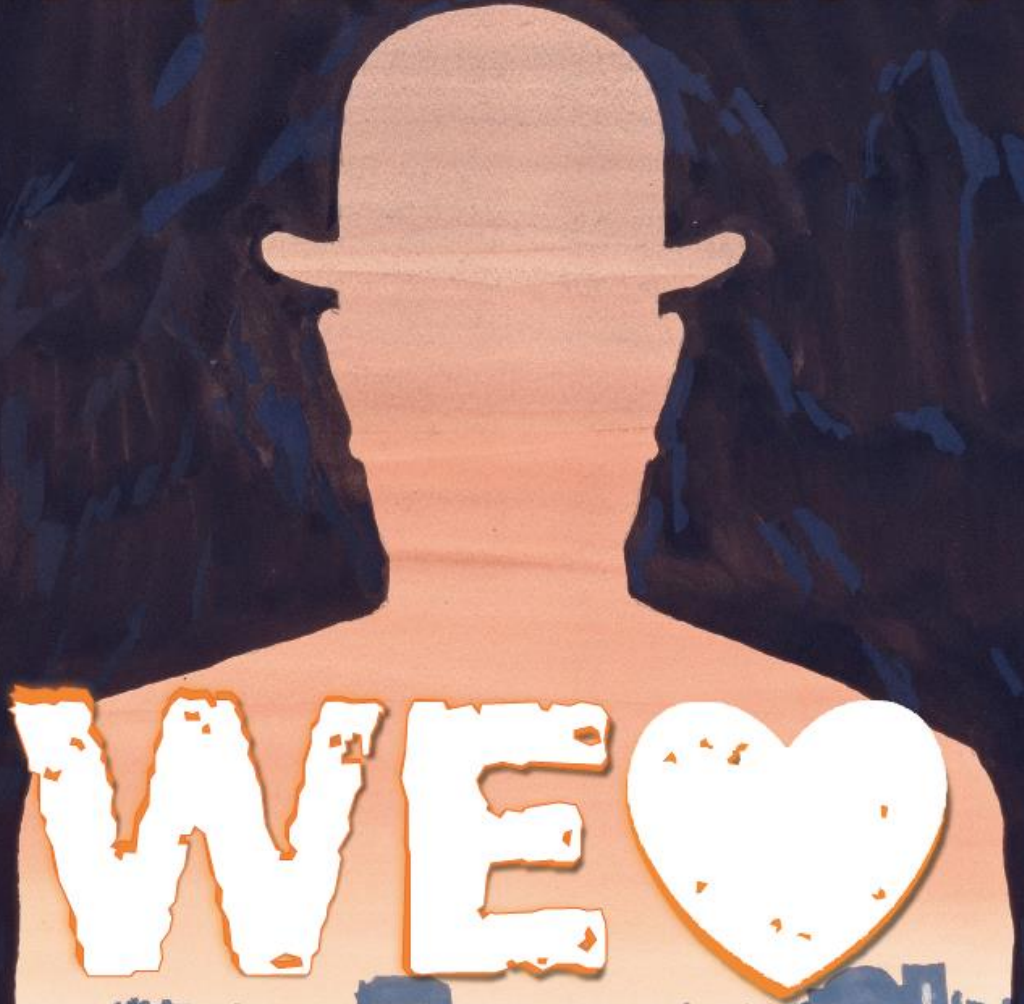


HEIDIHORTENCOLLECTION



René Magritte, *L'Hirondelle du Faubourg*, 1964, Heidi Horten Collection © Bildrecht, Wien, 2023

ab 24. 11.

Hanuschgasse 3, 1010 Wien
www.hortencollection.com

ART ♥
FLUENCE

WE ♥

Nov. 24, 2023–Aug. 25, 2024

From November 24, 2023, through August 25, 2024, the Heidi Horten Collection will present **WE ♥** (pronounced “We Love”), an exhibition showcasing a selection of iconic works from the collection. Spanning three floors and the museum’s atrium, the exhibition will feature approximately 150 works by major artists of the 20th and 21st centuries, ranging from Expressionism to contemporary art.

A new feature is the *FOCUS* exhibition format. The inaugural edition will highlight Gustav Klimt’s masterpiece, *Church in Unterach on the Attersee*. Another addition is a call for participation: Visitors are invited to vote for their favorite works, both in person or social media, with the most popular pieces earning a coveted spot in our new permanent exhibition.

