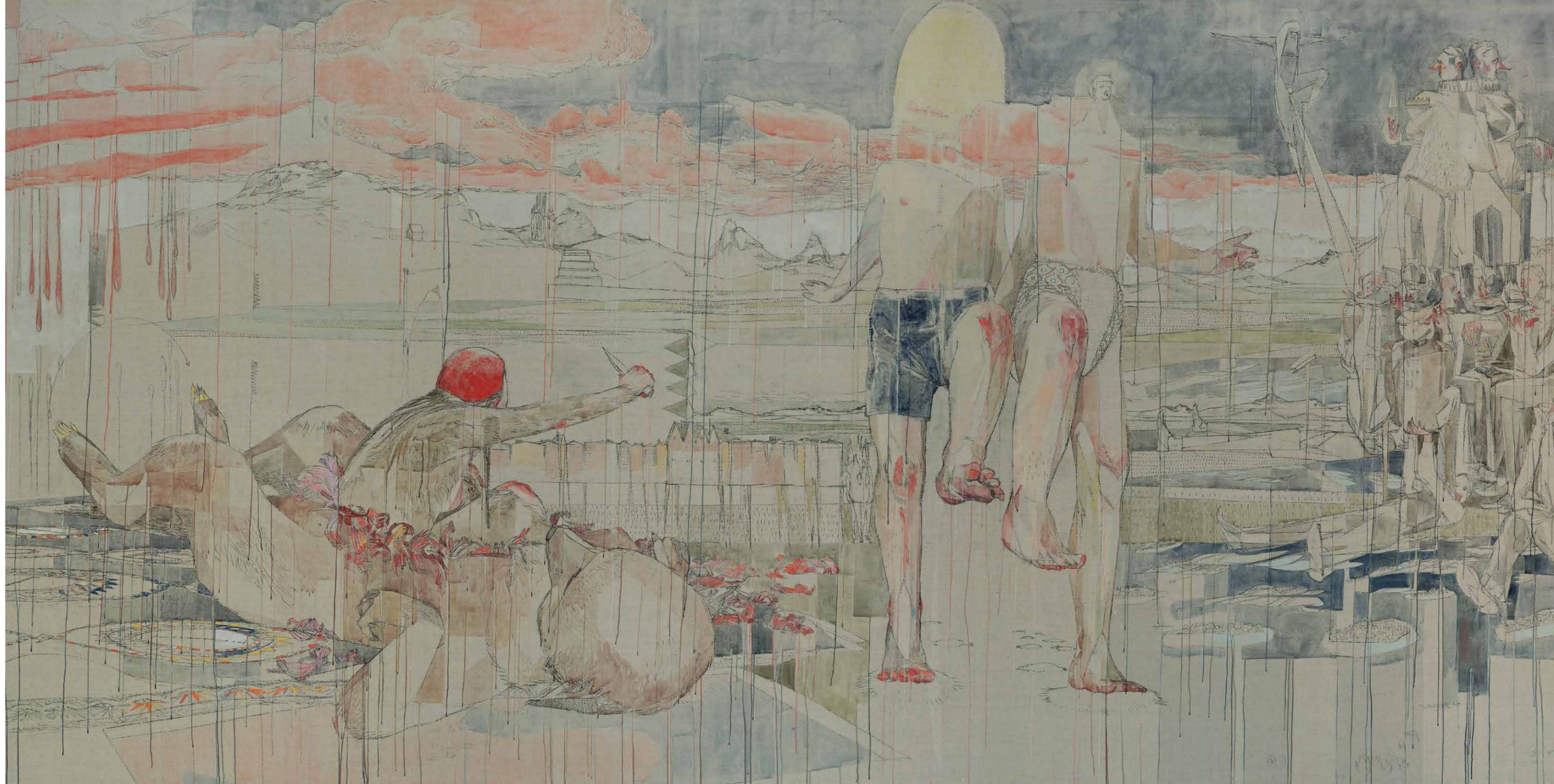




Correspondences

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. For visitors, Bosch's *Last Judgment* altarpiece is indisputably the gallery's main attraction. Ranked among the world's most important art works from the period around 1500, the altarpiece, with its central panel and two wings, is Bosch's second largest work and still has many aspects puzzling scholars today.

