

1\_Press Text *Looking Back at 2024 – Looking Forward to 2025*, Dezember 2024



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## Exhibition Programme 2025

Considering the Collection &  
*Cranach's Holy Productivity* An Insert by Klaus Scherübel  
To 16 February 2025

Wild Apollo's Arrows  
Klopstock Cult & Ossian Fever  
7 March to 25 May 2025  
An exhibition by the Art Collections in cooperation with Exhibit Galerie

Considering the Collection  
7 March to 25 May 2025

Considering the Collection &  
A Vista on Italy and France  
7 June to 7 September 2025

Considering the Collection &  
*The Day You Were Thinking About the Sibyl While You Were  
Picking Autumn Leaves* An Insert by Ana Torfs  
From 3 October 2025

All current events and information can be found on our homepage at  
[www.kunstsammlungenakademie.at](http://www.kunstsammlungenakademie.at)

## The Art Collections

### Looking Back at 2024 – Looking Forward to 2025

The Art Collections can look back at a successful year in 2024, with two large exhibition projects and the significant development of the collections new web portal – the works of the Paintings Gallery, the Graphic Collection, and the Plaster Cast Collection have been accessible online since August.

In 2024 it was possible to undertake several innovations in the Art Collections, further improving the quality of exhibition visits in the Paintings Gallery and also meeting the demands of a climate-friendly museum. First of all, these were improvements to the Gallery infrastructure, including a complete transfer to LED lighting, which provides perfect lighting for paintings on show and also increases energy efficiency and reduces carbon emissions.

We have taken a great step forward for the visibility, accessibility and research of our collections. Large parts of the inventory of the Paintings Gallery, the Graphic Collection, and the Plaster Cast Collection have been accessible online since August. More specifically, nearly the entire Paintings Gallery collection and a significant number of the 450 sculptures in the Plaster Cast Collection are online, as well as around 9,000 of the 100,000 works held in the Graphic Collection. To the Online Collections.

In our exhibitions we continued to facilitate dialogue between our historical collections and works of contemporary art. “The aim is to reflect on the connections between the past, the present and the future in image production, taking account of historical, technological, and social developments. Our resolute approach to this is unique among museums today,” says Art Collections director Sabine Folie.

After the highly successful and internationally well received exhibition History Tales. Fact and Fiction in History Painting and a comprehensive publication on the subject, in June we opened Considering the Collection & Cranach’s Holy Productivity An Insert by Klaus Scherübel. This presentation of highlights from the collection focusing on Cranach was introduced by an Insert by Montreal-based Austrian artist Klaus Scherübel. A series of top-class lectures on themes addressed in the exhibition is included in the Lektionen / Lessons programme. The exhibition runs until 16 February 2025.

The first new exhibition in 2025 Wild Apollo’s Arrows. Klopstock Cult & Ossian Fever, will open in March. It is a cooperation project with the Academy of Fine Arts Vienna exhibitions department for contemporary art, the Exhibit Galerie. The exhibition includes works from the Paintings Gallery, the Plaster Cast Collection and the Graphic Collection, and also many external loans. It is curated by the illustrator and image historian Alexander Roob, and in addition to the historical works on show it includes contemporary interventions developed in the course of class work by nine students at the Academy. The show will comprise a total of six rooms at the Paintings Gallery and the Exhibit Galerie.

In parallel, the collection will continue to be presented in the Paintings Gallery under the motto of Considering the Collection with alternating thematic focuses. The publication of Martina Fleischer’s comprehensive inventory catalogue on Italian, French, and Spanish art in the Paintings Gallery presents an occasion for an exhibition with works from these schools: A Vista on Italy and France, from 7 June 2025.

