



OPEN

HEIDIHORTENCOLLECTION
ab 3. Juni 2022

Hanuschgasse 3, 1010 Wien | www.hortencollection.com

OPEN

Heidi Horten Collection at Palais Goëss-Horten

OPEN celebrates the opening of the Heidi Horten Collection's new home: a museum created specifically for the collection and founded on the initiative of art collector Heidi Goëss-Horten. Thanks to her commitment and love of collecting, a formerly inconspicuous building inside the Hanuschhof complex on Goethegasse has now been transformed into a unique stage for art in the heart of Vienna.

Serving a variety of temporary uses for almost a century, the building was purchased by Heidi Goëss-Horten in 2019, who commissioned the next ENTERprise architects in Vienna, led by Marie-Therese Harnoncourt-Fuchs and Ernst J. Fuchs, to adapt the existing architecture to the requirements of a modern exhibition venue. After a construction period of just twenty months, which involved the gutting of the original building and the addition of a basement level, the museum is receiving its first visitors in a light-flooded space with two floating exhibition plateaus. The exhibition floors are set at a slight angle to each other, creating fresh and unexpected impressions of the space.

The architecture of the building is the unequivocal focus of this inaugural exhibition and showcases a selection of approximately thirty works from the Heidi Horten Collection. The works offer an illustrative insight into the collection, which has been cultivated and expanded by Heidi Goëss-Horten over decades and includes a large number of recent acquisitions of contemporary art. The museum's first exhibition highlights the openness and diversity of the collection, which reflects the collector's enthusiasm and varied interests, while simultaneously drawing attention to its initial artistic and thematic priorities.

The exhibition is divided into three narrative strands. The first focuses on the museum's small yet high-quality collection of light art, which began in 2001 with the purchase of a sculpture by Dan Flavin made from neon tubes. The second engages with writing as a phenomenon representing an original part of the artwork in both classical paintings and light works in the collection. Finally, the third strand is devoted to works exploring human existence and the point of tension between the physical outside world and the spiritual inner world, and humanity's relationship with animals and nature.

With works by John M Armleder, Stephan Balkenhol, Jean-Michel Basquiat, Jean-Michel Basquiat und Andy Warhol, Alighiero Boetti, Philippe Bradshaw, George

HEIDI HORTEN COLLECTION

Condo, Barry Flanagan, Dan Flavin, Lucio Fontana, Lena Henke, Damien Hirst, Joseph Kosuth, Brigitte Kowanz, Claude Lorraine, François-Xavier Lalanne, Constantin Luser, Ulrike Müller, Tim Noble & Sue Webster, Nick Oberthaler, Stefan Oláh, Marc Quinn, Robert Rauschenberg, Lili Reynaud-Dewar, Margherita Spiluttini, Philipp Timischl, Franz West, Erwin Wurm

Quotations from Heidi Goëss-Horten, museum founder

“Art was always an important component of my life. After many years spent in privacy, I’ve decided to share my collection with the general public. Due to the enormously positive resonance and great interest of exhibition visitors after the first public presentation in 2018, I sensed this was the right way. Originating in this tremendous response, a wish took shape inside me to make my collection accessible and preserve it for future generations. Thus, the decision was made to found a museum of my own.”

“I see my museum as a place of exploration, of sensory experiencing, of enjoying art—because that is what art was and is for me to this day: an essential delight!”

“I am convinced that we will communicate to people what is inherently special about the collection, people who will hopefully come to visit the Heidi Horten Collection from near and far. We would like to tell the stories that are behind the artworks and that have often inspired me to buy an artwork; we would like to focus on and make tangible themes and connections which have emerged in a natural way over the course of more than three decades of collecting.”

“It is my great wish that this museum will reach out into the world in a special way and tell its very own story. In this spirit, I would also like the museum to be state of the art in all respects. That we are looking ahead also means that we are including contemporary art and the young art scene in Vienna and Austria, giving the next generation the possibility for exchange.”

“I would say about myself that I’m a visual person—when I see an artwork, I know instantaneously whether it is worth considering for my collection. From these acquisitions made based on a gut feeling, there eventually developed an extensive collection that in any case reflects my personal taste.”

“I hope that visiting my museum will bring people closer to the atmosphere of originals that have been thought lost in the light of digital developments.”

Quotations from Agnes Husslein-Arco, Director

“By founding a new museum in a cultural metropolis like Vienna, an intervention in existing systems is occurring; they are challenged and confronted with their own institutional identity.”

