

martel

paris | bxl

Manuele Fior

né en 1975, à Cesena (Italie)

In this series, Manuele Fior engages with the distinctive atmosphere of the novels of Giorgio Scerbanenco, a major figure of Italian noir: a tense, urban writing imbued with a muted melancholy, which he translates into a free visual interpretation. Far from literal illustration, these images extend the text rather than describe it.

Through subtle touches, plays of light and color, Fior creates suspended scenes in which figures seem caught in a fragile moment, between presence and disappearance. Faces, bodies, and sketched urban spaces become fragments of a diffuse narrative, revealing the fragile and troubled humanity characteristic of Scerbanenco's world.

Through this body of work, Fior reaffirms his approach to drawing as a sensitive space, where narration shifts toward atmosphere, and where the image, silent, prolongs the emotional density of the text.



Manuele Fior, *Intrigo Internazionale*, 2024, gouache sur papier, 56 x 38.5 cm ©Manuele Fior / courtesy Galerie Martel

BIOGRAPHIE

Manuele Fior graduated from the University Institute of Architecture in Venice in 2000. He first moved to Berlin, which he left in 2005 for Oslo, while pursuing a dual career as an architect and as an illustrator and comics author. The artist now lives and works in Paris, where he devotes himself full-time to drawing.

Alongside his contributions to many international newspapers and magazines (*The New Yorker*, *Rolling Stone*, *Vanity Fair*, *Le Monde*, *Les Inrocks*, *La Repubblica*, etc.), Manuele Fior has published several books—including *Icarus* (Atrabile, 2006), *Mademoiselle Else* (Delcourt, 2009), *L'Entrevue* (Futuropolis, 2013), and *Les Variations d'Orsay* (Futuropolis, 2015)—not to mention, of course, *Cinq mille kilomètres par seconde* (*Five Thousand Kilometers per Second*, Atrabile, 2010), which earned him the Fauve d'Or at the Angoulême Festival in 2011.

Over the course of his work, Manuele Fior reveals the breadth of his palette through his use of charcoal for intimate black-and-white atmospheres, and through his subtle mastery of watercolor and gouache. Fine and delicate, his drawing is gentle, vibrant, imbued with poetry and melancholy. The artist draws from art in the broadest sense of the term, keeping an eye on the great masters of painting and cinema. It is precisely this coexistence that inspires him. From the line of American comics to naturalistic settings, Manuele Fior explores art without limits.

Driven by the pleasure of creating and by strong intellectual and technical curiosity, he rejects any hierarchy between drawing, painting and comics, moving from the miniatures of the panel to large-scale compositions, with the constant pleasure of pure drawing and color. The artist also questions the text-image relationship in comics and the intrinsic narrativity of the image in his larger formats. Like a researcher, each drawing for him is the result of a subtle balance between letting go and control. His art is hybrid and belongs to a constantly renewed and inexhaustible flow.

From 20 April to 1 September 2024, his work was the subject of a retrospective entitled *Viaggio a Coloi* at Palazzo Blu in Pisa, Italy.

BIBLIOGRAPHIE

2022 — *Hypericon*, Dargaud

2020 — *Celestia*, Atrabile

2018 — *L'Heure des mirages*, Ici même

2015 — *Les variations d'Orsay*, Futuropolis/Musée d'Orsay

2013 — *L'Entrevue*, Futuropolis

2012 — *Tirage de luxe 5000 kilomètres par seconde*, Esprit BD

2010 — *5000 kilomètres par seconde*, Atrabile

2009 — *Mademoiselle Else*, Delcourt

2006 — *Icarus*, Atrabile

2005 — *Quattro Buoni Motivi*, scénario de Daniele Fior, Arti Grafiche Friulane

2004 — *Les gens le dimanche*, Atrabile

martel

paris | bxl



2024 — *Viaggi a colori*, Palazzo Blu