

The image is a painting by Lino Mannocci. It features a large, textured, brownish-grey shape on the right side, set against a blue background. The shape has a rough, almost crystalline appearance. In the bottom left corner, there is an open book with yellowed pages. The overall style is expressive and textured, with visible brushstrokes throughout.

LINO MANNOCCI



# LINO MANNOCCI

*Recent Monotypes and  
Painted Postcards*

## Jill Newhouse Gallery

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This catalogue accompanies the exhibition

*Lino Mannocci: Recent Monotypes and Painted Postcards*

from October 2 to October 26, 2012

Jill Newhouse Gallery

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For the organization of this exhibition and catalogue, many thanks to Christa Savino, and Megan Weissner, who initiated the term “onionskin” to describe the new monotypes.

COVER DETAIL:

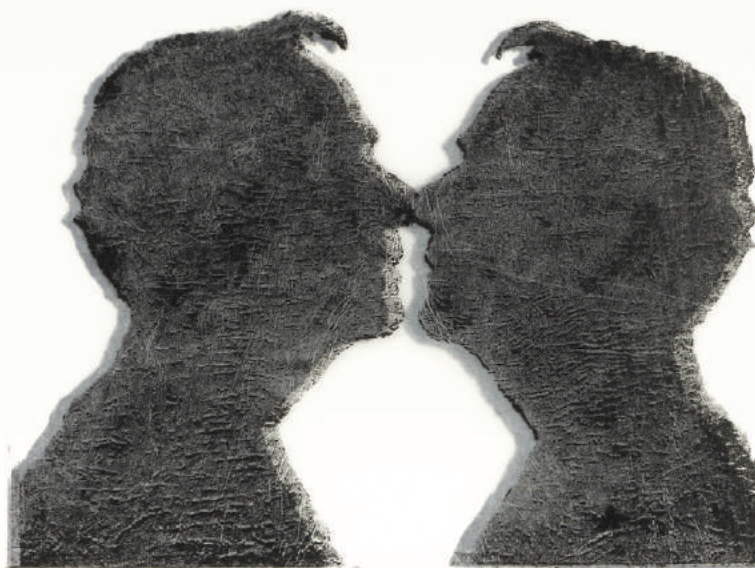
*Saint Francis Receiving the Stigmata, Guercino, 1633, 2012*

Oil on postcard

4 × 5¾ inches (10.2 × 13.6 cm)

**LINO MANNOCCI** was born in Viareggio, Italy in 1945. He moved to London to pursue his studies as an artist in 1968, attending the Camberwell and Slade Schools of Art and earning his postgraduate degree in printmaking in 1976. Mannocci ran a commercial print workshop, while pursuing his career as an artist. In the late 1970s, he became a charter member of the Metacosa artists' movement and by the early 1980s, began regularly exhibiting his work at galleries throughout Europe, including the Curwen Gallery in London, the Greiser Gallery in Heidelberg, Galleria Ghelfi in Vicenza and Galleria Ceribelli Bergamo. His work is internationally recognized and has been shown in many galleries and public collections across the globe including Nature Morte in New Delhi, the British Museum in London, the Altonaer Museum in Hamburg, the Julie Saul Gallery in New York, and the P.I. Gallery in San Francisco. In 1988, Mannocci published "The Etchings of Claude Lorrain," the catalogue raisonné of the prints of the master.

He currently lives and works in London and Montigiano, a small hilltop village in Italy just outside his birthplace.



L.M. 2012

*Double Portrait, 2012*

Layered monotype with onionskin, plate  $9 \times 10\frac{5}{8}$  inches (22.8 × 27 cm)

Initialed and dated at bottom

## INTERVIEW WITH THE ARTIST

August 2012

**Jill Newhouse:** You have exhibited monotypes, etchings, oils and post-cards; do you ever do drawings?

**Lino Mannocci:** Once a week, on Fridays, I draw on a copper plate to make my monotypes. I also draw on paper, but I never exhibit the results. They represent unresolved ideas and I consider them private. When I paint I draw directly onto the canvas and gradually the initial idea-drawing gets modified and absorbed into the paint. While painting I tend to minimize my gestures/brushwork to create a timeless surface. The fewer the traces of my hand over the canvas, the happier I am. I do this both to satisfy an existential need and to create images with a particular stillness.

