

A...kademie der bildenden Künste Wien

Kunstsammlungen

2_Press Release *The Purloined Masterpiece. Images as Time Machines*, 6 Apr, 2022



Contact

Claudia Bauer
+43 1 588 16 2211
c.bauer@akbild.ac.at
kunstsammlungen_presse@akbild.ac.at

Akademie der bildenden Künste Wien
Kunstsammlungen
Schillerplatz 3, 1010 Wien
www.kunstsammlungenakademie.at

The Purloined Masterpiece Images as Time Machines

From 8 April 2022, visitors to the Paintings Gallery can look forward to the first exhibition with Sabine Folie as its new director. The presentation contrasts the conventional practice of collection display in the Paintings Gallery with a model that allows the Academy's historical art collections – the Paintings Gallery, the Graphic Collection, and the Plaster Cast Collection – to enter into conversation with contemporary works. Likewise, customary nomenclatures based on periods, schools and chronology are disrupted and reconfigured. The exhibition draws on these three rich collections, plucking out just a selection from the many possible pictorial programmes, typologies and allegorical formulas in order to loosely interweave these with works from other periods.

The Purloined Masterpiece. Images as Time Machines takes a digressive tour through art history from the 15th century to the present day, as reflected in the art collections of the Academy of Fine Arts. In the process, it addresses 17th-century theories of pictorial representation, such as those of Samuel van Hoogstraten, as well as considerations from present-day media theory that are a consequence of technological transformation and how this has been reflected in image generation.

The title of the exhibition comes from a commingling of E.A. Poe's detective story *The Purloined Letter* about a stolen letter that goes unnoticed in plain sight and Honoré de Balzac's novella *The Unknown Masterpiece* (*Le Chef-d'oeuvre inconnu*), which explores the imagination and the limits of representability: "The aim of art is not to copy nature, but to express it!" the old Master Frenhofer proclaims in the novella. Moreover, the novella features figures such as Peter Paul Rubens, Nicolas Poussin and François Porbus, all of whom are represented in the Paintings Gallery collection. Questions of representation, appropriation, mimesis and (optical) deception play a role in both narratives, although in opposing terms, along with the question of how to define "mastery" when it comes to grasping reality.

In addition to these themes, successive rooms in the exhibition showcase the metaphor of the seascape and its territorial-political representation – the ship and the sea. The period on the cusp of courtly and bourgeois concepts of society, the implications of proto-industrialisation for class relations and living conditions play a key role here along with related ambiguous figures of exclusion and status satires. Nudes and depictions of Mary come into play, as do the contrasting poles of the Dionysian and Apollonian or Gothic transcendence.

Typologies, fluid transitions and subject constitutions are displayed and put up for discussion on a stage replete with surprising correlations and radical juxtapositions in a spirit of viewing art through the prism of "family resemblances" and correspondences or connections despite all the historical conditioning produced and established over the centuries.

At the same time, the exhibition marks the beginning of a series of attempts to use museum presentation to pose questions about the tasks of mediating between old and new art in museums and to continue a debate that has been going on for some years around concepts of the transhistorical, the "metabolic" and the "radical museum".

A...kademie der bildenden Künste Wien

Kunstsammlungen

Albrecht Altdorfer, Philips Angel van Middelburg, Cornelis Bega, Johann Christian Friedrich, Wilhelm Beyer, Abraham van Beyeren, Quirin Boel, Hieronymus Bosch, Alessandro di Mariano Filipepi, known as Botticelli, Dieric Bouts, Jacques Callot, Daniel Chodowiecki, Joos van Cleve, Lucas Cranach the Elder, Albrecht Dürer, Anthony van Dyck, Antonio da Fabriano, Barent Fabritius, Florentine Painter, Jan Fyt, Jan van Goyen, Hans Baldung Grien, Joris van der Haagen, Samuel van Hoogstraten, Jan van Huysum, Johann Kupetzky, Johann Baptist von Lampi the Younger, Claude Lorraine, known as Lorrain, Master of the Austrian Forelands, Master of the Von Groote Adoration, Master of the Legend of Saint Catherine (Circle), Netherlandish Master, Martin van Meytens, Michael van Mierevelt, Jan Miense Molenaer, Monogrammist H. P., Jacobea Maria van Nijkelen, Adriaen van Ostade, Rembrandt Harmensz. van Rijn, Peter Paul Rubens, Jacob van Ruisdael, Rachel Ruysch, Roelant Savery, Jacopo del Sellaio, Laurenz Spinning, attributed, Pierre Subleyras, David Teniers the Younger, Anna Dorothea Therbusch, Wigerus Vitringa, Simon de Vlieger, Cornelis van der Voort, attributed, after Rogier van der Weyden, Franz Zächerle, Reinier Nooms, known as Zeeman, plaster casts based on antique and classicist models and Gothic architectural drawings
Martin Beck, Anna-Sophie Berger / Teak Ramos, Marcel Broodthaers, Lili Dujourie, VALIE EXPORT, Rodney Graham, Ulrike Grossarth, Albert Paris Gütersloh, Marcello Maloberti, Willem Oorebeek, Jeroen de Rijke / Willem de Rooij, Klaus Scherübel, Allan Sekula, Paul Sietsema, Laurence Sturla
Curator: Sabine Folie

