

# Manss Aval

Manss is a visual artists, curator and designer (Member, International Association of Designers, World Design Consortium) with a broad set of skills and backgrounds in media, communications and the sciences (Ph.D.).

Manss Aval is known for his minimalist and serene photography and abstract expressionist paintings that brim with free, gestural strokes and a rich palette. His work radiates emotive energy and centers on contour, structure, symmetry and tactility, redefining the boundaries between photography and painting. His œuvre presents a unique intersection of arts and science. His geometric works extend centuries of Iranian artistic tradition in intricate patterns. He counts Escher, Kiarostami and Vasarely among the artists influencing him.

Manss has exhibited extensively in over 100 solo and group shows. He is recognized by over 100 prestigious national and international awards and featured in many art books and magazines. Manss has recently also launched a popular wearable art line on Vida.

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# Exhibitions

## Selected Solo Exhibits

- 2017 December 5-10, Scope Miami, Miami.
- 2017 April 21-24, ArtExpo New York, New York.
- 2016 May 27-29, Salon Art Shopping, Contemporary Art Exposition. Carrousel du Louvre, Paris.
- 2016 January 19-24, 25th Annual International Los Angeles Photographic Art Exposition, Los Angeles.
- 2013 November, Art San Diego 2013, San Diego, CA.
- 2013 October, "The Nature of Things", solo show, Poway Center for the Performing Arts, Poway, CA.

## Museum Exhibitions:

- 2018 Hebei Design Center and Museum (Shijiazhuang), China, "Conjugates" Permanent Exhibition.  
January 26-February 11, "Objectified 2018," CICA Museum, Gimpo-si, Gyeonggi-do, Korea.  
May 12–September 9, 2018, "Water for Life", Niagara Falls History Museum, Niagara Falls.
- 2017 September, 14-15, "Premio/Prize Rosso Passione 2017", Museum Magmma, Sardinia, Italy.
- 2015 June 14-15, "International Artists in Louvre Museum. Carrousel du Louvre", Louvre Museum, Paris.
- 2013 August 2-8, Athenaeum's 22<sup>nd</sup> Annual Juried Exhibition, Athenaeum Museum, San Diego, CA.
- 2013 January–March, Bonita Museum and Cultural Center, San Diego, CA.
- 2012 March, "Effetto Biennale" Exhibition, Museo de la Ciudad de Merida, Mérida, Mexico.
- 2011 January and March, Museum of the Living Artist, San Diego, CA.

## Solo and Group Exhibitions:

- 2018 March 5 – 17, ARTBOX. PROJECT New York 1.0, New York.  
January 10-14, LA Art Show, Los Angeles.
- 2017 December 5-10, Scope Miami, Miami.  
November 24-January 10, 2018 Biennial Romart 2017, Rome.  
November 17, The Global Art Awards 2017 Art Exhibition, Armani Hotel, Dubai.  
October 17-21, 101/Exhibit, West Hollywood.  
October 11-15, Chaco Art Fair, Santiago de Chile, Chile.  
September 28-October 1, Art San Diego 2017, San Diego.  
September 19-29, Gala Awards, 9th Pollux Exhibition, Valid Foto Gallery, Barcelona.  
September 16 - October 8, Vincent Van Gogh Photo Awards (At the Beach) Nuenen, Netherlands.  
August 5 – 25, Vita Tua, Vita Mea, Con-Temporary 7 Gallery, Venice.  
June Artweeks, The Artbox Project Basel 1.0, Basel (Hai), 2017.  
June 8-July 8, Arteponte Gallery, "Abstraction of the Ordinary", New York.  
April 21-24, ArtExpo New York, New York.  
March 29-April 2, London Art Biennale 2017, London.  
March 17-20, Spectrum Indian Wells, Palm Springs, California.  
February 24-March 6, Art Parma Fair, Parma, Italy.

- February 17-19, Art Palm Springs, Palm Springs, California.  
 January 11-15, LA Art Show, Los Angeles.  
 February-January 2018, Emblar Art Gallery, JFK Club B - Concourse B and JFK Club C - Concourse E, at the JFK International Airport, New York.
- 2016 December 1, Biennial Project, Boston Biennial 5.  
 December 1, Bakery Pavilion, Haziel Association/Open Art Milano Associazione, Milan.  
 November 15, Eighth Con/Corso Buenos Aires (CCBA) Corso Buenos Aires 77.  
 November 30-December 4, Red Dot Miami Art Show, Miami Beach.  
 November 21-December 3, Khayyam 2015, International Photography Exhibition, International Federation of Photographic Art (FIAP), Mellat Cineplex, Tehran.  
 November 3-6, Art San Diego 2016, San Diego.  
 October 8-23, ArT Venice 2016, International Contemporary Art Exhibition, "San Servolo un'isola per l'arte", Venice.  
 October 4-29, 4th International Biennial of Fine Art and Documentary Photography, Berlin.  
 September 30-October 15, Bushwick Open International Chapter, New York.  
 September 16-30, Premio Arte Roma 2016, Rome.  
 September 8-15, International Artexpo 2016 Milan, East End Studios Milan (Spazio Antologico).  
 July 23-August 26, Art Comes Alive 2016, annual national fine art contest and exhibit, Cincinnati, OH.  
 May 27-29, solo show, Salon Art Shopping, Contemporary Art Exposition. Carrousel du Louvre, Paris.  
 May 25-July 8, Blink Art Resource Artist Exhibition, Cincinnati, OH.  
 April 29-May 1, solo show, Photo Independent 2016, The International Exposition of Contemporary Photography, Los Angeles.  
 April 14-17, ArtExpo, New York.  
 April 6-13, "Eclectic Art" Basilica Sant' Ambrogio, Jelmoni Studio Gallery, Milan.  
 March 18-20, EuroArtExpo, Venice Art Fair, NeoArtGallery, Forlì, Italy.  
 March 17-20, Spectrum Indian Wells, Palm Springs, California.  
 March 5-8, Clio Art Fair, New York.  
 March 5-23, Luce e Materia/Light and Matter, Galleria d'Arte Mentana, Florence.  
 February 14-25, Flu Games Berlin, in conjunction with the Berlinale international film festival, Jelmoni Studio Gallery, Malzfabrik, Berlin.  
 February 4-25, *OpenArtCode Venice*, Palazzo Franchetti, Venice.  
 February 13-26, Colorida Galeria de Arte, Lisbon, Portugal.  
 January 19-24, solo show, 25th Annual International Los Angeles Photographic Art Exposition, Los Angeles.  
 January 15-17, "Show Your World", Gallery MC, New York.  
 January 1- December 31, Embraer Executive Jets Center, Emblar Art Gallery, Melbourne, FL.
- 2015 December 5-January 10, PHOTOCentric, Garrison Art Center, Garrison, New York.  
 December 2-6, High Impact: Visual Volume, Art Platform, Spectrum, Miami Beach.  
 December 2-6, Miami Photo Salon at Spectrum Art Show, Spectrum, Miami Beach.  
 November 7-December 5, "Secret", Arc Gallery, San Francisco.  
 November 2-7, "Autumn Group Show", La Galleria Pall Mall, London.  
 October 17-25, X<sup>th</sup> Florence Biennale, 2015.  
 October 5-December 6, 2015 Miami Photo Salon, Miami Beach.  
 September 10-October 3, Electron Salon, LACDA-Los Angeles Center for Digital Art, Los Angeles.  
 September 6, URBAN 2015 Street Photo Summer Exhibit, Koper, Slovenia.  
 September 5-13, Biennale of Chianciano, Museo d'Arte di Chianciano.  
 August 30-September 14, "Fine Art", Blank Wall Gallery, Athens.

- August 22-25, URBAN 2015 Street Photo Summer Exhibit, Budapest, Hungary.  
 August 10-15, URBAN 2015 Street Photo Summer Exhibit, Krakow, Poland.  
 August 5-10, Donkey Art Prize 3 Miami Showcase, Wynwood, Miami Beach.  
 July 16-August 21, Album, Egalitaria Gallery, London.  
 July 9-12, ArtMonaco, Monaco.  
 June 14-15, "Animal Portraits" Exhibition, Camden Image Gallery, Camden UK.  
 June 14-15, "International Artists in Louvre Museum. Carrousel du Louvre", Louvre Museum, Paris.  
 June 15-July 17, Camera USA 2015, National Photography Exhibition and Award, Naples Art Association, Naples, FL.  
 May 22-23, Tokyo International Art Fair, Tokyo.  
 May 15-18, RomArt 2015, International Biennial of Art and Culture, Rome.  
 May 10-28, "Monochrome", Blank Wall Gallery, Athens.  
 April 23-26, Artexpo, New York.  
 April 4 – May 5, solo show, "The Secret Life of Trees", Cole Library, Carlsbad, CA.  
 April 2-26, "InternationART", Galleria360, Florence.  
 March 20-April 5, "Crowds" Greenwich Gallery, London.  
 March 5-8, Clio Art Fair, New York.  
 February-January 2016, Emblar Art Gallery, Admirals Club, at the JFK International Airport, New York.
- 2014 January 1– June 1, Laguna Gallery of Contemporary Art, Laguna Beach, CA.  
 December 12-13, BCN ART 2014 Barcelona International Art Fair, Barcelona.  
 December 3-7, ArtTour International Art Festival, Koubek Center, Miami Dade College, Miami Beach, FL.  
 December 3-7, Euart Panorama Europa, Spectrum Miami Fair, Miami Beach, FL.  
 December 7, Art Takes Miami, SCOPE Art, Miami Beach, FL.  
 November 21– December 3, "Triennial Exhibition of Visual Arts in Rome" ed. 2014, National Library of Castro Praetorian, Triennale di Roma, Rome.  
 November 1– December 1, Laguna Gallery of Contemporary Art, Laguna Beach, CA.  
 September 4, Laguna Art Walk, Laguna Beach, CA.  
 July 24, "SeeMe Times Square Takeover", two of the largest billboards on Times Square, New York City, NY.  
 June, "Landscapes: The Big Country", 1650 Gallery, Los Angeles, CA.  
 June-July, Texas Spirit Art Show National Juried Art Competition, Graham, TX.  
 April-May, "In the Abstract", Kiernan Gallery, Lexington, VA.  
 March, solo show, "Elements of Nature" Gallery 21, San Diego, CA.  
 March, Art Above San Diego, San Diego, CA.
- 2013 December, SCOPE Miami Beach 2013, Miami Beach, FL.  
 November, solo show, Art San Diego 2013, San Diego, CA.  
 October, "The Nature of Things", solo show, Poway Center for the Performing Arts, Poway, CA.  
 November–December, "Reflections: The Visual Echo", 1650 Gallery, Los Angeles, CA.  
 October-November, international "Digital Art", Electron Salon, LACDA, Los Angeles, CA.  
 October, 1st Annual All Media Juried Online International Art Exhibition. Four Points Contemporary, Texas.  
 November–December, international 2013 Grand Prix de la Découverte, Grand Prix Juror Awards of Merit – 2013 Paris Salon de la Photo, International Fine Art Photography Competition, Paris.  
 September–October, "Contemporary Expressionism-The Creative Spirit", Lyceum Gallery, San Diego, CA.  
 August –September, "Nature Speaks", Linus Gallery, Pasadena, CA.  
 September–October, "Unhinged", Brooklyn Waterfront Artists Coalition, Brooklyn, NY.