**JN:** The imagery in your artwork has been very consistent. Why do you return to the same images over and over?

**LM:** My work from the eighties looked radically different from my current work and yet I have always felt a great continuity between that work and what I am doing now. It has been a journey of small steps



that has gradually transformed me and my work. I return to the same images for as long as I feel that they retain their symbolic force. I paint variations on a theme, so to speak. When I feel I have exhausted all the possibilities of an idea and its formal resolutions, I move on to new territories. I value consistency but I do not aspire to repetition as an artistic device.

**JN:** Is there a common thread between the postcards, which are both visually and narratively more specific, and the monotypes, which are not so?

**LM:** My work with postcards, monotypes and paintings is closely related, though in the past I have often chosen to exhibit them separately in order to underline their specificity. They feed off and nourish each other. Just as you can take three lots of hair and weave them together into a solid plait, I believe that examining the combined results of these three processes can give a more intelligible and tangible idea of the nature of my work.

**JN:** There seems to be an almost inverse relationship between the prints, in which you select source material from elsewhere and incorporate it



into your own work, and the postcards, in which you begin with the source, and selectively include your own painting. Can you compare those processes?

**LM:** 'Inverse' is the right word, given the completely different starting points of the two processes. With a monotype I start from a blank page. All I can do is to add to the frightening emptiness of the copper plate. When I paint over a postcard I am looking at an overcrowded image, a photo of an urban environment or a coastal scene, and the final resolution relies on blanking out large areas of the original image. Two very different journeys, moving in opposite directions, both retaining the constituent parts of that difference. Needless to say I find these two processes complementary and very rewarding. In this recent group of painted-over cards, for the first time I have worked using postcards of old master paintings. This is different and more dangerous, given that the starting point is nearly always a successfully resolved image, but so far I have found it both exciting and promising.

**JN:** Would you say something about the layering of paper and the use of transparency in some of these monotypes, and how that technique engages with the motifs and themes of these prints?

**LM:** A few years ago, in order to obtain a particular texture in my monotypes I started pressing some crumpled tissue over the plate before printing it. Alternatively I would roll the plate, covered by a tissue, under the press, with very little pressure, in order to shift the ink about. I like the unpredictable results you can get, both on the plate and on the tissue. I put aside some of these tissues and recently I started playing around with them, putting them on top of existing prints or onto new ones specially made. I haven't come across such prints before. They are at a meeting point between a monotype and a collage. I thought this technique needed a new name. A German friend suggested 'sandwich print.' I preferred 'Veronicas' after the story that St Veronica received the imprint of Christ's face on a veil. The term 'Onionskin' is the perfect synthesis of the culinary image evoked by my friend and the sacred skin of my 'Veronicas.'

**JN:** There are certain clear motifs and sources of inspiration—culled from myth, from literature, and from your own past—that appear across medium in your work. Can you elaborate on these? What are the sources of these particular silhouettes and titles? What about these particular stories resonates with you?

**LM:** To do justice to this question would require a very long answer, too long. Let's say that the way I select my silhouettes, which I refer to as my 'protagonists,' is both mysterious and personal. Personal, because when I select a certain story or myth, this will often relate to a personal event and therefore acquire the force of lived experience. Their meaning descends from my head to my belly, into the bone, as if these ideas became flesh, incarnate. And yet, as everything that relates to the self, an element of mystery remains around the initial choice and my response.

**JN:** Many of the silhouettes in your work and the writings from which you draw inspiration are Italian in origin. Is this a conscious decision to engage with an Italian past and identity?

