
KUNST HISTORISCHES MUSEUM WIEN



IDOLS & RIVALS **Artists in competition**

20 September 2022 to 8 January 2023

The catchwords ‘contest’ and ‘competition’ are nowadays associated principally with the economy, sport, evolution theory, architecture, or game shows of various kinds on television. In the early modern era, however, the principle of competition was fundamental to artistic endeavour. The prevailing view at the time was that the competitive sequence of imitation, emulation, surpassing (*imitatio, aemulatio, superatio*) resulted in progress. Here, as in so much else, antiquity was the point of reference.

This important theme is now at the heart of a major exhibition at the Kunsthistorisches Museum – the first of its kind – which shows artistic competition in many of its facets and extends from antiquity to the turn of the nineteenth century. Its scope is wide, ranging from the agon, that is, the fair, rules-based athletic contest of ancient Greece, to the carefully managed prize competitions at the academies and salons of the eighteenth century. Between these two poles, it covers various forms of early modern engagement with the ancient tropes of artistic competition, jealousy between artists, and competition at princely courts and on the art market.

While exhibitions have occasionally been devoted to the contest between the arts (*paragone* in Italian), none has ever dealt specifically with the competitive struggles that artists waged not only with one another but also with long deceased celebrities. These struggles gave rise to some of the best-known artworks of the Renaissance and Baroque.

Rivalry for prestigious commissions at times led to an aggressive atmosphere that opened up abyssal depths in human nature, such as artistic jealousy with all its attendant intrigues,

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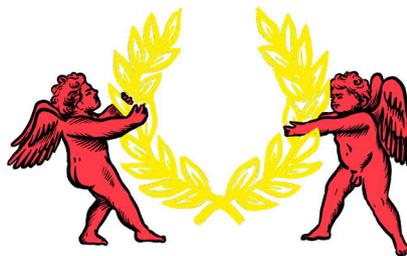
sideswipes, and calumny. On the other hand, however, there were instances of collaboration, where specialists cooperated with one another to produce works that none of them could have created on their own.

The exhibition *Idols & Rivals* presents, in thematic clusters, some of the most important occasions and arenas of artistic competition. Detailed information on all the interactive stations and rooms that make up the exhibition may be found in the exhibition booklet (also available for download at press.khm.at).

Major works from international collections juxtaposed for the first time

The exhibition features around 120 major works dating from antiquity right through to the nineteenth century, including some sixty loans from international collections (works by artists such as Michelangelo, Tintoretto, Titian, Lavinia Fontana, Cellini, Rubens, and Van Dyck) and an equal number of outstanding works from the holdings of the Kunsthistorisches Museum. As an integral part of its concept, the exhibition traces a wide variety of artistic confrontations from antiquity until around 1800 and puts the rival works of yesteryear on display for present-day viewers to compare. Many of the paintings and sculptures selected are being shown in Austria for the first time, including numerous works that, true to the spirit of artistic competition, were originally intended to be compared with one another.

The remarkable loans are from such institutions as the Rijksmuseum in Amsterdam, the Louvre in Paris, the Uffizi in Florence, the Victoria and Albert Museum in London, the Vatican Museums, the Pinacoteca di Brera in Milan, the Palais des Beaux-Arts in Lille, the Staatliche Kunstsammlungen Dresden, the Academy of Fine Arts and the Albertina in Vienna, the Liechtenstein Princely Collections, and the Nelson-Atkins Museum of Art in Kansas City, as well as from private lenders.



Visitors become part of the jury

Every competition has a jury, and what is special about this exhibition is that all visitors can become part of the jury themselves and vote for the artworks both in the exhibition and online via the website and social media.

While walking through **the exhibition**, visitors are invited to become members of a first-rate jury. At six specially marked interactive stations equipped with a barcode reader, they will find pairs or groups of works from which they can make their choice. By scanning the barcode on the back of their admission ticket, visitors are able to vote for the artwork that they deem the most excellent. When they reach the end of the exhibition, the results of the

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analogue and digital voting by all the visitors so far are announced and they can see how their own personal selections compare with these.

As with the voting at the exhibition itself, the six groups of works that are to be voted on are singled out **on the website**. And online visitors may likewise cast one vote in each case, and, as in the tour of the exhibition, only at the end do they find out which works are currently on top.

