



Rob Mango

Paintings



Burial at Sea, 2004, 60 x 72 inches, oil on canvas



Anticipation of Spring
1992-93
60 x 108 inches
oil on canvas



Teetering II
1997
48 x 84 inches
Oil on canvas



Amiss in the Abyss
1989
48 x 90 inches
Oil on canvas



The Letter
1993
33 x 50 inches
oil on canvas & oil on
brushed aluminum



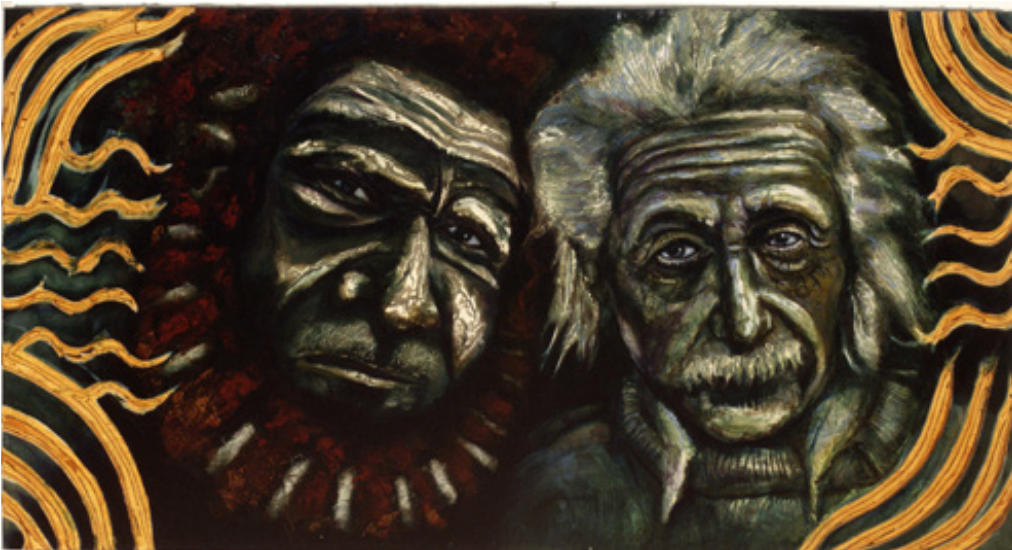
Samurai Painter
1994
40 x 78 inches
Oil on canvas