**LM:** I arrived in London, from Italy, in 1968, as a young man, fully shaped by Italian culture, values and prejudices. During the last four decades I have immersed myself completely in British culture and values. I have not consciously decided to engage with my past or protect my present, but I am very conscious of being heavily 'contaminated' by both worlds, a predicament that is becoming ever more common all over the world. I would not want to lose either of these two worlds. I believe they live essentially harmoniously within me: different, but complementary as any two parents might be.

**JN:** What in particular about Blake has captured your attention?

**LM:** When I first arrived in England I found many of my ambitions and anxieties reflected in his restless soul. The way he positioned himself at the margins of the establishment is echoed in my decision to leave behind the comfort and certainties of my home town. His work also helped inspire me to be involved in the world of printmaking, both as a practitioner and print lover.

**JN:** In the past, your monotypes have engaged with a broader color palette, with collage, and with breaking the boundary of the rectangular printing plate; what drove the move towards a simpler palette and more controlled format in these works?

**LM:** In July, my printing Fridays come to an end. When I start again in October I often feel as if it's the first time, all over again. This last year I introduced a couple of new themes and maybe this led to the simplicity you are referring to. But what I like about monotypes is both their simplicity but also their immense potential and I am certain I'll be moving in and out of color and complexity. My most recent 'Onionskin' monotypes are all but simple.

MONOTYPES

*Cavalieri*, 2012

Layered monotype with onionskin, plate  $8 \times 8\frac{5}{8}$  inches (20.2  $\times$  22 cm)

Initialed and dated at bottom



L.M. 2012



*From Above*, 2012  
Monotype, plate 10<sup>5</sup>/<sub>8</sub> × 9 inches (27 × 22.8 cm)  
Initialed and dated at bottom



L. M. 2012

*Dancers*, 2011

Monotype, plate 9 × 10<sup>5</sup>/<sub>8</sub> inches (22.8 × 27 cm)

Initialed and dated at bottom



L.M. 2012

*Soaring*, 2011

Monotype, plate  $12\frac{1}{4} \times 9\frac{7}{8}$  inches (31 × 25 cm)

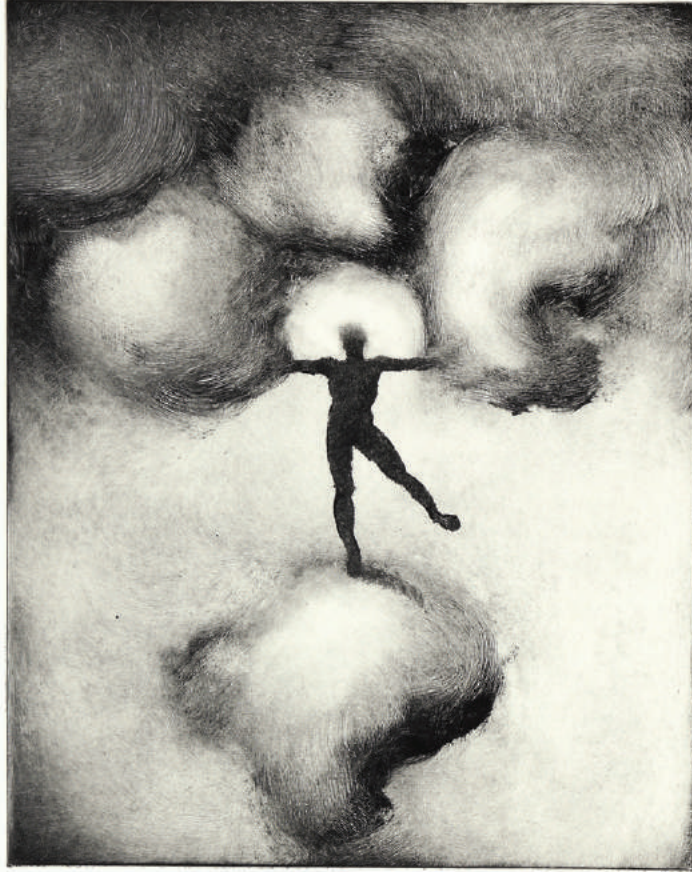
Initialed and dated at bottom



L. A. Zell

*Homage to Blake*, 2012  
Monotype, plate 12 $\frac{1}{4}$  × 9 $\frac{7}{8}$  inches (31 × 25 cm)  
Initialed and dated at bottom



