

HAUSER & WIRTH  
INVITE(S)  
**CARLOTTA**  
**AMANZI** 24 APRIL - 24 MAY

WITH A TEXT BY PAUL OLIVENNES

IN COLLABORATION  
WITH LO BRUTTO STAHL

Hauser & Wirth Invite(s) is a program for hosting fellow artists, galleries and writers in our Paris space, offering wider visibility of their work and ideas and engaging with the city's vibrant creative community.

This initiative reflects Hauser & Wirth's longstanding commitment to building a sense of connection in the places where it works, collaborating with artists (or estates) who may benefit from an additional platform, galleries of different scale and writers addressing new audiences, all in support of a sustainable art ecosystem. By hosting fellow artists, galleries and writers in our Paris space, we offer wider visibility of their work and ideas to engage with the city's vibrant creative community. Organized with Olivier Renaud-Clement, Hauser & Wirth Invite(s) is hosted on the second floor of our Paris location and complements our ongoing series of exhibitions by gallery artists on the ground and first floors. Hauser & Wirth Invite(s) will launch in our Zurich space from 9 May 2025.









Carlotta Amanzi, Lysis, 2025. Photo: Nicolas Brasseur





Carlotta Amanzi, Signage, 2025. Photo: Nicolas Brasseur



# ABOUT THE EXHIBITION

Hauser & Wirth presents the second edition of Hauser & Wirth Invite(s) in Paris, organized with Olivier Renaud-Clément. This new invitation spotlights Carlotta Amanzi in an exhibition produced in collaboration with Lo Brutto Stahl and featuring a text by Paul Olivennes. Bringing together works by the artist that question both the materiality of painting and the viewer's perception, the exhibition is an exploration of painting and its possibilities—where balance is achieved in instability, forms appear but remain elusive, and the surface becomes the site of discord, a space where color, light, and matter harmonize without ever resolving.

*In the act of painting, there is the moment of chaos, then the moment of catastrophe, and something emerges from this, which is color.*  
—Gilles Deleuze, *On Painting*, 1981

When thinking about art, we must remain attentive to places—to the silent influence they exert on our gaze. Carlotta Amanzi was born in Sanremo, between the Alps and the Mediterranean. This unique geography lends the city its familiar strangeness, offering only the inescapable frontality of this dual landscape. No way to circumvent the image, no side exits. Her origin as a painter stems from this impossible escape. From here, perhaps, comes her way of inventing spaces where depth is never given, and where distance remains an enigma.

In her work, the world is never completely there. Her paintings keep us at a distance. In its intensity, her work seems to be born of its own dissolution. Looking at the pieces presented in this exhibition, we

forget what we know of painting—grand compositions, full scenes, and overly self-assured colors. Here, painting becomes a trembling, a displacement, a slow abandonment, a surface both opaque and steeped in light, something indistinct that oscillates between presence and disappearance.

Carlotta Amanzi studied in Bologna—known as *Bologna la Rossa*, the birthplace of the revolutionary fervour of 1970s Italy. But the city is not only known for its avant-garde movements, Mao-Dadaists, punk and queer scenes, and pirate radios, it is one of the most fertile geographic, intellectual, and artistic centers in the history of the Western world. Its university, the first in Europe, was founded in the eleventh century, and boasts such alumni as Dante, Petrarch, Dürer, and Pasolini. It was there, too, that a unique pictorial genealogy of *expressive interpretation of naturalism* emerged from the Italian *Seicento*, as highlighted by Roberto Longhi in 1934<sup>1</sup>. This tradition, concerned with the exploration of everyday reality, extends from the Carracci brothers to Morandi. Does this mean that Carlotta Amanzi's painting belongs to a tradition born in Bologna five centuries ago? Probably not. Or perhaps, despite itself. And yet, she paints objects as one might observe a sign whose meaning eludes us. A signpost without a road, a structure without purpose, a boat going nowhere, an isolated fragment of architecture in a composition of uncertain perspective: everything is there, placed in space, yet all resists interpretation. What remains are signs, torn from their context, emptied of all certainty. What we see is reduced to the essential: surfaces, angles, porous boundaries where the very matter of painting struggles against its own annihilation, and where the brightness of color dissolves into a grey and murky light. Forms barely emerge, and already they seem to retreat, as if wanting to escape our eye. These are not paintings of appearances, but paintings of withdrawals.



