

A stylized, cubist painting of a street scene. In the foreground, a woman in a yellow top and blue skirt stands with her hands clasped. To her right, another woman in a green dress and red hat is bent over, possibly interacting with a child or another figure. The background features a town square with buildings, a tall tower, and a blue sky. The overall style is reminiscent of early 20th-century modernist art.

HEIDI HORTEN COLLECTION

LOOK

Pocket Guide EN

LOOK

October 21, 2022 – April 16, 2023

 1–27

In the exhibition, this pictogram refers to the corresponding number of the works discussed in this booklet.

Cover:

August Macke, *Zwei Frauen vor dem Hutladen*, 1913

THE EXHIBITION

Art and fashion. Since the beginning of the nineteenth century, both disciplines have been intimately associated with one another. *LOOK* engages art and fashion in an inspiring dialogue by exploring one core theme within the Heidi Horten Collection—the image and perception of women. The progression spans from the Rococo to the present and ranges from glamorous divas and modern avant-garde women, to contemplative portraits and psychologizing representations of femininity, to fetishized accessories and nude portraits, to feminist counter positions. All works on view are what the collector surrounded herself with and reveal her own personal leanings. *LOOK* is therefore above all a tribute to the museum's founder Heidi Horten.

The selection of works is impressively complemented by haute couture garments designed exclusively for the collector by Christian Dior, Givenchy, Yves Saint Laurent, Jean Patou, and Jean-Louis Scherrer. The creations are a demonstration of Heidi Horten's sense of elegance and glamour. Fashion, after all, offers insights into the zeitgeist of a particular era and how society is changing.

In a strict sense, *LOOK* is not a fashion exhibition. Instead, it illustrates how art and fashion can engage in a rich dialogue. As the title suggests, *LOOK* plays with images, appearances, and fashion styles. However, it also encourages the viewer to explore the feminine touch and thus probably the most personal aspect of the Heidi Horten Collection.



HAUTE COUTURE

Heidi Horten's personality was characterized by open-mindedness, generosity, and a discerning aesthetic taste. In fact, the museum itself provides impressive evidence of her personality. Color palette was always an integral design element for Heidi Horten. She favored bright, bold tones, both in selecting her art and in choosing her gowns. This exhibition showcases a selection of the collector's most stunning haute couture gowns—bringing together art and fashion in an exciting dialogue. For instance, a gown by Christian Dior is paired with an avant-garde painting by Kees von Dongen; a stunning pink evening gown by YSL complements paintings by Andy Warhol and Mimmo Rotella. Likewise, Francis Bacon's iconic portrait study of Henrietta Moraes is juxtaposed with the textures of dazzling summer gowns that provide an intriguing contrast to the painting. The Austrian designer Arthur Arbesser played a crucial role in staging the fusion of fashion and art.



Sculpture Garden
Georg Baselitz (b. 1938)
***Yellow Song*, 2013**

Quite the heavyweight, this sculpture is much larger than life, rough around the edges and powerful at the same time. Although composed solely of abstract fragments, the arrangement of legs, each surrounded by rings, and a head can be easily recognized as a



human figure. Yet *Yellow Song* remains elusive and radically breaks with traditional sculpture. The work is neither a monument nor a symbol, nor is it a portrait. Instead, its meaning derives from being the vehicle of Baselitz's artistic vision. This context calls attention to the German artist's process of chopping, stabbing, and sawing enormous blocks of wood into sculpture. Cast in bronze with every detail and notch, *Yellow Song* evokes a figure covered in wounds and seemingly formed of charred wood.

No. 1

Mimmo Rotella (1918–2006)

***Marilyn*, 1963**

Blond hair, red lips, and sensual curves. Marilyn Monroe's legend began when Hollywood tailored her look onto the body of the very young Norma Jeane Baker in the 1940s. "MM" became the epitome of femininity, a glamour goddess, a sex symbol, and naïve innocent all at once. In 1963, a year after Marilyn's untimely death, Mimmo Rotella roamed the streets of Rome. His objective was walls and fences with layers of posters attached. These tear-offs, here from a movie poster of a Rock Hudson tribute to Marylin and motifs from Walt Disney's Bambi, were mounted on canvas as edited collage. The ripped structure makes pop culture's fast pace and transience all too visible.



