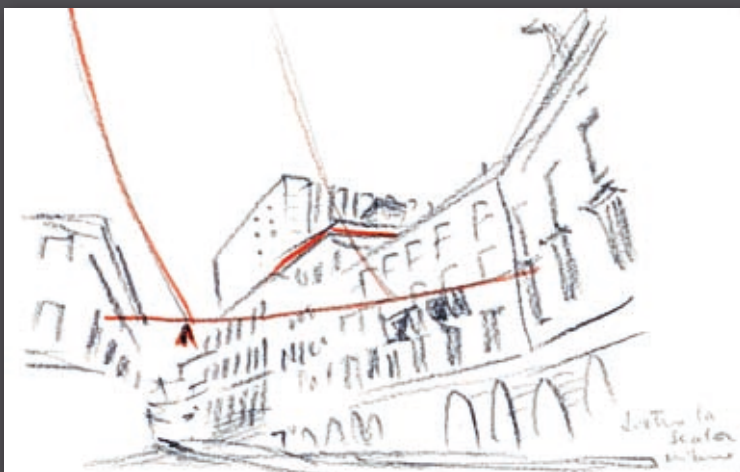
Galleria again - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

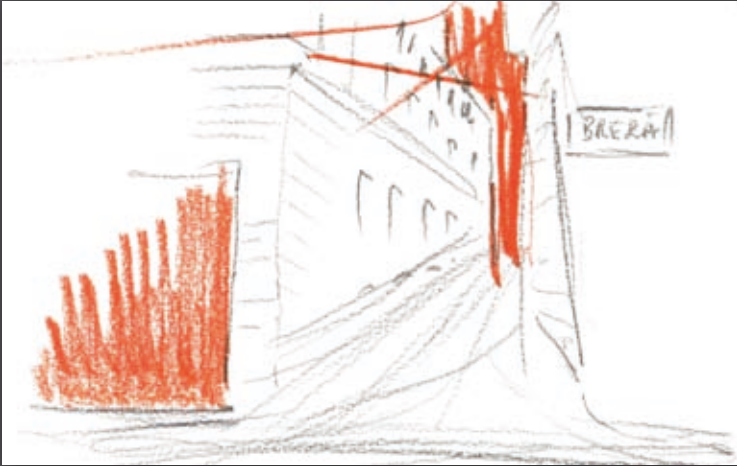


Behind the Galleria - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection



Behind La Scala - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

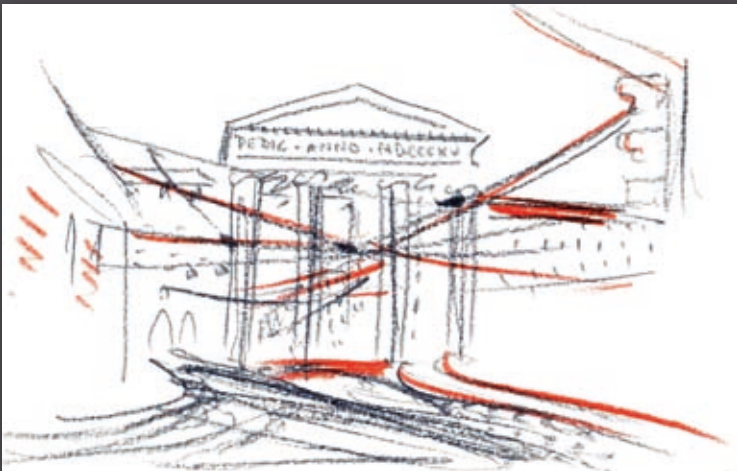




Brera - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection



From Monica's window - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

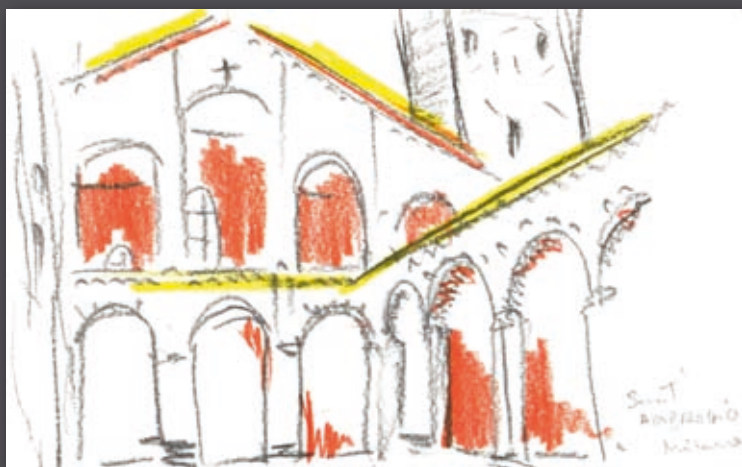


Another big arch - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

Sant Ambrogio 1 - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

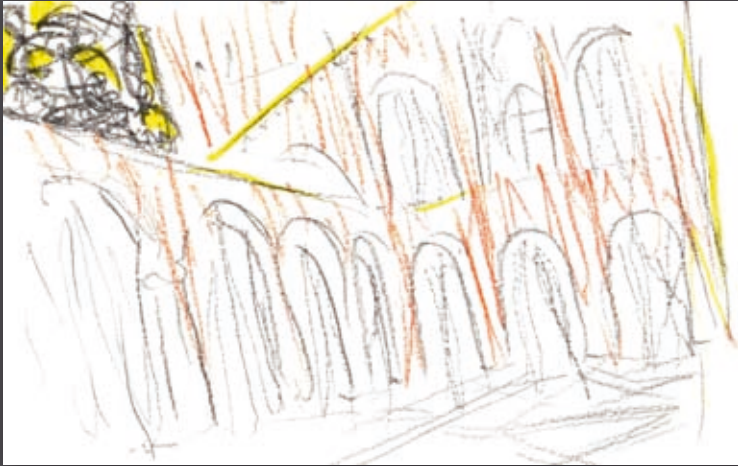


Sant Ambrogio 2 - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection



Detail Sant Ambrogio - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection





