

THE GALLERY OF
EVERYTHING

20TH CENTURY WOMEN

MARY EDITH BARNES
MARIAN SPORE BUSH
ALOÏSE CORBAZ
MINNIE EVANS
GUO FENGYI
ELISABETH FRINK
OLGA FRÖBE-KAPTEYN

MADGE GILL
JANN HAWORTH
HILMA AF KLINT
EMMA KUNZ
GERTRUDE MORGAN
ALICE NEEL
NIKI DE SAINT PHALLE

JUDITH SCOTT
JANET SOBEL
EVA ŠVANKMAJEROVÁ
ANNA ZEMÁNKOVÁ
UNICA ZÜRN

THE GALLERY OF **EVERYTHING**
4 CHILTERN STREET, LONDON W1
10TH OCTOBER TO 14TH NOVEMBER 2021



IN 1945, PEGGY GUGGENHEIM PRESENTED THE PROJECT *31 WOMEN* AT HER LEGENDARY VENUE, ART OF THIS CENTURY GALLERY. THE FOLLOWING YEAR, A SEQUEL ENTITLED *WOMEN* INCLUDED THE ALL-OVER INNOVATOR **JANET SOBEL**, SUBSEQUENTLY SINGLED OUT FOR A SOLO SHOW AT GUGGENHEIM'S MID-TOWN MANHATTAN SPACE.

IN HOMAGE TO THESE QUINTESSENTIALLY NEW YORK STORIES, THE GALLERY OF **EVERYTHING** PRESENTS **20TH CENTURY WOMEN**, A SALUTE TO THE FEMINIST PERSPECTIVE OF ONE OF THE 20TH CENTURY'S MOST VISIONARY COLLECTORS - AND AN ADJUNCT TO OUR GALLERY'S **JANET SOBEL** PRESENTATION AT FRIEZE MASTERS.

20TH CENTURY WOMEN FEATURES ARTISTS AND MAKERS FROM A RANGE OF DISCIPLINES, LINKED BY A COMMON COMMITMENT TO THEIR CRAFT AND A CATEGORIC REFUSAL TO ADAPT TO THE NORMATIVE REQUIREMENTS OF THE MASCULINE ART WORLD OF THEIR TIME. FEATURED ARTISTS INCLUDE: **HILMA AF KLINT**, **JUDITH SCOTT**, **JANN HAWORTH**, **UNICA ZÜRN**, **EVA ŠVANKMAJEROVÁ**, **MARY BARNES**, **NIKI DE SAINT PHALLE** AND OTHERS.

THE EXHIBITION **20TH CENTURY WOMEN** WILL OCCUPY THE GROUND FLOOR OF THE GALLERY OF **EVERYTHING** ON CHILTERN STREET, COMPLEMENTED BY A LOWER GROUND INSTALLATION OF WORKS ON PAPER BY **JANET SOBEL**, THE SUBJECT OF OUR FRIEZE MASTERS' *SPOTLIGHT* PRESENTATION, CURATED BY LAURA HOPTMAN.

MARY BARNES

(BRITAIN, 1923-2001)

MARY BARNES WAS A BRITISH SELF-TAUGHT PAINTER WHOSE WORK WAS FIRST CREATED AT KINGSLEY HALL, THE EAST END COMMUNITY CREATED BY RADICAL *ANTI-PSYCHIATRIST*, DR RONALD LAING. WITH HER FRIEND AND PSYCHOTHERAPIST JOSEPH BERKE, BARNES EXPLORED HER MENTAL HEALTH ISSUES THROUGH WRITING AND ART-MAKING. PAINTING FIRST WITH HER FAECES, THEN MOVING INTO OILS, BARNES USED BOLD GESTURAL BRUSH STROKES WITH VIVID COLOURS AND HEAVY IMPASTO. AN IMPRESSIONISTIC STYLE EVOLVED OVER THE YEARS, OFTEN SEEN IN HER DEPICTION OF CATHOLIC IMAGERY. HER WORK WAS FIRST PUBLICLY SHOWN AT THE CAMDEN ARTS CENTRE IN 1969 AND IS HELD IN SEVERAL MAJOR UK COLLECTIONS.



HIM THOU ONLY SHALT ADORE, 1975

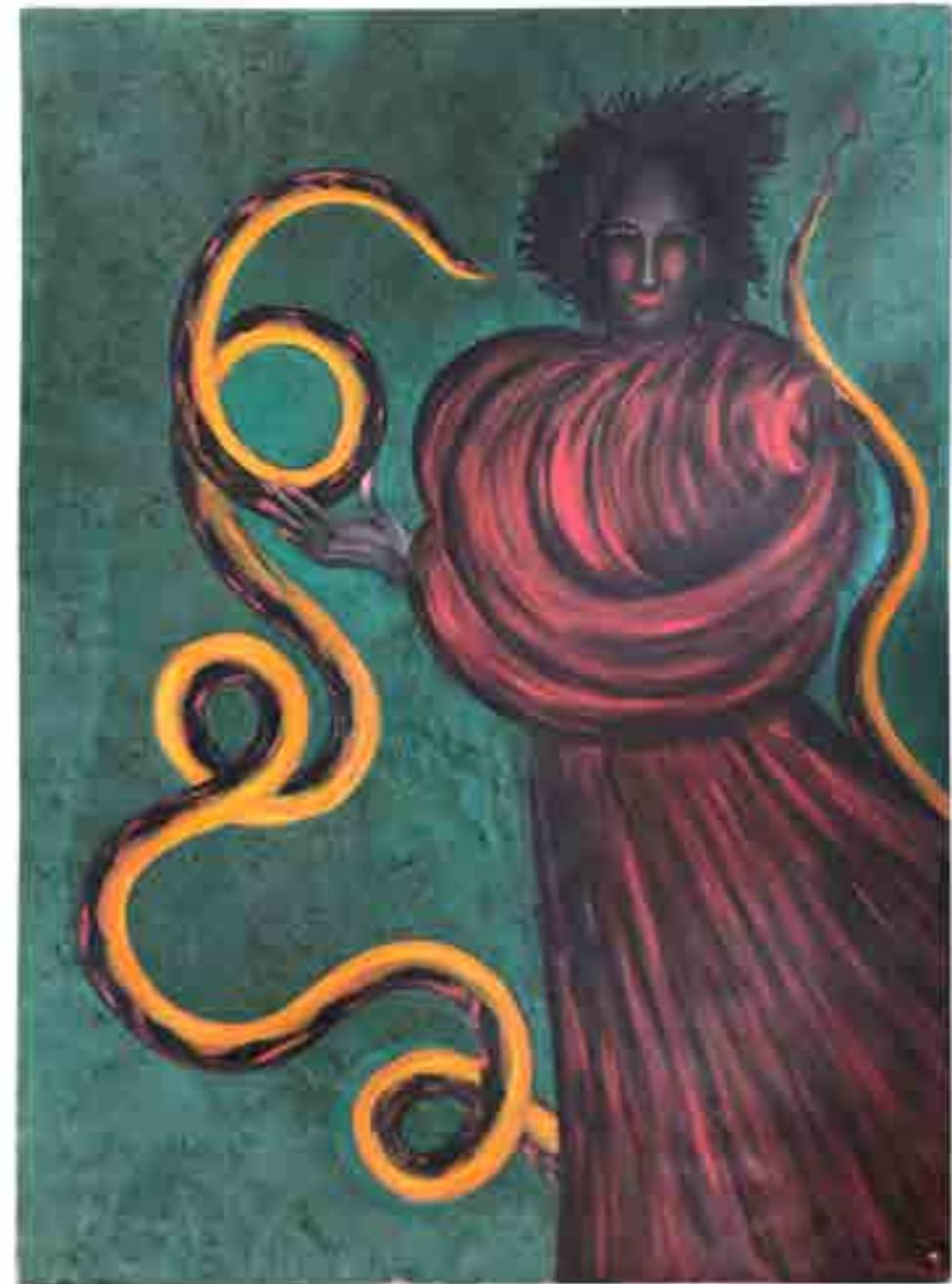
OIL ON CANVAS

129.5 X 152.5 CM, 51 X 60½ IN

MARIAN SPORE BUSH

(AMERICA, 1878-1946)