Self Portrait with Hercules
1994
48 x 84 inches
oil on canvas



Beckoning Defiance
1994
46 x 84 inches
oil on canvas



Brothers
1994
48 x 90 inches
Oil and modeling paste on
canvas over sculpted wood



Game Board with Owls
1994
oil on canvas
64 x 96 inches



Journey to Redfish Lake
1994
46 x 56 inches
oil on canvas



Woodland Deity
1995
60 x 50 inches
oil on canvas



Tears for the City
1989
45 x 58 inches
oil on canvas



Discovering the Dead
Sea Scrolls
1994
78 x 50 inches
oil on linen



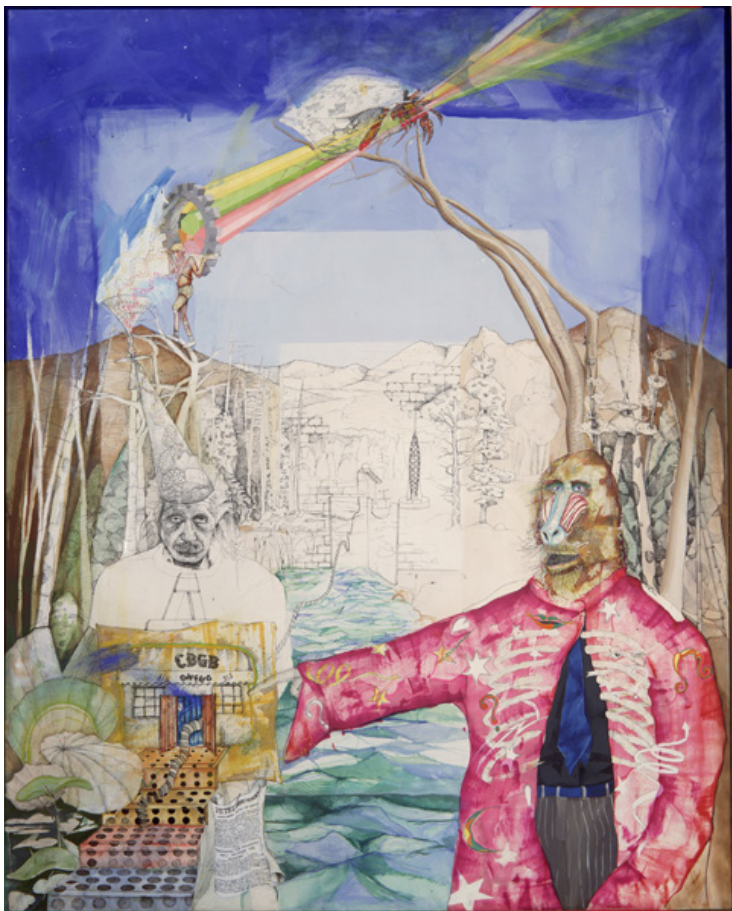
Krishna Passing the
Wheel of Fortune
1993
46 x 34 inches
oil on canvas, mixed media



Afghan Horsemen
1987
65 x 43 inches
oil on canvas



Jewel of the Adriatic
1989
48 x 40 inches
oil on canvas



Pete's Indictment
1983
60 x 32 inches
pen and ink, watercolor
and gouache on rag paper
over frame



Self-Portrait in the Stream
1994
68 x 50 inches
oil on linen



Movement and Time
1986
45 x 90 inches
oil on canvas



Orpheus Leaving Utah
1996
50 x 74 inches
Oil on canvas



1999
1985
42 x 84 inches
oil on canvas



Merger in the Wings
1988
68 x 84 inches
oil on canvas



Ferris Wheel for the Insane
1982
84 x 84 inches
oil on canvas



Millennium
1989
84 x 120 inches (2 panels)
oil on canvas

Rob Mango

Commentary

For the artist Rob Mango, the city is a dream theater, the setting for an epic drama played out across space and time. The city is New York, with its familiar landmarks, but a fantastic Gotham populated by fierce and beautiful figures, imposing enough to rival the towers around them. These personages, from many epochs and cultures, seem to have emerged from an elevated realm where gods, warriors, and a panoply of mythic characters coexist.

In Mango's series *Rhapsody* these figures each represent the artist in the changing symbolic guises of hero, fool, and magus. In his allegorical paintings, the artist is a shape-shifter who encounters the city's terrors, alluring seductions, and startling epiphanies, but he himself is never fully knowable. At stake is the artist's power to make his mark in the face the forces that would render him powerless, and then to rise again in a new form.

We see the artist as harlequin, the *commedia dell'arte* character known for his nimble resourcefulness. Among his many incarnations is his role in making stage magic, changing a setting with the wave of his magic sword. Mango depicts the harlequin with a brush, conjuring the abyss as a bravura abstract atmosphere. We see him again playing the pipe with his consort Shiva (another artistic avatar), he atop the iconic Pan Am tower, she caged within the Citicorp Building.

The conflating of brush and weapon recurs in the artist as shaman, conjured by Mango from multiple sources – a Balinese mask, Japanese samurai armor, and a Victorian gown. He appears rising out of a lake, deep within a forest, and on a promontory above the city. At times it is the samurai who stands alone, a paladin whose cause is art above all else.

The artist is also represented by the naked young man, variously seen writing an ancient text or striding forth in the light of a brilliant sunset. Beyond the artist's heroic journey, art itself is the mystery that is celebrated in Mango's work. We see this reverence in his summoning the history of art, in images of classical sculpture and other works, and in his freewheeling melding of genres – abstraction, realism, symbolism, and surrealism. Like the artist, the paintings are mutable and enigmatic, best apprehended as they were made – directly and intuitively. And it is as art these works persist, free of interpretation, as painterly evocations of the psyche imagining itself before our eyes.

