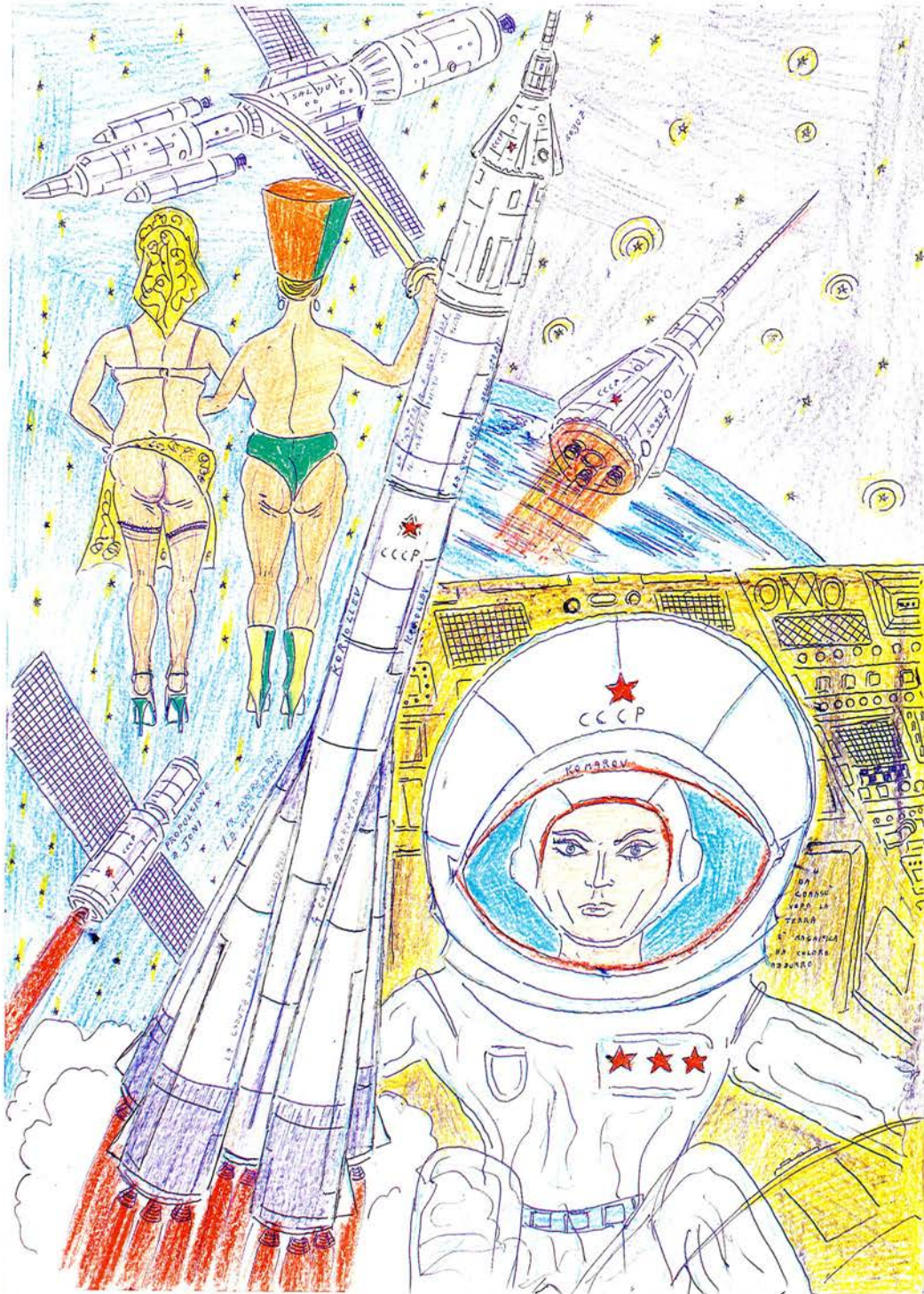


Invisible Art
Selected by James Brett

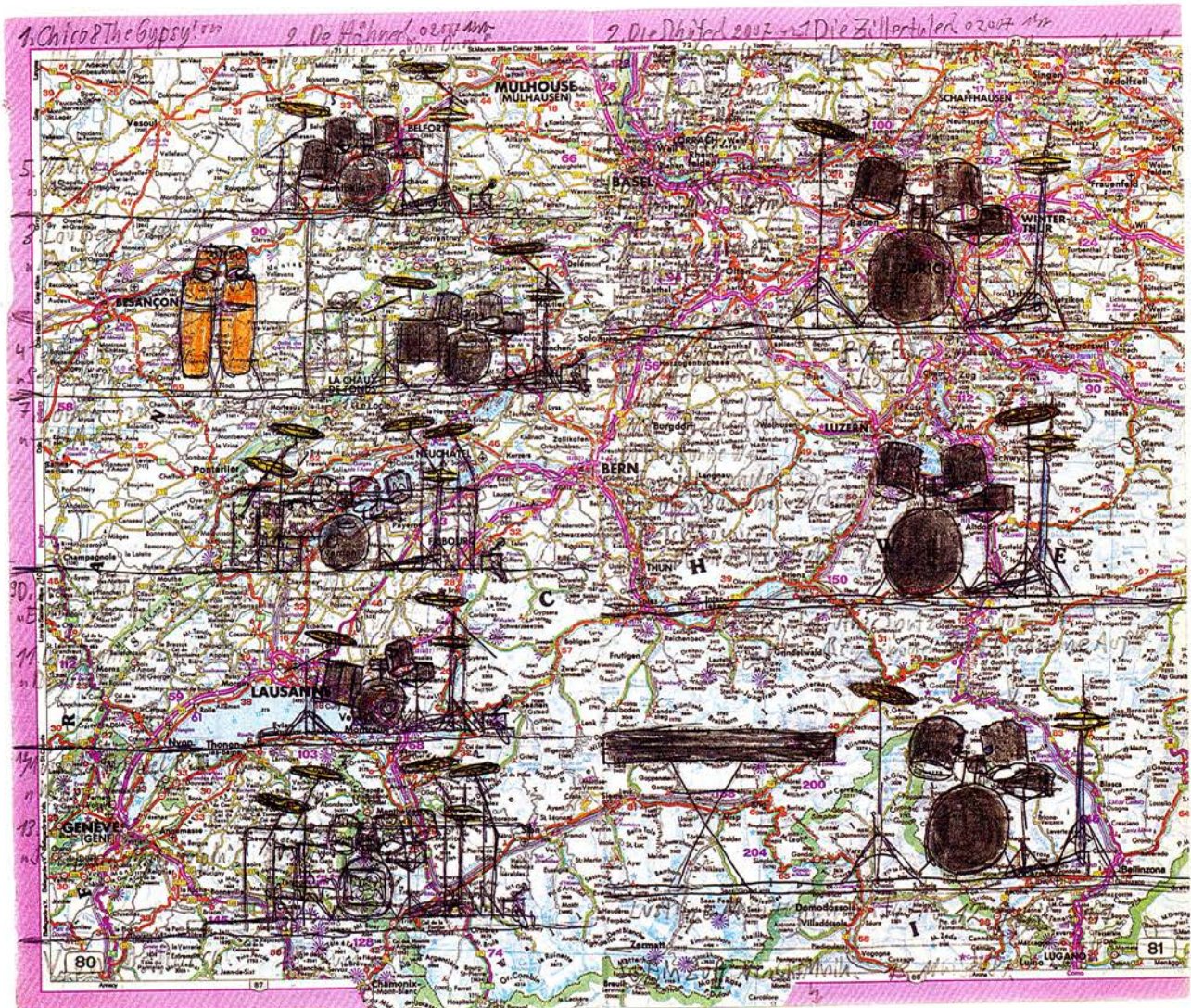
Since The Museum of Everything opened its doors in 2009, the nomadic, unorthodox space has exhibited a spectacular array of work by unintentional and untrained artists from the 19th century to the present day. The museum recently gave Sir Peter Blake a free hand to co-curate a bewitching collection of art and ephemera, while its new show brings together an international collection of 50 self-taught artists with developmental and other disabilities from a handful of progressive art studios, from Oakland's Creative Growth art centre (championed by David Byrne and Cindy Sherman) to Japan's Atelier Incurve and Hamburg's Galerie der Villa.

