

Bosch & Alraune

28 June – 23 September 2018

Correspondences



Praying won't help, sinners must be punished!, 2017, mixed media



Desire and disgust, fruit for Hieronymus, 2006/2017, mixed media



Bosch souls' washing machine, 2017/18, mixed media

Cover images:
 Detail from Hieronymus Bosch: Last Judgment triptych, c. 1490 – c. 1505, oil tempera on oak,
 Alraune: *God sees everything*, 2017, mixed media

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**The Paintings Gallery
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 hosted by the Theatermuseum**

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Alraune: Textile Torments of Hell



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The Last Judgment triptych by Hieronymus Bosch (c. 1450/55–1516) is the heart of the Paintings Gallery of the Academy of Fine Arts Vienna. This altarpiece, with its central panel and two wings, is among the world's most important art works from the period around 1500 and still has many aspects puzzling scholars today. For visitors, Bosch's Last Judgment altarpiece is indisputably the gallery's main attraction.

Our exhibition series explores *Correspondences* between Bosch's altarpiece and works by modern artists shown in regular intervals in a dialogue with the Last Judgment. These dialogues reveal surprising connections between Bosch's 500-year-old triptych and works in a range of media – from painting to graphic art, sculpture, video works and photography.

The perspectives on Bosch shift and change. Through these dialogues with works by other artists, visitors can constantly discover new facets of Bosch's masterpiece.



The Torture Never Stops, 1996/2011, mixed media

Born in 1952 in Tübingen, then West Germany, textile artist Alraune created her first textile tableau in 1981. Today, her scenes with fantasy textile figures and thousands of hand-sewn objects in diverse settings, from a Variety Show to a Grand Hotel and a butcher's shop, have gained an international reputation. Her creations oscillate between the seemingly mundane and the everyday madness in our own worlds.

Alraune's life-size artistic humans are her ensemble of actors, allowing her to change their identities and settings as needed at any time. For her works, she is director, scenario writer, stage and costume designer all in one.

In particular, the titles of Alraune's works in black, red and silver offer visitors a starting point for their own ideas and possible »correspondences« between these textile works and Hieronymus Bosch's Last Judgment.

Alraune's exhibit of an egg pierced by a knife and decorated with an eye could just have as easily have sprung from Bosch's imagination. The title *God sees*



Distress call from hell, 2003/2017, mixed media

everything references Christian iconography, with the eye of God set in the centre of a triangle. Bosch's egg on the triptych's central panel is pierced by an arrow; Alraune's egg is pierced by a knife – which, in Bosch's work, symbolises the deadly sin of anger (*ira*).

In the Middle Ages, music and dance were regarded as the »devil's work«, and so in Bosch's painting we find hybrid animal creatures playing music. On the hell panel, their music is a pandemonium soundtrack, while Alraune's exhibits include Frank Zappa's song *The Torture Never Stops* playing on a gramophone.

At Alraune's *Banquet of the Senses*, visitors can lift silver plate covers hiding mysterious objects to touch, taste and smell – and the most courageous noses can even lift the lid on »a hellish odour«.

In Bosch's works, there are always liminal spaces – just as in Alraune's works. At first glance, her exhibits seem »funny« – yet when we look closer, that laughter sounds hollow and fades.



Alraune

Born in 1952 as Stefanie Kömpf in Tübingen

1970–1974 Trained as a textile designer at the Reutlingen School of Textiles and Design

1976–1980 Alraune vintage shop in Stuttgart selling her own fashion designs

1981 First whimsical tableau with life-size artistic humans

1984 Art prize for the most original work, Tübingen Artists Association, Kunsthalle Tübingen

From 1986, window art displays for exclusive stores e.g. KaDeWe/Berlin, Royal Copenhagen/Copenhagen, Liberty/London, Forum des Halles/Paris, Hanbel/San Sebastian, Hotel Intercontinental/Berlin, and many more

Special exhibitions for trade fairs in Frankfurt, Munich, Dortmund, Leipzig and Milan as well as exhibitions in, among other venues, the Landesmuseum Baden-Württemberg/ Schloss Waldenbuch, Marinemuseum Luzern, Staatliches Museum für Junge Kunst/Karlsruhe

2007–2013 Seasonal solo shows in the Vineta Museum in Barth/Baltic Sea

From 2014 Own museum in Haigerloch in the former Hotel *Schwänen* with changing annual themed exhibitions

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