- July–September, “*Story of the Creative*” Exhibition, SeeMe Exhibition Space, New York, NY.  
 August, Athenaeum’s 22<sup>nd</sup> Annual Juried Exhibition, Athenaeum Museum, San Diego, CA.  
 June–July, San Diego Fair Fine Art Show, San Diego, CA.  
 January–March, Bonita Museum and Cultural Center, San Diego, CA.  
 January–March, 2013 Juried Biennial Exhibition, William D. Cannon Art Gallery, Carlsbad, CA.  
 January, Featured Artist, Rancho Santa Fe Art Gallery, Rancho Santa Fe, CA.
- 2012 March, May, July and September, group shows, Rancho Santa Fe Art Gallery, Rancho Santa Fe, CA.  
 March, “Effetto Biennale” Exhibition, Museo de la Ciudad de Merida, Mérida, Mexico.  
 January, solo show, Private collectors, Toronto.
- 2011 December, 7<sup>th</sup> Biennale Internazionale Dell’ Arte Contemporanea, Florence.  
 May and July, group shows, La Jolla Art Gallery, La Jolla, CA.  
 January and March, group shows, Museum of the Living Artist, San Diego, CA.
- 2010 October, The McMonigle Group + M Media, Newport Beach, CA.

## Awards:

1. One Eyeland World's Top 10 Black & White Photographers 2019, Finalist-Fashion (Devil no Prada), 2019.
2. CFA Artist of the Year, Finalist, (Ascent), 2019.
3. 2018/2019 A'Design Award & Competition, Worlds Leading Designers, Photography & Photomanipulation -#30 Designer of the World in last 10 years, 2019.
4. Photos selected by Getty Images for licensing, 2018.
5. Jury selected (Agathe Gaillard) by YourDailyPhotograph.com (Room with View), 2018.
6. Jury Selected, ARTBOX. PROJECT New York 1.0, New York, (Simple Origins), 2018.
7. Circle Foundation, Artist of the Year Award, Honorable Mention Award for high aesthetic, technical and creative standard of work, 2018.
8. Winner, 8th 2017 ArtSlant Prize Showcase competition (Simple Origins), 2017.
9. Nominee, 12th Annual Black & White Spider Awards, Abstracts (Dupligen), 2017.
10. The Motif Collective, "The Black & White" competition, Honorable mention (Conjugates Noire), 2017.
11. Winner, 7th 2017 ArtSlant Prize Showcase competition (Fifth Dimension), 2017.
12. The Global Art Awards, Photography Art Award finalist (Conjugates), 2017.
13. Bombay Sapphire Artisan Series, semifinalist (Hai), 2017.
14. Vincent Van Gogh Photo Award, finalist (At the Beach), 2017.
15. TZIPAC 2017 Wedding and Portrait Exposéé, grand winner (Nippon Carnival), finalist (Mina).
16. Selected for membership to the International Association of Designers, 2017.
17. Selected for membership to the World Design Consortium, 2017.
18. Selected for The Global Art Awards 2017 Art Exhibition, Armani Hotel, Dubai.
19. Jury selected by YourDailyPhotograph.com (Yin Yang 3), 2017.
20. The Motif Collective, "The Portrait" competition, Honorable mention (Nippon Carnival), 2017.
21. International Top Contemporary Artist Awards, LJI Galleries, semi-finalist (Finestre II), 2017.
22. The 2nd Charles Dodgson B&W Award, Finalists in: Cityscapes and Street Photography (La Tour Eiffel Nuit Pluie), 2017.
23. Premio/Prize Rosso Passione (Red Passion Prize) 2017, MAGMMA (Marchionni Mediterranean Museum of Graphic Art) Foundation for Aesthetics and Progress), top 20 finalist in graphics (Conjugates), 2017.
24. Premio/Prize Rosso Passione (Red Passion Prize) 2017, MAGMMA (Marchionni Mediterranean Museum of Graphic Art) Foundation for Aesthetics and Progress), top 20 finalist in paintings (Hai), 2017.
25. Art Venice Biennial IV Selected Artist, The-Biennial-Project (Tyroid), 2017.
26. Vida/HSN Transition to Change design competition, winner (Out of Nowhere) 2017.
27. Premio Marchionni 2017, MAGMMA (Marchionni Mediterranean Museum of Graphic Art) Foundation for Aesthetics and Progress), selected in the painting (Hai) and graphics (Conjugates) categories, 2017.
28. A' Design Award, "Conjugates Art" A' Design Award in Photography and Photo Manipulation Design Category by the International Design Academy, the grand jury panel of the A' Design Award & Competition which consists of influential press members, established designers, leading academics and prominent entrepreneurs worldwide, 2016-2017.
29. 10th Annual International Color Awards, Honorable Mention in Nature (Wagner Moment), 2017.
30. 9th Edition of the Pollux Awards, finalist in Portraits Category, 2017.
31. OneShot, finalist (At the Beach), 2017.
32. 2nd Charles Dodgson Black & White Award, finalist, Cityscapes and Street Photography, and Landscapes and Seascapes, 2017.

33. Biancoscuro Art Contest, Winter Edition 2017, finalist (Tyroid), Jury selection, 2017.
34. Viewbug, Member Selection Award (Sundays), March, 2017.
35. Biennial Project, Boston Biennial 5, Selected Artist (Fifth Dimension), 2016.
36. The Motif Collective, "Minimalism" competition (Symétrie de guerre 2), finalist, 2016.
37. Khayyam 2015, finalist (Five Elements, Salk Institute) International Photography Competition.
38. Premio Arte Roma, finalist (Conjugates), 2016.
39. 11th Annual Black & White Spider Awards Winner: Honorable Mention in Architectural (La Tour Eiffel), Honorable Mention in Still Life (Delirium tremens), Nominee in Abstract (Caligraphy, Cyclops), Nominee in Architectural (Five Elements, Symétrie de Guerre VI), Nominee in Nature (When Trees Dream, Zhangjiajie Cliff), 2016.
40. Hot 40 CCBA 2016 Artworks, (Conjugates), Jury Selection, Concorso Buenos Aires.
41. Berlin Art Prize 2016, Art Management Berlin.
42. The Motif Collective, "Sunsets" competition (Purple Ambition), finalist, 2016.
43. Biancoscuro Art Contest 2016, finalist (Conjugates), Jury selection.
44. La Grande Photo Awards, highly commended, Street category (Break), finalist, Architecture category (Five Elements, Salk Institute), 2016.
45. Art Comes Alive 2016, annual national fine art contest, 2016.
46. The Motif Collective, "Landscapes" competition (Avatar), finalist, 2016.
47. 4<sup>th</sup> Zebra Awards, finalist, Landscape and Nature (When Trees Dream), Fine Art and Open (Salk Institute; Five Elements), and Abstract and Contemporary (Zero Face), 2016.
48. 9th Annual International Color Awards, Nominee: Abstract category (Bellagio Sails, I colori di Venezia), Architecture category (Five Elements), Fashion category (Devil no Prada) Honorable mention: Nature category (Wagner Moment), Fashion category (Devil no Prada), 2016.
49. Monochrome Photography Awards 2015, finalist in Fashion (Devil no Prada) and Architecture (Salk Institute), 2016.
50. The Motif Collective, "Cities" competition, finalist, 2016.
51. The Motif Collective, "Shadows" competition, 3<sup>rd</sup> Place and finalist, 2016.
52. Gala Awards, 8th Edition of the Pollux Awards, finalist five photos: (People), (Landscapes) and (Fine Art), 2015.
53. The Motif Collective, "Minimalism" competition, Honorable mention (Arcade), 2015.
54. Viewbug, Winner, Editor's Winter Selection, December, 2015.
55. 10th Annual Black & White Spider Awards Nominee in Architectural [Out of Nowhere] Nature [Wagner Moment] and People [At the Beach / Break], 2015.
56. ND Awards 2015, honorable mention, *People, Travel/Culture*, a juried selection, 2015.
57. Artavita 16<sup>th</sup> contest, 2015.
58. The Eros Magazine Issue #2, finalist, a juried selection, 2015.
59. The Motif Collective, "Black& White" competition, finalist, 2015.
60. Moscow International Foto Awards, MIFA, Honorable mention in Culture/People and Landscape, 2015.
61. Exhibitoo, Natural Worlds, shortlisted, a juried selection, 2015.
62. IPA, International Photography Awards, "Home, Person" category, honorable mention, a juried selection, 2015.
63. 2015 Poster Challenge Winner, Artexpo New York, 2015.
64. 1st Fine Art Photography Awards, open theme finalist, a juried selection, 2015.
65. The Eros Magazine Issue #1, finalist, a juried selection, 2015.
66. Poster competition, finalist, a juried selection, Redwood Media Group, Artexpo New York, 2015.
67. Donkey Art Prize 3, finalist, a juried selection, 2015.
68. URBAN 2015 Street Photo Contest, 6<sup>th</sup> edition, finalist, 2015.
69. Art & Beyond Magazine, a juried selection, "The Body Beautiful" 2015.