Over the following pages the founder of the museum, James Brett, has curated an exclusive selection of works from the new exhibition, which

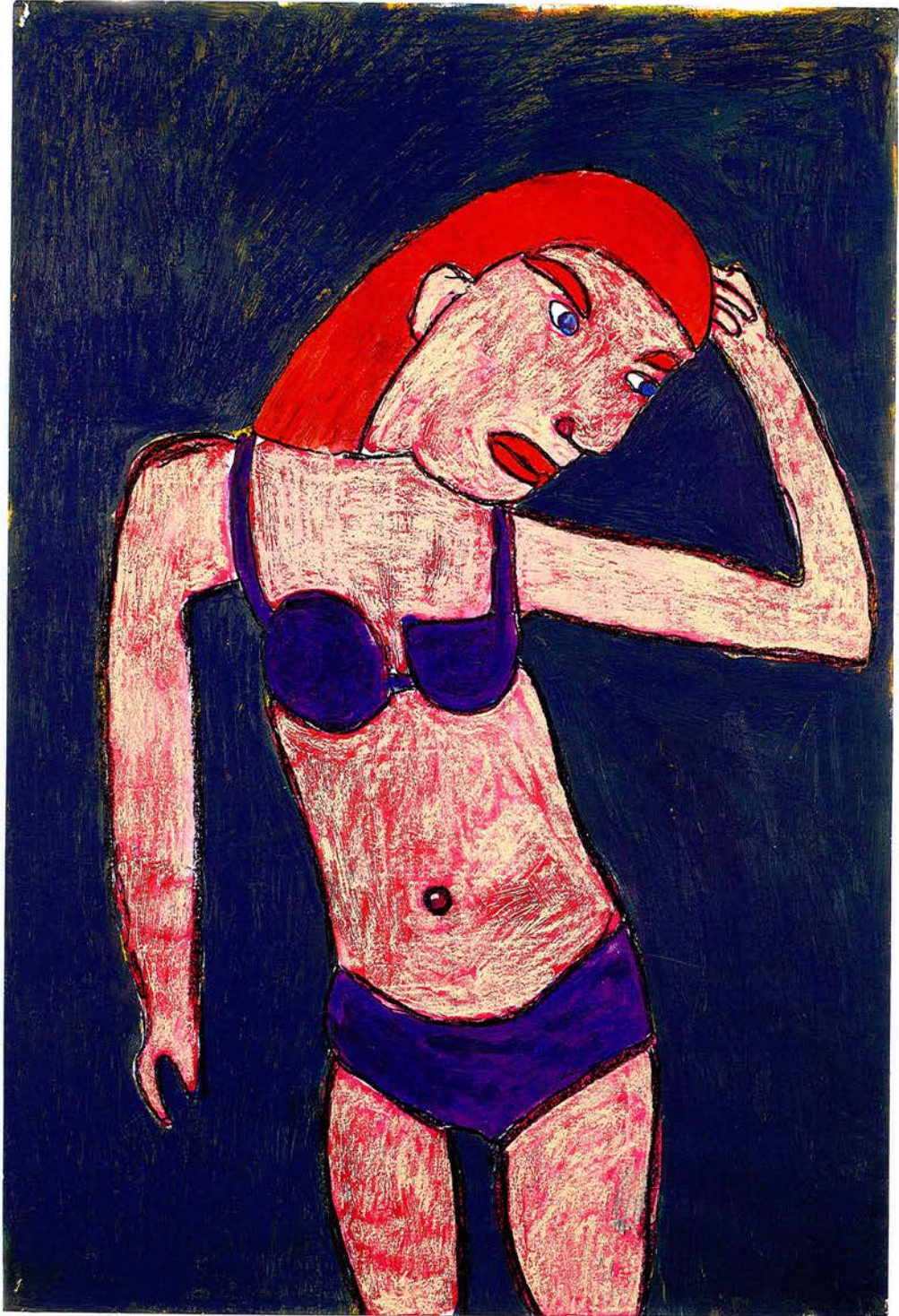
shows these artists' invisible status have not prevented them from creating some of the most astonishing private worlds ever imagined. Take Giovanni Galli, a global conspiracist whose ample Italian maidens speak of phallic superpower destruction. Or Manfred Henke, a geographical percussionist whose theories of universal rhythm play out on maps and in live sessions. Benoît Monjoie is a delicate portraitist whose mother's determination to keep his impulses at bay mean his sitters never quite disrobe. Josef Hofer is an autobiographer, whose onanism speaks truthfully of the sheer joy of self-pleasure. Finally there is Tomoyuki Shinki, a contact sport obsessive, whose digital oeuvre of historic wrestling routines imagine him as the physical legend that reality denies.



