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RAWVISION

W E E K L Y

December 8 2023 #350

GALERIE GUGGING:

simply... art

Klosterneuburg, Austria
September 28, 2023 – February 11,
2024

Nina Katschnig

simply... art

Kamlander
Kernbeis
Reisenbauer

Three great artists are featured in the autumn exhibition [simply... art](#) at the Galerie Gugging in Austria. The exhibition offers the opportunity to immerse yourself in the unique worlds of Franz Kamlander, Franz Kernbeis and Heinrich Reisenbauer.



The gallery's exterior, decorated with Heinrich Reisenbauer's art

The exhibition's accompanying publication "simply... art", edited by Nina Katschnig, is cowritten by curators Elsy Lahner, Miroslav Hal'ák and Irina Katnik, who all pay tribute to the three artists in their own very personal way.



Installation view of the exhibition

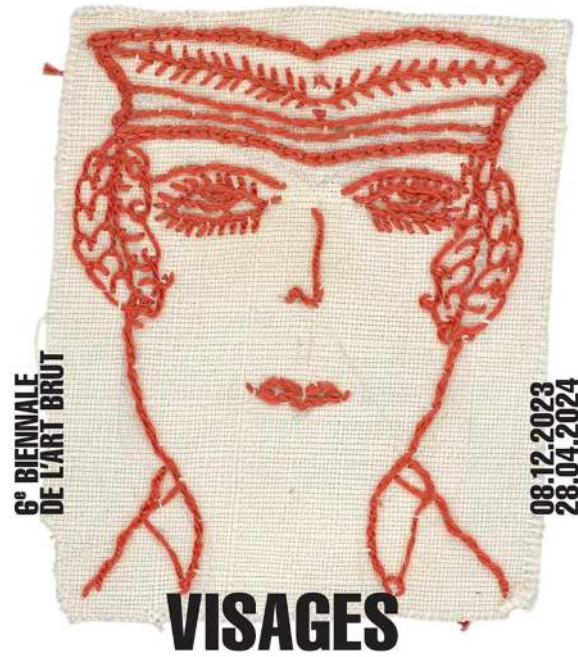
The works of Kernbeis, Kamlander and Reisenbauer are today represented in numerous renowned international and national private as well as museum collections.

COLLECTION DE L'ART BRUT:

6th Art Brut Biennial: *Faces*

Lausanne, Switzerland

December 8, 2023 – April 28, 2024



**COLLECTION
DE L'ART BRUT
LAUSANNE**

The [6th Art Brut Biennial](#) will be devoted to faces, a recurring theme in *art brut*. It will feature more than 330 works held by the Collection de l'Art Brut, drawing attention to the many ways in which the face is put front and centre, in different contexts, and using different media, techniques and forms.





Pierre Kocher, *Untitled*, n.d, Wax crayon on paper, 73.5 x 48 in. / 29.7 x 21 cm, photo : Claudine Garcia

Our face is what makes us unique. Its features and expressions convey everything about us: body and mind. The featured works invite us to reflect on elements of otherness in ourselves – a uniquely personal experience that challenges us and opens our eyes to the world of the intimate.



Paul Amar, *Janus*, 2004. Sculpture, 25.6 x 22 x 14.4 inches / 65 x 56 x 36.5 cm, photo credit: Collection de l'Art Brut, Lausanne

In the context of *art brut*, a form of art whose existence is driven by creative necessity, this exploratory exercise takes on a distinctive character. No matter how

on a distinctive character. No matter how socially or culturally marginalised their creators, these works bring to the fore what it is that makes us human.



Philippe Dereux, *Une forte femme*, 1976. Collage d'épluchures et brou de noix sur papier, 29.5 x 21.7 in. / 75 x 55 cm, photo: Caroline Smyrliadis

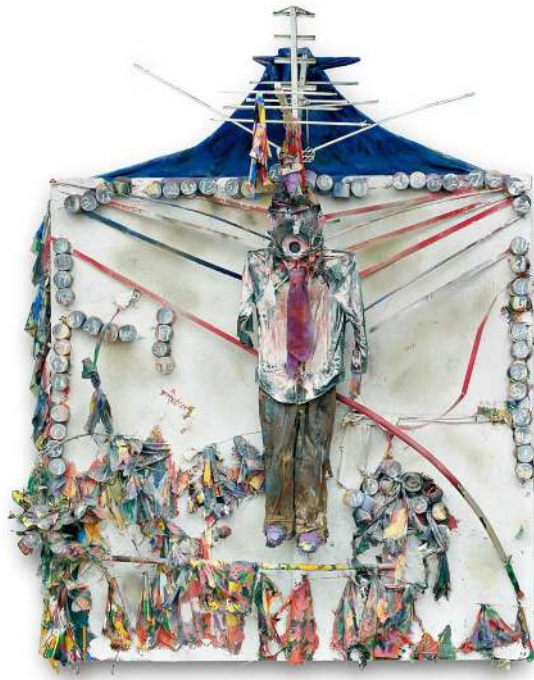
The exhibition is divided into six sections, each representing a particular creative method, function or approach: emerging faces, faces in relief, portraits, graphical variations of faces, travelling faces and textile faces.

