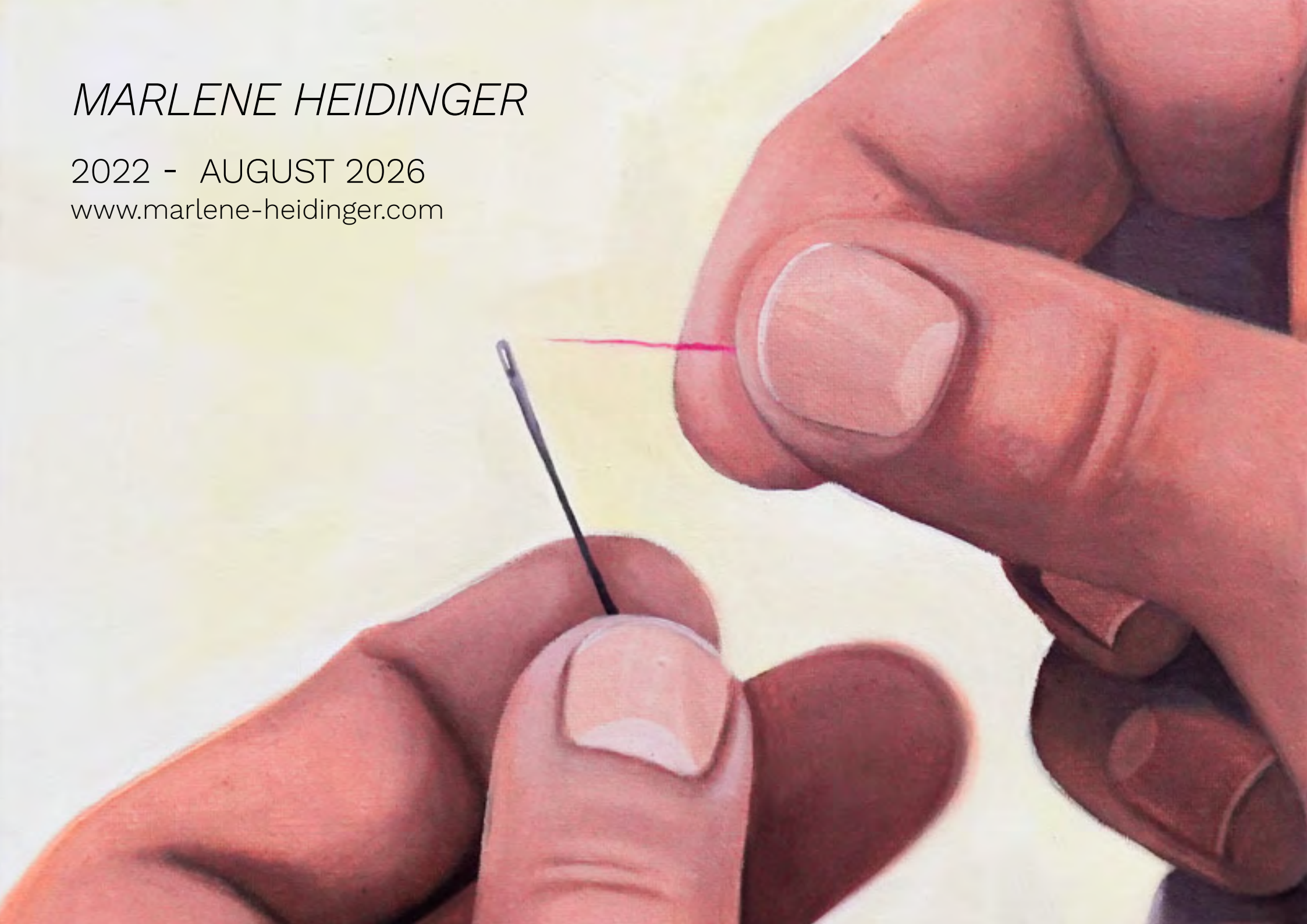


*MARLENE HEIDINGER*

2022 - AUGUST 2026

[www.marlene-heidinger.com](http://www.marlene-heidinger.com)





**Marlene Heidinger** (\*1996, Wien) ist Malerin, Kuratorin und Filmmacherin und lebt und arbeitet in Wien. Sie studierte Malerei und Animation an der Universität für angewandte Kunst und an der ÉCV in Paris. 2024 schloss sie den Master of Curatorial Studies ab. In ihrer Arbeit „Wenn Künstler\*innen kuratieren: Vom Atelier zum Ausstellungsraum“ untersuchte sie den Atelier raum als Ausstellungsformat und entwickelte ihr Interesse an Kuratieren als künstlerische Praxis. Im Zentrum ihrer künstlerischen Praxis steht eine recherchebasierte, konzeptuelle Malerei, die sie mit Textilkunst, Kunsthandwerk und einer kritischen Reflexion gesellschaftlicher und politischer Strukturen verknüpft.