70. Gala Awards, finalist: Fine Art (2 entries) and Nature, a juried selection, 7th Edition of the Pollux Awards, 2015.
71. Gala Awards, finalist, a juried selection, The Primary Colors Photography Competition, 2015.
72. Camden Image Gallery, 'Animal Portraits' contest, a juried selection, 2015.
73. Jury selected by YourDailyPhotograph.com (Solo Sailing), 2015.
74. TZ International Photography and Art Community (TZIPAC) 3rd Zebra Awards, Finalist: Fine Art and Open, Finalist: Landscape and Nature, 2015.
75. Monochrome, Blank Wall Gallery, Athens, 2015.
76. Art Quench Magazine, Featured Artist, November 2015.
77. Camera USA 2015: National Photography Exhibition and Award, Naples Art Association, 2015.
78. Contrast, International Exhibition of Art Photography, Section A, 2015.
79. Curators Pick, Crowds contest, award.io, 2015.
80. Curators Selection, Black & White Portrait contest, award.io, 2015.
81. Monochrome Awards 2014, Fine Art, Honorable mention, 2015.
82. 3rd Greek Photographic Circuit, a juried selection, 2015.
83. Featured Artist, Art & Beyond Magazine, a juried selection, 2014.
84. ND Awards 2014, *Landscape*, a juried selection, 2014.
85. 2014 Competition, *Trees*, *The Photo Review*, Editor's (Steven Perloff) selection, a juried selection, 2014.
86. "Nature Art Exhibition – Photography", Light Space & Time Art Gallery, 2014.
87. Special recognition award, "Abstracts 2014 Art Exhibition", Light Space & Time Art Gallery, 2014.
88. Arttour International Magazine's Top 60 Masters of Contemporary Art, a juried selection of 60 top international artists, 2015.
89. Vanguard Visionaries: The Art of Creativity, a juried selection, 2014.
90. Artist Portfolio Magazine, a juried selection, North vs South Collection, 2014.
91. Winner, 6th 2014 Showcase competition, Artslant {Broncos and Ganeshas}, 2014.
92. Moscow International Foto Awards, MIFA, Honorable mention, 2014.
93. Artist Portfolio Magazine, a juried selection, Midwest vs West Collection, 2014.
94. Selected for inclusion in YourDailyPhotograph.com, 2014.
95. International Art Festival Committee, Honorable mention, New York, 2014.
96. Viewbug, Judges' favorite photo, July, 2014.
97. Toronto Star Photography Awards, Black & White shortlist, 2014.
98. Texas Spirit Art Show National Juried Art Competition, 2014.
99. TZ International Photography and Art Community (TZIPAC) 2nd Zebra Awards, Finalist: Fine Art and Open, Finalist: Abstract and Contemporary, 2014.
100. Arttour International Magazine's Top 60 Masters of Contemporary Art, a juried selection of 60 Top International Artists, 2014.
101. ArtBuzz, The 2014 Collection-Juried Fine Art Search, 2014.
102. Annual All Media Juried Online International Art Exhibition. Finalist and Honorable mention, Four Points Contemporary, Texas, 2013.
103. Editor's Choice, onemillionphotographers, www.onemillionphotographers.com, 2013.
104. International Fine Art Photography Award, 2013, Grand Prix de la Découverte, Grand Prix Juror Awards of Merit – 2013 Paris Salon de la Photo, International Fine Art Photography Competition, November 13–December 8, 2013.
105. PhotoShoot Awards, Oceans 2013: Finalist in two categories: Pollution, Beaches & Freedom (www.photoshootawards.com).

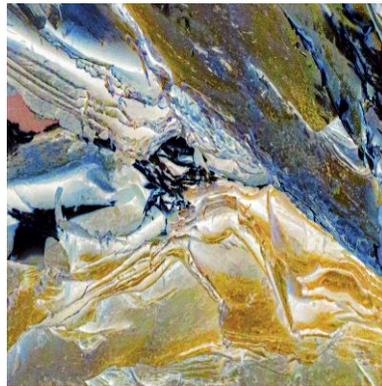
## Publications/Press:

1. CreativPaper, #8, 2, pp. 118-123, 2018.
2. CreativPaper, #7, 1, pp. 159-163, 2018.
3. Ali Zandi, 2017 LA Art Show: Manss Aval, Meniscus Magazine, August 17, 2018.
4. Manss Aval gets the notable A' Design Award, 2017.
5. Average Art, 15th November, 2017.
6. Laura Mullikin, Art San Diego, August, 2017.
7. TZIPAC Hall of Fame Featured Artist Manss AVAL TZIPAC, 2017.
8. Digital Photo Pro, 2017.
9. Circle Quarterly Art Review, Fall 2017, pp. 12-13, 2017.
10. NY ArtNews, August 2, 2017.
11. Premio Arte Roma, 2017.
12. CreativPaper, #7, pp. 118-119, December 2017.
13. Biancoscuro Art Magazine #23 (August-September), p. 94-95, 2017.
14. Wotisant, August issue, 2017.
15. CreativPaper, #4, p. 56-61, May 2017.
16. Biancoscuro Art Magazine #21 (April-May), p. 51, 59, 2017.
17. Biancoscuro Art Magazine #19 (March-April), p. 98-101, 2017.
18. "Creative Masters III", Art Quench Magazine, p. 34-35, 2017.
19. London Art, Edited by International Confederation of Art Critics, p. 30, 2017.
20. Biancoscuro Art Contest Magazine, p. 16, 2017.
21. Art Reveal Magazine, #26, p. 6-11, 2017.
22. 11th Annual Black & White Spider Awards Journal, #8, p. 94, pp. 552-553, 2017.
23. Biancoscuro Art Magazine #19 (December 2016-January 2017), p. 98-101, 2017.
24. Romart, 2017.
25. Premio Arte Roma, Stadio di Domiziano Roma, p.44-45, 2016.
26. Art Venice 2016, San Servolo-Un'osola per L'Arte, p. 23-24, 2016.
27. Concorso Buenos Aires 2016 Associazione Open Art Milano, 8th edn. Euroweb srl (ed.), p. 18, 2016.
28. Berlin Foto Biennale, Emotions and Commotions across Cultures, Julius Hirsh-Hardy ed., Kehrer Verlag, Berlin, p. 34, 2016.
29. TZIPAC Monochrome Magazine, #7, p. 180-182, 186, 2016.
30. EuroArtExpo, Venice Art Fair, NeoArtGallery, Forlì, Italy, p. 22, 2016.
31. EuroExpoArt, 2016.
32. Mutual Art, 2016.
33. OpenArtCode, Palazzo Cavalli Franchetti Venezia, Studio Abba, p. 10-11, 2016.
34. Clio Art Fair Catalog, Alessandro Bernie curator, ClioArtProject, p. 14-15, 2016.
35. Monochrome Photography Awards Annual Book, 2016.
36. Concorso Buenos Aires, Associazione Open Art Milano, 7th edn. Euroweb srl (ed.), p.121, 2015.
37. Art Quench Magazine, Featured Artist, p. 49, November 2015.
38. Chianciano Biennale 2015, Art Museum Chianciano, p. 9, 2015.
39. Catalogue VII Concorso Buenos Aires, Curator: Giuseppe Villani, 2015.
40. Jon Stapley, Egalitaria: A photographic exhibition about anything and everything, Amateur Photographer, August 6, 2015.
41. The Eros Magazine, Issue #2, 2015.
42. Southern California Art Galleries, Nature Speaks, 2015.
43. "Natural World photography contest winners revealed", Digital Photographer Magazine, October 15, 2015.
44. Clio Art Fair Catalog, Alessandro Bernie curator, ClioArtProject, p. 14-15, 2015.
45. Artexpo New York Show Guide, Redwood Media Group, p. 51-52, 2015.

46. "Biancoscuro Rivista d'Arte", sfoglia qui sotto l'anteprima di Biancoscuro Art Magazine #11 agosto/settembre, p. 56, 2015.
47. Art & Beyond, Special Issue, Nude and Figurative Art "The Body Beautiful", p. 12, 2015.
48. The Eros Magazine, Issue #1, p. 24, 2015.
49. Art & Beyond, Annual Special Issue-Photography and Digital Art, p. 8-9, 2015.
50. The Club Collection Catalog-Winter 2015, Emblar Art Gallery.
51. "Contemporary Art of Excellence" Volume 1, GAA Publishing, London, 2015.
52. "Internationale Kunst Heute-2015", Martina Kolle, Ingrid Gardill, eds., IKH-Publishing, Munich, p. 44-45, 2015.
53. Naples Daily News, Naples Art Show, 2015.
54. Arttour International Magazine's "Top 60 Masters of Contemporary Art", 2015.
55. Last Paradise, Esposizione Triennale Di Arti Visive A Roma, Giorgio Mondadori, editor, Federica Peligra, p. 71-73, 2014.
56. Vanguard Visionaries: "The Art of Creativity", Art Platform, New York, 2015.
57. The Photo Review, Editor's (Steven Perloff) selection, 2014.
58. Artist Portfolio Magazine, Issue 24, p. 15-18, August 2014.
59. Artist Portfolio Magazine, Issue 17, "North vs South Collection", p. 14-17, January 2014.
60. The 2nd Zebra Awards Winners E-Book, 2014.
61. In the Abstract, The Kiernan Gallery Exhibition Catalogue Vol. XXVIII, 2014.
62. Arttour International Magazine's "Top 60 Masters of Contemporary Art", 2014.
63. Art Buzz, "The 2014 Collection", Art Buzz Publishing, Dunedin, FL, p. 9, 2014.
64. "Oceans 2013, Black Tide & Big Blue", By PhotoShoot Awards, 2013.
65. "Art Takes Miami", Jeffrey Aldrich Editor, See Me Group, p. 183, 2013.

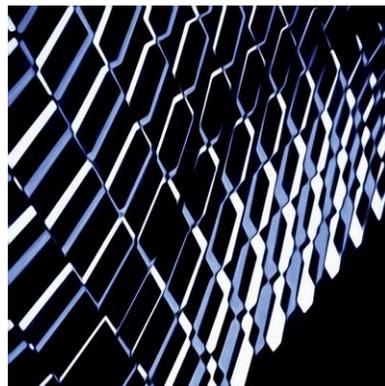
## Reviews

“An aesthetic harmony of color that explodes on the canvas is a unique and highly distinctive quality on every artwork created by contemporary artist Manss Aval. Whilst confronting his spectacular works, the spectator is overwhelmed by a stimulating visual joy, depicting nature's beautiful patterns and textures in a thoroughly intimate and communicative composition.