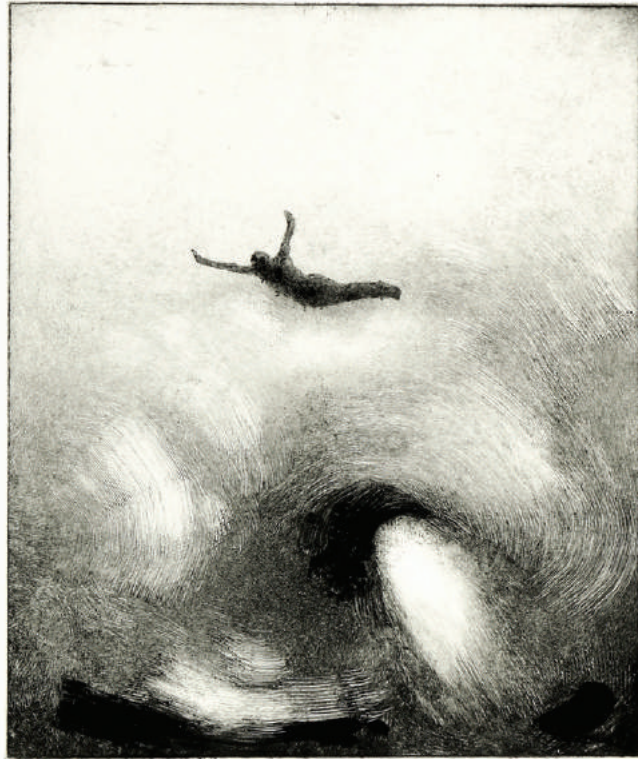


L.M. Zöll

*Diver*, 2012

Monotype, plate 10<sup>5</sup>/<sub>8</sub> × 9 inches (27 × 22.8 cm)

Initialed and dated at bottom



L. M. 2012

*Dancer—Check it out, 2012*

Layered monotype with onionskin, plate  $7\frac{7}{8} \times 8\frac{3}{8}$  inches (20 × 22 cm)

Initialed and dated at bottom



L.M. 2012

*The Giant*, 2012

Layered monotype with onionskin, plate  $9\frac{3}{4} \times 9\frac{3}{4}$  inches (24.9 × 24.9 cm)

Initialed and dated at bottom



L.M. 2012



*Narcissus*, 2012

Layered monotype with onionskin, plate 8 × 8<sup>5</sup>/<sub>8</sub> inches (20.2 × 22 cm)