Exhibition website: idole-rivalen.khm.at/en/

The participatory aspect of the *Idols & Rivals* exhibition is also highlighted on the museum's **Instagram channel**. Through the poll function on Instagram Stories, the selected groups of works are regularly presented for users to vote on. Moreover, users are invited to share their favourites and to add GIF stickers specially designed for the exhibition to their Instagram stories. These include an animated laurel wreath, an 'I voted' sticker, and the key visual of the visitor voting, namely two jostling putti, in all possible variants. The designs may be found under the exhibition hashtag, #IdolsAndRivals, in the GIF bar of the Instagram Stories menu.

The entire voting format for the exhibition and the interactive elements for Instagram were designed by the creative agency HFA-Studio, which was also responsible for the #barockstars emoji for the exhibition *Caravaggio & Bernini: The Discovery of Emotions*.

Exhibition Curator: Gudrun Swoboda, Kunsthistorisches Museum
Exhibition architecture: Michael Embacher und Constantin Schweizer

PUBLICATION

A catalogue is being issued in connection with the exhibition.
(English edition: ISBN 978-3-7757-5399-9; German edition: ISBN 978-3-7757-5398-2)

Idols & Rivals

Artistic Competition in Antiquity and the Early Modern Era

Edited by Gudrun Swoboda

296 pp., around 225 ills., 24 x 28 cm, hardback

Hatje Cantz Verlag

Price: 40 euros

Available at the museum shop and on shop.khm.at/en

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PRESS PHOTOGRAPHS

Press photographs are available in the press section of our website free of charge, for your topical reporting: press.khm.at/



© KHM-Museumsverband
© Skulpturensammlung, Staatliche Kunstsammlungen
Dresden, Photo: Elke Estel/Hans-Peter Klut



Tiziano Vecellio, called Titian (1488/90–1576)
DANAE
after 1554
Canvas; 152 × 134 cm
Kunsthistorisches Museum Vienna, Picture Gallery
© KHM-Museumsverband



Jean de Boulogne, called Giambologna (1524/29–1608),
after Michelangelo Buonarroti, called Michelangelo
(1475–1564)
NOTTE (NIGHT)
before 1574
Alabaster; H 44.5 cm, W 46.5 cm, D 18.8 cm
Skulpturensammlung, Staatliche Kunst-
sammlungen Dresden
© Skulpturensammlung, Staatliche Kunstsammlungen
Dresden, Foto: Elke Estel/Hans-Peter Klut

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© KHM-Museumsverband



Tiziano Vecellio, called Titian (1488/90–1576)

GIRL IN A FUR

c.1535

Canvas; 95.5 × 63.7 cm

Kunsthistorisches Museum Vienna, Picture Gallery

© KHM-Museumsverband



Peter Paul Rubens (1577–1640)

**HELENA FOURMENT IN A FUR COAT ('HET
PELSKEN')**

1636/38

Oak panel, 178.7 × 86.2 cm

Kunsthistorisches Museum Vienna, Picture Gallery

© KHM-Museumsverband

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Peter Paul Rubens (1577–1640)

THE ABDUCTION OF GANYMEDE

1611/12

Canvas; 203 × 203 cm

Fürstlich Schwarzenberg'sche Kunststiftung, Vaduz,
on permanent loan to LIECHTENSTEIN. The Princely
Collections, Vaduz–Vienna

© LIECHTENSTEIN. The Princely Collections, Vaduz–
Vienna



After Michelangelo Buonarroti, called Michelangelo (1475–
1564)

THE ABDUCTION OF GANYMEDE

1575/80

Poplar panel; 96.5 × 75.3 cm

Kunsthistorisches Museum Vienna, Picture Gallery

© KHM-Museumsverband



Antonio Lombardo (c.1458–c.1516)

VENUS ANADYOMENE

1508/16

Relief, white marble; H 40.6 cm, W 26 cm, D 7 cm

Inscription on the base of the relief: 'nvda venvs madidas
exprimit imbre comas'

Victoria and Albert Museum, London

Purchased with the assistance of Art Fund

© Victoria and Albert Museum, London



Raphaelle Peale (1774–1825)