ARTIST/MEDIUM MARIAN BUSH LEFT A CAREER IN DENTISTRY TO BECOME AMERICA'S MOST RESPECTED VISIONARY PAINTER. A WELL-APPOINTED MARRIAGE LED HER TO EXHIBIT HER PROPHECIC CANVASES AT NEW YORK'S MOST CELEBRATED GALLERIES, AS WELL AS AT THE FINE ART SOCIETY IN LONDON. THE SHOWS WON BUSH CONSIDERABLE PRESS. THE EPIC MONOCHROMATIC OILS SPOKE TO THE MODERN CONDITION AND TO THE LIKES OF HARRY HOUDINI AND NEW YORK TIMES CRITIC EDWARD ALDEN JEWELL, WHO SUBSEQUENTLY WROTE THE INTRODUCTION TO HER POSTHUMOUS NOVEL, *THEY*. BUSH'S OEUVRE IS CURRENTLY THE SUBJECT OF CONSIDERABLE RENEWED INTEREST FOR COLLECTORS OF SPIRITUALIST AND VISIONARY ART.



SNAKE WOMAN, C 1938

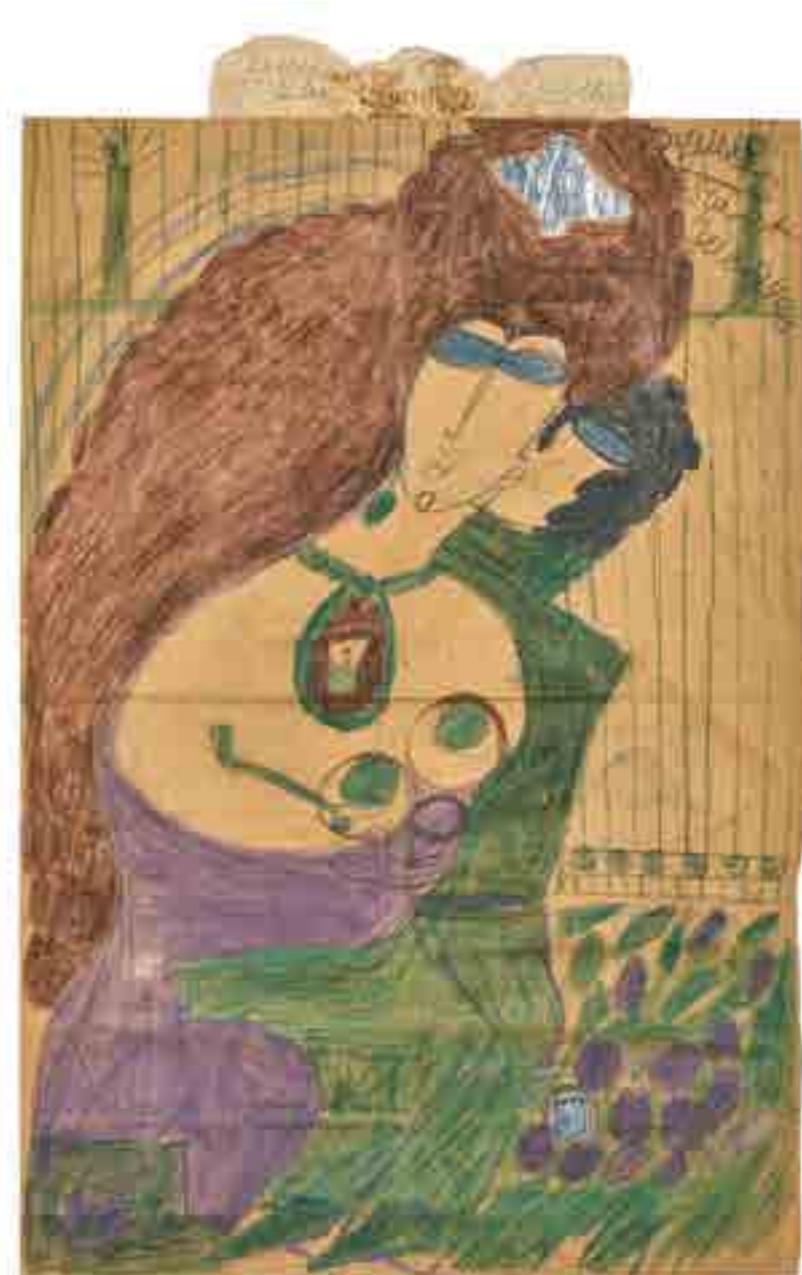
OIL ON CANVAS

152.4 X 106.7 CM, 60 X 42½ IN

ALOÏSE CORBAZ

(SWITZERLAND, 1886-1964)

THE SENSUAL DRAWINGS, PAINTINGS AND MURALS OF ALOÏSE CORBAZ WERE DEVELOPED BY THE ARTIST WITH JACQUELINE PORRET-FOREL, A YOUNG DOCTOR AT A SWISS PSYCHIATRIC CLINIC. THE IMAGERY SPOKE OF A MYSTERIOUS LOVE-AFFAIR, OFTEN TAKING THE FORM OF BOOKS OR FOLDED SHEETS, AND FEATURED UNUSUAL MATERIALS SUCH AS PETALS AND PACKAGING, DELICATELY SEWN INTO THE ARTWORK TO CREATE A UNIQUE FORM OF COLLAGE. WORKS BY CORBAZ WERE OFTEN ACQUIRED BY ARTISTS, INCLUDING JEAN DUBUFFET, AND TODAY FEATURE IN MAJOR SWISS AND FRENCH COLLECTIONS, INCLUDING MUSÉE NATIONAL D'ART MODERNE IN PARIS.



