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This is the first time the Vorarlberg Museum has provided insight into this field, inviting visitors to experience it with its artistic potential.

Exhibition in the Atrium
January 21st, 2023 to June 11th, 2023

DIRECT!

INCLUSIVE ASPECTS IN THE VORARLBERG MUSEUM COLLECTION

Pure joy and pleasure in the creative process, an unbridled creative drive, no requirement to please everyone – that is what lends these works their power and poetry. In a word: art for art's sake. DIRECT! is far removed from academic guidelines and discourse, with no consideration for trends in the art market. That is priceless. Call it what you want: art brut, outsider art, non-academic art, neurodiverse art, condition-related art, bespoke art, naive art ...

Since 2015, the museum has focused on collecting works by outsiders and artists who need extra support and who live and work in Vorarlberg. 70 artworks have been acquired so far. This sends a clear signal that the vorarlberg museum is expanding its collection to be more diverse and inclusive.

This is the first time the vorarlberg museum gives a DIRECT! insight into this field, inviting visitors to come face-to-face with its artistic potential.

ENGELBERT BERTEL *1943

The artist uses fine pencil lines to design alpine-style houses, which have no central perspective as they are portrayed from several angles simultaneously. In a certain sense, Bertel's architectural sketches are reminiscent of building plans or complicated cut-out sheets which, if folded and glued together correctly, create three-dimensional houses. The artist incorporates small details which allude to the alpine architectural tradition and his background, as he was born in Wald am Arlberg. Engelbert Bertel also enjoys applying calligraphy to copy book extracts into exercise books. The length of the text written in calligraphic font varies greatly, from a few sentences on the first page to entire exercise books full of text.



Untitled, 2015
Pencil/paper, 50 x 70 cm

UWE FILZMOSER *1969

Uwe Filzmoser's world brims with tales and animals. He dedicates his sculptures to less popular or ill-reputed creatures, such as rodents, bats, and crows. He adorns his sculptures with feathers or fur, which lends the simplistic objects a vital visage with symbolic power.



Crow's Head, 2014
Wood, acrylic, feathers, ø 70 cm



ANNETTE FRITSCH *1959

Annette Fritsch only works with ink and quills. She creates variety by using different textures and thicknesses of paper. Starting at the top left of her artwork, Fritsch applies uniform shading, proceeding towards the bottom right of the picture.

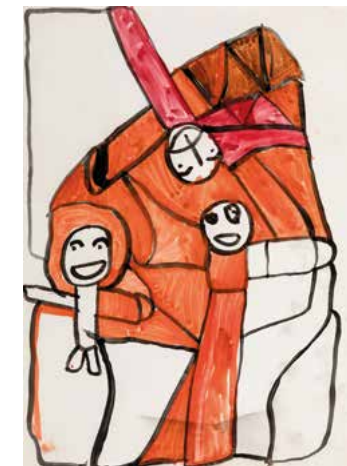
She moves the quill up and down across the paper, with a light hand, as if she were writing. This constant repetition of the same pattern of movement reveals the meditative nature of her work. Fritsch only uses one colour for a composition. The end of the day signals the end of the composition. A new day starts with a blank sheet of paper.

In 2018, Annette Fritsch was nominated for euward7, the seventh European Art Award for Painting and Graphic Arts in the Context of Mental Disability.

Untitled, 2017
China ink/paper, 27 x 33.5 cm

ELFRIEDE HÖLLER *1963

Elfriede Höller loves vibrant colours and uses them to put her feelings and mood to paper. Often the original planned design changes completely during the creative process. What started out as a bird becomes a dentist. This process sets off a chain of associations and, intentionally or not, leads to a humorous interplay between the subject and the title. Another special feature is Höller's drawing technique. The artist uses her left hand on the left of the paper and her right hand on the right-hand side. Surprisingly, you can't see any difference.



Untitled, 2011
Ink/paper, 42 x 59.4 cm



SAVAŞ KILINÇ *1984

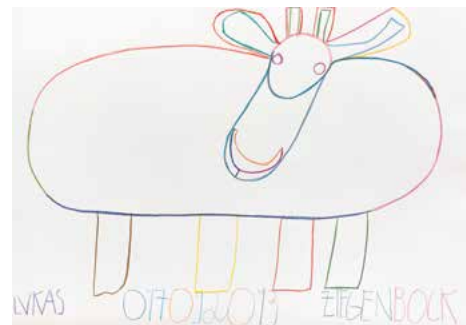
Savaş Kilingç is full of questions, stories and ideas about God and the world. He is driven by the diverse nature of humans and their various religious beliefs. All these themes fill his internal image archive. He constantly asks essential questions about homeland, belonging, and origin. Kilingç's narrative visual worlds are inhabited by gods and goddesses, warriors, animals, imaginative plants, and planets. The artist's universe is akin to an infinite source. It is not only pictures that he uses

to channel his philosophical approach; he also uses phrases such as "Fear is bravery's best friend. They walk together hand-in-hand." Or "God created perfect humans; it was just the nose that he had a problem with."

