

THE GALLERY OF

EVERYTHING



JUDITH SCOTT

AT FRIEZE MASTERS 2023



UNTITLED (1993) METAL, WOOL, COTTON, 53 X 40 X 40 CM / 21 X 16 X 16 IN

One of the most important bodies of work, insider or outsider, produced anywhere and in any circumstances in the past 20 years.

Matthew Higgs
curator/director, White Columns

SOLO EXHIBITIONS (SELECTION)

The Art of Judith Scott, AVAM (Maryland) 2023/24
Bound and Unbound, Brooklyn Museum (New York), 2014/15
Exhibition #4.1, The Museum of **Everything** (London), 2011
Objets Secrets, Collège des Bernardins (Paris), 2011
White Room: Judith Scott, White Columns (New York), 2010
Fiber Art of Judith Scott, Musée de l'Art Brut (Lausanne), 2001

COLLECTIONS

Brooklyn Museum (New York)
Centre Pompidou (Paris)
Irish Museum of Modern Art (Dublin)
Museum of Modern Art (New York)
Museum of Modern Art (San Francisco)
Oakland Museum of California (Oakland)
Smithsonian Museum (Washington DC)
Tate Modern (London)

GROUP EXHIBITIONS (SELECTION)

Creative! Growth!, Kohler Arts Centre (Wisconsin), 2022/23
Self-Taught Enigma, MAMCO (Saint Priest-En-Jarez), 2021/22
Out of Place, Brooklyn Museum (New York), 2020/21
Outliers and American Vanguard Art, Smithsonian (Washington), LACMA (Los Angeles), 2018/19
Viva Arte Viva!, 57th Venice Biennale (Venice), 2017
The Museum of Everything, MONA (Tasmania), 2017/18
Rosemarie Trockel: A Cosmos, Museo Nacional Centro de Arte: Reina Sofia (Madrid),
New Museum of Contemporary Art (New York), 2012
Create, Berkeley Art Museum (Berkeley), 2011

THE GALLERY OF **EVERYTHING**
4 CHILTERN STREET, LONDON W1
T +44 20 486 8909 / M +44 7809 195 625

WWW.GALLEVERY.COM
GE@GALLEVERY.COM
@GALLEVERY



*Abstract, yet fierce; muffled yet extremely articulate, or articulated.
In a sense, they are carefully engineered three-dimensional paintings.*

Roberta Smith
art critic, New York Times

The life of the late **Judith Scott** is a tale which has been internationally told. A self-taught fibre artist from Ohio, Scott overcame innumerable challenges to become a sculptor of depth and significance; and arguably, the most important neurodivergent artist in contemporary culture.

Scott evolved her practice at the **Creative Growth Art Center**: a groundbreaking California arts studio and community for those who (like **Scott**) experienced a variety of communication issues. The facility supported **Scott**'s prodigious talent, helping her realise the creation of several hundred works over a ten year period: from 1989 until her death.

These objects, complex structures of multi-coloured material, binding found objects within, formed an organic encyclopaedia of shape and form. It was a soft sculptural opus which resembled few others, yet it could sit alongside the autobiographical works of Niki de Saint Phalle and Louise Bourgeois, or the abstracted practices of Sheila Hicks and Phyllida Barlow.

It was the advocacy of **Creative Growth Art Center**'s Tom di Maria and **Scott**'s twin sister Joyce which helped garner the attention of curators and collectors across the US and Europe. Although few institutions would endorse the collection of a non-verbal author, there was nonetheless a growing awareness; and it led to **Scott**'s inclusion in a number of very significant projects.

Notable exhibitions included: Create at Berkeley Art Museum (California) in 2011; *Rosemary Trockel: A Cosmos* at New Museum (New York), Reina Sofia (Madrid) and Serpentine Galleries (London) in 2012/13; *Outliers* at the Smithsonian (Washington DC), High Museum (Atlanta) and LACMA (California) in 2018/19; as well as critically-acclaimed retrospectives at The Museum of **Everything** (London) in 2011, and Brooklyn Museum (New York) in 2014.

Today the cultural landscape has changed. Institutions which now own artwork by **Scott** include Centre Pompidou (Paris), Irish Museum of Modern Art (Dublin), Museum of Modern Art (New York), Smithsonian (Washington DC) and, most recently, Tate Modern (London).

For Frieze Masters 2023, The Gallery of **Everything** presents a selection of works for singular public and private collections, with a proportion of proceeds donated to the **Creative Growth Art Center**. For more information, please contact The Gallery of **Everything**.

Irrespective of Judith Scott's unknowable intentions, what we are left with are abstract productions remarkably attuned to current practices in contemporary art.

Catherine Morris
curator, Brooklyn Museum