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**KUNST  
HISTORISCHES  
MUSEUM**

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EXHIBITIONS IN 2025

***DANIEL NEUBERGER  
AND THE ART OF DECEPTION***  
Kunsthistorisches Museum, Kunstkammer  
11 February – 9 June 2025

***ARCIMBOLDO – BASSANO – BRUEGEL  
Nature's Time***  
Kunsthistorisches Museum, Picture Gallery  
11 March – 29 June 2025

***MICHAELINA WAUTIER, PAINTER***  
Kunsthistorisches Museum, Picture Gallery  
30 September 2025 – 22 February 2026

***HEAD AND SHOULDERS  
Coins in Fashion***  
Kunsthistorisches Museum, Coin Cabinet  
11 November 2025 – 6 September 2026

SPECIAL PRESENTATIONS IN 2025

**POINT OF VIEW #29**  
***Mengs and Velázquez – The Princess of Naples***  
Kunsthistorisches Museum, Picture Gallery  
17 January – 5 October 2025

**VITRINE EXTRA #6**  
***Pitch Black – Colourful? Current Research on Polychromy in Antiquity***  
Kunsthistorisches Museum, Collection of Greek and Roman Antiquities  
21 February – 31 August 2025

***PIETER CLAESZ  
Still Life***  
Kunsthistorisches Museum, Picture Gallery  
17 June 2025 – 18 January 2026

**VITRINE EXTRA #7**  
***Texting in Antiquity***  
Kunsthistorisches Museum, Collection of Greek and Roman Antiquities  
5 September 2025 – 25 January 2026

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**POINT OF VIEW #30**

*(tba)*

Kunsthistorisches Museum, Picture Gallery  
10 October 2025 – 27 September 2026

THESEUS TEMPLE, VOLKSGARTEN

***SHANNON ALONZO***

***Washerwoman***

16 May – 5 October 2025

AMBRAS CASTLE INNSBRUCK

***THE ART OF BEAUTY***

18 June – 5 October 2025

EXHIBITIONS ABROAD

***SEPARATE BUT INSEPARABLE***

***Mythology and Culture of Ancient Greece and Rome***

National Museum of Korea, Seoul

Through 2027

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## ***DANIEL NEUBERGER AND THE ART OF DECEPTION***

Kunsthistorisches Museum, Kunstkammer  
11 February – 9 June 2025

Daniel Neuberger (1621–1680) was one of the most important and versatile artists at the imperial court. A native of Augsburg, he lived in Vienna between 1650 and 1663, working as a wax sculptor, portraitist and gemstone cutter for Emperor Ferdinand III and his sons, Ferdinand IV and Leopold I.

Neuberger was a sculptor, painter, gem cutter and author, but he was best known for his virtuosity as a sculptor in the unusual medium of wax. Though often only a few centimetres high or wide, his masterpieces were highly sought after in the princely courts of Europe and greatly admired by his fellow artists. He was particularly famous for his ability to use wax to imitate, other natural materials such as ivory, iron, precious stones or wood.

He produced his most celebrated works during his time at the imperial court in Vienna. Many of them are held in the collections of the Kunsthistorisches Museum. Two of them – a sixty-part series of scenes from Ovid's *Metamorphoses* and an allegorical depiction of the death of Emperor Ferdinand III – have recently been painstakingly restored and are the focus of this exhibition. Other precious works in wax that Neuberger produced in Vienna as well as loans from the Museum August Kestner in Hanover, the Haus-, Hof- und Staatsarchiv in Vienna and the Vienna Museum of Science and Technology will also be on show.

This is the first exhibition to showcase Neuberger's oeuvre and his virtuosity in the art of deception.

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## ***ARCIMBOLDO – BASSANO – BRUEGEL***

### ***Nature's Time***

Kunsthistorisches Museum, Picture Gallery

11 March – 29 June 2025

From March onwards, the Kunsthistorisches Museum will show masterpieces by Pieter Bruegel the Elder, Giuseppe Arcimboldo, and Jacopo and Leandro Bassano in a major exhibition entitled *Arcimboldo – Bassano – Bruegel. Nature's Time*.

How did people in the Renaissance relate to nature and to time? How did their understanding find visual expression in art? What role in moulding their ideas did the many new and captivating series of paintings of the seasons or the months play? This exhibition explores art-historical aspects as well as the works' content and subject matter, their original purpose and the intentions of the patrons who commissioned them.

Leandro Bassano's fascinating series of paintings of the months in the Kunsthistorisches Museum plays a central role in the exhibition. These large canvases surprise and delight with their depictions of gently rolling hills, animals, fruit, agricultural implements and rustic activities. They also offer unique insights into everyday life in the territories of the Republic of Venice during the Renaissance.

