

THE GALLERY OF EVERYTHING



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The Gallery of Everything unveils visionaries at the forefront of non-canonical spiritual creativity.

This October, **The Gallery of Everything** presents three compelling exhibitions that illuminate the power of spiritual and visionary art from the 20th and 21st centuries.

At **Frieze Masters Spotlight (15 - 19 October 2025)**, the gallery unveils the first solo commercial presentation of works by British artist **Madge Gill (1882 - 1961)**. Gill's oeuvre constitutes a singular contribution to British non-canonical and spiritualist art, prefiguring contemporary interests in the intersections of mysticism, automatism and material experimentation.

At **Art Basel Paris (24 - 26 October 2025)**, the gallery dedicates its booth at the Grand Palais to **Hector Hyppolite (1894 - 1948)**, the self-taught Afro-Caribbean painter, whose vibrant depictions of Haitian rituals and Vodou gods inspired the art world on both sides of the Atlantic, and is today acknowledged as one of the first examples of international Black Surrealism.

Connecting these two historical masters, **Ectoplasmix (12 October - 30 November 2025)** at **The Gallery of Everything's** HQ in Marylebone brings together a multi-generational group of artists and authors, exploring the visual language of otherworldly art practices. Central to the show, the rarely-seen hallucinations of **František Jaroslav Pecka (1878 - 1960)**, alongside extant albums of seance photography, and dynamic contributions from contemporary artists such as **Paul Noble** and **Mathew Weir**.

"These three exhibitions represent a rare opportunity to explore the profound and often overlooked trajectories of visionary art. From Madge Gill's intricate spiritualist drawings to Hector Hyppolite's vibrant Haitian expressions, and the extraordinary proto-psychedelic and contemporary explorations in Ectoplasmix, we are presenting works that have rarely been seen together. It is a privilege to illuminate these artists' unique approaches to spirituality, mediumship, and imagination, and to place them in dialogue across time, geography, and practice."

- James Brett, Founder, The Gallery of **Everything**

Notes to the Editor

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 non-academic 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.

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Madge Gill

Frieze Masters Spotlight, London, 15 - 19 October 2025

The Gallery of **Everything** presents Madge Gill's (1882-1961) first-ever solo commercial exhibition at Frieze Masters Spotlight, 15 - 19 October 2025. The presentation showcases over 50 rarely-seen works on paper, card and calico by the East End visionary and mystic.

Long championed by advocates of non-canonical art-making, Madge Gill is today recognised as a pioneering figure in British 20th-century spiritual art, alongside global visionaries such as Hilma af Klint, Emma Kunz, Georgiana Houghton and Olga Frobe-Kapteyn.

This presentation, curated by Vivienne Roberts, underscores Gill's exceptional artistic prowess. It shows how Gill combined meticulous line work, with repeated motifs and textual elements, to construct her powerfully unique and immersive celestial landscapes.

The exhibition also evidences Gill's sustained engagement with automatism and mediumistic expression: a talent directed by invisible forces, primarily her spirit guide - *Myrninerest* - whom she channeled to create her mappings of pale faces, swirling patterns and cryptic dialogue.

Supported in her lifetime by such cultural figures as author Sir Arthur Conan Doyle and artist Julian Trevelyan, Gill was also an active medium, whose seances were highly regarded within the community, and whose artistic practice went hand-in-hand with her passionate beliefs.

Gill's art is currently featured in Grayson Perry's exhibition at the Wallace Collection. Her 10m long masterpiece - *Crucifixion of the Soul* (1936) - was a highlight of the 2024 Venice Biennale curated by Adriano Pedrosa, and forms part of the Madge Gill Archive at Newham Council.

Gill's art was exhibited in the UK to considerable public and critical acclaim within her lifetime. Since then, it has been shown both in the UK and internationally. Exhibitions include *Parallel Visions* at LACMA (1992), *Brutal Beauty* at the Barbican (2021), *Foreigners Everywhere* at the Venice Biennale (2024) and *Delusions of Grandeur* at the Wallace Collection (2025).

This exhibition also marks the launch of a national campaign led by the charity The Museum of **Everything** and aimed at ensuring Gill's work is included in every public museum collection throughout the UK.

For more information, please contact the gallery.

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Hector Hyppolite

Art Basel Paris, 24 - 26 October 2025

In an exclusive presentation at Art Basel Paris, The Gallery of **Everything** celebrates the legendary Afro-Caribbean artist Hector Hyppolite (1894 - 1948). Renowned as a major influence on artists such as Jean-Michel Basquiat and Hervé Télémaque, Hyppolite's visionary paintings brought Vodou spirituality into the art world, establishing the foundations for Black Surrealism.

Introduced to le Centre d'Art by poet Philippe Thoby-Marcelin and promoted by Dewitt Peters, Hyppolite developed a body of work with a distinctive visionary style and grounded in Vodou iconography. Through the advocacy of collectors and enthusiasts - notably Andre Breton, who visited Haiti in 1944 - Hyppolite's paintings entered international circulation.

