The Kunstkammer Vienna is the greatest collection of its kind in the world, and from March 1, 2013 it will once again be open to the public in a spectacular new installation. The reopening of the Kunstkammer Vienna and the up-to-date presentation of this unique collection is one of Austria’s foremost cultural projects and of outstanding historical importance.

From the Late Middle Ages to the Baroque, Habsburg emperors and archdukes collected all that was rare and strange, and commissioned virtuoso artists to produce outstanding artifacts made of precious materials such as ivory, bronze or gold.

Often called the „cradle of the Kunsthistorisches Museum Wien”, the Kunstkammer Vienna comprises magnificent highlights like the celebrated golden “Saliera” by Benvenuto Cellini, exceptional sculptures like the Krumau Madonna, magnificent bronze statuettes, delicate and bizarre ivories, vessels cut from semi-precious stones, complex automatons and much, much more.
The Kunstkammer Vienna was closed in the spring of 2002 because its installation no longer conformed to international standards of conservation, security and presentation. In the summer of 2010, following the pledge of the Ministry of Education, Art and Culture to provide the necessary funds, the comprehensive refurbishment of the twenty galleries covering 2,700 m² and the new installation of 2,200 artifacts commenced. The total cost was 18,56 million Euro. It was financed by the Ministry of Education, Art and Culture with 15,06 million Euro. 3,5 million Euro were raised by the museum.

DIRECTOR GENERAL
SABINE HAAG

“The time has come”, said a happy director-general Sabine Haag. “The reopening of the Kunstkammer Vienna will finally close the gap in the presentation of our collections, and return this important collection to its rightful place. We are in a way opening a ‘museum within the museum’ on March 1 – a wonderful addition for the Kunsthistorisches Museum Wien and all our future visitors.

Curiosity, the joy of discovering and understanding the world by collecting its objects was a seminal impetus for assembling a Kunstkammer in the Early Modern Era. This sensual approach to learning will surely make the Kunstkammer Vienna particularly attractive, especially for younger visitors. I am proud that we were able to complete this major cultural project without exceeding either the budget or the time-schedule.”

MINISTER FOR CULTURE
CLAUDIA SCHMIED

“The long-awaited reopening of the Kunstkammer Vienna documents once again the importance of Austria’s patrimony”, said Claudia Schmied, Minister of Culture on the occasion of the reopening of the Kunstkammer Vienna. “Each individual artifact in this wonderful collection reminds us that history is alive, tangible and that we can experience it.

Following a decade in which it was closed and several years of planning, one of the foremost cultural projects has been completed. Now the Kunstkammer Vienna shines like new once more and welcomes all visitors. Transmitting art and culture, whether in the form of tangible artifacts or in the form of knowledge about our history, is of seminal importance for our country’s development. This is why since January 1, 2010 children under 19 do not need a ticket to visit a federal museum or the Austrian National Library – as well as the Kunstkammer Vienna.

I would like to congratulate director-general Sabine Haag and her team on their achievement. The responsible project management ensured that the work was carried out without exceeding either the budget or the schedule. The new Kunstkammer Vienna is the perfect example to show that art and culture can be presented in a way that is both up-to-date and scholarly.”
INTRODUCTION

The Kunstkammer Vienna evolved from the treasuries and Kunstkammer collections assembled by the Habsburgs in the late Middle Ages, the Renaissance and the Baroque. Over the centuries, individual collectors from the House of Habsburg augmented these holdings. The foremost among the latter are the Kunstkammer assembled at Ambras Castle by Archduke Ferdinand II († 1595), and that of Emperor Rudolf II († 1612) at Prague, the Kunstkammer of Archduke Leopold Wilhelm († 1662) in Brussels and Vienna, and the Imperial Treasury in Vienna. It was, however, Emperor Franz Josef who reorganised the imperial collections by amalgamating the various holdings and displaying them together for the first time in the newly-erected Kunsthistorisches Museum, which was opened to the public in 1891. Initially called „Sammlung kunstindustrieller Gegenstände“ (Arts and Crafts Collection), it was renamed „Sammlungen für Plastik und Kunstgewerbe“ (Collection of Sculpture and Decorative Arts) in 1919, since 1991 it is called “Kunstkammer”; the historical term is a reflection of the fact that almost all of the holdings of goldsmith work and carved stones, of bronze statuettes and ivories assembled here were never intended for practical use but solely for display in a princely Kunstkammer, with large sculptures and practical objects made by craftsmen playing but a minor role.

A Kunstkammer was regarded as a reflection of the cosmos and of the world that could be experienced in the microcosm of its holdings, as well as a depository of contemporary knowledge, its aim to elicit surprise and amazement. In addition to artefacts in the narrow sense of the word, Kunstkammer collections also included Naturalia (curious manifestations of flora, fauna or minerals), objects produced by strange civilisations or in distant lands (Exotica), scientific instruments for studying the cosmos or charting the world (Scientifica), books, and artworks from classical antiquity.

However, only a fraction of this former wealth of objects has remained in today’s Kunstkammer. Since the late nineteenth century efforts to structure and re-organise them have greatly altered the former Habsburg collections. New museums such as the Natural History Museum or the Museum of Ethnology were founded to house parts of the holdings that once made up the Kunstkammer collections. However, the Kunstkammer Vienna of the Kunsthistorisches Museum Wien remains one of the most important collections of its kind in the world. The personalities of the collectors who assembled it were scions of one of Europe’s most powerful and influential ruling families, blessed with wide-ranging contacts and deep pockets. The patron’s high rank is reflected both in the outstanding quality and artistic merit of the artefacts he collected and their sheer numbers – which is why the holdings in the Kunstkammer Vienna are so important and spectacular.

PROJECT DEFINITION

The Kunstkammer Vienna has been closed to the public since 2002. Around 2,200 important artworks have been selected for the new installation, which presents them on 2,700 m² adapted to conform to international conservation and safety standards without exceeding either our budget or the schedule. Using traditional and new
media, we present political history and the history of ideas, techniques and craftsmen’s skills, and art-historical developments and connections.

STRUCTURE OF THE COLLECTION

Reflecting the collection’s history, the pivotal theme of the new installation of the Kunstkammer Vienna is “the Habsburg collectors and their collections“. It comprises everything from a mediaeval treasury to a collection of heterogeneous objects frequently imbued with symbolic and mythical meaning to various “systems” or taxonomies that reflect the world-views of the different mannerist or early baroque collectors to the abandonment of this desire for order in the context of the primarily dynastic-political aim to impress and document authority to a permanent collection displayed in a public museum. Of seminal importance are the extant holdings that have come down to us from the Kunstkammer collections assembled by Habsburg Emperors and Archdukes in the 16th and 17th century. Forming the heart of the new installation, their highlights are the Saliera and the collections of Emperor Rudolf II.

The presentation of the Kunstkammer Vienna within a nineteenth century museum building and its inherent structure – it originated in different periods and comprises the collections assembled by a number of related collectors and connoisseurs - differentiates the Kunstkammer Vienna from the Green Vault in Dresden. That collection is primarily the work of a single dominant collector (and thus dates mainly from one period); it is also not presented in a museum but at its original location, a palace. In contrast, the Kunstkammer Vienna is not conceived as a sumptuous setting for showcasing these artefacts. The present concept develops a discourse based on both formal and stylistic and cultural and political-historical ideas, and is informed by a concept for transmitting knowledge that relies both on texts and various audio- and visual media. The unique character and identity of the Kunstkammer Vienna is based on this.