The depiction of *naturalia* enjoyed a heyday in the sixteenth century and went hand in hand with the beginning of the Scientific Revolution. Such images play a pivotal role in Renaissance visual culture. They not only served as key tools for the dissemination of knowledge but also provided clear and comprehensible illustrations for scholarly treatises. Science thus depended on art to document nature in its infinite variety. From the ducal court of the Medici to the imperial court of Emperor Rudolf II, these illustrations, drawings, prints and paintings circulated freely at European courts, feeding the curiosity of scientific and artistic minds alike.

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This complex and engaging exhibition brings together around a hundred artworks, many from the rich collections of the Kunsthistorisches Museum and some rarely seen loans: paintings, sculptures and tapestries, but also clocks, globes, scientific instruments and calendars, precious manuscripts and prints. They splendidly illustrate how the Renaissance elite sought to navigate and find their place in the world.

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**MICHAELINA WAUTIER, PAINTER**  
Kunsthistorisches Museum, Picture Gallery  
30 September 2025 – 22 February 2026

Beginning this autumn, the Kunsthistorisches Museum will showcase the Flemish Baroque painter Michaelina Wautier (1613/18–1689), who has been banished to undeserved obscurity for far too long. Wautier is one of the greatest discoveries made in art history in recent decades.

She is lauded as a successor to Rubens and van Dyck, and her paintings deserve to be numbered among the finest works of art produced in the seventeenth century. The exhibition in Vienna brings together, for the first time, practically all her surviving paintings.

At a time when female artists mainly focused on still lifes or genre scenes, Michaelina Wautier confidently succeeded in producing sophisticated history paintings, religious works and splendid allegories. For a long time, people did not want to believe that her impressive *Bacchanal* had been painted by a woman. Her works bear witness to her extraordinary imagination, subtle humour and remarkable courage.

But Michaelina Wautier continues to puzzle us. We do not know exactly when she was born or where she trained. It is likely that she studied painting with her brother Charles. Archduke Leopold Wilhelm, one of the seventeenth century's greatest art collectors, acquired a number of her works, but there are no contemporary accounts of her art. Thanks to Leopold Wilhelm, the Kunsthistorisches Museum now possesses the world's largest collection of Wautier's paintings, including her masterpiece, the *Bacchanal*.

This exhibition will showcase Wautier's extraordinary virtuosity and the artistic quality of her paintings, placing her on a par with contemporaries such as Peter Paul Rubens and Anthony van Dyck. Her magnificent series on the *Five Senses* will be shown in Europe for the first time.

After Vienna, the exhibition will move to the Royal Academy in London.

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## POINT OF VIEW

Each exhibition of the *Point of View* series focuses on one exceptional painting from the Picture Gallery that is rarely exhibited or where the results of recent research offer new insights.

### POINT OF VIEW #29

*Mengs and Velázquez – The Princess of Naples*

Kunsthistorisches Museum, Picture Gallery

17 January – 5 October 2025

This presentation showcases a portrait of Princess Marie-Therese of Bourbon-Sicily painted by Anton Raphael Mengs in 1770. A leading representative of Neoclassicism, Mengs had been called to the Spanish court in 1761. However, in 1770, the German artist left Spain and moved to Italy to recuperate. In Naples, he produced portraits of the family of King Ferdinand IV and Maria Carolina of Austria, among them this charming likeness of their nine-month-old daughter.

The portrait beautifully fuses traditional canons of formal representation and natural animation. Its naturalism reflects Rousseau's educational philosophy that contributed to the new concept of childhood in the eighteenth century. Mengs was clearly inspired by Velázquez's portrait of *Infanta Margarita in a Pink Dress*. In no other painting is Mengs' handling more vibrant, with quickly applied dabs of paint forming the composition and bringing it to life.

This exquisite portrait may also have served dynastic interests: Maria Carolina sent it to Empress Maria Theresia in Vienna. The princess depicted eventually married her cousin Francis II/I and became empress of the Holy Roman Empire.

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## VITRINE EXTRA

At regular intervals, the *Vitrine EXTRA* series places ancient artefacts that link art and science – from simple shards to precious objects – on temporary display in the Collection of Greek and Roman Antiquities. The presentation invites visitors to learn more about archaeology, to see the past in a new light, and to experience and comprehend ancient life and values.

### VITRINE EXTRA #6

#### ***Pitch Black – Colourful? Current Research on Polychromy in Antiquity***

Kunsthistorisches Museum, Collection of Greek and Roman Antiquities

21 February – 31 August 2025

The polychromy of ancient sculptures is a long-known but often forgotten phenomenon of the Greek and Roman world. The stone monuments excavated along the Danube and in the environs of Vienna and Carnuntum were painted too, not only to enhance their appearance but also to emphasise the message these statues and reliefs sought to convey. In *Vitrine EXTRA #6*, we present a cult image of the sun deity Mithras, discovered almost two centuries ago near Stixneusiedl (Lower Austria). The polychromy of Roman monuments in the Danube provinces is the focus of a research project by the Collection of Greek and Roman Antiquities.

