The Purloined Masterpiece

Images as Time Machines

Floorplan

A...kademie der bildenden Künste Wien
Gemäldegalerie

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Floorplan

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7   6   5   4   3   2

9   10

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Entrance / Exit

The Purloined Masterpiece
Images as Time Machines

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, although – or perhaps because – it is in plain sight and Honoré de Balzac's novella *The Unknown Masterpiece* (*Le Chef-d'oeuvre inconnu*), in which the masterpiece that is unveiled turns out to be a surface with a few strokes rather than reproducing a perfect image of a beautiful woman. Questions of reality and deception play a role in both narratives – a reality that seems to elude perception and representation. They also address major issues that arise in painting, pertaining for example to representation, mimesis or how to define "mastery" when it comes to grasping and depicting reality – and, connected to this, how a moment is frozen and time stopped in its tracks.

Melding these two novellas has generated a composite title, a hybrid that refers on the one hand to the many hybrid forms in the exhibition, while also citing to the tactic of borrowing or "purloining" masterpieces in order to bring them into conversation with contemporary works on a journey through time. In the process, a space is created in which resonances can play out, showing how (his)stories, formulas, themes are repeated and transformed – historicity per se becomes a theme. Moreover, "purloining", understood as a strategy of not initially proclaimed quotation, comes into play at many points in the exhibition.

The exhibition is configured as a loose, essayistic tour through the Academy's three art collections – Paintings Gallery, Graphic Collection, and Plaster Cast Collection – in the course of which contemporary works are taken on board and new ways of looking at the Old Masters are activated. This gives rise to an impression akin to various chapters of a book that visitors can step right into or acts in a drama on stage. And although there is no consistent canonisation by schools and no chronology, the principle of "rooms" is picked up as a quotation in the various spaces and sections within the elongated Hansen Gallery. The characteristic cursive script on the walls, in turn, is purloined from an artist whose investigation of the 19th-century museum and its role in the present pervades his entire oeuvre: Marcel Broodthaers.

It is one of many possible itineraries offered by the Art Collections. This is the start of an adventure that we shall embark upon in ever new iterations over the coming years.

Sabine Folie
Director of the Art Collections
Curator of the exhibition

Room 1
Meta-Painting – The Self-Aware Image*

Philips Angel van Middelburg, *Still Life with Hunting Utensils*, c. 1650
Samuel van Hoogstraten, *Trompe l'oeil Still Life*, 1655
David Teniers the Younger, *Visual Sense* (from a series on the five senses), before 1690

Lili Dujourie
  Mille et une nuits, 1993
Klaus Scherübel, *Scherübel Paints a Picture (Hobby Painting)*, 2011
Paul Sietsema
  Palette drawing, 2017
  The Letter, 2013
  Encre chine, 2012

As an entrée to the Art Collections and especially to the Paintings Gallery, it seemed interesting to begin by asking some questions about painting as a discipline. This is a discipline that raises questions about itself as a medium that are simultaneously ancient and highly topical. What does painting do and what is its relationship to reality and depictions of reality? One extreme form of such representation proved to be the *trompe l'oeil*, included in the collection in its most explicit form in works by Samuel van Hoogstraten and Philips Angel van Middelburg, in other words by 17th-century painting based on optical illusion. These works deploy cryptic jokes incorporated as references within the image, hinting to the viewer that what they see is deceptively real, portrayed, as it were, with photographic precision yet also seeking to be identified as a representation, for example when a shadow is suddenly truncated by the edge of the painting – the physical boundary of the image. In contrast, in the 1980s Lili Dujourie created a special variant of *trompe l'oeil* in the medium of sculpture. It seems to function as a quotation, pointing to the towel loosely draped in van Hoogstraten's painting.

David Teniers' artists painting in the studio also refer to self-aware image-making that is. In the process, he does not portray himself, but the painter per se, painting, not unlike Klaus Scherübel's *Hobby Painting*, which cites the tradition of Abstract Expressionism and its reception in the 1950s: the decisive aspect here is not the image of the painter or the portrait in its own right, but the act of painting as a performative, creative act that is recorded, glossed, and viewed as an integral part of the image-creation process. Pure painting. This act has freed the image from its compulsion to function as a representation.

Similarities are to be found in Paul Sietsema's media-archaeological approach. It is an imitation of imitation, the *trompe l'oeil* in various gradations – here the historical genre in the painterly gesture, there the extreme of a drawing that recalls a photogram or a photograph, demonstrating the tools of producing a painting, or rather its preconditions: stretcher, nails, hammer or the magical palette of the potential image, extending all the way to representation in new technologies and the specific capacity of each to reproduce and "capture" reality: a camera, a film reel in the film *Encre chine*.

* The title was "purloined" from Victor I. Stoichita: *The Self-Aware Image. An Insight into Early Modern Meta-Painting*, Cambridge University Press: Cambridge and New York, 1997.

Close-up
The *trompe l'oeil* is a special form of still life created in Dutch painting around 1650. The artistic aim of this optical illusion is based on the ancient topos of *mimesis* (Greek), on the idea of painting as an image of nature: "For a perfect painting is like a mirror of nature, which pretends that which is not, and deceives in a quite entertaining and praiseworthy manner**," Dutch painter, writer and art theorist Samuel van Hoogstraten commented in his textbook *Introduction to the Academy of Painting, or the Visible World* (1678). In his depiction of a closet door with all kinds of everyday utensils (c. 1652–1655), Hoogstraten refers via the mirror hidden under the dusting brush and cloth to theoretical reflections on painting and how artists play with painted illusion.