“Exciting times lie ahead: first, our aims will be to establish our position as a new, and to date the only, private museum in Vienna that is always publicly accessible, build up dialogues with national and international institutions, and in this way, as the ‘Heidi Horten Collection,’ expand on the great appeal that the collection has developed since its first public presentation in 2018.”

“The cultural and political responsibility of our project is to show that an independent, private institution is capable of making art accessible to everyone in a caring, inspiring, creative way and at a high level. This also includes scientific research and contextualizing the collection.”

“We will take up the challenge of situating works collected for personal spaces in art and cultural history.”

“Unlike with historically grown collections, which may have to take political or institutional conditions and requirements into account, we can open a new chapter in Viennese art and museum history, free of public obligations.”

“In opening a museum of its own, the collection is taking a step into the future, as is also evident in the continual expansion into new media formats. Our challenge will be to question the existing focus of the collection and expand it to include contemporary tendencies in order to react to current societally relevant questions.”

HEIDI HORTEN COLLECTION

HEIDI HORTEN COLLECTION at Palais Goëss-Horten

Heidi Goëss-Horten (born in Vienna in 1941) has, with great sensitivity and passion, built an art collection of international stature. Over the last few decades, she has amassed an impressive selection of several hundred paintings, sculptures and graphic works that offers a profound overview of the development of art in the twentieth and twenty-first centuries. The collection thus brings together a who's who of art history covering the period from around 1900 through classic modernism and contemporary art.

The collector grew up in a family environment in which art was a natural part of life. Her father was a technical draughtsman and engraver and made portraits of his daughter that are now part of the Heidi Horten Collection.

She shared this avid interest in art with her first husband Helmut Horten. During the 1970s, they laid the foundations of their extensive art collection together, embarking on numerous travels and studio visits to experience art in situ and gain insights into its creation.

Even in those early days, they acquired high-caliber works for their private collection: important pieces from German Expressionism, such as Emil Nolde's painting *Red Evening Sun* and works by Erich Heckel, in addition to examples of international modernism, including key works by Marc Chagall and Pablo Picasso.

“The true collector cannot be identified through the things he owns, but through those he would delight in having.” (Marc Chagall)

From today's perspective, Heidi Goëss-Horten's decision to intensify her collecting in the mid-1990s was most favourable timing.

Not submitting to shifting fashions has been consistently important to the collector. Heidi Goëss-Horten has always lived with the works, and has surrounded herself with them at her home. A collector by passion, her personal relationship and individual engagement with the works of art is key.

Although always aspiring to discretion and anonymity, on several occasions Heidi Goëss-Horten attracted the attention of the international media, particularly in the early stages of her more intensive collecting. One instance was when she acquired

HEIDI HORTEN COLLECTION

some thirty masterpieces of modern and contemporary art at a single auction in London, thus, overnight, endowing her collection with art-historical significance and a high profile. This altered the scope of the collection, for it now included names that had previously been unrepresented, such as Pierre-Auguste Renoir, Joan Miró, Max Pechstein, Carl Hofer, Pablo Picasso, Henri Matisse, Paul Klee, René Magritte, Fernand Léger, Niki de Saint Phalle, Egon Schiele, Lucio Fontana, Jean Dubuffet, Lucian Freud, Francis Bacon, Yves Klein and Georg Baselitz. The works of these artists are undoubtedly highlights of the collection today.

In the years that followed, Heidi Goëss-Horten's purchase of important works by Andy Warhol and Roy Lichtenstein established a focus on Pop art. The larger the collection became, the more the collector's love for her art stood out – she engaged intensively with the backgrounds of individual works.

As her collection grew, Goëss-Horten started dedicating more attention to contemporary artists. Groundbreaking works by Damien Hirst, Niki de Saint Phalle, Sigmar Polke and Gerhard Richter were early additions. Moreover, the Heidi Horten Collection now comprises not only paintings and works of graphic art, but also a striking sculpture park that has grown impressively over the years and will be showcased at the newly opened museum.

Today, with its main concentrations on the art of Vienna around 1900, German and international Expressionism, Arte Povera, European postwar art and Pop Art, the Heidi Horten Collection is a Wunderkammer with the scope of a museum. What began as a passion now represents a foray into the art history of the last one hundred years. Surveying the collection, one can appreciate how particular areas of interest formed, how artists have influenced one another, and the revolutionary spirit inherent in the oeuvre of every single artist.

