

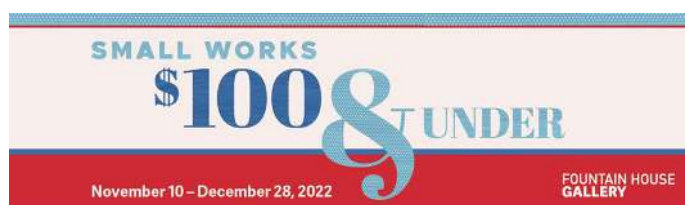
Von: **Raw Vision** info@rawvision.com
Betreff: Raw Vision Weekly #296 November 11, 2022
Datum: 11. November 2022 um 21:00
An: Gerti HACKER gerti.hacker@galeriegugging.com

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RAWVISION

W E E K L Y

November 11 2022 #296



FOUNTAIN HOUSE GALLERY:

Small Works: \$100 & Under

November 10 – December 28, 2022

Fountain House is the premier venue in New York City representing artists with mental illness. For this year's iteration of the annual [Small Works](#) exhibition, their artists have created hundreds of pieces of original art, sized at 6 by 6 inches or smaller and priced at \$100 or less.





Alyson Vega, *Rosy Grid*, 2022. Mixed media on handmade paper on wood block, 7 x 5 ins. (17.8 x 12.7 cm)

The exhibit offers a unique and affordable opportunity to experience – and collect – an individual artist's breadth of work. Among the mediums represented are acrylic, mixed media, fabric, digital photography, sculpture, and jewellery.



Susan Spangenberg, *Take Long Walks (Fabric People)*, 2022. Acrylic, buttons, fabric, zipper (hand-sewn) on canvas, 7 x 5 ins. (17.8 x 12.7 cm)

To see the works available and learn more about Fountain House Gallery artists, visit www.fountainhousegallery.org.

SLOTIN AUCTION:
*Fall Self-Taught Art Masterpiece
Sale*

November 12 – 13, 2022

[Slotin's Fall Masterpiece Sale](#) includes 800 lots of the best in self-taught art, outsider art, southern folk pottery, contemporary art & antique and anonymous folk art. A [virtual flipbook](#) shows the pieces included in the auction, and the lots will be on preview from November 7 to 11 (112 E. Shadburn Ave. Buford, GA).



Mattie Lou O'Kelley, *Summer In The Hills*, 1978. Oil on canvas, 48 x 36 ins. (122 x 94.5 cm)

The auction will be open for phone, absentee and online bidding only; the hall will not be open on the auction days. For more information about the auction, visit www.slotinfoolkart.com.

GALERIE GUGGING VIENNA:
Vario Diafano

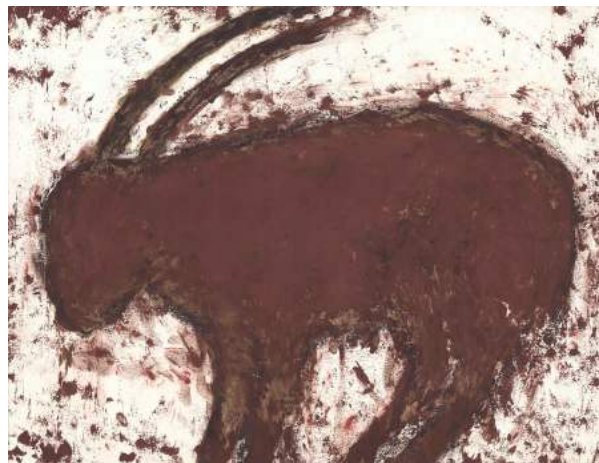
November 10, 2022 – February, 2023





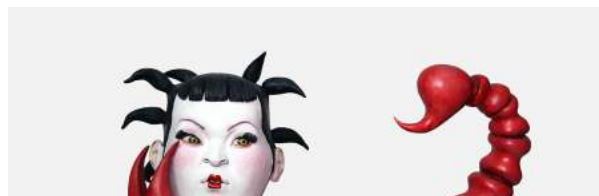
Simone Pellegrini, *Vario Diafano*, 2017. Mixed media, 37.4 x 65 ins. (95 X 165 cm)

In this new exhibition from [Galerie Gugging Vienna](#), everything revolves around the theme of diversity. Indeed, the selection of artists on show could hardly be more diverse, with an eclectic compilation of international *art brut* artists.



