

STUDIES IN VERBERATION
[STOP || LOOK || LISTEN]



UNTITLED, ACM, C 2010

*LEAN FORWARD AND ENTER A MINIATURE,
MOLDERING WORLD.*
ROBERTA SMITH, *THE NEW YORK TIMES*, 2010

17.02.19 - 28.04.2019



THE GALLERY OF EVERYTHING

*A quest for identity across the ravages of time, of matter, of
being, of having been and of non-being.*
— Corinne Marié, ACM (2007)

STUDIES IN VERBERATION

[stop || look || listen]

A cosmic auditory resonates through the work of the two artists. One maker reclaims apparatus manufactured for the transmission of sound. The other takes sound, as it exists for him, and transforms it into the objectified line.

From a formal perspective, little connects them. Yet their physical formats contain a sense both of future and memory, of observation and recollection. It is as if, under the gaze of the viewer, they react as few artworks do. They communicate.

*

ACM is a pen name, acquired for and acknowledged by the artist's closest circle. It denotes a practice, a private relationship. Yet the acronym serves to blur further his new archaeology. Like the work, the worker rebuts simple definition.

Dig and there is disclosure: a childhood, a family, an education. The artist's way is warm, yet the words shield. Verbal language tightens the throat, so form is language enough. It speaks of rejection and refusal, of reclaim and re-use.

Our senses complete these cities which are not. It is we who balance on the cheap white platforms. Creatures, perched above us, recall a forest invisible. The still air beneath holds bombs, macaws, memos and radio bands.

*

Modest fields of study fascinate **Julius Bockelt**. This performative penman consumes his daily surround to assemble a silence. Tiny packets of light-handed lines track precise observations of phenomena. They echo his interior.

Bockelt-time is malleable, suspended, distorted and stratified. These, his analyses, abide by idiosyncratic principles. They embed and channel sense-memory. They turn the fleeting into ink on paper. We acknowledge art.

Bockelt's performances add further evidence. Bubbles give birth, breathe and breed. Dust assembled spins in servitude. It is the artist as a god of small places.

We read, we listen. The awkward magnificence verberates.

THE GALLERY OF EVERYTHING

ARTISTS

ACM B 1951 (France)

Originally trained as a fine artist, **ACM** left his studies to follow the philosophical roots of his practice. Together with his wife, the artist settled in the remote village of his childhood, constructing a home and studio from the ruins of his father's warehouse.

Foraging in the forest for natural materials, **ACM** whittled fragments of chalk and presented them as board-mounted archaeologies. They announced what was to become a lifetime investigation into a semi-fictional past. At its heart lay the artist's fascination with the discarded and forgotten, as found objects and the guts of defunct typewriters, telephones, radios and clocks were offered the chance of life anew.

ACM modestly christened his architectural oddities *boulots*; yet they were clearly something more. The hitherto unknown maker soon had work acquired by La Collection de l'Aracine, which then became part of the permanent collection of Lille Métropole Museum of Modern, Contemporary and Outsider Art.

SELECTED EXHIBITIONS

Exhibition #7, The Museum of **Everything**, Museum of Old and New Art (Hobart) 2017/18

Exhibition #6, The Museum of **Everything**, Kunsthall Rotterdam (Rotterdam) 2016

Inner Journeys, Maison Particulière ASBL (Brussels) 2013

Exhibition #1.1, The Museum of **Everything**, Chalet Society (Paris) 2012/13

Ainsi soit-il, Collection Antoine de Galbert - Extraits, Musée des Beaux-Arts de Lyon (Lyon) 2011/12

American Visionary Art Museum (Baltimore) 2011

World Transformers, Shirn Kunsthalle (Frankfurt) 2010

Exhibition #1, The Museum of **Everything** (London); Pinacoteca Agnelli (Turin) 2009/10

Im Rausch der Kunst, Museum Kunstpalast (Düsseldorf) 2005

Dubuffet & l'Art Brut, Museum Kunst Palast (Düsseldorf); Collection de l'Art Brut (Lausanne); Musée d'Art Moderne de Villeneuve-d'Ascq (Lille) 2005