** "Want een volmaekte Schildery is als een spiegel van de Natuer, die de dingen, die niet en zijn, doet schijnen te zijn, en op een geoorlofde vermakelijke en prijslijke wijze bedriegt," cf. Samuel van Hoogstraten, *Inleyding tot de hooge schoole van de schilderskunst: anders de sichtbaere werelt*, Rotterdam, 1678, p. 25, consulted via DBNL (KB, nationale bibliotheek, https://www.dbnl.org/tekst/hoog006inle01_01/index.php) on Feb 19, 2022.

Room 2
Salle Outremer – Overseas Hall
Nouveaux Trucs, Nouvelles Combines*

Abraham van Beyeren
  Fishwife, 1666
  Still Life with Mussels, c. 1644
Jan van Goyen
  View of Dordrecht, 1648
  *Marine: Sailboats on the Schelde before
  Fort Rammekens*, c. 1655
Reinier Nooms, known as Zeeman, *Harboured Frigates*, 1658
Pierre Subleyras, *Self-Portrait of the Artist before the Easel*,
  back side of the painting *The Artist's Studio*,
  c. 1746–1749
Wigerus Vitringa, *Choppy Sea*, 1690
Simon de Vlieger, *Ships Laying Anchor*, c. 1650

Marcel Broodthaers
  Moule de moules, 1965/1966
  Deux tonneaux, 1966
  Moules casserole, 1967
  Bateau Tableau, 1973
  In showcases:
  Moules Oeufs Frites Pots Charbon, 1966
  Phantômas, 1966
  *A Voyage on the North Sea; Un voyage en Mer
  du Nord; Eine Reise auf der Nordsee*, 1973
Allan Sekula, *Black Tide / Marea Negra*, 2002/2003

The hall pays homage to maritime art, introduced as a genre in the 17th century, while also honouring two important 20th-century artists – Marcel Broodthaers and Allan Sekula – who dealt with the sea as a political space and as a poetological metaphor.

The Paintings Gallery boasts a large number of seascapes, many of which date from the Golden Age of 17th-century Dutch painting. It would be a mistake to view those as purely atmospheric contemplations of nature – the sea, vastness and infinity, white space, the intangible and fluid or the journey. That describes only one of the many aspects of the seascape, for it also portrays territorial, contested space, which, with its fishing boats, serves as a symbol for food and a source of livelihood, but is also emblematic of territorial boundaries, conquest, trade and exploitation, early forms of capitalism. Seemingly marginal signs such as flags indicate quite clearly the emphasis on nationality in this context. The Dutch flag is flying somewhere in each of the maritime paintings.

Flags also form the subject of many works by Marcel Broodthaers, for example *Fémur d'homme belge* and *Fémur d'une femme française*, an obvious *vanitas* depiction that laconically shows that all (bones) are equal in death. However, the flag also figures in the found object from a flea market, a seascape of indeterminate origin depicting returning fishermen on a boat that flies a French flag. This image undergoes several transformations in Broodthaers' work, including in *Bateau Tableau*, a slide projection in which the image is literally fragmented into the parts, from which it is formed, an option offered by the medium of photography and film alike – frames, close-ups. In this room, there is further exploration of the topic addressed in the first room – engaging with altered modes of depicting reality

in painting compared with the media of photography and film. Shells, eggs, and charcoal play a major role in Broodthaers' oeuvre; they testify to potency, hollow forms but also to the essentials in life: how do people with limited access to wealth survive and feed themselves? A thread runs here from the Old Master still lifes, the somewhat drastic genre piece of the *Fishwife* by Van Beyeren to the contemporary versions of seascapes.

From that point, we forge a connection to Allan Sekula's photographic documentary approach in *Black Tide / Marea Negra*, a photographic series that is just one of many series by Sekula that tackle the relationship between the sea, politics, ecology, exploitation and labour. Drawing a direct line from the frigates that represent the conquest of the maritime realm in the 17th century to the ecological catastrophes of a hopelessly exploited territory is an obvious link that assumes eerily topical resonance in the light of the aid team's protective suits.

* The title is "purloined" from Marcel Broodthaers, *L'Angélus de Daumier. Nouveaux Trucs. Nouvelles Combines*, Paris, 1975, 2 volumes.

Close-up

Dutch 17th-century maritime painting is a manifestation of the supremacy of the United Provinces of the Netherlands at sea and in global trade. While the maritime scenes or seascapes initially served documentary purposes as paintings depicted historical and recent events, they were increasingly honed into atmospheric landscape paintings steeped in observations of manifold light-related and weather phenomena. Although the landscapes depicted are based on studies from nature, they are ultimately studio pieces composed according to artistic criteria. Abraham van Beyeren's "fishwife" offers the viewer a rich assortment of saltwater fish and shellfish. The view through the shop window of the hustle and bustle on the beach refers to the origin of the goods and, in a figurative sense, to the sea's importance as the basis of the Dutch Republic's growing prosperity. The fishwife however has other things on her mind. Brashly seeking eye contact, she presents a shimmering salmon fillet in a suggestive gesture with sexual connotations.

Room 3
Subjects on the Threshold

Johann Kupetzky, *Portrait of Adam Philipp Count Losy von Losymthal*, 1723
Martin van Meytens, *Portrait of Maria Theresa as Queen of Hungary*, 1759

Ulrike Grossarth
1 Less than the Half / Koniecpolski, Drohobycz / Dresden
2012–2022
Setting consisting of:
    Dress, Dresden 2013/2014
    Wig of Mme Koniecpolski, Drohobycz / Dresden 2012, Vienna 2014
    The Null, 2022
Subjektwerkstatt (Subject Workshop), 2022
Several materials in a showcase