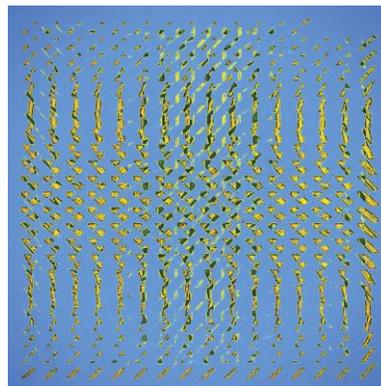


Tidal Wave, oil on canvas, 48"x48"

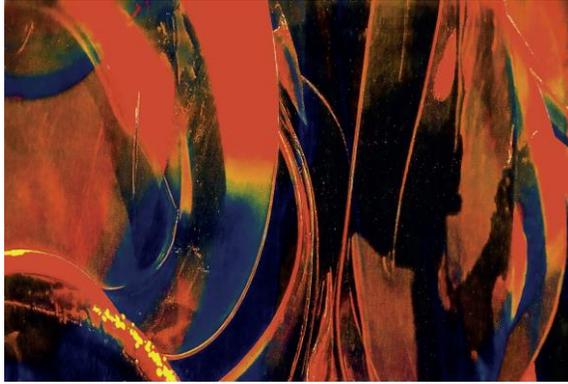
Aval's thought-provoking and stunning works impress the viewer with their infinite capacity to challenge and disrupt conventions of beauty, simplicity and balance, whilst embracing alternating concepts of disorder, irregularity and freedom. Aval's multifaceted compositions transfix the viewer with mysterious and abyssal geometries, transforming inanimate objects into faces, arrangements and figures that portray our surroundings in a more inviting and peculiar



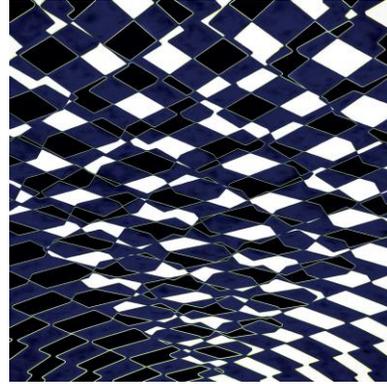
Blue River, oil on canvas, 40"x40"



Disambiguation, oil on canvas, 40"x40"



Toga Moga, oil on canvas, 37"x42"



North Star, oil on canvas, 40"x40"



Finestre II, oil on canvas, 40"x40"



Neuronic, oil on canvas, 48"x72"

perspective. His paintings are often cleft by expressive shapes that oscillate on the canvas with fluctuating weaves, dots and lines, sporadically but nonetheless systematically arranged in a perfect interchange.

A captivating sense of movement and a consistent dynamic flow becomes a central theme in Aval's creations, enhanced by luminous tones, and most importantly, a fierce desire to go beyond the boundaries of a constrained abstraction. At first glance, one perceives a sophisticated and rational knowledge of Aval's artistry, exemplified in every fervent application of vibrant color and proportional accuracy.

Today, the artist electrifies the viewer with structural abstractions that communicate concepts of science, nature and emotion. His energetic and intellectual works retain a dynamism that relates to a Futuristic vision of art, communicating the experiences of modern life through a stimulating interpretation of space and time. Aval's works resembles an ecstatic ritual, focusing on repeated geometric patterns, intersecting circles and stripes that add tension and vivacity.

Aval balances his compositions in a beautiful maze of proportions, whilst conceiving divergent perspectives that dramatically intersect with one another."

*Timothy Warrington, International Confederation of Art Critics, 2017.*

*Timothy Warrington is a writer and curator based in London. He has curated numerous books and writes opinions and exhibition critiques in the UK and the USA. Notably, he was responsible for the main publication related to Brian Willsher's Bronzes, an artist who taught at the Tate and was praised by Sir Henry Moore as an artistic genius. He was a member of the jury of Chianciano International Art Award alongside people like Gerard Bruneau who started his career with Andy Warhol.*

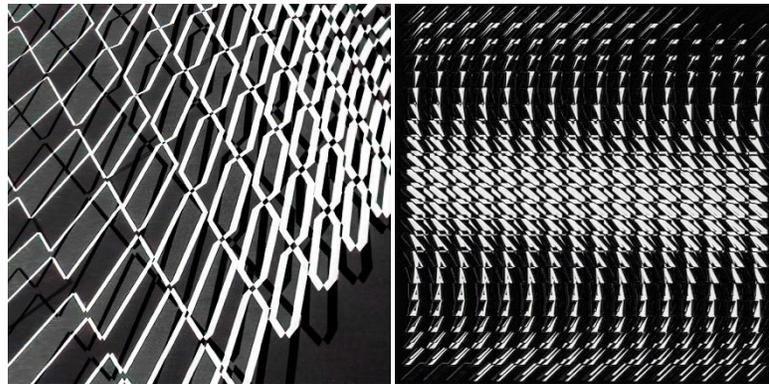
## The minimalist and surreal art of Manss Aval: a journey through Nature and Life

"Manss Aval - a Californian lover of nature, Life and its varied possibilities of transformation and change - is both a painter and a photographer. However, the photographer in him strongly prevails.

As we know from the end of the 1960's, photography was supplanted by an objective documentation of reality, first with television and then computers. So with its vocation resized, in a certain sense, photography retreated into itself - the same occurred for painting at the end of the nineteenth century - to become almost self-referential. As Giulio Argan rightly remarked as early as 1989, "it was through the confrontation with photography, that art gradually broke away to differentiate itself from the classic concept of mimesis and to form its own morphology and lexicon, without naturalistic roots. But the division did not last, photography entered that domain too: it presented itself as a more conceptual than technical action, potentially as creative as art and even more so."<sup>1</sup> So photography and the enjoyment of it became purely conceptual, so much so that this technique definitively entered the universe of Art and it was possible to see clear similarities in the various currents of contemporary art of the time, such as *Informel*, Lyrical abstraction, French *Nouveau Réalisme*, New Dada and Minimalism.

Throughout his professional life, Manss Aval has favored two clearly-documented paths that are seemingly contradictory but which actually complement his personality. On the one hand, we see geometric dynamism made up of symmetries - chromatic or even veering towards an icy black and white (see the *Symmetries-monochrome* series) – in his digital shots, surreally inspired by futuristic photography, which emanate evanescent fluids that in turn recall optical and kinetic art. On the other, we witness the rigor of a pure and essential shot, again in color or black and white, but one that is figurative, taken from the world that we observe every day (an elderly man sitting on a bench, a dead leaf in *Still Moments*, a flight of birds or a waterfall). Interestingly, Manss Aval may experiment with the same shot – with its formal analogies both to traditional photography or manipulated with a post-production elaboration - either in a black and white or a color version, the latter then sometimes finding its pictorial evolution in an oil painting on canvas. Undoubtedly, there are two main factors that have influenced Manss Aval and these experiments: Minimalism and lyrical, broadly symbolic, suggestions.

"Nothing more than is necessary" could summarize the first genre of works, where everything is seen through geometrized details (see *Hexangles* or *Rising Cones*) and 'designed'



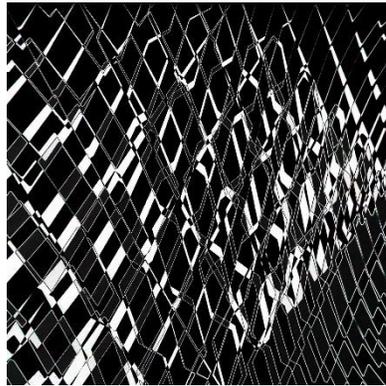
Hexangles, brushed aluminum, 30"x30"    Rising Cones, brushed aluminum, 30"x30"

using light, in an absolute contrast between conflicting colors or between black and white, where the surfaces are personalized by just a few elements and shards of light filter through to open up and reveal the world to the viewer. His minimalist photographs are sometimes in monochrome,

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<sup>1</sup> Giulio Carlo Argan, 1989

often as a sketch on a grid or a matrix of mathematical origin, yet they are always able to evoke the sense of the sublime, existential states and inner depths. Manss Aval's photographic minimalism lies in the last of these accepted meanings. His photos in this group have clear references to works by Frank Stella in his famous *Black Series* or *Black Paintings*, frameless paintings made up of parallel black stripes, divided by thin white lines. These works by Stella do not seem to have any allusive or symbolic reference, but are presented to the observer as objects having a simple value. In Manss Aval, however, we can go further, to take 'genetic-evolutionary' allusions, with reference to the DNA manipulations and his dynamic geometric spirals (see the series *More Abstract* and *Monochrome*, with comparable images among them in their chromatic or black and white expression). In this way, photography can be seen to be the most suitable instrument for the creation of conceptual meanings and in this way, representation borders on geometric abstraction, kinetically blocked like some of the formal 'meanders' that can be seen in the work by Italian painter, Piero Dorazio. A kind of classical abstract experimentation (that has to be searched for in his works) that derives from the geometries of Mondrian, Kandinsky and Klee, but which is sometimes reduced to the two-color, philosophical absolute of black and white through the countless shades in gray. They are calligraphically drawn or 'written' (see *Calligraphy*) through an abstraction that is modernized and updated with the strictly relevant influences of photo manipulation, video and videogames.