John Mendelsohn

Rob Mango

Biography

Rob Mango was born in Chicago in 1951, and grew up in the suburban town of Midlothian. His early interest in art was encouraged by his parents and at age fourteen he took classes in the junior museum school of the School of the Art Institute of Chicago. As a young art student, Mango was drawn to the paintings of some leading artists in New York: Jasper Johns, Robert Rauschenberg, James Rosenquist, and especially Larry Rivers. Mango was intrigued by Surrealism, but skeptical as well, and put his energy into learning the oil painting techniques of European masters from the Renaissance to Impressionism. He immersed himself in the works that emerged during cultural ferment of the 1960s, including the writing of William Burroughs and Alan Ginsberg, and the films of Federico Fellini and Luis Buñuel. Mango's ideas about human consciousness were informed by his reading Freud and Nietzsche.

Mango was a high school track star, received a full athletic scholarship to the University of Illinois, and in 1972 set a world record anchoring the two mile relay at the Houston Astrodome to win the U.S track and field championship, and was a finalist in the Olympic trials. The following year he recorded the fastest time in the world for the indoor 880 yd. run. At Illinois Mango focused on painting, and received a BFA in 1973 and an MFA in sculpture in 1976, after studying at the University of New Mexico. He found success exhibiting his work in galleries in Chicago, but by 1977 he was ready to move to New York.

New York had a profound effect on Mango – he was starting over in a city where he had no contacts, but where the atmosphere was extremely stimulating for a young artist. He settled in Tribeca, then a gritty warehouse district in downtown Manhattan and a nascent artists' community. As a pioneer in the neighborhood, Mango met other young painters, and to exhibit their work he started the Neo Persona Gallery (with Norman H. Segal), which stayed in business from 1981-1994. Collectors began acquiring his paintings, and they drew the attention of well-known figures including Robert De Niro, Martin Scorsese, and Bob Dylan. Mango recounts these encounters, and the story of his life and work in his recently published memoir, *100 Paintings: An Artist's Life in New York City*.

A defining activity of Mango's early years in New York was his nightly run through Lower Manhattan's desolate streets and waterfront. On these runs Mango found himself visualizing complete paintings of the city transformed in his imagination. The *Rhapsody* series of thirty paintings, created from 1982-2003, reflect the artist's autobiography and the life of the city, including his witnessing of the tragedy of 9/11. After his dealings with a gallery in New York's Soho resulted in both brisk sales and ultimate rejection, in 1994 Mango cut up some of his paintings of male nudes, and then used the pieces to begin a new, on-going body of work – three-dimensional reliefs of female figures that combine painting and sculpture.

Mango's work is in many private collections and his solo exhibitions include Duane St. Gallery, New York; Neo Persona Gallery, New York; Dillon Gallery, New York; Walter Kelly Gallery, Chicago; N.A.M.E. Gallery, Chicago; Krannert Art Museum, University of Illinois at Urbana-Champaign; Gallery Chastain, Taos, New Mexico; Galerie L'Orangerie, St.Paul De Vence, France; RADOST Gallery, Prague, Czech Republic.

