

exhibition from April 3 to May 17, 2024

CARLO ZINELLI

fifty years of artistic heritage



Carlo ZINELLI, *Quattro uomini con uovo e uccello sulla testa*, circa 1960, 35 x 50 cm

L'appart
renoma

in collaboration with

ARTBRUT.art

Galerie Ritsch-Fisch

L'Appart Renoma

129bis rue de la Pompe, 75116 Paris

free acces through the shop

from tuesday to saturday, 11 a.m. - 6 p.m.

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After its launch in Strasbourg at Richard Solti's Ritsch-Fisch Gallery and its New York stop at the Outsider Art Fair, the traveling exhibition *Carlo Zinelli, fifty years of artistic heritage* lands from April 3 to May 17, 2024 in Paris at the Appart Renoma, which confirms its programming of excellence in the field of outsider art and artistic events that go off the beaten track.

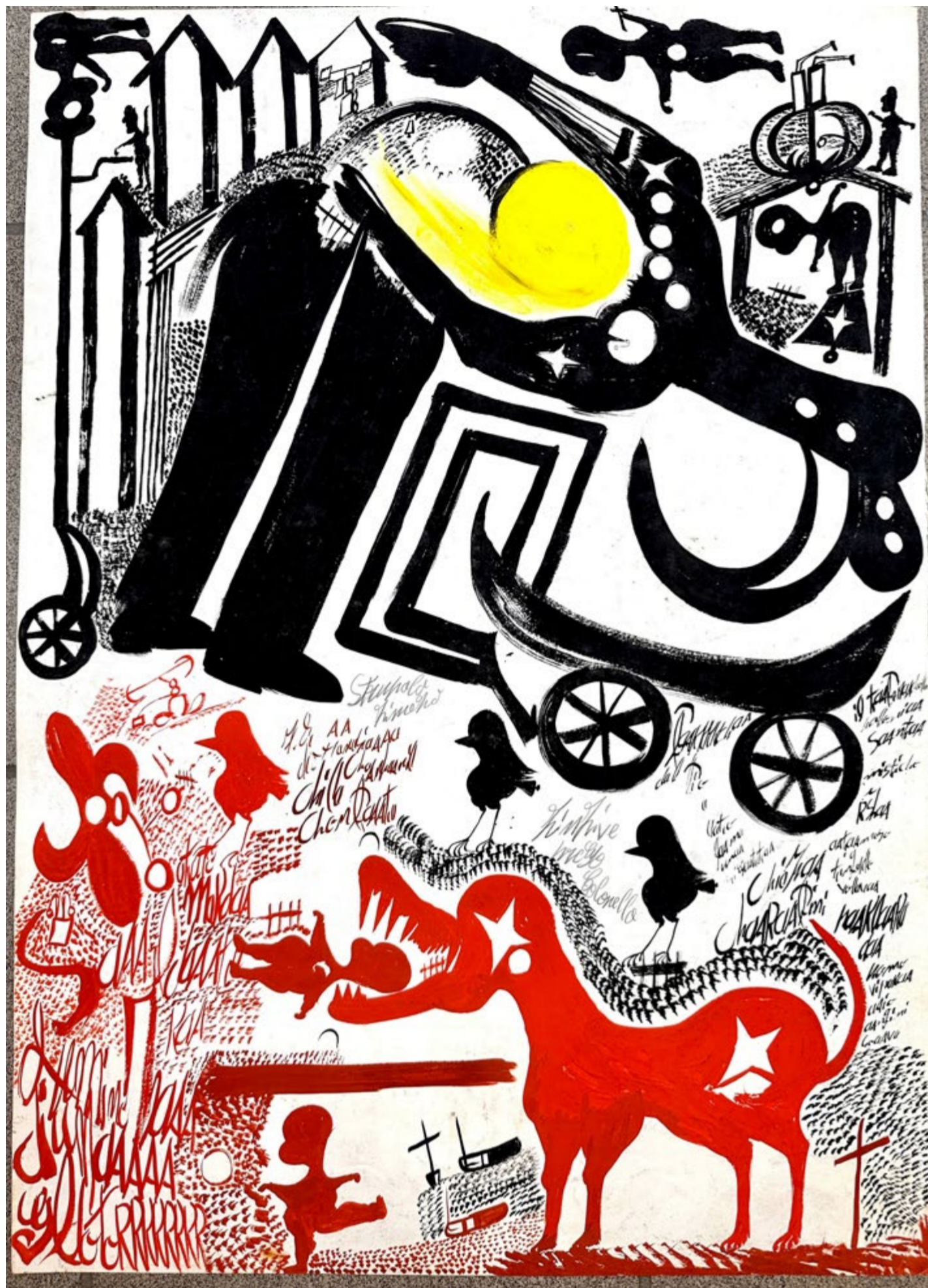
In dialogue with their participation in Art Paris Fair, Richard Solti and his Galerie Ritsch-Fisch honor Appart Renoma by entrusting it with this unique retrospective exhibition which celebrates the fiftieth anniversary of the death of the extraordinary artist, Carlo Zinelli known as "Carlo". More than twenty major works by Carlo from his period between 1960 and 1973 are on show: paintings, double-sided paintings and bronze sculptures which offer a deep dive into the creative universe of this major figure of art brut whose production continues to fascinate and inspire the entire world.

