



BOSCH the EXPERIENCE

Das „Jüngste Gericht“ des Hieronymus Bosch ist das bekannteste Werk in der Gemäldegalerie der Wiener Akademie der bildenden Künste. Der große, dreiteilige, um 1504 entstandene Flügelaltar zeigt eine bunte, oft grausame Phantasiewelt voll bedrohlicher Höllenmonster, Teufelsgestalten und bizarrer Kriegsszenen. In breit angelegten Szenarien, die das Schicksal der Menschheit von der Schöpfung und Vertreibung aus dem Paradies über die Sieben Todsünden bis zur ewigen Verdammnis in der Hölle beleuchten, handelt Bosch die Frage ab, ob das Menschengeschlecht in seiner uneinsichtigen Sündhaftigkeit durch den Erlösungstod Christi überhaupt gerettet werden kann.

In seiner eigenwilligen Bildwelt, in der er zwar inhaltlich und formal vielfach auf spätmittelalterliche Traditionen zurückgreift, verändert Bosch in genialer Weise die althergebrachte Weltgerichtsikonographie durch die Neubewertung bzw. Neukontextualisierung dogmatisch-katholischer Grundsätze und die Erarbeitung eigener Bildlösungen.

In der Mitteltafel wird im Angesicht des Weltenrichters Christus, der entsprechend der neuzeitlichen Abkehr vom theozentrischen Weltbild, nur verhältnismäßig klein dargestellt ist, in einem chaotisch wirkenden Streumuster von Einzelszenen vor dunklem Grund die Überwältigung des Individuums durch die Sünde in Teufelsgestalt gezeigt, die der Bestrafung für ebendiese Sünden durch die Monster auf dem Höllenflügel gleicht.

Das himmlische Paradies hingegen wird von Bosch in weite Ferne - in die linke obere Ecke der Mitteltafel — gerückt, gemäß seiner pessimistischen Weltsicht erreichen nur wenige gute Seelen durch die winzige goldgelbe Lichtöffnung den ewigen Himmel.

MARTINA FLEISCHER,

DIREKTORIN A.I. || GEMÄLDEGALERIE DER AKADEMIE DER
BILDENDEN KÜNSTE WIEN

THE BOSCH EXPERIENCE

CHOREOGRAFIE UND BILDERSTURM



Im Rahmen von ImpulsTanz || 31 Vienna International Dance Festival präsentierte Georg Blaschke und sein künstlerisches Team in Kollaboration mit der Gemäldegalerie und der Akademie der bildenden Künste Wien zwei Arbeiten:

PRÉLUDE PARADISE UND BOSCH FRONTAL

Beide Arbeiten stellen eine künstlerische Reaktion auf das in der Gemäldegalerie der Akademie der bildenden Künste Wien ausgestellte Werk *Weltgerichtstriptychon* von Hieronymus Bosch (um 1450/55-1516) dar. Den Anlass dafür bilden die internationalen 500-Jahr-Feiern 2016 und die ungebrochene Faszination und zeitgenössische Relevanz, die dieses gleichermassen beeindruckende wie beunruhigende Juwel der Kunstgeschichte nach wie vor ausstrahlt.

In den Ausstellungsräumlichkeiten von *xhibit* wurden beide Arbeiten verwoben und von einer Führung zum Gemälde eingeleitet.

Die Gesamtdramaturgie des Abends betreute Guy Cools, die Lichtregie Veronika Mayerböck. Wissenschaftlich wurde das Gesamtprojekt und die Konzeptentwicklung von Dr. Erwin Pokorny begleitet.



Weltgerichtstriptychon (Detail 2), © Gemäldegalerie der Akademie der bildenden Künste Wien

Prélude Paradise

CHOR UND BEWEGUNG FÜR DREI STIMMEN



Diese choreografische und musikalische Komposition für drei Frauen bezieht sich auf den linken Innenflügel des Triptychons — *Das irdische Paradies*.

Unter der musikalischen Leitung der Sängerin und Performerin Clélia Colonna, die ihre künstlerischen Wurzeln in traditionellen polyphonen Gesängen hat, wurde diese Arbeit hauptsächlich in der Kirche San Bonaventura während einer Residenz in Bassano del Grappa/Italien erarbeitet. Liedformen und Liedtexte sind vom Gemälde inspiriert und basieren zum Teil auf Eigenkompositionen.

Die Bewegungsmuster der singenden HandlungsträgerInnen lassen eine Annäherung an den Urbegriff von *Choreografie* als der *Grafik des Chors* zu und treten mit den Mustern und der Textur der Gewänder in eine strukturelle Referenz zum Bild.