Michel Nedjar, *Untitled (Paris Darius)*, 1995. Mixed media on Cardboard, 19.7 x 25.6 ins (50 X 65 cm)

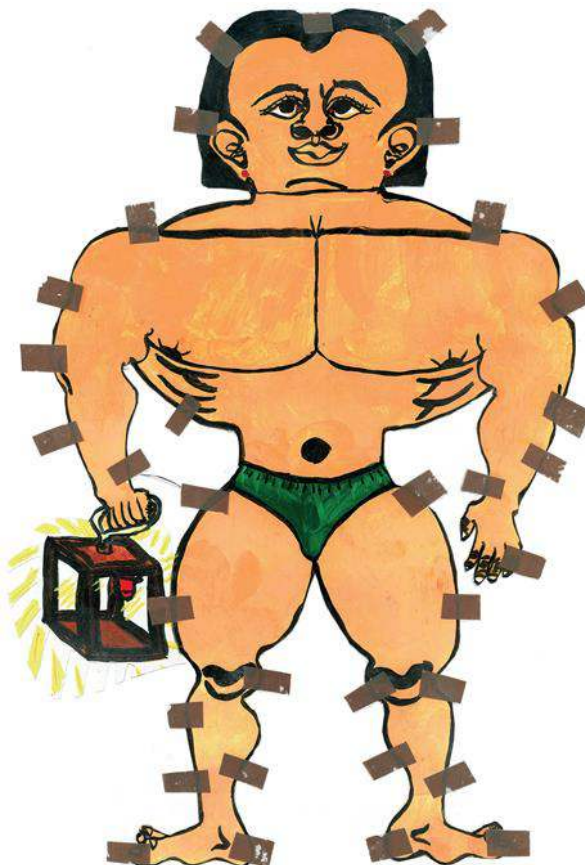
Curator Irina Katnik says: "We have tried to make a very special selection and focus on works that you probably wouldn't get to see otherwise, such as the Czech artist Jaroslav Diviš as well as a series of works with lovers by Johann Korec."





Julia Hanzl, *Sweet Poison*, 2021. Mixed media object, 15 x 24.5 x 13.4 ins. (38 X 62 X 34 cm)

Simone Pellegrini's work *Vario Diafano*, after which the exhibition is named, will be on show alongside work from Loys Egg, Michel Nedjar, Basel Al-Bazzaz, Misleidys Castillo Pedroso, Johann Garber, Manuel Griebler, Julia Hanzl, Christopher Kane, Johannes "Lejo" Lechner, Margot, Heinrich Reisenbauer, Leopold Strobl and Christa Wiener.



Misleidys Castillo Pedroso, *Untitled*, 2018. Gouache on paper, tape, 15.7 x 10 ins. (40 X 25.5 cm)

JENNIFER LAUREN GALLERY /
TURNER CONTEMPORARY:
Roger Cardinal – *Castles are*
Elsewhere

November 23 – 27, 2022

At the [Turner Contemporary](#) in Margate, [Castles are Elsewhere](#) is an exhibition that commemorates the life of Roger Cardinal (1940-2019), whose fascination with the extraordinary led him on a wondrous odyssey upon which he encountered creativity in the most unexpected places.



Roger Cardinal in the Shell Grotto in Margate, one of his favourite places. Photo courtesy Colin Rhodes

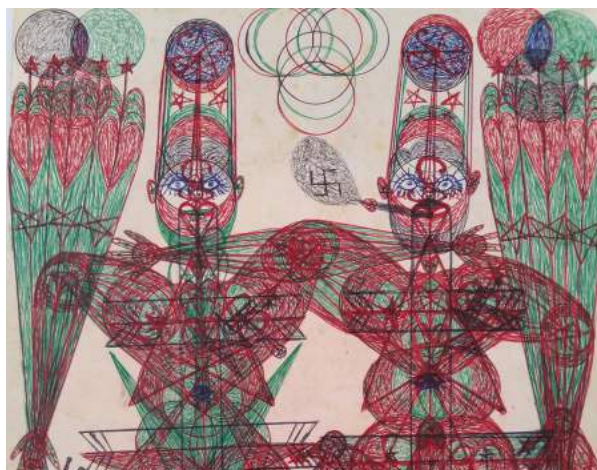
Roger is probably best known for his seminal book titled *Outsider Art*, published in 1972 – the first of its kind in the UK which this year celebrates its 50th anniversary. It was followed a few years later in 1979, with the ground-breaking

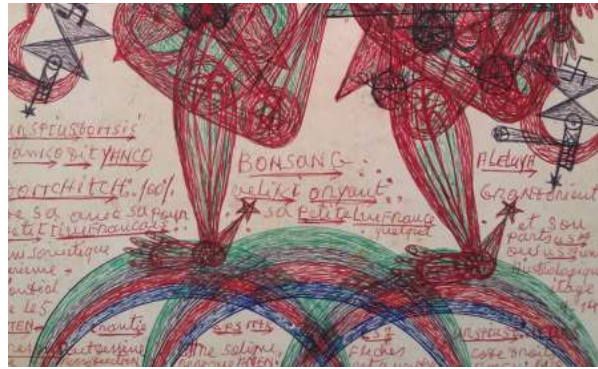
Outsiders exhibition at The Hayward Gallery.