Initialed and dated at bottom



L.M. 2012

*Noli me tangere*, 2012

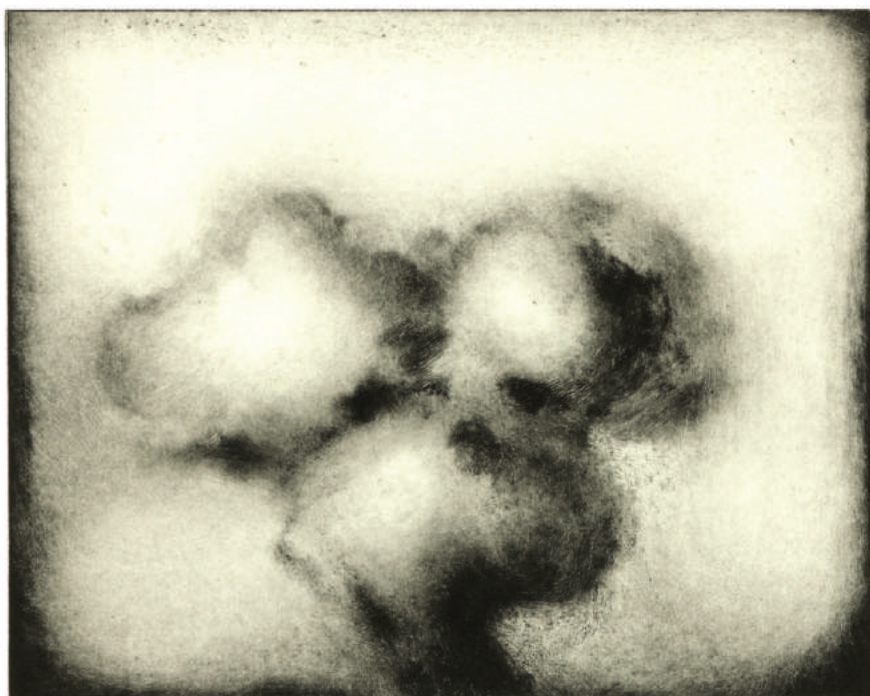
Layered monotype with onionskin, plate  $7\frac{7}{8} \times 8\frac{3}{8}$  inches (20 × 22 cm)

Initialed and dated at bottom



L.M. 2012

*Three Clouds*, 2011  
Monotype, plate  $9\frac{7}{8} \times 12\frac{1}{4}$  inches (25 × 31.2 cm)  
Initialed and dated at bottom



L. M. 2011

*Clouds Above*, 2012  
Monotype, plate 10<sup>5</sup>/<sub>8</sub> × 9 inches (27 × 22.8 cm)  
Initialed and dated at bottom





L.M. 2012

*Three Clouds II*, 2011  
Monotype, plate  $9\frac{7}{8} \times 12\frac{1}{4}$  inches (25 × 31 cm)  
Initialed and dated at bottom



L.M. 2011

*Portrait of a Man, 2012*

Layered monotype with onionskin, plate  $9\frac{3}{4} \times 9\frac{3}{4}$  inches (24.9 × 24.9 cm)

Initialed and dated at bottom



L.M. 2012



POSTCARDS

*Las Meninas, Velasquez, 2012*  
Oil on postcard, 5<sup>3</sup>/<sub>4</sub> × 4 inches (14.6 × 10.2 cm)





*La Cathédrale Notre-Dame*, 2012  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*Sacra Conversazione, Tiziano, 2012*  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*Pala di Ca' Pesaro, Tiziano, 2012*  
Oil on postcard,  $5\frac{3}{4} \times 4$  inches (14.6 × 10.2 cm)



*The Most Holy Trinity, Masaccio, 2012*  
Oil on postcard, 5<sup>3</sup>/<sub>4</sub> × 4 inches (14.6 × 10.2 cm)





*Switzerland, 2012*

Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*Heidelberg*, 2012

Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*Sala degli Sposi, Mantegna, 2012*  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*The Houses of Parliament*, 2012  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)