This section* of the exhibition explores the period in the cusp of absolutism and the Enlightenment as a kind of imaginative space, using a few works as examples. In this spirit, the embodiment of a "consummate positivism" (Ulrike Grossarth) – a female ruler of the transitional period, Maria Theresa, as an expression of absolutist rule with all the attendant insignia of power – is juxtaposed with a noble-woman from the remote East, personified in "Madame Koniecpolski". The equally accomplished fine painting of Maria Theresa's court painter, Martin van Meytens, is juxtaposed with what appears in contrast as the somewhat clumsy, dilettantish portrait of the landed noblewoman – as evidence of an ambition, oriented towards the centre but misguided and always doomed to failure, to emulate the imperial dynasty to which the crown lands are subordinate. In Ulrike Grossarth's work, Madame Koniecpolski presents a "subject aggregate" that has become three-di-mensional – a group of works that the artist has been working on for many years.** The figure is a vacant space full of potency, yet, as a composite of dress and wig, ultimately devoid of body. At the same time, the wig with a precious stone at the apex (not quite a diadem) functions like a cliché evoking a figure in transition that, although courtly, simultaneously sports "new" garb literally inscribed with the Enlightenment spirit of Diderot and d'Alembert's *Encyclopaedia*. It could be said to carry, inscribed on its body, the meticulous attempts to represent the world down to the smallest classifications of manufacture (production), product (object), and waste (remnants): the representation of the wig box from the copperplate engraving of the *Encyclopaedia* is transferred into the texture of the fabric / dress as an ornament.

A mercantile spirit of the principle of commodification, purged of magic and courtly fantasies – both agents in a certain sense denatured, endowed with long-ings concerning the natural and nature from which they are visibly distanced, venturing only to draw closer again through projections and games (the motif of the shepherd and playacting as a shepherd in the next chapter as an example).

In Grossarth's view, "zero" opens up a more complex field, insofar as "to the right of zero a 'negative space' begins in which the narrative occurs. An unsecured field, fluid and open to connections, shifted out of the realm of the 'countable'".

Next to this hybrid subject construction, an equally hybrid young man stands to the right of the ruler as if mediating between the ages: Count Losy von Losymthal – musical, gifted, effeminate-looking, court architect to Maria Theresa and liberal rector of the Academy.

* Last but not least, the term "section" cites the fictitious museum "operated" by Marcel Broodthaers between 1968 and 1972: the *Musée d'Art Moderne, Département des Aigles* with its various sections in various places and at various times: the *Section Financière*, the *Section des Figures*, the *Section Littéraire*, etc...
** The *Subject Workshop* created for the exhibition is a tentative tableau of how subject aggregates have devel-oped, composed of various forms of cultural content that has shaped Western thought, including the allegories in Cesare Ripa's *Iconologia* (1593) or the depictions in Diderot and d'Alembert's *Encyclopédie* (1751–1780).

Close-up
Adam Philipp Count Losy von Losymthal (1705–1781) is an important historical fig-ure. Serving in the imperial service, he played a decisive role in revival and renewal of the Academy in Vienna in the mid-18th century. As protector and, after Jacob van Schuppen's death, interim director, he gave what was then known as the Imperial Royal Court Academy of the Arts of Painting, Sculpture and Architecture a funda-mental, forward-looking legal order through its first statutes from 1751. Bohemian painter Jan Kupetzky portrayed the youthful Count Losy in 1723 when he was just 17. At that point the young man had already assumed his father's legacy and taken charge of the family estates in Bohemia. In this idealised, sensitive portrait, he is shown with regular features and an open, yet dreamy gaze. The colour palette and application of paint reveal Venetian influences. Losy's acceptance as a member of the "Order of the Golden Fleece" marked the apex of his outstanding career.

Room 4
Burlesque Displacements – Class Operations

Cornelis Bega, *Drunk Peasants in an Inn*, c. 1662
Barent Fabritius, *Self-Portrait as a Shepherd*, c. 1654–1656
Claude Gelée, known as Lorrain, *Forest Path with Herdsmen
    and Herd*, c. 1633
Joris van der Haagen, *River Landscape*, c. 1660–1669
Jan Miense Molenaer, *Carousing and Smoking Peasants
    in a Tavern*, after 1650
Adriaen van Ostade
    Comedian Reading in a Tavern, before 1635
    Two Peasants Drinking and Smoking, 1642
Jacob van Ruisdael
    Pond in a Forest, c. 1650
    Forest Glade, c. 1646

Quirin Boel, after David Teniers the Younger
    Man with Fur Hat and Wine Glass, between 1635 and 1668
    Man with Hat and Jug, between 1635 and 1668
Jacques Callot, from the series *The Beggars*, 1622/1623
    Beggar with Crutch and Shoulder Bag, sheet 10
    Beggar with a Rosary, sheet 11
    Beggar Woman with Plate, sheet 20
    The Fat Beggar, sheet 21
    Seated Beggar Eating, sheet 24
    Old Woman with Cats, sheet 25
Daniel Chodowiecki
    Beggar Woman with Two Children, 1764
    Beggar Woman with Three Children, 1764
Rembrandt Harmensz. van Rijn
    Beggar Walking to the Left, 1631
    Beggar and Beggar Woman Behind a Mound of Earth,
    c. 1630
    Beggar Seated on a Bank (Self-Portrait), 1630

Beggar with a Wooden Leg (The Peg Leg), c. 1630
Landscape with Obelisk, c. 1650
Landscape with Trees, Farmhouses and Tower, c. 1651
Cottage with Tree, c. 1660
Landscape with Inn and Cottages under Trees,
c. 1660
Forest Edge, c. 1660
Adriaen van Ostade, *Fighting Card Players
    (The Knife Fight)*, 1653
Adriaen van Ostade, attributed, *The Delouser*, c. 1650

<u>For conservation reasons, the fragile works will be
replaced from July 2022.</u>