Durch Improvisation, Gesangspraxis und choreografische Reflexion wurde gemeinsam mit den Performerinnen und in enger Kollaboration mit der Kostümbildnerin in mehreren Etappen eine eigene expressive Sprache entwickelt. Stimme, Stoff und Körper tragen ein Echo des Gemäldes in die Räumlichkeiten von *xhibit*.

Prélude Paradise - eine performative Bezugnahme auf bildende Kunst vom Klagelied bis zum Punksong.

BESETZUNG:



Künstlerische Leitung — Clélia Colonna & Georg Blaschke
Gesang & Performance — Clélia Colonna, Magdalena Chowaniec,
Rotraud Kern
Kostüme — Hanna Hollmann
Kostümmitarbeit - Ursula Riedrich
Bühneninstallation — Gerald Moser
Management — M.A.P. Vienna, Claire Granier



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Bosch frontal



Diese für vier TänzerInnen entwickelte Arbeit stellt eine installative und choreografische Auseinandersetzung mit den Körperbildern auf der Mitteltafel und dem rechten Flügel des Triptychons dar [*Das jüngste Gericht und die Sieben Todsünden, Die Hölle und der Höllenfürst*].

Die überbordende Fülle an Körperdarstellungen und Details wird von symbolistischem Beiwerk befreit und einer Analyse der Anordnungsmuster und Zeitebenen, die das Gemälde suggeriert, unterworfen. Es entsteht ein performatives Experimentierfeld von Körperverhältnissen und Stellungen entblöffter Körper zueinander, die in eine mobile Licht- und Soundinstallation eingebettet werden. Die Dramaturgie der Aktionen wird entscheidend von den speziell entworfenen Kostümteilen beeinflusst.

Entleerung und choreografische Umordnung lassen neue Deutungsebenen des Gemäldes zu, die der frontalen Wucht des Gemäldes und der Detailbesessenheit Boschs Rechnung tragen.

BESETZUNG:



Künstlerische Leitung — Georg Blaschke
Choreografie & Performance — Mirjam Klebel,
Paweł Duduś, Arttu Palmio, Radek Hewelt
Kostüme — Hanna Hollmann
Kostümmitarbeit - Ursula Riedrich
Licht- & Bühneninstallation — Gerald Moser
Klangregie — Christian Schröder
Management — M.A.P. Vienna, Claire Granier



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WIR BEDANKEN UNS FÜR DIE MITHILFE BEI:
TEXTILTECHNOLOGIE-INSTITUT KUNST & TECHNOLOGIE.
UNIVERSITÄT FÜR ANGEWANDTE KUNST WIEN: UTE HUBER-LEIRER,
GABRIELE AMON, ROBERT WIESNER.
BERNHARD REISINGER, HEMMA HOLLMANN, ANGELIKA HÖCKNER,
RUTH LACKNER.



A selection of the songs of Prélude Paradise:

VÔ NANTU QUISTA *

vô nantu quista stradone duve aghjà cantai
cavò de miò discorsu tantu d'altri discorsi

pienghje nantu quista stradone duve aghjà andai
cavò de moi dolore tantu d'altri dutori

vô nantu quista stradone duve aghjà cantai
cavò de miò azzetu tantu d'altri azzeti

pienghje nantu quista stradone duve aghjà andai
cavò de moi pena tante d'altri pene

vô nantu quista stradone duve aghjà piense
rimuginò sempre lu istessu azzettu

PORTUGUESE WORKING SONG

*original Recording by Michel Giacometti, 1970
Alentejo, Portugal*

Acima se ceífa o pão
Ai por baixo fica o restolho
Menina não se enamore
Do rapaz que envesga o olho.
Cá me vieram levar.
A menina da saia azul
Ceífa que já é p'ra ceifar
Ceífaí, apanhai-o bem !
Não olheis para o caminho
Que o jantar ainda não vem

GREEK SONG

Το Μαργούδι κι η Αλεξανδρής
βγαίνουν στην αυλή κρυφά κρυφά
Τσι δει η γειτονιά κι τους χουρίζ
τσι δει η μάνα της κι μουρμουρίζ
Σου ,πα βρε Μαργούδι μ' να μην βγαινς
έξω στην αυλή κρυφά κρυφά
Άμα θέλεις μάνα μ' δειρι μι
Πάλι εγώ θα βγαίνω στην αυλή
για να βλέπω τον Αλεξανδρή