Rob Mango

Artist Statement

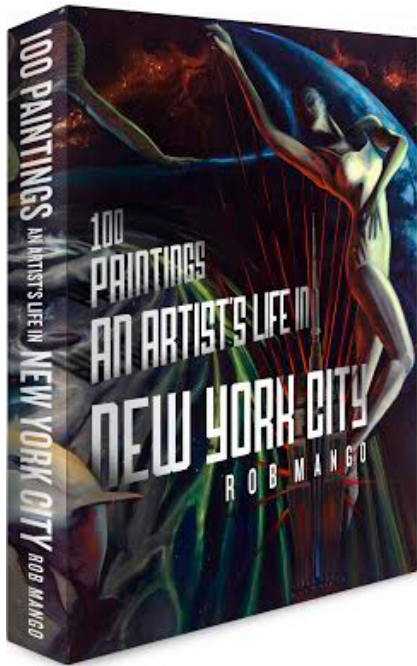
The thirty *Rhapsody* paintings were created from 1982-2003. The subject of these works is the hero – a symbol of the artist – who like Ulysses is on a complex and dangerous journey. But rather than on a path home, the hero's ultimate destination is an unknown realm where he seeks an answer to the question, "Who am I?"

The hero is beautiful, costumed or nude, and is charged with both invincibility and vulnerability, often wielding a paintbrush, an implement with which to confront mystery itself. His many personifications arise from a range of cultures and epochs, and include a Venetian carnival clown, and two Hindu gods – Shiva, extending her many arms, and Krishna, holding a flute. A shaman is a recurring avatar, costumed in a Balinese mask and an English Victorian gown.

The relationship between apparently dissimilar elements is central to these paintings, and a way to discover meaning. The artist perceives the world as a depository of references, with symbolic meaning potentially in everything, from cultural objects to the natural environment. These works are autobiographical, but their ambitions go beyond far the personal to a larger, shared experience.

For the painter, creating the *Rhapsody* series required exposure to the buildings and streets of New York, to natural settings, and to imagery from museums and books. The process involved inviting the unknown, in the form of hallucinations which occurred during his long, nightly runs through Lower Manhattan or Central Park. Complete compositions flashed into his mind's eye, which were then recreated in the paintings. In a kind of oblivion induced by running, the painter feels that he found a way to access the communal unconscious.

Every picture from this series includes vestiges of reality, carefully rendered architecture, rivers, and clouds, but they depart from reality and are transformed into allegory, leading the viewer to an alternate reality, that of the hero imbued with artistic spirit.



100 Paintings: An Artist's Life in New York City by Rob Mango

Equal parts monograph and memoir, *100 Paintings: An Artist's Life in New York City* is one man's artistic journey from his native Chicago to a pioneering residency in Manhattan's storied neighborhood of Tribeca. Rob Mango, as much an athlete as an artist, has explored New York City on foot since 1977—its architecture and its denizens, its streets and its harbors providing the former track star with the inspiration for much of his highly individualistic work. As noted in the foreword by art critic Robert Mahoney, "Mango's paintings can be seen as being produced by a man whose body was fed oxygen to a fantastical high while running through the city."

With more than 200 full-color artworks and photographs, this book documents Mango's journey and the body of work he has created over the past four-plus decades. From the birth of Tribeca to the horrors of 9/11 and its aftermath, Mango reveals the details as only such a singular artist can. Along the way, he rubs shoulders with Wall Street titans, the art world's up-and-comers, punk rockers, and such celebrated down-towners as Martin Scorsese, Robert De Niro, Andy Warhol, Larry Rivers and Bob Dylan. A central hub of Tribeca was the Neo Persona Gallery, which Mango founded in 1984 to represent and exhibit the work of the neighborhood's burgeoning art scene.

Mango's diverse body of work, depicted here, includes vividly imagined, surreal meditations on the artist in the city and abroad, animated by figures from his personal mythology. Drawings, assemblages, sculptures, paintings, and groundbreaking painted-sculptural hybrid works, from 1975–2014, represent Mango's entire life as an artist, including stints in the Midwest, New Mexico, Paris, Prague, Venice, and Tuscany. Featured in this retrospective are a series of epic, large-scale paintings set in a fantastic New York, replete with the city's iconic architectural landmarks, but populated by gods, warriors, shamans, and other figures drawn from many epochs and cultures. Also here are portraits of the famous and infamous, pastoral scenes from a rural Tuscan village, and Mango's breathtaking series of nudes.