Marcel Broodthaers
    Caricatures-Grandville, 1968
    Table avec briques, 1968
    Fume, 1972
Rodney Graham, *City Self / Country Self*, 2000
Jeroen de Rijke / Willem de Rooij, *Junks*, 1994
Klaus Scherübel, *Working Pants (Late 20th and Early
    21st Century)*, 2011–2012 / 2022
Laurence Sturla
    Along the Moorings, 2019
    At the Clearway, 2019
    Office Notebook (daily bouquet), 2020/2021
    Office Notebook (daily bouquet), 2020/2021
    Office Notebook (daily bouquet), 2020/2021
    Stone Dreams (XI-XIII), 2021

Peripheral figures form the focus in this exhibition segment – men, women, children begging for a living, the upstart in the city and country bumpkins seeking their fortune, as in Rodney Graham's *City Self / Country Self*, good-natured peasants, sometimes however interpreted, for all their hard-working air, as sinister too, boisterous, always boozing and pissing: nurturers and rebels rolled into one, protesting against the prevailing order in peasant uprisings. Another projection figure of outsider status – this time with a positive slant – is the shepherd, here in the guise of the artist (Barent Fabritius), a likewise uncontrollable figure due to the freedom he enjoys, living in close contact with nature and animals, cheery and writing poetry, inspiring courtly society's adoption of this role in play-acting. The shepherd, noble, amorous and gallant, operates as an idealised figure of a utopian ideal state within a peaceful counter-world. The laurel wreath consequently refers to the *poeta laureatus*.

Even before the 19th century, the heyday of the development of a capitalism and the ensuing industrialisation that fuelled class-separation, as early as the 17th and 18th centuries poverty operated in various guises as a counter-image to those who have made their fortune. Status-driven satires mediate between these class-based operations, in a mode of critique and admonition, either underlining that social order is predetermined and must simply be accepted as a fact, or operating in a sense as the writing on the wall suggesting that advancing industrialisation generates victims that the individual is powerless to prevent. Warnings against hubris are also apparent – pride comes before a fall.

While in the 17th century essentialisation and inescapability were still common in typological representations of personified poverty, this was followed in the 18th century, with its class-driven revolts due to hunger and rural exodus, and to an even greater degree in the 19th century, by the inclusion of additional information on the figures depicted through the incorporation of a "setting", the milieu. This is the point when social criticism, the commons, solidarity and mercy enter the societal stage. Rather than being shown as responsible for their own fate and born into a role prescribed by God, those portrayed appear as products and victims of social and economic conditions in which rise and fall are a hair's breadth apart.

While the journeyman from the countryside seeks out more opportunities in the city and thus also strives to attain a corresponding dress code in the external insignia of class advancement, in the 20th century we witness an inversion of this order. There is a "perverse" appropriation of formerly "shabby" working-class clothes, including stained and torn jeans, that are now and artificially and expensively produced and advertised, using precious resources, for an affluent class by brands ranging from Helmut Lang to BALMAIN. It is no coincidence that the fake brick wall that forms the backdrop of the shop window for Klaus Scherübel's *Working Pants* deploys the material of struggles on the barricades through the ages and which was also emblematic of the working class (brick, factory) for Marcel Broodthaers in contrast to the poet's privileged work (table, smoke (*fume*) of inspiration).

Close-up

Daniel Chodowiecki, a self-taught artist from Danzig who lived and worked mostly in Berlin, devoted himself mainly to miniature painting and illustration graphics from the 1750s onwards. The etchings depicting of impoverished, beggarwomen and children are among his early graphic works. The prints are based on nature studies made in Berlin's Tiergarten park, sometimes also in the artist's study. They are clearly influenced by the socio-economic effects arising from the Seven Years War (1756–1763).

Room 5
The Vertical Club / Black in Black

Jan van Huysum, *Flower Piece*, before 1725
Michael van Mierevelt, *Portrait of Eva Briell-Bouyaert*,
    1627
Jacobea Maria van Nikkelen, *Flower Piece*, c. 1710
Rembrandt Hermensz. van Rijn, *Portrait of a
    Young Woman*, 1632
Rachel Ruysch, *Flower Piece*, c. 1700
Cornelis van der Voort, attributed
    Portrait of an Unknown Woman, 1615
    Portrait of an Unknown Man, 1615

Martin Beck, *Flowers (set 2)*, 2014–2015
Willem Oorebeek, *VERTIKAL KLUB*, 2013
    (ongoing prints), pages 1, 3, 8, 11, 13

A journey back to the 17th century, the era of the portrait as a representation of status and class – ethereal austerity in black on black with white heightening lights against a dark inscrutable background. No one could better define the functions of these modulations in black of figure and ground and the way in which the figure thus emerges than Max Raphael: "It [black] is a completely neutral ground for the flesh tones, insofar as it frames, recedes, elevates the brightness and warmth of the flesh and has no expressive value itself other than that of not claiming any. It forms a neutral ground because it is the ground of the absolute, which carries all content within itself, although it does not allow any to appear. Black has the vastness of indeterminacy, of all-determinacy. It seems as if the unity of all definite colours is white, and it further seems as if the black of the portrait has an analogous function to the gold on images of saints".* He notes that gold can only function as a background for a saint, while black is predestined for that of an "earthly individual". The paradoxical quality of opacity is inherent in blackness that nevertheless "reveals".

The *Blackouts* perform a similar function in the work of Willem Oorebeek, who lithographically blackens a mass media image until it almost disappears, becomes obliterated, and is thus withdrawn from availability** – in a sense regaining the aura that it seemed to have lost in the "age of its reproducibility" (W. Benjamin). In the exhibition, however, we are dealing with another group of works by Oorebeek that adopt a different approach to attempts to snatch the subject from oblivion in the flow of image reproduction. The *Vertikal Klub* is inspired by Adolfo Bioy Casares' novel *The Invention of Morel* (1940), in which projections of people are

indistinguishable from real people; the world of the reproduced image and its death plays a contrasting role in Oorebeek's work. Whereas in the initial phase of the series in the mid-1990s the "Verticals" were produced using lithography and inevitably destroyed when they were taken down from the wall to which they had been applied (thus turning a "copy" into an original), they are now, with biographical additions, reproduced with their entire biographical genesis as if an art historical inventory of an art collection as a digital print – as echoed in the categorisations and headings of "exhibit description", "publications and exhibitions" and "Vertical Club status".

