

A...kademie der bildenden Künste Wien

Kunstsammlungen

1_Press release for the exhibition

Considering the Collection & *Cranach's Holy Productivity* An Insert by Klaus Scherübel, May 2024



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Considering the Collection & *Cranach's Holy Productivity* An Insert by Klaus Scherübel

Established in 2023, *Considering the Collection & An Insert by ...* is a format presenting highlights from the collection of the Paintings Gallery of the Academy of Fine Arts, ranging from Bosch to Rubens, as well as works with thematic links to the focus of the *Inserts*, works by contemporary artists conceived as site-specific interventions relating to the historical works in the temporary exhibition. The second show in the series features an *Insert* by Montreal-based Austrian artist Klaus Scherübel.

Considering the Collection

Under the title *Considering the Collection*, the Paintings Gallery collection is being presented in a series of temporary hangings that depart from familiar ways of seeing and offer new perspectives. The second exhibition in the series concentrates on the Baroque period across Europe, showing a cross-section of the Lamberg Collection. They include many of the collection's highlights such as Rembrandt's *Portrait of a Young Woman*, Pieter de Hooch's *Family Group in a Courtyard in Delft*, Peter Paul Rubens's *Boreas and Oreithya*, Anthonis van Dyck's *Self-Portrait*, and not least Bartolomé Esteban Murillo's painting *Two Boys Playing Dice* that has not been exhibited for a long time.

Other themes in this second exhibition in the *Considering the Collection* series relate to Klaus Scherübel's insert *Cranach's Holy Productivity*. In the front section of the Hansen Gallery, the theme of the development of representations of space in early modern painting is positioned as a transition between the *Insert* and the exhibition of works from the collection. The group with two versions of *Coronation of the Virgin* by Dieric Bouts and Antonio da Fabriano, Giovanni di Paolo's *A Miracle of St Nicholas of Tolentino* and Perugino's *Baptism of Christ* offers an exemplary overview of the various positions north and south of the Alps, leading from gold ground to empirical perspective views to single-point perspective.

As an additional reference to the *Insert*, Room 6, that is dominated by Hieronymus Bosch's *Last Judgement Triptych*, the most famous work in the collection, features a famous group of works by Lucas Cranach the Elder, offering insights into fundamental aspects of his artistic production including choice of motifs, workshop practice, materiality and clientele.

In the adjacent corridor, Room 7, the theme of the artist's self-portrait is featured as another reference to the *Insert*. The selection sheds light on self-portraits by (male) artists of the eighteenth and early nineteenth centuries, most of them working at the Academy, leading in non-chronological order from a Baroque state portrait by Jacob van Schuppen, to the stripped-down self-portrait of Heinrich Friedrich Füger, to Franz Eybl's expression of a sensitive artist individual.

Designed to refer to Scherübel's *Insert* both spatially and in terms of content, Room 8 takes visitors back to the beginning of the exhibition and presents an exemplary selection of paintings marked by the use of architectural fragments such as arch-shaped openings and mighty twisted columns. As well as Pierre Sybleyra's *Mass of Saint Basil*, Peter Paul Rubens's *The Peaceful Reign of King James I of England*, a sketch for the ceiling paintings in Whitehall, London, the show also includes Sébastien Bourdon's rarely shown painting *Marriage of the Virgin*.

The exhibition will be accompanied by publication of a brochure in the series *Considering the Collection & An Insert by...* with texts by Claudia Koch.

Works by Hans Baldung Grien, Hendrik van Balen, Herri met de Bles, Hieronymus Bosch, Alessandro di Mariano Filipepi, known as Botticelli, Sébastien Bourdon, Dieric Bouts, Adriaen Brouwer, Joos van Cleve, Lucas Cranach the Elder, Anthonis van Dyck, Antonio da Fabriano, Barent Fabritius, Francesco Raibolini, known as Francia, Heinrich Friedrich Füger, Jan Fyt, Luca Giordano, Ambrosius Holbein, Jacob Jordaens, Bernardo Keilhau, known as Monsù Bernardo, Johann Baptist von Lampi the Younger, Nicolaes Maes, Nicola Malinconico, Bartolomé Esteban Murillo, Rembrandt van Rijn, Peter Paul Rubens, Jacob van Ruisdael, Isaack van Ruisdael, Pierre Subleyras, Domenico Maria Viani, Cornelis de Vos, Ferdinand Georg Waldmüller, Jan Wildens, et al.

