



## Manuel d'Olivares

The message of Manuel d'Olivares' work essentially boils down to discovering the poetry of cities.

In his work deeply inspired from the urban reality, d'Olivares draws a parallel between the mixture of his memories, result of so many moves and the mixtures of hidden messages as in palimpsest, what we can read on piled up promotional outdoors, when torn and damaged by weather.

Through the bases of the pictorial creation the author carries to his canvas tattoos of cities, anonymous registers of moments left on streets by people passing, registers of routes done, dreams, disillusion, escapes, meetings and no meetings.

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Acrylic on canvas glued on aluminum, 2013 - (8 pieces of different measures)

The message of **Manuel d'Olivares'** work essentially boils down to discovering the poetry of cities.

The Works painted on canvas over aluminum and subsequently wrinkled are as posters pulled out of supports and that lay on the floor just for some short minutes, during the changement of the new ones.

Then, while watching these works, the spectator has the feeling that time has stopped and it's almost a double vision of overcovered posters. keeping always the same shape as being pulled out from the memory of those that had seen it at the same moment.



**Nub II** - Acrylic on canvas glued on aluminum, 2010 - 60 x 100 x 25 cm



No title

Acrylic on canvas glued on aluminum and wooden chair, 2013



... espectació

Acrylic on canvas glued on aluminum, 2013

190 x 100 x 35 cm



**Dropped out I**

**Dropped out II**

Acrylic and spray on canvas glued on aluminum, 2013

137 x 95 x 32 cm

140 x 95 x 38 cm



“... será sempre o meu destino” (more or less)

Acrylic and spray on canvas glued on aluminum

100 x 75 x 12 cm

The image shows a grand, ornate staircase in a palace. The staircase has a black and white checkered floor. A white marble statue of a woman holding a book stands in the center. A red, white, and blue flag lies on the floor in the foreground. The walls are decorated with gold leaf patterns and murals. The ceiling is high and features a large painting. The overall atmosphere is one of historical grandeur and artistic detail.

