

HEIDIHORTENCOLLECTION

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LOOK

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Hanuschgasse 3, 1010 Wien
www.hortencollection.com

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October 21, 2022 – April 16, 2023

The image of women vs. the gaze on women. The interplay between the two forms a focal point in the Heidi Horten Collection. In juxtaposing art and fashion, picture and image, the museum's first thematic exhibition also pays homage to its founder. Organized thematically, the exhibition spotlights this inspiring and charged interaction. With glamorous divas, modern women of the avant-garde, contemplative portraits, psychologizing portrayals of femininity, fetish accessories, nude portraits, and feminist counter-positions, the spectrum ranges from the nineteenth century to the present day. The works shown belonged to the collector's intimate living environment and thus reveal her very individual preferences and, in a way, reflect aspects of her strong and assertive personality. Although *LOOK* is not a "fashion exhibition," it nonetheless is an intimate dialogue between art and fashion, which is further enhanced by the participation of fashion designer Arthur Arbesser.

The first section of the exhibition explores the theme of **stardom and glamour in art**. In the Heidi Horten Collection, this aspect is particularly well illustrated through key works by Andy Warhol. Warhol—the "Pope" of Pop Art and master designer of the glamorous self-image he promoted—had a keen sense for the oftentimes tragic, dark side of fame, which inevitably led to the downfall of mainly women in celebrity and film culture. The Heidi Horten Collection includes iconic portraits of some of the most famous female luminaries, such as **Liz Taylor, Farah Diba, Jacky Kennedy**, and, of course, **Marilyn Monroe**, who holds a unique position among this group of legendary women. In Warhol's work, the display of glamour and the cult of stardom often coincides with their deconstruction and the disclosure of fragility—exemplified by the silkscreen prints of famous divas, for instance.

The next section focuses on **the dawn of modernity** and how it transformed the image of women, for example, in bourgeois society, along with its contradictions. An excellent example of this transformation is Lyonel Feininger's double portrait *Die Hochzeitsreise* (The honeymooners, 1908), which shows the artist and his wife, Julia. The dress and appearance of the couple suggest a spirit of emancipation and a dismantling of gender roles and attributes. In contrast, August Macke's painting *Zwei Frauen vor dem Hutladen* (Two women in front of a hat shop, 1913) presents a more traditional image. Rather than focusing on details in his work, the artist conveys a particular lifestyle through strolling figures wearing extravagant hats. Finally, Kees

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van Dongen's *Commedia (Montparnasse Blues)* (1925) is the centerpiece of this section. By depicting the women in self-confident poses and short hairstyles, a sign of liberation, the work captures all the facets of the "Roaring Twenties" and a modern perspective on female identity.

The **evolution of portraiture** is the focus of another section, highlighting ruptures and transitions—from character portraits to the paraphrasing of antiquity. Examples range from the dreamy gaze of Friedrich von Amerling's unidentified young girl to the completely deformed face of Francis Bacon's *Study for Portrait of Henrietta Moraes*. In their approach to portraiture, Amerling and Bacon differ pointedly. And yet, they share similarities: both are firmly rooted in their time and social milieu and are fully committed to the search for a distinct kind of expression. The specific examples from the Heidi Horten Collection show how portraiture evolved over more than two centuries, from the depiction of a person in their own individuality to a more universal image of the human being: Alexej von Jawlensky shows people as spiritualized beings, Niki de Saint Phalle reveals them as of entirely of the earth and the world, Gerhard Richter depicts humans as they vanish.

The **male gaze**, the objectifying male view on women, dominated art history until well into the twentieth century, reflecting deep-seated inequality between the sexes in society. With the second wave of the women's movement at the end of the 1960s, female artists began to challenge traditional gender roles and the stereotyping and sexualization of women: portraits of women now appeared from the perspective of women themselves. The female body and items worn on the body that have feminine connotations, such as garments and shoes, became vehicles and artistic material to express grievances and create alternative models. Works by Birgit Jürgenssen, Gudrun Kampl, and Michèle Pagel illustrate these developments. Also included in the exhibition are several **nude paintings** painted exclusively by male artists, depicting their perceptions of women. However, it should be noted that these works were collected by a woman. The works on display cover a period of one hundred years and thus provide an overview of the genre's development—from Edgar Degas's rear nude figure *Torse de femme* (1886) to Tom Wesselman's *Sitting Monica* from 1986. These are complemented by famous nudes such as Expressionist Ernst Ludwig Kirchner's *Weiblicher Akt mit Badezuber* (Female nude with bathtub, 1912) or the *Anthropometries* created during performances orchestrated by Yves Klein, who spoke more bluntly than anyone else about the relationship between painter and model, declaring that his models were "his brushes."

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In the show, the images of women, in how they present themselves and how they are perceived, and the counter images created by women artists, reflect social norms and ideas. Fashion, on the other hand, provides **a platform for experimentation in deconstructing or stabilizing roles**. Fashion has been understood as a paradigm of modern culture since the nineteenth century. It is the dominant model of the here and now, the zeitgeist, society, and its constant evolution. Clothing serves as a tactile form of communication, concealing and revealing in equal measure, providing protection while allowing self-expression.

The exhibition presents **haute couture dresses** by **Christian Dior, Hubert de Givenchy, Yves Saint Laurent, Jean Patou, and Jean-Louis Scherrer**, designed exclusively for Heidi Horten's formal occasions. Aside from the twenty-two gowns, the exhibition also features **original drawings with fabric swatches** that Heidi Horten received from couturiers or their workshops in Paris. Order forms and correspondence with the fashion designers also reveal a glimpse into Heidi Horten's personal vision, which guided the creation of the dresses. In addition, she occasionally traveled to Paris for fittings. A video projected on the museum wall, developed by **designer Arthur Arbesser** and **video artist Rosalisa di Natale**, illustrates how the clothes would have looked on Heidi Horten and the glamour they bestow, which translates into how one carries oneself.

