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Georges Liautaud

photos: Mitch Osbourne and Peter Whyte

THE MUSEUM OF EVERYTHING

Museum of Old and New Art (MONA)
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After an exhilarated journey through thirty rooms and many corridors of remarkable images and objects made by over 200 artists, any visitor to The Museum of Everything in Hobart will have been challenged to reassess their preconceptions about why human beings are compelled to give visual form to their understanding of the world they inhabit.

Finally, you arrive in a backyard courtyard, entered through a fly-wire screen door. Painted on the wall is a call-out for more people who might be included in some future exhibition. It asks, are you a self-taught or secret artist? Is your home your own personal gallery? Have you invented a private language? If so contact The Museum of Everything.

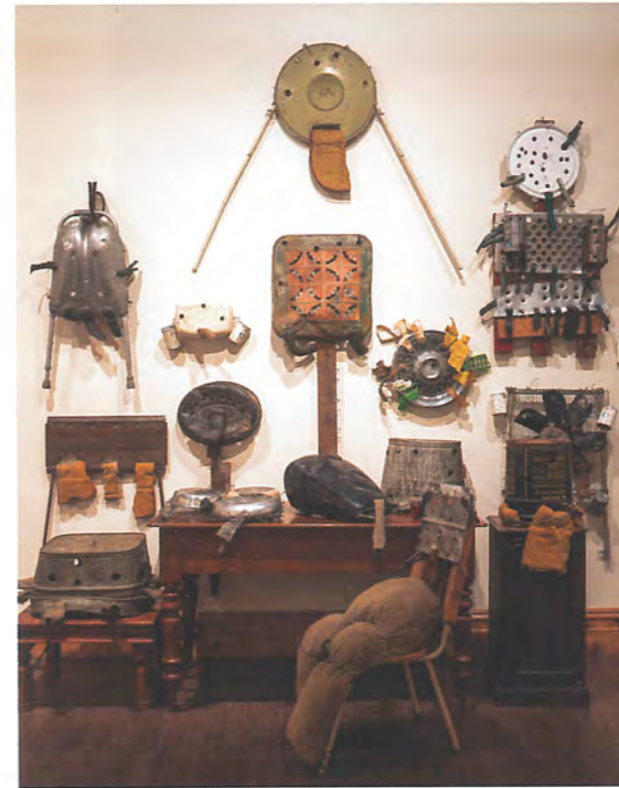
Inspired by remarkable work produced by men and women for whom the act of creation is fundamental to their existence many have struggled to find a way to explain who they are and what they do. Whatever category assigned them, and none is

entirely satisfactory, the artists whose works adorn the walls are clearly extraordinary! The great challenge of this exhibition is to learn to look and to receive the wonders presented to us, to lift the filters we normally have in place in an art gallery and look intensely at works that break rules, disrupt expectations and offer us insights into the lives of remarkable human beings.

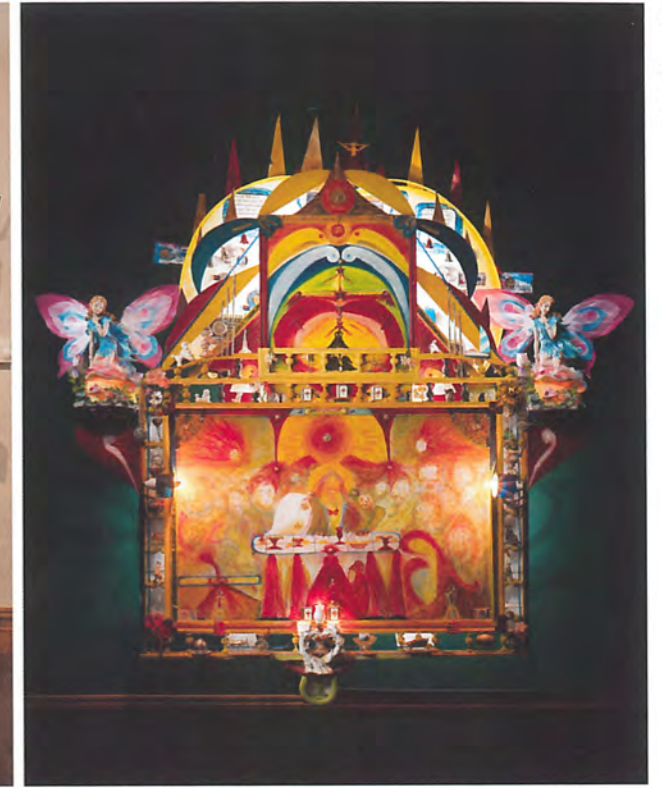
Each of these artists has remade their world through a physical engagement with the tools of art, and because of that, we have a window into some remarkable personal narratives. In 2007 I had the opportunity to meet Stan Hopewell, who is represented in this exhibition by his masterwork 'The Last Supper.' Like others compelled to make images that try to answer the big questions and confront the crucial problems in life, the task appeared so great and so necessary and so profound that to embark on it Stan required divine guidance.

Hopewell's is but one of the inspiring human stories from the vast array that lie behind the over 2000 objects hung throughout the temporary gallery space of MoNA. Of course, they add a dimension to our reading of the works,

Hawkins Bolden



Hans-Jörg Georgi and Alicides Peirera dos Santos



Stan Hopewell



Elijah Pierce

Artworks courtesy The Museum of Everything and Atelier Goldstein

how could they not, but it is also true that the imagery of these works is so powerful, so disruptive, so fresh and confronting that they command our attention. What makes this work so arresting is the urgency of its making. These are images and objects that had to be made, that could no longer be repressed. Whether intended for others or created for solitary contemplation, and each artist is different in this fundamental aspect of their engagement with making, their works have an intensity that draws us deep into their fabricated worlds.

Obsessive detail is a common stylistic trait. Scale and ambition are others. Hans-Jörg Georgi's amazing flight of aircraft, designed for escape from an uninhabitable planet, spiral through the gallery space in a torrent of energy. Their fuselages, carefully constructed from cardboard and tape, are maniacally compulsive, showing each detail of the engines and propellers, the wing mechanisms, passenger decks and windows. Both prophetic and wildly funny, this work, like so many others in the exhibition, requires a shift in consciousness to fully absorb its significance.

And what better place to confront these works than in MoNA, a space that has rethought the modern museum and helped us to re-imagine the experience of engaging with artworks. Set within a

complex set of rooms designed to create the sense of a slightly dilapidated home-museum, wallpapered, sporadically architraved, cluttered with objects and vitrines, the works are presented as a unique personal collection filling every available space. It is James Brett, the founder of The Museum of Everything and curator of this show whose guiding intelligence is everywhere present. Each room is themed, and carefully positioned works draw you through into the next room of wonders where new relationships and variations on old themes play out. Like every passionate collection the compulsion to overwhelm is never resisted, but strangely this leads to an insatiable appetite for more.

The individuals whose works fill The Museum of Everything separately and as a group pose questions about the nature of art and what it means to be an artist. They offer us insights into the creative process and the human compulsion to create images that make sense of the world by revealing the unseen and decoding the inexplicable. Significantly, through this process, they highlight the sense of our humanity and showcase the qualities we ascribe to humanness. What could be more rewarding, inspiring and affirming? **Ted Snell**