A Corps Perdu: ABCD, une collection d'art brut, Pavillon des Arts (Paris) 2004

Art Brut: Collection de l'Aracine, Musée d'Art Moderne de Villeneuve-d'Ascq (Lille) 1997

SELECTED BIBLIOGRAPHY

Everything#6, The Museum of **Everything** 2016

World Transformers: The Art of the Outsiders, ed by Martina Weinhardt and Max Hollein (Hatje Cantz) 2011

Everything#1, The Museum of **Everything** (Electa) 2010

ACM, ed. by Jean-Pierre Ritsch-Fisch (J.P. Ritsch-Fisch Galerie) 2007

Univers Cachés, l'Art Outsider Au Musée Dr Guislain (Lannoo) 2007

Dubuffet & l'Art Brut (Collection de l'Art Brut Milan/Lausanne) 2005

ACM, *Artist, Collector, Archaeologist*, Barbara Safarova (Schirn Magazine) 06.08.2013

ACM, *Mansaray, Rigo 23 and Volyazlovsky*, Roberta Smith (The New York Times) 20.08.2010

THE GALLERY OF EVERYTHING

JULIUS BOCKELT B 1983 (Germany)

Julius Bockelt is an emerging art maker whose diverse and observational practice has evolved at Frankfurt's leading assisted studio.

Bockelt began his experimental studies into the anatomy of sound in 2002. In these semi-performative events, he created acoustic interference which he then translated into meticulous freehand drawings. For **Bockelt**, these visual equivalents offered an interface between sound and vision; and addressed the fabric of auditory perception.

As **Bockelt**'s process evolved, so the artist approached his scientific research with the creative openness of artistic enquiry. It came to include photography and performance, alongside the drawings, sound pieces and musical experiments on paper. In 2011, **Bockelt** began to document cloud formations over the Frankfurt sky. In an ongoing archive that today contains almost 30,000 images (and the recent subject of an exhibition at Museum Folkwang, Essen), the artist examines the topic of naturally-occurring phenomena. Once again, his focus is an area of investigation available to all.

Bockelt's recent experiments with bubble behaviour led to a liquid which features commercial cola as its key ingredient. **Bockelt** affects the structure and movement of the bubbles in playful experiments that give duration to fleeting phenomena.

SELECTED EXHIBITIONS

Exhibition #7, The Museum of **Everything**, Museum of Old and New Art (Hobart) 2017/18
Exhibition #6, The Museum of **Everything**, Kunsthall Rotterdam (Rotterdam) 2016
Inner Journeys, Maison Particulière ASBL (Brussels) 2013
Exhibition #1.1, The Museum of **Everything**, Chalet Society (Paris) 2012/13
Ainsi soit-il, Collection Antoine de Galbert - Extraits, Musée des Beaux-Arts de Lyon (Lyon) 2011/12
American Visionary Art Museum (Baltimore) 2011
World Transformers, Shirn Kunsthalle (Frankfurt) 2010
Exhibition #1, The Museum of **Everything** (London); Pinacoteca Agnelli (Turin) 2009/10
Im Rausch der Kunst, Museum Kunstpalast (Düsseldorf) 2005
Dubuffet & l'Art Brut, Museum Kunst Palast (Düsseldorf); Collection de l'Art Brut (Lausanne); *musée d'Art moderne de Villeneuve-d'Ascq* (Lille) 2005
A Corps Perdu: ABCD, une collection d'art brut, Pavillon des Arts (Paris) 2004
Art Brut: Collection de l'Aracine, musée d'Art moderne de Villeneuve-d'Ascq (Lille) 1997