Rob Mango is a painter who draws upon his autobiography and the recent history of New York to create a poetic vision of the life of the artist and his struggle for self-realization. His allegorical paintings have a nocturnal, dreamlike intensity, and in the words of the critic Robert Mahoney, together form "one great piece of visual music," that ranges from "glory to terror, from euphoria to horror, from exaltation to humiliation."

Rob Mango

Resumé (selected list)

Education:

1965-1969 The School of The Art Institute Chicago, IL
1970-1973 University of Illinois, B.F.A. Painting
1973-1974 University of New Mexico, Painting
1974-1976 University of Illinois MFA Sculpture

Solo Exhibitions:

2000-2013 Duane Street Gallery
1998 Galerie LORANGERAIE, St. Paul De Vence.
1997 RADOST Gallery, Prague Czech Republic
1995 Dillon Gallery, New York N.Y.
1990 Neo persona gallery, New York N.Y.
1987 Neo Persona gallery, New York N.Y.
1986 Neo Persona gallery, New York N.Y.
1985 Neo Persona Gallery, New York N.Y.
1980 Art Expo Navy Pier, Chicago IL
1979 Merchants and Manufacturers Club of America, Chicago IL
1977 Thorton Community College South Holland, IL
1976 Walter Kelly Gallery Chicago
1976 N.A.M.E. gallery, Chicago IL
1975 Levis Faculty left, University of Illinois
1973 Gallery Chastain Taos, New Mexico
1972 Krannert Art Museum University of, Illinois Urbana
1967 School of the Institute, Chicago IL

Bibliography (Selected):

1997 June, 'Threshold' Prague, review, Robert Forester Jr..
1997 June, 'Prague Post', review
1997 June, 'The Prague Business Journal', Scott McMillan, "Is It Art" interview
1995 March, 'Art News', Whitney Scott, exhibition review
1990 June, 'Cover Magazine', N.Y., Tony Towle, interview
1989 February, Arts Magazine, Robert Mahoney, feature review
1988 February, 'Art in America', Tony Towle, feature article
1979 July, SoHo News, John Perrault
1978 February, Chicago 'Daily News', Lorele Carnecki,
1977 February, Chicago Sun Times, Harold Hayton, exhibition review
1977 February, 'New Art Examine'r, Andre Allgretti
1978 January, 'Chicago Daily News', Dennis Adrian feature article
1976 December, 'The Star', Betty Rankor feature article
1976 May, 'Chicago Tribune', Don Pierson, feature article
1975 November, 'Chicago Sun Times', Arts Scene, Ruth Tager
1973 December 'Taos News', exhibition review
1973 June, 'Chicago Sun Times', on winning Big 10 Conference, Medal of Honor

Exhibition Fact Sheet

Rob Mango

RHAPSODY: The Urban Fantasy Paintings of Rob Mango, 1982-2015

For the artist Rob Mango, the city is a dream theater, the setting for an epic drama played out across space and time. The city is New York, with its familiar landmarks, but a fantastic Gotham populated by fierce and beautiful figures, imposing enough to rival the towers around them. These personages, from many epochs and cultures, seem to have emerged from an elevated realm where gods, warriors, and a panoply of mythic characters coexist. In Mango's series *Rhapsody*, these figures each represent the artist in the changing symbolic guises of hero, fool, and magus. In his allegorical paintings, the artist is a shape-shifter who encounters the city's terrors, alluring seductions, and startling epiphanies, but he himself is never fully knowable. At stake is the artist's power to make his mark in the face the forces that would render him powerless, and then to rise again in a new form.

NUMBER OF OBJECTS:	29 large-scale paintings. Sizes, dates and media featured on pdf presentation (www.ktcassoc.com , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	250-350 running feet depending on installation and selection.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio / television spots, to be provided by Katharine T. Carter & Associates.

Exhibition Fact Sheet

Rob Mango

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

Katharine T. Carter	518-758-8130
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P. O. Box 609, Kinderhook, NY 12106-0609	ktc@ktcassoc.com



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