Due to exhibition and renovation works, the Gallery will be partially closed from 11 August to 7 September 2025. The Paintings Gallery is totally closed from 26 May to 6 June and from 8 September to 2 October due to exhibition installation works. From 3 October 2025 the format *Considering the Collection & An Insert by ...* will be resumed, with highlights from the Paintings Gallery collection – from Bosch to Rubens – and a new installation by the Belgian artist Ana Torfs entitled *The Day You Were Thinking About the Sibyl While You Were Picking Autumn Leaves*.

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

Until 16 February 2025

*Considering the Collection & An Insert by ...* is a recently established temporary exhibition format presenting highlights from the Paintings Gallery collection, from Bosch to Rubens, as well as works with links to the *Insert*, an artistic intervention created by a contemporary artist as a critical statement on the Academy's historical art collections. The second *Insert* in the series features Montreal-based Austrian artist Klaus Scherübel.

*Considering the Collection* concentrates on the Baroque period, presenting a cross-section of the core of the collection, the bequest of Anton Paula Graf Lamberg-Sprinzenstein from 1822. Other points of focus are the development of representations of space in early modern painting north and south of the Alps, the work of the Renaissance artist Lucas Cranach the Elder, portraits and self-portraits of artists in the eighteenth and early nineteenth centuries, and the use of architectural fragments in Baroque painting. These topics refer to Scherübel's insert, *Cranach's Holy Productivity* VOL. 28.

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, the book, sculpture, architecture and exhibition design enter into relation with one another, Klaus Scherübel's current project deals with modes of depicting space and architecture in connection with questions of artists' self-portrayals and strategies of productivity, using the example of 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, thought to have been created by Cranach on the occasion of his marriage to Barbara Brengbier, the daughter of a patrician family. Due to its strongly portrait-like character, this painting is among the special forms 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 focuses above all on the architectural setting within which the Holy Kinship is placed. Among others, 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.

Curator: Sabine Folie

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Location: Akademie der bildenden Künste Wien, Gemäldegalerie  
Schillerplatz 3, 1010 Vienna; +43 1 588 16 2201  
Opening hours: daily except Monday, 10 am to 6 pm

## Wild Apollo's Arrows.

### Klopstock Cult & Ossian Fever

7 March to 25 May 2025

Decades before the French Revolution, the Age of Enlightenment saw a sudden outbreak of irrational sentiment, expressed in exuberant emotions, notions of spiritualistic gender switching, and a fragmented, heroic, and introspective view of art. This was the onset of an epochal shift with consequences for pictorial art: reliance on the actual appearance of things gave way to the mystical and diffuse, accompanied by a greater interest in the realm of acoustics.

Nothing seems to better define this “acoustic turn” than the trope of the blind prophet and lyrical poet, which functioned as a literary model for this new epoch, as seen in the figures of Homer, Ossian, and John Milton. Milton’s grand inner images were proclaimed to be the perfection of the romantic sublime, and the myth of the lost and regained paradise to which he had given literary form was associated with Mesmer’s notion of lucid dreaming. In the early 1750s, German poet Friedrich Gottlieb Klopstock positioned himself as an heir to Milton, with his pietistic epic *The Messiah. A Heroic Poem*, and in this he issued a challenge to the self-proclaimed English national bard William Blake.

For cultural philosopher Johann Gottfried Herder “wild Apollo’s arrows” were the rousing sounds of an early folk movement and the Nordic dronescapes of a budding nationalist mysticism, which was all heralded in the pseudo-Celtic poem cycle *Ossian*. In the visions of the superstar poet Klopstock “wild Apollo” appeared in a Celtic-Germanic mix, and the bard’s song and cosmic ice-dance put the world into creative turmoil. The keen ice-skater Klopstock, who was nowhere more popular than in Austria, became a role-model for a sentimental skating trend that saw motion as a way to transcend limitations.