**Marlene Heidinger** (\*1996, Vienna) is a painter, curator, and filmmaker who lives and works in Vienna. She studied painting and animation at the University of Applied Arts Vienna and at the ÉCV in Paris. In 2024, she completed her Master of Curatorial Studies. In her thesis, “When Artists Curate: From Studio to Exhibition Space,” she examined the studio as an exhibition format and developed her interest in curating as an artistic practice. At the heart of her artistic practice lies research-based, conceptual painting, which she combines with textile art, crafts, and a critical reflection on social and political structures.

# ARTIST STATEMENT // AUGUST 2026 **DE**

„Ich male Momente der Begegnung für Menschen, die sich manchmal fehl am Platz fühlen, um die Komik und Freiheit des Nicht-Dazugehörens erfahrbar zu machen.“

*In meinen Malereien, Texten, Installationen und Textilsulpturalen Elementen setze ich mich mit Themen des gesellschaftlichen Zusammenlebens auseinander: wie Gemeinschaften entstehen und wie Zugehörigkeit innerhalb dieser ausgehandelt wird.*

*Meine jüngsten Arbeiten untersuchen „soziale Choreografien“ und patriarchalisch geprägte Phänomene wie Produktivität, die in einem Klima der Selbstoptimierung zunehmend an Bedeutung gewonnen haben. Meine Arbeit fungiert als kritischer und humorvoller*

*Kommentar zu einer Gesellschaft, die Produktivität maximiert und gleichzeitig das Potenzial echter menschlicher Verbindungen abwertet. Dabei greife ich auf ästhetische und materielle Elemente der Unternehmenswelt zurück, wie beispielsweise Uniformen und die damit verbundenen Verhaltenskodizes. Diese stelle ich Momenten der Leichtigkeit, Bewegung und spielerischen Unvorhersehbarkeit gegenüber und schaffe so Szenen, die zwischen Konformität und Chaos oszillieren.*

## ARTIST STATEMENT // AUGUST 2026 **EN**

„I paint moments of encounter for people who sometimes feel out of place so they can enjoy the comedy of not belonging.“

*In my paintings, texts, installations, and textile-sculptural elements, I explore themes that concern social coexistence: how communities are formed and how belonging is negotiated within them.*

*My most recent works examine ‘social choreographies’ and patriarchally shaped phenomena such as productivity, which have gained increased importance in a climate of self-optimization. My work func-*

*tions as a critical and humorous commentary on a society that maximizes productivity while simultaneously devaluing potential in true human connection. To do so, I draw on aesthetic and material elements of the corporate world, such as uniforms and the behavioral codes associated with them. I contrast these with moments of lightness, movement, and playful unpredictability, creating scenes that oscillate between conformity and chaos.*



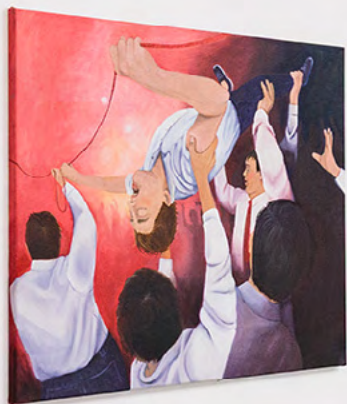
exhibition view 'The Line We Cross' | Living room Athens | 2025



threesome | oil on canvas | 80cm x 100cm | 2026



Collateral | oil on canvas | 80cm x 100cm | 2026



exhibition view 'Care(le)ss' | Kunstraum am Schauplatz, Wien | 2026



1,2,3, step | oil on canvas | 80cm x 100cm | 2026



stampede | oil on canvas | 80cm x 100cm | 2025



Auf Linie | 5 panels variable sizes | acryl on Linen, embroidery | 2025



group therapy | oil on canvas | 80cm x 100cm | 2025



offering | oil on canvas | 80cm x 100cm | 2025



exhibition view 'The Line We Cross' | Living room Athens | 2025



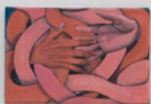
XXXXX///// | 120cm x 150cm | embroidery on linen | 2025



exhibition view 'The Line We Cross' | Living room Athens | 2025



← meet me in the middle | 100cm x 80cm | oil on canvas | 2025





Wir sind uns näher gekommen | 20cm x 30cm | acryl on canvas | 2025



Gentleman's Disco Diptych | oil on canvas | each 45cm x 65cm | 2025



exhibition view 'The Line We Cross' | Living room Athens | 2025







documents and disco I.&II. | oil on canvas | 50cm x 40cm | 2024



exhibition view 'The Line We Cross' | Living room Athens | 2025



exhibition view 'The Line We Cross' | Living room Athens | 2025



play nice | 120cm x 150cm | embroidery, oil on canvas | 2025



kopf verdreht | 120cm x 150cm | oil on canvas | 2026





hanging by a thread | 7 / 40cm x 40cm panels | acryl on Linen, embroidery | 2025



hanging by a thread | 7 / 40cm x 40cm panels | acryl on Linen, embroidery | 2025



↑ participator | oil on canvas | 60cm x 80cm | 2025  
← dance with boundary | oil on canvas | 60cm x 80cm | 2025