No. 2

Andy Warhol (1928–1987)

Forty Blue Marilyns, 1978-1980

Andy Warhol and Marilyn Monroe. Both embody glamour and refined self-dramatization and are hallmarks of Pop Art. Warhol was the legendary superstar of that particular movement, and Monroe the greatest icon of American popular culture of her time. Warhol's colorized portraits of Marilyn contributed considerably to both their legends as artist and actress. The five rows of this multi-portrait seem like strips of photographic negatives that appear to repeat endlessly. Rather than depict Marilyn as a unique movie diva, it portrays her as a mass-produced industrial product that can be repeated indefinitely. In doing so, Warhol draws attention to the fact that celebrities are primarily viewed as commodities rather than individuals.

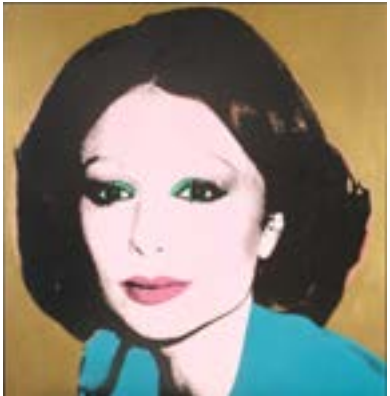


No. 3

Andy Warhol

(1928–1987)

Farah Diba, 1978



Glamour. The term refers to beauty, fame, immortality, and the image the entertainment industry creates for its idols. In his

portraits of Marilyn Monroe, Jackie Kennedy, and Liz Taylor, Warhol exclusively utilized material from advertising and the press as models, to allude to the cult of image and the media's manipulation of public opinion. However, when Shah Mohammad Reza Pahlavi commissioned a portrait of his wife, the artist took a completely different approach. Having been fascinated by Farah Diba Pahlavi's keen eye for art, Warhol took his own photographs of her and created a portrait based on his Polaroids. Thus the result seems more personal than most of the Pop Art artist's glamorous works.

No. 4

Douglas Gordon (b. 1966)

***Self Portrait of You + Me (Blue Pepper Shot Jackie)*,
2008**

Douglas Gordon frequently appropriates reproductions of Andy Warhol's works to alter them. This picture, for instance, shows Jackie Kennedy, America's First Lady from 1961 to 1963 and a style icon of her generation. Warhol created the silkscreen in 1964, shortly after John F. Kennedy was assassinated. The work poignantly encapsulates the complete political and human tragedy through the face of the grieving widow. Gordon's treatment, however, exceeds Warhol's original in intensity: the Scottish artist burned holes into the portrait before mounting it on a mirror. With this, he not only introduced the fatal shots into the picture, but when we follow the line of thinking "Kennedy, Warhol, the holes, and me," we see ourselves reflected in it and are thus forced into the historical situation of collective trauma.



No. 5

Lyonel Feininger (1871–1956)

***Die Hochzeitsreise*, 1908**

Julia Berg was Lyonel Feininger's greatest love. In 1907, she encouraged him to become an artist. His paintings during the following period are considered seminal works of Modernism.

The American-born artist had a particular affinity for bucolic and intimate scenes. His early paintings show figures influenced by Feininger's experience as a caricaturist. Line, shape, and color are fundamental building blocks of his work. In *Die Hochzeitsreise* (The honeymooners), the painter portrays a very personal moment. The subjects are Julia and Lyonel himself, who spent their honeymoon in London and Paris in 1908. The couple strolls closely together through the city, the atmosphere alive with the feeling of intimacy.



No. 6

August Macke (1887–1914)

Zwei Frauen vor dem Hutladen, 1913

Just twenty-seven years! Although August Macke lived a short life, he is considered one of the greatest German Expressionists. He is known for his clean, radiant colors and highly simplified forms. His paintings seem cheery and light, showing an unspoiled world in which time stands still. Macke dedicated an entire series to the motif of shop windows. Here, two ladies linger outside a hat store on the promenade in Hilterfingen, Switzerland, one of them leaning over, lost in contemplation. In those days, affordable fashion for the general public was just becoming available. Basic cuts were all the rage in 1913. Corsets and tight "hobble skirts" were intended to restrict the wearer and, as an ideal of femininity, emphasize her "dignified pride and delicate vulnerability."