The pictorial genre of portraiture is contrasted evocatively in the hanging with a "lower-ranking" pictorial genre, the still life, the *nature morte*, dead nature, a seeming contradiction in view of plant representations. It is a form of *vanitas* and *memento mori* representation and in that respect a fitting counterpart to the likewise transient human life frozen in the portrait.

* Max Raphael, *Die Farbe Schwarz. Zur materiellen Konstituierung der Form*, Qumran Verlag: Frankfurt a. M. / Paris, 1983 (Orig. 1952), pp. 30/31.
** Cf. Sabine Folie, Wolfgang Fetz (eds.), *Willem Oorebeek, Raubdruck*, Bregenz, 2016.

Close-up

Rembrandt opted for an emphatically simple rendering for the portrait of a now unknown young lady in 1632, using a pared-down, dark colour palette in accordance with the portrait conventions of his time. The deep black of her bourgeois garb blends with subtle nuance with the warm grey of the monochrome background. From this almost homogeneous dark colour surface, the light flesh tones of the face and hands, framed by white garments and associated decorative elements such as winged bonnets, ruffs and lace cuffs, stand out in contrast. The highlights of the two beaded jewellery pins that keep the transparent bonnet in place on the woman's head accentuate the contours of her face and enhance the stereometric modelling, especially in the shadowed zone. This technical painting device testifies to Rembrandt's artistic virtuosity.

Room 6
Blauw Naakt
Nudes and Saints – Postmodern Baroque

Lucas Cranach the Elder, *Lucretia*, 1532
Anthony van Dyck, *Assumption*, c. 1630
Peter Paul Rubens
    "Modello" for the high altarpiece of Santa Maria
    in Vallicella in Rome: *The Holy Image of the Madonna*
    della Vallicella, Worshipped by Angels, 1608
    Sketch for the ceiling paintings in the Jesuit Church
    in Antwerp: *The Annunciation*, 1620
    Sketch for the ceiling paintings in the Jesuit Church
    in Antwerp: *The Birth of Christ and the Adoration*
    of the Shepherds, 1620
    The Judgement of Paris, c. 1605–1608
    Sine Cerere et Baccho friget Venus (Freezing Venus),
    c. 1614

Lili Dujourie
    Untitled (Blauw naakt), 1980
    Untitled (Rood naakt), 1983
    Zonder titel, 1983

Austere, sober and restrained 17th-century portraits are succeeded by the opulence and dynamism of the (religious) Baroque; in this transition, the depiction of (mythological) nudity from Lucas Cranach the Elder to Rubens and Lili Dujourie is striking. Just as with conceptions concerning nudity and veiling, the images are criss-crossed by myriad colours that only adhere to their traditional attributions to a limited degree.

Cranach's *Lucretia* is utterly exposed in front of an abstract, dark ground. Her complex, not entirely clear "biography" refers to a sacrifice involving a paradoxical act of sexual surrender to the king's lustful son to escape the ignominy of a staged rape: Tarquinius threatens to kill her and lay her beside a slave to hint to her husband that she has been adulterous. In the meta-narrative, Lucretia sacrifices herself to bring down the kingdom and establish the Roman Republic. The dramatic interweaving of political history and the beauty contest among women, adjudicated by a man, are also addressed in the circle of representations associated with Rubens' *The Judgement of Paris*.

The Baroque dynamic of spiralling, twisting movements that run upwards through the image is, however, taken to extremes in the religious oil sketches and *modelli* by Rubens and van Dyck. The Paintings Gallery's riches include the spectacular *modello* for the *Madonna della Vallicella*, which at the same time testifies to a highly complex process that began with the transfer of the miraculous Madonna from the chapel to the church's altarpiece. In this process, the historical Madonna, venerated almost as a kind of relic, was made to coincide with the "cover image" that is inserted over the original historical painting as a "picture flap"* that is opened only on high days and holidays. The montage represents a form of *mise-en-abyme*, functioning as an image-within-the-image, as a plastic frame highlights and underscores.

Stages and frames that demarcate a stage for events, along with the transgression of that framing are at play in the delirious spaces of the Baroque as well as in Lili Dujourie's works. In the late 1970s and 1980s, Dujourie picked up the historically ambivalent representation of the female nude and on how colourful draperies and folds that have figured paintings since the Middle Ages, especially in the Baroque period, are used to heighten pictorial dynamics, transforming these against the background of a literary zeitgeist and a new political codification of the female subject. In *Blauw naakt*, the radiant blue, generally found in the precious, rare ultramarine – deployed for the Madonna's robe, as a reference to the celestial and pure, represents the retractable backdrop used by photographers. A woman stands, self-contained, in two classical poses as if at a rehearsal, without any eye contact to viewers. In terms of the media format, this marks a shift away from painting to a medium set between film and photography – the slide projection. Luminosity is added to the static quintessence of photography takes on, while the capacity towards a moving image appears suspended, creating a particular tension.

In her photos, videos, sculptures and collages, Dujourie combines the gesture of minimalism with the literary spirit of the Nouveau Roman and the *ennui* of the Nouvelle Vague. In particular, she reflects on the position of the female subject against the backdrop of the postmodern condition.