VENUS RISING FROM THE SEA – A DECEPTION

c.1822

Canvas; 73.98 × 61.28 cm

Signed on the bottom right corner of the kerchief:

'Raphaelle Peale, 1823 / Pinxit'

The Nelson-Atkins Museum of Art, Kansas City,
Missouri (Purchase: William Rockhill Nelson Trust
purchase)

© The Nelson-Atkins Museum of Art, Kansas City,
Missouri, Photo: Jamison Miller

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Jacopo Robusti, called Tintoretto (1518/19–1594)

OTTAVIO STRADA

1567

Canvas; 128 × 101 cm

Rijksmuseum. Purchased with the support of the J.W. Edwin Vom Rath Fonds/Rijksmuseum Fonds

© Rijksmuseum Amsterdam



Tiziano Vecellio, called Titian (1488/90–1576)

JACOPO STRADA

1567/68

Canvas; 126 × 95.5 cm

Kunsthistorisches Museum Vienna, Picture Gallery

© KHM-Museumsverband



Jan van der Hamen y León (1596–1631)

STILL LIFE WITH FRUIT AND BIRDS

1621

Panel; 56 × 74 cm

Patrimonio Nacional. Colecciones Reales.

Monasterio de San Lorenzo de El Escorial

© Patrimonio Nacional, El Escorial, Monasterio de San Lorenzo



Giovanni Battista Crespi, called Il Cerano (1573–1632) /

Pier Francesco Mazzucchelli, called Il Morazzone (1573–

1626) / Giulio Cesare Procaccini (1574–1625)

**MARTYRDOM OF SAINTS RUFINA AND
SECONDA, NAMED BY GIOVANNI PASTA ‘THE
PAINTING BY THREE ARTISTS’**

1617/18

Canvas; 192 × 192 cm

Pinacoteca di Brera, Milan

© Pinacoteca di Brera, Milano

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Sofonisba Anguissola (1531/35–1625)

SELF-PORTRAIT

1554

Poplar panel; 19.5 × 14.5 cm

Signed and dated on the book: ‘Sophonisba
Angussola virgo seipsam fecit 1554’

Kunsthistorisches Museum Vienna, Picture Gallery

© KHM-Museumsverband



Lavinia Fontana (1552–1614)

SELF-PORTRAIT

1579

Copper; dia. 15.7 cm

© Gabinetto fotografico delle Gallerie degli Uffizi, Firenze.

Su concessione del Ministero della Cultura



Joseph-Benoît Suvée

MINERVA FIGHTING MARS

1771

Canvas; 143 × 109.5 cm

Palais des Beaux-Arts, Lille

© bpk / RMN - Grand Palais / Philipp Bernard



Jacques-Louis David (1748–1825)

MINERVA FIGHTING MARS

1771

Canvas; 114 × 146.8 cm

Musée du Louvre, Paris, Département des Peintures

© bpk / RMN - Grand Palais / Philippe Fuzeau

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Peter Paul Rubens (1577–1640), after Leonardo da Vinci (1452–1519)

FIGHT FOR THE STANDARD

c.1605

Canvas; 82.5 × 117 cm

Gemäldegalerie der Akademie der bildenden Künste, Vienna

© Gemäldegalerie der Akademie der bildenden Künste, Vienna



Bastiano da Sangallo, called Aristotile (1481–1551), after Michelangelo Buonarroti, called Michelangelo (1475–1564)

THE BATTLE OF CASCINA

1542

Panel; 76.5 × 129 cm

The Earl of Leicester and the Trustees of the Holkham Estate

By kind permission of the Earl of Leicester and the Trustees of the Holkham Estate / Bridgeman Images



Michelangelo Buonarroti, called Michelangelo (1475–1564)

STUDIES OF A RAISED ARM

c.1504

Pen and brown ink, black chalk;

226 × 315 mm

© ALBERTINA, Vienna



Benvenuto Cellini (1500–1571)

PERSEUS WITH THE HEAD OF MEDUSA

Florence, 1545/9

Bronze, partly gilt; H 85.5 cm

Museo Nazionale del Bargello, Florence

© Gabinetto Fotografico delle Gallerie degli Uffizi, Firenze. Su concessione del Ministero della Cultura, Foto: Roberto Palermo

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Euthymides

ATTISCH ROTFIGURIGE AMPHORA

510–500 v. Chr.