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 the various media and artists, offering changing and diverse perspectives on Bosch's painting. Through this juxtaposition with works by other artists, from painting to graphic art, sculpture, video works or photographs, visitors can constantly discover new facets of Bosch's masterpiece.



Correspondences

Bosch & Legat

1 February–5 May 2019

Maria Legat:
And on the State
of the World

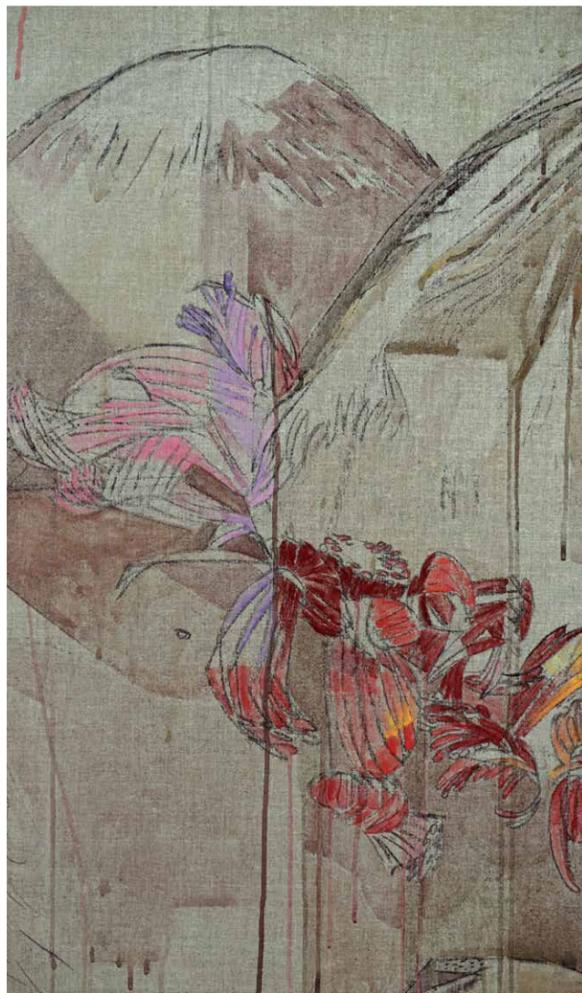
Born in Villach, Austria, in 1980, Maria Legat studied under tutors Ashley Hans Scheirl and Daniel Richter at the Academy of Fine Arts Vienna from 2009 to 2018. Legat, a freelance artist living and working in Vienna and Lower Austria, has shown her works nationally and internationally.

Her art is rooted in unpremeditated drawing and, through the intensity of the compositional demands, develops a reaction expressed in painting, almost always on a large-scale. Legat's works are informed by allusions to social influences, and her visual language reflects the contested socio-political spaces of our day and age.

In her paintings, she not only poses questions about the future, but also the state of our world. Yet rather than offering simple answers, she challenges beholders with her associative pictorial elements set in relation to conceptually and emotionally contested spaces.

Since 2014, Maria Legat has been working on her series *And on the State of the World*. Her paintings have a narrative, but are never unequivocal. She shares her refusal to offer simple answers to complex questions with Hieronymus Bosch, as well as her love of allusions and ambiguity. While on the central panel of his *Last Judgment*, Bosch depicts punishments for the seven deadly sins, Maria Legat points to nuclear dangers, continuing climate change, and issues of reproduction and gender. Her exploration of Hieronymus Bosch's work leads her to develop her own ideas on judging and punishment.