Carlo's works - created in a form of urgency to pursue his creative impulse on both sides of the sheets of paper - comprise the entire iconography of Carlo's mental landscape: his repetitive lines and motifs, his bold use of bright, contrasting colors and his emblematic stylized figures. This exceptionally assembled body of work was produced in a psychiatric hospital near Verona, moving rapidly from an abstract use of space to large-scale narrative compositions combining writing, characters, symbols and metaphors.

This leading figure in the art brut, which has now spread far beyond its borders, has gained international recognition, and his work has been the subject of numerous exhibitions, including at the Venice Biennale, at the Museum of Modern Art of the City of Paris or at the Museo di Castelvecchio in Verona. It is also present in prestigious collections around the world: Center Pompidou Paris, Collection de l'Art Brut de Lausanne, Musée d'Art Moderne de Lille métropole (LAM), and the American Folk Art Museum in New York.



Carlo ZINELLI, 383 A: Due cavalli gialli con fasce viola e rossa, February 6, 1966, 70 x 50 cm



Carlo ZINELLI, 705 A and 811 B



CARLO'S WORK

Carlo's oeuvre includes nearly 2,000 pieces, including sculptures and paintings. It is widely recognized as one of the most important of Art Brut.

Carlo's creations are immediately recognizable thanks to their figurative style which combines human and animal silhouettes pierced with holes or stars, onomatopoeia and the repetition of shapes and characters. Carlo's paintings, although presenting an apparent simplicity, exude a subtle complexity.

To understand Carlo's universe and style, it is necessary to describe the figurative elements that compose it. By detailing the elements present in a Carlo painting, examining the color palette, the variety of motifs and their arrangement, as well as perceiving the musicality of the composition, the charm of the work is immediately revealed.

Access to Carlo's world through the narrative allows viewers to create their own interpretation of something that, at first glance, may seem devoid of meaning or objective reference. However, at the time Carlo created these works, they must have had deep meaning for him and resonated in harmony with his personal biography and mythology.

Some recurring elements: the character with a hat, the mule, the tools, the boats, the star, onomatopoeia, crosses, animals, plants, traces on the snow.

More infos on Carlo Zinelli : <https://www.ritschfisch.com/artist/carlo-zinelli/>

CARLO ZINELLI (1916-1974)

Carlo Zinelli, the sixth child of seven, was born on July 2, 1916 in San Giovanni Lupatoto, in the province of Verona in Italy. His father was a carpenter, and unfortunately his mother died two years after his birth. At the age of nine, Carlo left his native village to work in the fields for a family close to his. In 1934 he moved to Verona, where he began working as an apprentice butcher at the municipal slaughterhouses. It was during this time that Carlo developed a passion for music and drawing.

After completing his military service in 1938, Carlo was enlisted in an Alpine hunter battalion and participated in the Spanish Civil War the following year. However, he returned only two months later, deeply affected by this experience. He spent two years convalescing before being discharged in late 1941.

From 1941 to 1947, Carlo alternated between periods of work and crises which led him to be periodically hospitalized in a psychiatric hospital, where he underwent electroshocks and insulin treatments. On April 9, 1947, he was permanently institutionalized due to his paranoid schizophrenia. From that moment on, Carlo gradually sank, became isolated and lost the normal use of language.

From 1955, Carlo began to manifest real creative impulses. Supervisors regularly found him carving on the walls or drawing patterns on the floor. Two years later, he benefited from the opening of a graphic expression workshop in San Giacomo, directed by the Scottish sculptor Michael Noble. They had at their disposal materials such as brushes, gouache, paper, charcoal and pencils, but no work instructions were imposed on them.

Carlo quickly became a frequent participant in the workshop, spending nearly eight hours a day painting and drawing. In 1959, Vittorino Andreoli, then a medical student, became passionate about Carlo's work. After Noble's departure, he became the mediator of his work, notably with Jean Dubuffet, who initially doubted the spontaneity of his creations, but who ultimately acquired around sixty drawings.

Having become a psychiatrist, Andreoli often accompanied Carlo on his outings, sometimes taking him to see modern art exhibitions. Soon, exhibitions of Carlo's work were organized, first in a gallery in Verona, then in Milan and Rome. Carlo was even the only Italian painter present at the Insania Pigens exhibition at the Kunsthalle in Bern in 1963.

Beginning in 1969, Carlo's artistic production slowed after his transfer to the new hospital headquarters. However, he continued to paint until 1973, before dying of pneumonia on January 27, 1974 at Chievo Hospital, Verona.



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PRESS PREVIEW Tuesday April 2 from 3 p.m. to 6 p.m. / OPENING Thursday April 4 from 6 p.m. to 9:30 p.m.

Carlo ZINELLI, 468 B. Cavallo su cerchi con figura barbata tra le zampe, January 14, 1967, 70 x 50 cm



Carlo ZINELLI, 566 B. Grande cappello e croce rossi, July 6, 1967, 70 x 50 cm

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