

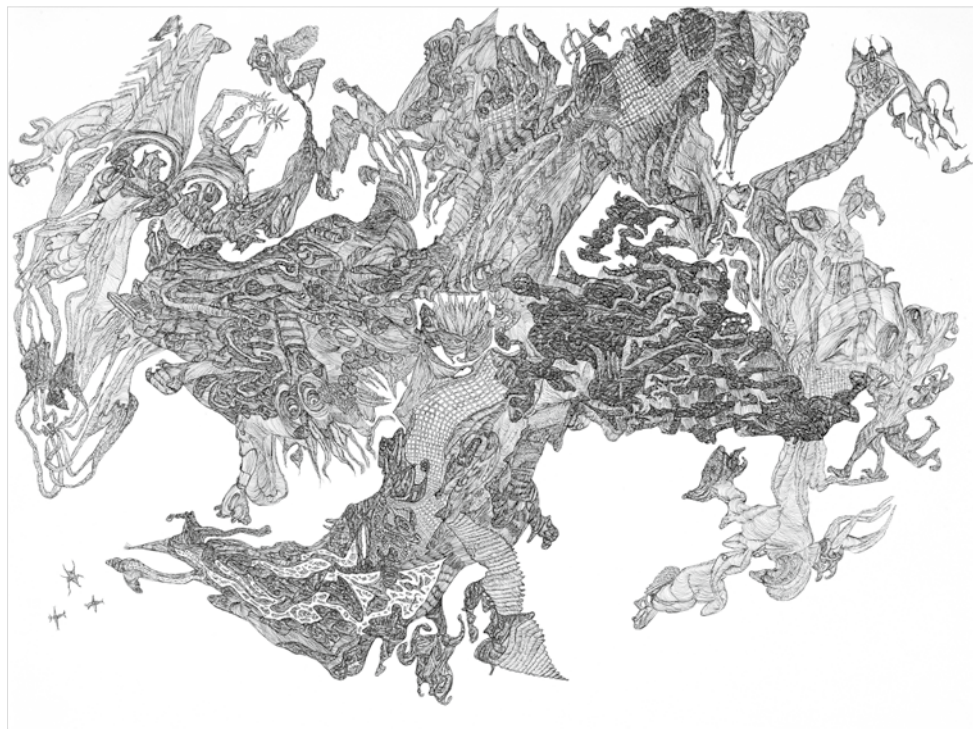


Alfred Neumayr, Notre Dame, 2014, ink on plywood, 71 x 100 cm, Courtesy galerie gugging

**galerie gugging** was founded in 1994 for the purpose of presenting and selling the works of the “artists of Gugging”. It works closely with galleries, museums and collectors worldwide and has thus become an “ambassador” for Gugging artists. Since 2009, works by international art brut artists and autodidacts have also been shown and sold. **galerie gugging** is considered a hot spot of the art brut scene, but also as a place that has always been visited by contemporary artists as a source of inspiration. The gallery is particularly concerned with promoting and establishing unknown artists.

We look forward to seeing you!

**Nina Katschnig & Team**



Alfred Neumayr, untitled, 2014, ink on paper, 73 x 102 cm, Courtesy galerie gugging

## Alfred Neumayr

When you ask Neumayr about the meaning of his art, he will reply, "I draw Nothingness". To him, it is all about the artistic activity itself. The incredibly disciplined draftsman reveals that first and foremost he needs to keep busy.

In 2005 he produced his first acrylic pictures in a supportive friend's basement. This was the initial spark of his artistic pursuit, which developed in bouts of activity. Since 2011 he has frequented the open studio gugging every day. At first he produced acrylic paintings, sometimes watercolours; in that summer he took to pen and Indian ink. The indulgent draftsman jumped at the opportunity to work in minute detail and spend

ever so much time on his drawings; his lines grew finer, and his formats expanded.

The material plays an important role; Neumayr uses various canvases and cartons as base plates. He experiments with different pens and Indian inks, applies, scratches out, inserts coloured inks or pencil, thins or mixes. His way of working recalls Surrealist automatism; abandoning rationality, he starts off at a random point and allows his hand to wander until he discerns a motif among the innumerable lines and proceeds to elaborate on it. Thus originate images reminiscent of geographical formations, photographs from outer space, fantasy worlds or mythical creatures. To the onlooker the tiny details appear like figures or