↑ Brücken schlagen | oil on canvas | 60cm x 80cm | 2026

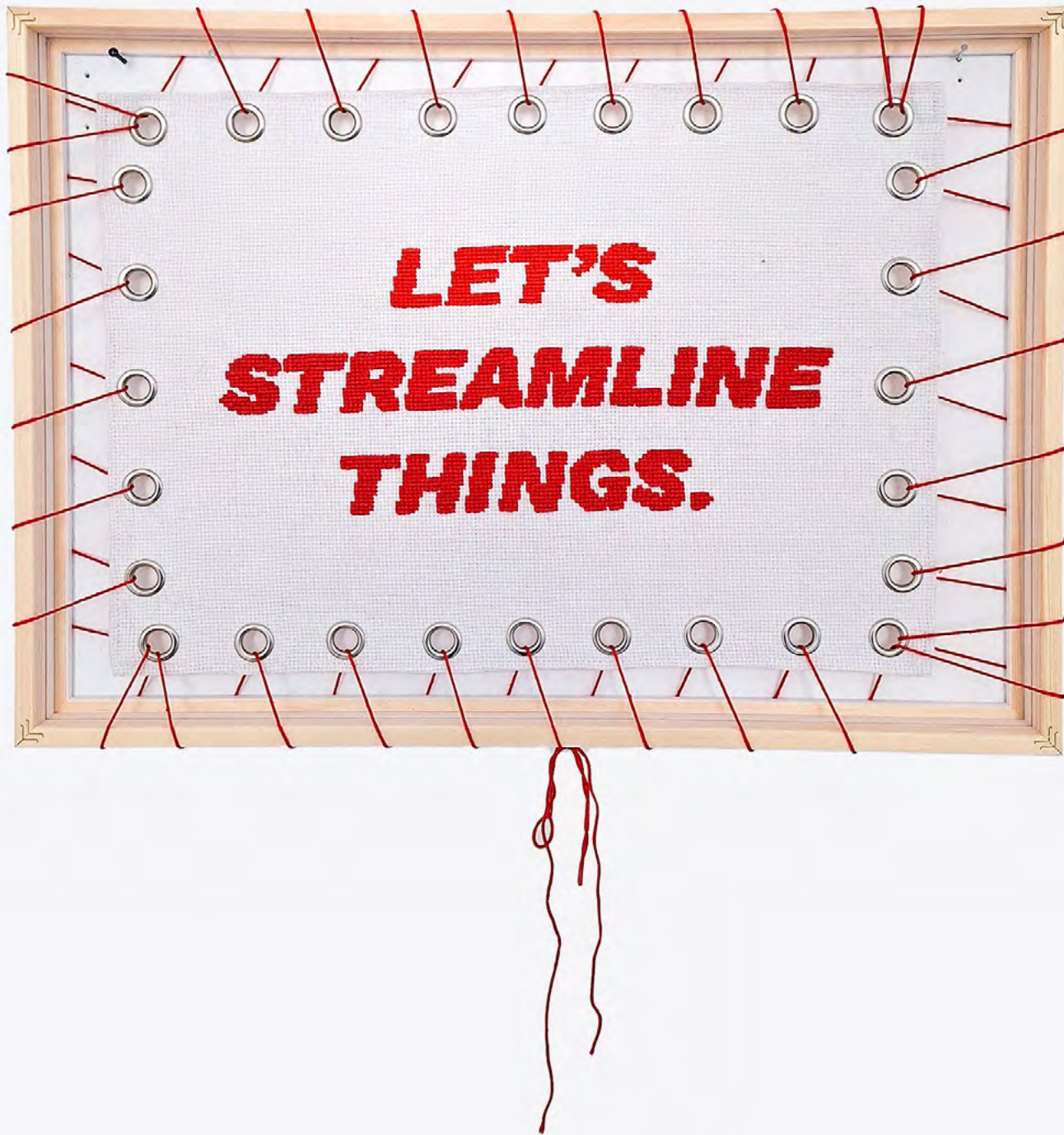
← Brücke schlagen | oil on canvas | 60cm x 80cm | 2026