◀ Sant Ambrogio 3 - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection

◀ Column, Sant Ambrogio - Milano (detail), 2007
Colour and lead pencil on paper 20x13 cm
Gaspare Foundation Collection

◀ Via Giosuè Carducci - Milano, 2007
Colour and lead pencil on paper 13x20 cm
Gaspare Foundation Collection



Next ten pages: The NY Manhattan series of 10 drawings on paper

Brooklyn Bridge N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

Brooklyn Botanic Gardens N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

Tong Tong China Town N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

Trinity Financial N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

Midtown Manhattan on ice N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

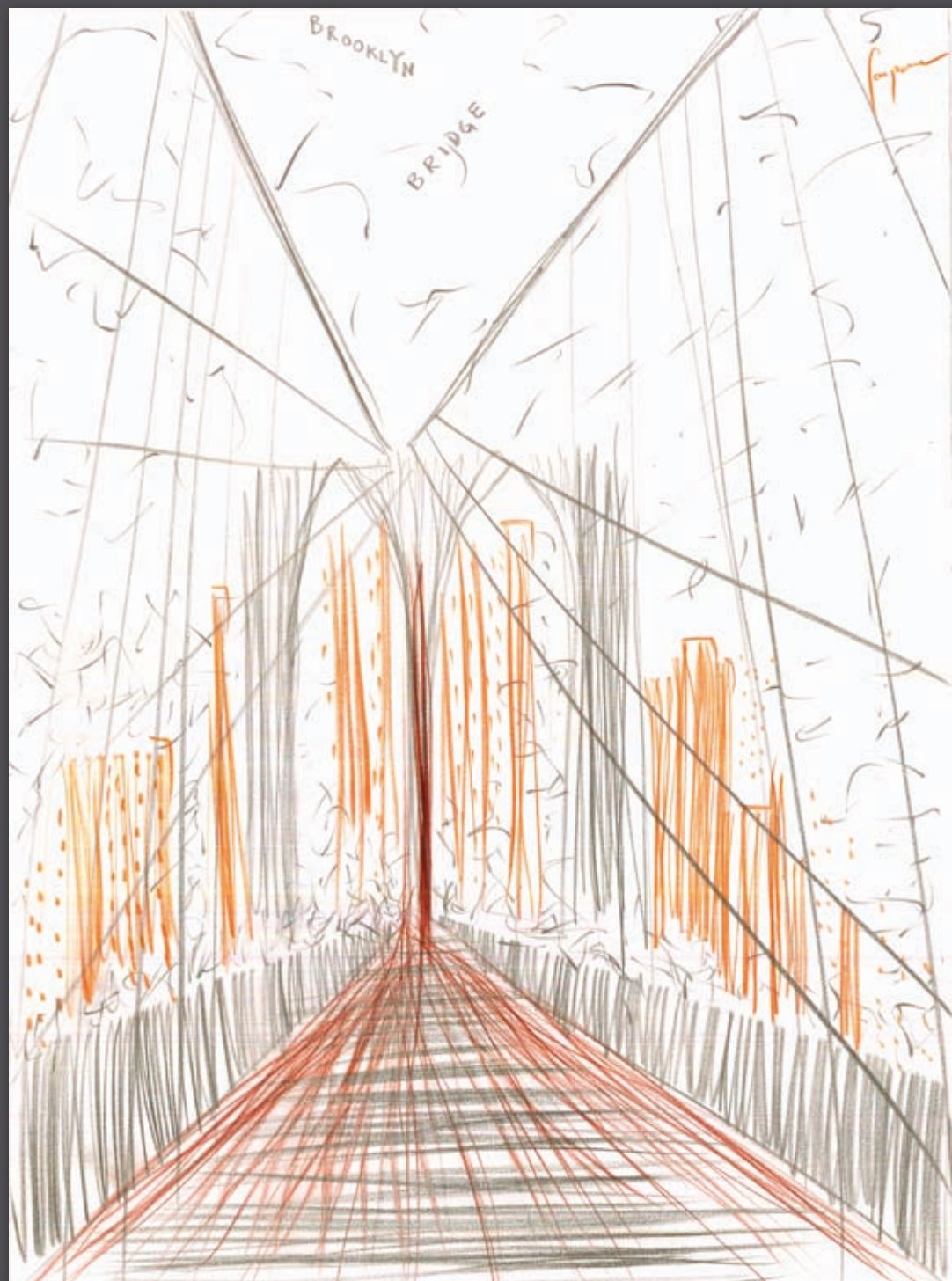
Final Destination Guggenheim N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