* Cf. the illuminating account of the context in which the image came into being in: Victor I. Stoichita, *The Self-Aware Image. An Insight into Early Modern Meta-Painting*, Cambridge University Press: Cambridge and New

    Close-up

Mastering the nude figure is one of the great artistic challenges. Peter Paul Rubens' painting boasts sculptural modelling emphatically close to the body, a style the Flemish artist developed above all by studying art from antiquity. He used the ancient repertoire of forms and figures to create his own new sophisticated pictorial compositions. For the *Freezing Venus*, for example, he drew on the posture of the *Crouching Venus* by Hellenistic sculptor Diodalses. Lucas Cranach's *Lucretia*, in contrast, is more two dimensional. For Cranach, the depiction's appeal and the erotic effect of the painted nude derived not so much from the plasticity of the form but more from the body's curving outline. The dark contrasting background heightens the figure's decorative impact.

Room 7
Historicity and Dreaming Ecstasy

Peter Paul Rubens in collaboration with Frans Snyders,
   Bacchanal Scene: "The Dreaming Silenus",
   c. 1610–1612
Workshop of Peter Paul Rubens, *A Suckling Tigress*, c. 1620
Jan Fyt, *Still Life with Grapes, Grey Parrot and Monkey*,
   c. 1650
After Praxiteles, *Apollo Sauroktonos, the Lizard Slayer*,
   mid 4 B.C.
Johann Christian Friedrich Wilhelm Beyer, *Harpokrates*,
   before 1783
After the work known as *Bas Relief of Antinous from Villa
   Albani*, c. 130–138

Lili Dujourie, *Portret*, 1985
Albert Paris Gütersloh
   Remembering Mallorca, 1960
   Still Life with Drapery, 1953
Marcello Maloberti, *VIR TEMPORIS ACTI*, 2018

In this section, one strand of the Baroque ecstasy continues via Rubens' depiction of "dreaming Silenus" and related paintings. Alongside this Dionysian circle of forms, a reflection emerges on the Apollonian canon of balance (ponderation) within the ancient and classical Renaissance with its revival of "noble simplicity and quiet grandeur" (J. J. Winckelmann) in the 18th and 19th centuries; this is continued in the performative works of Marcello Maloberti as well as in some plaster casts after works from antiquity – the *Villa Albani Antinous* or the lizard-slayer *Sauroktonos*.

Past, present and future, original and copy converge in the observational focus in the nude of the young performer (as a counterpart to the adolescent and thus somehow hybrid statues), as, in an endless loop, he cuts out images reflecting the classical canon of forms from books and scatters them on the floor.

The museum-like classicist setting is doubly reflected in the mirror of the picture – which serves as a screen onto which historicity is projected and at the same time shows the eponymous *Vir Temporis Acti* – the human being of Antiquity – in a bust. There (in the mirror), however, a clear distortion of the idealising representation appears, along the lines of a verism-disrupted drastic depiction of the early 20th century between naturalism and secessionism.

The mirror has multiple functions – the mirror in the image in Maloberti's work and the mirror as a framed picture with no content except the reflected image in Dujourie's work – amplified by the meaning of the broken mirror, i.e. the refusal to be a sign, a representative, a duplication of the real, and in this respect it represents an allegory of the image's failure. The mirror is at the same time a *parergon*, a reference piece, a "painting" of something that is not itself, but something different from it. Unlike the painting, the mirror is not *mimesis* (imitation) but *semiosis*, i.e. a sign that represents something and purports to be identical with the model.

This contemplative mix that mingles lost self-forgetfulness, historical entanglement and determination as well as Apollonian *sophrosyne* (moderation through reason and temperance) is counteracted by the dreaming Silenus' drunkenness, set amidst depictions of a seductive banquet of aphrodisiac grapes and a "nursing tigress" – a stage of subterranean aggression and rage, of reeling, in short: the intrusion of nature into controlled composure.

Svetlana Alpers' study* explores the figure of Silenus, which was obviously important to Rubens and frequently appeared in his oeuvre, working on the assumption that it is a kind of alter ego identification figure, a self-portrait in disguise, whereas, unlike other painters, he practically never portrays himself. Silenus is a hybrid being, neither a man who, as Alpers says, would be fit for war or love, nor quite an animal, moreover always depicted as ageing and obese, comical, stumbling, pursued by annoying bees. Instead, the intoxication of wine elicits creativity from him – he predicts the future (*parrhesia*), writes poetry, and could embody the figure of the artist par excellence.

* Svetlana Alpers, *The Making of Rubens*, Yale University Press: New Haven/London, 1995.

Close-up

A favourite of the Roman emperor Hadrian, Antinous was venerated after his death as the genius of youth and spring. The serious look, the luxuriant curls falling down to the nape of the neck symbolise the combination of beguiling beauty and melancholy. This form of introspection and inner contemplation is seen as a prerequisite for creative activity. Depictions of Antinous always retain individual portrait features, but are exaggerated into the typology of an *Agathos Daimon* (benevolent god).

Room 8
Gothic Transcendence

Hieronymus Bosch, *Last Judgment Triptych*, c. 1490–1505
After Dieric Bouts, *Our Lady of Sorrows*
Master of the Von Groote Adoration, *Lamentation of Christ*,
     Triptych, c. 1510–1515
Circle of the Master of the Legend of Saint Catherine,
     Crucifixion of Christ, c. 1500
Master of the Austrian Forelands, *Crucifixion of Christ*,
     c. 1460–1470
Albrecht Dürer, *Small Robe Study*, 1515

Laurenz Spenning, attributed, *Ground plan and elevation
     drawing of the sacrament house of the parish church in
     Steyr*, c. 1470
Unknown artist, *Half elevation drawing of the cathedral
     tower of Freiburg*, c. 1350
Unknown artist, *Elevation drawing of a choir apse with 5/8
     closure*, c. 1500
Unknown artist, *Tower elevation, possibly for or after the
     west tower of the castle church of Meisenheim*, c. 1490
Unknown artist, *Ground plan and elevation drawing of
     the cathedral tower of Freiburg*, c. 1400
Unknown artist, *Ground plan drawing of a square vault
     with ribbed curvatures*, c. 1520
Unknown artist, *Ground plan drawing of a ribbed
     configuration*, c. 1490
Unknown artist, *Ground plan drawing of a three-sided canopy
     configuration*, c. 1520
Unknown artist, *Ground plan drawing of a vault configuration*,
     c. 1515