Ton; H. 60 cm

Staatliche Antikensammlungen und Glyptothek, München

© Staatliche Antikensammlungen und Glyptothek München,

Foto: Renate Kühling



WOUNDED AMAZON (MATTEI TYPE)

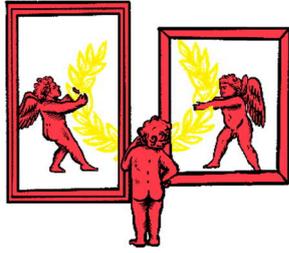
Roman copy from the 2nd half of the 2nd cent. CE after an original by Phidias 440/430 BCE

Marble; H 211 cm

Musei Vaticani, Città del Vaticano,

© bpk | Scala

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Voting situation
#IdolsAndRivals
© HFASstudio



Flying angel
#IdolsAndRivals
© HFASstudio



I voted
#IdolsAndRivals
© HFASstudio



Key visual
#IdolsAndRivals
© HFASstudio



Laurel wreath
#IdolsAndRivals
© HFASstudio



Award ceremony
#IdolsAndRivals
© HFASstudio



Sitting angel
#IdolsAndRivals
© HFASstudio

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EXHIBITION PROGRAMME

‘THURSDAY EVENING AT THE MUSEUM’

Lectures in the Bassano Hall

Thursday, 17 November, 7 p.m.

More Beautiful than Venus: The contest between real women and the ancient goddess in Baroque portraiture

Francesca Cappelletti, Galleria Borghese, Rome

Thursday, 1 December, 7 p.m.

About Rembrandt’s Aristotle with a Bust of Homer in the Metropolitan Museum of Art, New York

Jeanette Kohl, University of California, Riverside

Thursday, 15 December, 7 p.m.

On the competition between Leonardo and Michelangelo as painters of battle scenes

Frank Fehrenbach, Kunstgeschichtliches Seminar, University of Hamburg

Free admission upon presentation of a valid museum ticket

Please register by sending an email to talks@khm.at

All the lectures will be recorded and subsequently made available on our YouTube channel:
youtube.com/KHMWien

Private guided tours of the special exhibition can be booked at:

Tel. +43 1 525 24 – 5202 / kunstvermittlung@khm.at

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OPENING HOURS

Daily from 10 a.m. to 6 p.m.
Thu, 10 a.m. to 9 p.m.

ENTRANCE FEES

Please book a **time slot** in order to visit the exhibition. The special exhibition can only be entered during your booked time slot. The length of your stay is not limited.

Exhibition ticket (entrance ticket incl. time slot)	€21
Reduced Admission	€18
Guided Tour (admission incl. time slot & guided tour)	€27
Combined ticket: Exhibition ticket & entry ticket to the Imperial Treasury	€27
Audio guide (German / English)	€6

Please note: Holders of the annual ticket, friends of the KHM-Museumsverband and ICOM card holders receive a free exhibition ticket including a time slot, at the cash desks, subject to availability. If you would like to reserve the time slot in advance, you can also book the surcharge ticket for visiting the exhibition including the time slot online separately for €3. Annual ticket holders can reserve a time slot online free of charge.

All tickets and offers are available in our online ticket shop:
shop.khm.at/en/tickets/idols-rivals/

SOCIAL MEDIA

Follow us on Instagram, Facebook and TikTok to keep up to date with the preparations for the opening, to get a first glimpse of the exhibition and to find out about the accompanying programme.

Instagram: @kunsthistorischesmuseumvienna
Facebook: @KHMWien
TikTok: @kunsthistorischesmuseum

#IdolsAndRivals

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MEDIA ACCREDITATION

Journalists visiting the KHM-Museumsverband for professional purposes are entitled to free admission to its exhibitions and locations. For this purpose, you need to register via info.pr@khm.at at least two working days in advance.

We request that, in addition to mentioning your medium, you also specify the date of your visit and attach a scan of your valid press pass. Many thanks for your understanding!

PRESS CONTACT

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