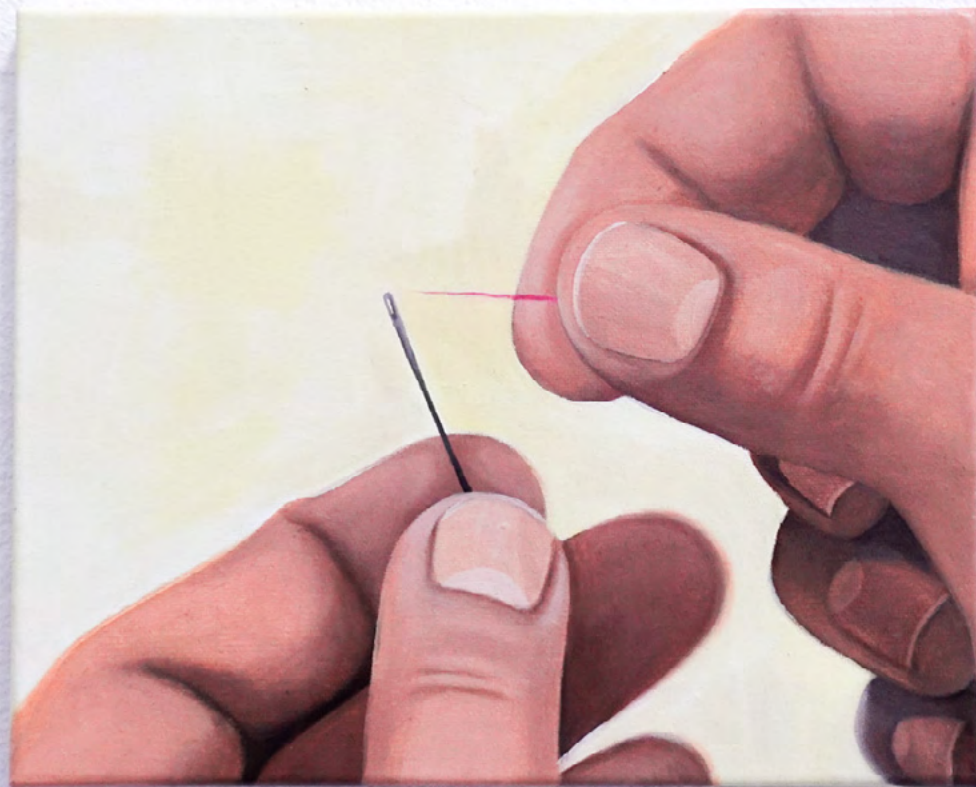
exhibition view 'Care(le)ss' | Kunstraum am Schauplatz, Wien | 2026



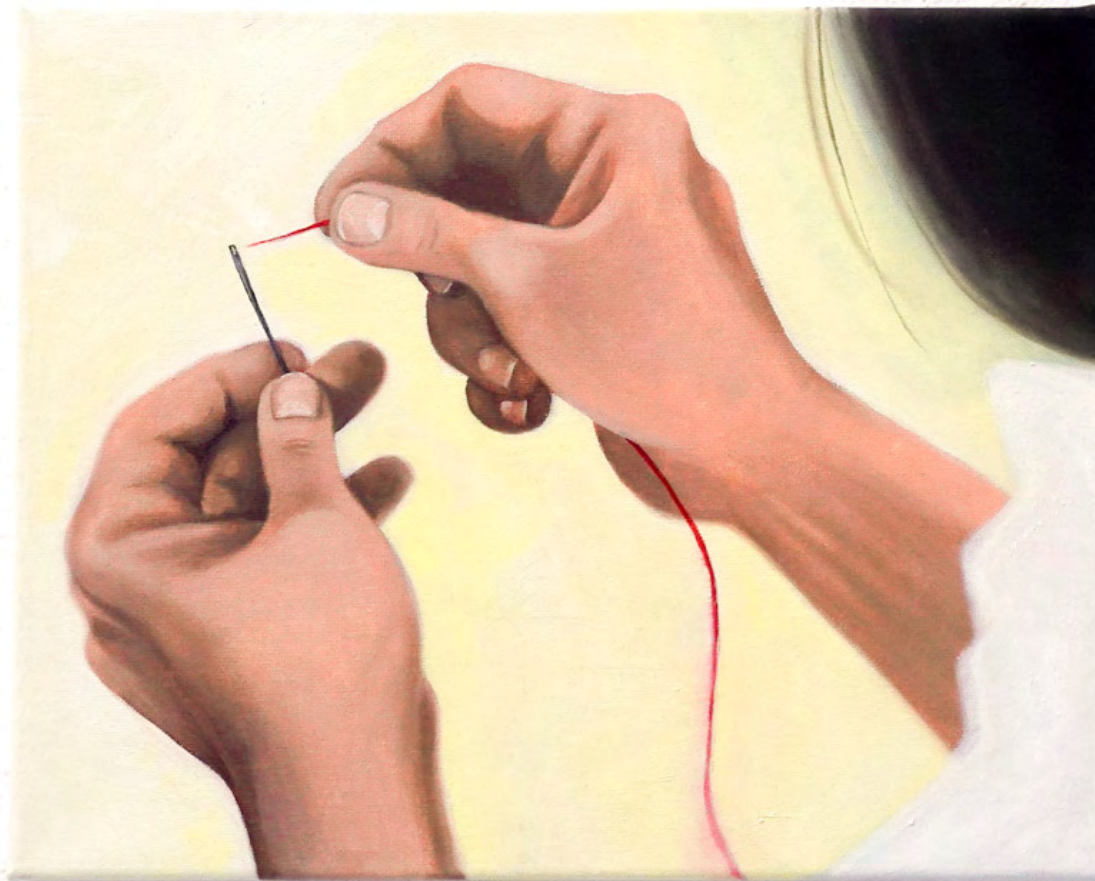
Unter Uns, 2026  
oil on canvas | 180cm x 180cm



