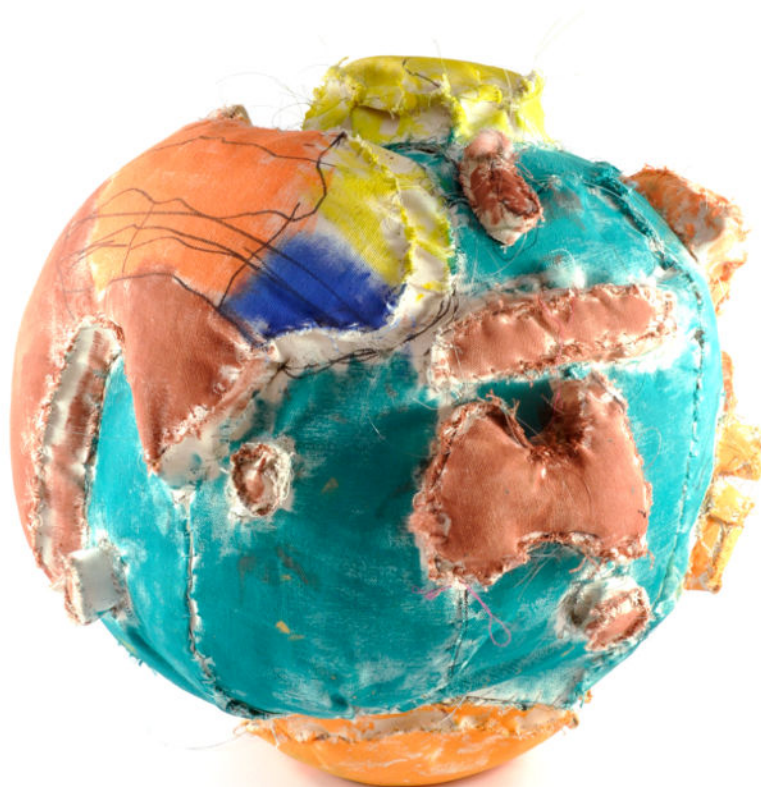


THE GALLERY OF **EVERYTHING** PRESENTS

THE DEEP

JULIAN MARTIN

TERRY WILLIAMS



THE GALLERY OF **EVERYTHING**

4 CHILTERN STREET LONDON, W1

020 7486 8908 // GE@GALLEVERY.COM // WWW.GALLEVERY.COM

05.07.20 – 30.08.20

THE GALLERY OF EVERYTHING

The Gallery of Everything presents **THE DEEP**: an exploration into the vocabulary of two of the most unusual non-verbal artists working in the contemporary sphere today.

Julian Martin and **Terry Williams** are longstanding members of **Arts Project Australia**. Their respective practices, nurtured at this ground-breaking Melbourne institution, evidence how atypical art-makers mesh seamlessly into the widest cultural circles.

THE DEEP takes its inspiration from **The Museum of Everything 4**: a large-scale 2012 exhibition which examined the then misunderstood phenomenon of independent assisted studios for artists and makers with communication and/or learning disorders.

To understand this material better, the catalogue's author suggested, we must consider it as another art world - unbothered by the noise and conditioning of the mainstream. It was a great invisible, like the vast under-ocean, with a distinct population and visual.

What makes **Julian Martin** and **Terry Williams** so timely is their total embrace of the self. **THE DEEP** unites them not only for their own physical proximity (they live and work in the same city), but because they embody the haptic spirit of profound artistic trust.

The work featured in **THE DEEP** comes from the artists and through the artists. It urges us to reject our pre-existing criteria and recognise the world as irreconcilably diverse.

I am not what I am, I am what I do with my hands.

– **Louise Bourgeois**

The Gallery of Everything would like to thank **Arts Project Australia** and **Sim Luttin** for their help in producing this exhibition.

Press:

Rebecca Ward
+44 7977 071 450 // rebecca@rebeccaward.co.uk

Press Office
+44 20 7957 5323 // pr@musevery.com

THE GALLERY OF EVERYTHING

Julian Martin (b 1969, Australia)

Little else in the contemporary visual conveys still lives like the pastels of **Julian Martin**. The artist's three-dimensional reductions are expressed through planes of continuous colour: a distinct format, seemingly unfussed by classical parameters of abstraction.

Martin's distillation of everyday subjects is similarly refined. The borders are fixed, the detail denied. His approach speaks to the essentials of neuro-recognition. For despite an apparent (and personal) minimalism, **Martin's** harmony of texture and depth draws us, as viewers, into what would otherwise be a private three-dimensional unseen.

The subject matter of **Martin's** drawings - tools, letters, vehicles, people - spreads thick with the volume of pastel stick. The emotional messaging is contained in (and by) this vital ingredient. It lends his surfaces a sculptural affinity, recalling the blues of Yves Klein, whereby pigment powder is held to the paper by virtue only of layers beneath.

We are led into a new visual realm where the mundane becomes magical and the quotidian, symbolic and elemental. The subject matter of these mysterious forms, colours and depicted objects seems to be existence itself.

– Dr. Cheryl Daye, Founding Director, Arts Project Australia, 2014

Terry Williams (b 1952, Australia)

Terry Williams' soft sculpture bears witness to its own inevitable collapse. Fabrics are bound, threaded and folded in awkward assembly. Commonplace items are replicated and upholstered. The resultant shapes - from ambiguous to haphazard - grant passers-by entry into an altered state, where the physical and the optical collide.

