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**judith.!**  
scott

7.10.2010 – 20.3.2011

Am Campus 2, 3400 Maria Gugging, [www.gugging.at](http://www.gugging.at)  
Öffnungszeiten: Di - So 10 bis 18 Uhr

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**Press Contact:**  
Mag. Bernadette Lietzow  
museum gugging  
Am Campus 2  
3400 Maria Gugging  
T: +43 / (0) 664 60499374  
e-mail: [bernadette.lietzow@gugging.at](mailto:bernadette.lietzow@gugging.at)  
[www.gugging.at](http://www.gugging.at)



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## judith & shields.!

### judith scott meets tribal art

Opening: 6 October 2010, 6 p.m.

Running: 7 October 2010 - 20 March 2011

#### judith.! scott

Judith Scott (1943 Cincinnati/Ohio – 2005 Oakland/California), whose work will be on show in a solo exhibition for the first time in Austria, is an internationally acclaimed object artist, who practiced her talent in the use of yarns, waste fabrics and every day objects after a diagnosis of Downs Syndrome and deafness had left her isolated for 35 years. She intertwined her materials into grandiose organic sculptures. In 1987, urged on by her close twin sister Joyce Wallace Scott, she first visited the "Creative Growth Art Center" in Oakland, California. That institution offers studio spaces to people with special physical or mental needs and in addition boasts a fruitful, professionally operating gallery. Having met the artist Sylvia Seventy, Judith Scott developed her own style, which was completely autonomous and highly expressive. A representative of Outsider Art, she went on to gain international recognition, her works forming part of many important collections. Judith Scott used wool, yarn and thread – often seen as "female" materials – and wound them, knotted them, tied them around everyday objects, covered them up. The objects disappeared underneath a thick layer of colorful bunches. Thus, she created objects of a nature that had never been seen in art history before.

A representative of Outsider Art, she has gained international recognition and is represented in many important collections. The works on show are on loan from the Creative Growth Art Center in Oakland, California, as well as from private collections.

#### Catalogue:

"judith & shields.!" Published by Johann Feilacher. Monograph "judith.! scott" together with the catalogue "shields! art from new guinea" in one volume. 88 pages each. Residenzverlag publishing company.

*The catalogue will be issued together with the opening of the exhibition.*

The exhibition "judith & shields.! judith scott meets tribal art" is a cooperation of the galerie gugging and the museum gugging. We would like to thank the following sponsors for making this exhibition possible: Novomatic AG, Porr AG, Kabelsignal AG, Raiffeisen Bankengruppe Österreich and mobilkom austria AG.



## judith & shields.!

### shields.!

New Guinea is a country where Stone Age-old cultures had survived until only a few decades ago. Those cultures not only led to the formation of over 800 languages on one island, they also breathed creative life into objects used in daily and cultural events. The lack of technology – no iron was available – meant that all cultural accomplishments had to be achieved with the materials and possibilities nature itself had to offer.

Real and ritual wars, fought exclusively by men, made shields a requirement. They not only helped deflect arrows and spears, but also acted as symbols of affiliation to an ancestral culture that drew its strength from the ancestors' power. The shields were meant to intimidate the opponent; at the same time they became creative experimental fields for their highly specialised creators. A wooden sheet sculpted from air roots of trees is turned into the artist's canvas. Here he creates his abstract images using natural pigments. Far into the twentieth century, the valleys of the New Guinea highlands have thus been a cradle of unique artworks from a Western point of view. The works on show – among them rare exhibits from the so-called "pre-contact era", the time before any contact with Western civilisations - come from Australian and European exhibitions.

### **Johann Feilacher on "judith & shields"**

This exhibition presents works side by side that could not be more different from each other: "feminine" wool in the hands of a woman who created contemporary art without ever having taken an interest in the art of her time, much less having been part of its world during her lifetime; and "masculine" objects, hailing from a culture that's removed from today by millennia and primarily serving a military and ritual purpose.

Both of them have one thing in common: their originality – their production was uninfluenced by the norms and tendencies of the twentieth century, yet the receptive development of Western culture was necessary to appreciate them as art. A seeming paradox, which meets the onlooker's wish for the Unknown, the New and the Foreign.