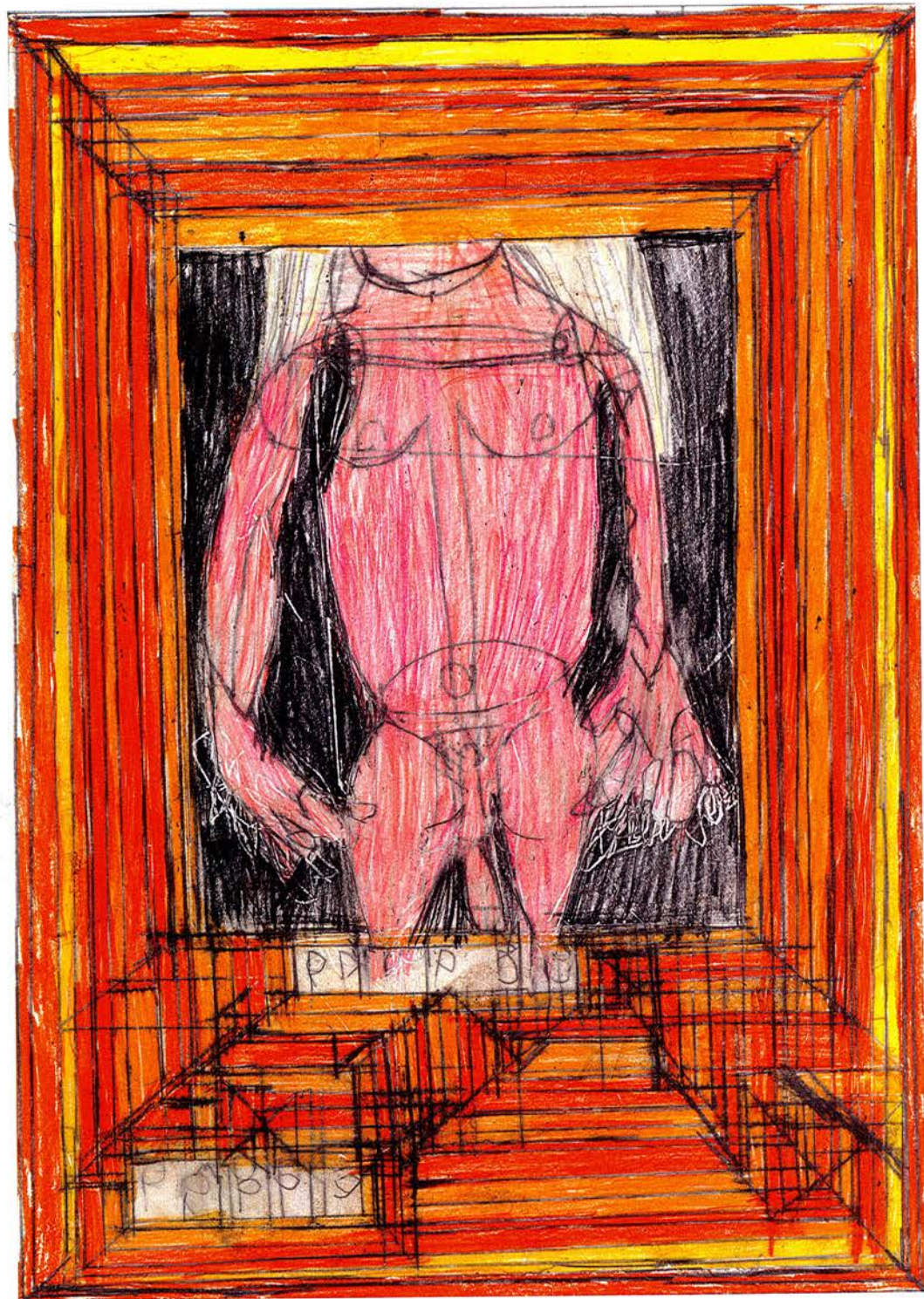
Giovanni Galli, Korollev, 2003,
La Tinaia, Italy



Manfred Henke, Untitled (Switzerland), 2007,
HPCA, Germany



**Benoît Monjoie, Untitled, 2006,
CEC La Hesse, Belgium**



**Josef Hofer, Untitled, 2010,
Lebenshilfe, Germany**



Tomoyuki Shinki, Digital Work, 2001-2007,
Atelier Incurve, Japan