Untitled, 2014
Pencil/paper, 29.5 x 21 cm

LUKAS MOLL *1976

According to his support worker, artist Christine Lingg, Lukas Moll is an observer, collector, and illustrator – in precisely that order. He is fascinated with everyday objects and obituaries in equal measure, which is why he always has a supply of bags with him to carry any objects he might find. Lukas Moll likes systematic order. He uses rhythmic lines to fill the sheet of drawing paper with



the contours of the creatures that spring into his mind. His strong, confident strokes stretch to the edge of the sheet, and the edges of the paper serve as a cage to keep the figurative characters reined in. Contours are used sparingly, which makes for a highly reduced style. His compositions are often accompanied by razorsharp words which don't always define what is depicted. Lukas Moll also collects melodious catchphrases, which he links to his fantastic creations.

Billy Goat, 2013
Coloured pencil/paper, 35 x 50 cm

CHRISTIAN NACHBAUR *1972

It was Christian Nachbaur's dream to become a craftsman, which is why he uses only roofing paper or sandpaper as a background. The raw base material with its masculine properties serves as the basis for the artist's nude paintings. Almost all people depicted are immortalized with their names. These are mostly women he likes, women he has contact with every day. The structure of the composition is always the same: long hair frames the eyes, nose and mouth, while the rest of the body is reduced to breasts and pubic hair. Nachbaur calls these women his "ladies" and gives them flowers. Depending on his mood, one to three long-stem flowers are depicted at their side.



In 2007, Christian Nachbaur was nominated for euward4, the fourth European Art Award for Painting and Graphic Arts in the Context of Mental Disability.

Our Civilian Servant Pascal, 2010
Mixed technique/sandpaper, 58 x 62.5 cm

HELGA NAGEL *1944

Helga Nagel draws people and animals on luminous backgrounds. She uses a technique with oil pastels where several layers are superimposed and eventually melt into a flat-lustrous skin. Ever since she saw a sketchbook with schematic depictions she has loved to inscribe her male and female figures into grid-shaped systems, which sometimes appear to serve as support, and sometimes as a prison. In Nagel's animal kingdom the animals depicted are not in their natural habitat and are also inscribed in narrow, cell-like dens with decorative borders.



Lilac Colours, 2019
Oil pastel/paper, 70 x 50 cm

DANIEL NESENSOHN *1967

Daniel Nesensohn's drawings are concentrated swarms of energy made with jet-black strokes in graphite and/or oil pastels. This allows Nesensohn to balance out his limited sight with his senses of hearing and of touch. The artist is at one with himself during the creative process and listens to the sounds that are created by the movement of the pencils on the surface of the paper. Finally, he traces over the drawing using his right hand to follow the lines, completing the composition with delicate caress.



In 2021, Daniel Nesensohn was nominated for euward8, the eighth European Art Award for Painting and Graphic Arts in the Context of Mental Disability.

Untitled, 2016
Graphite, oil pastel/paper, 70 x 100 cm

ROBERT NUSSBAUMER 1976–2012

Robert Nussbaumer used thick oil pastels to draw energy-laden spirals on oversize paper. The circular lines of the original shape increasingly adapt to the square edges of the paper. In the course of reshaping and compressing, empty spaces are created which have a vortex effect. They act as a window for the viewer's imagination.