Curated by Claudia Koch

Cranach's Holy Productivity VOL. 28 An Insert by Klaus Scherübel

Against the backdrop of his installations that engage with the museographical genre of the period room, and related conceptual works in which aspects of painting, books, sculpture, architecture and exhibition design enter into relation with one another, Klaus Scherübel's current project deals with ways of depicting space and architecture in connection with questions of self-portraiture and strategies of productivity, as exemplified by a work by Lucas Cranach the Elder, one of the most important painters of the German Renaissance and Reformation.

The work in question is *The Holy Kinship* (1510–1512) from the collection of the Paintings Gallery, created by Cranach on the occasion of his marriage to Barbara Brengbier, the daughter of a patrician family. Owing to its strongly portrait-like character, art historians categorize this painting as a special form of a motif that was common until the seventeenth century: Cranach portrays himself, his wife and his father-in-law in the roles of members of the Holy Kinship. Apart from this unorthodox interweaving of the two family portraits, in which religious themes overlap with real social relations and interests, Scherübel focusses above all on the architectural setting within which the Holy Kinship is placed. This raises the question of whether and how this setting can be linked to the specific context within which the painting was made, and to the commercial aspect of Cranach's art production.

In Room 2, a spectacular large-scale installation has been realized as a kind of stage: *Cranach's Holy Productivity VOL. 28*. In this work, the schematic, set-like architectural components that structure the painting's pictorial space are explored as a three-dimensional spatialized picture without the original work's cast of characters. Other new works, on show in Room 1, include a digital slide show that alludes to the radiographic processes used in museological analysis of the materials in paintings, while also parodying the sitcom genre. Another body of work deals with the collection of religious relics assembled by Frederick the Wise, as depicted in the *Heiltumsbuch* (1509) which was illustrated by Cranach and which Scherübel reinterprets in a media shift as a reprint. Finally, there are new works in the series *Untitled (The Artist at Work)* that show the researching artist on Cranach's trail in Wittenberg.

The *Insert* is also situated within the context of the lengthy process of restoring and studying Cranach's panel paintings *St Valentine and a Kneeling Donator* (c. 1502) and *The Holy Kinship* (1510–1512) from the Paintings Gallery collection. The digital presentation in Room 4 offers early insights into this process.

The exhibition will be accompanied by publication of the second in a series of brochures entitled *Considering the Collection & An Insert by...* with texts by Sandra Hindriks and Sabine Folie.

Klaus Scherübel (b. 1968 in Bruck an der Mur; lives in Montreal) worked as a fashion designer in the late 1980s and studied at the University of Applied Arts in Vienna, under Vivienne Westwood among others. Scherübel's critical take on the fashion system led him to develop a practice geared to conceptual art and institutional critique, operating at the intersections between art and affiliated disciplinary fields such as literature, theatre, film, architecture, etc. Within his work, Scherübel adopts various roles – as an artist at work, an editor, a curator, a sponsor – to engage performatively with the conditions and history of artistic production, presentation, and reception. His large-scale installations involve a dialogic relationship with photography, printmaking, painting, time-based media, and text. Within Scherübel's oeuvre the book plays a central role as both object and concept. His edition of Mallarmé, *The Book* is of particular note here: it has been published in several languages and has become a reference work in the world of artist's books. Since 2013, he has been creating architectural sculptures dedicated to the preservation and expansion of Martin Kippenberger's METRO-Net project. His work has been exhibited internationally at a range of venues including the Leopold-Hoesch-Museum, Düren (2023), VOX, centre de l'image contemporaine, Montreal (2019, 2016), Künstlerhaus, Halle für Kunst & Medien, Graz (2016), mumok, Vienna (2015, 2012), Centro Universitário Maria Antonia USP, São Paulo (2014), S.M.A.K., Ghent (2009); MoMA PS1, New York (2009), and the Generali Foundation, Vienna (2008). Curated by Sabine Folie

Exhibition

Considering the Collection & Cranach's Holy Productivity An Insert by Klaus Scherübel

