



Eise Blankenhorn, „200 Quadruplone Gold“ [Geldschein], vor 1921, Deckfarben auf Schreibpapier,  
26,9 x 17 cm, Inv.-Nr. .1863 © Sammlung Prinzhorn, Universitätsklinik Heidelberg

**PRESSEMITTEILUNG:**

**the prinzhorn collection.!**

**art brut before art brut.**

**PRESS TOUR:**

**Thursday, September 19, 2019, 10 am**

**OPENING RECEPTION:**

**Sunday, September 22, 2019, 11 am**

**EXHIBITION DATES:**

**September 24, 2019–January 26, 2020**

**CURATOR:**

**Johann Feilacher**

the prinzhorn collection.! art brut before art brut.

*It is surely the most important and influential historical collection in the field of Art Brut: the Prinzhorn Collection. In 1919 the Heidelberg psychiatrist and art historian Hans Prinzhorn began collecting works by patients. His plan was to use these works to open a museum for "pathological art." In 1922 Prinzhorn published his findings in a book: Bildnerie der Geisteskranken (trans. into English as Artistry of the Mentally Ill in 1972). Among other things, he presented the works of ten "schizophrenic masters" in this seminal publication. His richly illustrated and remarkable volume also stirred the interest of the artistic avant-garde, who drew on impulses from the psychiatric realm with great interest and enthusiasm. For example, the artist Jean Dubuffet was so impressed by the works that he personally visited psychiatric hospitals after 1945 and set out in search of what he called "Art Brut." The Nazis also occupied themselves with this art and exploited the works from the Prinzhorn Collection to compare it with the works of modern artists and to denigrate them in the exhibition "Degenerate Art." Now, for the first time, the museum gugging will be presenting a selection of works from this unique historical collection. The show is centered around Else Blankenhorn, whose works (along with others from the collection) were not dealt with by Prinzhorn at that time, but would become a model and inspiration for the Expressionist Ernst Ludwig Kirchner.*

### **About the Exhibition**

In the show "the prinzhorn collection.! art brut before art brut.", curator Johann Feilacher presents the ten "schizophrenic masters" whom Hans Prinzhorn selected for presentation in his book. Beyond this, however, Feilacher devotes particular attention to little-known or unknown works from the collection and presents pieces that even Prinzhorn himself never put on display and that have been preserved in the archive since 1921.

This show provides its viewers with a glimpse inside the creative world of institutionalized men and women from the early 20<sup>th</sup> century and the striking diversity of their aesthetic strategies and forms of communication.

Else Blankenhorn occupies one of the most artistically interesting positions and is a leading figure in this exhibition. From 1899 onward, Blankenhorn lived at the Bellevue private sanatorium on the shores of Lake Constance and belonged to a privileged circle of patients. Provided with oil paints and canvas by her

family and with the assistance of her own maidservant, Blankenhorn created an extensive and richly varied body of artistic work at the Bellevue sanatorium. She repeatedly pursued a mission in her work: As the wife in spirit of Emperor Wilhelm II, she felt responsible for all of the pairs of lovers who were to rise up on Judgement Day. To enable herself to bear this burden, which was also a financial one, she produced a series of remarkable bills of paper currency. The Expressionist Ludwig Kirchner became aware of her work during a stay at Bellevue; he described her art (without mentioning Blankenhorn's name) as his ideal and, as an artist, he became intensely engaged with her work.

The other works from Prinzhorn's collection – particularly those that he presented in his book – also quickly drew the interest of avant-garde artists searching for new forms of artistic expression. Paul Klee, Oskar Schlemmer, Pablo Picasso and Alfred Kubin are just a few of those who found inspiration. Several works by Max Ernst are directly related to the patient-artists presented by Prinzhorn, particularly to those of August Natterer, in whose works other Surrealists also found a source of inspiration.

### **Art and Psychiatry – The Prinzhorn Collection**

Hans Prinzhorn (1886–1933) was an art historian, singer and psychiatrist; he was hired by the University Psychiatric Hospital in Heidelberg in 1919. The hospital's director, Karl Wilmanns, assigned him the task of organizing a group of patients' works that had already been collected. The goal was to develop a museum for "pathological art." However, Prinzhorn wanted to expand the collection and he sent a call to psychiatrists in Germany, Austria and Switzerland, asking them to send works to him. The response was substantial: By 1921 he had received around 5,000 drawings and objects – a collection that was unique throughout the world.