← Let's streamline things | 40 x 30 cm |  
embroidery, wood, gromits | 2026



Make it Happen | 24cm x 30cm | oil on canvas | 2026



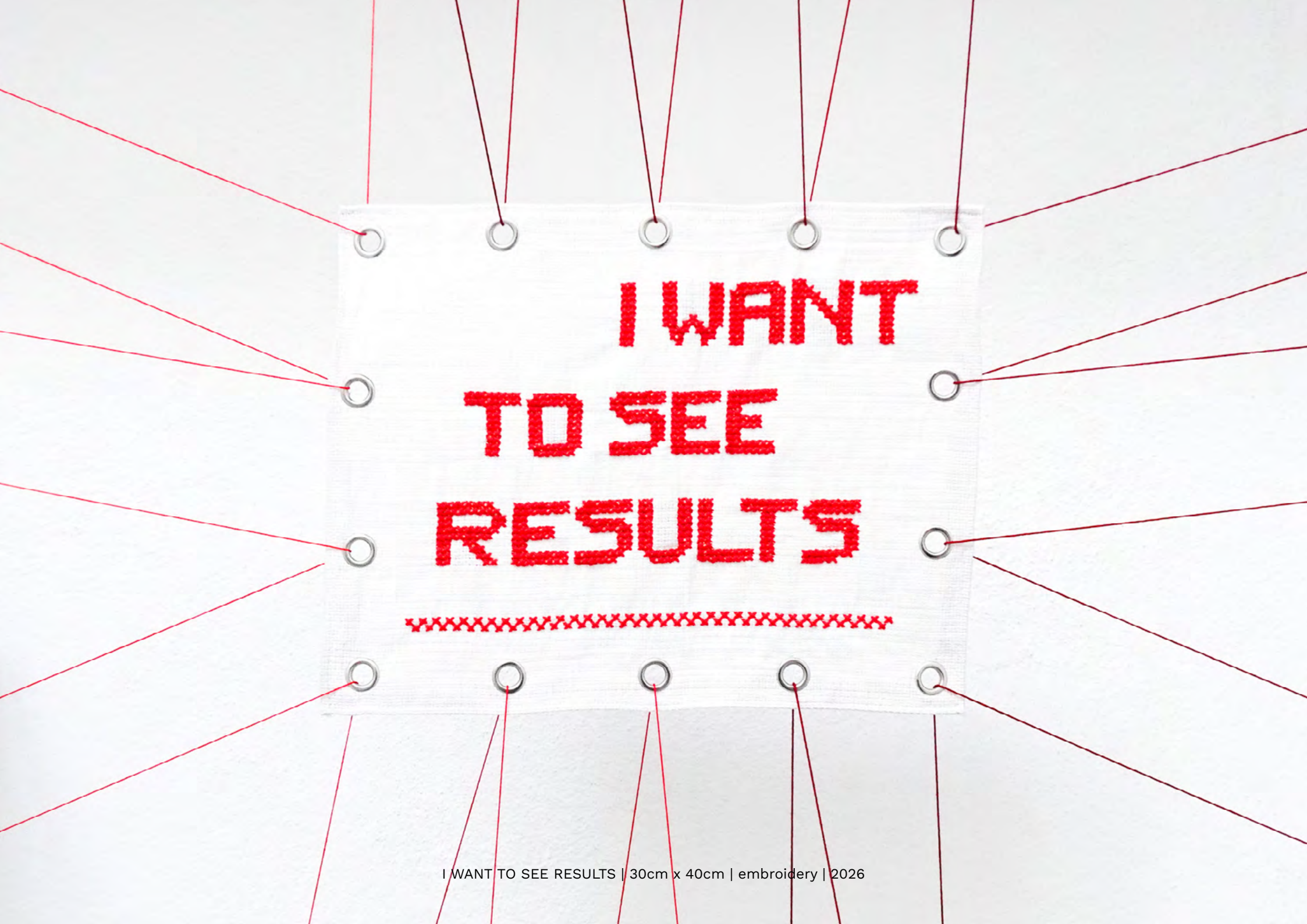
Move the Needle | 24cm x 30cm | oil on canvas | 2026



