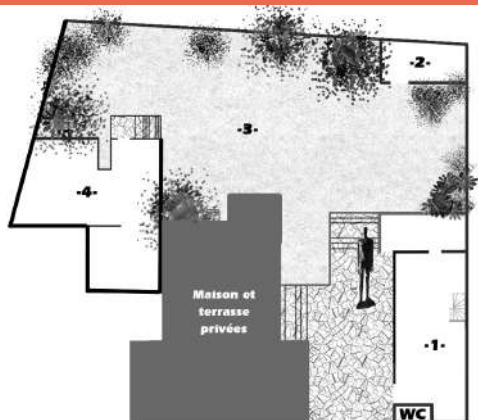


MUSÉE ET JARDIN DE SCULPTURES

MUSEUM AND GARDEN OF SCULPTURES

Manoli



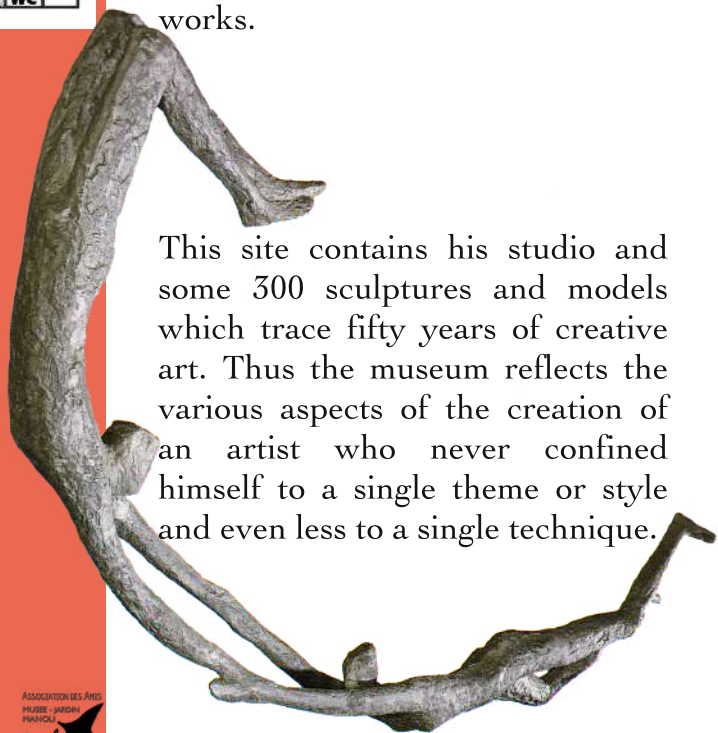
Inaugurated in september 2001, the museum and sculpture garden have been designed and built in the place where Manoli, the sculptor, lived and worked for a quarter of a century. The museum comprises eight exhibition rooms in which the works are arranged by theme like the human figure, assemblies, bestiary; or by technique like : fused granite, earthenware, kinetic works.

-1- Reception.