Prinzhorn's book *Artistry of the Mentally Ill* was published in 1922, after he had already left the hospital; its opulent illustrations already make it resemble an art book. Thomas Röske, who is the head of the Prinzhorn Collection today, says that what Prinzhorn was interested in was refounding art through the works of people who had become societal outsiders through exceptional psychological experiences, but also through their separation in institutions. Precisely because these men and women were supposedly removed from any tradition and created their work without any thoughts about an audience, he saw their works as more authentic, "more genuine" than those of professional artists.

Prinzhorn's book then became influential less among psychiatrists than among those who were interested in modern art, who discovered "the Other to Reason" ("Das Andere der Vernunft") for the

field of art after the First World War. The socially explosive element contained within this work was also promising and, a few years later, it would also interest the French artist and collector Jean Dubuffet. Dubuffet followed in the footsteps of Prinzhorn and visited psychiatric hospitals after the Second World War, in order to find art that was raw, unadulterated and free of influence: "L'Art Brut." Without the Prinzhorn Collection and its impact, the history of 20<sup>th</sup>-century art would surely have followed a different course.

The most famous artists of the historical holdings include Else Blankenhorn, Franz Karl Bühler, Johann Karl Genzel, Paul Goesch, Emma Hauck, August Klett, August Natterer, Agnes Richter, Joseph Schneller, Barbara Suckfüll and Adolf Wölfli.

Today the Prinzhorn Collection is a museum for the art of people with exceptional psychological experiences. In addition to the historical works, there is now also a large collection of newer works. The historical holdings comprise around 6,000 drawings, watercolors, paintings, sculptures, textile works and texts.

## ARTISTS

Karl Ahrendt, Else Blankenhorn, Franz Karl Bühler [pseudonym: Pohl], Friedrich Leonhard Fent, Johann Karl Genzel [pseudonym: Brendel], Josef Heinrich Grebing, Carl Günther, Heinrich Hack, Oskar Friedolin Herzberg, August Klett [pseudonym: Klotz], Stefan Klojer, Johann Knopf [pseudonym: Knüpfer], Carl Robert Lange, Peter Meyer [pseudonym: Moog], August Natterer [pseudonym: Neter], Clemens von Oertzen [pseudonym: Viktor Orth], Joseph Schneller [pseudonym: Sell], Adolph Schwartz, Louis Umgelter, Oskar Voll, Carl August Ernst Weber, Dr. Hyacinth Freiherr von Wieser [pseudonym: Heinrich Welz], Marie Werner, Karl Adam Zimmermann

Bibliography:

<https://prinzhorn.ukl-hd.de/museum/about/>

Ingrid von Beyme and Sabine Hohnholz, *Vergissmeinnicht – Psychiatriepatienten und Anstaltsleben um 1900: Aus Werken der Sammlung Prinzhorn*, Springer Verlag, 2018.

Thomas Röske and Ingrid von Beyme, ed., *Surrealismus und Wahnsinn*, Wunderhorn Verlag, 2009.

Hans Prinzhorn, *Artistry of the Mentally Ill*, trans. by Eric von Brockdorff, Springer Verlag, 1972.

## BIOGRAPHIES

### **Karl Ahrendt**

b. 1853 Wesenberg – d. 1941 Bernburg (institution), euthanasia victim

This coachman from Berlin was placed in an insane asylum in 1907, because the police had arrested him wearing a general's coat while in a confused state on Berlin's Alexanderplatz. During the time he spent in institutions, Ahrendt became absorbed in his drawings for hours. He combined the Christian symbols for faith, love and hope with his own inventions — manes of hair or tapestry-like frog patterns. He also employed biographical motifs, such as the contour of his hand, which had only four fingers at that point. In 1940 Ahrendt was sent to the Teupitz transit asylum in Brandenburg in the context of the Nazi's "T4" euthanasia program. The 87-year-old was "transferred" for the last time on March 18, 1941 — to the extermination asylum in Bernburg.

### **Anonymous (female, Case 202)**

Dates of birth and death unknown. Documented at the Dr. Gudden mental health facility for nervous and affective disorders in Pützchen, near Bonn.

