

CURRENCY EXCHANGE

SUNDAY 7TH JUNE TO SUNDAY 26TH JULY

The Gallery of **Everything** presents *Currency Exchange*, an examination of numismatic figuration through fictional financial instruments, private economies and imaginary medallions.

The four artists on display remain, in different ways, outside the reach of the art-historical narrative. Yet several have featured in meaningful exhibitions, notably **Emile Josome Hodinos** (1853 - 1905), the adopted name of Joseph Ernest Ménétrier.

Born in Paris in 1853, Ménétrier trained as an engraver under the acclaimed French medallist Paulin Tasset. Yet it was his internment at the Ville-Évrard hospital at the age of 23 which enabled him to fulfil his creative vision. With the hospital as a studio, Ménétrier adopted the pseudonym **Hodinos** and commenced a lifetime opus. A series of medals, coins and currencies, drawn onto scraps of found paper and food wrappers, and populated by allegorical figures, decorative borders, cryptic civic mottos and a tableau from Greek and Roman times.

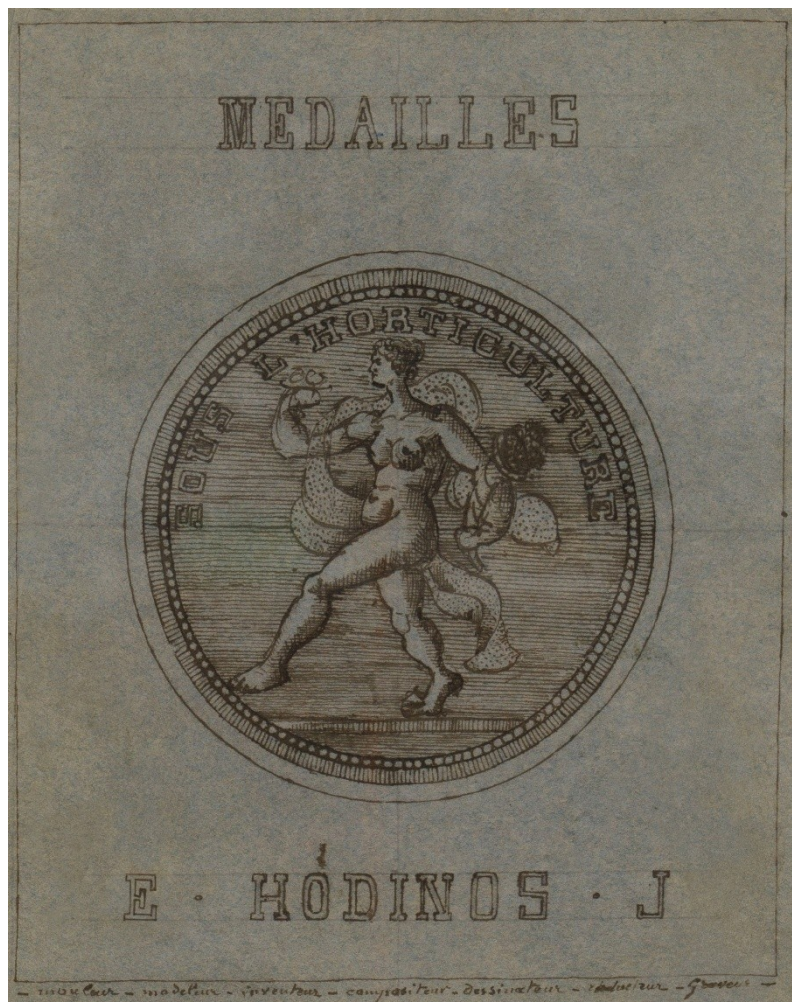
After his death, **Hodinos'** work was discovered by the French psychiatrist Auguste Marie, who included it in his 1905 project, *Le Musée de la Folie*, was among the earliest attempts to frame patient-made work not only as clinical material, but as a form of singular artistic production. It subsequently found its way into significant collections and into the hands of Ladislav Szecsi, who donated a selection to the Museum of Modern Art, where it was included by Alfred Barr in his seminal exhibition *Fantastic Art, Dada, Surrealism*, held in 1936/37.

Other artists provide the exhibition with its contemporary and transatlantic counterpoint. Each constructs a system of value from outside the sanctioned logic of money: bank notes drawn in a Brazilian psychiatric hospital by **Raimundo Camilo** (b 1939/43); two painted wooden coins by **Howard Finster** (1916 - 2001), the American preacher and visionary environment-maker, who transforms the object of exchange into a carrier of sacred instruction; and a series of genuine United States ten-cent fractional currency notes, issued during the Civil War era, transformed by an

anonymous maker into intimate, hand-altered objects. Their curious fusion of numismatic history, theatrical character study and handmade intervention places them somewhere between Americana, folk art, and self-taught artistic practice.

Currency Exchange asks the viewer to examine the meaning of physical currency at a time when it is in decline, replaced by credit cards, banking apps, digital markets and crypto currencies: what we lose when money dematerialises, and what these handmade instruments might still tell us about trust, authorship and the human need to make value visible.

For details and sales, please contact the gallery at ge@gallevery.com.



Emile Josome Hodinos
Untitled (Sous l'Horticulture / Under Horticulture), c 1876-1896
ink on paper
20 x 15.9 cm, 7 3/4 x 6 1/4 in

The Gallery of **Everything** is London's first commercial space dedicated to artists and makers beyond the cultural mainstream.

The Gallery of **Everything** displays self-taught, art-brut, spiritualist, vernacular and other nonacademic material from the 19th century to the present day, alongside contemporary artworks by diverse creators of every colour, class, gender, race and neurology.

The gallery's programme includes group and solo exhibitions, art fairs, talks, readings and happenings.

For more information, please contact ge@gallevery.com.