Exhibition runs: 26 June 2024 - 16 February 2025

Opening: 25. June 2024, 7 pm

Press preview: 25 June 2024, 11 am

Location: Akademie der bildenden Künste Wien, Gemäldegalerie

Schillerplatz 3, 1010 Wien; +43 1 588 16 2201

Hours of opening: daily except Monday, 10 am – 6 pm

Accompanying events

Guided tour of the exhibition *Considering the Collection*

with reference to the *Insert* by Klaus Scherübel

by curator Claudia Koch (in German), 26 June 2024, 5 pm

Lektionen / Lessons

Cranach's Holy Productivity VOL. 28

Exhibition talk with Klaus Scherübel and

curator Sabine Folie (in German), 26 June 2024, 6 pm

Further talks in the *Lektionen / Lessons* series on this exhibition will be given by

Livia Cárdenas, Insa Christiane Hennen, Gunnar Heydenreich, Guido Messling and Sandra Hindriks.

Guided tours

Die Sammlung betrachten & Cranach's Holy Productivity An Insert by Klaus Scherübel

Every Sunday, 10:30 am (except in August)

Download link for the digital press kit for the exhibition

Considering the Collection & *Cranach's Holy Productivity An Insert* by Klaus Scherübel:

www.kunstsammlungenakademie.at/de/information/presse/2024-05-02

For all the latest event dates and information, please visit our homepage:

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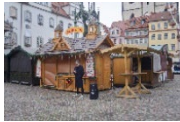
Press photographs



Lucas Cranach the Elder, *The Holy Kinship*, c. 1510–1512
© Paintings Gallery of the Academy of Fine Arts Vienna



Bartolomé Esteban Murillo, *Two Boys Playing Dice*, 1670–1682
© Paintings Gallery of the Academy of Fine Arts Vienna



Klaus Scherübel, *Untitled (The Artist at Work) # 40*, 2023
© Klaus Scherübel,
photo: Amélie van Hoboken



Lucas Cranach the Elder, *Lucretia*, 1532
© Paintings Gallery of the Academy of Fine Arts Vienna



Klaus Scherübel, *1,902,202 Years... (Cranach's Wittenberg Relic Book. A Reprint)*, 2024,
© Klaus Scherübel,
photo: Studio Klaus Scherübel



Domenico Maria Viani, *Jupiter and Ceres*, c. 1700
© Paintings Gallery of the Academy of Fine Arts Vienna



Klaus Scherübel, *Cranach's Holy Productivity (Opening Credits)*, 2023/2024
© Klaus Scherübel



Sandro Botticelli, *Madonna with Child and two Angels*, c. 1490
© Paintings Gallery of the Academy of Fine Arts Vienna



Klaus Scherübel, *Cranach's Holy Productivity (Opening Credits)*, 2023/2024
© Klaus Scherübel



Martin Ferdinand Quadal, *The Life Class of the Vienna Academy in the St Anne Building*, 1787
© Paintings Gallery of the Academy of Fine Arts Vienna



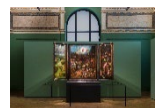
Dieric Bouts, *Coronation of the Virgin*, after 1460
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Franz Eybl, *Selfportrait with Hat*, c. 1840
© Paintings Gallery of the Academy of Fine Arts Vienna



Rembrandt Harmensz. van Rijn, *Portrait of a Young Woman*, 1632
© Paintings Gallery of the Academy of Fine Arts Vienna



Hieronymus Bosch, *Last Judgement Triptych*, c. 1490–1505
© Paintings Gallery of the Academy of Fine Arts Vienna, photo: Iris Ranzinger



Pieter de Hooch, *Family Group in a Courtyard in Delft*, c. 1658
© Paintings Gallery of the Academy of Fine Arts Vienna



Academy of Fine Arts Vienna,
Schiller monument (foreground)
© Helmut Wimmer



Jacob van Ruisdael, *Forest Clearing*, c. 1646
© Paintings Gallery of the Academy of Fine Arts Vienna



Anthony van Dyck, *Selfportrait*, c. 1614
© Paintings Gallery of the Academy of Fine Arts Vienna



Peter Paul Rubens, *Ascension*, 1620
© Paintings Gallery of the Academy of Fine Arts Vienna

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