No. 7

Egon Schiele (1890–1918)

Damenbildnis (Wally Neuzil), 1912



Wally Neuzil was just eighteen when Egon Schiele painted her portrait. Neuzil became Schiele's favorite model, his lover, supporter, and loyal companion. She tirelessly supported the enfant terrible of the Vienna art scene with his correspondence. She kept in touch with gallery owners,

collectors, and patrons, took care of painting materials, and supervised the painter's finances. Bright colors and two-dimensional fabric patterns lend the portrait a high degree of expressiveness. The only visible parts of Neuzil's body are her face and hands; the rest is completely hidden beneath the loose dress. The engaged yet mysterious gaze from her large blue eyes combined with the dynamic and radiant red background create a striking image.

No. 8

Alex Katz (b. 1927)

Wading, 2002

Alex Katz always maintains a sense of order. In *Wading*, the American artist depicts two young women wading into the sea in fashionable summer outfits.



Their sporty appearance, flawless skin, and precisely styled hairdos are what make them so appealing. Clearly defined boundaries separate each one of the light-filled colors. The figures are sharply outlined against a deep-blue background and seem frozen. Likewise, their faces are static, their emotions hidden beneath smooth surfaces. With his striking style, Katz has left his mark on the art world for over seventy years. The painter celebrates upper-class American leisure society, taking inspiration from film, advertising, media, and fashion. Austerity, coolness, technical perfection, and a sense of both the fleeting and the ordinary characterize the art of the pioneer of Pop Art.

No. 9

Michelangelo Pistoletto (b. 1933)

Infermiera e ragazza, 1965

To empathize, sympathize, and be silent together. Michelangelo Pistoletto urges compassion. In *Infermiera e ragazza* (Nurse and young woman), the view of two women from behind is an essential element of the narrative. The title of the work and the attire indicate that one of the two is a nurse. When the nurse places her arm on the other's shoulder, it is a gesture of care and comfort. Judging by their stooped and bent postures, they seem dismayed, perhaps even grieving over the loss of a loved one. The simple act of looking at someone helping is powerful and touching. In his "mirror painting," the Italian artist takes it even a step further. Using polished steel, he pushes this sensitive moment into the museum's public space. As we observe ourselves looking, we also become part of Pistoletto's vision.



No. 10

Kees van Dongen (1877–1968)

***Comedia (Montparnasse Blues)*, ca. 1925**

Two willowy bodies wrapped in a wisp of nothing. Heavily made-up women's eyes, glaring red lips, and a green glow on the skin that seems to reflect the pale light of the night. The scene is completed by three more figures in suits and tails, as if magnetically drawn to this blatantly frivolous sensuality. Paintings like this made Kees van Dongen the favorite painter of an illustrious society in fashionable Paris during the Roaring Twenties. He specialized in portraying free-spirited demimonde beauties and fashionable ladies from high society. Together, they turned the Dutch-born artist into a painterly chronicler of an era when people partied excessively to forget the First World War.



No. 11

Francis Bacon (1909–1992)

Study for Portrait of Henrietta Moraes, 1964

Francis Bacon was self-tormenting and ruthless. He found his models among his circle of friends, whom he called "rotten to the core." One of them was Henrietta Moraes, a striking and flamboyant woman in her early thirties. As if devoid of all sensuality, Bacon renders the woman in an abysmal state of disfigurement: her face is



scarred, her body contorted and covered in gray-brown rotting flesh. The mattress is greasy, and the carpet dishes up the omnipresent decay like a serving platter. The image is at once repellent and captivating. It illustrates an attitude to life that oscillates between inner turmoil, world war trauma, and nuclear threat. "Is there a monster inside every one of us?" is the question Bacon is probably ultimately asking here, a question that is no less relevant today than it was almost sixty years ago.