WE ♥’s three principal thematic areas—**Expressionism**, especially in its German variant; **art from the 1960s and 1970s**, with an emphasis on U.S., Italian, and German works; and **painting and sculpture in the field of tension between figuration and abstraction**—attest to the collection’s contextual orientation.

The tour opens on the second floor with an art movement that features prominently in the collection. The Heidi Horten Collection has a strong focus on **German Expressionism**, with paintings by artists such as **Emil Nolde, Ernst Ludwig Kirchner, Max Pechstein, and Erich Heckel**. In 1905, Kirchner, Heckel, Bleyl, and Schmidt-Rotluff founded the artists’ group **Die Brücke** in Dresden, which Nolde briefly joined. The “Brücke style” was characterized by painting together in nature, often by the Moritzburg Lakes near Dresden or on the coasts of eastern and northern Germany. When the artists moved to Berlin around 1910, the group disbanded and the characteristic style faded away. As the big city began to shape the artists, each developed their own distinctive style. Around the same time, a loose association of artists formed in Munich, named after *The Blue Rider*, an almanac published by Wassily Kandinsky and Franz Marc in 1912. **Franz Marc**, who is represented in the Heidi Horten Collection with his significant piece *Red Deer I*, is best known for his portrayals of animals, especially horses, and deer, which he always depicted living in harmony with nature. Placed in contrast next to the Expressionist work, **Roy Lichtenstein’s** *Forest Scene* is an appropriation of Marc’s piece.

Recto / Verso

Ernst Ludwig Kirchner, along with **Erich Heckel** and **Max Pechstein**, would occasionally paint the front and back of their canvases. Sometimes, several years would pass between painting the canvases. The Heidi Horten Collection features two such paintings, displaying the recto and verso, which allows for surprising comparisons as well as insights into the artists’ individual styles and how they evolved.

Expressionism in Austria followed its own path. Egon Schiele developed his unmistakable style around 1910, drawing inspiration from his father figure and mentor, Gustav Klimt. Similar to their German counterparts, the Austrian Expressionists were preoccupied with the concept of “expression.” The **portrait of Wally Neuzil** demonstrates this through the position of the hands,

the Madonna-esque tilt of the head, and the robe, all of which bear a striking resemblance to details one might see in a church window.

Focus on Gustav Klimt

Gustav Klimt's *Church in Unterach on the Attersee* (1915/16), one of his most exquisite late landscape paintings, is the centerpiece of a **"Kabinett" presentation** entitled *Focus*. Klimt employed the alla prima or wet-on-wet technique to create this painting, making every brushstroke visible. Rather than rendering a "correct" perspective, he concentrated on stylizing and aestheticizing the subject, similar to his portraits.

The presentation, curated by **Tobias G. Natter**, juxtaposes this fin de siècle masterpiece with selected works by his contemporaries such as **Broncia Koller-Pinell** and **Carl Moll**, as well as **Josef Albers**, **Jean-Michel Basquiat**, and **Silvie Fleury**. The unifying element is the square, Klimt's trademark, and the "leading format" of Viennese Art Nouveau, which was not only widely used in Vienna around 1900 but is still surprisingly relevant today.

The *Focus* exhibition, the first in a series, is complemented by a **publication** in which the curator takes an in-depth look at the history of the painting and offers many new insightful perspectives.

Turning Point

On the second floor, before abstraction takes center stage, one of the "Kabinett" galleries features **art created during and after World War II**. The exhibition includes works by renowned artists such as **Josef Albers**, **Marc Chagall**, and **Fernand Léger**, who were forced to flee their homes to escape the threat posed by the Nazi regime. These artists deliberately used a naive, non-academic style to express their opposition to the art promoted by the Nazis. The exhibition includes pieces by **Jean Dubuffet** and **Paul Klee** that exemplify this approach. Additionally, **David Hockney** and **Francis Bacon**'s post-1945 works demonstrate the profound impact of war on artists and how it influenced their portrayal of humanity.