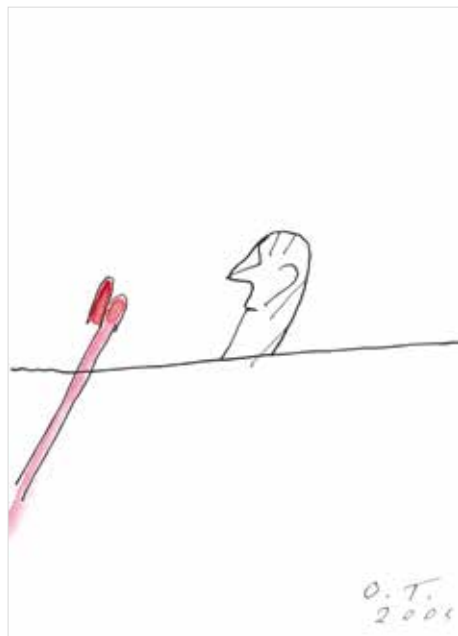
faces. The strokes of his different pens vary in thickness and connect into rhythmic structures; this effect lets the picture come alive. The diffuse depiction allows for abundant associations and interpretations: waves, animal herds, and battle scenes from an aerial view – anything may reveal itself to the recipient and appear before his eye. Neumayr remarks tongue-in-cheek, “It takes a lot of patience and endurance to draw Nothingness.” Alfred Neumayr was born in Tulln (Lower

Austria) in 1958. After compulsory school, he trained as an offset printer and worked in one and the same factory for 33 years. Encouraged by a friend, he produced his first pictures in that year. Since 2011 he has frequented the open studio in Gugging daily and initially painted in acrylic and watercolours; But he soon progressed to intricate drawings in Indian ink, resembling geographical formations, photos from outer space, fantasy worlds or mythical creatures.

## Oswald Tschirtner

was encouraged to take up drawing and developed his very own, individual use of forms. He gained fame with his “cephalopods”: narrow, reduced figures without a body. His style changed over the almost 40-year period in which he was artistically active: in his early works (1970s), he still depicted all the extremities individually. Later, he depicted bodies laterally and gave them rudimentary shoulders and arms. Tschirtner also depicted objects and concepts in his minimalist style: landscapes, rain or peace were achieved with just a few lines. His portraits are also very powerful. With only a few, precise lines, he was able to capture a person’s character. Tschirtner worked on postcard-sized paper, on large canvases and even on house façades and used, depending on the dimensions of his base material, pen and ink, permanent markers or acrylics.

Oswald Tschirtner was born 1920 in Perchtoldsdorf and from 1981 until his death he lived and worked at the House of Artists in Maria Gugging. In 1990 Oswald Tschirtner was awarded the Oskar-Kokoschka-Prize



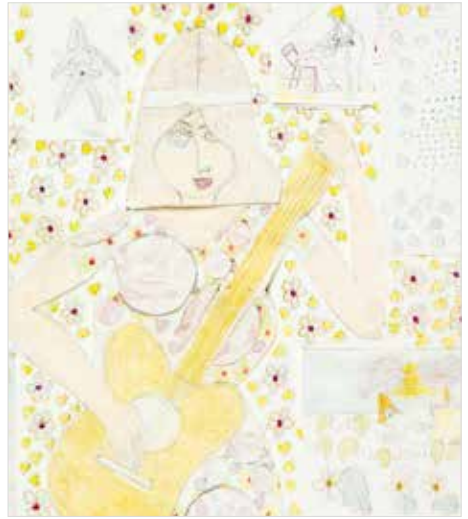
Oswald Tschirtner, human and flower, 2005, 20,9 x 14,7 cm  
Courtesy galerie gugging

along with the Group of Gugging Artists. His works can be found at the Ludwig Foundation of Modern Art in Vienna, the Collection de l’Art Brut in Lausanne, the Helmut Zambo Collection and the Museum of Outsider Art in Moscow.

## Karl Vondal

Vondal has a special predilection for erotic drawings. The pin-ups and copulating lovers appear in subtle pastel shades under palm trees on lonely beaches or above urban rooftops. His works tell stories of sexual and culinary indulgence, a happy life and far-away countries. He often works on many smallformatted sheets and later assembles them into one large collage Vondal sometimes inserts a humorous text describing the plot in his pictures. Typically, the artist massively enlarges his protagonists and positions small representations of woman – riding horses, singing or holding guitars – all over the rest of the sheet. He complements those images with patterns of plants or geometric shapes. The result is a pastel-hued kaleidoscope of nudes among Easter eggs, pears, bellflowers, leaves and hearts.

Karl Vondal was born in Obersiebenbrunn, Lower Austria, in 1953. Due to his artistic talent he was invited to the Maria Gugging

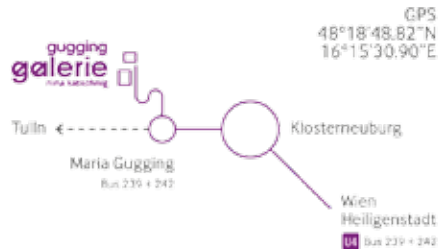


Karl Vondal, detail: the singing Lady, 2015, 93,5 x 73 cm  
Courtesy galerie gugging

House of Artists in 2002. He still lives and works there today. His works can be found at the Museum of Everything in London and the Essl Collection in Klosterneuburg, among others.

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