For conservation reasons, the fragile works will be replaced
from July 2022 by:
Laurenz Spenning, attributed
     Ground plan and elevation drawing of a sacrament house,
     c. 1465
     Ground plan of a chapel room with 5/8 closure,
     c. 1467/1468
     *Ground plan of the Bratislava Cathedral longhouse
     with vaulting system*, c. 1455
     *Ground plan and elevation drawing of the south-west
     corner of the Ascension/Zápolya Chapel of Spišský
     Štvrtok*, c. 1458
After Rogier van der Weyden, *Four Angels with
     the Instruments of Christ's Passion*, c. 1500
Unknown artist, *Ground plan and elevation drawing of
     a sprinkler construction, possibly for a sacrament house*,
     c. 1500
Unknown artist, *Ground plan and elevation drawing of
     a sacrament house*, c. 1462
Unknown artist, *Ground plan and elevation drawing
     of a sacrament house, similar to the one in the choir
     of the parish church of Saint Nicholas in Znojmo*,
     late 15th century
Unknown artist, *Design of a tracery vault*, c. 1525

Ulrike Grossarth
     Gotische Tänze, 1983
     Steine rhythmisch, 1988 (from July 2022)
     Showcase with various materials, 1983

This room traditionally and permanently houses Hieronymus Bosch's *Last Judgment Triptych*. The altarpiece can be read as a miniaturised cathedral and thus a miniaturised, microcosmic mirror of the universe, of God's creation, and of damnation.

This premise offers the starting point for my reflections on a space of transcendence in which the metaphor of light and architecture of light find their echo, as does the sacrifice that must be made for the redemption of humanity: the death on the cross.

The medieval architectural drawings seemed to be interesting in this context; the Graphic Collection holds the world's largest collection of such work. Showing them in their fragility and at the same time monumentality in sections that changed because of their sensitivity to light seemed particularly appealing, if almost audacious. Towers and vaults are scattered across the walls in filigree strokes. This architecture testifies inter alia to the "birth of the intellectual" in the Middle Ages (Jacques Le Goff) at the universities and in the monasteries of the world. In other words, it is a scholastic

exercise in abstraction and "enlightenment", which in its vertical striving is supposed to lead towards God, towards knowledge.

The fold appears as important as the metaphor of light appears. In the Old Netherlandish and Old German crucifixions and portraits of the Virgin Mary, the folds exert a compelling fascination as manifold potencies and concealments, as is also the case in drawings in this and the following room.

Translated into contemporary terms, Ulrike Grossarth, a trained dancer and visual artist, talked about this in the following terms with reference to her work *Gotische Tänze* (*Gothic Dances*): "*Gotische Tänze* was the result of an examination of the use of material in cathedral building in the Middle Ages. At that time, attempts were made to use stone in a way no longer directed to organically loading and carrying, but was rather intended, by stripping back the material and deploying symbols, to mediate metaphysical ideas traditionally always associated with the removal of material, of physis. I was interested in the translation of this principle into the garment's own materiality and its relationship to the spatio-temporal field while avoiding a subjective will to design. I avoided clear directions of movement within the framework of spatial geometry to create a multidimensional study with an overall impression that was pure intensity in duration."*

* Ulrike Grossarth in the booklet for the exhibition *Wäre ich von Stoff, ich würde mich färben*, Generali Foundation: Vienna / Sternberg Press: Berlin 2014.

Close-up
The Graphic Collection holds 427 late medieval architectural drawings, known as Gothic architectural drawings, the world's largest collection of this kind (UNESCO Memory of the World Register). The collection comprises the entire surviving collection of plans from the masons' guild of Saint Stephen's Cathedral in Vienna, the only one to have preserved such material. The fine drawings on parchment or paper from the 14th to 16th centuries show ground plans and elevations of church architecture and, more rarely, of secular buildings, outlines of their furnishings as well as geometric workshop exercises and sketches.

Room 9
Madonnas and (Subject) Models

Hans Baldung Grien, *The Holy Family in the Meadow*, c. 1512
Alessandro di Mariano Filipepi, known as Botticelli, *Madonna with Child and Two Angels*, c. 1490
Dieric Bouts, *Coronation of the Virgin*, after 1460
Joos van Cleve, *The Holy Family*, c. 1520–1530
Workshop of Lucas Cranach the Elder, *Virgin and Child with Grapes*, c. 1540
Antonio da Fabriano, *Coronation of the Virgin*, c. 1451–1486
Florentine Painter, *Enthroned Madonna with the Saints Andrew and Antonius Abbas*, c. 1400–1420
Monogrammist H. P., *The Holy Family in a Forest*, 1514
Netherlandish Master, *Madonna of the Meadow*, 1515–1520
Roelant Savery, *River Landscape with Bird*s, c. 1624–1630
Jacopo del Sellaio, *Enthroned Madonna with Child, St John and Angel*, c. 1475

Albrecht Altdorfer, *Madonna with Blessing Child in a Landscape*, c. 1515
Albrecht Dürer
    The Holy Family with Three Hares, c. 1497
    Madonna and Child on a Grassy Bench, 1503

Anna-Sophie Berger / Teak Ramos, *Something for Everyone, Everything for No One*, 2021
Martin Beck, *Flowers (set 2)*, 2014–2015

The corridor of the Paintings Gallery would be a classic spot to install sculptures and plaster casts based on antique models. In this exhibition, they are "replaced" by chrome mannequins that are clothed in intertextual garments by the artists Anna-Sophie Berger and Teak Ramos. Printed A4 paper is sewn to fabrics, in other words, texts are thus literally inscribed within them, as if the collective memory of the history of how we dress and the associated history of clothing codes were being incorporated into a process of transformation and rewriting. The texts come from the artists' archive, which was created in the course of their research into the history of garments and their socio-cultural determinants, with reference to the 16th to 18th century. As a result, freely assembled and newly imagined composite subjects with an undefined gender ascription came into being.