Calligraphy, brushed aluminum, 30"x30"

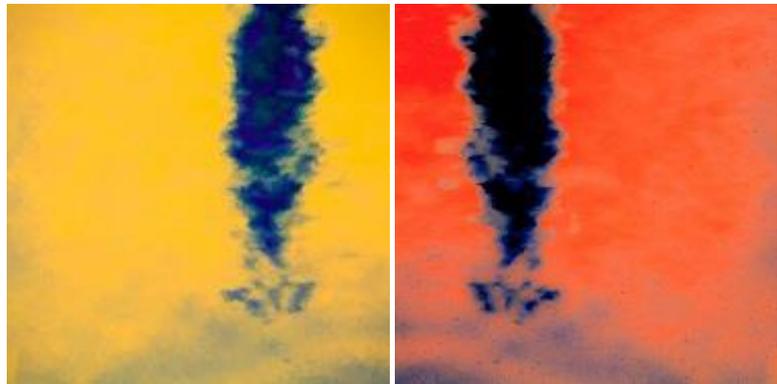


Moonlight Seduction, oil on canvas, 48"x48"

In the second genre we can observe nature and man who, while not appearing almost ever as an actual figure, is the absent protagonist of fragments of theatrical scenes. They are simple and once again, very minimalist images that seem to encapsulate an entire life, a life that could have been seen in a production by theatre director, Giorgio Strehler. Manss Aval strives for



Mirage de la Mer, oil on canvas, 48"x48"



Meaning of Life (Diptych) oil on canvas, each panel 36"x36"

both evocation and synthesis in his photographs, especially those in black and white: from the street photos (details of nature and landscapes) to the icy and rationalist lyricism of architecture, to fragments of cities or interiors that present an almost Bauhaus-like brightness. But also in the loneliness of an elderly man, the fragile transience of a leaf or the essence of a woman (see *Essence*).

Moreover, we find a perplexed wonder in front of nature and landscape, caught by the camera shot or by the paintbrush (see the series *Alternate Realities*, the oil painting entitled *Moonlight Seduction* or the other series of *Landscapes*). In the latter example, his paintings can surprisingly go from figurative expressionism to lyrical *informel*, where the only element of color is the soul of nature (as in the *Abstracts* series, *Mirage de la Mer* and *Meaning of Life*). Flickering refractions with their bold colors that are both real-unreal, fleeting and impalpable, spread through the poetics of the *Fluid Moments* series, wisely blending between the reality of one shot and the technical and conceptual manipulation. The great interest in genetics and evolution is also clearly present in pseudo-real images of twisted, fantastic and hallucinatory *Genetic Possibilities*, with 'swollen' trees that spread out their branches toward the skies that are dotted by a lacework of clouds. Sometimes, these secondary anthropic spaces or social and urban wastes are revealed to the viewer by the photographer with the scrupulousness of a sharp engraving, in the essential photographic shots of those marginalized environments, or with an indirectly surreal effect, made up of evanescent, ethereal ocean mists. This can be seen in the esoteric black and white photographs of the *Monochromes* series and in the color photographs – pinkish gray or whitish light blue chromatic hues - of the *Oceanscapes*, where one perceives an existential and meta-physical journey, for example, through a corridor between wooden structures to reach a final, Neoplatonic light, beyond which humans may only pass in the after-life.

Lyricism always plays a discreet role and is broadly nostalgic of the twentieth-century avant-gardes, with landscapes that become an entirely inner journey, made up of stimulated impressions and emotions. Perspective shots of streets or pillars recall the streets of Life. Objects, that in their minimalist simplicity, are the composition counterpoint and are almost geometrically abstract, around which a multitude of shades of gray arrange themselves, and through expert, gradual transitions, make the monochrome base solid, almost velvety.

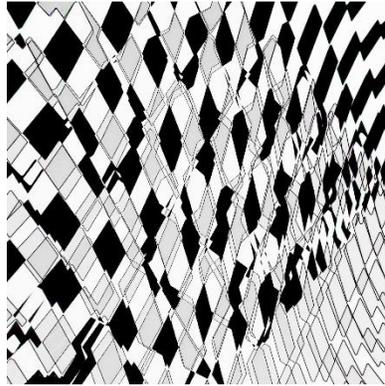
I repeat, in this case too, the significance of the shot does not reside in the importance of the subject, but in the photographer's ability to see the beauty - which is the value of the object - in what would normally go unnoticed or is actually absent. Yet it is a minimalism that has lyrical and almost monumental moments, for example in the architecture or the bright and strongly contrasted fragments of spaces, which suggest clear tributes to Pictorialism. We could say that Manss Aval finds "equilibrium of geometry and lines, in an overall of light and shadow"<sup>2</sup>, as well-known American photographer Alfred Stieglitz (1864-1946) and founder of the Photo-Secession movement once wrote.

In Manss Aval's photographs, together with light, the shadow is the mistress and absolute queen, who holds - and wisely governs - the composition. Shadow designs, marks and shapes the photograph, recalling, with its ineffable, uncertain and changing ephemeral reality, the constant Freudian mutations of the human soul, which are comparable to those genetic mutations tested in laboratories, in a globalized and alienating society populated with robots and clones (see *Duplicate Genes*).

Both his photographs and paintings are formally impeccable, both when his landscapes are exposed with the radiant and zenithal light or in backlight and in chromatic fading, like watercolor-painted scenes, and where the artist depicts scenes, environments and figures that seem to be sculpted in their saturation of color. Through his camera lens, Manss Aval accentuates and enhances the natural comparison between the technical perception of the photograph and his constant creative intervention of the artistic interpretation.

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<sup>2</sup> K. Hoffman, *Stieglitz: A Beginning Light*, 2004



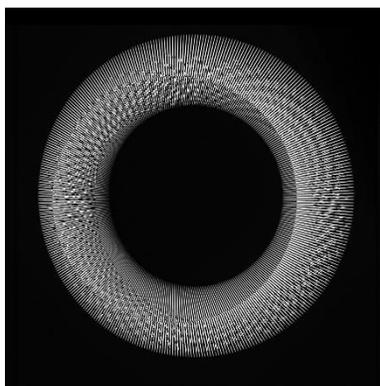
Duplicate Genes, brushed aluminum, 30"x30"

Manss Aval's photographs have certain distinctive features that can also be perceived in some of his paintings: the sinuous structures created by technology and by dynamic and fleeting lines of strength and power; regular shadows in a grid-like pattern with undefined backdrops; a bare, cold and solitary central perspective; and the bright lights like neons, which are transformed into white clear lines - in the same way as certain optical experiments carried out in the 1970's - which divide the painting into seemingly broken landscapes.

In a world where art, following impulses, neuroses and disenchantment of the contemporary soul, has moved away from reality to follow - both in painting and photography - only informal mirages and more cerebrally conceptual abstractions, the admirably exposed shots by Manss Aval testify, on the other hand, that it is precisely in the objectivity of reality where the purest and deepest seed of the human emotion can be found and only in a second instance, can it be transformed into digitalized processing and into special effects that are reproduced in the 'laboratory' of the computer.

Already the first manifesto of Surrealism dating back to 1924, allowed us to illuminate the night's eye with the light of the spirit, which was in constant captivity in a snare of existence. Normally we are not accustomed to looking at the world through this hyper-sensitive view, because our vision is always obscured and veiled by everyday life. But this everyday vision is superimposed by a surreal vision, which has been rightly described as a critical vision. This symbolically oneiric vision also guides Manss Aval towards positivity and negativity and towards the black holes of the soul (see "*Badyear*").

His expressive vein swings between luministic certainties and restlessness, in a kind of geometric or figurative mirage, where dreams and reality blend into each other. The work by



Badyear, brushed aluminum, 30"x30"

Manss Aval presents an almost hallucinatory tension, which makes his photographic world become both surreal and geometrically rational, as if produced under a microscope in a genetic laboratory. It is the revisiting and computerized manipulation of science fiction horizons. The reshaped and surrealist shot taken by Manss Aval becomes a virtual space where imagination and reality lose their borders and exchange their roles, to access a wonderful, oneiric and vital area of our conscience.

In the mechanistic intricacies of colors that have been expressionistically modified our achromatic visions, ultimately like images of nature and the environment - although it may seem at first a superficial, almost absurd view – it is Life that is the true subject of Manss Aval's art, seen in a cell, a ray or a blade of light, a genetic chain, a leaf, an old man or in an (illusory?) aspiration to the transcendent other world in the mind-spirit of man."

*Prof. Giampaolo Trotta, architect, art historian and critic of modern and contemporary art, author of nine books, collaborator of the magazine "Eco d'Arte Moderna" and of the television program "Incontro con l'Arte" (Toscana Tv), artistic manager of the National Biennial Festival of Sacred Art in Pistoia in 2006 and of "Spazio-incontri di Arte Contemporanea" to the Diocesan Museum of Sacred in Santo Stefano al Ponte, Florence, he arranged several exhibitions in Italy and in Romania and prestigious catalogs of art. He was the artistic manager of "Spazioeventi Orler", Marcon (Venice), and adviser for the Modern Art Gallery "Modenarte" in Modena.*

"In the works of Manss Aval the canvas becomes a repository of graphic signs that rest upon a background that is as neutral as possible, where each track is a discovery and revelation, where each figure rises to the role of the protagonist.



Ephemeral Signature, oil on canvas, 24"x36"

This idea of a fresh start makes him similar to Joan Mirò, famous artist associated with the importance of signs, inventor of mysterious "scriptures" and most faithful follower of the magic value of the gesture.

A work by Joan Mirò in particular that approaches that of Manss Aval's is: "Portrait of a Dancer" Paris, mid-February–Spring 1928; where there is a whole ritual almost mystic, a religious silence.

The "acrobatic" arrangement of the strands of grass on the sand, perhaps accidental, perhaps intentional, in the works of Manss Aval recalls, although in a less experimental and defined way, the compositions that Robert Smithson and Richard Long used to create with materials of nature.

Let's not forget, however, that in the case of Manss Aval we are referring to painting and not installation, but there is a big similarity to these two exponents of Land Art in their desire to "organize" the chaos and random disorder of nature.

Manss' Aval's works, express an essentiality and touching simplicity, where there is no added elements to spoil the idyll, where the background is almost a blank screen, where only signs are arranged harmoniously and the veracity of the composition seems to be in front of a picture full of light: a light that doesn't generate shadows and is able to cancel the third dimension, by removing the thickness of the bodies.

Maybe those fragments of yellowed grass are composing letters, a code phrase or some kind of imaginary, the fact is that it is a language of which only the artist is the interpreter.

Aval, thanks to his profession as a photographer, as well as a painter, manages to see through new, alert, lively and "mobile" eyes, all the things that surround him. He manages to restore dignity to the little quirks of nature and to give voice to objects and beings that inhabit this world. Only then the sea, the sand, the birds, the plants once again have their autonomous place in the ecosystem, without the immediate intervention of man.