*ORGUES SAINT JACQUES IRECTOI,
COMPOSITION DE NOËL COIFFÉE D'UNE
FEUILLE D'ALUMINIUM IVERSOI, C 1945
COLOUR PENCIL, GRAPHITE, FOIL ON PAPER
79 X 50 CM, 31½ X 19¾ IN*

MINNIE EVANS

(AMERICA, 1892-1987)

THE BOLD OPUS OF MINNIE EVANS WAS INFORMED BY HER LOVE OF FLORA AND FAUNA AND A PROFOUND CHRISTIAN BELIEF SYSTEM. EVANS, WHO ACKNOWLEDGED TRINIDADIAN AND SLAVE DESCENT, WAS GATEKEEPER AT AIRLIE GARDENS IN NORTH CAROLINA: A PHYSICAL SURROUNDING WHICH INFLUENCED THE PARADISAL LANDSCAPES WHICH SHE COMMENCED IN MIDDLE AGE. EVANS EXPLAINED THE ILLUSTRATIONS - WHICH WERE DOTTED WITH MAGICAL FACES, BENEVOLENT ANGELS AND MYSTICAL BEASTS - AS THE VISIONS SHE HAD EXPERIENCED SINCE CHILDHOOD. TODAY THEY ARE CONSIDERED AMONG THE 20TH CENTURY'S MOST IMPORTANT BLACK VISIONARY ARTWORKS. EVANS WAS MOST RECENTLY INCLUDED IN *THE BOTANICAL MIND* (2020) AT CAMDEN ART CENTRE AND IS IN COLLECTIONS AT THE WHITNEY MUSEUM AND THE MUSEUM OF MODERN ART IN NEW YORK.



UNTITLED, 1963/64/66

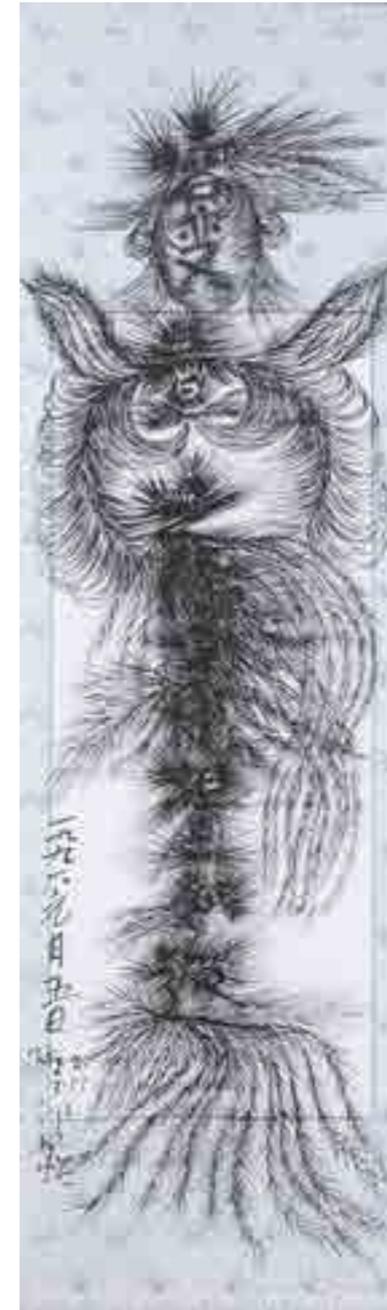
OIL, INK, GRAPHITE, MIXED MEDIA ON PAPER

38.1 X 50.8 CM, 15 X 20 IN

GUO FENGYI

(CHINA, 1942-2010)

GUO FENGYI TURNED TO ART AS A FORM OF SELF-HEALING AFTER DEBILITATING ARTHRITIS FORCED HER TO RETIRE FROM WORK AT A FERTILISER FACTORY. HER INTRICATE SCROLLS OF TENDRIL LINES WERE INFORMED BY HER DAILY *QI GONG* PRACTISE AND A FASCINATION WITH CHINESE ICONOGRAPHY, ASTROLOGY AND ACUPUNCTURE. ALTHOUGH SHE REJECTED THE DESIGNATION OF *ARTIST* DURING HER LIFETIME, *MADAME GUO* SAW HER WORK EXHIBITED AT GALLERIES AND BIENNALES. POSTHUMOUSLY HER OEUVRE WAS INCLUDED IN THE GWANGJU BIENNALE (2010), THE 55TH VENICE BIENNALE (2013) AND HAYWARD GALLERY IN LONDON (2013). TODAY THE WORK CONTINUES TO RESONATE, WITH THE GLADSTONE GALLERY AND THE DRAWING CENTER IN NEW YORK HOSTING SOLO SHOWS FOR THE ARTIST WITH ACCOMPANYING SCHOLARSHIP IN 2020.



UNTITLED, 1991

INK AND WATERCOLOUR ON CALICO

148 X 47 CM, 58¼ X 18½ IN

ELISABETH FRINK

(BRITAIN, 1930-1993)

THE EARLY WORK OF BRITISH SCULPTOR ELISABETH FRINK WAS INFORMED BY THE RADICAL ANGULAR FIGURATION OF HER PEERS, LABELLED BY THE CRITIC HERBERT READ AS THE *GEOMETRY OF FEAR*. ALTHOUGH TATE AND THE ARTS COUNCIL BEGAN COLLECTING FRINK'S WORK WHEN THE ARTIST WAS JUST 21, IT WAS IN HER 30S THAT SHE EXPERIMENTED WITH A SYMBOLIC SERIES OF WINGED FIGURES AND ABSTRACTED MALE FORMS. FRINK'S DISTINCTIVE FIGURATION WON HER REPRESENTATION AT THE PRESTIGIOUS WADDINGTON GALLERIES IN LONDON. IN 1985, THE ROYAL ACADEMY STAGED A RETROSPECTIVE OF HER WORK AND IN 2018 THE SAINSBURY CENTRE UNDERTOOK A POSTHUMOUS REASSESSMENT, EXAMINING HER *OUTSIDER* STATUS AS A WOMAN IN A MAN'S WORLD WITH A UNFASHIONABLE DEVOTION TO THE FIGURE. SHE IS TODAY CONSIDERED ONE OF THE MOST IMPORTANT BRITISH SCULPTORS OF THE 20TH CENTURY.



SMALL WINGED FIGURE, 1961

BRONZE

74 X 20 X 8 CM, 29 $\frac{1}{8}$ X 7 $\frac{7}{8}$ X 3 $\frac{1}{8}$ IN

OLGA FRÖBE-KAPTEYN

(BRITAIN, 1881-1962)

SPIRITUALIST, THEOSOPHIST AND FOUNDER OF THE ERANOS CONFERENCES, OLGA FRÖBE-KAPTEYN WAS A DUTCH-BORN SCHOLAR, WHOSE ART PRACTICE SUPPORTED A LIFELONG COMMITMENT INVESTIGATION INTO IMAGERY OF THE *OTHER*. PERSONAL MEDITATION DRAWINGS EVENTUALLY LED HER TO ASSEMBLE HER ARCHIVE FOR RESEARCH IN *ARCHE-TYPAL SYMBOLISM*, CONTAINING AS MANY AS 6,000 IMAGES. HER INFLUENTIAL NETWORK OF ALLIES INCLUDED CARL JUNG, WHO BECAME A MEMBER OF THE ERANOS FOUNDATION (WHICH CONTINUES HER WORK TODAY). HER WORK WAS RECENTLY INCLUDED IN *WOMEN IN ABSTRACTION* AT THE CENTRE POMPIDOU IN PARIS (2021).



