

Related Events

Exhibition Tours:

Annabel Other, Head Librarian of The Bristol Art Library

Wednesday 23 May 2018, 6–7pm

Free, booking advised

Annabel Other leads a tour of Andrew Mania's exhibition, including a visit to the artist's studio at Spike Island.

Book for events online at www.spikeisland.org.uk, call 0117 929 2266 or visit reception.

Spike Island

133 Cumberland Road, Bristol BS1 6UX

Tel. 0117 929 2266

www.spikeisland.org.uk

admin@spikeisland.org.uk

 [Facebook.com/SpikelIsland](https://www.facebook.com/SpikelIsland)

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Visitor Information

Gallery open Tuesday to Sunday, 12–5pm
(during exhibitions only).

Admission to the gallery is free.

Café open Monday to Friday, 8.30am–5pm
Saturday and Sunday, 10am–5pm.

Spike Island aims to be a fully accessible building.



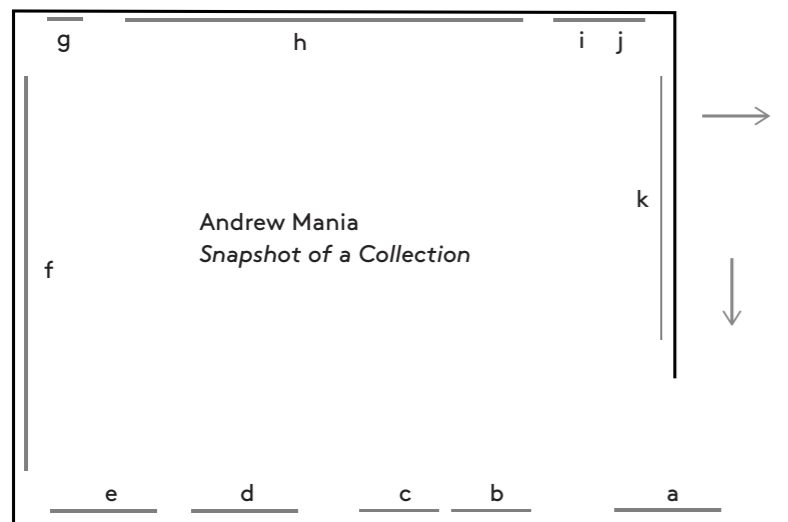
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**ARTS COUNCIL
ENGLAND**

Exhibition Guide

Andrew Mania *Snapshot of a Collection*

5 May to 8 July 2018

Spike Island



Alex Cecchetti
*At the Gates of the
 Music Palace*

Zoë Paul
*La Perma-Perla
 Kraal Emporium*

- a Triptych
Cain (1923) Wilhelm von Gloeden
 Photogravure, signed and hand-painted

Cain II (2017) Andrew Mania
 Photograph

Back (Self Portrait) (photographed 2009,
 printed and folded 2012)
 Andrew Mania, Black and white photograph
- b *Texting* (unfinished) (2018) Andrew Mania
 Colour pencil drawing on wood
- c *Working Youth in a Taverna* (Greece) (1937)
 Herbert List
 Photograph
- d *Benn* (2017) Andrew Mania
 Colour pencil drawing on wood
- e Triptych
Acrobats (1930)
 Anonymous, found photograph

Dancers (2007-2015) Andrew Mania
 Paper collage

Kissing experiment (1930)
 Anonymous, press photograph
- f *The Dance* (2009)
 Enamel paint on paper on wood panels,
 wooden ball
- g *Benn* (2013) Andrew Mania
 Colour pencil drawing on wood

- h Carl Van Vechten (1940)
 Black and white photographs of ballet dancers
 Hugh Laing and Alan Meadows, installed on a
 bed spread
- i Collected Photographs:
Crescent moon with Venus (1982) anonymous;
Arcadian scenes, Wilhelm von Gloeden,
 photographs taken 1895, printed at later date
- j Group of Carl Van Vechten photographs
 (clockwise from top) Sidney Lumet (1940);
Journey to Jerusalem Dancers (24 January
 1948); Marlon Brando (27 December 1948);
 Henri Matisse (30 May 1933); Remy Charlip
 in 1951 playing the 'Viper' in Gertrude Stein's
Doctor Faustus Lights the Lights (1938)
- k *Hermes* (2017-18)
 Photograph collage; acrylic on canvas, found
 sculpture, fabric and drawn on photograph

Andrew Mania

Andrew Mania (b. Bristol, 1974) lives and works in Bristol. Solo exhibitions include *Andrew Mania*, Bloomberg SPACE, London (2009) and *Gogolin*, Holbourne Museum of Art, Bath (2007). His work has been shown in group exhibitions including; *PINK*, Colette, Paris (2017); *Adult World* at Clearview Gallery, London (2017); *BRISTOL*, Peter von Kant Gallery, London (2017); *Valentin at monChéri*, Brussels (2017); *Viaggio in Sicilia: Maps and Myths of the Mediterranean*, Museo Archeologico Regionale Antonino Salinas, Sicily (2017).

For his exhibition at Spike Island, artist Andrew Mania, a voracious collector, shares a selection of his personal photography collection displayed alongside an assortment of his belongings and drawings, allowing an insight into the influences and references that underpin his practice.

The installation juxtaposes vintage photographs (1923–48), selected for their aesthetic or mystery, with sensualised drawings of Mania's friends and acquaintances. The earliest photograph on display is *Cain* (1923) by Wilhelm von Gloeden (b. Germany, 1856-1931) who became well known for photographing male nudes in classical arcadian settings that were based on his studies of young men in Taormina, Sicily. His images celebrate male sensuality and beauty (a). This is brought into dialogue with Mania's own photographic collage, *Cain II* (2017, a), and *Back* (2009/12, a) a self-portrait. The resulting triptych demonstrates something of Mania's working process, as he seeks out the work of lesser known artists and photographers with whom he feels an affinity, rediscovering and reasserting their work while at the same time reperforming their gestures and moods.

Central to the exhibition, *The Dance* (2009, f), a large enamel painting installed so as to almost touch the ground, appropriates Henri Matisse's paintings of the same name. Matisse was a known sensualist whose simple and elegant use of line is a clear influence on Mania's painting here, and elsewhere. Also included in the exhibition is a photograph of Matisse (j) by Carl Van Vechten an American writer and photographer who was a patron of the Harlem Renaissance and the literary executor of Gertrude Stein. Many of his subjects were friends and they included dancers, actors, writers, artists, activists, singers, costumiers, photographers, social critics, educators, journalists and aesthetes. Mania is interested in these artists' lives as well as their work.

Carl Van Vechten's 1940s photographs are set upon a blue bed spread from the artist's home. Mania both lives and works with the items he collects and sees his domestic interior as a work of art (h). He makes frequent use of fabrics, second-hand frames, interior objects and backdrops; in this he conjures an intimate, decadent aesthetic that nods to the tradition of the aesthete.

Hermes (2018, k) draws a parallel between the Greek messenger of the gods and the eyes of Timothée Chalamet, the young star of *Call Me By Your Name* (2017), a film in which a young man has his first intense yet ultimately painful experience of love.