*Johann Feilacher is the curator of the exhibition and artistic director of the museum gugging.*

# museum guaging



## BACKGROUND

### Judith Scott – the Artist

(1943 Cincinnati, Ohio – 2005 Oakland, California)

Three-dimensional artworks are very rare in Art Brut, and women are a minority among the artists. Judith Scott not only forms part of that minority, she also represents a definite highlight in international Art Brut. She was a woman with a difficult personal fate, who unexpectedly emerged from her isolation after many years of introversion and created innovative and unique artworks out of conventional materials and objects. She is one of the most important artists of the twentieth century, not only in Art Brut, but also in the context of contemporary art.

### Judith at Work – an Observation

"Something starts to grow – slowly, meticulously and thoroughly, day by day, month by month. To watch Judith at work, to witness the deliberate repetitive movements of her hands letting 'something' come into being, to watch the slow growth of that 'thing' is no less fascinating or essential than watching the step-by-step creation of a spider's web or a butterfly's cocoon. The works are large. Some of them could easily contain Judith's body. At any rate they all contain Judith's spirit.

Cited from: John M. MacGregor, *Metamorphosis. The Fiber Art of Judith Scott*. Creative Growth Art Center, Oakland, 1999.

### To be a twin – Judith Scott and her sister Joyce Wallace Scott

A few minutes after her sister Joyce's birth Judith emerged unexpectedly from her mother's womb. Parents of severely handicapped children in the US of the 40s faced enormous pressure to "hand over" those children to an institution immediately. Judith was very lucky to spend the first seven and a half years of her life at home with her parents, her brothers and – most importantly – the person closest to her: her twin sister. Her tragic fate was thus postponed for some time; however, it did catch up with her when the twins were separated and Judith had to face the long road of institutionalised isolation. Joyce had been her sister's voice, her translator who intuitively understood Judith's emotions. After the twin's separation Judith became radically estranged; she could not find her bearings in the new environment and reacted aggressively. Unbelievably, the fact that Judith Scott's Down syndrome was accompanied by deafness remained unrecognized for over 30 years. Only her sister's dedication – Joyce was now actively involved in social work - brought about an important change in Judith Scott's life. Against her now elderly mother's wish and after a drawn-out bureaucratic battle Joyce managed to obtain legal guardianship of Judith and took her sister to live with her in California – a state where mentally disabled people have a vested right to professional care with the aim of further training. Subsequently, she organised her admission to the Creative Growth Center, where Judith Scott, after initial hesitation, found the strength to create those works that enthuse the international public today.



**Films on the Artist Judith Scott:**

*Outsider: The Art and Life of Judith Scott.* A film by Betsy Bayha, USA 2005. (It has received multiple awards. Among others: the Golden Gate Award 2007, San Francisco International Film Festival). In English language.

*During the exhibition this film will be shown at the museum gugging.*

*Que tienes debajo del sombrero (What's under your hat?).* A film by Julio Medem, Lola Barrera und Inaki Peñafiel. Spain 2006. Spanish with English subtitles.



## BACKGROUND

### shields.!

#### **The Highlands of New Guinea – an historical and cultural overview**

Contrary to the coastal regions of Papua New Guinea, which were colonized by the British and German empires, vast areas of the highland with a population of over a million people remained undiscovered until the mid 30s of the 20th century. The inhabitants of the highlands are called "Papua". Their ancestors were hunters and gatherers who established themselves in the fertile valleys as early as 30.000 years ago. The "Austronesians" on the other hand, ancestors themselves of the Polynesians, settled in the coastal areas only 5.000 years ago. In the highland comprising around 500.000 acres the inhabitants speak a variety of different, yet related languages. All of them belong to the Trans New Guinea languages, indicating a common root. The central regions of the Papua New Guinea highlands, east and west of the great Wahgi valley, allowed for trade routes, communication and exchange of ideas – those regions have always been the most densely populated. On the other side of the border the Baliem valley of Western Papua sustained a very large population. The trade in shells, feathers, oil, salt and stone tools flourished along those valleys over long distances. But those movements were undertaken only in groups: single persons never travelled far beyond the borders, the distrust of strangers being an important factor in highland life. Thus, cultural differences developed parallel to the many languages.