### **Hermann Heinrich Behle [pseudonym in Prinzhorn: Beil]**

b. 1867 Kohlstädt, Schlangen Parish – d. 1942 Detmold (state hospital)

Behle worked as a farmhand and in a brick factory. In 1904 he entered the Lindenhaus institution in Lemgo, to which he repeatedly returned over the next 25 years — sometimes for just a few weeks, sometimes for months. According to his patient records, Behle was artistically active only in manic states. His drawings attracted Hans Prinzhorn's attention, who presented him at length, under the pseudonym "Hermann Beil," as one of the masters of the collection. His oeuvre is dominated by frontal depictions of figures who stare at their viewers.

### **Else Blankenhorn**

b. 1873 Karlsruhe – d. 1920 Konstanz

The daughter of an upper-class family, she lost her singing voice in 1899 and entered the private sanatorium Bellevue, in Kreuzlingen am Bodensee, until 1902. In 1906 she returned there for treatment and, in 1908, she began to draw and paint, but also to embroider, translate, take photographs and make music. She developed an intensely colorful visual universe, drew in her notebooks, embroidered tapestries and knit. Parallel to this, she produced countless paper currency "bills" in keeping with her "ideas" about being the wife "in spirit" of Emperor Wilhelm II. She wished to finance the exhumation and provide for all buried married couples in this way. For financial reasons, she was transferred to the Reichenau mental health facility in 1919. Else Blankenhorn died as a result of cancer in 1920.

### **Franz Karl Bühler [pseudonym in Prinzhorn: Pohl]**

b. 1864 Offenburg – d. 1940 Grafeneck auf der Schwäbischen Alb (institution), euthanasia victim

The Offenburg decorative metalworker was considered a "virtuoso of his trade" and was hired to teach at Strasbourg's school of decorative crafts in 1893. After jumping into a canal in Hamburg, he was committed to a psychiatric institution. In 1898, while at the Illenau mental health and care facility of

Baden, he began to write letters dealing with visions like those later found in his pictures. Bühler was transferred to Emmendingen in April 1900. He believed he needed to furnish the ministry with reports, and Bühler thus documented life at the institution — sometimes in meticulous detail and supplemented through drawings. He died in 1940 at Grafeneck, one of the extermination asylums used in the Nazi program for murdering the mentally ill. Under the pseudonym “Franz Pohl,” Hans Prinzhorn devoted an entire section to him as one of the ten “schizophrenic masters” in his book *Artistry of the Mentally Ill*.

### **Friedrich Leonhard Fent**

b. 1867 Kempten – d. 1927 Bremen-Ellen (institution)

Fent was a master painter and pattern draftsman who lived in the St.-Jürgen asylum in Bremen-Ellen from 1908 to 1927. Numerous entries in his patient files show that Fent was avidly working on architectural plans for alternative reform (or rehabilitation) facilities until shortly before his death. He tried to contribute to the reformation of institutions and made suggestions for improving the conditions for those staying there and methods of treatment.

### **Johann Karl Genzel [pseudonym: Brendel]**

b. 1871 Mühlhausen – d. 1925 Lippstadt, Eickelborn (institution)

Genzel was condemned to multiple prison sentences for acts of violence and repeated legal infractions. A psychological crisis manifested itself in prison, and he was therefore committed to a psychiatric hospital in 1906. Genzel glued paper bags, sewed cloth sacks, decorated slippers, peeled willows and drew. He discovered woodcarving around 1912. Because it calmed him, he was permitted to use knives, saws, etc., and the inmate found a new identity. In 1919, displaying the pride of an artist, he had the sculptures sent to the “Museum for the Art of the Insane” in Heidelberg. Hans Prinzhorn sent him chewing tobacco in return. Under the pseudonym “Karl Brendel,” Prinzhorn devoted an entire section to him as one of the ten “schizophrenic masters” in his book *Artistry of the Mentally Ill*.

### **Josef Heinrich Grebing**

b. 1879 Magdeburg – d. October 24, 1940 Grafeneck (institution), euthanasia victim

After the various venues of his training as a shopkeeper, Grebing plunged himself into the experiment of entrepreneurship in 1900 — and failed. After attempting suicide in Vienna in 1906, he was placed under psychiatric care in Vienna, Heidelberg and Wiesloch. While still in the Vienna institution, he would already edit a self-published brochure on “crimes against justice,” thus laying the foundation for the untiring productivity that would define the rest of his life. He composed an “Extemporaneous Essay: The Toilet Paper,” designed a “marble fountain,” and began to plan the embellishment of residential spaces “with decorative painting.” From 1919 onward, Grebing no longer wished to draw and protested against the theft of the “property of Grebing” through Prinzhorn. In 1940 he was transferred to the extermination asylum at Grafeneck, where he was killed by the Nazis.