Lib Lib Lib (Statue of Liberty N.Y.), 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

Lets walk to Greenwich Village N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

Upper East Side N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection

Down Town Man with a Hat and a Tan N.Y., 1995
Pencils on paper 76x56 cm
Gaspare Foundation Collection





BROOKLYN BOTANIC GARDEN

Japan

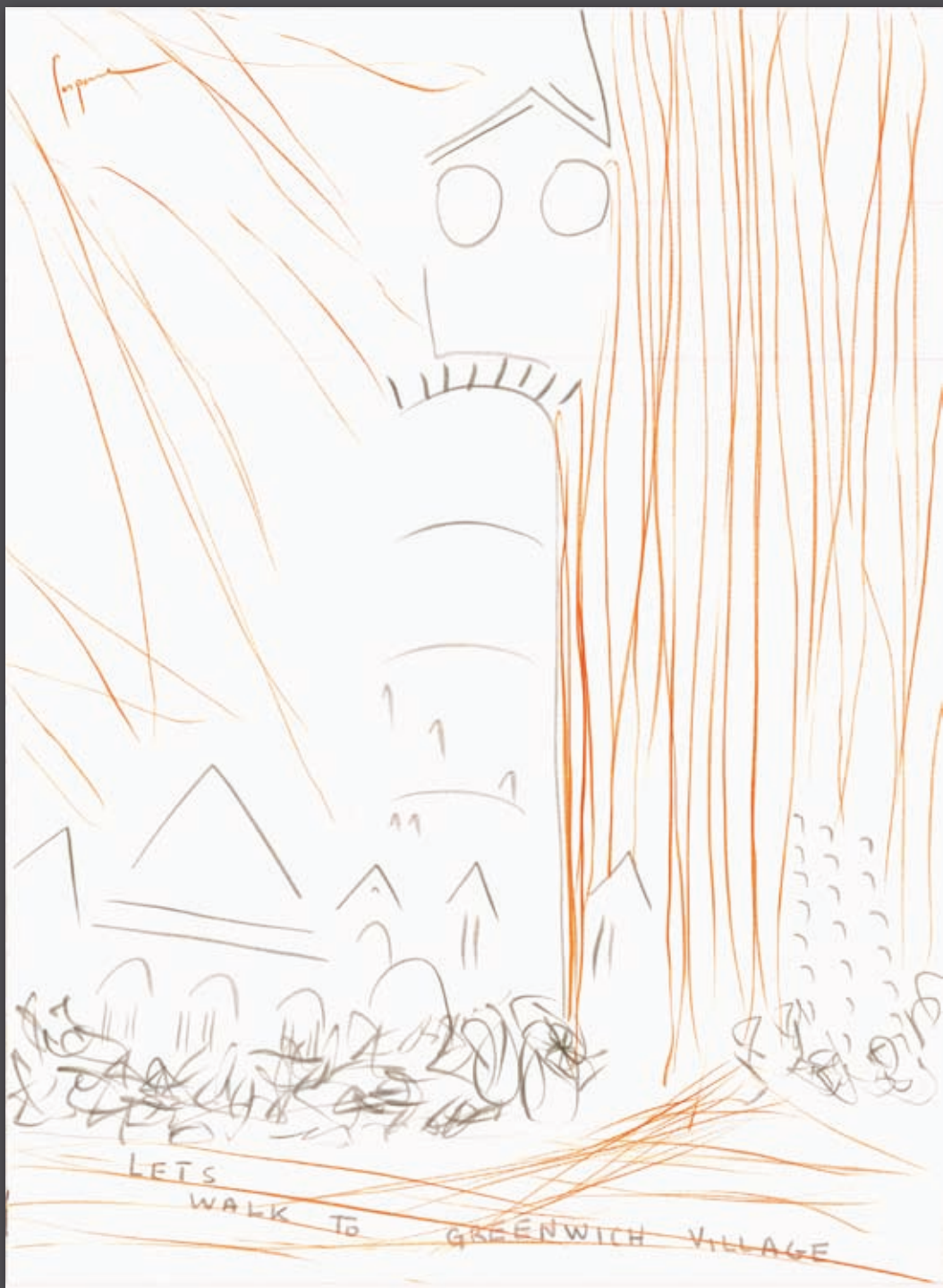












Suspense

EAST

UPPER

eee
eee
eee

SIDE





THEY SAW A WOMAN RUNNING AT
NIGHT THROUGH AN UNKNOWN CITY;
SHE WAS SEEN FROM BEHIND, WITH
LONG HAIR, AND SHE WAS NAKED.
THEY DREAMED OF PURSUING HER.
AS THEY TWISTED AND TURNED,
EACH OF THEM LOST HER. AFTER
THE DREAM, THEY SET OUT IN
SEARCH OF THAT CITY; THEY NEVER
FOUND IT, BUT THEY FOUND ONE
ANOTHER; THEY DECIDED TO BUILD
A CITY LIKE THE ONE IN THE DREAM.