In recent months, Amanzi's work has distanced itself from its usual subjects. As if to tell the world—or perhaps herself—that a painting is above all, about paint. Familiar subjects and tangible references have faded away. What remains is the surface. What remains is the act of making and remaking. Exhausting the paint until it speaks for everything. It is here, maybe, that the true stakes of her practice now lie: a humble and direct contact with the medium—'*the spot of pigment*'<sup>2</sup> that Georges Didi-Huberman evokes in the work of Fra Angelico, the very skin of the painting. In Carlotta Amanzi's work, every element is weighed, tested, often destroyed. The painting progresses. Everything in it must find its necessity, like in a living organism<sup>3</sup>. But this search for equilibrium is not only a formal concern: it imposes an ethics, a way of being in the world—a life devoted to work that no one demands but that everything in her insists upon, and that calls to mind the figure of Andrei Rublev, immortalized by Tarkovsky, who is haunted by the gravity of a boundless commitment. To be a painter is to inhabit that vow.

And perhaps this is what ultimately gives Amanzi's painting its solemn tone, the impression of a suspended world. Amanzi shares this with an Italian tradition of shading the light of the world that goes from Uccello to Giorgio De Chirico. Her painting does not explicitly invoke her predecessors—rather, it amplifies their vibration. It echoes a sentence by Jean Genet: '*Every work of art, if it wants to achieve the grandest proportions, must, with patience, with infinite diligence from the time of its development, descend into millennia past, reunite if it may with the immemorial night inhabited by the dead who will see themselves in it. No, the work of art is not intended for future generations. It is offered to the innumerable people of the dead.*'<sup>4</sup> Carlotta Amanzi paints without