UNTITLED, 1930

PHOTOGRAPHIC PRINT

22.9 X 16.5 CM, 9 X 6½ IN

MADGE GILL

(BRITAIN, 1882-1961)

MADGE GILL WAS THE NOW-LEGENDARY BRITISH MEDIUM AND HEALER WHOSE SPIRIT GUIDE, KNOWN AS *MYRINEREST*, WAS CHANNELLED THROUGH THE PALE FACES, SWIRLING PATTERNS AND CRYPTIC DIALOGUE OF HER VAST AND ENIGMATIC OEUVRE. GILL'S OPUS INCLUDED POSTCARDS, LARGE FORMAT PORTRAITS AND LONG PANORAMAS OF INKED CALICO, WITH FIGURATIONS, INSCRIPTIONS AND CONTRA-SYMMETRIES. GILL HAS BEEN THE SUBJECT OF NUMEROUS SOLO EXHIBITIONS IN THE UK AND ABROAD, AND, ALONG WITH ARTIST SCOTTIE WILSON, IS CONSIDERED TO BE THE MOST IMPORTANT OF ALL THE BRITISH SO-CALLED *OUTSIDERS*. HER WORK WAS MOST RECENTLY EXHIBITED IN *BRUTAL BEAUTY*, THE RETROSPECTIVE OF ARTIST JEAN DUBUFFET (2021).



UNTITLED, C 1940/50

INK ON POSTCARD (NINE WORKS)

14 X 9 CM, 5½ X 3½ IN

JANN HAWORTH

(AMERICA, B 1942)

JANN HAWORTH WAS A CENTRAL PLAYER IN THE EXPLOSION OF POP ART IN LONDON IN THE 1960S WITH HER DISTINCTIVE CLOTH AND TEXTILE *SOFT SCULPTURES*. WITH THEN HUSBAND PETER BLAKE SHE CO-DESIGNED THE ICONIC ALBUM COVER FOR THE BEATLES' *SGT PEPPER'S LONELY HEARTS CLUB BAND*, AND IS CONSISTENTLY REPRESENTED IN RETROSPECTIVES ACROSS THE WORLD, INCLUDING *POP ART*, THE 1968 LANDMARK EXHIBITION AT HAYWARD GALLERY IN LONDON. HAWORTH'S FIGURATIVE WORK WITH FABRIC AND CLOTH REMAINS HER SIGNATURE STYLE, THROUGH WHICH SHE CHALLENGES GENDER STEREOTYPES (AS WITH THE ICONIC RICHARD LINDNER DOLL). HAWORTH CONTINUES TO WORK TODAY AND A SOLO SHOW - *JANN HAWORTH: CLOSE UP* - WAS HELD AT PALLANT HOUSE GALLERY (2019/20).



LINDNER DOLL, 1970/80

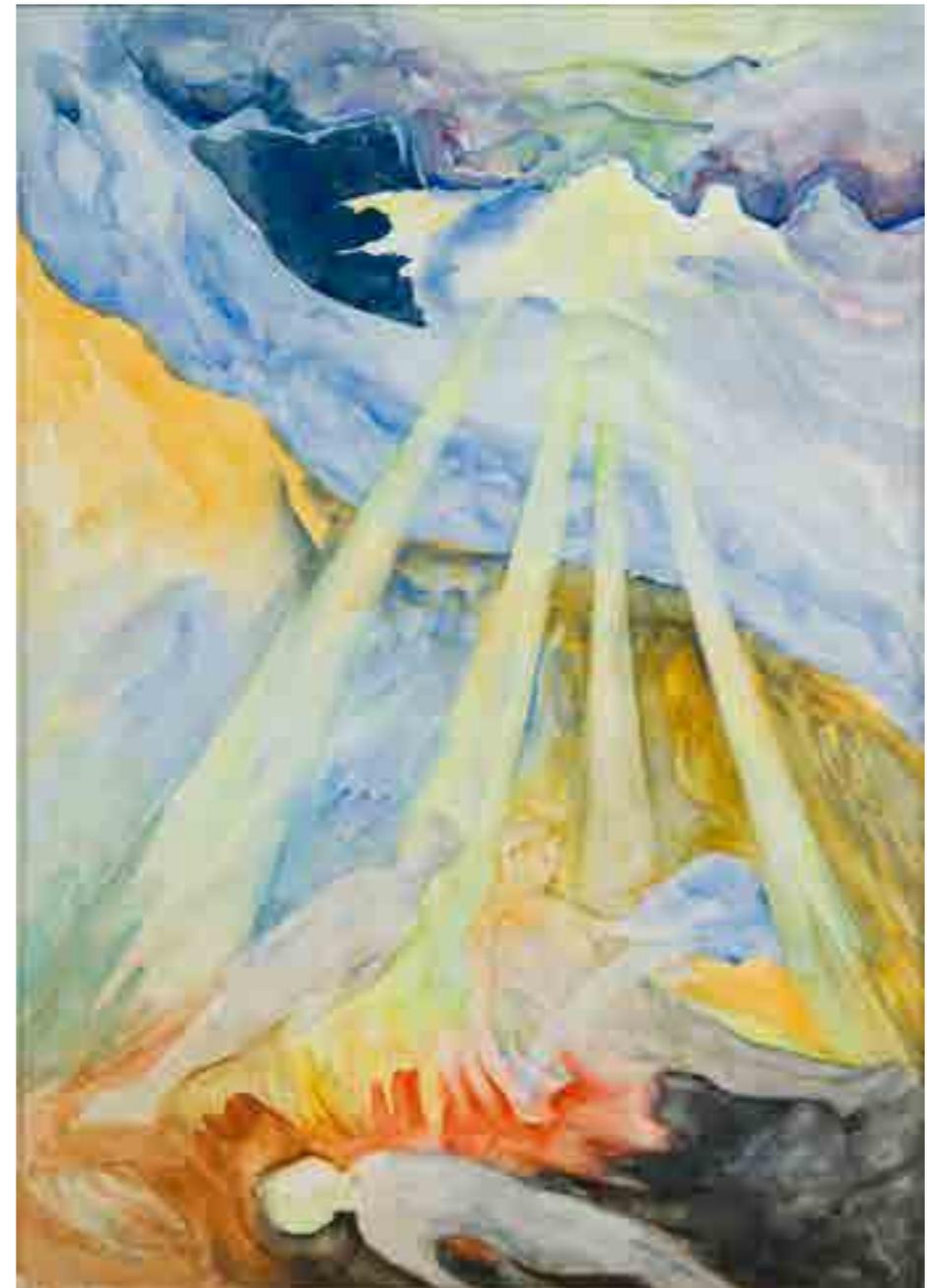
FABRIC CLOTH, WOOD

123 X 68 X 49 CM, 48³/₈ X 26³/₄ X 19¹/₄ IN

HILMA AF KLINT

(SWEDEN, 1862-1944)

AF KLINT WAS A TRAINED ARTIST FOR WHOM THEOSOPHICAL ENLIGHTENMENT LED TO A DISCIPLINED VISUAL INVESTIGATION OF PSYCHICAL ABSTRACTION. AT HER REQUEST, HER SEVERAL THOUSANDS OF DRAWINGS AND PAINTINGS WERE KEPT SECRET, BOTH DURING HER LIFETIME AND POSTHUMOUSLY. THE DEPTH AND BREADTH OF AF KLINT'S PRODUCTION, NOTABLY HER MONUMENTAL SERIES, *PAINTINGS FOR THE TEMPLE*, EVIDENCES A RADICAL AESTHETIC FAR AHEAD OF THE MAINSTREAM AND INSPIRED ENTIRELY BY THE PARANORMAL REALMS. FOLLOWING GROUNDBREAKING SOLO EXHIBITIONS AT THE MODERNA MUSEET (2013), SERPENTINE GALLERIES (2016) AND GUGGENHEIM MUSEUM (2018), THE FULL SIGNIFICANCE OF THIS ARTIST WAS REALISED AND SHE IS NOW RECOGNISED AS A PIONEER OF 20TH CENTURY SPIRITUAL ABSTRACTION.