# SEM NOME

Manuel d'Olivares

*palácio foz*  
Lisboa







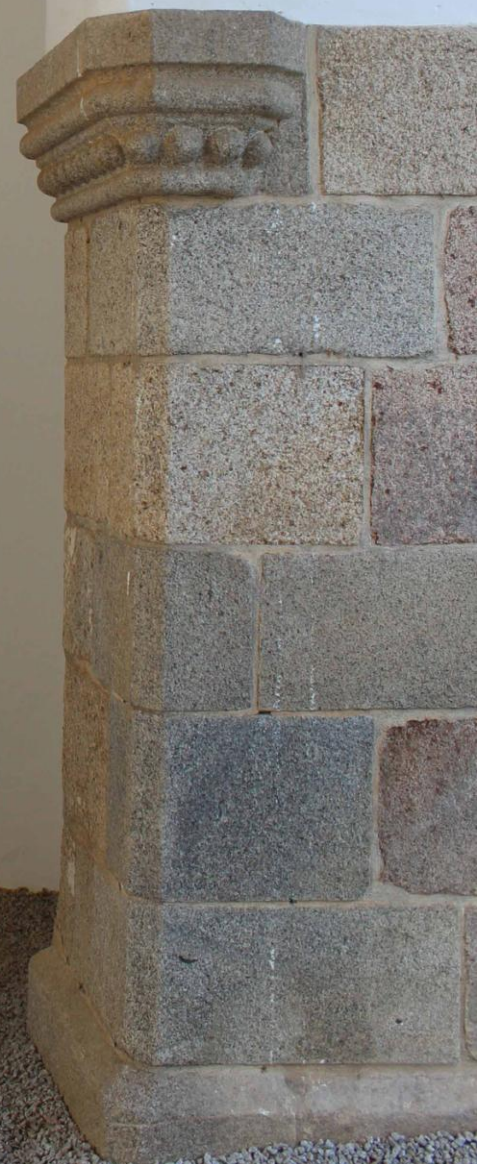
Palácio D.Manuel

ÉVORA

# WINDSWEPT

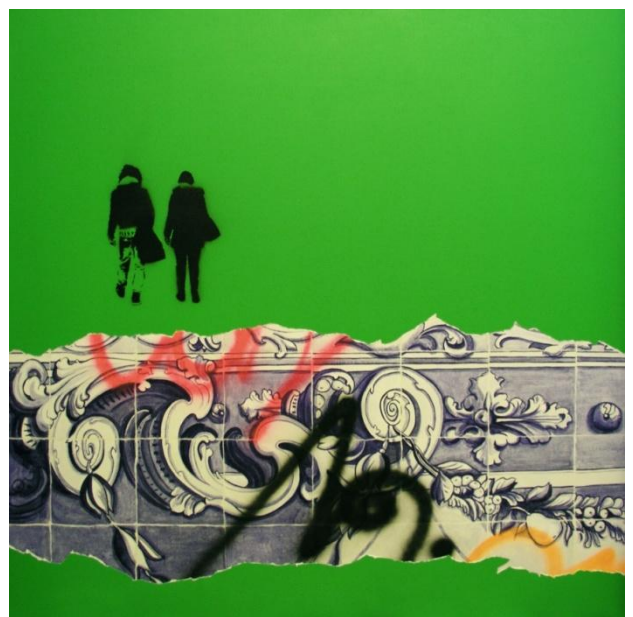
Manuel d'Olivares

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Acrylic and spray on canvas, 2012

100 x 100 cm



**OVERLOOKED**

Acrylic and spray on canvas, 2013 - 130 x 100 cm



Ink on paper (Fabriano 200 gr)

2013, 90x70 cm





Ink on paper (Fabriano 200 gr)

2015, 70x50 cm

Born in Angola lives and works in Barcelona and Paris.

Painting course, Drawing course and Themes of Aesthetics and Contemporary art course by National Society of Fine Arts of Lisbon.

During the past two years he has been researching how to use new materials in his work.  
The last years exhibitions:

## 2016

Group Show - "To be ..." - Walnut Contemporary Gallery, Toronto, Canadá.

## 2015

Group Show - "RECALL" - Walnut Contemporary Gallery, Toronto, Canadá.

Group Show - "Realidade e Imaginário" – 30th Portuguese Serigraphy Center - Ceramic Museum , Caldas da Rainha, Pt.

## 2014

SOLO exhibition - "untitled" - Palace Foz, Lisbon, Portugal.

Silkscreen edition with intervention of the author (Silkscreen/sculpture), by the Portuguese Serigraphy Center.

Group Show - " Regards Sur Le Portugal" - Espace Expression CDG, CGD Fondation, Rabat, Morocco.

Group Show - MMM ART, Marec, Medana, Slovenia.

Group Show - "Vinho e Fado" - Wine Museum, Bairrada – organized by Nuno Sacramento Gallery, Portugal.

## 2013

SOLO exhibition - "Flight to Memories" - Citizenry, Toronto, Canadá.

SOLO exhibition - "DROPPING ACROSS" - João Gallery, Paris, France.

SOLO exhibition - "WINDSWEPT" - Palace D. Manuel, Évora, Portugal.

Honorable mention - "LI International drawing contest Inglada-Guillot" - Espai Volart - Vila Casas Foundation, Barcelona.

Group Show - "Provas Dadas" - Cultural Center Palácio do Egípto, Oeiras - organized by the Portuguese Serigraphy Center.

SOLO exhibition - "DROPPED OUT" – Work\_Ink Gallery, Cascais, Portugal.

"BAKALAU" - Maritime Museum of Ílhavo organized by Nuno Sacramento Gallery, Portugal.

## 2012

Group Show - IX Prize Jose M. Vidal, Alonso Vidal Gallery, Barcelona, Spain.

SOLO exhibition - "Dreaming... after reading!" – Storytailors, Lisbon, Portugal.

SOLO exhibition - "Vôo às Memórias" – Cultural Center of Angra do Heroísmo, Portugal.

SOLO exhibition - "Instants Volés" (stolen moments) —New heArt City Gallery, Paris, France.

