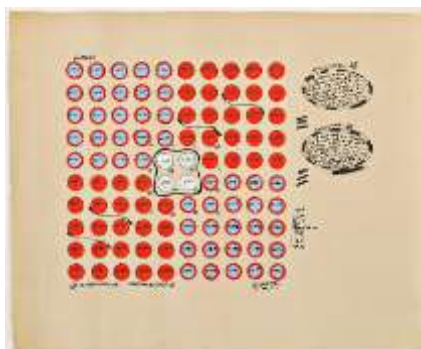


WEDNESDAY, 24 MAY 2017

The Museum of Everything at MONA - Tasmania, Australia



Andre Robillard, 'Fusil x USA Rapide 436 AD.RZ Arston', 1992. mixed media object, 33 x 97 cm. Courtesy Delmes & Zander.



George Widener, 'untitled', 2016. mixed media on paper, 31 x 38cm. Courtesy Delmes & Zander



Karl Hans Janke, 'Pfeiflächenmaschine', 1950. pencil and ballpoint on paper, 29.7 x 42cm. Courtesy Delmes & Zander

The Museum of Everything at MONA - Tasmania, Australia

The Museum of Everything will be taking over MONA (Museum of Old and New Art) in Tasmania, Australia in an expansive new exhibition opening on June 10th and running through till April 2018.

"The Museum of Everything is a travelling institution, which opened in London in 2009. Its purpose is to advocate for the visibility of art that falls outside the confines of the art world proper; the work of ordinary people, working far (literally or otherwise) from the cultural metropolis.

That word, 'ordinary', is an interesting one. Because oftentimes, the art that we are talking about — let's call it the art of everyone — happens to be made by people who can only truthfully be described as extraordinary.

These artists don't have degrees, but they might have visions or compulsions; they are transcendent scientists, self-taught architects, and citizen inventors; sometimes, they are dedicated followers of personal belief systems, or producing art from inside a hospital or prison. Some create their own visual folklore to sit alongside (or challenge) established histories of culture and place. 'Our museum stretches, I hope, the possibility of who has the right to be considered an artist,' says founder James Brett. But of course, not everybody is an artist. The collection is comprised of the passionate fringe, the outliers who concentrate the human propensity to make and create. They are simultaneously different, because that kind of intensity and ability is not available to us all (and especially not in the absence of the usual art-world rewards, such as money and cultural cachet), and yet they are also somehow the same, more familiar to us than the big art-world names will ever be.

This extra/ordinary tension complicates the category 'art', in its deepest sense. Is art typical, universal, even biological — or is it exceptional? Can we place elite art, that which is clearly tied to the desire for social status, next to apparently private forms of creative expression, and call them by the same name?

To answer these questions, as well as the important social-justice ones that accompany them, you must first widen your concept of art. It stops being about insider/outsider, us and them, and becomes instead a big, wobbly, cumbersome carryall; and once 'everything' is included, nothing is, and so the whole problem of terminology and definitions just dissolves, until you're left with nothing but an action. The will to make thrives everywhere, even in the most unlikely places. That's what our friends at The Museum of Everything are trying to show. And we want to help them, in the form of this exhibition.

The occupation is an invitation." (...)

MUSEUM OF EVERYTHING

MONA (Museum of Old and New Art)

655 Main Rd

Berriedale TAS

7011, Australia

Exhibition: 10th June 2017 - 2nd April 2018

Grand Opening: 10th June, 12pm - 6pm

<https://mona.net.au/>

<http://www.musevery.com/#main>

POSTED BY GALERIE ZANDER AT 16:50