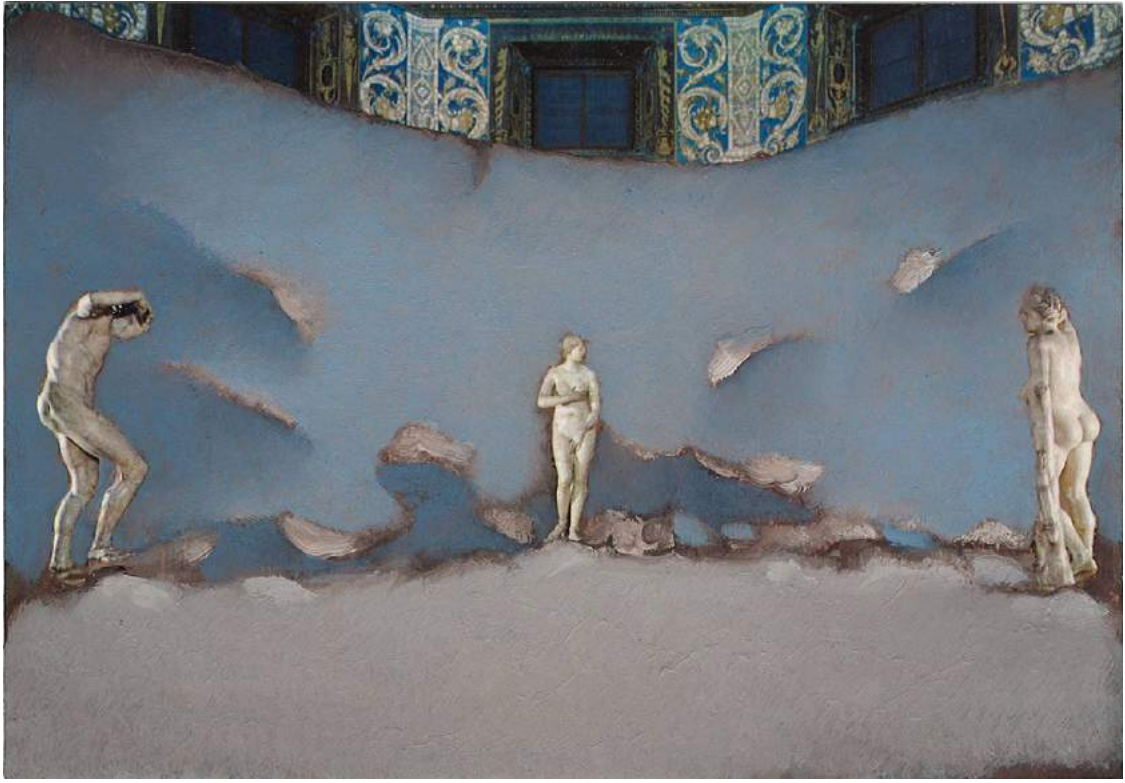
*Blind Orion Searching for the Sun, Poussin, 1658, 2012*  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*Saint Francis Receiving the Stigmata, Guercino, 1633, 2012*  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*La Tribuna Uffizi*, 2012  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*La Fontana di Nettuno, Firenze, 2012*  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)





*La Danse, Carpeaux, 1869, 2012*  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



*Viale dei cipressi, Boboli, 2012*  
Oil on postcard, 4 × 5¾ inches (10.2 × 14.6 cm)