Music and painting project with the pianist Miran Devetak - "Meteorologia para Piano - duplicidade e cumplicidade " (meteorology for piano - duplicity and complicity" - CCCB - Barcelona Center of Contemporary Culture, Spain.

## 2011

Lisbon ART FAIR - Espaço Propostas (proposed space) – "LCL - Less than a Container Load" by São Mamede Gallery, Lisbon, Portugal.

SOLO exhibition - "Impressões Digitais de Cidades" ("fingerprints" of cities) - simultaneously at Casa Roque Gameiro, Amadora eand Palace D. Manuel, Évora, Portugal.

SOLO exhibition - "LCL - Less than a Container Load" São Mamede Gallery, Lisbon, Portugal.

Three silkscreen edition with intervention of the autor, by the Portuguese Serigraphy Center (Serigraphy awarded, "Grande Prémio Fine Papers, Papiés 2012").

## 2010

Music and painting project with the pianist Miran Devetak - "Meteorologia para Piano – duplicidade e cumplicidade " (meteorology for piano - duplicity and complicity" – French Institute of Culture, Lisbon, Portugal.

SOLO exhibition – "Rastos" (tracks) Quattro Gallery, Leiria, Portugal.

Book illustration "Tomás Borba" – published by the Government of Azores, Portugal.

SOLO exhibition - "présentation de nouvelles oeuvres " (presentation of new works) JN Art Gallery, Paris, France.

Urban intervention - "Projecto TELL" – Porto Subway , Dragões e Combatentes, Porto, Portugal.

Group Show - "garden without limits" Quinta Nova da Assunção, C.M. Sintra, Portugal.

# MANUEL THE POETRY OF CITIES D'OLIVARES

TEXT BY CATARINA VILAR

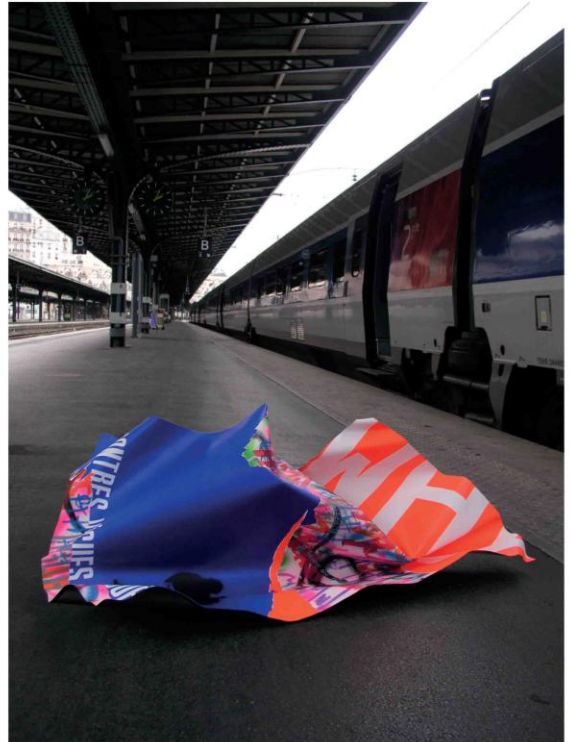


MANUEL D'OLIVARES IS AN URBAN POET. AS HE WIELDS HIS PAINTBRUSH, HIS INSPIRATION COMES FROM THE CHAOS EXUDED BY INTENSELY COSMOPOLITAN PLACES. HE CREATES VISUAL POEMS REPLETE WITH EMOTIONS. IN HIS WORK, STREET ART MEETS THE GALLERY.



WWW.DOLIVARES.COM

DIRECTARTS



1. **Reencontres [Meetings], 2012**  
Acrylic and spray on canvas glued on aluminum  
31 x 120 x 51 cm

**“THE MESSAGE OF MY WORK ESSENTIALLY BOILS DOWN TO DISCOVERING THE POETRY OF CITIES”.**



2.

