

oswald tschirtner & johann hauser

... with line and colour

opening: Wednesday 30 November 2016, 7 pm

duration: 1 december 2016 to 8 February 2017

With that exhibition **galerie gugging** shows two artists who couldn't have been more different: one the calm master of the single, thin line; the other the emotional one who filled the paper with gaudy colours: Oswald Tschirtner and Johann Hauser. Two friends who spent half a lifetime together, yet in no way influenced each other's style. The saying "opposites attract" could most aptly be applied here. Both in life as in art, something like a beneficially stimulating, complementary harmony can be sensed in Tschirtner and Hauser.

The works of Johann Hauser and Oswald Tschirtner number amongst the classics of Art Brut, and scarcely an exhibition or collection devoted extensively to Art Brut succeeds without their works.

Oswald Tschirtner was encouraged to draw by Dr. Leo Navratil and demonstrated a talent. Navratil gave him suggestions that served as inspirations for Tschirtner's early works, which the artist translated into his personal drawing style and made his own (such as the "Young hare based on Dürer"). His cephalopods became world-famous in the decades that followed. Drawn simply, clearly and devoid of gender, with pen and ink, which he also used against the grain, causing the pen to squeak loudly.

Working exclusively on small pieces of paper in the 1970s, the artist proved in the 1980s that he could switch at any time from postcard-sized to building-sized or to the use of black Edding pens on large canvases. Tschirtner's oeuvre is noted not only for the magnificent illustrations of people, which he composed in, but also for his tendency to reduce the subject matter of the images to the absolute essential. A single line often sufficed for the entire work.

His colleague **Johann Hauser** worked in an entirely different way he spontaneously started drawing in Gugging in 1959. Dr. Navratil encouraged him and gave him suggestion, too. From his early years as an artist through to the mid-Sixties, Hauser already demonstrated all of the subjects that he was to develop further later on. His absolute preference was the depiction of women, which progressed from initially “chastely” dressed ladies to wildly erotic illustrations. His stars became the symbol of the House of Artists in Gugging, where he lived with Tschirtner from the 1980s onwards. Beside his typically motives star, snake, heart and moon the drawer developed a new use of colour in large formats in his work post-1989, in a way he had never done before. The powerful colours radiate directly from the paper to the observer

The graphic print work of both artists is extremely important. The etching needle was able to perfectly translate Tschirtner’s fine line, while Hauser transferred the emotional nature of the pencil or coloured pencil to the copper plate through the pressure and intensity of the engraving tool.

We are delighted about this exhibition, as “oswald tschirtner & johann hauser ... with line and colour” is in some ways also like a birthday party: Johann Hauser would have turned 90 years old on the day of the preview, 30 November 2016.

galerie gugging

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