

The Gallery of Everything

presenting Carlo Zinelli and William Edmondson

The Gallery of Everything // www.gallevery.com

The Gallery of Everything is proud to announce its inaugural presentation at **Frieze Masters** in Regents Park, London, from 11-14 October 2012.

The Gallery of Everything is a collectors' forum for masterworks from the alternative history of 19th, 20th and 21st Century art. Its aim is both to exhibit the works in a commercial context and to encourage museums, curators and collectors to discover the artists it represents.

At **Frieze Masters** 2012, The Gallery of Everything will present two major bodies of work: the autobiographical abstractions of Italian draughtsman, **Carlo Zinelli** (1916-1974); and the iconic limestone figures of celebrated African American sculptor, **William Edmondson** (1874-1951).

Both artists are being presented commercially in Britain for the first time and contribute to an important new initiative created to support the non-profit activities of The Museum of Everything.



The Museum of Everything // www.musevery.com

The Museum of Everything is the critically-acclaimed British institution dedicated to the curation, exhibition and inclusion of untrained, unintentional and undiscovered artists of the modern era.

Welcoming over 350,000 visitors since its inception in 2009, The Museum of Everything works with many of the world's leading artists, curators and thinkers. Exhibitions include major installations at **Tate Modern** in London, **Pinacoteca Agnelli** in Turin and **Garage Center for Contemporary Culture** in Moscow.

The Museum of Everything has created a successful series of books, films and an award-winning retail brand, plus The Workshops of Everything, a creative network for artists with developmental disabilities.

Current projects include presentations in Turkey, Sweden and – in October 2012 – **Exhibition #1.1** at **Chalet Society**, Paris, the radical new art space created by **Marc-Olivier Wahler**, former director and curator of **Le Palais de Tokyo**.

The Museum of Everything is a registered charity. For more information, please visit www.musevery.com.

Information **Frieze Masters**

Regent's Park, London – 11 to 14 October 2012

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Press

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The Gallery of *Everything*

presenting *Carlo Zinelli and William Edmondson*

CARLO ZINELLI (1916–1974)

Championed by legendary French artist Jean Dubuffet, **Carlo Zinelli** is a master of *art brut* whose oeuvre was inspired by his personal experiences of conflict.

Born in San Giovanni Lupatoto, near Verona, **Zinelli** spent his early years working on the land as a farm labourer and living peacefully with his family. At the age of eighteen, he enlisted to fight in the Spanish Civil War, where he endured severe shell shock on the front line and returned unable to speak or recount in any way the horrors, which he had experienced.



In 1947 **Zinelli**'s family suggested he move to accommodation at a hospital in San Giacomo, near Verona. An art studio located on the grounds encouraged patients to draw, paint and sculpt. **Zinelli** lobbied to be included and, once accepted, dedicated his life to painting.

Working for up to eight hours every day, **Zinelli** began to create a bold individualistic body of work. Impressionistic recreations of the landscapes and characters of his youth were set against the brutal backdrop of war.

Memories of the countryside and travelling circuses were presented within frames of swirling repetitive text,

echoing Zinelli's own faltering speech patterns. It was as if the man himself had become a symbol of his own disaster.

Zinelli's distinctive double-sided works were brought to the attention of Jean Dubuffet, who crowned Zinelli a master of the genre and, inspired by Zinelli's free-spirited autobiographical gouaches, incorporated the unknown Italian's aesthetic into his own prolific oeuvre. Zinelli's work was soon being included in private and museum collections across Europe and America.

When the San Giacomo Hospital closed in 1971, the 55-year-old Zinelli was transferred to a new institution where he was no longer able to continue his daily art practice. He died in 1974.

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WILLIAM EDMONDSON **(1874–1951)**

Exhibited at the **Museum of Modern Art** in 1937, **William Edmondson** is widely acknowledged as the first and most important modern African American sculptor of the 20th Century.

The son of emancipated slaves, **Edmondson** grew up in the rural ghetto of Davidson County, Tennessee. He assumed the name of the owner of the farm to which his parents had belonged and, with little formal education, drifted through menial labour for much of his working life.

In the 1930s **Edmondson** joined the United Primitive Baptist Church, where a divine calling instructed him to commence a sculptural practice. **Edmondson's** conversion was immediate. Within weeks he had created an open-air studio in the church cemetery and, using a hammer and railroad spike, began to carve tombstones from off-cuts of locally mined limestone.



The organic material became **Edmondson's** medium of choice. Elegantly textured grave-markers graduated to powerful figurative human and animal forms. Yet **Edmondson**, by now in his late 50s, never considered his works art. They were *miracles*, created through him, not by him, and he humbly displayed them in the front yard where he made a living selling fruit and vegetables.

It was ethnographic Nashville collector, **Sidney Hirsch**, who discovered the artist and introduced him to **Harpers Bazaar** photographer, **Louise Dahl-Wolfe**. When curator **Thomas Mabry** saw her imposing studies of **Edmondson** in his studio, he showed them to **Alfred Barr**, director of the **Museum of Modern Art** in New York. Their reaction was swift, affirmative and radical.

Although he had received no formal artistic training and was barely able to read or write, **Edmondson** opened his first solo show at the **Museum of Modern Art** in 1937. Critics celebrated his monumental biblical and African American icons and modernist portrayals of the animal kingdom. He was exhibited at **Jeu de Paume** in Paris in and photographed by **Edward Weston**.

Edmondson's practice continued until he retired at the age of 75. He died just two years later. His early carvings still stand in the Mount Ararat cemetery in Nashville. His remaining works are highly sought after and can be found in major museum and private collections worldwide.

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