Urban environments, people, experiences, expectations, dreams and the traces left by all of these; large cities and their walls, pavements, discernible urban surfaces and the way in which they change over time – these are the main sources of inspiration for the work of D'Olivares, a Portuguese artist who has long been shouting his vision to the world. His works are like the diary entries of an anonymous people. “They are like the records of those who have gazed upon an urban scene at a particular instant, and held it within their memory”, he explains. His painted simulation of overlapping, pasted posters that have been torn by time and passers-by is “a genuine witness to the passage of time, as they act as a record of life. They are the anonymous vestiges of moments that have occurred on the streets and the people who have passed along them; the traces of paths travelled, dreams, disappointments, escapes, meetings and partings.”

His work discloses a play of mirrors, a game between which is seen and what remains hidden. By mimicking torn posters and the surfaces of city walls in his paintings, he draws attention to the way in which we often do not really see or give due importance to our surroundings. “Such urban surfaces have great visual beauty and are changing constantly, without warning, in an overlapping of past and present. They are packed with images that are full of meaning and words that, though seldom read, impose themselves on our gaze while also going unnoticed.” Anyone may conjure up stories or even create poetry from this confusing overlapping of letters, of parts of words. “The message of my work essentially boils down to discovering the poetry of cities,” says D'Olivares. Cosmopolitan life fascinates him, yet at the same time he likes to break free from the concrete jungle. He feels the call of the fresh country air, but he finds that he cannot be away from the turmoil and confusion of the urban tumult for long. His works are like tattoos: “they replicate areas of walls, which are like tattooed urban surfaces”.

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- 2. **Walk, 2009**  
Acrylic and spray on canvas  
130 x 97 cm
- 3. **... , 2010**  
Acrylic on wood  
25 x 25 x 25 cm
- 4. **Who, 2010**  
Acrylic on wood  
25 x 25 x 25 cm



3.



4.

MANUEL D'OLIVARES

5. **Sobremesas dançantes (Dancing desserts), 2012**  
Based on: "E.L.A. (lúcia) and she (queen of roses)" story, by Storytailors  
Acrylic on wood and mineral slurry  
38 x 27 x 25 cm

6. **Feltico (Hex), 2012**  
Based on: "Narka, the story of a dress", by Storytailors  
Acrylic and synthetic gold leaf on mineral slurry and canvas  
14 x 37 x 30 cm

7. **Brouillards (Fog), 2009**  
Acrylic on canvas  
100 x 100 cm

8. **2F 6:40, 2009**  
Acrylic on canvas  
80 x 60 cm

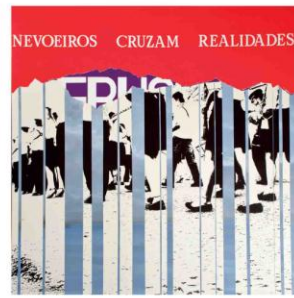


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8.

One of his principal references is the Italian artist Mimmo Rotella, and he greatly admires the work of the French artist Louise Bourgeois. He spends much of his time in Paris, and divides himself between France, Spain and Portugal. He relies on a well organised schedule in order to work out where he is going to be at any given moment. Much of his time is spent in airports, but these periods are far from boring. "I use the hours spent in airports and the journeys themselves to sort out my paperwork, plan my work and dream up projects and even individual pieces." The temporary criss-crossing of people with such different backgrounds and experiences serves as a source of inspiration for the artist. He always has a suitcase packed, so that he simply needs to gather his paintbrushes, a few canvases and his inseparable cat, and he is ready to part again.

RETURN TO THE PAST

Ever since he was little, D'Olivares has felt greatly drawn to everything related to the arts. When he was 12 years old he set up his first studio in an unoccupied part of his family home. There he devised various pieces and made attempts at plaster and wire sculptures. In 1988 he took part in a painting competition for the first time, on the theme of the Portuguese Discoveries, and

received an honourable mention. From that point on, he began to believe that he could do something in the field of visual arts. At the age of 14, he was given an oil painting kit and an easel, and over the days that followed he created his first painting. "At that time we were living in a house beside the sea, and I put together a setting like something by an 18th-century painter: an easel with a small sunshade. From there I painted a little landscape of rocks and waves. Many years later I incorporated part of that landscape into my works, although I painted it from memory, as it was more than 3,000 kilometres away." D'Olivares has moved house countless times throughout his life, evoking feelings that he has channelled into his works: transience, detachment, a sense of discovery and the way in which past moments become frozen in time.