**JULE COLLINS SMITH MUSEUM OF
FINE ART:**

*Black Codes: Art and Post-Civil Rights
Alabama*

Alabama

January 23 – July 7, 2024



Thornton Dial, *Strange Fruit: Channel 42*, 2003.
Spray can tops, clothes, wood, artificial flowers,
found metal, wire, tools, oil, enamel, spray paint
on canvas on wood, 99 x 78 x 26 in. / 251 x 198 x
66 cm, photo: Stephen Pitkin / Pitkin Studio

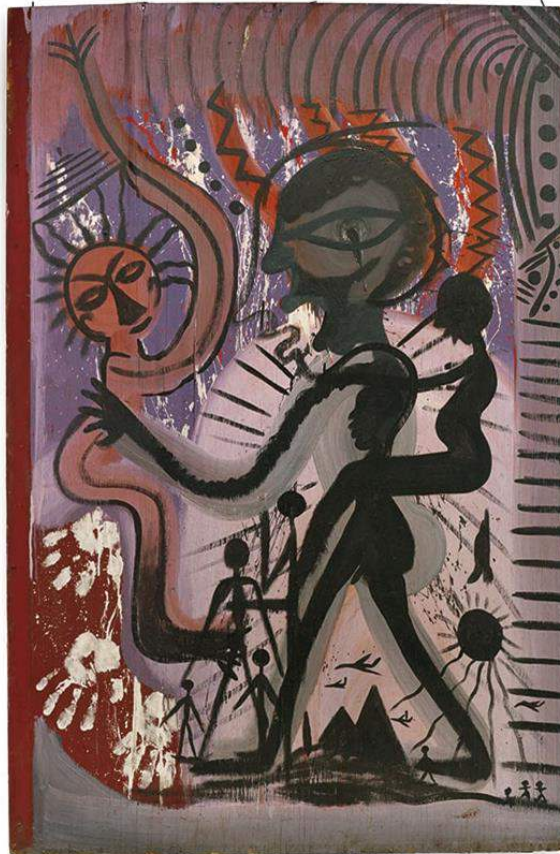
[Black Codes: Art and Post-Civil Rights](#)

[Alabama](#) examines the lives and art of
Thornton Dial (1928 – 2016), Lonnie Holley
(b. 1950), Ronald Lockett (1965 – 1998) and
Joe Minter (b. 1943).



Joe Minter, *Children In Jail*, 2013. Paint, wood, found metal, deadbolts, dolls, rope, handcuffs, and chains, 53.5 x 96 x 24 in. / 136 x 244 x 61 cm, photo: Stephen Pitkin / Pitkin Studio

Directly or indirectly impacted by Jim Crow rule, these men made works that are not simply illustrations of history but that are also hidden transcripts, visions of alternative futures and radical archives of Black determination. The exhibition's three thematic sections consider how each artist addresses personal, local and global histories.



Lonnie Holley, *Carrying The Lighter Child*, 1986. Enamel on wood, 73.5 x 48 in. / 187 x 122 cm, photo: Stephen Pitkin / Pitkin Studio

Black Codes challenges long-held assumptions about what constitutes a cultural or artistic capital in the United States. Often overlooked in art historical literature and museum settings, the

literature and museum settings, the artistic production of Alabama – especially that of Black Americans – helps tell vital, complex narratives about the past, present and future.

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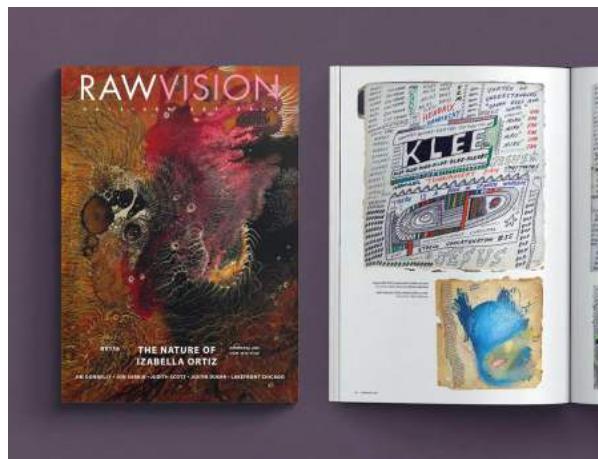
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