



THE GALLERY OF **EVERYTHING** PRESENTS

ALMIGHTY GOD (KWAME AKOTO) ABU BAKARR MANSARAY JOHNSON WEREE



Dates:

08.10.20 – 12.10.20

Press:

Rebecca Ward

+44 7977 071 450 // rebecca@rebeccaward.co.uk

Press Office

+44 20 7957 5323 // pr@musevery.com

The Gallery Of **Everything**

4 Chiltern Street London, W1

020 7486 8908 // ge@gallevery.com



Almighty God (Kwame Akoto)
President Barack Obama (c 2009)
enamel on board
121.3 x 54 cm, 47³/₄ x 21¹/₄ "

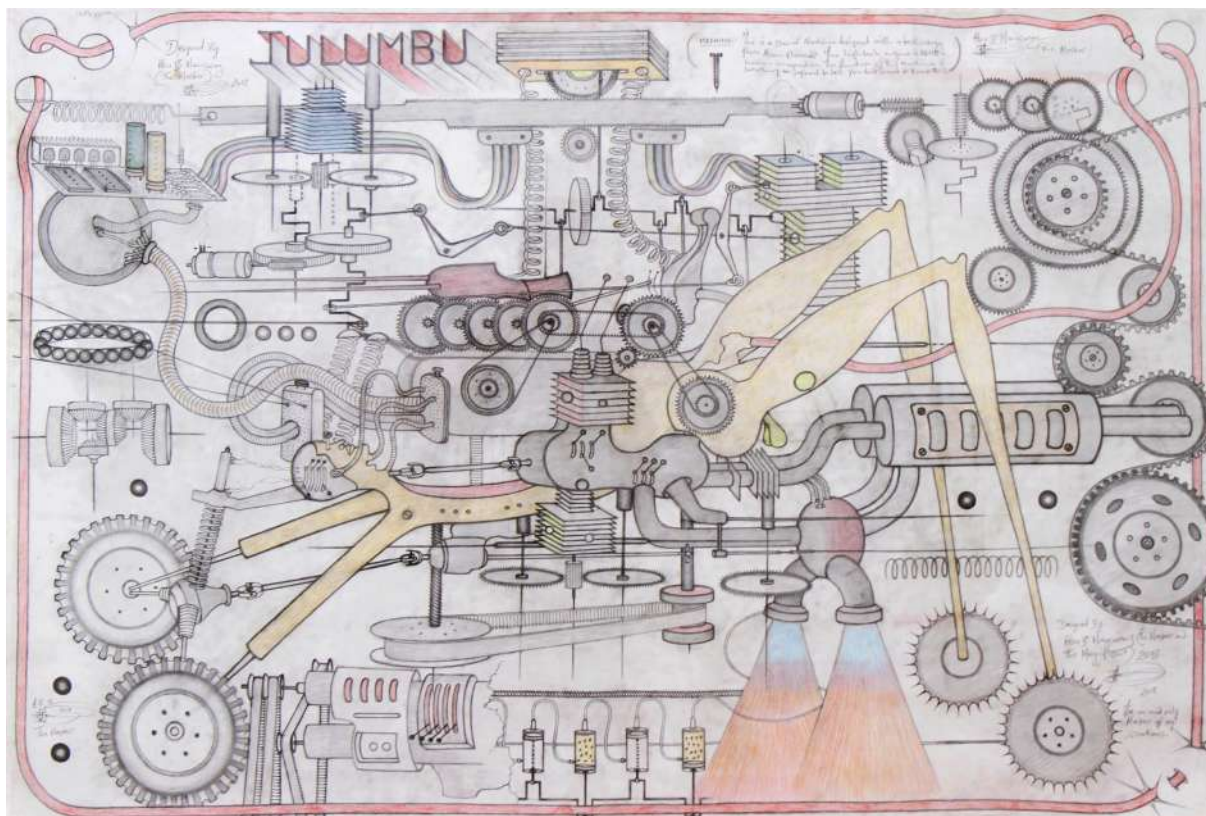
Almighty God (Kwame Akoto)
b 1950 (Kumasi, Ghana)

Almighty God (Kwame Akoto) is a professional sign-painter and lay-preacher, whose graphic messages and conceptual imagery have been championed by the likes of artist Hervé di Rosa and curator Susan Vogel. Trained in sign and vehicle painting as a teenager, Almighty God established his studio in the mid-70s - God Almighty Art Works - to further his career and earn a living. Yet as his prolific output developed, so a much more profound and personal practice emerged, motivated by his quest for truth and redemption.