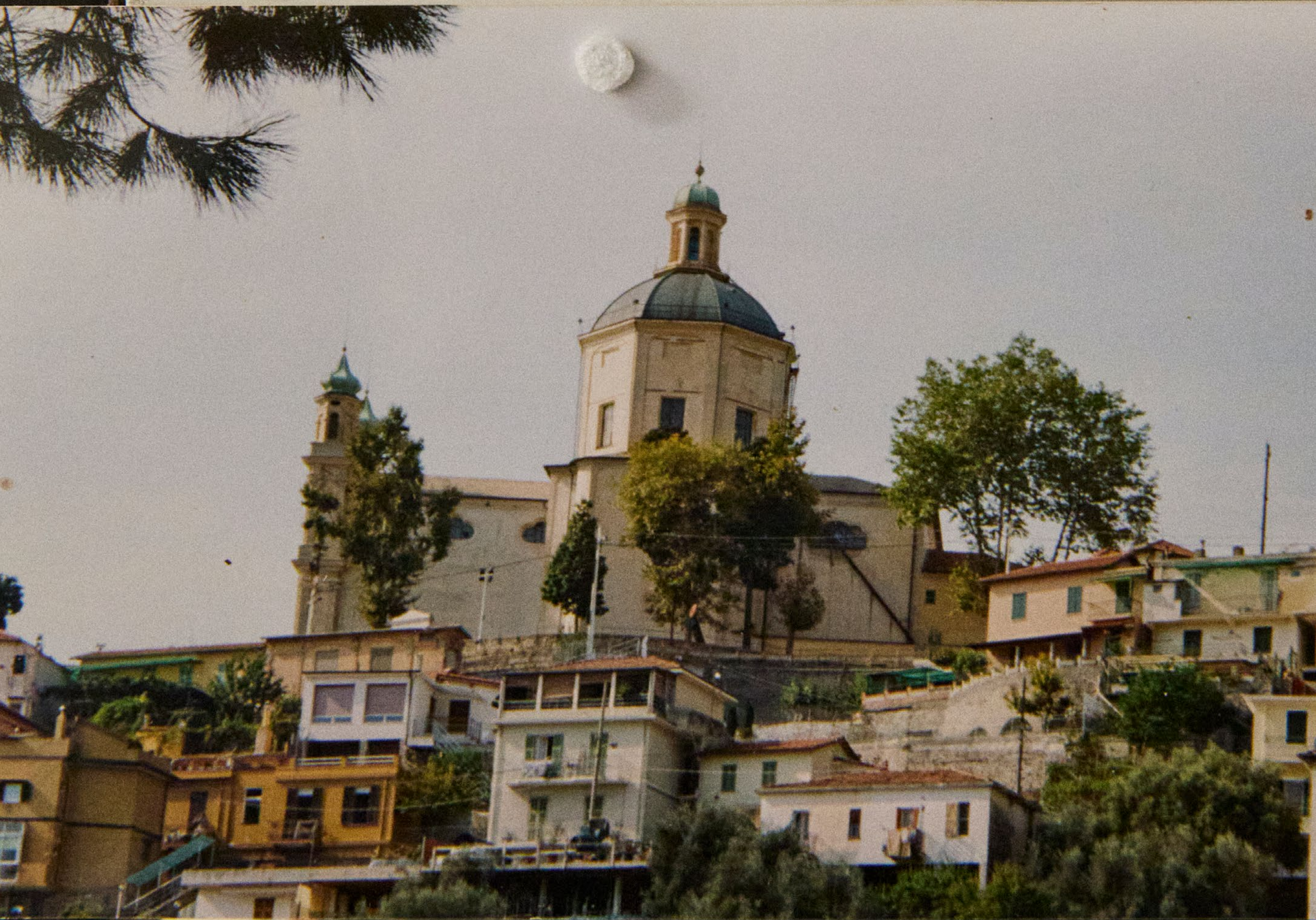


nostalgia, without quotations, but with a relation to painting that transcends her own time. She is, perhaps unwittingly, connected to a form of painting from another age—and speaks through it to that people of the dead whom Jean Genet evoked.

— Paul Olivennes

- 1 Roberto Longhi, *Momenti della pittura bolognese*, Opere complete, Florence, 1973
- 2 Georges Didi-Huberman, *Fra Angelico, dissemblance et figuration*, Paris, Flammarion, 1995
- 3 Pavel Florensky, *La Perspective inversée, Iconostase*, trad. du russe par François Lhoest, Lausanne, 1992
- 4 Jean Genet, *L'Atelier d'Alberto Giacometti*, Lettres Nouvelles, Paris, L'Arbalète, 1958











# ABOUT CARLOTTA AMANZI

Carlotta Amanzi (b. 2000, Sanremo, IT) lives and works in Bologna. She graduated in 2023 with a BA in Painting and Visual Arts from the Academy of Fine Arts in Bologna. Recent exhibitions include Dorsale, Lo Brutto Stahl, Paris (2024), Missed Timing, Pilot, Gallery Ann Mazzotti, Basel (2024), and Air Service Basel 2024, Air Service Basel, Basel (2024). The artist is currently preparing a solo exhibition at Hauser & Wirth, Paris (April 2025), and will also participate in Air Service Basel 2025 with Lo Brutto Stahl, Basel (June 2025).







# ABOUT LO BRUTTO STAHL

Lo Brutto Stahl is a contemporary art gallery based in Paris and Basel, founded in 2023 by Vincent Lo Brutto and Pablo Stahl. Originally from Mulhouse, France, the founders have been profoundly shaped by the cultural dynamics of France and Switzerland, instilling the gallery with a distinctive cross-cultural perspective.

Lo Brutto Stahl alternates between monographic and collective exhibitions, as well as duo shows through its signature series, Dialogue. With a strong emphasis on scenography, the gallery presents artists from various generations and eras across both the primary and secondary markets. Firmly rooted in tradition and heritage, these values are fundamental to its vision and program.

Lo Brutto Stahl represents eight emerging and established artists, including Carlotta Amanzi, Simon Callery, Jason Gringler, ML Poznanski, Tornike Robakidze, Philip Seibel, Philipp Simon, and Manon Wertenbroek, all working across a wide range of media. The gallery also actively collaborates with writers and curators on its exhibition texts, featuring contributions from Agnes Gryczkowska, Gloria Hasnay, Lola Kramer, Baptiste Renoux, and Claire Sammut, among others.



# ABOUT PAUL OLIVENNES

Paul Olivennes (b. 1997) is a creative director, curator, and editor. He is the founder and creative director of Magma, a multidisciplinary artistic platform and annual publication. The inaugural issue, selected in the Tokyo TDC Vol.35 Best in International Typography and Design Yearbook, brought together over 80 original contributions, including works by Hans Ulrich Obrist, Lucas Arruda, Tim Breuer, Sophie Calle, Erri De Luca, Luigi Ghirri, Frida Orupabo, Andra Ursuta, and Agnès Varda.

In 2024, he collaborated with the Centre Pompidou (Paris) on a publishing project celebrating the centenary of Surrealism, featuring original contributions from over 150 contemporary artists, including Patti Smith, Georg Baselitz, Wolfgang Tillmans, Elizabeth Peyton, Anne Imhof, Hélène Delprat, Marina Abramović, Ed Ruscha, Barbara Chase-Riboud, William Kentridge, Paul McCarthy, Annette Messenger, Kiki Smith, Orhan Pamuk, and many others.

He also curated and directed *Metrocubo d'infinito* (2024) with Michelangelo Pistoletto at the Bourse de Commerce – Pinault Collection (Paris), recontextualizing Pistoletto's iconic *Arte Povera* piece through a theatricalized performance. In 2025, he co-curated *Correspondences* with Patti Smith and Soundwalk Collective at Palazzo San Fedele (Milan) for Bottega Veneta, a performance paying tribute to Pier Paolo Pasolini and Carlo Mollino.