In exchange, portraits of Mary and representations of the Holy Family, some in a disguised form of *Sacra Conversazione* or the *Hortus Conclusus*, dating from the 15th and 16th centuries, line the length of the gallery. In her untouched innocence, the Virgin Mary is herself a hybrid being – "immaculate" although she is a wife and mother.

Mary is the highest-ranking saint in the Christian pantheon. Her depiction is typ-ified to make it rapidly legible. With regular facial features, framed by long hair, she is almost always shown in red and blue robes, the colours of paradise. During the course of the Middle Ages, Mary's human side as a caring and loving mother was

emphasised. Poses and gestures of mother and child became more intimate and tender. The various categories of depictions of the Madonna can largely be traced back to models in Byzantine art, for example *Panagia*, the Most Holy, surrounded by angels, *Nikopoia*, the Victory Bringer, enthroned with the Child on her lap, and *Elëusa*, the Compassionate, holding her Child close. Joos van Cleve showed Mary with her breast exposed. The roots of this type of representation as a nursing, nourishing mother (Latin *Maria lactans*), widespread in the late Middle Ages, can also be traced back to a Byzantine model, *Galaktatrophousa*, the milk-giver.

Close-up

Joos van Cleve added Joseph to the motif of Mary and Child to form the Holy Family. That reflects the revaluation of Joseph's role in the late Middle Ages, as well as the increasing accentuation of the human aspects of Joseph and Mary. In the visual arts, the strict, prestigious image of the Madonna was transformed into a genre-like family idyll. In addition, the gold background was succeeded by depiction of rooms and landscapes that came closer to the reality of the believers' lives, facilitating access to religious contemplation. Abandoning depictions of the halo as a recognisable attribute heightened the secular character of the images. Despite the shift towards the private sphere, the religious content was preserved by continuing the medieval symbolic language. In that spirit, the transparent glass filled with red wine symbolises Mary's virginity and her role as the vessel of Christ, while also representing Christ's sacrificial death and the Eucharistic blood. The column in the background refers to the Passion.

Room 10
The Self-Aware Image II – "The Artist at Work" *

After Antonio Canova, *Bust of Paris*, 1798
Johann Baptist von Lampi the Younger, *Portrait of the
    Sculptor Antonio Canova*, after 1806
Anna Dorothea Therbusch, *Portrait of Jacob Philipp Hackert*,
    1768
Pierre Subleyras, *The Artist's Studio* (recto), c. 1746–1749
Unknown Artist, *Medusa Rondanini*, plaster cast of the roman
    copy of the head of Medusa on the shield of the
    Athena statue from the Parthenon; original 200–170 B.C.,
    copy 1st century B.C., original in marble, Glyptothek
    Munich
Franz Zächerle, *Pygmalion Adoring his Statue*, 1771

VALIE EXPORT, *Self-Portrait with Head*, 1966/1967

The question of how imagination and reality fuse through mimesis or creation of a simulacrum , or rather the impossibility of ensuring that they coincide between imagination and reality, which was played out in the first room with the *trompe l'oeil,* reappears here in the form of the Pygmalion motif: Pygmalion ultimately fails to breathe genuine life into the creature he has created just as Master Frenhofer in Balzac's novella is unable to capture the model's beauty on canvas.

And so we have come full circle.

* The title is "purloined" from a series of works by Klaus Scherübel that the artist has been developing in ever new variations since 1990.

The end of the tour leads back to the beginning – to the question of how the image is made and ultimately to the role of the artist in this process: in the portraits and self-portraits shown here, the artists portray themselves as artists or are depicted as artists, mostly with the attributes of their vocation, the tools of the trade: painting and sculpture. These are images on the cusp between portraits and representational depictions that show the "artist at work".

The depiction of the painter's studio by Pierre Subleyras is particularly noteworthy and repeatedly takes up the image-within-an-image theme: the painter who meets the viewer's gaze and at the same time shows them a self-portrait he has painted, as if the viewer should judge whether the portrait is successful, although the whole setting is itself a representation. In addition, the studio is depicted as a kind of paintings gallery, becoming a mixture of studio, art connoisseur's cabinet and representational gallery.

The Lampis, father and son, made two almost identical portraits of Antonio Canova in front of the tomb he created in the Augustinian Church in Vienna for Archduchess Marie Christine of Austria, daughter of Maria Theresa, wife of Duke Albert of Saxony-Teschen. A plaster bust of Paris after Canova's antique model simultaneously symbolises the importance of the plaster cast in Canova's own artistic practice. And what about the fixation of female attributions? VALIE EXPORT is on the verge of being transformed into her "model", a historical, probably Gothic statue. With her empathy and her gaze that wanders as if in unrequited desire, her eyes suddenly open wide; she seems to freeze at the sight of Medusa or her own reflection in the mirror, just as Medusa herself loses control out of terror, seeing herself in Perseus' shield, and pays for it with her life.

Close-up
Sculptor Franz Zächerle's entry submission for the Academy shows the tragic story of Pygmalion in a virtuoso lead-tin relief. Ovid's *Metamorphoses* describes in detail how Pygmalion, driven by desire, creates a life-like female figure using all his creative power and pushing his art to its limits. Venus is asked to breathe life into his creation. The finely differentiated pictorial space provides the stage to unroll the tension-laden field of mimesis – from the foreground with the heads emerging from the surface with compelling.

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