NARRATIVE STRUCTURE

During the last few years, the curators of the Kunstkammer Vienna have devised the scholarly concept for the focal points of the installation, the order and arrangement of the galleries and the distribution of the objects. In collaboration with the team from "bogner-cc" this concept has now been reworked with a new emphasis on didactics and the transmission of information. The potential – i.e. the objects and groups of objects - is now arranged in three sections and three parallel narratives that focus on art and art-history, political history and the history of the collection. These narratives have been fine-tuned to offer visitors different ways of seeing, understanding and experiencing the collection and the artworks. Galleries are arranged in a chronological order based on formal and stylistic criteria, forming a “ground” that provides a basic order.
THREE SECTIONS

The twenty galleries are organized into three large sections, each defined by its content and ambience (plan I).

The first section focuses on a number of art- and cultural-historical assumptions concerning the evolution of the Habsburgs’ sixteenth-century Kunstkammer collections. It comprises the first six galleries; arranged in art-historical order, they showcase princely connoisseurship from the Middle Ages to the Renaissance, and focus on artistic exchanges between the countries north and south of the Alps.

The second section features the most important Habsburg Archdukes and Emperors of the sixteenth and seventeenth century who are represented by paintings and/or busts among their collections, each the result of its founder’s individual obsession. This central section – which includes the Saliera, the Kunstkammer of Emperor Rudolf II, and the magnificent Exotica holdings, displayed here as a distinct group for the first time – comprises numerous outstanding highlights.

The third section showcases Habsburg collectors from the Baroque: focused on displaying their dynastic and political authority, they were less interested in continuing the Kunstkammer-concept propagated by their ancestors.

THREE NARRATIVES

Within each gallery objects are placed to reflect three parallel narratives (plan II).

Each gallery features a centrally-placed „lodestar“ to set the theme - each one a major first-rate work. Their location has been selected to create an exciting dramaturgy and provide a guideline through the whole collection. In the second and third section most “lodestars” depict members of the House of Habsburg, whose collection-philosophy is reflected in various ways in the objects they amassed.

The central area of each gallery showcases artworks arranged in formal-stylistic or cultural-historical ensembles, each of which focuses on a different subject or theme. Carefully-structured texts and additional information provided by audio- and visual media present the history of the different collections and their concepts and provide information on artists and the conditions under which the objects were produced, as well as on materials and techniques.

By focusing on princely concepts for collecting from the Middle Ages to the Modern Era, the smaller side rooms offer a third narrative. The content of each of these smaller galleries determines its design and individual ambience, which differs both from the other smaller side rooms and the main galleries. This does not mean, however, that their content and that of the adjoining galleries have not been carefully coordinated.
However, this adaptability is also reflected in the plan for the decorations and furnishings that was developed by the architects of “hg merz”. By basing the final version not on rigid architectural elements but subdividing a room to reflect the sections of the vault, they created an elastic relationship between the various units. This “freedom within a stable system” – both in regards to content and the decorative concept – has allowed us to highlight selected objects, create rhythms, or distribute groups freely within a gallery – important factors that introduce a subtle dramaturgy and generate a multi-layered perception that engages the visitor.

TRANSMITTING KNOWLEDGE

Texts
We have developed a hierarchy of texts comprising wall panels, labels and additional information on tablet computers.

Portraits
Throughout the collection portraits – both paintings and busts – have been incorporated into the new installation, bringing the different subjects „to life“ and placing them in their political and historical, and collection-historical context.

Audio Guides
The use of Audio Guides provides both additional information and helps to limit the amount of printed texts in the galleries.

Media Concept
Objects or groups of objects that require visual information over and above that available on the Audio Guides and in printed texts have integrated interactive media stations. Among them are explanations of different techniques (e.g. bronze casting, textile production or hard-stone carving), objects with mechanisms (automatons), and objects whose fragile condition makes it impossible to display them permanently (e.g. playing cards).

Visitor Flow
The galleries’ carefully-devised lay-out and arrangement – regarding both content and design – feature spatial links and visual axes, while the “lodestars” principle emphasizes the installation’s unobtrusive yet clear systematic concept.
The history of the Kunstkammer Vienna is probably the most complex among the histories of the celebrated collections assembled by the great ruling families of Europe. Its origins date back to the Middle Ages when Duke Rudolf IV (1339-1365) initiated a Habsburg family treasure. Initially an accumulation of valuable objects – in addition to gold and silver instruments and equipment, coins, precious stones and pieces of jewellery it also comprised important documents, insignia and relics – the Habsburg collection of art continued to grow. Although little is known about its origins, the 15th - and especially the 16th and the 17th century - witnessed important additions that still constitute a seminal part of the wealth of the Kunstkammer Vienna: the collections assembled by the Emperors Frederick III, Maximilian I, Ferdinand I, Maximilian II and Rudolf II, as well as those of the Archdukes Ferdinand II of Tyrol and Leopold William.

Modern collecting originated in France in the 14th and early 15th century, from where, following the example of the Duc de Berry (1340-1416), the idea of collecting as an expression of princely self-aggrandizement and courtly display spread throughout Europe. Among the earliest Habsburgs to be called a collector in the narrow sense of the world is Emperor Frederick III (1415-1493). As a patron he displayed a keen appreciation of outstanding artistic quality and was especially celebrated as a connoisseur of goldsmith work. Emperor Maximilian I (1459-1519) still housed his treasures – acquired for their historical-antiquarian value – in vaults. Emperor Ferdinand I (1503-1564) was the first to have separate rooms for his valuables, making him the founder of the Habsburg Kunstkammer in Vienna. However, the first to devise a system or order for the variety and wealth of assembled objects – a kind of key to help make sense of the holdings and to understand them – and the new development this implies were his son, Archduke Ferdinand II of Tyrol, and his grandson, Emperor Rudolf II.

As a collector Emperor Ferdinand I heeded both dynastic and artistic-aesthetic considerations, and this is reflected in the interchangeable use of the terms “Treasury” and “Kunstkammer” for the same entity. In his will Ferdinand I designated his eldest son, Maximilian II (1527-1564), as the heir of the royal insignia and his important collection of coins and classical sculptures. However, the jewels and other gems were to be shared among his younger sons, Archdukes Ferdinand II of Tyrol (1529-1595) and Charles of Inner Austria (1540-1612), who laid the foundation for the Habsburg Kunstkammer-collections at Graz and Innsbruck respectively. We know with certainty that the major part of the collection of Emperor Maximilian II was inherited by his son, Rudolf II (1552-1612), who took it with him when he moved his capital to Prague.

In the course of the 16th century, princely Kunstkammer-collections evolved into encyclopaedic Kunstkammer-collections that contained not only goldsmith works, ivories and wood carvings, clocks and automatons but also natural objects, paintings and sculptures. One of the most important collections of this kind was assembled by Archduke Ferdinand II of Tirol (1529-1595) at Ambras Palace near Innsbruck. Called a “Kunst- und Wunderkammer” (a chamber of art and natural wonders) for the first time in his will, the collection was already a major attraction for interested princes and men-of-letters from all over Europe during the Archduke’s lifetime. From the early 17th century onwards there were institutionalised guided tours of the Kunstkammer. Entries in the guest-book and various travelogues tell of illustrious visitors, among them the Augsburg patrician, Philipp Hainhofer, Montaigne, Queen Christina of
Sweden, and Goethe. The collection of suits-of-armour and the portrait collection were equally famous, with the latter’s historical-genealogical focus on man as the agent of history and its particular emphasis on his own illustrious family forming an important factor of Ferdinand’s activity as a collector.