Squishiness itself is an unlikely revolutionary format. Yet for **Williams**, as for Louise Bourgeois, careful combinations of fabric and form lead to wry commentary. Solidity recedes and a superfluid narrative emerges; if the panoply of sagging houseflies, oceanographers and birthing mammals denies us insight, we can still grab or squeeze.

For **Williams'** orchestra of figures and formations commands such a different dialect. As in the volumes of other studio artists, like the widely curated Judith Scott, this opus is clearly a meaningful something else. Whether theme or architecture decide **Williams'** felts, velvets and silks, or whether, as the work suggests, it is on a first come first served basis, the artist's empathy lies within his elegant mismatch. The rest is entirely up to us.

The essence of things is exaggerated, the messy dangling elements of every form is prioritized above figural accuracy - a unique approach to structure is felt - reason is hushed.

– **Ricky Swallow**, Artist, 2015

THE GALLERY OF EVERYTHING

THE GALLERY OF EVERYTHING

www.gallevery.com

[@gallevery](https://twitter.com/gallevery)

The Gallery of **Everything** is a commercial space for non-academic artists, private art-makers and other alternative creators.

An initiative of The Museum of **Everything**, the gallery engages with a wide network of institutions, artists and curators to place material into major private and public collections. The gallery's roster includes known historical master artists, as well as newly discovered authors. Events include group and solo exhibitions, talks, readings and happenings.

The gallery has been exhibiting at Frieze Masters since 2012 and opened its London gallery space in 2016. Exhibitions to date include: Journeys into the Outside, an installation of environmental art-making with performer Jarvis Cocker; Le Foyer de l'Art Brut, an in-depth study of artist Jean Dubuffet's legendary 1947 project in Paris; and Art + Revolution in Haiti, an investigation into how self-taught Haitian art influenced the trajectory of Surrealism.

Proceeds from The Gallery of **Everything** help support The Museum of **Everything**, a registered UK charity and non-profit organisation, dedicated to the advancement, integration and celebration of artists and makers beyond the cultural mainstream.

*

THE MUSEUM OF EVERYTHING

www.musevery.com

[@musevery](https://twitter.com/musevery)

The Museum of **Everything** opened in London in 2009 and has welcomed over a million visitors to its large-scale installations in Britain, Europe, Russia, America and Australia.

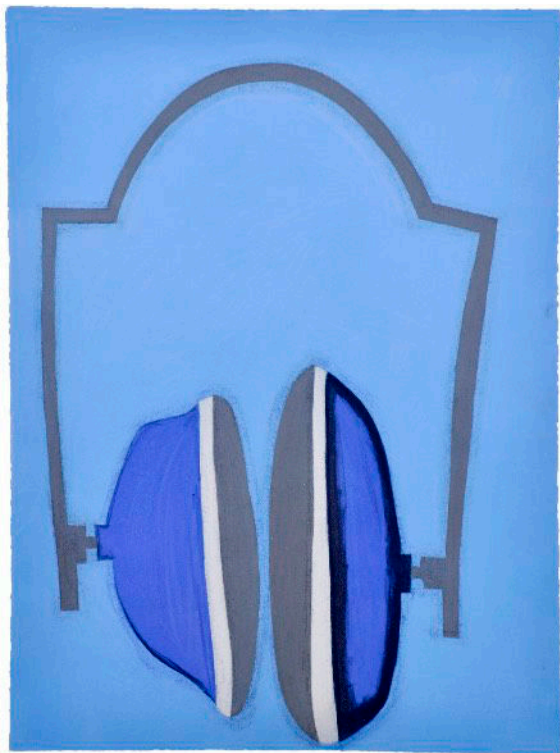
As the UK's leading advocate for non-academic and private art-making, the museum functions as an international exhibitor, archive and activist, collaborating with artists, curators, writers and institutions. These include Tate Modern (UK), Hayward Gallery (UK), Pinacoteca Agnelli (Italy), Kunsthal Rotterdam (Holland), Garage (Russia) and Mona (Australia).

The Museum of **Everything** is a lobbyist for the inclusion and display of all forms of non-canonical art. As such, it was closely involved with the 55th Venice Biennale in 2013, during which it was also profiled in the BBC documentary, Turning the Art World Inside Out. It is known for its immersive installations, most recently seen at Mona in Australia in 2017/18.

For more information, and for publications, please visit: www.musevery.com

THE GALLERY OF
EVERYTHING

Julian Martin



untitled (2010)
pastel on paper
76 x 55 cm, 29 7/8 x 21 5/8 "



untitled (2018)
pastel on paper
38 x 28 cm, 15 x 11 1/8 "



untitled (2018)
pastel on paper
39.5 x 30 cm, 15 1/2 x 11 3/4 "



untitled (2002)
pastel on paper
70 x 50 cm, 27 1/2 x 19 3/4 "

THE GALLERY OF
EVERYTHING

Terry Williams



untitled (camera) (2011)
cotton, material, string, stuffing, wool
33 x 37 x 36 cm, 13 x 14 5/8 x 14 1/8 "



untitled (diver) (2016)
material, stuffing, vinyl, wool
134 x 50 x 32.5 cm, 52 3/4 x 19 3/4 x 12 3/4 "



untitled (microscope) (2015)
material, stuffing, wool
50 x 32 x 7 cm, 19 3/4 x 12 5/8 x 2 3/4 "



untitled (2016)
material, stuffing, wool
47 x 51 x 56 cm, 18 1/2 x 20 1/8 x 22 1/8 "

THE GALLERY OF EVERYTHING

Installation view