In Bosch's day, good and evil were clearly elaborated in the Church's prescriptions and proscriptions. Today, innocence and guilt are as blurred as the question of what is art. In her new work, Maria Legat has painted many shorelines, since the deserts are spreading and the coast vanishing. Boats packed with figures and youngsters running away also call to mind refugees the world over setting out on hazardous journeys in the



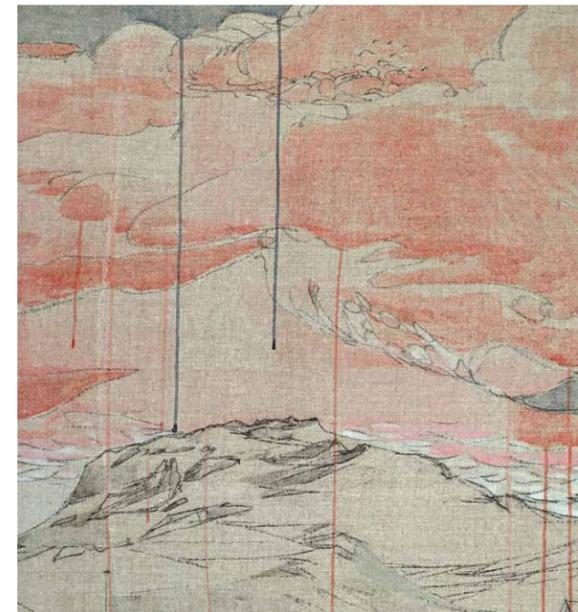
hope of a safe refuge where they and their children can build a life worth living. Red Riding Hood cutting herself free from the wolf's stomach without waiting for a male rescuer is also the feminist message of a woman artist who is also a mother.

For Maria Legat, painting is a physical experience. She needs large canvases, populated with landscapes, figures, and objects, yet not entirely covered since the grey-brown unprimed canvas is always part of the picture. Her work driven by her desire for justice and her thoughts about the injustice of the world we live in. Bosch and Legat share that concern with the state of the world as well as a critique of society, the human condition, disposition and beliefs.

While studying at the Academy of Fine Arts Vienna, Maria Legat liked to visit the Paintings Gallery for some time out on her way to the studio. In this exhibition, she is presenting a new large-format work created especially for the *Correspondences* with Bosch.

Maria Legat / Julia M. Nauhaus

Details from Hieronymus Bosch: *Last Judgment* Triptych, c. 1490–c. 1505, oil tempera on oak © The Paintings Gallery of the Academy of Fine Arts Vienna and Maria Legat: *And on the State of the World XXIX* or *The Flesh Beneath*, 2018, charcoal, pigment, ink and acrylic on sized linen, c. 620 x 320 cm, property of the artist, photo: Patrick Pürnbauer © Maria Legat



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

Lobkowitzplatz 2, 1010 Vienna
Tel.: +43 (0)1 58816 2201
Email: gemaeldegalerie@akbild.ac.at
www.akademiegalerie.at

Opening Times
daily 10 am–6 pm, closed Tuesday

www.facebook.com/akademiegalerie
www.instagram.com/akademiegalerie



Photo: Pamela Rußmann

Maria Legat

1980 born in Villach, graduated from Ortwein college in 1999. Since then she has worked as a freelance artist, initially in Vienna and now in Putzmannsdorf.

2009 Studied at the Academy of Fine Arts Vienna under tutors Ashley Hans Scheirl and Daniel Richter

2010 *Street and Studio*, Kunsthalle Wien

2011 *Yes, I... Art*, solo show, Inoperable Galerie, Vienna

2013 Stage setting for Graz Opera House

2014 *women, street, art & studio*, Galerie Halgand (Vienna), accompanying book publication

2015 *Aufgerissenen Auges, Transmanieristische Ansichten*, exhibit, Vienna

2017 Solo show in Museum Leopold at ArtVienna with Galerie 3

2016 Invitation to the »Malerwoche/Slitarski Teden« in Suetschach/Kärnten

2018 Graduation; Prize of the Society of Friends of Fine Arts; *JustMad* – Artfair (Madrid); Artist in Residence, Salzburg Kunstverein, on *20 Propositions*

www.marialegat.com



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