He represents always a disenchanted reality, but nevertheless makes sure not to spoil the sense of wonder for nature. The lyrical sense of this work is behind the silence that rises almost "deafening"; silence that keeps away this time the chirp of seagulls or the lapping of the waves, leaving only the hot sand that burns in the sun and that has embedded inside the rocky crystals of arboreal strands.

Our world, the one where we live every day, the one we make functional to our small or large discoveries is presented in a completely new dress by Manss Aval, a dress covered by truthfulness, but also of sweetness and intimate solemnity."

*Dr. Federica Peligra, "Last Paradise", Esposizione Triennale Di Arti Visive A Roma, Giorgio Mondadori, editor, p. 71-73, 2014.*

"Manss' abstract expressionism brims with free, gestural strokes, a rich palette and radiates emotive energy. His work is characterized by a sense of impromptu and instinctive freedom."

*Kay Colvin, L Street Fine Art, San Diego*

"...With a playful sense of freedom and an energetic vibrancy his works surge with an expressive abstraction, filled with explosive movements of color and texture. But it is the rhythmic spontaneity and raw dynamism that truly captures the viewer.

Abstracted and instinctive, Aval's work explores visual ideas rather than narrative or technical concepts-and yet it is almost uncanny how emotive and formal the finished product becomes. In some works monolithic shapes of sapphire and crimson explode against the delicate shards of ice white. In others we see rainbow-colored clouds that pile up to become an exercise in rhythm and tone."

*Vanguard Visionaries: "The Art of Creativity", Art Platform, New York, 2015*

"Manss Aval is an artist with a multifaceted personality, able to quite naturally go from photography to painting or mixed techniques. The wide cultural background, where studies in media and communication interweave constantly with a deep interest in the sciences, and continuously feeds his creativity flowing in an imaginative grandeur capable of generating works of great visual impact. In fact, the artist redefines the boundaries between photography and painting, creating powerful images, where the painting technique is inspired by the artifacts and camouflage effects of the camera. The striking use of color, the skilled and breezy manipulation of reality, producing floating and ambiguous images, imaginative utopias, where the subjects have no longer definable limits and seem about to evaporate, diluted in polychrome enveloping

masses, or be swallowed by the swirling chromatic dynamism. All Aval's artworks are marked by an extremely vital creative tension."

*Galleria360, Arte Contemporanea, Firenze, Mostra collettiva "Internation-ART", April 2015.*

"[Manss'] compositions are bold and consistent, showing a commitment to a unique style of image processing... Manss' pictures have this 'grace note' of poetry amid the chaos of the built environment.... [Manss] clearly has an innate sense of color and composition as well as the beginnings of a street photographer's style."

*Lensculture, 2015*

"As a photographer for more than 40 years I have had opportunities to observe the social, educational, economic and physical conditions of people in many countries and I have developed and honed unique sets of images. My belief is that these sets of images create an experience for the viewer and my hope is that these created experiences can be catalyzed into something greater and more relevant for today."

*Tony Othen, curator "Crowds" exhibition, The Greenwich Gallery, London, April 2015.*

"The painter and photographer Manss Aval derives his artistic inspiration from contact with nature. His painterly photographs with their wide ranging perspective radiate the freedom of the landscape. This likewise applies to the detail, such as in "Beach Sculpture". The motif is not immediately apparent, but one is immediately impressed by the photograph's melancholic mood and spectacular colors. The pale yellow leaves swim as if on a pearl string partly above and below the water surface in which a white cloudy sky is reflected.



Beach Sculpture, archival print, 24"x36"

"Out of Nowhere" appears at first like a long walk through different wooden gates at the end of which light is awaiting. This prompts associations with images of near death or out of body experiences. Aval reveals the vista under one of the gates in the water with fog raising. The mysterious emanating light creates a fascinating perspective.



Out of Nowhere, facemount on dibond, 30"x40"

Wagner Moment, brushed aluminum, 30"x40"

Two dark blue bands sandwiching a white one—the overpowering minimized photographic composition of “Wagner Moment” could be deriving from the artist’s color palette. The low lying, bright horizon above the ocean provides the image’s calmness, whereas the overwhelming, heavy sky occupying three quarters of the photo creates the drama which Aval associates with Richard Wagner’s music. The color experience here differs from that of the other two water scenes. However, Aval’s gripping photography always evokes deep emotions in the viewer.”

*Dr. Ingrid Gardill, "Internationale Kunst Heute - 2015", Martina Kolle, Ingrid Gardill, eds., IKH-Publishing, Munich, p. 44-45, 2015.*

“[We] find [Manss Aval’s] work to be very original and intriguing ...[it] gives the viewer an array of different emotions moving from a serene peaceful feeling to a more imaginative dream state that provokes emotions of strangeness and familiarity all at once.”

*Stacia Gates, Founder/CEO, Artquench Magazine, 2015.*

“The type of art that Manss Aval creates is from the deepest perception. His colors flow on to the canvas with a true sense of harmony and structure. His viewers often ponder what he might have been thinking when creating his images. His travels around the world are evident in his work.”

*Pamela Squires, Gallery Director, Gallery 570, Laguna Beach*

“[Aval’s] wild images of trees and branches ... are very cool and slightly overwhelming.”

*Lensculture, 2015*

"Manss Aval shows the viewer a fascinating world with his works. [His] incredibly multi-faceted technique in a contemporary style inspires and engenders sensitive feelings and intelligently encourages the sense of the endless freedom of his art. His talent to evoke fantasy by creating a magical atmosphere in his artworks shows him as a master of fine art."

*Art News Contemporary and Modern Art, 2015*

"Manss Aval ... presents a sociological view of Western Societies with 'At the Beach,' a black and white photograph of an elderly man on a bench overlooking a seaside cliff. He refers to his work in this series as 'the Solitude of Multitudes' and says, 'One of the most striking elements of Western society is the anonymity and solitude of its members and especially the elderly.'"



At the Beach, archival print

*Jack O'Brien, curator, Naples Art Center, 2015.*

"Aval's mark making techniques oozes movement and colorful moments in time. He successfully translates his inspiration of patterns, textures and nature throughout his work. The Artist draws you into the texture of the paint on an intimate level; the closer and deeper you observe you begin to find images within the brushstrokes.

It is evident that San Diego, Aval's current location has had a profound effect on the vibrant, exciting and chaotic outcome of his work. The application of paint has a real sense of quality with each mark, creating an idyllic scene and fun environment.

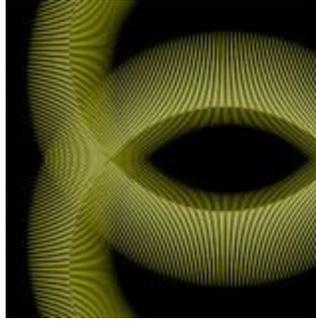
It's no surprise that Aval has achieved 30 national and international awards."

*Gena Johns, Gallery Manager, Jam Factory Gallery, Oxford. Curator, Global Art Agency*

"An optical vision is always capable of being sensational, because it lays bare the secret components of the universe of which we are observers, but also observed, in a large puzzle that never ceases to surprise, to the endless possibilities of effects and riddles."

"Una visione optical è sempre capace di essere sensazionale, perché mette a nudo le componenti segrete dell'universo di cui siamo osservatori, ma anche osservati, all'interno di un grande enigma che non finisce mai di sorprendere, per le infinite possibilità di effetti e di enigmi."

*Manss endorsement with photography "Conjugates" on display along with the great masters of Italian Pop Art of #SpiritoDiRoma, at the Archaeological Museum Stadium of Domitian, Premio Arte Roma*

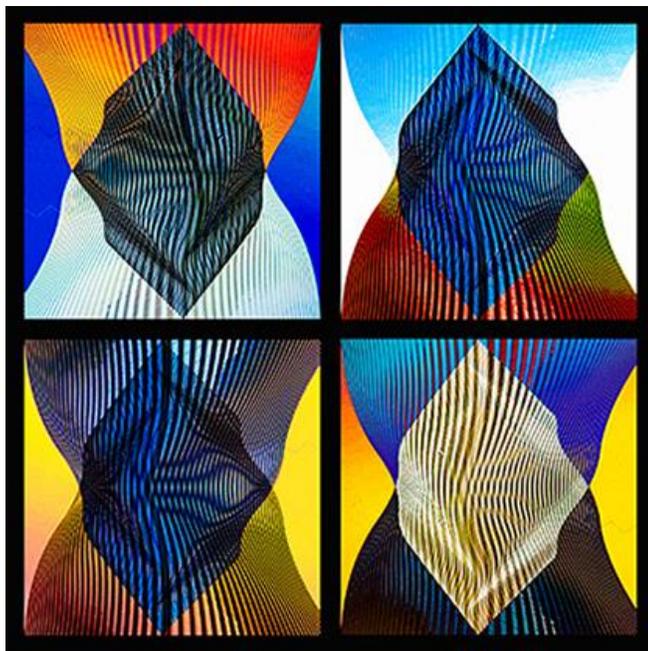


Conjugates, brushed aluminum, 40"x40"

*Francesco Gallo Mazzeo, Professor of Art History at the Academy of Fine Arts in Rome, former director of the Palermo and Mondadori, consultant Academy of Fashion Designers for modern art catalog, Adjunct Professor at the University of Catania, Professor at the Brera, Naples, Palermo, Catania and Reggio Calabria. Author, art critic, curator (including exhibitions for the Museum of Sao Paulo and the Principality of Monaco); collaborator for the Venice Biennale -1993, for the exhibition of Francis Bacon and installations by Alessandro Mendini. Commissioner of the Italian Prague International Biennale-2004, recipient of Pirandello Prize for Culture-2009, 2016*

**“Creative harmony, with informal and unpredictable rhythms**

In Manss Aval's chromatic compositions, we can find gestures that summarize remarkable facets. In the series of his works called “Pesci Rossi”, the artist uses the technique of contrasts and energies of signs; every gesture reveals identities and meanings that analyze his introspection. In his work “When Detail Counts”, geometric patterns find their place in the



