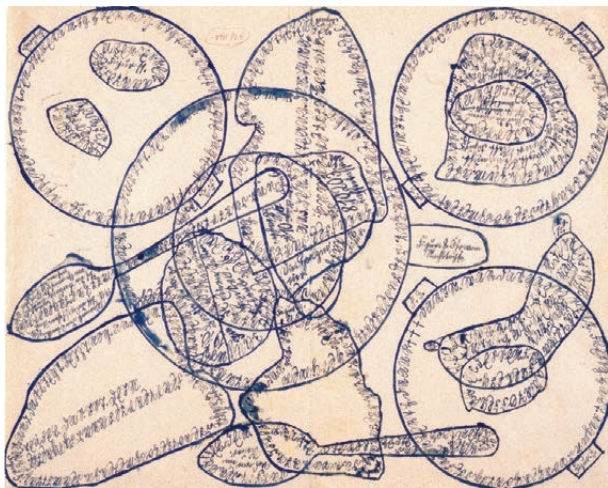




Marie-Rose Lortet



Madge Gill



Barbara Sückfull



Judith Scott

FLYING HIGH: WOMEN IN ART BRUT

Bank Austria Kunstforum Wien, Vienna, Austria
February 15 – June 23, 2019

Featuring more than 300 works in a variety of media and genres, this wide-ranging exhibition examines the ideas, personal stories and accomplishments of female creators in the *art brut* field. It looks back chronologically at their contributions to the genre as it evolved as a research and collecting category. It also examines self-taught female artists' highly individualistic expressions in a contemporary, international setting.

Co-curated by Bank Austria Kunstforum Wien's director, Ingrid Bruggner, and Hannah Rieger – a Vienna-based collector known for her extensive *art brut* holdings – “Flying High” looks at the pioneering research of certain psychiatrists who, in the early 20th century, took a diagnostic interest in their patients' creations at hospitals in Europe. It highlights the art of women who were associated with institutions like the University of Heidelberg's psychiatric hospital in Germany, where the art historian and psychiatrist Hans Prinzhorn developed a collection in the early 1920s. The exhibition also looks at female artists' works in the

collection of L'Aracine, an art association founded in France in the 1980s, whose holdings were later donated to the Lille Métropole Museum of Modern Art, Contemporary Art, and Art Brut.

Many well-known makers of *art brut* have been included: Aloïse Corbaz (1886–1964), whose majestic, 14-metre-long drawing *Le Cloisonné de Théâtre* (1950–51), in coloured pencil on pieced-together sheets of paper, evokes her fantasy romance with Germany's Emperor Wilhelm II; Judith Scott (1943–2005), a maker of enigmatic, yarn-covered objects; and Madge Gill (1882–1961), the British mediumistic artist. Less well known are the mixed-media dinosaurs of the contemporary German sculptor Julia Krause-Harder; the psychologically intense, X-ray-like drawings of the Austrian Ida Maly (1894–1941); and the cut-out drawings of muscular human figures of Misleidys Francisca Castillo Pedroso, who lives and works in Cuba and does not communicate verbally.

Of the art-making techniques and themes to be found in the exhibition, co-curator Rieger says, “No less than their male peers, women creators of *art brut* have given vivid form to their visions of imaginary or inner worlds, or to their interpretations of subjects that have been deeply meaningful to them.”

Edward M. Gómez