

ANNE VON FREYBURG

Through my practice I am rethinking textile and the decorative within the tradition of painting. I am embracing and subverting the female gaze, the feminine and pretty. Historically, craft and decoration have been perceived as lesser than the “intellectual” fine arts. By combining them, I am challenging this underlying hierarchical system. At the same time, I want to reclaim the female history of textiles, the feminine, the pretty, decoration, the domestic and the female nude.

In my recent work I am translating old masters paintings from the Rococo period into paintings constructed of a mixture of tapestry and contemporary fashion fabrics. With these works I attempt to raise questions about taste, femininity, high and low art and the constructs of female identity. As my work is a celebration of materials and ornamental pleasures and an embrace of the female sensuality, it can also be read as a comment on excessive consumerist’s behaviour and self-indulgence.

I belong to a group of artists who pursue a renewed significance and meaning around ornament, decoration and crafted materials, and seek to create an art based on both aesthetic and political principles of inclusion.

annevonfreyburg.com | IG: @annevonfreyburg

IN THE CENTERFOLD: Anne von Freyburg

THEME: New World

JURORS:

ALEXIA COTA
Interim Director of Augusta Savage Gallery
at University of Massachusetts, Amherst

SARAH JOHNSON
Executive Director of Cahoon Museum of
American Art

BEN SHATTUCK
Gallery Director & Lead Curator at Dedee
Shattuck Gallery

LEFT & MIDDLE: *Untitled (after Fragonard)*, acrylic, synthetic-fabrics, spray-paint, tapestry-fabric, hand-embroidery, polyester wadding, and hand-dyed tassel fringes on canvas, 110 cm x 155 cm, 2020.

RIGHT: *Untitled (after Boucher)*, acrylic, synthetic-fabrics, spray-paint, tapestry-fabric, hand-embroidery, polyester wadding, and hand-dyed tassel fringes on canvas, 150 cm x 170 cm, 2020.

