

THE GALLERY OF EVERYTHING

LETTER TO THE VISITOR

15th January 2016

Our second show at The Gallery of **Everything** is entitled **THIS IS DEDICATED TO THE ONE I LOVE**. You may remember the tune, a heart-wrenching slice of sixties soul, which speaks of intense longing and physical separation.

The emotional impact of the three artists we have chosen for our installation is no less immediate. Each in their own way seeks to examine the truth of their relationships through direct mark-making and the simplest of materials.

HARALD STOFFERS' letters have astounded and delighted me since I first chanced upon them. His rhythmic swoops and swirls share the locked-in feelings we all keep secret from those for whom we care. But there's no room for sentiment. These are statements of wild intent, rolling over their grids like free jazz in a downtown joint.

If the abstracted words suck us in, then the shimmering galaxies of **HIROYUKI DOI** root us to the spot. This aging master of penmanship uses tiny circular motions to tell tales on traditional *washi* paper, once white and plain, now exploding with insatiable constellations. To me they are like mirrors, asking us the stickiest of questions.

Those same unspoken existential vibrations resonate throughout the work of the late, remarkably great, **NIGEL KINGSBURY**. A discovery from our earliest outreach project, his impossibly delicate portraits are fragmentary odes to the women whom the artist could never resist, who were his fuel, as indeed, they are for so many of us.

This is a show of silent, brilliant giants. Please come, spend some time. If we were you, we would not miss it ... for you, dear visitor, are the love to whom it is dedicated.

James Brett
The Gallery of **Everything**



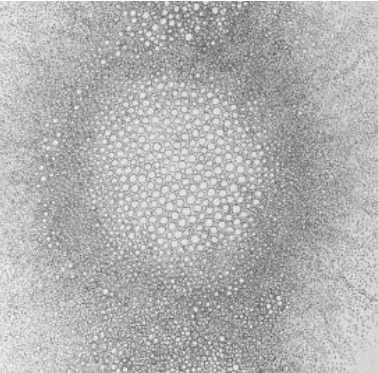
THE GALLERY OF EVERYTHING

THIS IS DEDICATED TO THE ONE I LOVE

SUNDAY 15TH JANUARY 2017 - SUNDAY 12TH MARCH 2017

THE GALLERY OF **EVERYTHING** 4 CHILTERN STREET LONDON W1
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HIROYUKI DOI
B. 1946 (JAPAN)



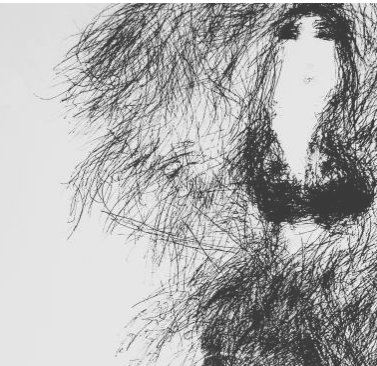
HIROYUKI DOI is a Japanese draughtsman whose concentric mappings form a meditated response to the loss of his brother. These monochromatic and often mesmeric essays take up to three months to complete, for they serve to honour the memory of a relationship which only continues in this, its newly discovered form.

HIROYUKI DOI’s art suggests both a modest materiality and an expansive interior. Its inhabited truth is a reflection of artist and viewer. It speaks of the complexities of our interpersonal relationships and presents itself as a means to transcend them.

DOI alludes to this subject-matter as the *soul*. The migration of human dialogue and the co-existence of all living creatures are transformed in these handmade objects. As artworks they communicate insight to a future generation. For in seeking a dialogue with an absent sibling, it appears that DOI has not only discovered an infinite number of conversations, but a practice which undertakes their universal and eternal delivery.

DOI’s works are housed in public and private collections worldwide, including the American Folk Art Museum (US), La Fondation Antoine de Galbert (FR), John Michael Kohler Arts Centre (US), Louis-Dreyfus Family Collection (US), Menil Collection (US), The Museum of **Everything** (UK) and Pilot Corporation (JP).