Production Line | 100cm x 120cm | acryl on canvas, embroidery | 2026



ALL I SEE IS SUITS | 30cm x 40cm | acryl on canvas, embroidery | 2026

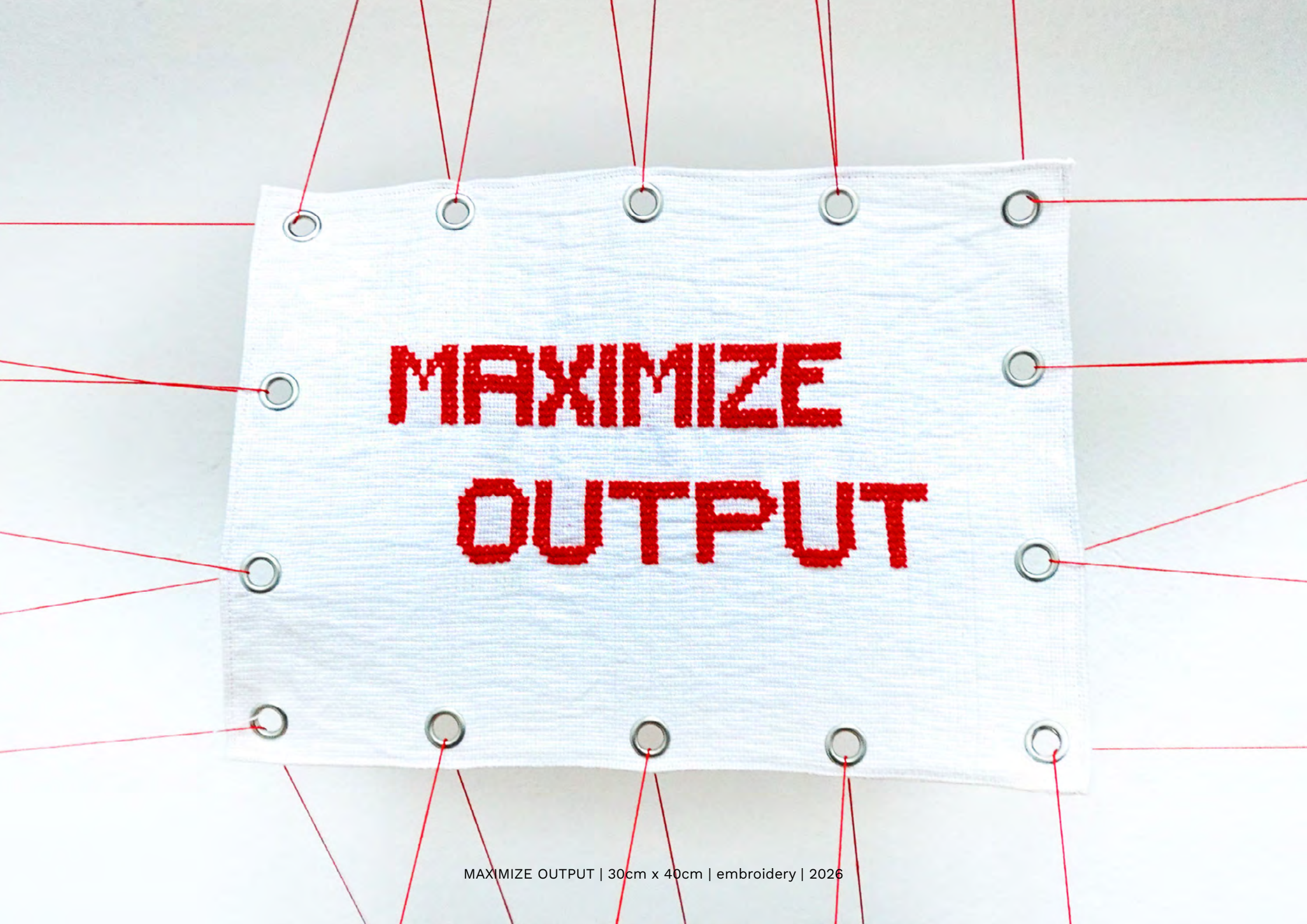


**I WANT  
TO SEE  
RESULTS**

The banner is a white rectangular piece of fabric with a grid of 12 silver-colored metal rings, 4 on each side. Red strings are threaded through these rings, extending outwards to hold the banner taut. The text 'I WANT TO SEE RESULTS' is embroidered in a bold, red, blocky font. Below the text is a decorative horizontal border consisting of a row of red 'x' marks.