VÔ NANTU QUISTA *

I go on this road where I already sung
I extract of my words many other words

I cry on this road where I already cried
I extract of my pain many other pains

I go on this road where I already sung
I extract of my story many other stories

I cry on this road where I already cried
I extract of my sorrow many other sorrows

I go on this road where I already thought
I always brood over the same story

PORTUGUESE WORKING SONG

*original Recording by Michel Giacometti, 1970
Alentejo, Portugal*

From above the bread is cut
under are left the remains
Young girl do not fall in love
With the boy who winks the eye
Here I have been brought
The young girl with the blue skirt
Reap, because the time is right
Reap, reap it good!
Don't look at the path
for supper is not yet on its way

GREEK SONG

Margudi and Alexandris
Go out in the yard secretly
The neighborhood saw them and separated them
Her mother saw them and mutters
I told you Margudi to not go out
To the yard secretly
If you want my mother you can beat me
I will still go out in the yard

OIMÉ LUNA *

Oimé luna miniaciosa è ossessiva,
appiattà-te una stonda
Oimé, luna, appiattà-te una stonda
Oimé amore, affaccà-me
per una stonda

SINTITE QUÈ *

Sintite què! Sintite mè!
Mè, chì stò misera

Sintite què! Sintite mè!
mè chì stò cumndanatta!

Guardate què! Guardete mè!
Mè, chì stò Ricusata!

Guardate què! Guardete mè!
mè chì stò disgraziata!

UKRAINIAN SONG

*originally sung by the female singers of the
village of Kryachkivka, region of Poltava, Ukraine*

ой у полі древо
що й тонкое дай високоє
А на йому листя
широкое тай зеленое

А на тому древі
Чорний ворон сидить тай кряче
йа по коза кові
молодая дівчинонька й плаче

Ойі ти козаче
ти хрещатийі тай баривіночку
хто ж тобі постеле
йу доріженціі постілоньку

OIMÉ LUNA *

O mysterious and obsessive moon,
disappear a moment
O moon, disappear, just a moment
O my love, appear to me for a moment

SINTITE QUÈ *

Listen to that, listen to me
To me, who is miserable

Listen to that, listen to me,
To me who is damned

Look at that, look at me,
To me, who is abandoned

Look at me, look at that,
To me, who is disgraced

UKRAINIAN SONG

*originally sung by the female singers of the
village of Kryachkivka, region of Poltava, Ukraine*

There is a tree in the field
which is thin and high
and there are leaves on it
which are wide and green

And on that tree
there is black crow sitting and croaking
and for the cossack –
the young girl is crying

Hey you Cossack
you are cross-shaped periwinkle
who will make you
a bed in your way

(*) written by Clélia Colonna in Corsican language

‘... DERGLEICHEN NIE ZUVOR GESEHEN NOCH ERDACHT WARD.’

Albrecht Dürer

The triptych *The Last Judgment* by Hieronymus Bosch appears to me as if it had been painted yesterday. It astoundingly fulfils a painting's principal tasks, as postulated by the arts rhetoric of Bosch's times, namely to serve as warning and salvation of human souls and to outlive them. The power of a 500 year-old manifest on the one hand, the ephemeral quality of a gesture on the other.

The three-part structure of the panel strikes me as being the only rational fundament of the painter's ravenous creative drive, its only ordering principle: the panel as the stage on which the improvisation of images takes place.

I can identify a direct reference from my personal choreographic thought process to the formal principles of the tableau - eventually in the sense of a quote by A.C. Bradley:

„[...] The specific method of the ingenious imagination is not characterised by couching conscious ideas into symbols; it is characterised by producing just half-conscious materials out of which the observer can - if he wants - extract ideas.“ *

My intention was to use these principles as stimuli and tools to assemble a choreographic arrangement in collaboration with seven performers, a costume designer, a space architect and a sound designer. I wished to create a situation where these ideas could be extracted from my personal experience of visiting the gallery and resonate into the observer's own experience.

GEORG BLASCHKE

* VIRGINIA PITTS REMBERT: 'BOSCH.' — PARKSTONE INTERNATIONAL, P. 244



BOSCH the EXPERIENCE

THE BOSCH EXPERIENCE

CHOREOGRAPHY AND ICONOCLASM



Georg Blaschke and his artistic team presented in collaboration with the Academy of Fine Arts in Vienna and the Paintings Gallery two new creations, that were shown in the frame of ImpulsTanz || 31 Vienna International Dance Festival:

PRÉLUDE PARADISE AND BOSCH FRONTAL

Both works are created on the occasion of the 500th anniversary of Hieronymus Bosch's death in 2016 and inspired by the world-famous triptych painting *The Last Judgement*, which is exhibited at the Gallery of the Academy of Fine Arts in Vienna. Hieronymus Bosch (1450/55-1516) is one of the most important and influential painters of the medieval era. The compelling power of his work and its actuality yearn for an artistic reaction as they reveal a variety of implications in contemporary choreographic thinking.