For the 1947 Paris exhibition *Le Surréalisme en 1947*, Hyppolite's monumental *Papa Lauco* (1945) was featured on the catalogue's first plate. At that time, the surrealist canon included virtually no Black artists - Wifredo Lam being the singular exception - and few comparably unconventional, self-taught practitioners. Hyppolite's inclusion therefore stands as a rare and striking intervention in the Eurocentric, institutionally-bounded parameters of Surrealism, positioning him as a non-canonical yet essential interlocutor in its global history.

Curated by The Gallery of **Everything**, this is the first major European survey of Hyppolite, and includes three original works from the pioneering catalogue *Le Surréalisme en 1947 (Priere de Toucher)*, on display together for the very first time. These are exhibited with over 25 rarely-seen works on paper, card and board, including mystical still lifes, depictions of Haiti's all-powerful Vodou gods, and multiple portrayals of Hyppolite's muse, the spirit guide *Erzulie*.

At the height of his fame, it was said that a new painting by Hyppolite was celebrated with a public parade through the streets. When his career was tragically cut short by a heart attack at the age of 54, Haiti lost its most famous and most important artist, a man who had produced several hundred works over the course of four years, of which fewer than half survive today.

Hyppolite remains one of the most significant 20th century artists of the African diaspora. Notable works, including *La Reine Congo* (1946), are in major collections like the Museum of Modern Art (New York). Recent exhibitions include *Surrealism Beyond Borders* (2021/2) at Tate Modern (London) and Metropolitan Museum of Art (New York) and *Surréalisme* (2025) at Centre Pompidou (Paris). As the conversation around the Black narrative in art history continues to evolve, Hyppolite remains a crucial figure. A companion booklet, featuring essays by Manthia Diawara, Terri Geis and others will accompany the presentation.

For more information, please contact the gallery.

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Ectoplasmix

The Gallery of [Everything](#), 4 Chiltern Street, Marylebone, 12 October - 30 November

The Gallery of [Everything](#) is pleased to announce *Ectoplasmix*, an exhibition examining the intersections of spiritualism, mediumship, and artistic practice - past and present. Presented in parallel with a focused survey of **Madge Gill** at **Frieze Masters Spotlight 2025** in London and an exhibition devoted to **Hector Hyppolite** at **Art Basel Paris 2025**, *Ectoplasmix* situates itself within an international dialogue around visionary, spiritualist, and mediumistic traditions in art.

At once uncanny and mesmerising, *Ectoplasmix* brings together historic and contemporary artists to trace the enduring influence of ectoplasm in visual culture. Highlights include proto-psychedelic portraits, of Czech medium **František Jaroslav Pecka**, whose recently rediscovered pastel finger paintings depict swirling, luminous forms suggestive of cosmic and metaphysical energies; four spectral works by British occultist **Austin Osman Spare**; rarely seen séance photographs from **Dr Thomas Glendenning Hamilton** (Canada), **Dr Francesco Ponte** (Puerto Rico), and **Enrico Imoda's** *Fotografie di Fantasmi*; as well as contemporary contributions by **Susan Hiller**, **Mike Kelley**, **Paul Noble**, **Mathew Weir**, and **Tony Oursler**, whose installations and drawings continue to explore the symbolic, ritualistic, and uncanny potential of ectoplasm. Collectively, these works establish a critical dialogue between historical and contemporary practices, interrogating the intersections of empirical inquiry and metaphysical speculation, as well as the tangible and the intangible.

The term “ectoplasm” was first introduced in 1856 by English anatomist Thomas Henry Huxley to describe the outer layer of cytoplasm in protozoa. In 1894, French physiologist Charles Richet adapted the word to spiritualist contexts, applying it to the mysterious material reportedly exuded by mediums during séances. This linguistic shift reflected a broader tendency to borrow scientific language to legitimise metaphysical phenomena.

From the late nineteenth century onwards, ectoplasm became central to the culture of séance. Mediums such as Eusapia Palladino in Italy, Eva Carrière in France, and Mina “Margery” Crandon in the United States were said to produce white or translucent substances that formed shapes, faces, or limbs. Photographers and psychical researchers documented these manifestations in journals and books, while critics - including the magician Harry Houdini - exposed them as sleight-of-hand and cloth contrivances. Whether seen as proof of spirit presence or evidence of fraud, ectoplasm fascinated believers and sceptics alike.

Beyond the séance room, ectoplasm entered the visual imagination of artists. In the 1920s, Pecka produced organic, plasma-like forms, while British figures such as Madge Gill channelled spectral imagery into dense, energetic, and architecturally complex drawings. Later, artists including Mike Kelley and Susan Hiller reframed ectoplasmic forms through installation and photography, and Tony Oursler compiled a significant archive of spiritualist documentation, published in *Imponderable* (2015). Today, Paul Noble and Mathew Weir continue to explore ectoplasm as a symbolic, uncanny, and ritualistic medium.

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Far from being a relic of spiritualist history, *Ectoplasmix* demonstrates that ectoplasm remains a vibrant and evolving aesthetic and conceptual methodology. *Ectoplasmix* invites viewers to encounter the uncanny, to witness the traces of unseen forces, and to consider the enduring fascination of the spirit world in artistic practice - past, present, and beyond.

For more information, please contact the gallery.

'To all appearances, the artist acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to a clearing.'

- Marcel Duchamp, 1957