Untitled, 2011
Oil pastel/paper, 70 x 96.5 cm

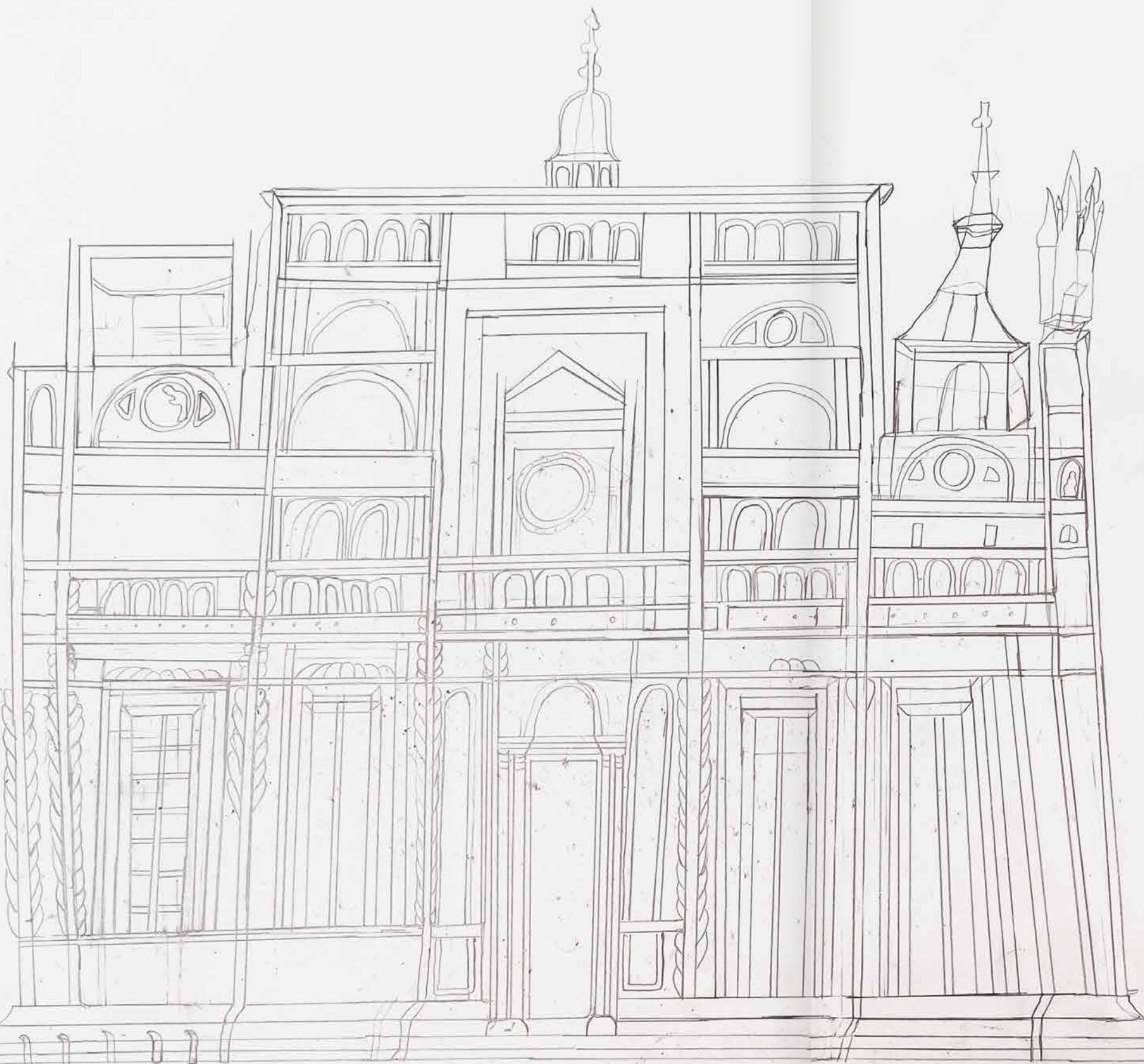
STEFAN RIEDMANN *1971

All Stefan Riedmann needs to create his oversize drawings is vast quantities of ballpoint pens, a ruler and cardboard. He draws structures reminiscent of architect's plans on the smooth side of the white cardboard, using vertical and horizontal lines. In the next stage the artist applies even shading to fill the network of lines. He does this for so long that sometimes the surface of the paper rips. The composition of square blue fields is a type of mourning, which Riedmann adopted after his mother died.

In 2021, Stefan Riedmann was nominated for euward8, the eighth European Art Award for Painting and Graphic Arts in the Context of Mental Disability.



Untitled, c. 2018
Ballpoint pen/cardboard, 68.8 x 93 cm



IRMGARD



MICHAEL SAHLER *1959

Michael Sahler first realised he could capture his passion for mountains using paint and brushes when he met the Feldkirch artist Furioso (i. e. Roland Ott, 1962–2013). In 2007, Furioso visited the Caritas workshop Montafon, and this visit developed into a fruitful collabora-

tion for both artists. Sahler's signature style is unique: he pushes the paint over the canvas with the brush to create a staccato-style artwork. The resulting structure in the interior drawing has an ornamental beauty and transforms the expansive cliffs of his homeland into simplistic, two-dimensional colour planes.

