



Academy of Fine Arts Vienna
Art Collections
Schillerplatz 3, 1010 Vienna
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Paintings Gallery
Opening hours: Daily except Monday, 10 am to 6 pm
Entrance: 9 euros / Reductions 6 euros

www.kunstsammlungenakademie.at
Facebook: kunstsammlungen
Instagram: kunstsammlungenakademievienna

Directions
· Subway U1, U4: Karlsplatz
· Tram 1, 2, 71, D, U2Z: Burgring / Oper Karlsplatz
· Bus 57A: Burgring / Getreidemarkt

DERSTANDARD



01 CLUB

Motif combining works by: Willem de Rooij, *Documentation of Jan Weenix's Südamerikanischer Königsgeier (1700)* from the collection of the Kunsthistorisches Museum Vienna, photographer anonymous, painted by Yaohui Zhu and team for Yunxi Art Studio, *Dafen*, 2022. Courtesy of Willem de Rooij, photograph: Mathias Völzke; and Jan van der Heyden, *Still Life with Globe, Books and Chinese Silk*, c. 1669 © Paintings Gallery of the Academy of Fine Arts Vienna

A...kademie der bildenden Künste Wien
Gemäldegalerie

Considering the Collection & King Vulture Willem de Rooij 8.3.–20.8.2023

Considering the Collection

With the new format *Considering the Collection & An Insert by ...*, a series of exhibitions has been established for the coming years that is to show prominent works from the collection and to feature, in a separate part of the Paintings Gallery, a contemporary position resulting from engagement with the Academy's Art Collections.

The first presentation of *Considering the Collection* shows masterpieces from the collection of the Paintings Gallery in a new constellation focusing on works from the Italian, French and Spanish schools. This focus was prompted by the publication of a comprehensive inventory catalogue devoted to these fields and composed by Martina Fleischer, which will be presented in the course of the year with the title *Italienische, französische und spanische Gemälde. Gemäldegalerie der Akademie der bildenden Künste Wien*.

Works by Willem van Aelst, Agostino Beltrano, known as Agostinello, Francesco d'Antonio, Jan Asselijn, Hendrik van Balen, Herri met de Bles, Peeter Boel, Hieronymus Bosch, Jan Both, Alessandro di Mariano Filipepi, known as Botticelli, Sébastien Bourdon, Dieric Bouts, Adriaen Brouwer, Galeazzo Campi, Juan Carreño de Miranda, Joos van Cleve, Gustave Courbet, Lucas Cranach the Elder, Gaspard de Crayer, Joseph Dorffmeister, Karel Dujardin, Anthony van Dyck, Antonio da Fabriano, Barent Fabritius, Gregorio de Ferrari, Francesco Raibolini, known as Francia, Jan Fyt, Corrado Giaquinto, Luca Giordano, Hans Baldung Grien, Dirck Hals, Jan Davidsz. de Heem, Jan van der Heyden, Ambrosius Holbein, Pieter de Hooch, Jacob Jordaens, Bernardo Keilhau, known as Monsù Bernardo, Johann Baptist von Lampi the Younger, Johannes Lingelbach, Jan Liss, Andrea Locatelli, Claude Gelée, known as Lorrain, Nicola Malinconico, Girolamo Mirola, Master of the Austrian Forelands, the Monogrammist H. P., Joos de Momper the Younger, Jan de Momper, Jacoba Maria van Nikkelen, Marco Palmezzano, Cornelis van Poelenburch, Mattia Preti, Rembrandt Harmensz. van Rijn, Francesco de Rosa, Peter Paul Rubens, Jacob van Ruisdael, Isaack van Ruysdael, Johann Martin Schmidt, known as Kremser Schmidt, Pierre Subleyras, Jan Cornelisz. Vermeyen, Hendrick Cornelisz. van Vliet, Cornelis de Vos, Jan Wildens, Emanuel de Witte, Reinier Nooms, known as Zeeman, et al.

Curated by Claudia Koch

King Vulture

An Insert by Willem de Rooij

In recent years, following his large-scale research on Melchior d'Hondecoeter for his 2010 exhibition *Intolerance* at the Neue Nationalgalerie in Berlin, Willem de Rooij has turned his attention to d'Hondecoeter's cousin Jan Weenix and to the relations they had with their pupil Dirk Valkenburg.

De Rooij's researches always look at historical phenomena from a post-colonial perspective and at classism-related information that is transmitted through images. Likewise significant are allegorical allusions, formal techniques and practices, and parameters on the basis of which we look at and interpret works against the background of present-day discourse: the issues discussed include the original, the copy, certain 'formulas' and iteration techniques, and the conditions governing the exhibiting and loaning/travelling of artworks/commodities and living 'material' in a globalized world.

In the installation *King Vulture* of 2022, de Rooij took up several of these elements. One was the decision, prompted by certain conditions resulting from the operation of the museum, to have the photographic reproductions of the paintings, marked with visible colour cards, copied by Yaohui Zhu and the team of the Yunxi Art Studio, Dafen (China).

At the Paintings Gallery, this thread is picked up in the artist's selection of works by Jan Weenix, Melchior d'Hondecoeter and Dirk Valkenburg from the Academy holdings and other Viennese collections, which he puts into a specific spatial constellation.

Curated by Sabine Folie

Lektionen / Lessons

The lecture series on the exhibition

Contributions by Willem de Rooij, Carolin Bohlmann and IJsbrand Hummelen, Vanessa Joan Müller et al.

Guided tours

Sabine Folie and Claudia Koch on the exhibitions (in German)
Thursday, 27 April 2023, 4 pm

Martina Fleischer: *Focus on the Italian Collection* (in German)
Thursday, 30 March and 22 June 2023, 4 pm

Further dates and events at www.kunstsammlungenakademie.at