

manos.manos.manos.

manos.manos.manos is a co-curatorial project founded in 2020 by Italian artist Andrea Istvan Franzini. Operating under a collective title rather than an individual signature, the project explores ways of working that question authorship, perception, and the very structure of the artistic object.

At its core lies the idea of movement and shared creation — a practice that dissolves the ego in favor of collective force, proposing a form of community where art is made together. The name Manos derives not simply from “many hands,” but from the contraction of the Spanish hermanos (“brothers”), evoking a horizontal and fraternal relation that blurs distinctions between artists, curators, and participants.

Through its ongoing practice, Manos embraces process over product, continuity over completion, and collaboration as a form of thought. Its emblem, drawn from Domenico Gnoli’s image of Alberic bent under a stone in *Alberic the Wise* (Norton Juster, 1965, p.18), stands as a metaphor for endurance, shared labor, and the pursuit of form — a gesture that Calvino once described as “expanding details until they become self-sufficient worlds.”

manos.manos.manos 是由意大利艺术家 Andrea Istvan Franzini 于 2020 年发起的共同策展项目。该项目以集体名义而非个人署名运作，致力于探索质疑作者身份、感知方式及艺术对象本质结构的工作方式。

其核心理念关乎运动与共享创作——一种以集体力量消解自我的实践，旨在构建艺术共同创作的社群形态。“Manos”之名不仅源于“many hands（众多只手）”的意象，更取自西班牙语“hermanos（兄弟）”的缩写，唤起一种水平且兄弟般的关系，模糊了艺术家、策展人和参与者之间的界限。

在持续实践中，manos 崇尚过程重于成果、延续性重于完结度，将协作本身视为思辨形式。其标志源自 Domenico Gnoli 为《Alberic the Wise》（Norton Juster, 1965 年，第 18 页）所绘插图中躬身负石的 Alberic 形象，象征着持久坚韧、共同劳作与对形式的追寻——这种姿态正如 Italo Calvino 所言：“将细微之处延展为自足世界的艺术”。







*Everything of use and value is made of stone* presents Manos as both a word and a project rooted in shared labor, persistence, and collective creation. Inspired by Domenico Gnoli's drawing of Alberic—a boy bent under a massive stone from Alberic the Wise by Norton Juster—the exhibition adopts this image as its emblem: not of mastery or triumph, but of the enduring process of learning, failing, and carrying on.

In the story, when Alberic joins the stonecutters, “Everything of use and value is made of stone.” (p.18). The stone thus becomes a symbol of labor, endurance, and the search for form—always just out of reach. As Calvino noted, Gnoli had the gift of “expanding details until they became self-sufficient worlds,” and here Alberic's bent body and the block of stone become such a world: fragile yet monumental.

Like Alberic, Manos finds wisdom not in success but in persistence, in hands and voices working together, carrying the shared weight of creation.

Everything of use and value is made of stone 将 Manos 同时呈现为一个词语和一个根植于共同劳动、坚持与集体创作的项目。展览灵感来自多梅尼科·尼奥利（Domenico Gnoli）为诺顿·贾斯特（Norton Juster）的《智者阿尔伯里克（Alberic the Wise）》所绘的阿尔伯里克（Alberic）图像——一个弯身驮着巨大石块的男孩。展览将这幅图像视为象征：不是关于掌控或胜利，而是持续学习、失败并继续前行的过程。

在故事中，当阿尔伯里克（Alberic）加入石匠行列时写道：“一切有用且有价值的事物都由石头构成（Everything of use and value is made of stone.）”（p.18）。因此，石头成为劳动、坚韧与对形态不断追寻的象征——永远似乎触不可及。正如伊塔洛·卡尔维诺（Italo Calvino）所指出的，尼奥利（Gnoli）具有一种“将细微之处延展为自足世界的艺术”的天赋，而在这里，阿尔伯里克（Alberic）弯曲的身躯与那方石块就成为这样一个世界：脆弱却纪念碑式的。

如同阿尔伯里克（Alberic）一样，Manos 发现的智慧并不来自成功，而来自坚持——来自双手与声音的协作，共同承担创作的重量。