By founding a museum, Heidi Goëss-Horten is taking a step towards a cultural future for the collection that will influence the canon of public art history. She also joins the time-honored ranks of collectors who, through their vision, have created places for public engagement with art. True to the character of a private collection, these are very personal spaces whose purpose is to foster fresh approaches to art for all interested visitors.

HEIDI HORTEN COLLECTION

On Helmut Horten's asset accumulation

The academic evaluation of Helmut Horten's entrepreneurial activity during the Second World War was an objective of the collector and of the Helmut Horten Foundation. Heidi Goëss-Horten thus commissioned historian Prof. Dr. Peter Hoeres (University of Würzburg) to write a scientific report on Helmut Horten's build-up of assets and business in the context of "Aryanization" during the "Third Reich." The academic research carried out by Prof. Dr. Hoeres took place based on scientific priorities. The results show a differentiated picture of the businessman Helmut Horten and correct some rumors.

The expert report was published on the website of the Chair of Modern History at the History Department of the Julius Maximilians University of Würzburg and is available here: <https://www.geschichte.uni-wuerzburg.de/institut/neueste-geschichte/horten-gutachten/>

A summary of the study is available in the museum's press section.

PREVIEW: LOOK—The Heidi Horten Collection

The first themed exhibition centres on the founder of the museum herself, Heidi Goëss-Horten, and a key facet of her collection.

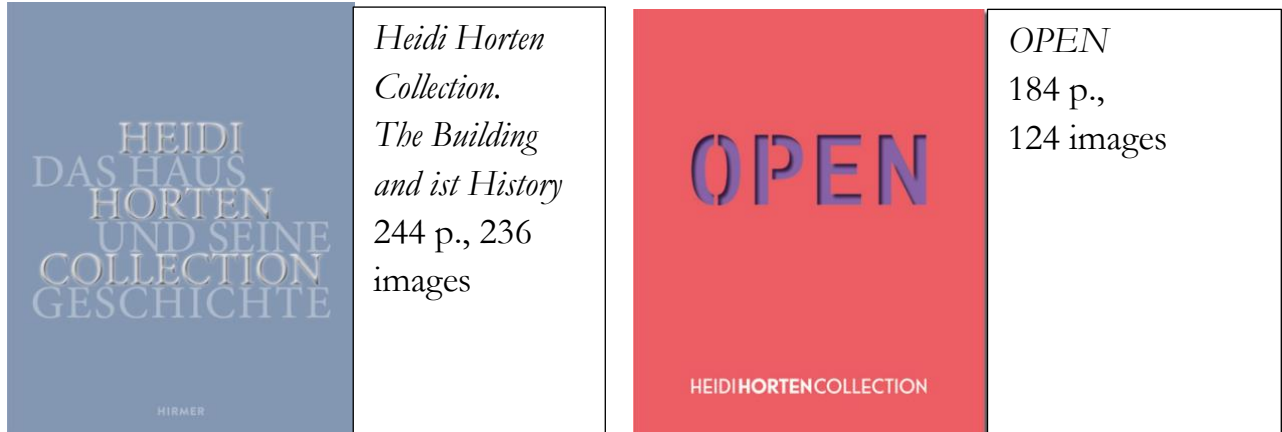
The focus is fashion, which has been regarded as a paradigm of modern culture since the nineteenth century. It is the prevailing model for the here and now, for the Zeitgeist, society and its transformation. The exhibition title is meant literally, as it refers to the collector's own personal style, her elegant haute couture fashion by Yves Saint-Laurent, Givenchy and Jean Patou. Her style and art enter into a new relationship with the collaboration of Viennese fashion designer Arthur Arbesser.

Featuring works by Kees van Dongen, August Macke and Andy Warhol, alongside contemporary additions by Sylvie Fleury, Lena Henke, Birgit Jürgensen, Michèle Pagel and others.

HEIDI HORTEN COLLECTION

PUBLICATIONS

Two publications will be released on the occasion of the opening. Available at the ticket desk of the museum and in bookstores.