### VITRINE EXTRA #7

#### ***Texting in Antiquity***

Kunsthistorisches Museum, Collection of Greek and Roman Antiquities

5 September 2025 – 25 January 2026

Inscriptions are among the most immediate testimonies we have of ancient Greece and Rome. From official documents to epitaphs to inscriptions denoting ownership and personal jottings, just a few letters often tell us a great deal about what life was like in classical antiquity. *Vitrine EXTRA #7* takes visitors on a journey through the Collection of Greek and Roman Antiquities, narrating stories of languages and alphabets, myths and everyday life.



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## AMBRAS CASTLE INNSBRUCK

### *THE ART OF BEAUTY*

18 June – 5 October 2025

What is beauty, and how have our ideas of beauty evolved? *The Art of Beauty*, a special exhibition at Ambras Castle Innsbruck, explores this fascinating subject. This magnificent Renaissance castle in Tyrol houses Philippine Welser's historic bathing room, one of the few private sixteenth-century baths to have survived. Social change affected not only notions of beauty but also the production and application of various tinctures, concoctions and solutions. The exhibition examines changing ideals of beauty, personal hygiene and beauty care during the Renaissance as well as the evolution of cosmetic trends over the centuries.

The roots of present-day cosmetics extend all the way back to ancient Egypt. Effective production processes and novel ingredients have had a lasting effect on beauty products and treatments. *The Pharmacopoeia of Philippine Welser*, compiled around 1560, is another pivotal object in the collections housed at Ambras Castle Innsbruck. Using social media stations, the exhibition also addresses topics such as 'body positivity' vs 'body shaming'.

*The Art of Beauty* brings together international loans and works from Ambras Castle and the other collections of the Kunsthistorisches Museum to offer fascinating insights into 5000 years of beauty.

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**EXHIBITIONS ABROAD**

***SEPARATE BUT INSEPARABLE***  
***Mythology and Culture of Ancient Greece and Rome***  
National Museum of Korea, Seoul  
Through 2027

Since June 2023, the Collection of Greek and Roman Antiquities of the Kunsthistorisches Museum Vienna has been a guest at the National Museum of Korea with a four-year exhibition and education project entitled *SEPARATE BUT INSEPARABLE – Mythology and Culture of Ancient Greece and Rome*.

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## PRESS PHOTOGRAPHS

Press photographs are available for download for topical reporting in the press section of our website: [press.khm.at/en](https://press.khm.at/en)



Daniel Neuberger (1621–1680)  
*Self Portrait of the Artist flanked by Minerva and Saturn (Chronos)*  
(detail)  
Vienna, c.1660  
Museum August Kestner in Hanover  
© Landeshauptstadt Hannover, Museum August Kestner  
Photographer: Detlef Jürges



Giuseppe Arcimboldo (1526–1593)  
*Four Seasons in One Head*  
c.1590  
Washington, National Gallery of Art, Paul Mellon Fund  
Image courtesy National Gallery of Art, Washington



Giuseppe Arcimboldo (1526–1593)  
*Summer*  
dated 1563  
Vienna, Kunsthistorisches Museum, Picture Gallery  
© KHM-Museumsverband

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Albrecht Dürer (1471–1528)  
***Dead European Roller***  
c.1500 (?)  
Vienna, Albertina



Pieter Bruegel the Elder (1525/30–1569)  
***The Hunters in the Snow (Winter)***  
1565  
Vienna, Kunsthistorisches Museum, Picture Gallery  
© KHM-Museumsverband



Pieter Bruegel the Elder (c.1525/30–1569)  
***The Return of the Herd (Autumn)***  
dated 1565  
Vienna, Kunsthistorisches Museum, Picture Gallery  
© KHM-Museumsverband



Michaelina Wautier (1613/18–1689)  
***Bacchanal***  
before 1659  
Vienna, Kunsthistorisches Museum, Picture Gallery  
© KHM-Museumsverband



Anton Raphael Mengs (1728–1779)  
***Maria Teresa of Naples and Sicily***  
1773  
Vienna, Kunsthistorisches Museum, Picture Gallery  
© KHM-Museumsverband

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Diego Velázquez (1599–1660)  
*The Infanta Margarita of Spain in a Pink Gown*  
1653/54  
Vienna, Kunsthistorisches Museum, Picture Gallery  
© KHM-Museumsverband



*Philippine Welser*  
c.1557  
Vienna, Kunsthistorisches Museum, Picture Gallery  
© KHM-Museumsverband

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