No. 12

Niki de Saint Phalle (1930–2002)

Nana pommes de terre, 1964

Nana Power! That was the title Niki de Saint Phalle chose for her 1964 exhibition in which she showed her *Nanas* (French for “female figure”) for the first time. The mixture of fabric scraps and wool alone exudes sensuality and joy. Her voluptuous, protruding body forms and small head also recall mythical primordial mothers, Stone Age cult objects, or African fertility goddesses. This piece is one of the first of a series of works that made de Saint Phalle a household name. Her legacy is one of female strength, vitality, and self-determined sexuality, as well as criticism of a society that treats women as second-class citizens.



No. 13

Pablo Picasso (1881–1973)

Femme à la couronne de fleurs, 1939

Picasso painted this picture on June 18, 1939. The date is engraved into wet paint at the very top. The Spanish artist had already been in a relationship with Marie-Thérèse Walter for twelve years at that point. The blond lover frequently appears in his paintings. Because Picasso valued her gentle nature, he painted her in cheerful and primarily bright colors. From his beginnings as a Cubist,



he aimed to capture the dimension of time in his works. Combining frontal and profile views gave him this effect. Consequently, the oversized nose and eyes are seen from the side, whereas the nostrils and breasts are seen from the front. In this way, multiple views are simultaneously shown, which simulates the turning of the head and gives the appearance of a temporal progression.

No. 14

Lucian Freud (1922–2011)

Girl in a White Dress, 1947

“I would sit very close and stare. It could be uncomfortable for both of us,” is how Lucian Freud described the process of creating his portraits. In fact, he did not even spare his future wife, Kitty Garman. The painter portrayed her in a girlish dress. With an almost frightened expression, the young woman stares out from the painting with big eyes. Her mouth is slightly open, and not the tiniest hair on her eyelids escapes Freud’s analytical gaze. There is a visible feeling of discomfort on Garman’s face. She avoids her counterpart’s inquiring gaze, appearing uncertain, even as if under the threat of a “visual interrogation.” Thanks to his merciless realism, Lucian Freud, a grandson of the psychoanalyst Sigmund Freud, is today one of the most influential British artists of all time.



No. 15

Henry Matisse (1869–1954)

Portrait de Rosabianca Skira, 1948

Only a few strokes are needed to capture the face—three for the mouth, three each for the eyes, two for the nose, including the eyebrows, and two more for the nostrils. Consequently, the portrait is not individualized or lifelike. Instead, Henri Matisse focuses on the essentials, transforming the portrait of the woman into a universal representation of a female face. However, the smudged charcoal also creates painterly effects that give the drawing a sculptural feel. The drawing is inscribed “en hommage à Rosabianca Skira” in the lower right corner. Matisse had already met Skira, in 1930. Later, her husband, the legendary publisher Albert Skira from Geneva, convinced him to illustrate art books.



No. 16

Eugen von Blaas (1843–1931)

Der Liebesbrief, ca. 1870s

This painting appears to be calm and self-contained. Almost as if Eugen von Blaas kept the contents of the sealed letter to himself. It is not just the title of the painting (The love letter), but also the depiction itself that hints at its message. The painter shows a graceful woman with her head tilted and turned to the side. Observing the situation with placid concentration, she waits for the right moment to release the letter weighed down with a stone. A bright light reveals her glowing skin, and her off-white blouse shimmers. The puffy sleeves and chest-high bodice hark back to the Italian Renaissance, which is also reflected in the balcony. Both aspects

transform the woman into Shakespeare's Juliet, and the recipient of the message into Romeo.



No. 17

Pierre-Auguste Renoir (1841–1919)

Buste de femme, corsage jaune, ca. 1883



Pierre-Auguste Renoir loved women, and they loved him back. A profound longing for feminine sensuality plays a crucial role in the Impressionist's art and life. He probably portrayed his future wife, Aline Victoire Charigot, in the early 1880s. Her face exudes passive charm, and her yellow dress

shapes her figure. The woman also seems to feel unobserved. While lost in thought, she gazes dreamily into a mirror to ensure the hat fits properly. As a result, Renoir makes himself and us as viewers, secret witnesses of a very private moment. The artist emphasizes the fleeting quality by casting his pastel drawing in a gently vibrating shimmer.