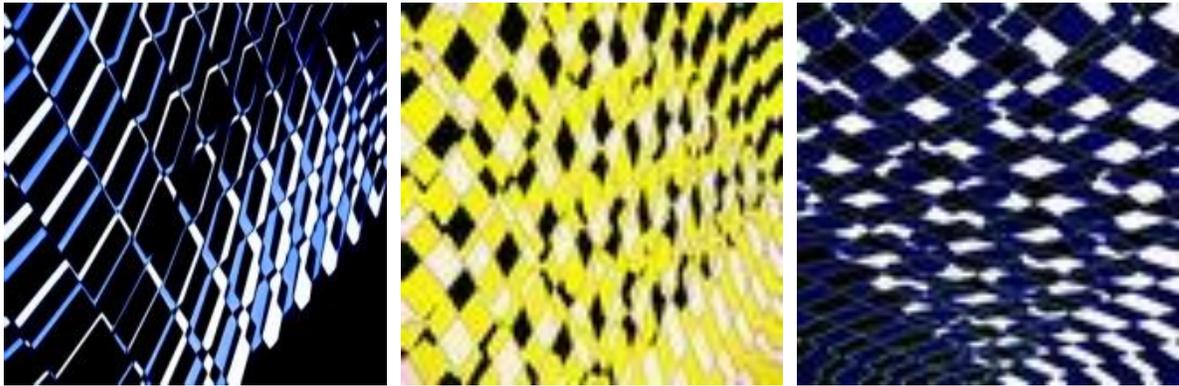
*Pesci Rossi, Quadriptych, oil on canvas, each panel 40"x40"*



*When Detail Counts, oil on canvas, 40"x40"*

reflections of his eclectic personality, with coloristic qualities which are careful to space atmospheres. Shades are combined in the determination of unreal projections of his state of mind, and look, with excitement, at every suggestion derived from external perceptions. His piece "Blue River" reveals the chromatic expression that gives up on every sense of the figurative, to focus on optical illusions, anamorphisms which are rich in hermetic deliberations, absolutely well researched and perfectly executed on the canvas.

The tonal essence relies on geometric suggestions, with the synthesis of every monochromatism. In "Eastern Supremacy" and "North Star", tonal modulations allow you to discover the remarkable effectiveness of gesture, which is supported by significant spiritual energies. As a matter of fact, his research proposes several unconscious messages, the brushstroke out of the control of consciousness, but applied with absolute mastery of technical procedures.



*Blue River*, oil on canvas, 40"x40"      *Eastern Supremacy*, oil on canvas, 40"x40"      *North Star*, oil on canvas, 40"x40"

The artist Manss Aval directs every symbolic evocation with active lyrical tension, sublimating colors to make its expressive concept effective, influenced only by metaphorical visions and symptoms of a solid abstraction, as in the work "Disambiguation".



*Finestre*, oil on canvas, 40"x40"      *Finestre II*, oil on canvas, 40"x40"

The evolution of his creative visions suggests ample spaces, in addition to careful evolutions of the sign that lead to the harmonious sensation of great creative testimonies, with informal and unpredictable rhythms, perfectly manifested by the works "Finestre" and "Finestre II". Chromatic intertwining create internal balances, visualized by coloristic contrasts, approached with exhaustive interpretation.



*Hai, Diptych, oil on canvas, each panel 48"x72"*

In his works "Hai" and "Hai II", the Californian artist filters essential expressions and creates unreal atmospheres, redefined with inserts of bright shades. The relation with symbolic extension is excellent, it fully promotes an optical development with exceptional perceptions. This is exciting. His work "Neuronic" dominates the perfection of the unconscious, every suggestion vibrates, and it makes any attempt to analyze the metamorphosis of form elusive. The modulations of creativity emphasize the eloquent story that Manss Aval wants to express, with the unique ability to bring out intense emotional definitions, leading each of his works to the perfect selective dynamism with wisdom and skill, dynamism that is evoked with surgical precision from his creative unconscious.

Manss Aval optimizes each of his sensations of informal abstraction, considering all the new identities that arise from his deep manipulation; elaborations with a vital and sensitive rhythm, performed in the right path of unreal suggestions, with the visual metamorphosis of each symptom of its reality."

#### **Armonia creativa, dai ritmi informali ed imprevedibili**

Nelle composizioni cromatiche dell'artista Manss Aval, si evidenzia una gestualità che riassume notevoli sfaccettature. Nella serie delle sue opere denominate "Pesci Rossi", l'artista utilizza la tecnica dei contrasti e delle energie segniche; ogni gesto rivela identità e significati che analizzano la sua introspezione.

I motivi geometrici si ambientano, nell'opera "When detail counts", alle riflessioni della sua eclettica personalità, con qualità coloristiche attente alle atmosfere spaziali. Tonalità che si accostano nella determinazione di proiezioni, irreali, del suo stato d'animo, ed osservano con emozione ogni suggerimento derivato dalle percezioni esterne.

Osservando l'opera "Blue river" si rivela l'espressione cromatica che rinuncia ad ogni senso del figurativo, per dedicarsi ad illusioni ottiche, anamorfismi ricchi di intenzionalità ermetiche, assolutamente ben studiati e perfettamente resi sulla tela. L'essenza tonale si affida ai suggerimenti geometrici, con la sintesi di ogni monocromatismo.

Le modulazioni tonali consentono di scoprire nelle opere "Eastern Supremacy" e "North Star" la notevole efficacia del gesto, sostenuto da rilevanti energie spirituali. La sua ricerca infatti propone molti messaggi inconsci, il gesto fuori dal controllo della coscienza, ma teso con assoluta padronanza dei procedimenti tecnici.

L'artista Manss Aval, gestisce ogni evocazione segnica con attiva tensione lirica, sublimando le cromie per rendere efficace il suo concetto espressivo, condizionato unicamente da visioni metaforiche e sintomi di un'astrazione compatta, come nell'opera "Disambiguation".

L'evoluzione delle sue visioni creative suggerisce ampi spazi, oltre ad attente evoluzioni del segno che portano alla sensazione armonica di grandi testimonianze creative, dai ritmi informali ed imprevedibili, manifestate perfettamente dalle opere "Finestre" e "Finestre II". Intrecci cromatici formano equilibri interni, visualizzati dai contrasti coloristici, accostati con esaustiva interpretazione.

Nelle opere "Hai" e "Hai II", l'Artista californiano filtra le essenziali espressioni e crea atmosfere irreali, ridefinite con inserti di tonalità luminose. Ottimo il rapporto con l'estensione segnica, favorisce pienamente uno sviluppo ottico dalle suggestive percezioni. Emozionante.

L'opera "Neuronic" domina la perfezione dell'inconscio, vibrando ogni suggestione, rendendo sfuggente ogni tentativo di analizzare la metamorfosi della forma. Le modulazioni della creatività sottolineano l'eloquente racconto che Manss Aval vuole esprimere, con la capacità unica di esaltare intense definizioni emotive, veicolando con saggezza e maestria ogni sua opera verso il perfetto dinamismo selettivo, evocato con precisione chirurgica dal suo inconscio creativo.

Manss Aval ottimizza ogni sua sensazione di astrazione informale, valutando tutte le nuove identità scaturite dalla sua profonda manipolazione; elaborazioni dal ritmo vitale e sensibile, eseguite nel giusto percorso delle suggestioni irreali, con la metamorfosi visiva di ogni sintomo della sua realtà.

*Dr. Mariarosaria Belgiovine, Gallerist & International art critic; member, Academy for Fashion Designers of Palermo and Mondadori; consultant for the Modern Art Catalog, 1991, 2017.*

### **“An electrifying genesis into the vortex of composition**

How many impressions can the union between Art and Philosophy of Why simultaneously receive and record in its own consciousness... filtering the meta-oneiric vision of the subconscious dream? A kinetic explosive form in the work “Subliminal” that defines abstract forms and color in its convulsive mix of geometries.

Manss has understood it: Life itself caught in the forms that life searches in its infinite succession. The whole art of the artist from San Diego is the intrinsic nature of his thoughts on the way. Manss burns, a restless electricity typical of Tintoretto, he would have enchanted the echoes of other music he loves, but immediately made personal and re-mixed, as we can see in “Origin of Order”, “Origin of Disunity” and “Divisible”, as if he asked every time from each of its canvas, although personal, for lighting the fuse of his imagination. There are fantastic images in his path, in monitored sinuous sequences of abstract expressionism. Extremely fast sequences, running harmonic frequencies, which can be perceived only by his subjective imagination.

They are no more than the prologue of an embryonic growth, an increase in the number of colorist sonorities. Manss creates a microcosm of lines in action in his work “Navigate Avec Moi”, a train of waves which flow into the ancestral perpetuation of vibrational movement, which, in their surreally visionary being, flood, dilate, in the resolution of abstract shapes that are recorded on the film of the soul, vitalizing sensory sensations.

Poetic passions of the rhythm of life that rise with unconscious emulsions of desire, in psycho-emotional thought-forms. The critic is emotionally induced to be reflected in them, like a tuning fork in a choral chord, in front of each canvas which erupts infinitesimal undulating vibrations of the oscillation signal, which is released by the vibration-color.

In his work “Amourgeddon” we can find a dynamic vision of energy, as a train of waves, through the life that is hidden by the cryptic Symbol, we can see a braking implosion, containable thanks to the Symbolist support of the author subjective soul in the works “Calligraphy” and “In the Beginning.” The microcosm that (whenever we observe it) seems to have just surfaced to the native light in “Tuscan Afternoon”, moves thanks to these never submitted cut scores, which are seduced, becoming sequential lyricism of the tonal range of colors.

In his work “Chavez”, we can find a jubilant revelation of a fourth dimension as a transfiguration of the sensitive receptive consciousness, pregnant with undiscovered visionary sensations of the metaphysical dream, overwhelming and rich in symbols that change with each mood of Manss Aval.

A labyrinthine journey into lithe travel of color, in sudden contact with a thousand other changing stimulations which come to him thanks to his musical curiosity. He is enchanted by the vitality that does not give him a rest in the findings of experience. Manss proposes himself in works that, in several moments of his process that resound with a luminous intimacy, suggest a dematerialized Debuffet.

Is everything art and imagination? The whole art of his world, intrinsic of restless electricity that is attributable to the dualism that objectify the attraction of influences. In “Conicles”, thanks to these reactive transfers, the artist has been able to project himself into his microcosm, into the impulse center, as a receptor of a physis hermeticism, according to the proposal of a physis perspective which is typical of Leibnitz, exerting influence in case of the incredible visionary encounter: the orbit of the disciple depends on the inner strength of the master.