Centuries later the inventory compiled after Ferdinand’s death in 1595 still brings to life his collection and its installation. This allows us not only to reconstruct Ferdinand’s Kunstkammer, making it a highly relevant historical source, but also to experience it today as a collection in which artefacts were as important as naturalia, and toys proudly took their place next to relics. The contents of the cupboards were arranged according to the apparently-simple principle of placing similar materials together. Regardless of age, importance or origins objects made of wood, stone, iron, gold and silver were displayed together. Protected from the sun by linen curtains, the interiors of these cupboards were painted and provided an ideal setting for the objects. They were installed according to the Archduke’s detailed specifications and documented his perceptive aesthetic judgement; it was also the first presentation of a collection devised as a display for visitors, its concept the very opposite of a treasury with its arbitrary accumulation of precious object. In a way, a princely Kunstkammer was a reflection of the cosmos and thus also of contemporary knowledge about the world. The variety and wealth of facets of such a collection, regarded as a microcosm, was the beginning of an evolution – ars simian naturae – whose origins were traced back to God Himself as the creator of heaven and earth. Just as God dominated the universe the prince - his power divinely ordained - dominated the world represented by the choice objects in his Kunstkammer. The wealth and universality of this encyclopaedic body, the Kunstkammer, in the form of a theatrum mundi comprised not only artefacta but also naturalia – exceptional products of nature – and exotica, as well as scientifica, all augmented by prints and countless curiosities – i.e. „wonders“ of nature, science and craftsmanship, the so-called mirabilia. A collector’s interest in natural objects that were rare and exotic was born of his scientific interests. Artefacts also illustrated artistic quality and virtuosity, antiquitas, preciousness and dynastic or historical aspects. Practical use was generally not an issue. One exception are scientifica - clocks, automatons and scientific instruments that were mainly admired for their mechanics. Curiosity and a desire to investigate, and especially the wish to document the breadth of a prince’s political sphere of influence aided the acquisition of exotica.

The collection at Ambras is important because its inventory allows us to deduce the Kunstwollen, the artistic aims and tastes, of a whole period; its seminal terms are ambivalence (its declared aim to unsettle the viewer), alienation of forms and materials, and the distortion of the image of man.

Lacking a legal male heir, the Archduke’s collection passed to his younger son from his first, morganatic marriage, Marquis Charles of Burgau, after his death in 1595, as stipulated in his will. However, the latter showed little interest in the costly upkeep of Ambras Palace and soon entered into negotiations with Emperor Rudolf II who was fascinated by the collection.

Emperor Rudolf II (1552-1612), the nephew of Ferdinand II of Tyrol, was the greatest and most important connoisseur from the Casa de Austria. He was brought up at the court of his uncle, King Phillip II of Spain, and developed a fine appreciation of artistic quality and the ability of art to project his own role and status as the future ruler of the Empire. Crowned Emperor in 1576, he moved his capital from Vienna to Prague where he amassed an fabulous collection that comprised paintings, antique sculptures, magnificent arms and objets d’art. His unmatched connoisseurship, knowledge of the world and comprehensive education helped attract the period’s best goldsmiths, stone carvers, clockmakers and painters to his court in Prague to create the “style of Rudolf II”. Only a select few were privileged to see the legendary collections. In 1607/11
Rudolf’s antiquarius, Daniel Froeschl, compiled an inventory of the Kunstkammer that allows us to gauge the wealth and preciousness of the Kunstkammer assembled by perhaps the most important Habsburg patron.

The acquisition of the Ambras collections from the heirs of Archduke Ferdinand II – Rudolf paid 100,000 Reichstaler for the contents of the Kunstkammer alone – documents not only his appreciation for this unique Kunst- und Wunderkammer but also his desire to create a united art collection and treasury of the House of Habsburg. The collections at Ambras he left untouched. Soon after Rudolf’s death, his brother and successor, Emperor Matthew (1557-1619), had the most precious objects in the treasury at Prague Palace removed to Vienna, thus saving them from falling into the hands of the marauding Swedish soldiers at the end of the Thirty Years War. A new arrangement of the Habsburgs’ assets in 1621 stipulated that all family jewels and art treasures were no longer tied to “land and people” but came under the inheritance rules of primogeniture and were thus the inalienable property of the House of Habsburg. The last of these removals from Prague to Vienna occurred during the reign of Emperor Josef II.

In the middle of the 17th century, the unified treasury of the House of Austria was again enlarged when the collection assembled by Archduke Leopold William (1614-1662) in Brussels was removed to Vienna. The younger son of Emperor Ferdinand II, he was originally destined to take holy orders and was Grand Master of the Teutonic Order. Thus his Kunstkammer comprised primarily sacralia, such as relics and vestments, as well as clocks, cut rock crystals and silversmith works.

In addition to numerous paintings that now form a seminal part of the Picture Gallery of the Kunsthistorisches Museum, the inventory of 1659 lists important stone-, wood-, ivory- and especially bronze sculptures. Leopold William was able to acquire a number of seminal Italian Renaissance works from the collection of King Charles I of England, auctioned off after the latter’s execution in 1649. The detailed descriptions of objects in the written inventory are augmented by the Prodomus (precursor) of the Theatrum Artis Pictoriae, the 1735 pictorial inventory of the collections housed at Stallburg Palace in Vienna. The Habsburg collection of tapestries also glories in a long history and an elevated status among the courtly arts.

In the late 19th century the structure of these 16th-century Kunstkammer-collections was greatly, though not completely, altered in connection with the newly-built Imperial museums, with the holdings divided up according to art-historical criteria. The charm of an unusual, bizarre natural material in competition with an artistic solution, the play between harmony and disharmony has always been one of the aims of an artist’s act of creation. Perhaps this is the reason for the enduring modernity of the Kunstkammer and the strong attraction it exerts on the curious eye of the beholder.
THE ARCHITECTURAL CONCEPT

THE THIRD LIFE OF OBJECTS
WHAT IT MEANS TO CREATE THE KUNSTKAMMER VIENNA

For an architect, installing a collection of exceptional artifacts in an iconic museum building represents a major challenge.

Both the building and the collection - which, like Sleeping Beauty, had fallen into a long sleep - are unique. This alone, one would assume, should ensure a resounding success – what is left to design? On the contrary, such exceptional factors either result in paralysis, or demand a design that reflects both humility and delicacy.

The new installation of the Kunstkammer Vienna in the Kunsthistorisches Museum Wien had to take into account the important historical architecture devised by Carl von Hasenauer and Gottfried Semper, which precluded the staging of any kind of artificial “Wunderkammer” – the building was not designed for such a “circus” approach. On the other hand, the installation has to present a collection comprising countless individual heterogeneous artworks to a public more interested in the spectacular, who prefers immediate experiences to contemplative involvement with an artifact and its nuances – in short, we needed magical galleries!

The objects on show here have left their first life behind; removed from their original context, they have become museum objects. Their former setting, in which they were used and admired, no longer exists, and they have entered a new relationship with other objects in a collection. This second life of objects displayed in show-cases set up in an enfilade of galleries in the Kunsthistorisches Museum Wien engendered the Kunstkammer Vienna. In a new installation, in new receptacles but familiar galleries, they have begun their third life.

We composed configurations comprising objects, textiles, materials, media and the historical architecture to create an ambience in which visitors can experience the magic of this collection. This complex set of relationships presupposes a familiarity with the existing architecture, surfaces, decorations, lighting and especially the character of the collection and its history. The Kunstkammer Vienna of the Kunsthistorisches Museum Wien was never really a ”Wunderkammer”. The collection was always presented in show-cases in a museum. Our new installation is informed by this traditional form of installation.