The performances took place at the Academy of Fine Arts in Vienna, a special location for which they were specifically devised. Each performance was designed to be preceded by an introduction to the painting.

Guy Cools was the dramaturgical mentor of the evening and Veronika Mayerböck its technical director. The project has been supervised by the specialist of Hieronymus Bosch, Dr. Erwin Pokorny.



Weltgerichtstriptychon (Detail 1), © Gemäldegalerie der Akademie der bildenden Künste Wien

Prélude Paradise

CHOIR AND MOVEMENT FOR THREE VOICES



This musical and choreographic composition for three female performers focuses on the left inside wing of the retable, *The Earthly Paradise*.

Clélia Colonna and Georg Blaschke, with their different backgrounds of traditional polyphonic singing and contemporary choreography, meet to initiate a first time collaboration during which they develop strategies to interpret in a performative manner the distinctive work of Hieronymus Bosch. The main parts of the choir were created during a residency in Bassano del Grappa, Italy at the church San Bonaventura. The songs are partly self-composed and were created in close collaboration with the performers and the costume designer during several stages of improvisation and movement practice.

Voice, fabric and body are the essential parameters of this performative response to the painting.

CAST:



Artistic Direction — Clélia Colonna & Georg Blaschke

Performance — Clélia Colonna, Rotraud Kern,

Magdalena Chowaniec

Costume Design — Hanna Hollmann

Collaborator Costume Design - Ursula Riedrich

Space Installation — Gerald Moser

Management — M.A.P. Vienna, Claire Granier



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Bosch frontal



A choreographic piece for four dancers based on the analysis of the central panel - *The Last Judgement and the Seven Deadly Sins* - and of the right inside wing - *Hell and the Prince of Hell*.

The setting is embedded in a minimalistic light installation and follows a principle of reduction.

By putting aside the abundance of symbols and instruments of torture represented in the painting, bodily constellations and relations are unveiled and scrutinised. The specific texture of the costumes affects the partially improvised actions and crucially contributes to determine the dramaturgy of the performance.

The purity of physical postures as well as their spatial tendencies create a phenomenon of choreographic mirroring that frees our way of viewing the painting towards a thoroughly new interpretation.

A performative reference to Bosch's obsession for detail and to the frontal vehemence of the painting.

CAST:



Artistic Direction — Georg Blaschke

Performance — Mirjam Klebel,

Paweł Dudus, Arttu Palmio, Radek Hewelt

Space and Light Installation — Gerald Moser

Costumes — Hanna Hollmann

Collaborator Costume Design - Ursula Riedrich

Sound Design — Christian Schröder

Management — M.A.P. Vienna, Claire Granier



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WE WISH TO THANK:

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UNIVERSITÄT FÜR ANGEWANDTE KUNST WIEN: UTE HUBER-LEIRER,
GABRIELE AMON, ROBERT WIESNER.

BERNHARD REISINGER, HEMMA HOLLMANN, ANGELIKA HÖCKNER,
RUTH LACKNER

Georg Blaschke lives in Vienna and works as a freelance choreographer, producer and pedagogue in Austria and abroad. His activities as dance lecturer in the fields of contemporary dance technique, movement research and improvisation have been taking place in the frame of internationally renowned festivals, universities and training workshops.

As a performer and producer of his own works he has been consequently developing his own choreographic language and has presented it in various formats of collaborations. The current choreographies multipletwo, Gras and The BOSCH Experience interrelate this language with phenomenological considerations about sculpture and visual landscapes, starting from the body in motion.

Clélia Colonna is a maker and a singer. Born in France, she studied Applied Arts and Fine Arts in Paris before moving to Vienna where she's involved in the performance scene. She is interested in form, story-telling, specific sound qualities, naiveness and everyday beauty. Her main field of engagement is traditional polyphonic singing that she develops mainly with cowbirds (corsican singing) and through an exchange with word & voice (Lviv, Ukraine). In Vienna she worked with a.o. Charlotta Ruth, Ewa Bankowska/Inferno, Agnieszka Dmochowska/PANik.