#### **Shields and battles**

Shields are generally carved out of hard wood and kept with great care in between battles. Their relative durability and the abstract motifs, similar to those found in every material highland culture, make those shields the New Guinea Highland's great work of art. Life in the highland of New Guinea is divided into ceremonies and celebrations on the one hand and battle and death on the other. In the untouched highland of New Guinea war was a recurring theme in the young men's life. They were primarily raised, initiated and trained to become good warriors, protecting and strengthening the group. Their weapons were mostly bows and arrows and spears; stone axes or bone knives were only used in close combat. Yet the most important symbol of war and of a successful warrior was the shield. Shields could outlast several generations and were often passed down to sons or nephews when the owner died or grew too old to fight. Spontaneous conflicts or precipitous revenge killings allowed for the shield to be deployed immediately. Yet, the preparations were much more time-consuming for serious battles, which were highly organised and included congregating allies from far-away valleys. Then the shields, which were kept in "battle huts" in between fights, had to be fetched and usually taken to the tribal cemetery, where the warriors believed their ancestors' spirits to reside. Wise men, knowledgeable in the magic of warfare, would paint the shields and ask the spirits of the ancestors for help against the enemy. The act of painting was important in order to saturate a shield with strength; magic spells or songs were recited at the same time.



### Shield designs

Highland art is generally abstract. The most frequently used motifs are circles, triangles, rhombi, star-shaped lines, angles and zigzagged borders. Shape, size and material of the shields differ from valley to valley, so do patterns, colours and other ornaments. In the eastern highland the motifs demonstrate a deep link with nature depicting magical plants, insects, clouds and bolts of lightening. Those shapes and motifs from the eastern highland gradually fade into the style dominating the shields in the central highland of Simbu, in the western and southern highland: this style can be described as the Wahgi Style. The Wahgi is the largest valley in the highlands; its spread-out side valleys acted as natural lines of communication for trade and cultural exchange. Patterns in Wahgi Style often show a central circle or rhombus and/or a bold X or star-shaped lines radiating out from the centre. Triangular or angled shapes can generally be found on the upper and lower edges or on both sides. Similar geometrical motifs are used in the southern highland; from time to time, however, abstract human figures are painted onto the shield, in some cases even portraying the genitals.

### A decorative motif with a deep meaning – the “sun”

The large circle found at the centre of many shields from the eastern highland, the Wahgi valley and the southern highland is sometimes referred to as a “sun”. Many Papua legends see the sun as a symbol of power and for some groups it is actually one of the creator-beings. The central highland’s portrayal of the powerful “Gerua” spirit wearing a wooden headdress, for instance, includes the sun and the moon as central motifs. The circle depicted on Simbu shields (Wahgi Style) represents the sun according to the Simbus: “The sun is a young man. He has eyes, and with those eyes he shoots rays everywhere. That’s why we paint the symbol of the sun onto our battle shields. If we place the sun symbol on our shields, we will win the fight.” (Recorded by the anthropologist Heinrich Aufenanger who conducted extensive studies in the New Guinea highland during the 1960s and 70s)





### **“sava.! sekulic” at the Novomatic Salon**

Opening: 6 October 2010 at 6 p.m.

Running: 7 October 2010 – 20 March 2011

Sava Sekulic was born in 1902 in Bilišani near Obrovac, on the Dalmatian coast. His father, whom he lost when he was 10, taught him to read and write; he never attended any school. After his father's death he was left with his mother and three younger sisters, which left deep traces in his consciousness. Five decades later he created a series of compositions, featuring maternity and family as the main theme. A soldier during World War I, he was wounded on the Italian front and consequently lost one eye. After the war he travelled through Yugoslavia as a casual worker. In 1943 Sekulic settled in Belgrade where he found work as a bricklayer. According to his own testimony, Sekulic began to write poems on the eve of World War II and illustrated them himself. Many of his poems are elaborated with verses he wrote on the reverse; they help today's onlooker understand his works and identify themes and contexts. After retiring in 1962, Sava Sekulic devoted himself entirely to his artistic creativity – painting and writing poems. The museum gugging is dedicating the presentation at the Novomatic Salon to that extraordinary artist who died in Belgrade in 1989.

