

Rosenberg, Karen, "The Secession Strikes Back: 5 Rising Art Stars Inspired by the Vienna of Klimt and Schiele", ARTSPACE, 4 June 2015.

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The Secession Strikes Back: 5 Rising Art Stars Inspired by the Vienna of Klimt and Schiele

By Karen Rosenberg
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A detail of Hope Gangloff's *Late Night (Olga Alexandrovskaya)*, 2015, on view at Susan Inglett Gallery in Chelsea.

The Vienna of the past looms large in the popular imagination, with the Hollywood film *Woman in Gold* bringing **Gustav Klimt's** portrait of Adele Bloch-Bauer to the big screen and high auction estimates for another painting by the artist, *Portrait of Gertrud Loew*, making headlines in advance of a **Sotheby's** sale. Even the first **Vienna Biennale**, which opens next week, is something of a throwback to the days of the **Vienna Secession** and the **Wiener Werkstätte** in its emphasis on architecture, design, and the applied arts.

There's a reason for the time warp. As the 14-year-old [Neue Galerie](#) has shown, the Vienna of that era was a vital, internationally-minded, interdisciplinary art center that continues to fuel new books and exhibitions—including one timed to the release of *Woman in Gold*, starring **Helen Mirren** and based on the story of the museum's trophy painting, Klimt's heavily gilded *Portrait of Adele Bloch-Bauer*. "Klimt, in particular, has become not just a superstar but a megastar," **Peter Vergo** writes in the introduction to a [new edition of *Art in Vienna 1898-1918*](#).

The past couple of years have also seen a flowering of Vienna Secession and Wiener Werkstätte-influenced activity by contemporary artists. Taking inspiration from multitasking aesthetes such as **Koloman Moser**, **Josef Hoffmann**, and yes, Klimt, they are orchestrating erudite and sophisticated mixes of art, architecture and design. Below are five noteworthy artists who have been studying Vienna intently (one of whom even lives there).

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HOPE GANGLOFF



Hope Gangloff, *Catherine*, 2015. Acrylic on canvas, 62 x 36 in. Courtesy of Susan Inglett Gallery.

The painter Hope Gangloff specializes in portraits with strong contour lines, jewel-like color and abundant decorative interest—works that have earned her frequent comparisons to Egon Schiele and Gustav Klimt (especially when her subject is a pale young woman with flowing locks and a striated dress, as in the painting above from her current show at [Susan Inglett](#) in Chelsea.) "I like to collect colorful things that inspire me. I have yards and yards of fabric, and clothes I could never wear but that have a good pattern," she [told Artspace](#) in 2013. The connection isn't just a formal one; Gangloff depicts friends and family from her own closely inscribed arty circles in Brooklyn and upstate New York, foregrounding her bohemian lifestyle just as Klimt did in his sandals and smock.