-2- Room known as « The Chapel », a kinetic work

-3- Garden, a work in situ in the apple trees

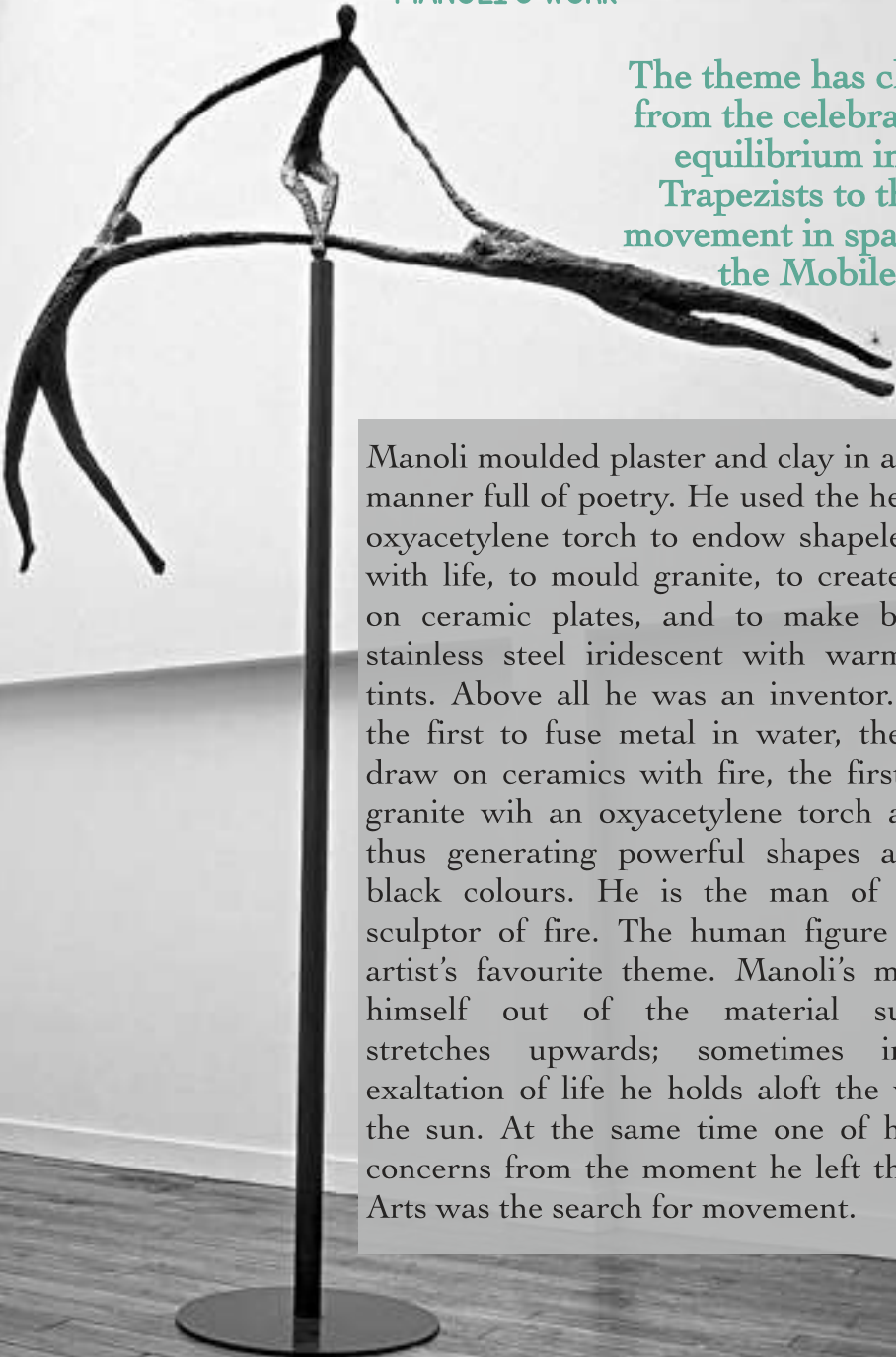
-4- St Corentin Room, liturgical furniture. Room of assemblages. Bestiary Room.



This site contains his studio and some 300 sculptures and models which trace fifty years of creative art. Thus the museum reflects the various aspects of the creation of an artist who never confined himself to a single theme or style and even less to a single technique.