### **Carl Günther**

b. 1858 Aachen – d. 1937 Remscheid-Lüttringhausen (institution)

A lawyer from Arnsberg bei Warstein, he first received psychiatric treatment at the Grafenberg institution on account of “agitated states and megalomaniacal ideas resulting from strenuous intellectual work and alcohol abuse.” After multiple stays at the institutions in Grafenberg, Friedrichsberg and

Warstein, Günther entered the Lutheran institution “Tannenhof,” near Remscheid, where he would remain until his death.

### **Heinrich Hack**

b. 1869 Sandhausen – documented until 1936 at the county care facility in Sinsheim

A day laborer at a cigar and later a cement factory as well as the father of seven children, he became subject to a persecutory delusion in 1906. Hack then temporarily entered the Wiesloch institution beginning in 1907, and permanently in 1919. He wrote numerous letters home, which featured “highly peculiar writing + embellishments.” In 1912 he began drawing frequently, initially after magazine images, but soon “figures [...] from his mind.” Most of the sheets by Hack that have been preserved present fictional likenesses of middle-class gentlemen and ladies with names that are difficult to read. The day laborer dreamed of a future career as a sought-after portrait artist for the middle class. He used his subject matter to augment his own status. In 1936 Hack was transferred to the county care facility at Sinsheim, where all trace of him is lost.

### **Oskar Herzberg**

b. 1844 Leipzig – d. 1917 Leipzig (institution)

Oskar Herzberg referred to himself in a dream note from December 1913 as a “setter” at a Frankfurt book printer and another time as a “colporteur” — at that time, a door-to-door salesman who sold printed texts and spread them by word of mouth. In 1909 he was committed to the psychiatric hospital in Leipzig. There, at the age of 65, he spontaneously began to paint, draw, write and compose. The list of 65 paintings and drawings, including a rider with horse, that Dr. Schilder sent from Vienna to Heidelberg is from this period. In addition to genre-like, naive-looking scenes that reminded Alfred Kubin of Paul Klee when he visited Heidelberg in 1920, Herzberg also created portraits of fellow patients and caregivers as well as a self-portrait.

### **August Klett [pseudonym in Prinzhorn: Klotz]**

b. June/July 1866 Heilbronn – d. 1928 Weinsberg (institution)

A travelling salesman selling wine and sparkling wine, he entered the Christophsbad institution in Göppingen in 1903 and the Weinsberg institution in 1905. He drew irremovable Masonic symbols in grease to respond to the devil’s faces and death’s-heads that he repeatedly saw in the wallpaper. Extremely productive as a verbal and visual artist, his inventions included a chromatic alphabet and a kabbalistic system combining numbers, colors and letters. His boldly contoured, colorful painting was based on contemporary poster art. The Prinzhorn Collection contains more than 140 works by Klett. Under the pseudonym “August Klotz,” Hans Prinzhorn devoted an entire section to him as one of the ten “schizophrenic masters” in his book *Artistry of the Mentally Ill*.

### **Stefan Klojer**

b. May 25, 1856 Hauxdorf – d. October 8, 1925 Regensburg (institution)

This unmarried weaver was committed to the Regensburg institution in 1883. In 1912 he was transferred to Wöllershof and, in 1920, back to Regensburg, where he died of typhoid fever after 42 years of internment. Klojer saw himself as a “master painter.” He drew on tobacco rolling papers and filled a school notebook with little notes, lists, numbered systems and erotic and architectural drawings. Most of

the preserved drawings by Klojer are of erotic subjects. They show naked women, large and powerful like goddesses. They wait there, available and provocatively posed, or are presented by men who cling to them.

**Johann Knopf [pseudonym in Prinzhorn: Knüpfer]**

b. 1866 Wünschmichelbach – d. 1910 Wiesloch (institution)

Knopf was a baker and metalworker from Odenwald, and he was arrested multiple times for begging and battery from 1885 onward, following an unhappy marriage. In 1903 he stabbed himself in the abdomen with a pocket knife “through severe harassment, through his martyrdom” and was sent to the hospital in Mannheim. A few days later, he was transferred from there to the psychiatric facility in Heidelberg, because he reported religious visions and delusions of persecution. He went to Emmendingen at the end of the year and in 1905 to Wiesloch, where he would already die in 1910. He had been drawing since 1906 and Knopf wrote “with holy zeal” on every piece of paper that came into his possession. Under the pseudonym “Johann Knüpfer,” Hans Prinzhorn devoted an entire section to him as one of the ten “schizophrenic masters” in his book *Artistry of the Mentally Ill*.