Going Beyond the Canvas

While postwar painting was characterized by the tension between abstraction and figuration, the late 1940s witnessed **a growing trend toward dissolving the boundaries of painting**. In 1948, **Lucio Fontana** introduced his *Concetti spaziali*, or "spatial concepts," in which he initially perforated and later slashed his canvases. This technique of breaking through the canvas made the painting appear as a three-dimensional object. **Yves Klein** also aimed to open up the pictorial space in his monochrome paintings. In works such as *RE 1 (Relief éponge bleu)*, Klein defied the traditional notion that painting creates an illusion of space. Instead, he used autonomous color as his primary tool to create an infinite, indeterminate space, moving painting into the realm of the immaterial. The ZERO artists Heinz Mack and Otto Piene also followed the same tradition of dissolving the boundaries of painting—their work was centered around light and movement.

A separate room is dedicated to the surrealist **René Magritte**. His paintings challenge conventional ways of seeing and explore the very meaning of reality through enigmatic pictorial worlds, recurring motifs, and "picture within a picture" settings.

Large, Colorful, Pop!

As consumerism and affluence began to shape the fabric of Western societies in the 1950s, artists responded by appropriating elements of pop(ular) culture, which was characterized by material abundance, and declaring them to be the content of their art. Trivial motifs from everyday life, such as consumer goods, logos and advertising slogans, comics and magazines, but also stars and celebrities, were taken out of their original context and placed in the context of art: “Pop,” or what was suitable for a mass audience, became art.

In addition to the leading proponents of this art movement, **Andy Warhol** and **Jean-Michel Basquiat**, the ground floor of the museum features masterpieces by **Georg Baselitz**, **Anselm Kiefer**, **Francis Bacon**, **Damien Hirst**, **Keith Haring**, **Alex Katz**, **Birgit Jürgensen**, **Silvie Fleury**, and many more. One of the “Kabinett” rooms will display works by **Gelatin**, **Angelika Loderer**, **Martha Jungwirth**, **Monica Bonvicini**, and others, highlighting the recent focus of the Heidi Horten Collection.

Contemporary Installations

The museum’s soaring atrium is filled with works by contemporary artists. The current show features two recent acquisitions. German artist **Anne Speier**’s orangutan *Funcky Monkey* (2017), which appears to be without context and is suspended from a climbing rope, refers to the apparent isolation of a particular group in a world inevitably interconnected by globalization.

The second work is an oversized chandelier created by the Austrian artist group **Gelatin**. The chandelier is made from fragments of wooden sleds, field hockey sticks, and chair legs and occupies the second-floor atrium.

#ARTfluence

At a time when digital engagement is reshaping our experiences, the Heidi Horten Collection introduces an innovative initiative called #ARTfluence that puts museum visitors at the forefront. The idea behind this forward-thinking concept is to give visitors the power to shape the museum of the future by voting for their favorite artworks from the collection, both in person and on social media. The most popular pieces will be selected for a permanent exhibition, which will begin in the fall of 2024. This participatory approach transforms the conventional museum experience from a purely observational act into an interactive journey, blurring the lines between traditional curation and audience participation. Not only does the #ARTfluence initiative forge a deeper connection with the artworks, but it also redefines the boundary between the museum and its community in exciting ways. This bold move demonstrates how the Heidi Horten Collection bridges the gap between traditional and contemporary art appreciation.

Free Workshops for Kindergarten and School classes

Heidi Horten was deeply committed to ensuring her collection was accessible to future generations. In a proactive move, the museum took the initiative to offer complimentary workshops to kindergarten and school classes even before the official opening in June 2022 – it was the first time a museum in Vienna had implemented such measures. This pioneering initiative has enabled young people to participate in cultural activities without financial barriers, promoting equal opportunities for all. The program’s success has been overwhelming, with 9,000 students benefiting from these workshops in just 18 months. The high proportion of school classes from socially disadvantaged

districts of Vienna, integration, and inclusion classes highlights the urgent need for accessible educational opportunities. The program continues with the WE ♥ exhibition, and over 2,000 students have already secured their spots in the workshops.

Quotes

Agnes Husslein-Arco, director

“In the WE ♥ exhibition, we present groundbreaking works by artists who have redefined art history in the twentieth and twenty-first centuries. They have pushed boundaries, provoked, innovated, and inspired. It is in this spirit that we call for your participation: Be inspired, vote for your favorite work in the exhibition, and help shape the museum of tomorrow!”

Tobias G. Natter, guest curator for *Focus Gustav Klimt*

“I believe that the church in Unterach is one of Gustav Klimt’s most beautiful landscapes. However, its provenance history, which I had the opportunity to research in detail for the first time, also makes this fascinating painting a key work in Austrian art history.”