God Almighty's production explores moral and spiritual philosophy, warns against physical, sexual and narcotic diversion, and seeks to uncover familial and political intrigue. His moral imperatives and conceptual strategies sit alongside observations of great intimacy and sensitivity.

This prolific and potent practice occupies a distinct position in contemporary African art. God Almighty is an outlier, yet he is also an elder statesman - as unique as he is quintessentially African. Like a free-jazz trumpeteer, he tests and breaks the limits of each composition, with a pop sensibility, graphic elegance and his signature poetic text.

God Almighty's work has been exhibited in Susan Vogel's *Africa Explores* (1991), Hervé di Rosa's *Plus Jamais Seul* at Maison Rouge (2016-2017) and at The Museum of **Everything** (2012).



Abu Bakarr Mansaray
Julumbu (2018)
coloured pencil, pencil on paper
80 x 120 cm, 31½ x 47¼"

Abu Bakarr Mansaray
b 1970 (Freetown, Sierra Leone)

Abu Bakarr Mansaray occupies a distinct position within contemporary African art. His practice is personal, perfectionist and profound. It engineers fantastical technologies from a hybrid of ancestral beliefs, popular culture and citizen science. The ensuing large-scale drawings - dense, defined and elegant - resonate with an intricate eye and macabre sense of humour. They also reflect the civil war which once dominated the streets of Freetown.

Mansaray's machines speak directly to the philosophies of afro-futurism and black science fiction. They describe not only their own dynamic, but brother and sister inventions, past and yet to come. This coalescence of experience and intent demands vigilance from their designer. Every gear, cord, cog and switch is future-proofed and future perfect.

First displayed internationally at the Lyon Biennale (2000), Mansaray has risen to prominence through a number of key exhibitions, notably Simon Njami's *Africa Remix* (2004), *Why Africa* (2008) at Pinacoteca Agnelli (Torino), *Art/Afrique* (2017) at Fondation Louis Vuitton (Paris) and The Museum of **Everything** (2016/17/18).



Johnson Weree
untitled (2018)
coloured pencil on paper
50 x 35 cm, 19³/₄ x 13³/₄ "

Johnson Weree
(b 1970, Liberia)

As a child growing up in war-torn Liberia, Weree salvaged what discarded materials he could find to illustrate his portraits. Today, his practice continues in the relative comfort of The Netherlands. Weree has neither studio nor home, no sitters nor patrons. Like the artist himself, his practice is itinerant. A safeguard against the outside world, it serves as a daily ritual which occupies its author morning to night.

The central marks of Weree's oeuvre are the intricate features of an imaginary people. Weree's particular form of figurative production, which is at once both recognisable and foreign, renders his subjects unencumbered by the limitations of traditional portraiture. Similarity and difference are explored in unison.

Weree's works are to be found in a number of private collections and were featured at START Art Fair (2018) at Saatchi Gallery (London). He has exhibited internationally at the Sven Harrys Museum in Stockholm (2013) and The Museum of Everything in Rotterdam (2016).



THE GALLERY OF **EVERYTHING**

www.gallevery.com // @gallevery

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 material into major private and public collections. The gallery's roster includes known historical master artists, as well as newly discovered authors. Events include group and solo exhibitions, talks, readings and happenings.

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 // @musevery

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 is 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*. The museum is primarily known for its immersive installations, most recently presented at Mona in Australia in 2017/18.

For more information, and for publications, please visit: www.musevery.com