Michel Nedjar, *Untitled*, 1987. Mixed media on wallpaper, 21.3 x 23.6 ins. (54 x 60 cm)

Through the treasures in his private art collection, his books, his letters with people within the field like Jean Dubuffet, and a selection of his fascinating diaries that he wrote daily, this exhibition will give an insight into Roger's life, and we hope a fitting memoriam to a man who encouraged us all to look at art and life differently, to see that 'castles are elsewhere'.





Janko Domsic, Untitled, n.d. Biro on found paper, 9 x 12.2 ins (23 x 31 cm)

The exhibition includes works by Michel Nedjar, Madge Gill, Eugene Von Bruenchenhein, Janko Domsic, Valerie Potter and Ted Gordon. The exhibition will be accompanied by a publication where luminaires of the Outsider Art world have been invited to contribute with their recollections of Roger, along with an interview, texts and photos.

Issue Highlight:

Raw Vision #64

Use code **COLEMAN20** for 20% off

This popular issue is available in both print and digital format. In it, Rebecca Lieb discusses the intricate, disturbing paintings of Joe Coleman, featured on the cover of this issue.



Adrian Swain documents the lives and creative development of Ronald and Jessie Cooper, who became artists by chance in their mid-fifties. while Edward M. Gomez meets researchers on the cutting edge of outsider art in Japan.

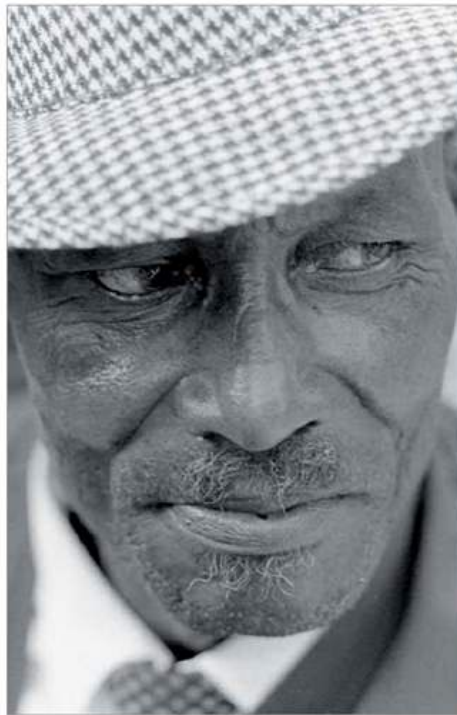


Ronald and Jessie Cooper, *Hell Bucket*, 2002.
Acrylic paint, wood, metal bucket, 13.4 x 8.6 x 7.9
ins. (34 x 22 x 20 cm)



Tomoyuki Shinki, *Side Arm Hold*, 2005. Computer generated artwork, courtesy Atelier Incurve

Cynthia Elyce Rubin tells the story of inventor Elis F. Stenman's remarkably enduring Paper House in the town of Rockport, New England, and Peter Heidenwag explores the intricacies of Harold Stoffers' use of language. Most of his daily letters were addressed to his mother, but he rarely actually gave them to her. Instead, he left them lying around for display, or he gave them to other people.



James "Son" Thomas, 1980, photo: Judy Peiser



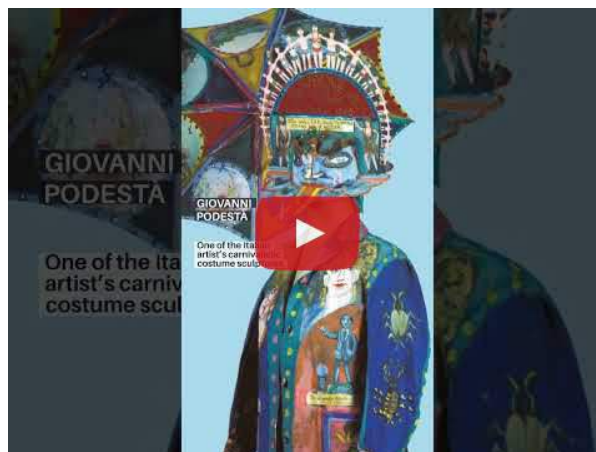


James "Son" Thomas,, Untitled (*Head with hair and glasses*), n.d. Clay and mixed media, 9.75 x 7.5 ins (24.7 x 19 cm)

William Lee Ellis examines the interplay between the art and music of James "Son" Thomas. Not only was he unusual in having two equally touted careers as a self-taught sculptor and a blues musician, but the intensity of his work could be just as singular. Learn more in [Raw Vision issue #64](#).

Issue #112

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See issue #112

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