Italo Calvino: *Invisible Cities*, section *Cities and Desire*

SECTION III / PART III



▲
Tokyo, 2008
Oil and acrylic on canvas 70x100 cm
Private collection





Geneva, 2008
Oil and acrylic on canvas 70x100 cm
Private collection





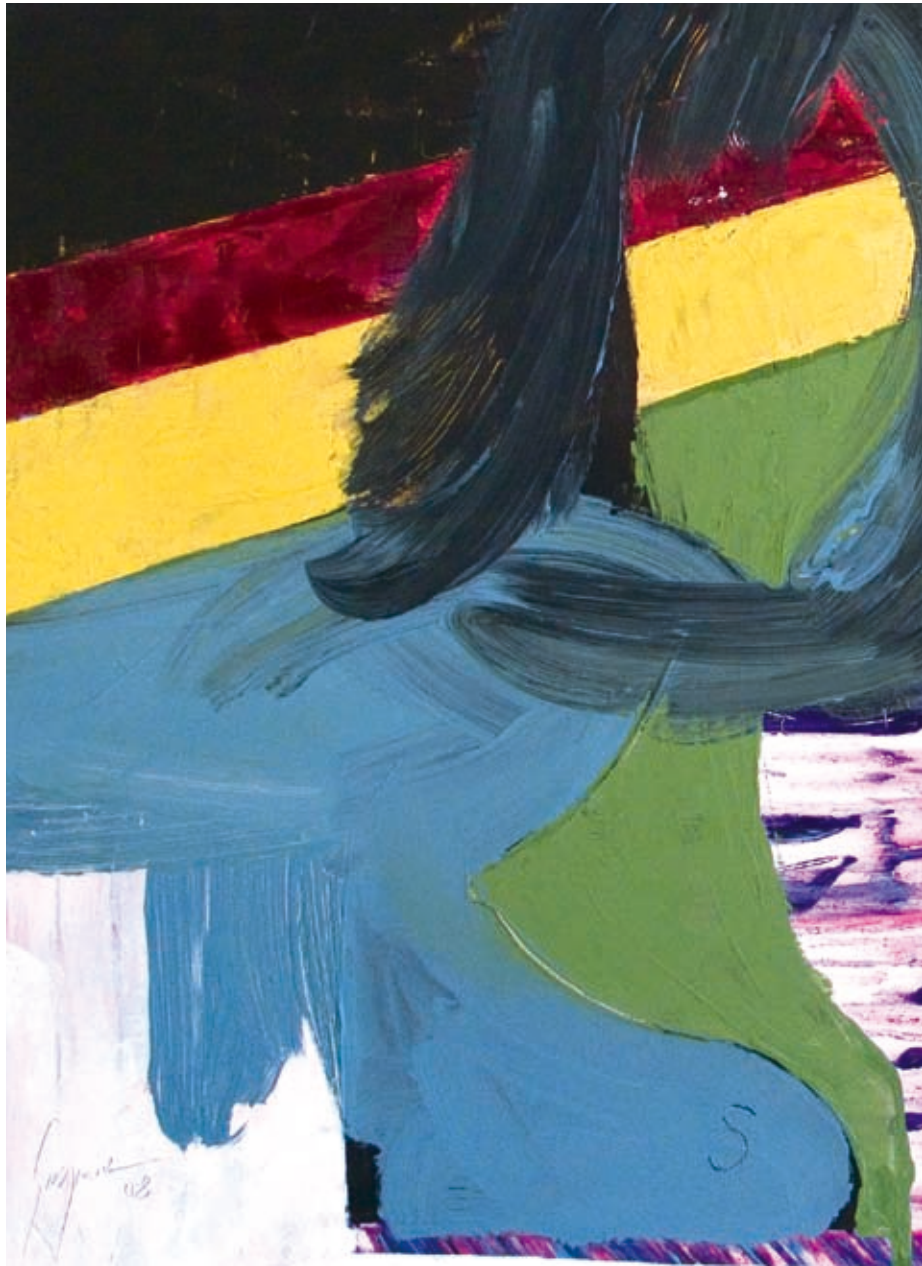
Paris, 2008
Oil and acrylic on canvas 70x100 cm
Private collection





Barcelona, 2008
Oil and acrylic on canvas 70x100 cm