UNTITLED, 1934

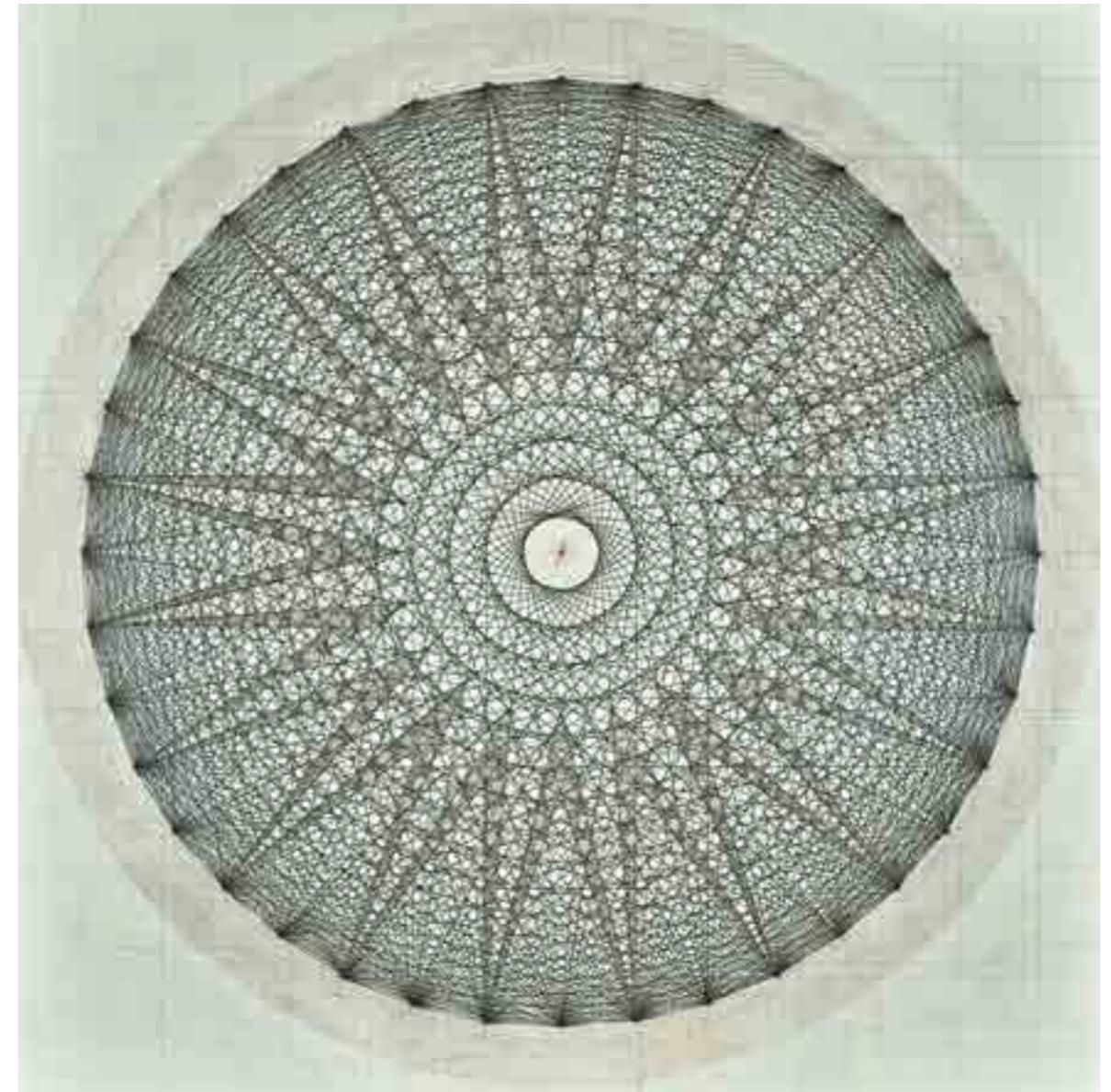
WATERCOLOUR ON PAPER

49 X 34 CM, 19¼ X 13¾ IN

EMMA KUNZ

(SWITZERLAND, 1892-1963)

HEALER, RESEARCHER AND ARTIST, EMMA KUNZ WAS AN AUTO-DIDACT WHO SELF-PUBLISHED THREE BOOKS AND PRODUCED HUNDREDS OF GEOMETRIC DRAWINGS BY HAND. SHE APPROACHED THESE NOT AS FORMALISM, BUT AS A MEANS OF STRUCTURING PHILOSOPHICAL, SCIENTIFIC AND SPIRITUAL IDEAS. USING LINE AND GRID, KUNZ'S DIAGRAMS EXPLORED BELIEF SYSTEMS AND RESTORATIVE PRACTICES. HER WORK WON SIGNIFICANT POSTHUMOUS RECOGNITION, NOTABLY BY CURATORS HARALD SZEEMANN AND HANS ULRICH OBRIST. HER RECENT EXHIBITIONS INCLUDE RETROSPECTIVES AT THE SERPENTINE GALLERIES (2019) AND THE AARGUAER KUNSTHAUS IN SWITZERRLAND (2021).



UNTITLED, ND

CRAYON, PENCIL ON PAPER ON PAPER

70 X 70 CM, 27½ X 27½ IN

SISTER GERTRUDE MORGAN

(AMERICA, 1900-1980)

ALABAMA BORN PREACHER, MUSICIAN AND PAINTER, GERTRUDE MORGAN PAINTED HER AUTOBIOGRAPHICAL AND BIBLE STORIES ONTO WHATEVER MATERIAL SHE COULD FIND - FROM SCRAPS OF CARD AND WINDOW BLINDS, TO PAPER FANS AND SERVING TRAYS. HER IMAGERY, LOOSELY EDGED AND OFTEN SWIRLING WITH DEVOUT TEXT, COMBINED THE EVERYDAY WITH THE DIVINE, TO CREATE THE NEW JERUSALEM/NEW ORLEANS HYBRID WHICH BECAME HER VISUAL SIGNATURE. MORGAN WAS FEATURED IN ANDY WARHOL'S INTERVIEW MAGAZINE IN 1972, AND COLLECTED BY THE ARTIST HIMSELF. HER WORK WAS INCLUDED IN THE CORCORAN GALLERY'S INFLUENTIAL *BLACK FOLK ART IN AMERICA: 1930-1980* (1982), AND MORE RECENTLY, IN *OUTLIERS AND THE AMERICAN VANGUARD ART* (2019), CURATED BY LYNNE COOKE.