We did not create über-staged galleries; wherever possible we have retained and preserved the original architecture. However, conservational measures (protection against light) required new windows, without, however, altering either their interior or exterior appearance; protective climate locks were installed at the entrances to the galleries (alterations: b18-architekten zt gmbh); all other additions such as show-cases, display areas for tapestries, and lighting (star-brick lusters by Olafur Eliasson) are part of the furnishings, designed to subtly enhance the architecture.

The reduced and subdued installation is a reflection of both the reminiscence of historical installations and the character of the objects on show.

Many of the artifacts are highly dramatic in their own right, some are a „firework“ of forms, colours and materials, some are simply magnificent artworks made of materials with an inherent aura that does not tolerate exaggeration. All this cannot just be left to drown in a dramatic stage-set.
The presentation of these exceptional artifacts based on the triad of space, artwork and visitors is an uncovering (in Heidegger’s sense) of the protagonists rather than a covering with decoration. This is why we did not create countless small worlds, whose artificial manifestation would never do justice to the artworks, but an unpretentious “Schaudepot” (a depot with show-cases) that differs from a normal depot because each objects is given its due and air to breathe.

Material and function of the show-cases have been reduced, but their proportions express their self-confidence vis-à-vis the architecture despite their subservient, practical function.

There are four different types of presentation-furniture – free-standing show-cases, hanging show-cases, table show-cases and restored historical show-cases; the placing and mixing of these different pieces of furniture creates variety and gives each gallery its individual character.

However, the principle of reduction and concentration on the exhibited artwork does not preclude interaction between artifacts. Location and concentration of show-cases – as in a Wunderkammer – therefore create the desired dialogue between exhibits. Visitors are invited to compare. Later, perhaps, they may enter into an intimate dialogue with exhibited artifacts using an app on their smart-phone in connection with RFID tags on the show-cases, hearing stories that allow them to see the objects with new eyes.

The Kunstkammer Vienna is not installed as an epic museum but as a permanent collection that comprises objects from different genres, media, rarities, exotic and curious artifacts that combine to form a wonderful whole just waiting to be discovered. Our aim was not a storyline but to tell stories - and we wanted to satisfy both visitors’ Neugier (curiosity to discover new things) and “Altgier” (a love of old things; F. Nietzsche).

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STATISTICAL & TECHNICAL DATA

2.700 m² exhibition space
2.200 exhibits
300 show-cases with 80 different measurements
of these 159 with integrated modified filter systems
and 6 climate boxes

51 star-brick lusters by Olafur Eliasson
33 benches with 66 tablet computers

Many show-cases have filters that provide a closed climate environment to protect the artworks. All materials used in the show-cases were first tested for pollutants and other harmful substances, and only those materials that passed the test were actually used in the final show-cases.
KUNSTKAMMER

- Section I – Preconditions
- Section II – Kunstkammer Collections of the Habsburgs
- Section III – Baroque Representation
- Media room
- Special exhibition gallery / shop

SAALREGENTEN

- Gallery 37 Aquamanile
- Gallery 36 “Krumau Madonna”
- Gallery 35 Centrepiece with Adders’ Tongues
- Gallery 34 Allegory of Transience
- Gallery 33 Venus Felix
- Gallery 32 Raptus Group of Two Figures
- Gallery 31 Backgammon Board with Gaming Pieces
- Gallery 30 Medallion with a Portrait of Margaret of Austria
- Gallery 29 The Saliera
- Gallery 28 An Allegory of the Four Seasons
- Gallery 27 Emperor Rudolf II
- Gallery 26 View of the Hradčany
- Gallery 25 Globe Cup
- Gallery 24 Archduke Ferdinand II
- Gallery 23 Archduke Leopold Wilhelm
- Gallery 22 Emperor Ferdinand III
- Gallery 20 Emperor Leopold I
- Gallery 19 Empress Maria Theresa
GALLERY THEMES AND FOCAL WORKS

GALLERY 37

A REFLECTION OF DIVINE SPLENDOUR
ECCLESIASTICAL TREASURE IN THE MIDDLE AGES (800 – 1400)

The first three galleries of the Kunstkammer Wien (Galleries 37-35) showcase mediaeval art, which was primarily informed by Christianity. Gallery 37 focuses on ecclesiastical art: precious chalices, crosses, reliquaries, the covers of liturgical manuscripts and ecclesiastical insignia made of gold and silver, bronze, ivory and precious stones, as well as small altars and amulet-like jewelry for private devotion; most of these artifacts were produced by anonymous craftsmen in monasteries. A highlight of Romanesque goldsmith work is the Wilten chalice with fistulae and a paten for the consecrated host.

FOCAL WORK

Aquamanile in the Form of a Griffon
Helmarshausen, ca. 1120/30
Gilded bronze, damascened silver, niello, garnet
KK 83

Shaped like a fantastic animal, this pitcher held water for the priest to wash his hands when celebrating Mass. Its beak serves as the spout; the fill opening is located on the arched tail that forms the handle. Lavishly embellished with niello and silver damascened and gilt decorations, it is among the earliest and finest extant aquamaniles.

FOCAL WORK

Communion Chalice with Paten and Drinking Straws, so-called Wilten Chalice
Lower Saxony (?), ca. 1160/70
Partially gilded silver, niello
KK 8924

This complete liturgical set from Wilten Abbey is one of the most important extant works of Romanesque goldsmith work. It depicts scenes from the Old and the New Testament with inscribed commentary that culminate in the depictions of the Crucifixion and the Resurrection on the paten. The lavish gilding and niello decorations reflect the complexity of subject matter.
International Gothic was prevalent at the turn of the 15th century. A perfect example of this courtly style is the refined and elegant Krumau Madonna. In addition to Christian images this gallery showcases artworks that illustrate the world of chivalry, among them the delicate products of French ivory carvers. Precious card games from Ambras or the sumptuous chessboard that was probably made in Venice represent secular high art and the art of the Late Middle Ages. Also on show are altarpieces and depictions of saints made of alabaster, wood and ivory, as well as sumptuous profane tableware, vessels cut from precious stones and rock crystals.

FOCAL WORK

Madonna and Child, “Krumau Madonna”
Prague (?), ca. 1390/1400
Calcereous sandstone, traces of paint and gilding
KK 10156

In the period around 1400 a style of depicting the Virgin became established throughout Europe that German-speaking scholars called the Schöne Madonna or “beautiful Madonna”. This sculpture is one of the most famous examples, uniting an idealized image of the Queen of Heaven with that of a loving young mother and the realism of a precise observation of nature in the depiction of the boy. Only traces remain of the polychromy and gilding that once made the statue appear even more opulent. It is generally associated with the courtly art of Prague.
SYMBOLS OF PRINCELY SPLENDOUR
SECULAR TREASURES IN THE LATE MIDDLE AGES (1400-1520)

A showcase filled with precious objects made of gilt silver or copper, enamel or rock crystal arranged in the form of a many-tiered “ceremonial sideboard” forms the focal point of this gallery; this is how secular and ecclesiastical princes of the Middle Ages displayed their treasures at formal banquets. These treasures also included objects credited with the power to protect against poison, for example the Natternzungenkredenz, a centerpiece incorporating “adders’ tongues”.

Of the wealth of treasures amassed by the Habsburg Emperors Frederick III (1419-1493) and Maximilian I (1459-1519) in their palaces at Wiener Neustadt, Graz, Linz and Innsbruck only fragments have come down to us. Over time the content of the “mediaeval treasury” of the House of Habsburg was melted down or divided among different family branches, which means only very little of it has survived.

