

THE GALLERY OF

# EVERYTHING

## PHOTO LONDON 2022

WEDNESDAY 11TH TO SUNDAY 15TH MAY 2022



Eugene Von Bruenchenhein, *untitled (Marie Superimposed)* (c 1940)

### PHOTO LONDON

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The Gallery of **Everything** is pleased to announce its first appearance at Photo London, from 12-15 May 2022 (Stand number E1) at Somerset House, London WC2

The display will feature celebrated names from the global histories of self-taught photography, alongside lesser-known practitioners working outside the mainstream. Period examples and one-off prints will illustrate the fine line between the professional and the vernacular - a notional division now dissolved by curatorial practice.

Amongst the material to be exhibited are: voyeuristic portraits by the American polymath, **Eugene von Bruenchenhein**; iconic post-Soviet auto portraits by hospitalised auteur **Alexander Lobanov**; impressionistic feminist fantasies by hermetic Czech artist **Miroslav Tichý**; and the celebrated French Quarter images of New Orleans resident **Ernst Bellocq**, himself discovered by contemporary photographer, Lee Friedlander.

Photographs by these artists have been exhibited and acquired by numerous private and public photography collections, as well as by institutions - including The Museum of Modern Art, Tate Modern, Metropolitan Museum of Art, Centre Pompidou, and others. See below for further details.

This is the first time that this material has been exhibited together in a commercial context in the UK. For enquiries and a complete listing, please contact The Gallery of **Everything**.

## Featured artists include:

**Horst Ademeit** (1937-2010) trained under Joseph Beuys and conceived a daily photographic practice to monitor the invisible radiation circulating around his apartment. His daily polaroids have been exhibited at White Columns, New York (2010) and Hamburger Bahnhof, Berlin (2011).

**Ion Bârlădeanu** (1946-2021) did not consider himself an artist, but a maverick film director; he found fame on the streets of Bucharest for his comedic takedowns of authority and fame through his abstract compositions. His work was included in the 2015 Vienna Biennale, and at acclaimed institutions such as MONA, Australia (2017/18), and Halle Saint Pierre, Paris (2018).

**Morton Bartlett** (1909-1992) made intricately carved plaster dolls, and his photographs of them became known to the public after he was discovered by art dealer, Marion Harris. Recent solo exhibitions include those at the Los Angeles County Museum of Art (2014) and Hamburger Bahnhof in Berlin (2012).

**Wilson Bentley** (1865-1931), also known as Snowflake Bentley, was a Vermont farmer who was the first known person to take detailed microphotographs of snowflakes and record their features. His work is now celebrated not simply as science, but as art, and can be found in the collection of The Museum of Modern Art, New York.

# EVERYTHING

**Eugene von Bruenchenhein** (1910-1983) took thousands of photographs of his wife to explore the pin-up aesthetic, rococo charm and tropical exoticism. Although self-taught, his works can be found in prominent collections such as the American Folk Art Museum in New York and the Smithsonian American Art Museum in Washington.

**Mario del Curto** (b.1955) has been taking photographs of the work of art brut makers – such as Richard Greaves - and their environments for over twenty years. His work has been presented in many institutions throughout the world, notably the Fondation Les Impatients, during the Moise de la Photo à Montréal (2001).

**Alexander Lobanov** (1924-2003) is considered one of Art Brut's major figures. In his photographic portraits he would stage himself, creating his own environment and firearms from cardboard paper with ornaments and communist symbols drawn onto the prints. A retrospective was hosted by the Collection de l'Art Brut in Lausanne (2007) and a monograph published in the same year

**Pierre Molinier** (1990-1976), a house painter by trade, became first a painter of surrealist, symbolist canvases until his work soon turned towards a fetishistic eroticism photography which indulged in his elaborate fantasy life and gender play. A retrospective of his work was held at Centre Pompidou in 1977, and his work has been exhibited internationally ever since.

**William Mortensen** (1897-1965) was a Hollywood glamour photographer who fell under the spell of the Gothic and the occult as painters Goya, Friedrich and Bosch had done. Mortensen's prints were a key inclusion in *Faking It: Manipulated Photography Before Photoshop* at the Metropolitan Museum of Art (2012) and *American Grotesque*, a survey of his work was published in 2014 to critical acclaim.

**Miroslav Tichý** (1926-2011) was a clandestine photographer of women in his hometown of Kyjov in the Czech Republic working from the 1960s until 1985 with homemade cameras constructed of cardboard tubes, tin cans and other at-hand materials. The artist's work has been exhibited at Pompidou Centre in Paris (2008) and at New York's International Center of Photography (2009).

For press enquiries and images please contact the The Gallery of **Everything**.

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Mario del Curto / Richard Greaves  
*untitled* (2017)  
 40 x 60 cm / 15¾ x 23½ in



Miroslav Tichý  
*untitled* 1968  
 10 x 10 cm / 4 x 4 in

Eugene Von Bruenchenhein  
*untitled (Marie Superimposed)* (c 1940)  
 17.8 x 12.7 cm / 7 x 5 in



Wilson Bentley, *untitled* (7/81907)  
 10.2 x 7.6 cm / 4 x 3 in

Pierre Molinier  
*untitled* (1966)  
 19.7 x 15.9 cm / 7¾ x 6¼ in

William Mortensen  
*untitled (Myrdith on Broom)* (c 1930)  
 14.6 x 16.5 cm / 5¾ x 6½ in



Morton Bartlett  
*untitled* (c1950)  
 10 x 13 cm / 4 x 5¼ in

Alexander Pavlovich Lobanov  
*untitled* (c 1980)  
 17.4 x 10.5 cm / 6¾ x 4½ in

Horst Ademeit  
*untitled*  
 11 x 9 cm / 4¼ x 3½ in

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The Gallery of **Everything** is a platform for alternative, neurodiverse and non-academic art-makers. Its roster includes contemporary and historic art brut, so-called outsider artists, and vernacular objects from the 1800s to the present day.

The gallery engages with a wide network of institutions, artists and curators to place material into major private and public collections. Proceeds support The Museum of **Everything**, a non-profit organisation and the world's only itinerant institution for artists and makers beyond the cultural mainstream.



THE MUSEUM OF **EVERYTHING**  
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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, Hayward Gallery (UK), Pinacoteca Agnelli (Italy), Kunsthal Rotterdam (Holland) and Garage (Russia).

The Museum of **Everything** is known for its immersive installations, which it designs, curates & installs. Also a lobbyist for the inclusion and display of all forms of non-canonical art. In 2013 it partnered with the 55th Venice Biennale, during which it was profiled by the BBC in *Turning the Art World Inside Out*.