UNTITLED (NEW JERUSALEM), C 1970

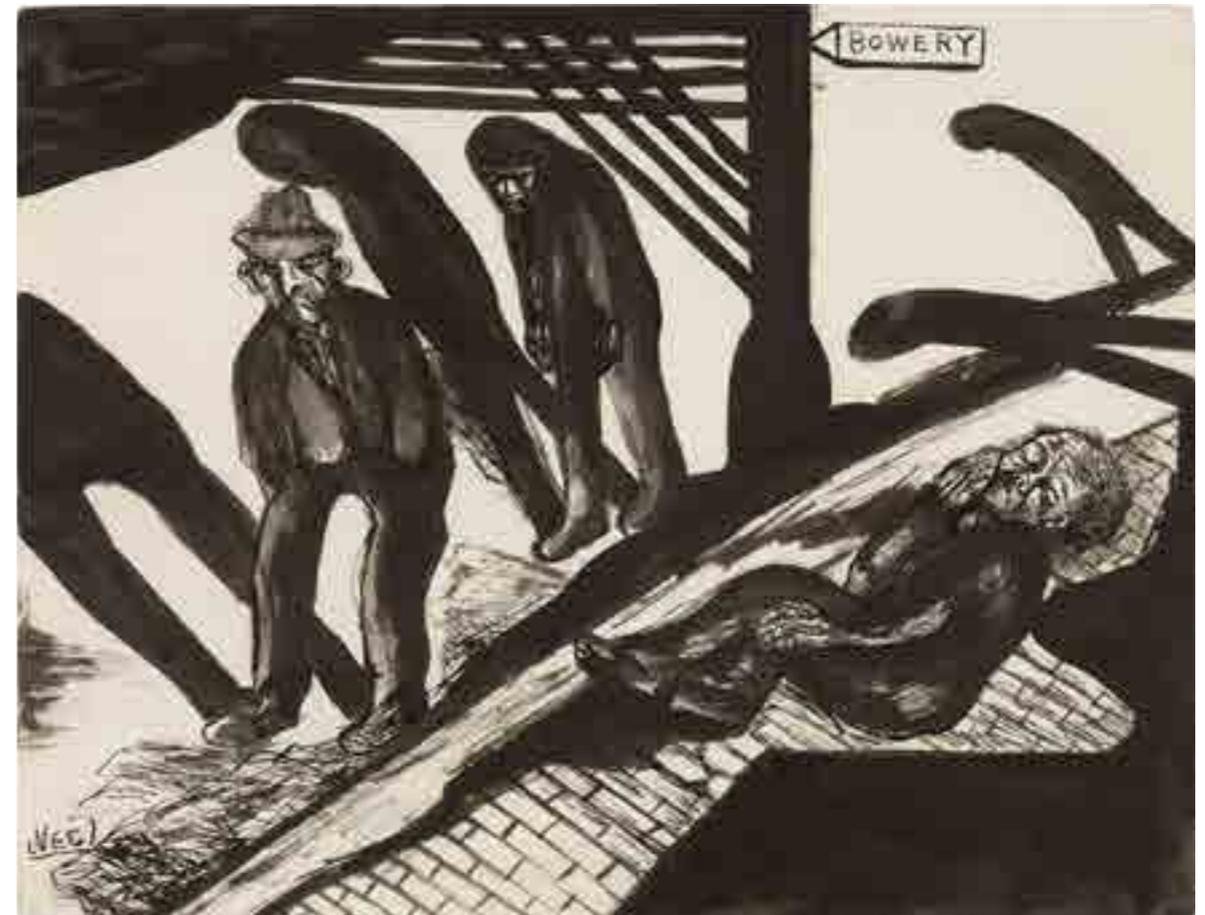
TEMPERA, PENCIL AND BALLPOINT INK ON CARD

27 X 27 CM, 10³/₅ X 10³/₅ IN

ALICE NEEL

(AMERICA, 1900-1984)

ALICE NEEL IS TODAY CONSIDERED ONE OF THE GREATEST AMERICAN FIGURATIVE PAINTERS OF THE 20TH CENTURY. YET THE APPRECIATION IS TO SOME EXTENT RETROSPECTIVE. IN HER LIFETIME, NEEL WAS SOMETHING OF AN OUTLIER, A WOMAN ARTIST WHOSE STRONG OPINIONS, COMPLEX PERSONAL LIFE AND SOCIALIST LEANINGS SAT UNCOMFORTABLY WITH THE NEW YORK ART WORLD OF THE PERIOD. DESPITE THE RESISTANCE, NEEL PERSISTED. HER EARLY WORK CAPTURES THE SOCIETY AROUND HER, THE POVERTY OF HARLEM, THE INTIMACY OF FAMILY AND HER OWN ACADEMIC, AMOROUS AND CREATIVE COTERIE. HER LATER WORK, PREDOMINANTLY PORTRAITURE, REVEALS NEEL'S INSIGHTFUL EYE, ONE WHICH SEES THROUGH HER SUBJECTS - FROM ART STARS TO NEIGHBOURS - IN FAST DETERMINED BRUSHSTROKES, COMPLETELY OBLIVIOUS TO TREND. ALICE NEEL CONTINUES TO BE DISCOVERED AND RE-DISCOVERED. SHE WAS MOST RECENTLY THE SUBJECT OF A MAJOR RETROSPECTIVE AT THE METROPOLITAN MUSEUM OF ART (2021).



UNTITLED (BOWERY), 1936

INK ON PAPER

27.6 X 34.9 CM, 10⁷/₈ X 13³/₄ IN

NIKI DE SAINT PHALLE

(FRANCE, 1930-2002)

NIKI DE SAINT PHALLE WAS A PROLIFIC FRENCH-AMERICAN ARTIST, WHOSE PLAYFUL UNIVERSE OF FIGURATION AND APHORISMS BEGAN IN EARNEST IN THE MID-1960S AND CONTINUED OVER THE NEXT FIVE DECADES. IN HER LIFETIME, DE SAINT PHALLE WAS OFTEN OVERSHADOWED BY HER HUSBAND, SCULPTOR AND KINETIC ARTIST JEAN TINGUELY. YET IT WAS HER OUTPUT WHICH CONTINUALLY DEFIED THE RULES OF GENDER AND GENRE, BE IT IN THE FORM OF LETTERS OR DRAWINGS, SCULPTURES OR CERAMICS, OR EVEN INSTALLATIONS. HER EARLY FABRIC WORKS, CREATED AFTER A MENTAL HEALTH CRISIS, PREDATE AND FORETELL THE ACCLAIMED AND EBULLIENT *NANAS* OF THE 1960S AND 1970S. DE SAINT PHALLE HAS BEEN THE SUBJECT OF RETROSPECTIVES AT TATE LIVERPOOL IN 2008 AND MUSEUM OF MODERN ART IN NEW YORK IN 2021.