The Purloined Masterpiece. Images as Time Machines

8 Apr–30 Oct 2022

- Press conference: Thursday, 7 April 2022, 11 am
 - Opening: 8 April 2022, 7 pm

 - Venue: Academy of Fine Arts Vienna, Paintings Gallery, Schillerplatz 3, 1010 Vienna
 - Hours: Daily except Monday, 10 am to 6 pm,
-

The 2022 Programm

- Lecture by [Willem Oorebeek](#) *Bild, oder...* (in English), Fri, 8 Apr 2022, 4:30 pm
- Artist Talk with [Ulrike Grossarth](#) *Nebensächlichches im Zentrum*, Fr, 8 Apr 2022, 6 pm

The exhibition will be supported by numerous educational activities, “Guided by Artists” in co-operation with the Wiener Festwochen, a programm of events, and the presentation of the publication accompanying the exhibition on the occasion of the finissage in October.

Another highlight is the presentation of the result of many years of scholarly research, a comprehensive catalogue of the Painting Gallery’s holdings of French and Italian works of art.

We will see the year out by starting a series of interventions in celebration of the 200th anniversary of the Paintings Gallery with a view to exploring this institution, a historical convention and the founding core of the Museum, from different points of view.

Find more information on the exhibition *The Purloined Masterpiece* [here](#).

A statement by the new Director Sabine Folie on her approach is also available [online](#).

Please find current events and more information on our new homepage: www.kunstsammlungenakademie.at

It is relaunched in the context of the new corporate design of the Academy of Fine Arts Vienna.

Press Images



Sabine Folie,
Director Kunstsammlungen
© Elodie Grethen



Academy Building Schillerplatz,
Detail Building, Detail Schiller monument
(foreground)
© Helmut Wimmer



Peter Paul Rubens, Bacchanal scene:
"The Dreaming Silenus", ca. 1610–1612
© Paintings Gallery of the Academy
of Fine Arts Vienna



Marcello Maloberti,
VIR TEMPORIS ACTI, 2018
Courtesy the artist and Galleria Raffaella
Cortese, Milano



Samuel van Hoogstraten,
Trompe-l'œil Still Life, 1655
© Paintings Gallery of the Academy
of Fine Arts Vienna



Martin Beck, Flowers (set 2), 2015
Detail from a set of five c-prints.
Courtesy the artist and 47 Canal, New York



Franz Zächerle,
Pygmalion adoring his Statue, 1771
© Paintings Gallery of the Academy
of Fine Arts Vienna



Lili Dujourie, Untitled (Blauw naakt), 1980
Installation view Mu.ZEE, Ostende
© Dirk Pauwels



Rembrandt Harmensz. van Rijn,
Beggar Seated on a Bank (Self-Portrait), 1630
© Graphic Collection of the Academy
of Fine Arts Vienna



Paul Sietsema, The Letter, 2013
Courtesy Matthew Marks Gallery
© Paul Sietsema, Foto: Ron Amstutz



Anna Dorothea Therbusch,
Portrait of Jacob Philipp Hackert,
1768
© Paintings Gallery of the Academy
of Fine Arts Vienna



Anna-Sophie Berger / Teak Ramos,
Something for Everyone, Everything for NoOne,
2021
Courtesy Layr © the artists

All images may be used free of charge only in the context of current reporting about the exhibition *The Purloined Masterpiece. Images as Time Machines* of the Art Collections of the Academy of Fine Arts Vienna and only with the proper credits.

All Images and Exhibition views for download on:

<https://www.kunstsammlungenakademie.at/de/information/presse/>