And finally, the exhibition offers yet another window into the collector's personal life, presenting a group of **treasured possessions** and **precious sewing accessories** in the Tea Room's display case. Heidi Horten was an avid enthusiast of handcrafts throughout her life, and this interest led to an extensive collection of treasures *en miniature*.

As the title suggests, *LOOK* examines the significance of appearance and presentation in the fraught relationship between privacy and the public sphere, and its effect on identity and self-image. At the same time, the title also encourages the viewer to sensually experience the different facets of the collection and the collector. In the months before her death, **Heidi Goëss-Horten and Agnes Husslein-Arco** planned the exhibition together.

The exhibition was curated by **Christiane Kuhlmann** with **Rolf Johannsen** and **Véronique Abpurg**, in collaboration with **Arthur Arbesser**.

Artists in the exhibition

Friedrich von Amerling, Francis Bacon, Peter Baldinger, Georg Baselitz, Eugen von Blaas, Alexander Calder, Francesco Clemente, George Condo, Edgar Degas, Kees van Dongen, Helga Druml, Jean Dubuffet, Max Ernst, Lyonel Feininger, Sylvie Fleury, Lucian Freud, Gelatin, Douglas Gordon, Lena Henke, Carl Hofer, Alexej von Jawlensky, Allen Jones, Birgit Jürgenssen, Gudrun Kampl, Alex Katz, Anselm Kiefer, Ernst Ludwig Kirchner, Moïse Kisling, Yves Klein, Gustav Klimt, Georg Kolbe, Roy Lichtenstein, Angelika Loderer, Adolf Luther, August Macke, Aristide Maillol, Henri Matisse, Joan Miró, Igor Mitoraj, Yoshitomo Nara, Michèle Pagel, Pablo Picasso, Michelangelo Pistoletto, Sigmar Polke, Odilon Redon, Pierre-Auguste Renoir, Gerhard Richter, Auguste Rodin, Pietro Antonio Rotari, Mimmo Rotella, Niki de Saint Phalle, Egon Schiele, Chaim Soutine, Oswald Stimm, Philipp Timischl, Nison A. Tregor, Margot Utvar, Andy Warhol, Tom Wesselmann, Johann Georg Ziesenis der Jüngere, Heimo Zobernig.

Catalogue



The exhibition is accompanied by a comprehensive catalogue in German and English. Hardcover, EUR 39.00

Available at the admission counter of the Heidi Horten Collection.

QUOTES:

Agnes Husslein-Arco, director:

“Our exhibition *LOOK* presents an inspiring interplay of image and dress and is a tribute to the fashion-conscious collector Heidi Goëss-Horten herself. At its center are her artistic and fashion interests.”

“Developed in collaboration with Milan-based Viennese fashion designer Arthur Arbesser, the show gives an impression of how art and fashion were interwoven in Heidi Goëss-Horten’s life.”

Christiane Kuhlmann, exhibition curator:

“Mutual attention, inspiration, rejection, and veneration are all critical elements of the discourse between fashion and art. Images of women—how they present themselves, how they are seen, what is associated with them, and what counter images are created, even by female artists themselves—reflect social ideas and norms. Fashion, on the other hand, works as an experimental field in which these roles can either be broken down or reinforced. This can be seen through Heidi Goëss-Horten’s couture dresses and the works she surrounded herself with, as part of her own, very private world.”

Arthur Arbesser, designer:

“For me, working on this exhibition was a journey into an unfamiliar world, one where I wanted to simply focus on resplendent beauty, but also on style, attitude, and of course, the woman herself.”

“A picture is usually created by a single pair of hands. An haute couture dress, in contrast, through countless different ones.”

“These unique dresses and the exciting art surrounding them in this collection give us an intimate look into Heidi Goëss-Horten’s sense of beauty and her creative spirit.”

HEIDI GOËSS-HORTEN (1941–2022)



Heidi Horten, the 1980s, photo © Heidi Horten Collection

Heidi Horten was born in 1941 and grew up not far from St. Charles Church in the Wieden district of Vienna. She was a passionate ice skater, studied piano, attended theater performances, and visited museums with her parents. Upon graduating from school, Heidi Horten attended a hotel management school and worked for a law firm in Vienna. She spent vacations at first with her parents and later with friends on the shores of the Wörthersee, where, in 1958, she met Helmut Horten. Eight years passed before their wedding in 1966. In the early years of their marriage, the couple lived at the luxurious Villa Horten in Düsseldorf, but after Helmut Horten

retired from business, they moved to Switzerland. The couple also owned homes in Sekirn on the Wörthersee, in the Bahamas, and in Antibes in southern France, among other places.

Heidi Horten's life changed fundamentally after Helmut Horten died in 1987. Her independence growing, she converted the Sekirner Residenz into her primary abode and began collecting art. An auction at Sotheby's London in 1995 became a legendary event in the art world when, while not appearing in person, Heidi Horten purchased thirty masterpieces ranging from Expressionism to contemporary art. Her collection gained international recognition as she continued to purchase and accumulate over the following decades. To preserve the Heidi Horten Collection, she established a new museum; however, just days after it opened, she passed away on June 12, 2022.

Press images and further information can be downloaded from the following link:
www.hortencollection.com/presse

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