DR. MABUSE, 1964

TEXTILES, WOOL, PAPER AND FOUND OBJECTS ON METAL WIRE MESH
80 X 65 X 21 CM, 31½ X 25⁵/₈ X 8¼ IN

JUDITH SCOTT

(AMERICA, 1943-2005)

FABRIC ARTIST JUDITH SCOTT COMMENCED A DECISIVE AND RHYTHMIC ART PRACTICE AT OAKLAND'S CREATIVE GROWTH CENTRE IN 1987, AFTER HER TWIN SISTER RESCUED HER FROM INSTITUTIONALISATION. SELF-TAUGHT AND NON-VERBAL, SCOTT'S SOFT SCULPTURES WERE COMPRISED OF FOUND MATERIALS, WOVEN TOGETHER WITH FABRIC, TWINE, CARDBOARD, FOAM PACKING MATERIAL AND BUTTONS. THESE PHYSICAL EXPLORATIONS OF TENSION AND RELEASE RANGED FROM SMALL PERSONAL OBJECTS TO LARGE-SCALE TOTEMS. TODAY THEY ARE HELD IN IMPORTANT PRIVATE AND MUSEUM COLLECTIONS WORLDWIDE, INCLUDING THE MUSEUM OF MODERN ART IN NEW YORK, THE SAN FRANCISCO MUSEUM OF MODERN ART AND THE BROOKLYN MUSEUM - WHICH HOSTED A SOLO EXHIBITION OF HER WORK IN 2014.



UNTITLED, 1993

WOOL, COTTON STRING, WOOD

65 X 56 X 22.5 CM, 25⁵/₈ X 22¹/₈ X 8⁷/₈ IN

EVA ŠVANKMAJEROVÁ

(CZECHOSLOVAKIA, 1940-2005)

EVA ŠVANKMAJEROVÁ WAS AN ICONIC CZECH PAINTER, WRITER, PUPPETEER, CERAMICIST AND POLYMATH, WHOSE DREAMLIKE LANDSCAPES WERE FILLED WITH NEO-SURREALIST THEMES, AND EXPLORED THE ROLE OF WOMEN AFTER THE FALL OF THE *IRON CURTAIN*. SVANKMAJEROVÁ FOUND INTERNATIONAL SUCCESS, IN PARTICULAR FOR HER WORK WITH HER CREATIVE PARTNER AND HUSBAND, THE SURREALIST FILMMAKER JAN SVANKMAJER. RARELY EXHIBITED OUTSIDE THE CZECH REPUBLIC, *THE COMMUNICATION OF DREAMS* IN 1992 WAS THE FIRST OPPORTUNITY TO SEE SVANKMAJEROVÁ'S WORK IN BRITAIN. SIX YEARS LATER, THE COUPLE COLLABORATED ON *ANIMA, ANIMUS, ANIMACE*, A JOINT EXHIBITION WHICH TOURED THE CZECH REPUBLIC. ŠVANKMAJEROVÁ'S WORK WAS RECENTLY CURATED IN *MOVE LITTLE HANDS MOVE* (2020) AT THE KUNSTHALLE IM LIPPSIUSBAU IN DRESDEN, GERMANY.



SPÍCÍ VENUS, 1969

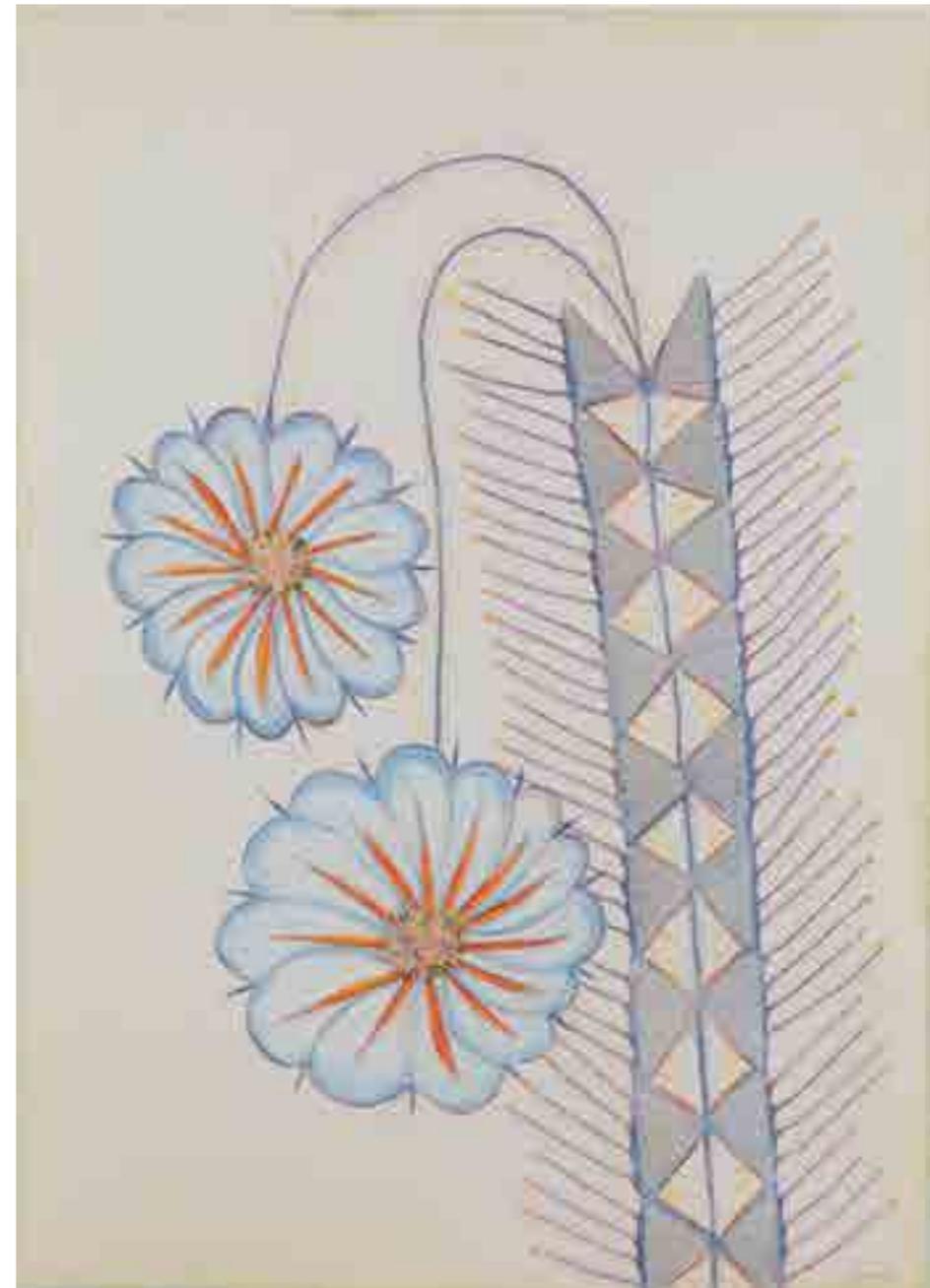
OIL ON CANVAS

125 X 84 CM, 49¼ X 33½ IN

ANNA ZEMÁNKOVÁ

(CZECHOSLOVAKIA, 1908-1986)

ANNA ZEMÁNKOVÁ'S ART PRACTICE ORIGINATED BY CHANCE IN MIDDLE AGE. AS A MEANS TO CHANNEL THE COMPLEXITIES AND CONFLICTS OF DAILY LIVING, THE ARTIST WOULD WORK FROM DAWN EACH DAY, INSPIRED BY THE MUSIC OF JANÁČEK AND BEETHOVEN. ZEMÁNKOVÁ DREW, SHADED AND STITCHED A SPIRITUALIST BOTANY INTO BEING. THE WORKS SOON NUMBERED IN THEIR HUNDREDS, AND ALTHOUGH ZEMÁNKOVÁ ALWAYS DENIED THEIR SPIRITUALIST ORIGIN, THERE WAS CLEARLY A VISUAL RELATIONSHIP TO MEDIUMISTIC DRAWINGS FROM THE TURN OF THE CENTURY. EVENTUALLY ZEMÁNKOVÁ WAS PERSUADED TO SELL, WINNING SUCH ADMIRERS AS CZECH STATESMAN AND PLAYWRIGHT VÁCLAV HAVEL AND AUSTRIAN ARTIST ARNULF RAINER. IN 2011 CURATOR MASSIMILIANO GIONI FEATURED ZEMÁNKOVÁ IN *OSTALGIA* AT THE NEW MUSEUM IN NEW YORK; AND TWO YEARS LATER AT THE VENICE BIENNALE. SHE WAS MOST RECENTLY INCLUDED IN *THE BOTANICAL MIND AT CAMDEN ART CENTRE* (2021).