Lünersee and Rellstal with a view of Schweizer Tor, 2007
Acrylic/hardboard, 45 x 57.7 cm

LUDWIG WAGNER 1915–1995

Ludwig Wagner was employed for most of his working life at the Sannwald factory in Hörbranz. When the factory closed, Wagner got a job at Fohrenburg brewery, where he worked in the Bad Diezlings soda factory until he retired. He was a family man with a keen interest in astrology and numerology. Wagner kept a record of his thoughts neatly handwritten in classic exercise books and filled pages and pages with complicated calculations.



Richard Bösch, an artist from Hörbranz, knew Ludwig Wagner, and found a pile of these books at Caldonazzi, a second-hand dealer. Fascinated by the factory worker's passionate pursuit of numbers, Bösch took some of the books home with him. He studied the books, which inspired him to create a large-scale installation in 1978 at Künstlerhaus Bregenz. Framed by a twelve-part way of the cross made from paper objects, the centre of the space was taken up by a sort of table which Bösch entitled *The Altar of Unfulfilled Aspirations – or Failure in the Provinces, based on the example of Ludwig W.*

Untitled (numerological astrological calculations), c. 1977
Ballpoint pen/page from exercise book, 30 x 41.5 cm

IRMGARD WELTE *1945

Irmgard Welte never goes anywhere without her encyclopedia. She loves to browse through it and lose herself in the countless stories and illustrations. The tools she uses to create her artworks include pencils, artist pens, and glossy white paper as support material. With these tools, she captures wildlife and remarkable three-dimensional shapes with the help of a ruler. Sometimes she creates fantastic palaces or cathedrals, and sometimes geometric shapes. She uses her free creative work to develop three-dimensional spatial elements which consist of cubes stacked next to each other and on top of each other.



She often takes the reverse perspective, where the vanishing point is outside of the artwork and objects diminish into the depth of the viewer's space. Irmgard Welte packs invisible space into boxes, which lends the two-dimensional paper a sense of infinity.

Cathedral, 2015
Pencil/paper, 50 x 70 cm

WOLFGEORG i. e. Georg Fitz, * 1987

Georg Fitz has a strong connection with wolves, so much so that he regards himself as their descendant – hence his pseudonym WolfGeorg. He uses non-fiction books to study his subjects, which happen to be wild predators.

At home, he uses felt-tip pens to draw series of fierce animals in vibrant colours on paper. His compositions follow a strict formalism: the animals are captured in profile and then integrated into a strict backdrop grid.

The colour black is a key element in WolfGeorg's work. It is enhanced by the primary colours blue, yellow and red to create graphic compositions with unmistakable presence and urgency.

In Erik Lutz's studio ART*quer* in Frastanz, the artist saws, carves and sands his sculptures, some of which are large in scale. In recent years, he has added birds of prey, snakes, dangerous insects, and arachnids to his oeuvre. He paints and whittles for his own satisfaction and for his own protection.

Egyptian Temple Queens, 2014
Felt-tip pen/paper, 50 x 70 cm



LEON WUST * 1997

Leon Wust loves to draw using Stabilo felt-tip pens, which are available in a broad range of colours. The way he works with fineliners corresponds with his concentrated, calm style of working, which does not require a lot of space. Wust almost always starts his compositions in the middle of the bottom edge of the picture, where he creates a basic shape with a confident stroke, often using the colours red and

yellow. The outline acts as a kind of shell, which the artist fills with smaller sketches, extending it if necessary. Wildlife themes are added to the organic shapes, some of which are labelled. All his works are enchanting, with the obvious purpose of mirroring his own state of mind and providing a visual testimony to his emotional mood.

Bull, 2021
Felt pen/paper, 12.3 x 21 cm



ANONYMOUS ARTISTS, PENAL SYSTEM CAMPAIGN c. 1970

Around 1970, graphic designer Reinhold Luger (* 1941), attorney Günther Hagen (* 1937), culture worker Franz Bertel (1929–2014) and graphic designer and artist Josef 'Peppi' Hanser (1929–2010) started a campaign for a more humane penal system. Their role model was Switzerland with its reform efforts

epitomized by law professor Eduard Naegeli, who formed the legendary "St. Gallen Penal Reform Group". As part of the penal system campaign, for a number of years the artists visited the Feldkirch penitentiary every Sunday and spent two to three hours painting with the prisoners. In 2019, Reinhold Luger donated a compilation of these impressive testimonies to vorarlberg museum.



Unknown artist,
Owl, c. 1970
Gouache, 81 x 84 cm

Art is a language,
an instrument
of knowledge,
an instrument
of communication.

Jean Dubuffet



WOLFGEORG (* 1987): Australian Cattle Dog, 2019; wood, acrylic, leather, H 90 cm

For details on the German-speaking programme accompanying the exhibition,
visit www.vorarlbergmuseum.at

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