This exhibition presents significant artistic works that exemplify this epochal shift from the Enlightenment to the irrationalism of the Storm and Stress movement and Romanticism. For the first time, Klopstock’s immense influence on the fine arts and music of his own age is explored. With interpretations of his work in art and music by Angelika Kauffmann, Heinrich Friedrich Füger, Josef Abel, and Franz Schubert, the republican poet Klopstock was surprisingly still very present in the Habsburg Empire at the time of the Napoleonic Wars. The exhibition blends works of Austrian classicism, evidence of international early romanticism and the narcotic imagery of the Nazarenes, to the accompaniment of music by Joseph Haydn, Willibald Gluck and Franz Schubert.

Alongside works from the Paintings Gallery and numerous loans, this exhibition draws widely on works from the Academy of Fine Arts Vienna Graphic Collection. This project also integrates works by students from the Academy of Fine Arts Vienna, and it will be presented in the Exhibit Galerie and three rooms at the Paintings Gallery. A comprehensive publication with essays and illustrations will accompany the exhibition *Wild Apollo’s Arrows*.

With works by Josef Abel, Edmund Aigner, Johann Wilhelm Baur, Thomas Blackwell, William Blake, Filippo Caporali, Thomas Chatterton, Daniel Chodowiecki, Edward “Celtic” Davies, Josef Dorffmeister, Bonaventura Emler, Heinrich Friedrich Füger, Johann Heinrich Füssli, Hendrick Goltzius, Willibald Gluck, Johann Valentin Haidt, Joseph Haydn, Anton Herziger, William Hogarth, Bartholomäus Hübner, Anne Hunter, Archduchess Maria Clementina of Austria, Johann Scheffer von Leonhardshoff, Friedrich John, Owen Jones, Angelika Kauffmann, John Kay, Friedrich Gottlieb Klopstock, Joseph Anton Koch, Carl Wilhelm Kolbe the Elder, Simon Petrus Klotz, Leopold Kupelwieser, Johann Caspar Lavater, Johann Friedrich Leybold, William James Linton, Johann Heinrich Lips, Johann Hieronymus Löschenkohl, Josef Löwy, James Macpherson, Charles-François-Adrien Macret, Jacob Wilhelm Mechau, Heinrich Merz, Isaac Mills, Jean-Michel Moreau,

# A...kademie der bildenden Künste Wien

Kunstsammlungen

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Wilhelm Müller, Friedrich Olivier, Carl Hermann Pfeiffer, Johann Peter Pichler, Albert Christoph Reindel, Johan Christian Reinhart, Ferdinand Ruscheweyh, Luigi Schiavonetti, Julius Schnorr von Carolsfeld, Ludwig Ferdinand Schnorr von Carolsfeld, Franz Schubert, Moritz von Schwind, William Bell Scott, Franz Xaver Stöber, Joseph Sutter, Johanna Dorothea Sysang, Giambattista Vico, Marianne von Watteville, Josef Wintergerst, Franz Wolf, Nikolaus Ludwig von Zinzendorf, Felice Zuliani, and others.

Works after William Blake, Asmus Jakob Carstens, Johann Nepomuk Ender, Heinrich Friedrich Füger, Bonaventura Genelli, Gerdt Hardorff, G. W. Hoffmann, William Hogarth, Angelika Kauffmann, Nicaise de Keyser, Giuseppe Longhi, Johann Friedrich Overbeck, Raffaello Santi, genannt Raffael, Bertel Thorvaldsen, Angiolo Tramontini, Richard Westall

Contemporary works by students of the Academy such as Christian Azzouni, Ina Ebenberger, Hicran Ergen, Eginhartz Kanter, Julia Kronberger, Prima Mathawabhan, Amar Priganica, Liese Schmidt, Pia Wilma Wurzer, and Ancient Britons Team

Curator: Alexander Roob

An exhibition by the Art Collections in cooperation with Exhibit Galerie

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Opening: 6 March 2025, 7 pm

Press tour: 6 March 2025, 11 am

Location: Akademie der bildenden Künste Wien, Paintings Gallery and Exhibit Gallery

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

Opening hours: daily except Monday, 10 am to 6 pm

## Considering the Collection

7 March to 25 May 2025

In parallel to the exhibition *Wild Apollo's Arrows. Klopstock Cult & Ossian Fever* in three rooms at the Paintings Gallery and three at the Exhibit Gallery, we continue to present our collection in the Paintings Gallery with alternating thematic focuses under the motto *Considering the Collection*.