Private collection





▲
Berlin, 2008
Oil and acrylic on canvas 70x100 cm
Private collection





▲
Monte Carlo, 2008
Oil and acrylic on canvas 70x100 cm
Private collection



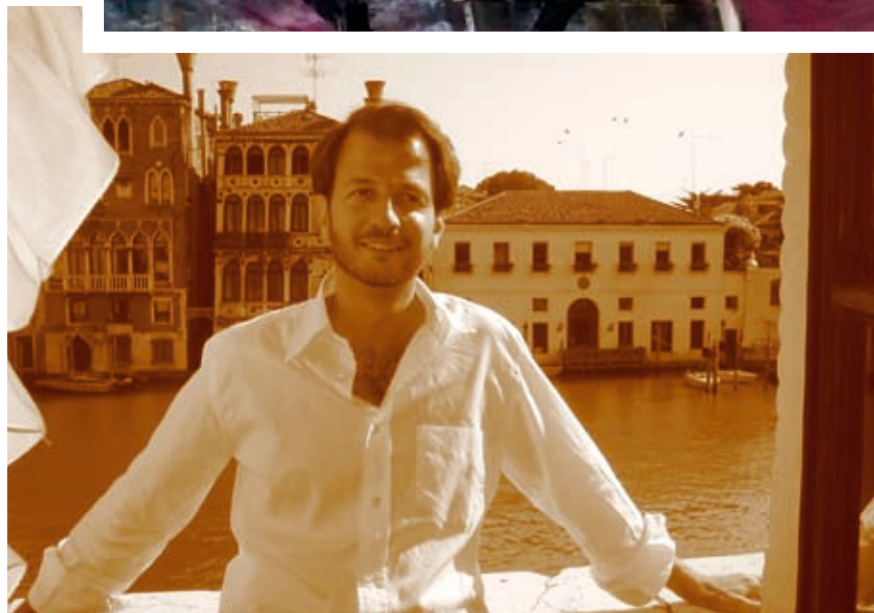



▲
New York, 2008
Oil and acrylic on canvas 70x100 cm
Private collection



SECTION IV / PARTE IV







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