Collection Guidebook:



The Heidi Horten Collection Collection Guidebook was published by **Verlag für moderne Kunst**.

Available in either German or English.

Sale price: EUR 19.00

Editors: Agnes Husslein-Arco, Véronique Abpurg, Rolf H. Johannsen for the Heidi Horten Collection

Authors: Agnes Husslein-Arco, Véronique Abpurg, Matthias Boeckl, Rolf H. Johannsen, Christiane Kuhlmann, Andreas Narzt, Verena Traeger, Pia Sääf, Annkathrin Weber

Catalogue:



The *Focus* exhibition is accompanied by a catalogue published by **Verlag für moderne Kunst**.

Sale price: EUR 18.00

Editors: Agnes Husslein-Arco für die Heidi Horten Collection

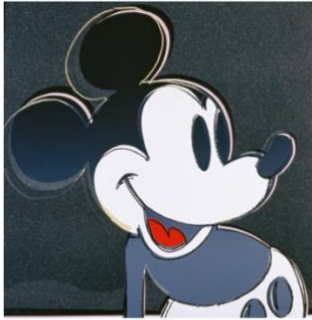
Authors: Agnes Husslein-Arco, Tobias G. Natter, Rolf H. Johannsen

Artists WE ♥

Josef Albers
Karel Appel
Francis Bacon
Georg Baselitz
Jean-Michel Basquiat
Max Beckmann
Alighiero Boetti
Victor Brauner
Alberto Burri
Enrico Castellani
Marc Chagall
George Condo
Corneille
Jim Dine
Jean Dubuffet
Sissi Farassat
Lyonel Feininger
Sylvie Fleury
Lucio Fontana
Gelatin
Douglas Gordon
Antony Gormley
Adolph Gottlieb
Keith Haring
Erich Heckel
Damien Hirst
David Hockney
Alexej von Jawlensky
Martha Jungwirth
Birgit Jürgenssen
Alex Katz
Anselm Kiefer
Ernst Ludwig Kirchner
Paul Klee
Yves Klein
Gustav Klimt
Stanislaw Kubicki
Claude Lalanne
Fernand Léger
Roy Lichtenstein
Angelika Loderer
Constantin Luser
Adolf Luther
Heinz Mack
August Macke
René Magritte
Giacomo Manzù
Franz Marc
Paula Modersohn-Becker
Edvard Munch

Vik Muniz
Ernst Wilhelm Nay
Ben Nicholson
Tim Noble & Sue Webster
Emil Nolde
Max Pechstein
Pablo Picasso
Otto Piene
Michelangelo Pistoletto
Sigmar Polke
Robert Rauschenberg
Lili Reynaud-Dewar
Gerhard Richter
Mimmo Rotella
Mark Rothko
Egon Schiele
Karl Schmidt-Rottluff
Julian Schnabel
Anne Speier
Cy Twombly
Andy Warhol
Andy Warhol & Jean
Michel Basquiat
Erwin Wurm

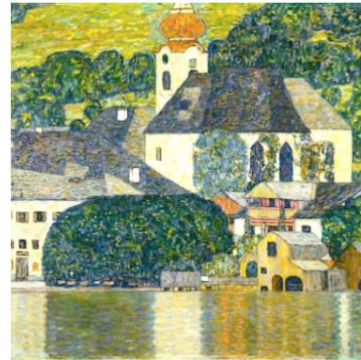
Press images (selection)



Andy Warhol
Mickey Mouse, from: Myths (F. & S. II.265), 1981
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Max Pechstein
Die gelbe Maske II, 1910
Heidi Horten Collection



Gustav Klimt
Kirche in Unterach am Attersee, 1916
Heidi Horten Collection



Lucio Fontana
Concetto Spaziale, Attese, 1959
© Bildrecht, Wien, 2023



Mark Rothko
Composition, 1959
© Kathe Rothko Prizel and Mark Rothko, Bildrecht, Wien,
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Jean-Michel Basquiat
Mr. Greedy, 1986
Heidi Horten Collection, © Bildrecht, Wien, 2023



Franz Marc
Rote Rehe I, 1910
Heidi Horten Collection



Francis Bacon
Study for Portrait of Henrietta Moraes, 1964
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following link:

www.hortencollection.com/presse

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