FOCAL WORK

Adders’ Tongues Credence
Nuremberg (?), mid-15th century Silver gilt, fossilised shark’s teeth, citrine.
H. 27 cm
KK 89

This kind of object, shaped like a tree or bouquet, was highly esteemed in the Late Middle Ages, because the grey points on the ‘flower heads’ were considered to be adders’ tongues, and thus the tips of the tongues of snake-like dragons, to which were attributed magical powers and the ability to detect poison in meals and drinks. The danger of being poisoned at princely banquets was absolutely real, and so utensils having adders’ tongues were put near the dishes on the sideboard. Dare la credenza (‘to give credence’) was the Italian expression for this process. In due course the term ‘credence’ became established for the adders’ tongues stand as well as for the sideboard. The adders’ tongues are in fact fossilised shark’s teeth.
The period around 1430 witnessed major changes in the art produced in the Netherlands and Italy, respectively. In Italy artists began to look to classical antiquity for their formal language and their subject matter. In the Netherlands artists strove for verisimilitude in their rendering of the world. This new, humanist conception of the world focused on man and thus on portraits – in the form of paintings, reliefs or busts. However, altarpieces and devotional images remained important commissions in the 15th century. The influence of classical antiquity found in works by Italian artists like Donatello is confronted with that of their Northern contemporaries - such as Riemenschneider - whose works remained indebted to mediaeval traditions well into the 16th century.

**FOCAL WORK**

**Allegory of Transience, so called Vanitas Group**
Michel Erhart (ca. 1440/45–after 1522) or Jörg Syrlin the Elder (ca. 1425–1491)
Ulm, ca. 1470/80
Painted limewood
KK 1

The three figures, carved from a single piece of wood, represent the beauty of youth and its transience. The degeneration of the body in old age is drastically emphasized through the realism of the masterful polychromy. It is unclear whether the group originally belonged in a larger context, e.g. a clock case, or was already planned as a small antonymous sculpture.

**FOCAL WORK**

**Female Bust, Ideal Portrait of Laura (?)**
Francesco Laurana (1430–1502)
Milan (?), ca. 1490 (?)
Marble, partially painted wax
KK 3405

Francesco Laurana created a number of female busts whose strict stylization has exerted a puzzling attraction until today. Only on the Vienna bust are traces of the original polychromy preserved. Due to the great similarity of the bust with a surviving depiction of Laura, the legendary love of the famous scholar and poet Petrarch, it is possible that this is her likeness.
This Gallery showcases bronzes from Mantua and Padua. The rebirth of classical antiquity in 15th century Italy gave rise to erudition and scholarship informed by Humanism and an appreciation of an artifact’s age and artistic value. Many aristocrats and prosperous merchants constructed small rooms in their mansions or palaces expressly designed to house books and artworks: a “scrittoio” or “studiolo”. One went there for relaxation, study and reflection on classical and contemporary art. Among the most celebrated was the studiolo of Isabella d’Este, Marchioness of Mantua (1474-1539), one of the period’s greatest patrons and collectors. Pier Jacopo Alari Buonacolsi, the sculptor and restorer of ancient sculptures known as Antico, created numerous mythological bronzes for her.

Padua, the seat of a famous university, established itself as another centre for the study of ancient art; Donatello, the most important sculptor in early Renaissance Florence, was in Padua between 1443 and 1453. His influence helped make the city a leading centre for the new genre of small bronzes in the early 16th century.

**FOCAL WORK**

**Venus Felix**

Pier Jacopo Alari de Bonacolsi, called Antico (ca. 1455–1528)
Mantua, ca. 1510
Partially gilded bronze, silver, limewood, Roman coins
KK 5726

A monumental Roman marble sculpture owned by Pope Julius II served as the model for this brilliantly handled statuette. Rather than merely copying the classical statue, however, Antico ingeniously reinterpreted it. He heightened its erotic appeal by allowing the deity’s cloak to slip below the pudendum, and enhanced the statuette’s sensuousness by applying a meticulous dark patina and sumptuous gilding.

**FOCAL WORK**

**Ornamental Basin**

Padua, ca. 1520/30
Bronze
KK 5501

The handles of this large basin feature motifs cast from life. Moulds were taken from specially prepared natural specimens such as serpents, toads or shells that were then cast in metal. These casts were a speciality of artists in Padua, and their exceptional verisimilitude was designed to irritate and astound the viewer.
In the 16th century the intentions of early Renaissance artists, who had tried to imitate classical models as faithfully as possible, were replaced by a desire to surpass the ancients in creativity and virtuosity. Giambologna’s oeuvre marks the apex of this development in the medium of bronze sculptures. His compositions designed to be viewed from all sides seem to challenge the laws of gravity. Palaces, villas and gardens were laid out and furnished to reflect this new refined way of life; it comprised paintings and sculptures as well as richly-appointed pieces of furniture and majolica, goldsmith works, and tapestries imported from Flanders.

FOCAL WORK

Raptus Group of Two Figures
Jean Boulogne, called Giambologna (1529–1608)
Florence, ca. 1580
Bronze
KK 6029

Here Giambologna has turned the violent abduction of a woman into an ensemble of weightless elegance and ideal beauty. The composition – conceived to be viewed from all sides – is without precedent either in classical antiquity or in Italian Renaissance sculpture. The celebrated artist managed to satisfy the enormous demand for his works by having his own, well-organized workshop produce high-quality replicas of his compositions.
GALLERY 31

POWER GAMES
INSTRUMENTALIZING THE ARTS FOR HABSBURG DYNASTIC PROPAGANDA

The game board showcased in this gallery is a particularly grand and characteristic example of a Kunstkammer objet d’art, in which claims to authority and princely splendour are combined with artistic skill and virtuoso craftsmanship.

FOCAL WORK

Backgammon Board and Gaming Pieces
Hans Kels the Elder (ca. 1480–ca. 1559/60), carving
Workshop of Jörg Breu the Elder (1475–1537), design
Attributed to Georg Hörmann (1491–1552), concept
Kaufbeuren, dated 1537
Oak, nut wood, rosewood, palisander, mahogany, bronze
KK 3419–KK 3449

The elaborate and complex pictorial program of this game board propagates the dynastic and territorial claims of the House of Habsburg. The mounted brothers, Charles V and Ferdinand I, at the centre of the composition are framed by portraits of ancestors and relatives, Roman emperors and ancient rulers, and the arms of their realms. The gaming pieces depict literary scenes.
GALLERY 30
THE GENERATION OF FOUNDERS
THE ORIGIN OF THE HABSBURG KUNSTKAMMER IN THE SIXTEENTH CENTURY

This gallery focuses on Renaissance art north of the Alps. Around 1520 the first generation of artists fully conversant with the idiom of the Italian Renaissance established themselves in the great imperial cities of Nuremberg and Augsburg. Archduchess Margaret of Austria (1480–1530) played a pivotal role in the history of this collection. The daughter of Maximilian I became regent of the Netherlands in 1507, and turned her residence at Malines into a centre for artists and scholars. She housed her collection of artworks and natural objects in designated rooms; this marks the beginning of the development of “Kunstkammer” collections north of the Alps. At the same time Margaret was the first in a long line of Habsburgs whose outstanding love of art and connoisseurship are still reflected in the holdings of the Kunstkammer Vienna.