UNTITLED, C 1970

PASTEL, INK, THREAD ON PAPER

63 X 44 CM, 24¾ X 17¾ IN

UNICA ZÜRN

(GERMANY, 1916-1970)

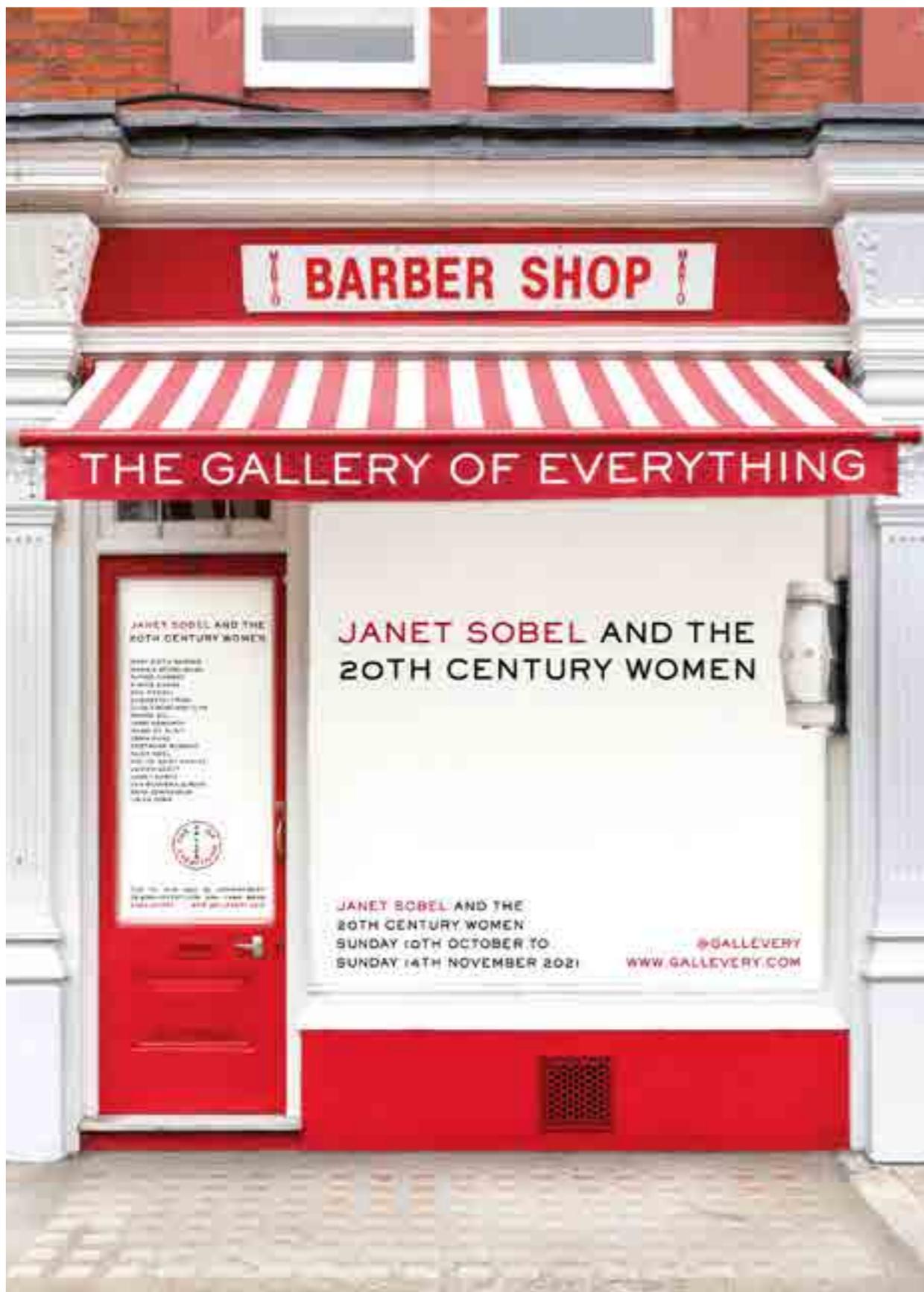
BORN IN GERMANY IN 1916, UNICA ZÜRN WAS A VITAL FIGURE IN THE HISTORY OF SURREALISM. DEEPLY DISTURBED BY STORIES OF NAZI ATROCITIES IN THE 40S, SHE SUFFERED A NERVOUS BREAKDOWN AND WAS INSTITUTIONALISED. AFTER THE WAR ZÜRN WENT INTO EXILE IN PARIS, TOGETHER WITH THE SURREALIST ARTIST, HANS BELLMER, AT WHICH TIME SHE PRODUCED THE MAJORITY OF HER DELICATELY-RENDERED INK DRAWINGS. ZÜRN'S IMAGES OFTEN DEPICT CREATURES OF INDETERMINATE GENDER AND SPECIES, POISED AND GAZING DIRECTLY AT THE VIEWER. A SOLO EXHIBITION AT THE DRAWING CENTRE IN NEW YORK IN 2009 INSPIRED CRUCIAL REVISIONS OF ZÜRN'S OEUVRE AND CHALLENGED REDUNDANT READINGS OF HER AS AN EXTENSION OF UBIQUITOUS FORMER PARTNER, HANS BELLMER. LAST YEAR, UNICA ZÜRN HAD HER FIRST SOLO MUSEUM SHOW AT THE MICHAEL CARLOS MUSEUM IN ATLANTA (2020).



UNTITLED, 1955

INK ON PAPER

50 X 60 CM, 19¾ X 23⅝ IN



THE GALLERY OF **EVERYTHING** IS LONDON'S FIRST COMMERCIAL SPACE DEDICATED TO NON-ACADEMIC AND PRIVATE ART-MAKING. THE GALLERY REPRESENTS MAJOR ARTISTS FROM THE ALTERNATIVE CANONS OF EUROPEAN AND AMERICAN ART, ALONGSIDE MASTERPIECES OF ART BRUT, OUTSIDER ART, VERNACULAR ART AND FOLK ART.

THE GALLERY OF **EVERYTHING** IS A PROJECT OF THE MUSEUM OF **EVERYTHING** [WWW.MUSEVERY.COM]. FOR SALE ENQUIRIES PLEASE CONTACT GE@GALLEVERY.COM.



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