The Paintings Gallery at the Academy of Fine Arts Vienna took shape in 1822 as a collection of old masters thanks to the generous bequest of Anton Franz de Paula Count Lamberg-Sprinzenstein. This comprised around 700 German, Dutch, Flemish, and Italian works. In the course of the nineteenth and twentieth centuries the collection was considerably expanded by public and private donations, and today it consists of around 1200 works. Thanks to Count Lamberg's last will, the collection has remained at the Academy and open to the public to this day.

## Considering the Collection & A Vista on Italy and France

7 June to 7 September 2025

The publication of a comprehensive inventory catalogue of Italian, French and Spanish art in the Paintings Gallery is the occasion for a new focus on Italian and French works from the collection, which will be shown in the first two rooms of the Gallery, alongside the highlights from the collection from Bosch to Rubens in the other rooms. This is also an opportunity to consult the new 672-page catalogue.

The scholarly catalogue of collection holdings, compiled by our long-serving Paintings Gallery custodian Martina Fleischer, covers works from Romanesque schools from the fourteenth to the eighteenth centuries in around 200 comprehensive texts. The works include panel paintings by Simone da Bologna, Antonio da Fabriano, and Botticelli, Titian's late work *Tarquin and Lucretia*, Giambattista Tiepolo's bozzetto *Phaeton and Apollo*, and the in total eight views of Venice by Francesco Guardi. Highlights among the French works include the two rare pastoral landscapes by Claude Lorrain and Pierre Subleyras's "studio picture" painted on both sides, while the Spanish schools include Murillo's *Boys Playing Dice* and the sketch in oils for *Foundation of the Tritinarian Order* by Carreño de Miranda. More than a third of the texts are complemented by hitherto unpublished results of research undertaken by the Institute for Natural Sciences and Technologies in Art at the Academy, including x-radiographs and infrared reflectography.

Inventory catalogue: *Italienische, französische und spanische Gemälde. Gemäldegalerie der Akademie der bildenden Künste Wien*, edited by Martina Fleischer for the Paintings Gallery at the Academy of Fine Arts Vienna, with 200 comprehensive texts, 672 pages, ca. 700 colour illustrations, Michael Imhof Verlag GmbH & Co. KG

Price: 89 Euro, special price until 6 January 2025: 79 Euro

The catalogue is available in the Paintings Gallery shop and can be ordered at [kunstsammlungen@akbild.ac.at](mailto:kunstsammlungen@akbild.ac.at).

Due to exhibition and renovation works, the Gallery will be partially closed from 11 August to 7 September 2025. The Paintings Gallery is totally closed from 26 May to 6 June and from 8 September to 2 October due to exhibition installation works. From 3 October 2025 the format *Considering the Collection & An Insert by ...* will be resumed, with highlights from the Paintings Gallery collection – from Bosch to Rubens – and a new installation by the Belgian artist Ana Torfs entitled *The Day You Were Thinking About the Sibyl While You Were Picking Autumn Leaves*.



Considering the Collection &  
*The Day You Were Thinking About the Sibyl While You Were Picking Autumn  
Leaves* An Insert by Ana Torfs

From 3 October 2025

From 3 October 2025, the next edition of our exhibition format *Considering the Collection & An Insert by ...*, entitled *The Day You Were Thinking About the Sibyl While You Were Picking Autumn Leaves*, premières a new work by Belgian artist Ana Torfs, consisting of 28 Jacquard tapestries.