SELECTED BIBLIOGRAPHY

Phase Shifter, 6 1/2 Wochen, Museum Folkwang 2018
Everything#7, The Museum of **Everything** 2017
Von der Unbefreilichkeit Gottes: Atelier Goldstein in der Marienkirche Aulhausen, ed by Soling Caspar and Christiane Cuticchio (Schnell & Steiner) 2016
Art Brut Live, ed by Bruno Decharme (ABCD COLLECTION) 2015
Everything #4, The Museum of **Everything** 2011
Atelier Goldstein Heft #1 2011

THE GALLERY OF EVERYTHING

THE GALLERY OF EVERYTHING
www.gallevary.com

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 artists in private and public collections. The gallery's roster includes major historical masters, 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 in collaboration with performer Jarvis Cocker, and *Le Foyer de l'Art Brut*, an in-depth study of artist Jean Dubuffet's legendary 1947 project in Paris.

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

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) and Garage (Russia).

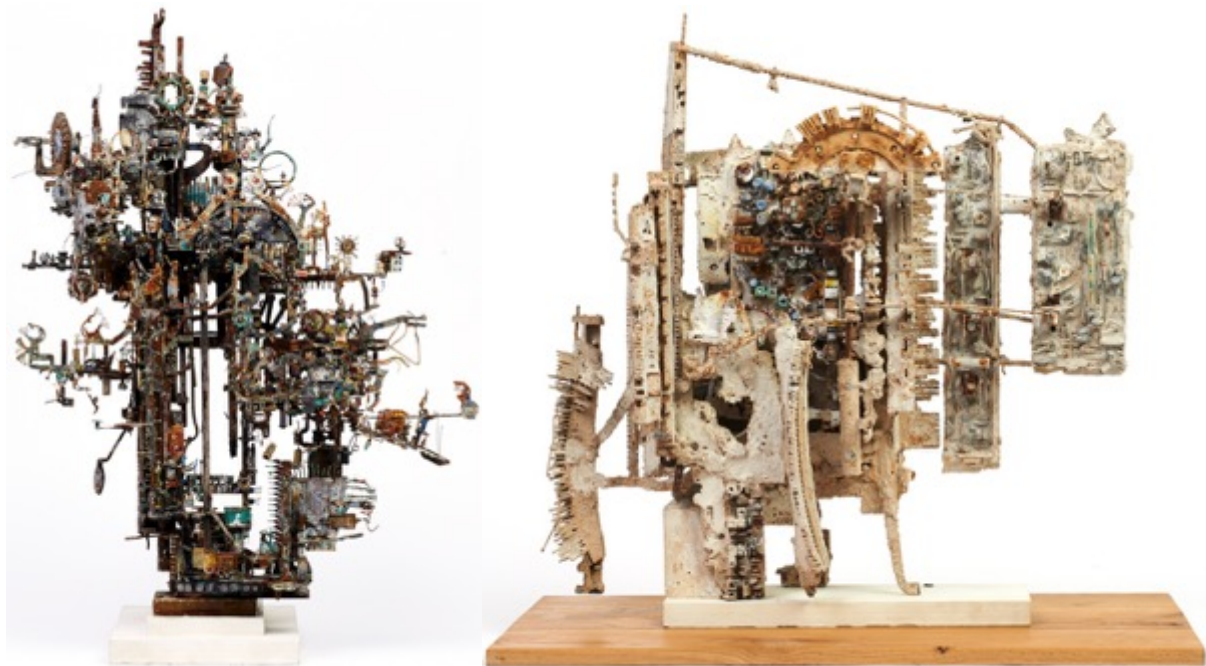
The Museum of **Everything** remains a major influence on the inclusion and display of non-canonical art. It was closely involved with the 55th Venice Biennale in 2013, during which it was also profiled in a BBC documentary, *Turning the Art World Inside Out*. Recent activities include a 2017/18 exhibition at Mona in Australia, featuring several hundred artists in the largest installation of self-taught art ever presented in the region.

For more information, please visit www.musevery.com.

THE GALLERY OF
EVERYTHING

SELECTED ARTWORKS

ACM



THE GALLERY OF
EVERYTHING

SELECTED ARTWORKS

JULIUS BOCKELT