No. 18

Roy Lichtenstein (1923–1997)

***The Memory Haunts my Reverie*, ca. 1965**



Perfectly content with the most trivial on motifs, starting in 1961 Roy Lichtenstein began to transform comics into art. Many blond beauties staged as close-ups accompanied by typical speech bubbles contributed significantly

to the American artist's fame. Included in this series is *The Memory Haunts My Reverie*. It is a rare study for a silkscreen print almost identical to this motif. Lichtenstein's typical style is characterized by powerful black contours and accents in yellow and red. The title refers to the popular evergreen tune „Stardust“ by singer-songwriter Hoagy Carmichael from 1927. The dedication „To Heiner“ is to the gallerist Heiner Friedrich, a passionate supporter of the emerging Pop Art movement of the time.

No. 19

Johann Georg Ziesenis der Jüngere (1716–1776)

Elisabeth Ziesenis, Tochter des Malers

im Gärtnerinnen-Kostüm, ca. 1770

This scene is infused with a playful and pastoral feel. The portrait takes us back to the Rococo era—an age of beauty, femininity, and gallantry. King Louis XV's court sparked the beginning of a love affair with garden parties. By taking on the roles of shepherds or gardeners, the aristocracy celebrated leisure time in nature, love, and the lightness of being. Johann Georg Ziesenis shows that such idylls were well received beyond France's borders. He too cast his daughter in the costume of a gardener. As she gazes at us, Elisabeth Ziesenis wears a straw hat and holds a basket of flowers and a gardening tool. However, picking flowers has another meaning. As a female symbol, it connotes the loss of virginity.



No. 20

Ernst Ludwig Kirchner (1880–1938)

Weiblicher Akt mit Badezuber, 1912

The woman is naked. Almost as if taking a snapshot, Ernst Ludwig Kirchner depicts the girl with her right foot in the tub, ready to take a bath. Behind her, a round table and an armchair are fashioned from impulsively thrown brushstrokes. A purple tablecloth with yellow figures catches the eye. This particular decor could refer specifically to Kirchner's residential studio in Berlin. Lavishly decorated with embroidered fabrics, it was more than just a place to escape from big city life for the artist. It was a place where he liked to hang out with his friends naked,



an expression of his sexual freedom. The expressive nude painting may thus give us a glimpse into the painter's most private life, possibly with his partner, Erna Schilling, as the protagonist.

No. 21

Yves Klein (1928–1962)

Anthropométrie sans titre (ANT 23), 1960

Anthropométrie sans titre (ANT 50), 1960

As long as it is blue. For Yves Klein, color purity was the essence of art. The artist was most passionate about deep ultramarine hues. In fact, he developed his own recipe and registered the paint formula



under the name „IKB. International Klein Blue.“ In 1960, the French artist staged a live performance unlike anything ever seen before. He hired an orchestra and three models. The women were naked, and on Klein’s instructions, they began to cover themselves with IKB. The body imprints the models, or “human brushes,” left on paper are what the artist referred to as anthropometries. Audience reactions to the eccentric happening, which seems more topical than ever today, were harsh. Nevertheless, Klein set the stage for many contemporary trends, including performance and body art.

No. 22

Gustav Klimt (1862–1918)

Liegender Halbakt nach rechts, ca. 1913



Gustav Klimt dressed women in gold. He drew them in exaggerated and, at the same time, erotic poses. A contemporary described drawings such as this one as „suppleness that trembles with emotion.“ Klimt scanned the female body with subtle strokes. Asleep and withdrawn, the young woman reclines on her side. She nestles into a crumpled sheet with her legs pulled up and her back arched. Her behavior suggests that she wants to protect herself from the outside world. Yet, with her bare thighs and buttocks, the artist exposes the woman’s most private areas to our gaze. The contrast between covering and revealing, distance and closeness, vulnerability and lasciviousness emphasizes the voyeuristic quality inherent in Klimt’s revealing drawings.