FOCAL WORK

Medallion with a Portrait of Margaret of Austria
Conrat Meit (ca. 1475/80–ca. 1550/51)
Malines or Brou, dated 1528
Painted terracotta
KK 3150

Archduchess Margaret of Austria (1480–1530) was regent of the Netherlands and the first important Habsburg collector. This painted clay medallion is modelled on an authorized portrait of the art-loving princess of which numerous copies were known. The inscription emphasizes her august rank as the daughter of Emperor Maximilian I and aunt of Emperor Charles V.
In 1540 Cellini made a wax model of a salt seller, a „saliera“, for his patron, Ippolito d'Este. But the design was so ambitious that the cardinal felt that only the King of France could commission such a magnificent piece of goldsmith work. Soon afterwards Cellini entered the service of King Francis I of France (1494-1549), and the latter did, in fact, commission Cellini to make it for him. The Saliera is the only extant goldsmith work by Cellini, already a celebrated artist during his lifetime.

For the Kings of France promoting the arts and sciences was also as an expression of their intense rivalry with the Habsburgs, their bitter adversaries in the battle for European hegemony. They acquired and commissioned goldsmith works, vessels and cameos cut from precious stones, and tapestries. In 1570 King Charles IX (1550-1574) presented exquisite objects from the French royal treasury – among them the Saliera – to Ferdinand II of Tyrol to thank the latter for acting as his substitute at his wedding to an Austrian Archduchess.

**FOCAL WORK**

**Saliera**  
Benvenuto Cellini (1500–1571)  
Paris, 1540–43  
Gold, enamel, ebony, ivory  
KK 881

The only extant work in gold by this Florentine artist already famous during his lifetime, Cellini’s masterpiece is far more than a precious salt and pepper cellar. Its decorative program turns it into an allegory of the Cosmos, represented here by the deities Neptune (sea) and Tellus (earth) as well as by the depictions of the times of day and the four winds on the base. This cosmos is being ruled by the man who had commissioned the work, here represented by his arms and emblems: King Francis I of France.
In the 16th century a number of princes north of the Alps assembled rich and varied collections at their respective courts. In addition, scholars began to compile criteria to devise a systematic order for this wealth of objects. Kunstkammer collections were now seen as a reflection of the cosmos and of contemporary knowledge, a “theatrum mundi” and an “archive of wisdom”.

The Kunstkammer of Emperor Maximilian II in Vienna was obviously regarded as the perfect representation of this idea, which is why Samuel Quiccheberg’s praised it as the ideal example of an encyclopedic collection in his treatise published in 1565. Gallery 28 illustrates various aspects of a princely Kunstkammer, but only very few of the artifacts on show here may be traced back to Maximilian II.

**FOCAL WORK**

**Allegories of the Four Seasons (Fountain Figures)**  
Attributed to Johann Gregor van der Schardt (ca. 1530 – ca. 1581)  
Wenzel Jamnitzer (ca. 1508 – 1585), design (?)  
Nuremberg, between 1569 and 1578  
Gilded bronze  
KK 1118, KK 1122, KK 1126, KK 1130

In 1568, Emperor Maximilian II commissioned a silver fountain measuring more than three meters in height from the goldsmith Wenzel Jamnitzer. Both by its decorative program and by its ingenious engineering it was to glorify the House of Habsburg. However, the monument was not delivered until nine years later, to Maximilian’s son and heir, Rudolph II. In the 18th century the silver parts were melted down in order to finance the refurbishment of the Treasury, and only these four supporting bronze figures have survived.
GALLERY 27

EMPEROR RUDOLF II (1552–1612) AND HIS KUNSTKAMMER IN PRAGUE

Emperor Rudolf II was the most important collector and patron from the House of Habsburg. In his palace at Prague he had a total of eight rooms adapted to house his paintings, library and Kunstkammer. In the 17th century, however, the ravages and predations of the Thirty Years’ War greatly reduced the encyclopedic breath of what remains of his collection.

The largest extant holdings of works collected by Rudolf are now in Vienna, distributed among the various collections of the Kunsthistorisches Museum Wien. Almost every object on show in Gallery 27 was once in the emperor’s Kunstkammer in Prague. They include works by the foremost representatives of their medium: Adriaen de Vries, Ottavio Miseroni, and Jan Vermeyen.

FOCAL WORK

Emperor Rudolf II
Adriaen de Vries (1556–1626)
Prague, dated 1603
Bronze
KK 5506

Adriaen de Vries, personal sculptor to the emperor, had a unique gift for glorifying the shy emperor in his portraits. This bust is modelled upon a bust of his great uncle, Emperor Charles V, which Rudolf had acquired, but surpasses it in majestic pathos. The symbols on the plinth refer to the dignity, power and wisdom of the emperor.
Precious stones have long been regarded as an ideal medium to demonstrate status and authority. The princely Kunstkammer collections of the 16th and 17th century comprised vessels and cameos cut from agate, jasper, lapis lazuli or onyx that were regarded as the most valuable showpieces.

Emperor Rudolf II was particularly interested in precious stones. His agents sought out the most beautiful and rarest examples for him. As King of Bohemia Rudolf had at his disposal a wealth of natural resources that were mined and worked to his instructions. He also called specialists like Ottavio Miseroni and Cosimo Castrucci to his court, who worked exclusively for him.

**FOCAL WORK**

**View of the Hradčany, Prague**
Giovanni Castrucci (documented in Prague 1598, d. 1615)
Prague, after 1606
Various kinds of agate and jasper on slate. H. 11.5 cm, W. 23.8 cm
KK 3060

This picture in stone shows Prague Castle with St Vitus’ Cathedral high above the Lower Town, in which the churches of St Nicholas and St Thomas are prominent beside the bend in the Moldau and the Charles Bridge at the bottom on the far right. This was modelled on contemporary graphic views of the seat of the court of Emperor Rudolf II. The emperor had a great preference for cut gemstone, for which reason he summoned the Florentine gem cutters Cosimo and Giovanni Castrucci to his court, where they created numerous ‘Florentine mosaics’ or commessi in pietre dure; this expression literally means ‘work made from hard stones’, but it could also be described as lapidary inlay painting. Colourful semi-precious stones are sawn into flat sheets and, depending on the patterns in the stone and the interplay of colours, fitted together to create a realistic image.
THE HABSBURG KUNSTKAMMER COLLECTIONS AND THE AGE OF DISCOVERY (1500–1620)

Treasures from distant shores and strange civilizations formed a seminal part of princely Kunstkammer collections. At the turn of the 16th century Portuguese and Spanish seafarers discovered new routes to Africa, Asia and America. They returned both with prized commodities and a profusion of new and foreign natural objects and artifacts. Ivory carvings from Africa and Ceylon, mother-of-pearl works from India, bezoars, ostrich eggs and vessels cut from rhinoceros horn captivated European collectors, who frequently had these exotic naturalia reworked into elaborate and fantastic show-pieces.

FOCAL WORK

So-called Globe Cup
Abraham Gessner (1552–1613)
Zurich, ca. 1590
Partially gilded silver, enamel
KK 1182

Together, the cups of two drinking goblets form a globe. Its detailed representation of the continents reflects the changed worldview of the Age of Discovery. The model was a map by the famous cosmographer Gerard Mercator, created in 1569 and adapted in 1587; its method of projection still finds use in navigational maps today.
GALLERY 24
ARCHDUKE FERDINAND II (1529–1595)
THE KUNST- UND WUNDERKAMMER AT AMBRAS CASTLE

In 1564 Archduke Ferdinand II, the brother of Emperor Maximilian II, became regent of the Tyrol and Further Austria. He called the collection he amassed at Ambras Castle near Innsbruck his “Kunst- und Wunderkammer”. Even earlier than his nephew, Emperor Rudolf II, Ferdinand had assembled a renowned “miniature universe” already celebrated by his contemporaries.