The silkscreen piece I've Been Here, produced by the Centro Português de Serigrafia, was awarded the grand prix at the 2012 Papiés Awards. "Any kind of recognition, whether from experts, the press or even the public, helps to boost my energy and allows me to press on with my work. The best kind of prize is one that translates into motivation to continue working." In 2012 D'Olivares held an exhibition entitled Instants Volés at the New heArt Gallery in Paris, and present-

MANUEL D'OLIVARES

ted a music and painting project called Meteorologia para Piano - Duplicidade e Cumplicidade together with the pianist Miran Devetak at the Centre de Cultura Contemporània in Barcelona.

One of his most recent projects consists of silkscreen-printed painting-sculptures for the Centro Português de Serigrafia. He has also worked on a series of wallpapers for Grafikis, while another challenge has been to create large-scale sculptures based on the aforementioned painting-sculptures, but with the introduction of metallic elements. And it doesn't stop there: "I want to create new works and sculptures like those that I did for the Dreaming... afterReading! exhibition at the Storytailors space in Lisbon in 2012, which will be presented in Barcelona and Paris."

THE CREATIVE PROCESS

Each piece is preconceived in the artist's mind before he starts work. Sometimes he refers back to sketches and notes, and he makes tweaks as he goes along. He tries to ensure that all of his pieces, exhibitions and projects have a valid concept behind them. "In fact, I spend more time on the thinking stage than on the actual execution of both projects and individual works. It's a thankless task, as there's no physical result

whatsoever!" D'Olivares focuses on technique in order to perfect his works and ensure that the replication of the ripped and pasted overlapping posters appears convincing. With this in mind, he paints on canvases that have been glued onto aluminium and then crinkled, like posters that have been torn from their backing and thrown to the ground.

As part of his deeply cosmopolitan approach, D'Olivares seeks out ideas in streets, squares and parks, both in the city centre and in more peripheral areas where the people and their respective ways of life and customs are somewhat different. "I often find inspiration on public transport, especially on the metro and on suburban trains. This is where people from the most diverse backgrounds, ways of life, social classes and professions cross paths and encounter one another." When hung on the walls of galleries, these works are like pieces of urban surfaces that have been taken out of context. "The white walls guide the viewer's gaze and attention to the works alone, and when looking at them we feel palpably transported to a different environment, full of experiences." They are like excerpts from a poem, drawn from every stone of any given city. Looking at the work of Manuel d'Olivares, we can only conclude that the walls are speaking poetry. ■

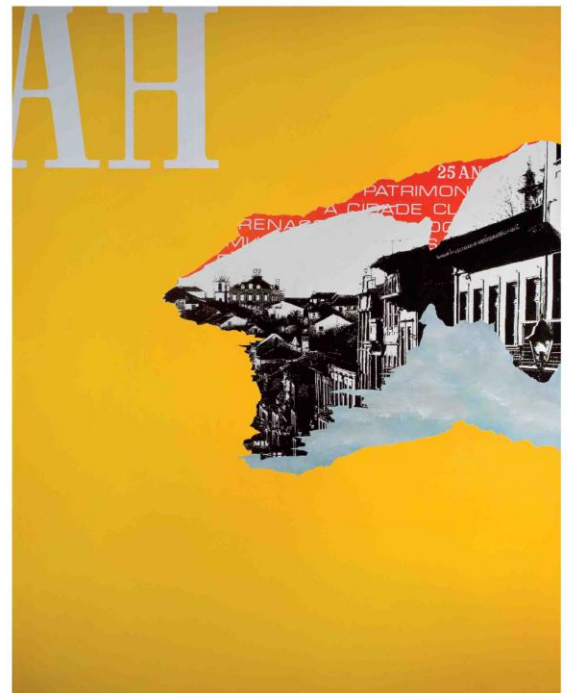


9.

9. **Nub., I, 2010**  
Acrylic on canvas  
glued on aluminium  
44 x 68 x 100 cm

10. **Ah, 2008**  
Acrylic on canvas  
100 x 80 cm

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10.

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