



Correspondences

Bosch & Kühn

17 May to 25 August 2019

Susanne Kühn:
Beastville



Born in Leipzig in 1969, the painter and graphic artist Susanne Kühn is one of the most important figurative artists in Germany. Before moving to Freiburg im Breisgau in 2002, she spent many years in the USA. Since 2015, Kühn has been a professor of painting at the Akademie der Bildenden Künste Nürnberg. Her most recent work fluctuates between drawing and painting. For the past several years, she has made use of contemporary artistic forms of expression in her works.

For the *Correspondences* series in Vienna, she painted two new monochromatic diptychs which were inspired by the grisaille (grey in grey) outer wings of Bosch's altarpiece. In these large paintings, she explores her role as an artist in the context of crucial current events.

The exhibition *Bosch & Kühn. Susanne Kühn: Beastville* unites the terms »beast«, the animal, with »ville«, the city. On the one hand, the artist is alluding to the animal contained in all of us. In today's society,

this animal threatens to undercut the social ideals of humanity. More and more people are acting out of fear and self-interest – just like animals that fight for survival and, when cornered, develop the omnipotent fantasies of an Übermensch.

On the other hand, in western culture a bestial nature has historically been ascribed to women. Women were reduced to their physical and reproductive traits, whereas men were seen to possess true intellect, imagination, and creative power. Kühn uses the animal figures to question these attributes since they also inhabit her space as a woman and an artist. With a great deal of artistic licence and a telling sense of humour, she plays with these associations and transforms their relevance. In this way she can create seemingly absurd scenarios, allowing new spaces that follow their own set of rules to appear.

Kühn's animals thus do not reside in the realm of myth but live among us. We encounter them in an imaginary, seemingly apocalyptic landscape that the painter has furnished with clearly recognizable markers from human culture both past and present. In the painting *Beastville*, the computer-generated pyramids and stepped structures are evidence of civilizing interventions. In *Robota II* we see clones in a psychedelic new world building a robot. »Beastville is a place where apocalyptic architecture exists and proliferates next to the wildness of nature,« says Susanne Kühn. Its inhabitants are a reference to ourselves.

Susanne Kühn/Julia M. Nauhaus



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The heart of the Paintings Gallery of the Academy of Fine Arts Vienna is The Last Judgment by Hieronymus Bosch (c. 1450/55–1516). This triptych is among the world's most important art works from the period around 1500 and is Bosch's second largest painting. Many aspects of the altarpiece continue to puzzle scholars to this day, and it is indisputably the collection's main attraction.

Our exhibition series explores correspondences between the Dutch painter's work and that of other artists, reopening a dialogue between artistic objects and the Last Judgment at regular intervals. These shows reveal surprising connections between the various media and artists, offering a variety of perspectives on Bosch's painting. Whether the pieces on display are paintings, graphic works, sculptures, video works, or photographs, visitors are able to discover new facets of Bosch's 500-year-old masterpiece.



Susanne Kühn

1969 born in Leipzig

1990–1995 Hochschule für Grafik und Buchkunst Leipzig

1995–1996 School of Visual Arts and Hunter College (DAAD Grant), New York, USA

2001–2002 Radcliffe Institute for Advanced Study at Harvard University (Radcliffe Fellowship), Cambridge, USA

Since 2015 Professor of painting, Akademie der Bildenden Künste Nürnberg

Lives and works in Freiburg and Nuremberg

Solo exhibitions include the Museum für Neue Kunst im Haus der Graphischen Sammlung des Augustiner-museums Freiburg; OMI International Arts Center, Ghent, USA; Beck & Eggeling International Fine Art, Düsseldorf; Sala Uno, Contemporary Arts Center, Rome; Haunch of Venison, London, UK; Robert Goff Gallery, New York, USA; Museum of Contemporary Art, Denver, USA; Kunsthalle Freiburg; Bill Maynes Gallery, New York, USA, plus participation in numerous group shows

www.susannekuehn.com

TIP

Other works by Susanne Kühn can be seen at the Palette exhibition, 16 May to 2 July 2019, Beck & Eggeling International Fine Art, Margaretenstraße 5/19, 1st floor, 1040 Vienna.

The artist will be present at the opening of this show on 15 Mai 2019 at 7 p.m.

Susanne Kühn will introduce other current works associated with Hieronymus Bosch and the display at The Paintings Gallery.

To view the exhibition, please make an appointment. Contact: +43 (0)1 581 1956 or info@beck-eggeling.at



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Cover and inside:

Details from Hieronymus Bosch: *The Last Judgment Triptych*, c. 1490–c. 1505, oil tempera on oak © The Paintings Gallery of the Academy of Fine Arts Vienna
and Susanne Kühn: *Beastville*, acrylic, charcoal, pencil, carbon black and dispersion on canvas © Bildrecht 2019

**The Paintings Gallery
of the Academy of Fine Arts Vienna
hosted by the Theatermuseum**

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Opening Times

daily 10am to 6pm, closed Tuesdays

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DER STANDARD



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