Many of the objects in his collection have survived, documenting depth and breadth of the collection of natural objects and artworks, mementos, rarities and curiosities he had assembled in his Kunstkammer at Ambras. The collection also comprised countless suits of armour and portraits of famous people; in 1605 it was acquired by Emperor Rudolf II, but it remained at Ambras. It was only removed to Vienna in 1806. Today the extant holdings are distributed among different museums and collections in the Kunsthistorisches Museum Wien and the Natural History Museum, the Museum of Ethnology and the Austrian National Library. The holdings of the Kunstkammer Vienna still reflect the Archduke’s taste and preferences, e.g. glass and terracotta objects, or handstones.

FOCAL WORK

Archduke Ferdinand II
Francesco Segala (active in Padua and Venice 1557–1597)
Innsbruck, c.1580
Wax, precious stones, rock crystal, pearls.
H. 22.3 cm, W. 19.9 cm (with frame)
KK 3085

This relief portrait of Archduke Ferdinand II (1529–1595) is a fine example of the admirable finesse characteristic of the goldsmith’s art. The archduke's magnificent ‘silver’ armour with the sumptuous ‘goldplating’, the ‘golden’ chain of office of the Order of the Golden Fleece set with real (!) gemstones, the lace ruffs at his throat and cuffs, the archducal crown and the baldachin-like brocade curtain in the background are all worked with such precision and richly detailed realism that, in contrast, the wax medium fades completely into the background. On the underside of the cushion with the archducal crown is the signature of the north Italian artist.
ARCHDUKE LEOPOLD WILHELM (1614–1662)
A COLLECTOR AND HIS AGE

During his tenure as regent of the Spanish Netherlands, Archduke Leopold Wilhelm (1614–1662), the younger brother of Emperor Ferdinand III, acquired around 1400 paintings. This collection now forms the nucleus of the Picture Gallery of the Kunsthistorisches Museum Wien. Removed to Vienna in 1656, his “Kunstkammer”, comprising mainly paintings and sculptures, was displayed at Stallburg Palace. In contemporary princely collections objects made of precious materials or technical showpieces such as clocks and automatons were still regarded as important indicators of status and wealth. Ivory statuettes and reliefs form a link between them and the paintings. The former frequently reflect, or are informed by the works of celebrated sculptors or painters such as Gian Lorenzo Bernini or Peter Paul Rubens, transposing their compositions into the small format typical of the precious ivory. Together with the model the carvers adopt the formal language and subject matters of the early and high Baroque.

FOCAL WORK

Archduke Leopold Wilhelm on Horseback
Florence (?), ca. 1650
Bronze
KK 6002

As the second son of Emperor Ferdinand II, Leopold Wilhelm was destined for the clergy. His positions included Bishop of Passau, Strasbourg and Olomouc and, from 1641, Grand Master of the Teutonic Order. During the Thirty Years War, he repeatedly demonstrated his military talents as a commander of imperial troops. The small equestrian statue from his collection shows him in that role.
After the death of Rudolf II in 1612 parts of his Kunstkammer collection were removed from Prague to Vienna. Emperor Ferdinand II codified the rules concerning ownership and inheritance of art collections assembled by a member of the House of Habsburg. His son, Ferdinand III, established a “Schatz Cammer” (Treasury) in Hofburg Palace that charged entrance fees and was later described in many travel journals. Amassed over generations, its holdings still featured a wealth of natural objects and artifacts displayed side by side. Subsequent commissions and acquisitions enlarged the holdings, but their main focus was on goldsmith and lapidary works, ivories, and clocks and automatons. They documented authority, status and piety of members of the House of Habsburg to everyone who visited the Imperial Treasury, then divided into a secular and ecclesiastical collection.

FOCAL WORK

Emperor Ferdinand III
Attributed to Justinus Psolmayr (documented 2nd quarter 17th c.)
Vienna, ca. 1643 (?)
Painted wax, wooden base

Portraits in wax have a long tradition. In the Baroque period, the deceptive verisimilitude of wax busts was especially popular, sometimes heightened through the use of real hair and other effects. The level of reality ensured the ruler not only remembrance, but also a seemingly real physical presence in important places, such as in the imperial collections.
GALLERY 20

BIG-PLAYER POLITICS IN A SMALL FORMAT
THE ARTISTIDC ASPIRATIONS IN THE TIME OF EMPEROR
LEOPOLD I (1660–1710)

The reign of Emperor Leopold I (1640-1705) marks the apex of absolutism and the Baroque in the Habsburg Empire. He and members of his family were frequently depicted as victors over their greatest enemies, France and the Ottoman Empire; the ivory statuettes on show here serve as brilliant examples. These monuments expressly designed for display in the Imperial Treasury are deliberately small; they were never meant to be transposed into a more monumental format. For the first time, ivories dominate the imperial collection. Leopold’s personal preference for this material turned Vienna into one of the period’s foremost centres of ivory carving.

FOCAL WORK

Emperor Leopold I as Victor over his Enemies
Matthias Steinl (ca. 1643/44–1727)
Vienna, ca. 1690/93
Ivory
KK 4662

High on his horse, Leopold I leaps over a toppled Ottoman warrior. The imaginary battlefield is sown with Turkish and French trophies. Together with its pendant, an equestrian portrait of Joseph I, this work forms a propagandistic double memorial, which portrayed in the imperial treasury the preeminent position of the house of Habsburg as a major European power.
Like all his predecessors, Emperor Charles VI (1685-1740) made use of all forms of baroque pageantry to demonstrate his authority. With the Age of Enlightenment this slowly began to change. A preference for virtuoso objets d'art was replaced by commissions and acquisitions to furnish newly appointed palaces with paintings, sculptures, tapestries, furniture and tableware. Portrait busts remained a seminal form of princely representation.

The 18th century witnessed a new interest in science, engineering and the past. Archaeological finds in Italy lead to a wave of enthusiasm for classical antiquity, resulting in a restrained style directly informed by classical models: Neo-Classicism. From the middle of the century the works executed by the sculptor Georg Raphael Donner in Vienna document this neo-classical idiom (“baroque-Classicism”); it continued to inform works produced by artists trained at the Imperial Academy in Vienna until the 1770s. A little later, Antonio Canova became the dominant sculptor in Europe, and his works were highly regarded by members of the House of Habsburg.

FOCAL WORK

Empress Maria Theresa
Matthäus Donner (1704–1756)
Vienna, 1750
Bronze
KK 6142
FOCAL WORK

Emperor Francis II
Antonio Canova (b. Possagno 1757, d. Venice 1822)
Venice, c.1803/05
Marble. H. 87 cm
KK 6156

The great Neoclassical sculptor Antonio Canova depicted Emperor Francis II (1768–1835), then 37 years old, as a Roman imperator whose impenetrable facial expression radiates statesmanlike dignity. However, only a year after completion of the bust Francis decided, under the pressure of the Napoleonic Wars, to give up his imperial crown, thus dissolving the Holy Roman Empire, which had existed for more than a thousand years.