Reactive, liberating strength: Everything moves, everything runs for a quick turnaround between reality and the unconscious. The enigma is always within us!”

## Una genesi elettrizzante nel vortice della composizione

Quante impressioni può ricevere e registrare contemporaneamente nella propria coscienza il connubio tra Arte e Filosofia del perché ... filtrando la visualizzazione meta-onirica del sogno subconscio? Una forma esplosiva cinetica, nell'opera "Subliminal" che nel suo intrecciarsi convulso di geometrie definisce astratte forme-colore.

Manss ha compreso: La vita stessa afferrata nelle forme che la vita cerca nel sua infinita successione. Tutta l'Arte dell'artista di San Diego, è la natura intrinseca del suo pensiero in cammino. Manss si "brucia" tutto, quale tintorettesca elettricità irrequieta, avrebbe incantato gli echi di altre musiche da lui amate ma fatte subito sue, ri-amalgamate come possiamo osservare nelle opere "Origin of order", "Origin of disunity" e "Divisible", come se ad ogni sua tela, pur personalissima, egli chiedesse ogni volta, di accendere la miccia del suo immaginario. Ci sono fantastiche immagini nel suo percorso, in monitorate sequenze sinuose di espressionismo astratto. Sequenze rapidissime, frequenze armoniche in corsa, percepibili solo dall'immaginario suo soggettivo.

Altro non sono se non il prologo di una crescita embrionale, un moltiplicarsi di sonorità coloriste. Un microcosmo Manss di linee in azione nell'opera "Naviguer avec moi" per un treno d'onde sfocianti nell'atavico perpetuare del movimento vibrazionale, che, nella loro surreale visionarietà, si allagano, si dilatano, nella risoluzione di forme astratte filmate sulla pellicola dell'anima, vitalizzando sensazioni sensoriali. Passioni poetiche del ritmo vitale in affioramento di emulsioni inconsce del desiderio, in forme-pensiero psicoemotive. Cui il critico, per indotto emotivo, rispecchia come un diapason in accordo corale, davanti a ogni tela eruttante vibrazioni infinitesimali del segnale ondulatorio in oscillazione, liberato dalla vibrazione-colore.

Nell'opera "Amourgeddon" un'azione di visione dinamica dell'energia, come un treno d'onde, attraverso la vita celata del Simbolo criptico, quale mistero della vita e della forma.

Una frenante implosione contenibili, grazie al supporto Simbolista dell'anima soggettiva dell'autore nelle opere "Calligraphy" e "In the beginning". Di queste mai rassegnate ritagliate partiture, sedotte a liricità sequenziale della gamma tonale dei colori, si muove un microcosmo che ci pare ogni volta osservato, appena affiorato in luce nativa nell'opera "Tuscan Afternoon".

Nell'opera "Chávez" una esultante rivelazione di una quarta dimensione quale trasfigurazione della coscienza sensibile ricettiva, gravida di inedite sensazioni visionarie del sogno metafisico, rapinoso affastellato di simboli cangianti ad ogni stato d'animo di Manss Aval.

Un viaggio labirintico nel flessuoso viaggio del colore, a fulmineo contatto di altri mille stimoli cangianti che gli vengono nella sua curiosità musicale. Trasognato di vitalità che non gli dà tregua alle risultanze esperientistiche. Manss si propone in opere che lo fanno accostare nei vari momenti del suo processo risonatore di un intimismo luminescente che fa pensare a un Debuffet dematerializzato.

Tutta Arte e fantasia? Tutta l'arte del suo mondo intrinseco di irrequieta elettricità riconducibile al dualismo oggettivante l'attrazione delle influenze. Grazie questi transfert reattivi che l'artista ha potuto proiettare se stesso nel proprio microcosmo per l'opera "Conicles", al centro d'impulso, quale ricettore di un ermetismo fisico, secondo la proposta di un'ottica fisica alla Leibnitz, esercitando la sua influenza nel caso dell'incredibile incontro visionario: L'orbita del discepolo dipende dalla forza interiore del maestro. Forza reattiva, liberatoria : Tutto si muove, tutto corre per un tutto volgere rapido tra realtà e inconscio. L'enigma è sempre dentro di noi!

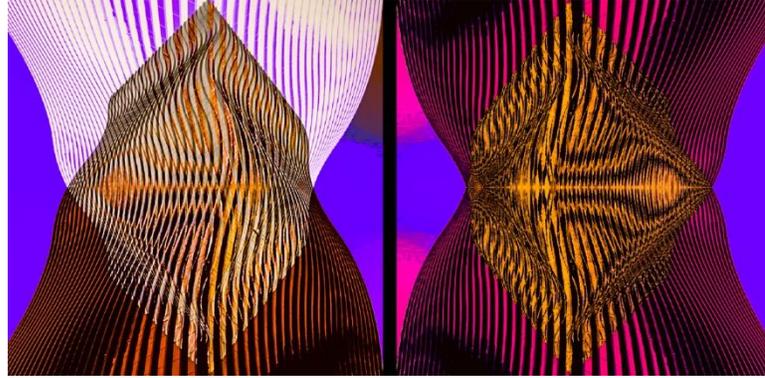
*Prof. Alfredo Pasolino, International art critic, historian of ancient classical, modern and contemporary art, 2017.*

## Manss Aval: New Paintings Exploring Vibrant Visual Possibilities

Artist Manss Aval's new collection of oil paintings offer a vibrant reinterpretation of the world around us, creating abstracts with a level of high emotional connectivity. The artist lives and works in San Diego and his work has been exhibited in shows all around the world from California to New York, to Paris, Rome, and Tokyo to name a few. His recent paintings are a group of brilliantly colored abstracts from which emerge designs and figures of beautifully shifting complexities.

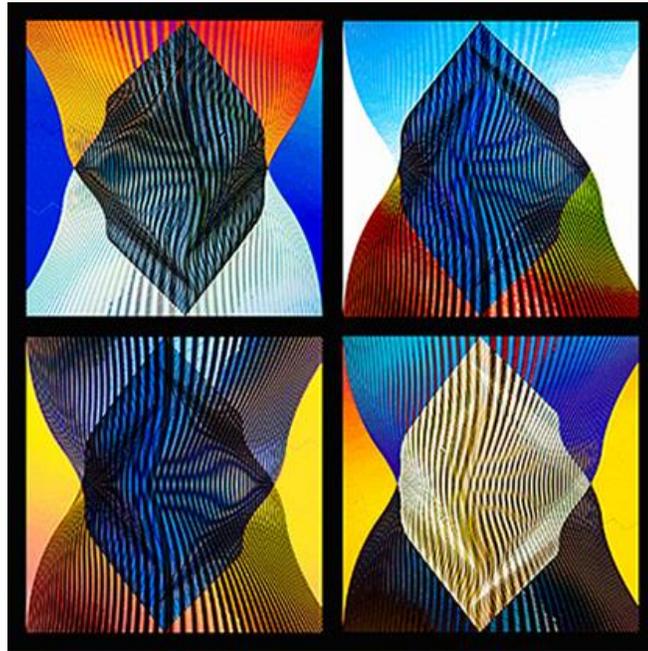
Manss Aval describes the works stating, "My more recent series is dealing with geometric building blocks to create 'interactive' pieces that engage and invite the viewer to give free reign to their fantasies and memories." The series draws on the patterns of symmetry and geometry found in nature, building complexity from deceptively simple elements. Aval's work is also influenced by the tradition of geometric designs and calligraphy from his homeland Iran. The series of paintings transforms inanimate objects into dynamic compositions from which faces, designs, and figures emerge.

Many of the paintings work through the use of repetition and alteration. This is evident in both the "Pesce Rossi" Quadriptych and the "Pesce Rossi" Diptych. Both works repeat a form of undulating lines on 40 x 40 panels of canvas. The form is similar on all the panels; an almost symmetrical shape that fluctuates based on varying angles of curves and different sections of overlapping lines. The changes from panel to panel are noticeable but the longer one stares at the painting, the more evident it becomes that each panel is a unique work of art that is both



*Pesci Rossi, Diptych, oil on canvas, each panel 40"x40"*

connected to and completely different from the other panels. Each of the squares shift colors throughout their forms, but the color shifts from panel to panel are not completely uniform in the way of an Andy Warhol print. Instead there is more of a freedom within the colors applied to each section in order to explore different visual possibilities. The paintings tease the eye back and forth from examining a single panel up close to examining each of the paintings as an entire unit.



*Pesci Rossi, Quadriptych, oil on canvas, each panel 40"x40"*

Although some paintings work through the variation of a related design, other works are less geometric and more closely related to figurative work. The oil painting "Dante's Visit" presents stunning hues of red and gold dancing across the canvas recalling flickering flames and roiling figures anguishing in hellfire. The color palette is full of rich jeweled tones appropriate for a church, making the viewer recall images of stained glass, decorated leather-bound bibles, and cavernous stone spaces that seem fitting for the medieval tale that the painting's title references. "Dante's Visit" recalls an ominous space of a medieval church and eternal punishment while also maintaining a more personal and emotional feeling that a modern viewer can relate to through the expressive and lyrical forms on the canvas.



*Dante's Visit*, oil on canvas, 48"x72"

The entire collection works in the way of placing the viewer into the realm of the strange while also grounding itself through elements that are familiar and connectable. The paintings feel like imaginative adaptations of a world that is already known. This interplay draws one in closer for a more intimate examination trying to uncover the recognizable elements of the paintings while also exploring the elements of the strange within them.

*Kathryn Lay, NY ArtNews, August 2, 2017*

### **Vita Tua, Vita Mea**



*At the Beach*, archival print

Gifted of interdisciplinary skills in manipulating the matter of the image and narratively, Manss Aval presents the more canonical photograph "At the Beach" that evokes with formal simplicity the indecipherable attitude of the human being that, like the Italo Calvino's taciturn "Mr. Palomar", let himself go to the serene and interior contemplation of the world, turning the back on it.

*Abramo Tepes Montini, Vita Tua, Vita Mea, Venice, August, 2017*