PUT OUT | 30cm x 40cm | acryl on canvas, embroidery | 2026

A white rectangular banner with a woven texture is centered against a light gray background. The banner is held in place by eight red strings, each passing through a silver-colored metal grommet. The strings are arranged in two vertical columns of four, extending from the top and bottom edges of the banner towards the corners. The text 'MAXIMIZE OUTPUT' is embroidered in a bold, red, pixelated font, consisting of two lines: 'MAXIMIZE' on top and 'OUTPUT' on the bottom. The banner has a slightly wavy, draped appearance.

**MAXIMIZE  
OUTPUT**

MAXIMIZE OUTPUT | 30cm x 40cm | embroidery | 2026



OBEDIENCE | 30cm x 40cm | acryl on canvas, embroidery | 2026



A white rectangular banner with red embroidery. The text "OPERATIONAL EXCELLENCE" is in a bold, blocky font. Above and below the text are decorative borders of red 'x' marks, with small star-like symbols interspersed. The banner is held by eight silver grommets, with red lines extending from each towards the corners of the frame.

**OPERATIONAL  
EXCELLENCE**



Join the Club | 100cm x 100cm | oil on canvas | 2025



Reacher (I & II) | 5cm x 5cm | acryl on canvas | 2025

# ON LINES

ARTIST STATEMENT // APRIL 2025

Lines are everywhere in my work. I use them in the act of painting itself—each brushstroke is a mark, a movement, a path. I use them narratively—storylines frozen mid-motion, capturing a snapshot of movement. I use them compositionally—people dancing in formations, conga lines winding through the canvas, bodies linking together through rhythm and touch. In these moments, lines are more than just form; they become an allegory for connection, for the individual's place within a larger social choreography. Lines shape the way we understand relationships: we draw lines, cross lines, blur lines. We set boundaries and push against them.

Beyond the canvas, lines take on a structural role in my garland pieces. Cut from canvas and suspended by rope, these fragments are reassembled into interconnected compositions. The garlands, often found in party settings, echo the themes of my work: celebration, collective

movement, and the interplay between individual and communal experience.

These moments of connection—both literal and conceptual—can be found throughout my body of work. As a painter, I am driven by the imperative of making, and for me, there is no making without joining. As Tim Ingold writes:

*„The carpenter and the weaver are equally driven by the imperative of making, and for both, there can be no making without joining.“*

(The Life of Lines, 2015)

Through painting and material experimentation, I explore these junctions—where bonds form, where layers overlap, where movement is shaped by connection. Each line, each knot, each suspended fragment is an inquiry into what holds us together.



Installation view | Bonding moment SNEHTA Athens | Knot Becoming 03 & Boundary Piece



Installation view | Bonding moment SNEHTA Athens | Knot becoming 02 & Online



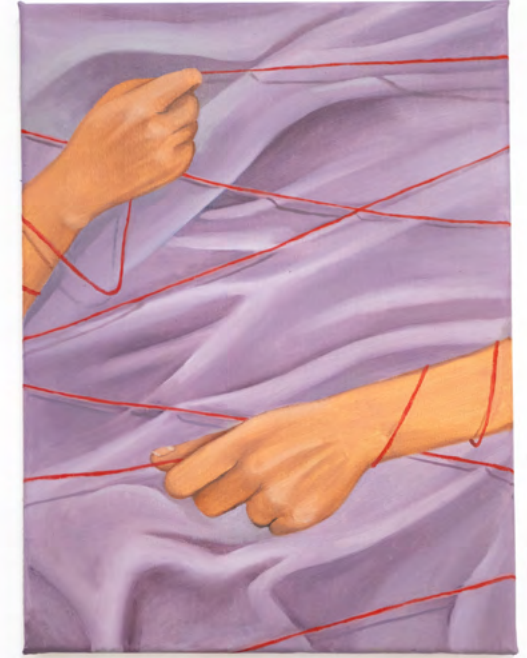
Installation view | Bonding moment SNEHTA Athens | Boundary Piece & Knot Becoming 01



↑ Knot Becoming 03 | acryl on gesso board,  
leather string | 10cm x 10cm x 5cm | 2025  
← Knot Becoming 01 | acryl on gesso board,  
leather string | 15cm x 20cm x 5cm | 2025



Secret Handshake I | oil on canvas | 70cm x 50cm | 2025



- ↑ purple embrace (strings attached) | oil on canvas | 40cm x 30cm | 2025  
← yellow embrace (no strings attached) | oil on canvas | 40cm x 30cm | 2025  
← ← blue embrace (no strings attached) | oil on canvas | 40cm x 30cm | 2025

# ***BONDING MOMENT***

TEXT BY SNEHTA RESIDENCY

Through material experimentation and layered storytelling, Marlene Heidinger's recent works investigate bonds and points of connection – both physical and conceptual. Expanding the boundaries of traditional painting, her practice explores how connections are formed, maintained, and sometimes unraveled.