Magdalena Chowaniec is a dancer, performer, choreographer, singer and fighter born in Poland in 1983. She studied dance and performance at the State Ballet School in Bytom (PL) and at the Anton Bruckner University in Linz (AT). She holds a MA in Dance Arts.

Chowaniec has worked with a.o. SUPERAMAS (FR/AT), Oleg Soulimenko (AT/RU), Cooperativa Performativa (RO), Mark Tompkins (FR/US), Georg Hobmeier (AT), Agata Maszkiewicz (FR/PL), Mathieu Grenier (FR), Jérôme Bel (FR) and Amanda Piña (AT/CL). In 2007 she obtained a danceWEB scholarship and created the artistic collective Mariamagdalena.

Her works *Hold Your Horses* (2008), *The Mob: Fixing Freedom Tour* (2009), *Empathy Project Vol. I* (2010), „Until death do us part“ (2011), *New Viennese Organic Actionism* (2011) and *When I don't dance, I collect crystal balls* (2012) were shown in various European venues. In 2009 she obtained a scholarship for performing arts from the Austrian Ministry of Culture and was mentioned as "Remarkable Emerging Choreographer" in the Yearbook of Ballettanz 2010. Since 2008 she fights for the survival of the punk attitude in the world with her post-punk band The Mob Fixing Freedom.

Rotraud Kern lives and works in Vienna 2000-2003 contemporary dance education at SEAD in Salzburg. Since 2004 she is working with Paul Wenninger/Kabinett ad Co. She is working on own projects and

in collaborations in austria and abroad among others with Lisa Hinterreithner, Eva Musil, Daniel Zimmermann, Amanda Pina, TWof2.

She worked for Saskia Hölbling, Zoe Knights, Lucie Strecker/Klaus Spiess and Anne Juren. Since 10 Years she practices Tai Chi and is a student of Dr. Ming Wong. She sings traditional Corsican chants in the formations *cowbirds* and *Polymnis*.

Mirjam Klebel is an Austrian dancer and choreographer. In 2002 Mirjam received her diploma in professional Dance Performance from SEAD and continued her studies in New York at Tisch NYU and Dance New Amsterdam, Movement research. After returning to Austria she received a scholarship at Tanzquartier in Vienna. From there on she embarked on a professional career, that was marked by her interest in both the practise and communication of dance as an art form. She worked and collaborated with a multitude of makers and shakers, as a teacher, taught professional dance and choreography in various schools and institutions, worked as a movement coach with theatre directors and organised festivals, competitions and of course her own productions. Mirjam is also a member of Tanz_House Salzburg where she is developing new agendas for contemporary dance, new performative works as well and different outreach programs and events that try to bring dance to a new audience.

Paweł Wiesław Dudus was born in Poland. There, Paweł had been developing his artistic interests connected with theatre and dance. In 2008 Paweł moved to Austria to start his dance education at Anton Bruckner Universität in Linz. Before and after his graduation he has taken part in diverse projects and has had the opportunity to collaborate with different international choreographers. Those who especially contributed to the development of his artistic views are Ido Batash, Anna Reti, Alessandro Sciarroni, Juan Dante Murillo Bobadilla, Georg Blaschke, Liz King and Rose Breuss. Paweł is a freelance dancer based in Austria.

Radek Hewelt is choreographer, dancer and performer; born in 1973 in Poland; studied dance and choreography at Performing Arts Research and Training Studios (P.A.R.T.S.) in Brussels; as a dancer and performer worked and cooperated with artist like: Conny Jansen, Cristian Duarte, Lynda Gaudreau, Elio Gervasi, Katarzyna Kozyra, Thierry de Mey, Sebastian Prantl, Matsune & Subal, Editta Braun & Rebecca Murgi, Pathosbuero, Andrea Bold, Ewa Bankowska, Magdalena Chowaniec, Anat Steinberg, Oleg Soulimenko, Christine Gaigg; some of choreographic works: *Zoom In*, *21 minutes*, *Close-up*, *Tonights Tune*, *12 songs*, *Clever Project*.

Arttu Palmio Palmio (1989, Helsinki) is a Finnish dancer and performer. He studied contemporary dance in Finland and in the Netherlands, and graduated with a Master of Arts in Dance from Theatre Academy of Helsinki. He has worked with e.g. Joonas Halonen (FIN), Sara Ostertag/makemake produktionen (AT) and Alessandro Sciarroni (IT) as well as created his own work (*Welcome*, 2014, imagetanz/brut Wien). In 2013, Arttu was a danceWEB scholarship recipient at ImPulsTanz-Vienna International Dance Festival. Arttu lives and works in Vienna and in Helsinki.