NIGEL KINGSBURY
1949 - 2016 (BRITAIN)



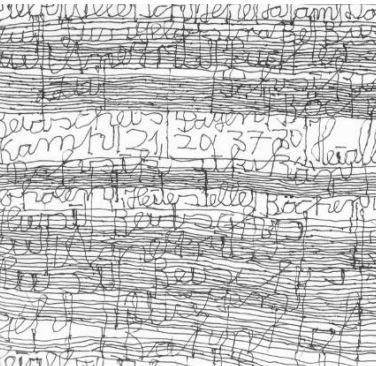
The figurative oeuvre of NIGEL KINGSBURY employs apparently simple mark-making to create an ethereal and effortless community. These female forms are based on the women who were close to the artist, those who cared for him and those for whom he cared, effortlessly transformed by pencil and time into mighty gestures of love.

NIGEL KINGSBURY’s adorations elevate everyday routines into godlike states. Loose sweeping strokes and sharp jagged cuts seem to animate each composition. These, their beloved subjects, now float and shimmer high above the paper’s plane.

KINGSBURY’s ability to capture such movement and aura is remarkable. It is also calculated. Characters are re-imagined in mythic costume and history. Devoted to their maker, they now conspire to protect their feminine fictions. They are portraits which compel with love - and it is this very compulsion which persuades the viewer. For here, there is not just singular observation. There is joyous mutuality.

Although KINGSBURY’s work has been exhibited in Britain, most notably at Studio Voltaire in London, his work is rarely available for sale. It is included in a number of collections, including Pallant House (Sussex) and The Museum of **Everything**.

HARALD STOFFERS
B. 1961 (GERMANY)

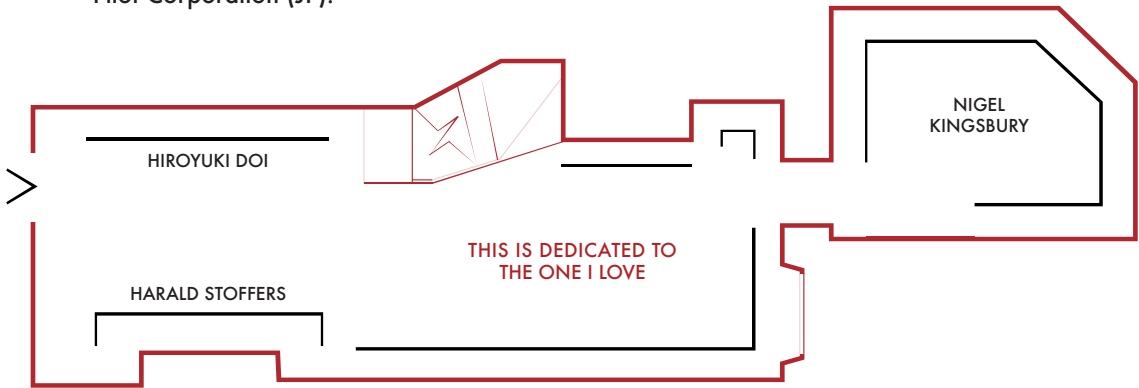


The intimate testimonies of HARALD STOFFERS reveal the graphic inner life of a non-stop conceptual art-maker. Addressed to the mother with whom he still shares his primary relationship, these edgy abstracted texts adapt the conventions of letter-writing into a lifelong practice of tiny paper shavings and vast confessional scrolls.

There exists in HARALD STOFFERS’ work, an intellectual and emotional interchange. It combines strict formal parameters with fluid aesthetic decisions. Through repetition and permutation, the artworks long to perfect a system which addresses the artist’s needs to specific correspondents. However the letters themselves are never sent.

STOFFERS provokes viewers into thinking about language in a different way. To see his works, without reading or understanding their meaning, is a poetic and hypnotic act. Yet their form reflects, and is in fact derived specifically from their content. In observing how the artist often cuts and pastes key passages, or affords space to particular sentences, or crams phrases together until they form clouds of dense inky mass, the disruption of what we expect to understand is constant and disassociating. Only the question is clear: with whom is STOFFERS is seeking to communicate?

HARALD STOFFERS has major works included in a number of collections, including The Sackner Archive of Concrete and Visual Poetry (US), ABCD Collection (FR) and The Museum of **Everything** (UK).



The Gallery of **Everything** is London’s first and only commercial space for all manner of private and non-academic art-making. The gallery has received substantial critical support for its program and artists, including articles in The Guardian, Financial Times and New York Times, and serves as an HQ for a wide range of exhibitions, talks, readings and happenings.

All proceeds from sales go to support The Museum of **Everything**, a British non-profit organisation, dedicated to the exhibition, advancement and integration of artists working beyond the cultural mainstream. Please visit www.musevery.com.