During that strange summer 2020, when the whole world was gripped by a virus, Torfs was reading Vergil's *Aeneid*. She noted this fragment from the third part: 'And when, (...), you draw near to the town of Cumae, the haunted lakes, and Avernus with its rustling woods, you will see an inspired prophetess, who deep in a rocky cave sings the Fates and entrusts to leaves signs and symbols. Whatever verses the maid has traced on leaves she arranged in order and stores away in the cave. These remain unmoved in their places and do not quit their rank; but when at the turn of a hinge a light breeze has stirred them, and the open door has scattered the tender foliage, never thereafter does she care to catch them, as they flutter in the rocky cave, nor to recover their places and unite the verses; inquirers depart no wiser than they came, and loathe the Sibyl's seat.' (Virgil. *Eclogues, Georgics, Aeneid*. Translated by Fairclough, H R. *Loeb Classical Library Volumes 63 & 64*. Cambridge, MA. Harvard University Press. 1916.) Only enigmatic fragments remain of the prophecies: *disjecta membra*, scattered leaves.

It was thus certainly not a coincidence that Torfs was thinking of the Sibyl of Cumae when she spent four weeks in October and November 2020 collecting autumn leaves in her home city of Brussels. This was a way of clearing her mind, after her solo show at Bozar in Brussels was closed for the second time by a government lockdown. This repetitive gesture of picking a leaf up from the ground and then laying it between newspaper pages to dry at home gave her life a rhythm during this time. When the leaves had dried several weeks later, Torfs photographed a selection from this herbarium as the basis for 28 textile designs in which these photographs are combined with short textual notes written on scraps of paper. These notes are anaphoric experiments in brevity, and each one begins with "The day that ..." or "The year that ..."

This group of works is related to Sibylline motifs from the Academy's Paintings Gallery, the Graphic Collection, and other museums, and also seen in the light of historically shifting evaluations of female prophecy in iconographic and mythological tradition.

These works are produced in collaboration with TextielLab, the Tilburg Textile Museum workshop.

Curator: Sabine Folie

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Opening: 2 October 2025, 7 pm

Press tour: 2 October 2025, 11 am

Location: Akademie der bildenden Künste Wien, Gemäldegalerie  
Schillerplatz 3, 1010 Vienna; +43 1 588 16 2201

Opening hours: daily except Mondays, 10 am – 6 pm

## Press photographs



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



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

Exhibition

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

Until 16 February 2025



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



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



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



*Considering the Collection & Cranach's Holy  
Productivity An Insert* by Klaus Scherübel,  
26.6.2024–16.2.2025  
Exhibition view, photo: Iris Ranzinger  
© Art Collections of the Academy of Fine Arts  
Vienna

Exhibition

### Considering the Collection & *The Day You Were Thinking About the Sibyl While You Were Picking Autumn Leaves* An Insert by Ana Torfs

From 3 March 2025



Ana Torfs, Test piece on a Jacquard loom  
for *The Day You Were Thinking About  
the Sibyl While You Were Picking Autumn  
Leaves*. In cooperation with TextielLab, Tilburg  
© photo: Ana Torfs, 2024

Exhibition

### Wild Apollo's Arrows. Klopstock Cult & Ossian Fever

7 March – 25 May 2025



Joseph Anton Koch, *Fingal's fight with the ghost  
Loda (Carricthura)*, sheet 3 of the illustrations to  
*Ossian* by James Macpherson, 1803–1805  
© Graphic Collection of the Academy of Fine  
Arts Vienna



Heinrich Friedrich Füger, *Klopstock, Messiasde,  
IX. Canto – Condemnation of the soul of Judas  
Iscariot*, 1813–1818  
© Paintings Gallery of the Academy of Fine  
Arts Vienna



Carl Wilhelm Kolbe the Elder, *Ice-skating Bard  
(„Braga“)*, 1793–1794  
© Hamburger Kunsthalle, Kupferstichkabinett /  
bpk, photo: Julia Bau



Josef Abel, *Klopstocks Arrival in Elysium*,  
1805  
© National Gallery Prague 2024

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