LIST OF PUBLICATIONS

NEW PUBLICATIONS

In connection with the reopening of the Kunstkammer Wien we offer the following publications:

Die Kunstkammer. Die Schätze der Habsburger
eds. Sabine Haag und Franz Kirchweger
Vienna (Brandstätter Verlag) 2012

The Kunstkammer. The Treasures of the Habsburgs
eds. Sabine Haag and Franz Kirchweger
Vienna (Brandstätter Verlag) 2012

Konrad Schlegel
Kunsthistorisches Museum Wien: Die Kunstkammer
Published in the series Museen der Welt
eds. von Sabine Haag and Konrad Schlegel
Munich (C.H.Beck) – London (Scala Publishers) 2013
published in German, English and Russian

Pfeffer im Dach und worüber der Kaiser noch staunte
Die Kunstkammer Wien für junge Besucher
Ed. Sabine Haag, text by Barbara Herbst, Rotraut Krall, Konrad Schlegel, Agnes Stillfried, Daniel Uchtmann and Andreas Zimmermann
Vienna (Brandstätter Verlag) 2013
Meisterwerke der Kunstkammer
Kurzführer durch das Kunsthistorische Museum
ed. Sabine Haag
vol. 12, Vienna 2010

Masterpieces of the Kunstkammer Vienna
A Brief Guide to the Kunsthistorisches Museum Vienna
ed. Sabine Haag
vol. 12, Vienna 2013

Benvenuto Cellini
Saliera
ed. Sabine Haag, text by Franz Kirchweger
Vienna 2013
published in German and English

Kunstkammer Wien
ed. Sabine Haag, text by Konrad Schlegel
Vienna 2013
published in German and English (mid-March)

All publications are available from the Museum Shop in the Kunsthistorisches Museum Wien or online at https://shop.khm.at/.
THANK YOU FOR YOUR SUPPORT!

PARTNER, SPONSORS AND PATRONS

The Kunsthistorisches Museum Wien would like to take this opportunity to thank its partners, sponsors and Kunstkammer Vienna patrons, and the many other supporters of the Kunstkammer Vienna for their generous support without which we would never have been able to realize this important project!

The Kunsthistorisches Museum Wien would like to thank the Republic of Austria and its taxpayers the Ministry of Education, Art and Culture the Burghauptmannschaft Österreich the Friends of the Kunsthistorisches Museum Wien the International Friends of the Kunsthistorisches Museum Vienna the Director’s Cercle

and the following companies and private individuals who sponsored a gallery
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for their generous financial support of the new installation of the Kunstkammer Vienna.
The Kunstkammer Vienna Campaign

A major campaign for contributions to support the new Kunstkammer Vienna was launched in the autumn of 2011 and is supported by numerous Austrian celebrities. Its focal object is a golden bicycle helmet, available at the KHM shop for € 49,- (a skiing version is available for € 69,-), € 21,- of which directly benefit the Kunstkammer Vienna. The helmet is inscribed “Kunstkammerhauptmäzen/Kkhm”, identifying wearers everywhere as ambassadors of this important project.

A gold-coloured info-container outside the Kunsthistorisches Museum kept visitors informed about developments regarding the project and the ongoing campaign to support the Kunstkammer Vienna. High definition 3-D films took visitors on a journey into the world of curiosities and magic, present unique objects in detail and offered an exciting camera-trip through the newly-installed Kunstkammer galleries.

The website www.kkhm.at kept visitors up-to-date with the Kunstkammer Vienna campaign and all its events. It featured regularly updated information on the ongoing campaign, ways to support it (e.g. Bausteinaktion) and regular reports on the progress of the installation of the Kunstkammer Vienna.

A limited edition of 1.000 Caritas Kunstkammer Bags have been produced from old KHM publicity tarps; each bag has its own exclusive gold number. By buying an exclusive Caritas Kunstkammer Bag you could support both the reopening of the Kunstkammer in 2013 and Caritas’ project hke and help protect our environment.

We would like to thank everyone involved in the Kunstkammer Vienna campaign, especially

c. 2.000 Kunstkammerhauptmäzenen (who bought a Kunstkammer Vienna helmet)
c. 1.000 Caritas-Kunstkammertaschenkäufern (buyers of a Caritas Kunstkammer Vienna tote)
609 supporters
130 patrons who adopted a Kunstkammer Vienna artwork

In 2012 the Kunstkammer Vienna sponsoring campaign was nominated for the renowned Staatspreis Werbung presented annually by the Minister for Economics, Family and Youth.

COOPERATION AND MEDIA PARTNERS

In addition, we would like to thank our cooperation partners Samsung Electronics Austira GmbH and Veloce and our media partner Die Presse for their support of the Kunstkammer Vienna.
ONLINE TICKET & TIMESLOTS

The Kunsthistorisches Museums Wien has introduced a timeslot system to ensure that our groups can enjoy their visit to the Kunstkammer Vienna without having to queue.

- Free timeslot-tickets for groups to visit the Kunstkammer Vienna are available at [https://shop.khm.at/b2b](https://shop.khm.at/b2b) and from the ticket offices in front of the Kunsthistorisches Museum Wien.

- A timeslot-ticket – in conjunction with a valid entrance ticket – admits you to the Kunstkammer Vienna.

- Timeslot-tickets are available at 20 minutes intervals. You can only enter the Kunstkammer Vienna during the period stated on your timeslot-ticket; once admitted, you may stay as long as you like.

- You do not need a timeslot-ticket to visit any of the other collections of the Kunsthistorisches Museum Wien.

OPENING HOURS AND Entrance FEES

Tuesdays - Sundays, 10 am – 6 pm  
Thursdays, 10 am – 9 pm

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The Kunstkammer Vienna welcomes visitors with disabilities. Please note:

- The entrance for visitors using a wheelchair is on Burgring 5 from where you will be escorted to the lift and into the museum.
- The museum has 2 lifts (door-width 99 cm, cabin 130 x 150 cm).
- Visitors using a wheelchair who enter the museum via Burgring 5 can buy their entrance ticket in the shop in the Entrance Hall.
- Visitors using a wheelchair and visitors with impaired mobility who enter the Kunstkammer Vienna via the lift do not need a timeslot-ticket.
- Visitors using a wheelchair and visitors with impaired mobility can enter the Kunstkammer Vienna via the lift only if accompanied by a member of the museum staff.
- Please ask about our special tours for visitors with disabilities.
- We have 5 WC that have been adapted for visitors with disabilities (Lower Ground Floor, Ground Floor, 1st Floor).
- Rent a wheelchair (please make your reservation a day in advance!)
- 5 public parking spaces for visitors with disabilities are available on Heldenplatz.

THE NEW APP: AUGMENTED REALITY

The Kunsthistorisches Museum Wien offers a new app in connection with the Kunstkammer Vienna: point your camera at subjects from the Kunstkammer Vienna on posters or our folder to experience them in „augmented reality“. See the object in 3D on your camera.

From March 2013 the Kunsthistorisches Museum Wien offers an improved version of its app: see the highlights of all the collections in a tactile-playful way. In addition, the app tells you everything you need to know about your planned visit to the Kunsthistorisches Museum Wien, e.g. opening hours, entrance fees and locations. Keep in touch with the Kunsthistorisches Museum wherever you are.

To download the app of the Kunsthistorisches Museum Wien please go to http://www.khm.at/entdecken/media/khm-augmented-reality-app/

AUDIO GUIDES

We have developed a special Audio Guide for the Kunstkammer Vienna that offers visitors additional background information. The introduction of Audio Guides has allowed us to limit the number of printed texts in the galleries.

The Audio Guide for the Kunstkammer Vienna is available in German, English, French and Italian and comprises c. 240 objects; the Audio Guide in Spanish, Japanese, Russian and Korean comprises thirty highlights of the collection.
LECTURES AND EVENTS

The Kunsthistorisches Museum Wien offers a comprehensive programme of lectures and events in connection with the reopening of the Kunstkammer Vienna; the programme includes both general introductions to this rich collection and in-depth lectures and talks that focus on a special subject.

Please visit www.khm.at for further information on our current programme.

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