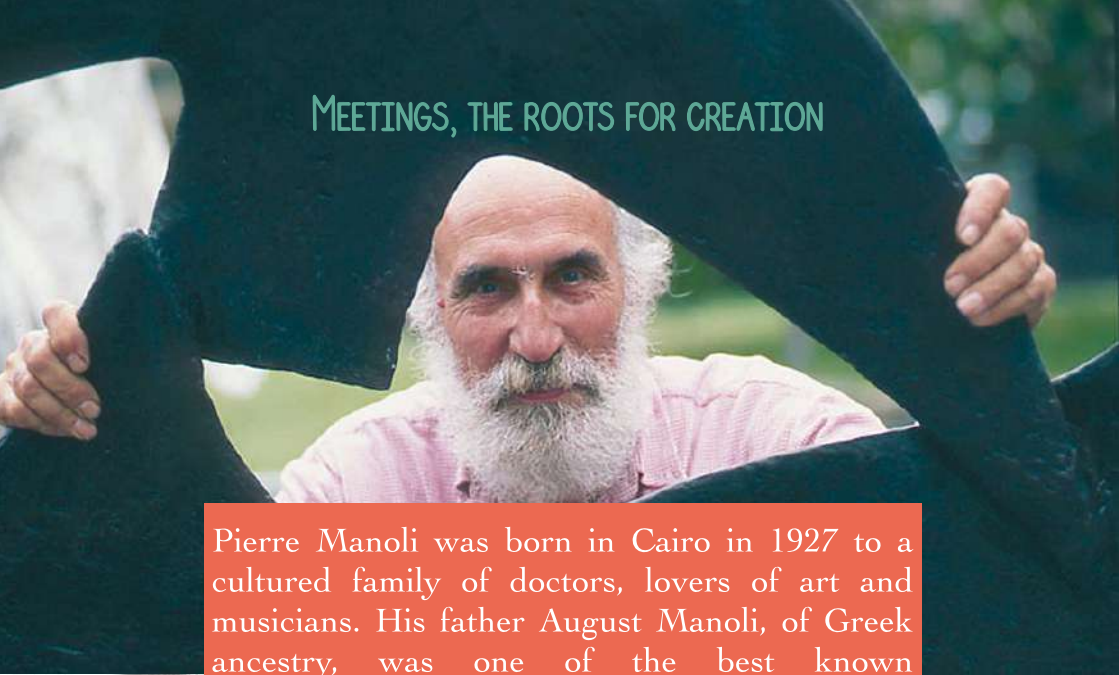
MANOLI'S WORK

The theme has changed from the celebration of equilibrium in the Trapezists to that of movement in space with the Mobiles.




Manoli moulded plaster and clay in a classical manner full of poetry. He used the heat of the oxyacetylene torch to endow shapeless metal with life, to mould granite, to create designs on ceramic plates, and to make brass and stainless steel iridescent with warm golden tints. Above all he was an inventor. He was the first to fuse metal in water, the first to draw on ceramics with fire, the first to melt granite with an oxyacetylene torch at 2000°, thus generating powerful shapes and deep black colours. He is the man of fire, the sculptor of fire. The human figure was the artist's favourite theme. Manoli's man tears himself out of the material substance, stretches upwards; sometimes in sheer exaltation of life he holds aloft the world or the sun. At the same time one of his major concerns from the moment he left the Beaux Arts was the search for movement.

MEETINGS, THE ROOTS FOR CREATION




Pierre Manoli was born in Cairo in 1927 to a cultured family of doctors, lovers of art and musicians. His father August Manoli, of Greek ancestry, was one of the best known practitioners in the Egyptian Capital, the suburbs and the royal palace. Pierre was guided towards medicine but a sculptor friend of the family encouraged his parents to let him follow the path of a sculptor. After a preliminary training in Fine Arts in Cairo he settled in France in 1950.



In Paris from 1950 to 1957 Manoli became a diligent pupil of the school of Art-Déco, then of the Fine Arts, benefiting from the teaching of several remarkable professions like Despierre, Saint-Saëns, Cavallès and Robert Couturier. On the occasion of a visit to see the pupils' work, Jacques Joujard, deputy secretary of the Fine Arts, and a highly Cultured man made the following comments on the work of Manoli :

**“A sculptor of this the work of Manoli :
quality only appears once in 25 years!”**



IDEAS, MOTIFS, THEMES, TECHNIQUES



His work developed from subjects and motifs inspired by the human form, fauna and flora, symbols and archetypes. Shape and strength are combined in a powerful vision which passes from visible symbol to a lyrical and dreamlike adaptation. For almost 50 years Manoli explored and deepened his themes and techniques. Manoli, a true artist, was a master of traditional techniques and an inventor of new ones.

Manoli is also the author of a large number of monumental works admired a monument in stainless steel “Chimney” daily by thousands of people : in the “A Pair of Horses” at the Jussieu Faculty of Sciences in Paris (1976), at Montparnasse station, “the Big Sail” Equestrian Centre in Dinard (1982), at Chantepie (1995), liturgical furniture “Foundation of Life” Paris (1992), in St Corentin cathedral in Quimper(1999). His works are also to be found in prestigious national and private collections in France and abroad. From 1958 Manoli displayed his work in personal and general exhibitions in Europe, US and Latin America.

In 1990 he was awarded the Florence Gould prize at the Salon of the Grand Prix International d’Art Contemporain in Monaco.

In the seventies, Manoli gets interested in waste products. Kitchen utensils, iron waste and hardware became sources of creation. Isolated, assembled or soldered together, these objects keep their identity; ennobled by the artist, they are metamorphosed into unexpected compositions, figurative or abstract.