No. 23

Sylvie Fleury (*1961)

Gucci Handcuffs, 2001/02

Sylvie Fleury favors luxury items as her medium. Since the 1990s, her interpretations of fashion, glamour, and consumption have gained international attention. Her work is heavily influenced by consumer culture and consumer criticism. *Gucci Handcuffs* explores these themes as well. The golden handcuffs play with the idea of being caught in brand fetishism, which can entrap fashion victims in an uncontrollable cycle. Sylvie Fleury herself says: "The exploitation of the eco-balance, the obsession with brands. That is what challenges me as well. In the past, you could talk about these issues with a certain comfort because fashion was a circus. It had an element of fun, but today it does not strike the same chord. It has become more serious."



No. 24

Lena Henke (*1982)

***Niche*, 2020**

No fashion accessory is more closely associated with the stereotype of the "typical" woman than the high heel. Bringing the body into a stretched position accentuates shapely female features. Furthermore, high heels are inherently fetishistic, limiting mobility and forcing small strides. Lena Henke's work implies high heels through the curvature of the feet, although she never shows them directly. By using leather, the artist refers to the material that shoes are made of but also insinuates erotic practices commonly known as the „lacquer-and-leather fetish.“ In addition, the view of the legs is reminiscent of "upskirting," the voyeuristic "looking up under someone's skirt." And finally, the horse's hooves, a central motif in Henke's work, signal eroticism, power, and transformation.



No. 25

Andy Warhol (1928–1987)

***À la recherche du Shoe Perdu*, ca. 1955**

There is an almost obsessive quality to Andy Warhol's love for shoes. He was a passionate shoe collector. A successful commercial artist for the fashion industry, he drew them hundreds of times. He published a portfolio assembling shoes from different historical periods in 1955 entitled *À la recherche du Shoe Perdu* (in search of the lost shoe). For instance, the purple slipper in *Sunset and evening shoe* evokes the Baroque period; the pink-ribbon model in *The autobiography of alicia B. shoe* is reminiscent of the nineteenth century, while the design of the pumps refers to the twentieth century. Also worth reading are the puns on the individual sheets, including *to shoe or not to shoe*, a variation on Shakespeare's famous Hamlet quote „To be or not to be.“



No. 26

Birgit Jürgenssen (1949–2003)
***Aschenbrödel*, 1976**

A regal shoe on a staircase, leaving no trace of its owner. Immediately, you can tell that Birgit Jürgenssen has chosen the pivotal scene from *Aschenbrödel* (Cinderella). The fairy tale has been retold in countless ways throughout history. As with many tales, it reflects historically evolved gender roles. What is the message? The woman's character is modest and good; she is beautiful and depends on her father's protection and the groom's favor. As one of the most influential representatives of the feminist avant-garde, Jürgenssen uses Cinderella's shoe to highlight and undermine such attributions. The fact that the extra-long shoe tip made of shiny satin accurately follows the path of the steps may indicate the extent to which traditional role attributions were already in flux in 1976.



No. 27

Michèle Pagel (b. 1985)

Büstenhalter, 2021

A bra made from bricks. Michèle Pagel's work is based on a piece of clothing perceived as being uniquely feminine. Its history is also intricately connected to women's emancipation: the conical cup shape and the outdated word "Büstenhalter" (brassiere) refer back to the bullet bras of the 1950s and 1960s. They became the epitome of glamour and sex appeal thanks to their popularity with Hollywood stars. But the bullet bra soon came under fire as a symbol for women subjected to paternalism by the male gaze. Pagel defies the notion that feminine beauty is delicate in using a material such as raw bricks. Furthermore, the weight and rigidity of the material suggest an intention to „present traces and tools of omnipresent violence [...] from a different perspective."



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PUBLISHER'S NOTE

Editor: Agnes Husslein-Arco

Authors: Susanne Wögerbauer & Team

Coordinating editor: Susanne Wögerbauer

Copy editor: Kelly Flynn (EN)

German–English translation: Suzanne Ryan Enser

Graphic design: Peter Baldinger

Printing: WALLA Druck

CATALOGUE

The exhibition is accompanied by a comprehensive catalogue in German and English. Available at the cashdesk of the Heidi Horten Collection.



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