**Carl Robert Lange**

b. 1852 Lonkorrek – d. 1916 Schwetz (institution)

After studying business, Lange initially worked in Gdansk and later in Hamburg. Unsatisfied with his position, he went to Bordeaux in 1875 and to New York in 1876. He later tried his luck in Mexico, where he soon began sharply criticizing unacceptable political conditions. God appeared to him in 1882: As the son of God, he was to reform the people of Mexico. He was committed to New York’s Bloomingdale Asylum on account of a planned assassination. In 1884 he was transferred to the Allenberg institution and then to Görlitz. In 1888 he entered the Schwetz institution. Lange never accepted his psychiatric diagnosis and hospitalization. He composed a great number of lengthy letters and treatises in order to present his perspective and demand his release. The drawings in the margins, like his independent sheets, record his complex visions.

**Peter Meyer [pseudonym in Prinzhorn: Moog]**

b. 1871 or 1872 Bütgenbach – d. 1930 Eickelborn (institution)

In 1908 the waiter Meyer felt himself hit by an electric shock; he subsequently considered himself an artist and believed he was blessed with wealth. In 1911 he entered the Eickelborn institution. He saw himself as a “prince of poets,” and he began drawing in 1912. He later turned into a “saint painter,” after making a vow in 1918 to live as chastely as a monk and to avoid alcohol as well as tobacco. He willingly turned over all his pictures and hoped to be able to pay his debt of sin toward God in this way. He claimed to be creating his works for the cloister of the Cologne Cathedral and for the main hall of the asylum. Under the pseudonym “Peter Moog,” Hans Prinzhorn devoted an entire section to him as one of the ten “schizophrenic masters” in his book *Artistry of the Mentally Ill*.

**August Natterer [pseudonym in Prinzhorn: Neter]**

b. 1868 Schornreute bei Ravensburg – d. 1933 Rottenmünster bei Rottweil (institution)

In 1897 the electrical technician had a business and taught apprentices in Würzburg. The loss of his business relationship with the university in 1902 led to financial difficulties, and he became withdrawn.

His calling to become a savior and emperor and to judge the world through a vision in 1907 compensated for his failure. He was placed in the institution in Rottenmünster bei Rottweil because of a suicide attempt; in 1909 he went to the institution in Weissenau. Beginning in 1911, he created drawings, primarily based on his vision. He believed himself to be the French emperor “Août I, IV Napoleon.” In 1917 he was transferred back to Rottenmünster. Under the pseudonym “August Neter,” Hans Prinzhorn devoted an entire section to him as one of the ten “schizophrenic masters” in his book *Artistry of the Mentally Ill*.

**Clemens Constantin Henning von Oertzen [pseudonym in Prinzhorn: Viktor Orth]**

b. 1853 Muckrow – d. 1919 Rostock-Gehlsheim (institution)

After a suicide attempt in 1883, von Oertzen was committed to the Sorau institution in Brandenburg, where he carried on as a prince’s son and king. He was held at the institution in Pirna from 1891 and then from 1902 at Gehlsheim, where he died in 1919. Von Oertzen wrote and painted constantly, including on the walls. He gave up painting and speaking in 1898 and remained silent. In 1901 he sent his sister a letter asking her for boxes of paints, sketchbooks and pencils, and he began drawing and painting again. The extant drawings in oil pastels and loosely painted seascapes in watercolor, which are reminiscent of works by the Brücke artists, are presumably from this period. Under the pseudonym “Viktor Orth,” Hans Prinzhorn devoted an entire section to him as one of the ten “schizophrenic masters” in his book *Artistry of the Mentally Ill*.

**Joseph Schneller [pseudonym in Prinzhorn: Sell]**

b. 1878 Westerham – d. 1943 Eglfing-Haar bei München (institution), euthanasia victim

A technical draftsman for the Royal Bavarian National Railway, in 1907 he was committed to the Eglfing institution, outside Munich, on account of paranoid ideas. There he felt he was being subjected to the effects of a dynamo in the cellar, which transferred the suffering of humanity to him and simultaneously exposed him to the sexual manipulation of certain “ladies.” In 1908 Schneller began drawing architectural plans and cosmological images, but primarily works with sadomasochistic themes, which he soon gathered together into a book, the so-called “Sadistic Life’s Work.” In July 1943, Schneller died of chronic tuberculosis — a typical result of extended hunger.