## Solo Exhibitions

2010

New York Studio School, New York, NY

The Fitzwilliam Museum, Cambridge

2009

Winterberg Kunst, Munich, Germany

Mead Art Museum, Amherst, MA

2008

Galleria La Subbia, Pietrasanta, Italy

2006

Gallery Nature Morte, New Delhi, India

Jehangir Art Gallery, Mumbai, India

2005

Art First, London, England

Museo A.C. Andersen, Rome, Italy

2004

Galleria Ceribelli, Vicenza, Italy

2002

Mercurio Arte, Viareggio, Italy

Galleria Ghelfi, Vicenza, Italy

2001

Galleria Ceribelli, Bergamo, Italy

Galleria Ghelfi, Vicenza, Italy

Art First, London, England

Galleria La Subbia, Pietrasanta, Italy

2000

Galleria Il Bisonte, Florence, Italy

Art First, London, England

1999

Art First, London, England

1998

Galleria Ceribelli, Bergamo, Italy

Galleria Paracelso, Bologna, Italy

Bury St. Edmunds Art Gallery, Suffolk, England

Italian Cultural Institute, London, England

1997

The Eagle Gallery, London, England

July Saul Gallery, New York, NY

Modula Arte, Parma, Italy

1996

Galleria La Subbia, Pietrasanta, Italy

Galleria Ghelfi, Vicenza, Italy

Galleria Ceribelli, Bergamo, Italy

1995

C. Mendez, London, England

O. Theodoli Gallery, London, England

1994

Galleria dell'Officina, Brescia, Italy

1992

Curwen Gallery, London, England

P.I. Gallery, San Francisco, CA

1990

Studio Steffanoni, Milan, Italy

Galleria Ghelfi, Vicenza, Italy

1989

Mario Flecha Gallery, London, England

1988

Curwen Gallery, London, England

1986

Curwen Gallery, London, England

1984

Curwen Gallery, London, England

Hack Museum, Ludwigshafen, Germany

Greiser Gallery, Heidelberg, Germany

Galleria Ghelfi, Vicenza, Italy

1982

Galleria "32," Milan, Italy

1981  
Galleria Ghelfi, Vicenza, Italy

### Group Exhibitions

2010  
“Another Country,” Estorick Collection, London,  
England

2008  
“Genius Loci,” Galleria Ceribelli, Bergamo, Italy

2007  
“Gli amici pittori di Londra,” Galleria Ceribelli,  
Bergamo, Italy

2004  
“Fenomenologia della Metacosa,” Spazio Oberdan,  
Milan, Italy

2000  
“Attualità della tradizione,” Museo Marini, Firenze, Italy

1999  
XIII Quadriennale, Palazzo delle Esposizioni,  
Rome, Italy

1993  
“Incisori Italiani Contemporanei,” Barolo, Italy

1990  
Premio Suzzara, Suzzara, Mantua, Italy

1984  
Curwen Gallery, London, England

“La Metacosa,” Teatro Sociale, Bergamo, Italy

1983  
“La Metacosa,” Palazzo Paolina, Viareggio, Italy

### Selected Bibliography

Cohen, David. “The Medium,” Mead Art Museum,  
Amherst College, 2009

Farinella, Vincenzo. “Cloud Paintings,” *Art First  
Contemporary Art*, 2005

Boitani, Piero and Vincenzo Farinella. “Lino Mannocci  
Dipinti,” Galleria Ceribelli, 2004

Cohen, David. “Lino Mannocci: Etchings and Drypoints  
since 1993,” in *Print Quarterly*, XIX 3, September  
2002, pp. 261–74.

Farinella, Vincenzo, Martin Hopkinson and William  
Packer. “Lino Mannocci—Incisioni 1997–2000,”  
*Il Bisonte*, 2000

Lambirth, Andrew. “Lino Mannocci: Of Land and Sea,”  
*Art First*, 1999

Carra, Massimo and Vittorio Sgarbi. “Lino Mannocci  
1991–1998,” Galleria Ceribelli, 1998

Kent, Sarah. “Loneliness and being,” Curwen Gallery,  
1992

### Writings

Lino Mannocci, *The Etchings of Claude Lorrain*,  
New Haven: Yale University Press, 1988

Lino Mannocci, *Madre India, padre barbiere*, Milan:  
Edizioni SKIRA, 2008

Lino Mannocci, *The Angel and the Virgin: A Brief  
History of the Annunciation*, Cambridge: The Fitzwilliam  
Museum, 2010

### Selected Public Collections

British Museum, London, England

Altonaer Museum, Hamburg, Germany

W. Hack Museum, Ludwigshafen, Germany

Musée Jenicsh, Vevey, Switzerland

The Mead Art Museum, Amherst, United States

The Fitzwilliam Museum, Cambridge, England

## Jill Newhouse Gallery Digital Editions

**Fulvio Testa** Recent Watercolors (2012)

**Unknown Corot** Unpublished Drawings (2012)

**Edouard Vuillard: Portraits Reconsidered** (2012)

**Josep Santilari Pere Santilari** Paintings and Drawings (2011)

**Drive / Wendy Mark: New Work** (2011)

**Auguste Rodin: Intimate Works** (2011)

Sculpture, Drawings and Watercolors; Photographs and Letters

**On Paper: Painted, Printed, Drawn** Curated by Karen Wilkin (2010)

**Bonnard, Roussel, Vuillard** (2010)

**Drawings from the Collection of Curtis O. Baer** (2010)

**Wolf Kahn: Early Drawings** (2009)

**Graham Nickson: Italian Skies** Recent Watercolors and Early Oil Paintings (2009)



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