### **Sava Sekulic's “Marginal” Art**

Sekulic first presented his works in an exhibition in 1964 and was granted his first solo exhibition in 1969. In the context of Naïve Painting, a field that is highly present in the former Yugoslavia of the second half of the 20th century, he counts among the “marginal artists”. The latter created new forms of “beauty” - on their own and often on the margins of Yugoslavian society at the time. Sekulic's picture language demarks an overflowing imagination and an enormous capability to intuitively and instinctively realise his visual ideas. His pictures are influenced by popular beliefs and characterized by their unmistakable harmonic implementation. Shapes sway into each other and creatures, half animal, half human, materialize in mutual penetration. Clear colours appear next to mystical motifs and mythological figures in partly naïve objectivity, filling the entire image space.



### Sekulic's Universe

"He is the painter of the universe, of timelessness and the unlimited" is how Nina Krstic characterizes Sava Sekulic. She is the director of the Museum of Naïve Art in Jagodina, Serbia, where the biggest collection of the artist's works is held. His work is drawn from innumerable legends and myths of pagan or Christian origin, historical or contemporary events, in which he distills the individual into his personal universal logic. The narrative fades into the background, the pictorial being the focus of his paintings. Sekulic's figures strike the onlooker as highly simplified, flat and stylized; uninfluenced by the laws of proportion and perspective they appear almost abstract in their deformation. Nina Krstic on the significance of Sava Sekulic's art: "Due to his self-teaching, choice of theme subjects, the genuineness of his experience and the mythological origin, the works of Sava Sekulic belong to naïve art, neo-surrealistic poetics. The artist's realization of form, material, painting procedure, as well as the paintings as final products themselves point to some characteristics of Art Brut. The surface of his paintings is rough. He used many different techniques in one painting while he automatically chose his materials: cardboard, paper, nylon, ordinary canvas, sacking. He made his last sketches in ordinary white chalk. He never thought of his paintings as objects for an exhibition. To him, his paintings were a means to express the essence of his being. His paintings are signed "SSS" - Sava Sekulic, the Self-taught, as he, himself, determined his own place in art." (Excerpt from the catalogue accompanying the exhibition sava.! sekulic. Published by Johann Feilacher (editor) with texts by Nina Krstic. Residenz-Verlag publishing company) The pictures on show in the exhibition are on loan from the collection of the Museum of Naïve Art in Jagodina, Serbia.

### Catalogue:

sava.! sekulic. Published by Johann Feilacher with texts by Nina Krstic. Residenz-Verlag publishing company.

*The catalogue will be issued together with the opening of the exhibition.*



#### **gugging classics 4.!**

The presentation gugging classics 4.! can be seen simultaneous with the opening of the temporary exhibitions judith & shields.! and sava.! sekulic.

This show extends over 840 sq. yd. and offers a comprehensive overview of past and present artistic activities in Gugging. Next to well-known Art Brut representatives such as August Walla, Oswald Tschirtner or Johann Hauser works of rarely shown artists like Franz Gableck or Rudolph Horacek are also on show. Since the 70s the Gugging Artists have been important representatives of Art Brut worldwide. Jean Dubuffet personally recognized them as representatives of that genre. In addition to the Collection de l'Art Brut in Lausanne their works are collected and presented in many museums of contemporary art such as the Philadelphia Art Museum or the Setagaya Museum in Tokyo. Since 2006 the museum gugging has organised the exhibition of those works at the place of their origin.



## Gugging Artists

**Josef Bachler** (1914 - 1978)

**Josef Blahaut** (1922 - 1986)

**Anton Dobay** (1906 - 1986)

**Johann Fischer** (1919 - 2008)

**Franz Gableck** (1910 - 1974)

**Johann Garber** (1947)

**Johann Hauser** (1926 - 1996)

**Rudolf Horacek** (1915 - 1986)

**Franz Kamlander** (1920 - 1999)

**Franz Kernbeis** (1935)

**Fritz Koller** (1929 - 1993)

**Johann Korec** (1937 - 2008)

**Rudolf Limberger** (1937 - 1988)

**Otto Prinz** (1906 - 1980)

**Heinrich Reisenbauer** (1938)

**Johann Scheiböck** (1905 - unbekannt)

**Arnold Schmidt** (1959)

**Philipp Schöpke** (1921 - 1998)

**Günther Schützenhöfer** (1965)

**Oswald Tschirtner** (1920 - 2007)

**Karl Vondal** (1953)

**August Walla** (1936 - 2001)



### **Accessible Art:**

A highlight of the current special exhibition:

#### **Woollen sculptures**

- \* Discovering Art & Workshop
- \* judith & shields.! – judith scott meets tribal art

In this special exhibition we come across impressive sculptures by the US-American artist Judith Scott and shields from New Guinea. What links them both is their originality that fascinates the onlooker and simultaneously meets his desire for the Unknown, the New or the Foreign. Judith Scott with her innovative and unique works made of conventional materials and objects, wool and yarn, represents an absolute highlight in international Art Brut.

#### **Discovering Art: 4 – 6 years**

The woollen thread forms the recurrent theme in Discovering Art. We touch and feel it, let it guide us through the exhibition. It covers up objects and keeps us guessing what may be underneath. Finally, it inspires us to realise a colourful artistic creation as a group.

#### **Workshop: 11 – 99 years**

In the workshop everybody creates a sculpture using wool, yarn and thread in the style of Judith Scott: by wrapping, tying, connecting and covering various natural materials such as branches and stones. Contact gugging art labor at the museum gugging

Dr. Maria Parucki  
maria.parucki@gugging.at  
Tel.: +43 (0) 664 60499 - 383  
Mag. Nina Ansperger  
nina.ansperger@gugging.at  
Tel.: +43 (0) 664 60499 - 373  
Fax: +43 (0) 2243 87087 - 382

A folder for educators can be downloaded on [www.gugging.at/Corner Accessible Art](http://www.gugging.at/Corner Accessible Art)



## Art / Brut Center Gugging

The term Art Brut was coined by the French artist Jean Dubuffet, who used it to describe a genuine art displaying evidence of a highly personal and non-adjusted shape language. Art Brut is often created spontaneously and without reflection, outside the framework of academic or art-theoretic education. The **Art / Brut Center Gugging** had dedicated itself to this understanding. Since the early 80s it has been a centre of multitude and variety, comprising different institutions under one roof.

First of all there is the **House of Artists**. That building, painted in all the colours of the rainbow, is the origin of the multi-faceted events occurring on the premises these days. Since 1981 it has housed people whose pictures and objects have gained them a worldwide reputation as the Gugging Artists. The House is coined by its residents who have decorated it entirely in accordance with their wishes. Their inexhaustible productivity allows them to produce new works almost every day. In October 2009 the eagerly awaited gentle extension works began, a clever architectural solution making sure that the murals by Tschirtner and Walla on the south-facing façade could be conserved and remain visible. The existing, rather obsolete artists' quarters were brought up to a present-day standard, a terrace was built and the residents offered a better quality of living.

Already in 1994 a **gallery** had been founded to house the work of the Gugging Artists. At the time, it was located in two small rooms inside the House of Artists, i.e. directly at the "origin". In 1997 the gallery was moved, adapting the exhibition rooms inside today's Art / Brut Center Gugging, only 165 yards from the House of Artists. Since 2005 the gallery has been located on the renovated ground floor of the Art/ Brut Center Gugging. Since May 2009 the galerie gugging has been administrated as the Gugging Artists' Limited Liability Operating Company. This new structure now allows the gallery to exhibit and sell works by international Art Brut artists next to current paintings, drawings, prints and objects by Gugging Artists, where its focus will remain even in the future. Thus the visitors can receive a comprehensive insight into the world of Art Brut in addition to the exhibitions held at the museum gugging.

# museum gugging



The **public studio**, in existence since the year 2000 and also located on the gallery floor since two years ago, invites anybody who is interested to try themselves out. This is a way to kindle and discover new talents. The offer is primarily aimed at people who live in assisted accommodations. There is no need to meet any demands or parameters. The studio's main goal is to support individual and creative potential.