Hanna Hollmann graduated from University of Applied Arts Vienna, studied at Wimbledon School of Art London & at UdK Berlin. She works as a visual artist and costume designer. Selected projects and co-operations: *Babel*, Akademietheater Wien, *Xerxes*, Heiligenkreuzerhof Wien. Worked with Hermann Nitsch u.a. *Saint Francois d'Assise*/Bayerische Staatsoper München, Assistance for *Mea Culpa* by Christoph Schlingensiefel, Burgtheater Wien. Artist-in-Residence at Pilotenküche Spinnerei Leipzig, since 2010 part of *The Loose Collective* participant at Colombo Art Biennale, 12. Residence at Nr. 1, Shanthi Road Gallery, Bangalore, 13, *Interlaced* Art Gallery, University of Jaffna, 13, recent Collaboration: Barbara Ungepflegt, Navaridas Deutinger, Michael Turinsky, Georg Blaschke.

Gerald Moser - Interdisciplinarity and complex multilayers are the main characteristics of Gerald Moser's integral works. His project-specific identity shifts from artist to curator to exhibition designer, explaining his focus on a dialogue between genres. Aiming to enable new ways of perception and point of views, he dismisses all labels as well as the blank and non-obvious: In the midst, he establishes a field full of tension yet a room to be filled with one's experiences.

Manifestations of all forms are welcome to embody his personal credo: *Purpose and Sceptis*. Gerald's involvements with the relationship of space and time, with an alternate awareness, with performative as well as with participative matters are subject to the oeuvre, the producer and the recipients – addressing all levels, mixing roles. His works often turn out to be manuals for the audience, inviting people to approach his work not only through the eyes, but emotionally, and with all their being.

Christian Konrad Schröder lives and works in Vienna after studying art in Vienna, Moscow and Weimar. His works in fine art and performative art mostly focus on

sound. He is frequently collaborating with dancers, filmmakers, sound artists, visual artists and performers. Since 2012 he is co-running the *Rauschen-Space* as a member of *Kollektiv Rauschen*, an interdisciplinary artist group based in Vienna.

Guy Cools - After having trained as a dramaturge, Guy Cools became involved with the new developments in dance in Flanders from the 1980's, initially as a dance critic and from 1990 onwards as theatre and dance director of Arts Centre Vooruit in Ghent. He curated dance events in Frankfurt, Düsseldorf, Venice and Montréal.

In 2002, he left Vooruit to dedicate himself fulltime to production dramaturgy with amongst others Koen Augustijnen – Lisi Esteras (Les Ballets C. de la B.), Sidi Larbi Cherkaoui (B), Lia Haraki (Cyprus), Danièle Desnoyers (Montréal), Akram Khan (London), Christopher House (Toronto Dance Theatre). Since October 1st, 2011, he is associate professor in Dance Studies at the Fontys Hogeschool voor de Kunsten in Tilburg, Netherlands.

With Lin Snelling and Ginelle Chagnon he developed a series of workshops to support the creative process of artists, choreographers in particular. He regularly gives lectures and publishes in Belgium, Canada, United Kingdom, Germany, Holland, Greece and Cyprus. Recent publications include the Body: Language Talks and The Ethics of Art: negotiating artistic autonomy and environmental responsibility, co-edited with Pascal Gielen.

Dr. Erwin Pokorny 1990–2000: Freelance contributor to the *Graphischen Sammlung Albertina* in Vienna: Data collection of around 3600 Dutch and Flemish drawings; written contributions to catalogues; curator of two exhibitions for the Albertina Vienna and the Slovenian National Gallery in Ljubljana (*Dürer's Apocalypse* and *Minne & Torheit – German Artworks from 15th century*).

1996–1998: Freelance contributor to the Academy of Fine Arts in Vienna: Cataloguing of German and Dutch drawings from 16th and 17th century; Setup of a databank: Curator of the opening exhibition of the new *Kupferstichkabinett* (*Masters' Drawings from 16th and 17th century*).

1999–2005: Collaborator for the FWF Project *Corpus of German and Dutch Drawings 1350–1500*. Study of original works, research, setup of a databank. Core theme: Hieronymus Bosch, Master of Absalom, Drawings of 1500.

2011–2013: Lecturer at the University of Vienna and Innsbruck.

Numerous publications about Hieronymus Bosch.