**Adolph Schwartz**

Dates of birth and death unknown. Documented: Strecknitz state mental health facility at Lübeck: 1900–1917.

**Louis Umgelter**

Dates of birth and death unknown. Documented: “Herzoghöhe” private institution in Bayreuth: 1906–1914.

**Oskar Heinrich Ferdinand Edmund Voll**

b. 1876 Blankenburg – documented until 1935 Werneck (institution)

Because the journeyman tailor Voll was holding “Reichstag speeches” in Dortmund, he was brought to the Aplerbeck institution in 1897. His internment in Hildburghausen, Raumweiler, Düren and Werneck followed. He initially drew “knights, soldiers and birds” on the porch floor in charcoal. Voll filled many

notebooks with drawings, which repeatedly depicted similar nocturnal military scenes. A few of his sketchbooks with scenes of this kind, which were influenced by silent films, entered the “museum” of the Werneck institution in 1910 and 1924.

### **Karl August Ernst Weber**

b. 1858 Leppersdorf – d. 1918 Zschadrass-Colditz (institution)

Karl Weber grew up on his parents’ farm in Leppersdorf, near Dresden. A fall on the back of his head at the age of 42 supposedly led to poor memory and apathy. Weber believed that he had invented a new airship made of steel as well as an absolutely bulletproof tank. His interest in sociopolitical themes is also reflected in various portraits, which he created over the course of 1916 in a notebook he had made for himself: Double and individual portraits of the allied emperors Wilhelm II and Franz Josef I as well as a portrait of Hindenburg, who had been head of the military high command since August 1916. On April 27, 1918, Weber died of pneumonia in the institution, which was subject to shortages on account of the war.

### **Marie Werner**

Dates of birth and death unknown. Documented: psychiatric university hospital of Heidelberg, no date, before 1921

### **Hyacinth Freiherr von Wieser [Pseudonym in Prinzhorn: Heinrich Welz]**

b. 1883 Vienna – d. 1927 Ybbs (institution)

Vienna’s Baron von Wieser was a doctor of jurisprudence. He began increasingly isolating himself from his relatives in 1912 and became afraid of poisoning. As a result, he was committed to Neufriedenheim, a private sanatorium in Munich. Wieser filled numerous sheets of paper with drawings as well as lists and theorems written in tiny writing and shorthand symbols. His thoughts revolved around systematizing numerous newly invented academic disciplines, such as “justice-ology,” “beauty-ology,” or “sexology.” His primary focus was on “willology,” the theory of the different stirrings of the human will. He believed he could translate these into curved forms and that observing these would transfer something of the essence of those stirrings to the observer. Under the pseudonym “Heinrich Welz,” Hans Prinzhorn devoted an entire section to him as one of the ten “schizophrenic masters” in his book *Artistry of the Mentally Ill*.

### **Karl Zimmermann**

b. 1870 Eberbach – d. 1906 Emmendingen (institution)

The church painter Karl Zimmermann grew up in Eberbach and restored the church there from 1890 to 1894. Zimmermann was diagnosed with epilepsy; he married in 1897, hoping that this would heal him. He was committed to the psychiatric institution in Heidelberg on December 13, 1905. He considered himself to be a great fine-art painter and poet. In the institution, he sketched scenes from his memories: his “parents’ home” in Eberbach, his parents’ “living room” and “where he slept as a child.” He filled a little sketchbook with various portraits. On May 31, 1906, he was transferred to Emmendingen and soon died there.

PROGRAM OF EVENTS ACCOMPANYING THE EXHIBITION

- Sun., Oct 6, 2–3 pm                    public guided tour “gugging in focus”: the prinzhorn collection
- Sun., Oct 27, 11 am–12:30 pm    Matinee with Thomas Röske and Johann Feilacher. In cooperation with  
the “Kurier” daily newspaper
- Sun., Nov 3, 2 pm–3 pm            public guided tour “gugging in focus”: modern in the mind – the  
prinzhorn collection
- Tue., Nov 19, 2:30–4:30 pm      gugging gugelhupf: the illustrated bible of the surrealists

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Öffnungszeiten: Sommerzeit 10.00 – 18.00 Uhr

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