*Heidi Horten
Collection.
The Building
and its History*
244 p., 236
images

OPEN
184 p.,
124 images

Press images and further information is available at

www.hortencollection.com/presse

Login: press

PW: mEmE_ZuSy_Easy

Heidi Horten Collection

Hanuschgasse 3, 1010 Wien

info@hortencollection.com

Daily except Tuesday 11am–7 pm

Thursday 11am–9pm

**Free Entry on Thursdays from 6pm-9pm
only with valid timeslot tickets!**

Press Queries:

Pia Sääf, Press und Communication

M: pia.saaf@hortencollection.com

T: +43 664 8454084

www.hortencollection.com

HEIDI HORTEN COLLECTION

Selection of press images



Heidi Goëss-Horten, photo: Ouriel Morgensztern, © Heidi Horten Collection



Agnes Husslein-Arco, Marie Therese Harnoncourt, Ernst J. Fuchs (the next ENTERprise architects), © Heidi Horten Collection



Marie-Therese Harnoncourt, Ernst J. Fuchs (the next ENTERprise architects), © Christian Redtenbacher



Heidi Goëss-Horten, © Heidi Horten Collection

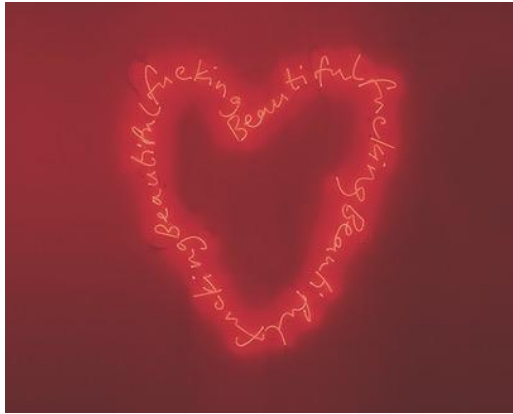


Heidi Goëss-Horten, Agnes Husslein-Arco, © Heidi Horten Collection



Agnes Husslein-Arco, © Heidi Horten Collection

HEIDI HORTEN COLLECTION



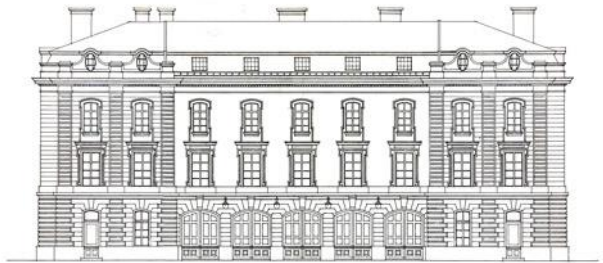
Tim Noble & Sue Webster, *Fucking Beautiful (Hot Neon Pink)*, 2000
© Heidi Horten Collection, Bildrecht, Vienna, 2022



Lena Henke, *UR Mutter*, 2019
© the artist, Heidi Horten Collection



Heidi Horten Collection
Photo: Rupert Steiner
© Heidi Horten Collection



Sketch of the former office building of Archduke Friedrich, 1914
© Heidi Horten Collection



Heidi Horten Collection
Photo: Rupert Steiner
© Heidi Horten Collection



Heidi Horten Collection
Photo: Rupert Steiner
© Heidi Horten Collection

HEIDI HORTEN COLLECTION



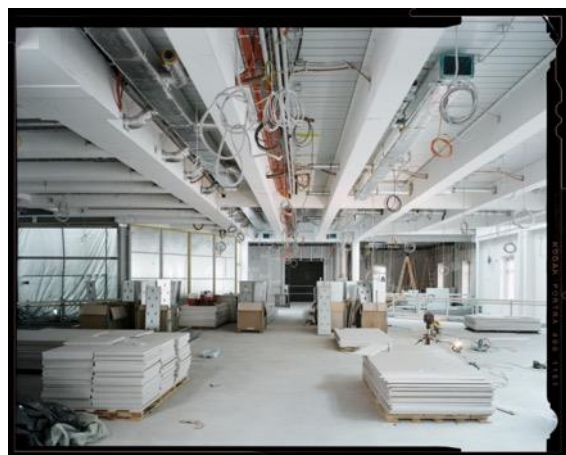
Damien Hirst, Love, Love, Love, 1995
© Heidi Horten Collection, Bildrecht Vienna, 2022



Andy Warhol & Jean-Michel Basquiat
Collaboration (Paramount),
1984/85 © Heidi Horten Collection, Bildrecht, Vienna
2022



Documentation of the construction site,
Photo: Stefan Oláh, © Heidi Horten Collection,
Bildrecht Vienna, 2022



Documentation of the construction site,
Photo: Stefan Oláh, © Heidi Horten Collection,
Bildrecht Vienna, 2022



Exhibition view OPEN, 2022,
Photo: www.kunst-dokumentation.com
© Heidi Horten Collection



Exhibition view OPEN, 2022,
Photo: www.kunst-dokumentation.com
© Heidi Horten Collection

These and further images are available for download in our press section at:
www.hortencollection.com/presse Login: press PW: mEmE_ZuSy_Easy