A bond is not just an abstract concept, it takes shape. A line can stretch between two points, but it can also loop, twist, and knot itself into something stronger — just like relationships can tighten or fray. In Heidinger's work, lines are not only marks on a surface but also pathways of connection, holding people, stories, and materials

together, while simultaneously marking the boundaries that shape social interactions and personal spaces.

Sometimes, connection is as simple as bodies finding each other in space. Heidinger's work highlights the physicality of togetherness in sharp contrast to disconnection—bodies pressed cheek to cheek stand against outstretched arms that never quite meet. Within these formations, there is tension: the space between bodies, the push and pull of proximity and distance. Where does the individual end and the collective begin? In dance, touch often reveals how closeness manifests differently across cultures—whether through interlo-

cked hands or the fleeting brush of shoulders.

Her earlier works capture human interactions—dances, encounters, moments of ecstatic chaos. Their intensity often obscures the deeper essence of connection, as isolation lingers beneath the surface of a crowded room. Over time, her practice has shifted from depicting moments of interaction to exploring bonds more fundamentally—both in paint and in material experimentation with ropes and bands. What holds us together? And what happens when those bonds stretch, twist, or break?



Hinterher III. | oil on canvas | 170cm x 130cm | 2024



Hinterher IV. | oil on canvas | 160cm x 120cm | 2024



Hinterher V. | oil on canvas | 160cm x 120cm | 2024



Installation view | Hinterher IV. & V. 160x120cm | Untitled 40x30cm





↑ Firmenfeier I. | oil on canvas | 40cm x 30cm | 2025

← Firmenfeier II. | oil on canvas | 40cm x 30cm | 2025



Firmenfeier III. | oil on canvas | 40cm x 30cm | 2025





Ohne Titel (jungle red) | oil on canvas | 65cm x 80cm | 2023

# ***WHY IS THIS EVEN A PARTY?***

TEXT BY JANA SCHULLER-FRANK

A basic characteristic of festivities is their transience. For a few hours, they create a different reality. Worries of everyday life dissolve in the bustle of the dancing crowd. Forming a chain, the partygoers wind their way through the room surrounded by garlands and flashing lights until they disappear into darkness.

Alternating between detailed images and defined letters, conflicting feelings are expressed: is art a form of entertainment that serves as distraction? Or is art the very medium to point out grievances? Both the artist and the viewer must navigate the field of tension between art

and politics. Based on this, the question arises: what does the festivity actually distract us from? Or why is art meant to entertain? These thoughts are condensed in contrasting dark scenes and vivid colors on canvas. The fluctuating presence of hopefulness and despair is expressed in depictions of a variety of popular events. Pieced together, the sequences form a narrative of the overall state of society - celebration becomes a staging of happiness and well-being. The works generate a comedy of their own, as only the experience of the entire installation allows a multitude of emotions to emerge: strung together on garlands,

the perceptible absurdity of political reality intensifies with each element, increasingly turning the festivity into ecstasy. In the performative approach of a staged celebration, the artist's thoughts thus become tangible for the viewers. Let's dance!

Marlene Heidinger tells stories in a snapshot-like manner by combining elements of the moving and still image. Stopped in their movements, she arranges the narrative in sequences, reminiscent of a film, and thus challenges the viewer's imagination to let the figures continue their movements.



Hinterher I. | oil on canvas | 110cm x 145cm | 2023



Exhibition View  
*Warum Feiern Wir Noch?*  
Parallel Artfair Vienna, Otto Wagner Areal, Vienna  
September 2023



↑↑ Kettenreaktion | oil on canvas | 20cm x 30cm | 2023

↑ Farewell | oil on canvas | 20cm x 30cm | 2023

← Untitled | oil on canvas | 40cm x 30cm | 2024



Hinterher II. | oil on canvas | 90cm x 125cm | 2023



Polonaise II., 2023  
oil on canvas  
160cm x 125cm

Polonaise I., 2023  
oil on canvas  
160cm x 125cm





Installation view | Polonaise I. & II. | 160 x 125cm