The **museum gugging** opened in 2006. It is located on the upper floor of the main building. On display are works by Gugging Artists like Oswald Tschirtner, Franz Gableck, August Walla and many others. The museum gugging aims to establish ties with contemporary art and open up a dialogue with those whose work is either influenced by Art Brut or otherwise linked to it. The rich work of the Gugging Artists, constantly growing in size, and the large number of pictures from the "Gugging Artists' Private Foundation" allow us to exchange and extend the standing exhibition gugging classic.! on a regular basis.

Also worth exploring is the **shop gugging**. Charmingly decorated, it invites you to discover a plethora of selected beautiful items: the attractive offer ranges from specialized literature, post cards and posters of the works exhibited in the museum and gallery to textiles by young Austrian designers and home-made delicacies.

The **Villa** is idyllically located on a small hill a stone-throw away from the main building. It offers space for symposia and events of all kinds from readings, dance and theatre to concerts. The Villa is used for Art / Brut Center functions, but it can also be rented.

A pleasant neighbour is the **I.S.T. Austria** (Institute of Science and Technology), which celebrated its ceremonious opening in June 2009. Its proximity to the Art / Brut Center Gugging suggests an opportunity to make use of the synergies and stands for a lively cooperation of art and science.



**Opening Hours  
museum gugging**

Summertime: Tue-Sun 10 a.m. – 6 p.m.

Wintertime: Tue-Sun 10 a.m. – 5 p.m.

Closed: 24 -27 Dec 2010 and 31 Dec 2010v– 1 Jan 2011

**Gallery opening hours:**

Summertime: Tue-Sat 10 a.m. – 6 p.m., Sun 10.30 a.m. – 6 p.m.

Wintertime: Tue-Sat 10 a.m. – 5 p.m., Sun 10.30 a.m. – 5 p.m.

(Closed on public holidays)

**Admission museum:**

Adults: 7.00 Euro

Discounts:

Ö1 Club: 6,00 Euro

“Der Standard Vorteilskarte” card; pensioners: 5.50 Euro

Students, unemployed persons, special needs persons,  
civil- and military servants: 5.00 Euro

Group discounts from 12 individuals: 5.00 Euro

Pupils: 2.50 Euro

Pupils for Accessible Art: 1.00 Euro

Family ticket: 14.00 Euro

“Kultur Konzentriert” combination ticket: 15.00 Euro  
Discount: 13.50 Euro

Children under the age of 6, “Hunger auf Kunst und Kultur” card: free

**Accessible Art:**

Tour for adults (75 min): 45 Euro / group

Discovering Art for pupils (75 min): 30 Euro / group

Workshop for pupils (±2.5 hours): 50 Euro / group

(recommended group size 25 individuals maximum)





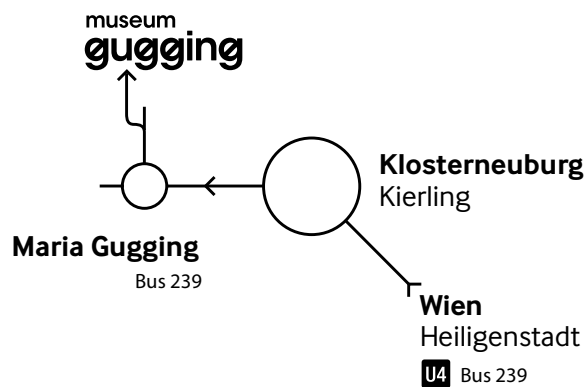
## Contact

**museum gugging**  
Am Campus 2  
A-3400 Maria-Gugging

Tel.: +43 (0) 2243 87087  
Fax: +43 (0) 2243 87087-372  
museum@gugging.at  
www.gugging.at

shop@gugging.at  
gallery@gugging.org

## Directions



### Press download:

You can find this document as well as high definition images in electronic format on:  
www.gugging.at - go to Museum  
(Presse Downloads)

### Press Contact:

Mag. Bernadette Lietzow  
Am Campus 2  
3400 Maria Gugging  
T: +43 (0) 664 60499374  
F: +43 (0) 2243 87087-372  
bernadette.lietzow@gugging.at

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7.10.2010 – 20.3.2011

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Öffnungszeiten: Di - So 10 bis 18 Uhr

