



MARLENE HEIDINGER

SEPTEMBER 2022 - DECEMBER 2025

www.marlene-heidinger.com



Marlene Heidinger (*1996, Vienna) is a painter, curator and film maker based in Vienna, Austria. She studied painting and experimental animation under Judith Eisler at the University of Applied Arts Vienna and at the École de Communication Visuelle in Paris. In June 2024 she received her master's degree in curatorial studies ("ecm") at the University of Applied Arts in Vienna. Her master thesis „When artists curate: From the studio to the exhibition space“ investigated curatorial strategies implemented by artists with the example of the artist's studio space as exhibition space and expanded on her interest in curating as artistic practice.

>> [find full CV here](#)

HANGING BY A THREAD

ARTIST STATEMENT // DECEMBER 2025

My work reflects on how we become social beings through our encounters with others. I explore boundaries, both literally and metaphorically. A line can bring things together, but it can just as easily divide. I am interested in how the boundaries of shared life within patriarchy have historically been defined and enforced by men, and how, today, we are working to renegotiate, shift, and give language to these boundaries.

My works often gather in abstract, undefined spaces, where bodies negotiate closeness, vulnerability, and the desire to connect. The scenes echo how social life unfolds at every scale: from intimate gestures of recognition to the larger movements of collective and political bodies. A recurring motif in my practice is a red thread that runs through the work and plays with this tension, both celebratory and cautionary, suggesting both the joy of finding one another and the need for boundaries within shared spaces. In my images it becomes tangled, passed along, shifted - sometimes with a touch of humor. It represents the collective act of talking about boundaries: not quietly, but openly, and as a shared effort.

In this sense, my work doesn't just depict people together; it stages the processes through which identities are shaped, relations are tangled and untangled, and a sense of 'we' emerges. It asks where the line between us lies, and whether that line is something we draw, cross, or continuously remake together.

Male-coded figures in workwear or suits often appear in my pieces: carrying, pulling, or balancing this red thread. I assign them, quite literally, the "work": the responsibility of helping to uphold and respect these boundaries. My practice engages with the redistribution of care, responsibility, and attention, and asks who should bear them in the future.

Recently, the red thread has found its way from the canvas to embroidered, textile installations. I have been conducting research into embroidery and textile work. Its association with femininity, along with my own family history (women in my family from rural Austria have practiced embroidery for generations), has deepened this interest. Embroidery carried a domestic role: women were taught to decorate, to embellish what already existed - yet rarely to take part in shaping larger decisions. When I use the red thread today, it's not about nostalgia. It's a way of engaging with that complexity. Painting and embroidery feel like parallel forms of storytelling: slow, rhythmic processes that allow me to reflect on relationships, both on a personal and on a global scale. The red line becomes a language of connection - across generations, across spaces, and within the communities I move through. In a sense, following that thread helps me ask questions about labour, care, history, and how something as simple as a line can carry so much meaning.

Marlene Heidinger, December 2025



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



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



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



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



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



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



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



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



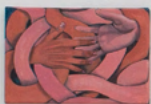
offering | oil on canvas | 80cm x 100cm | 2025



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





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



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



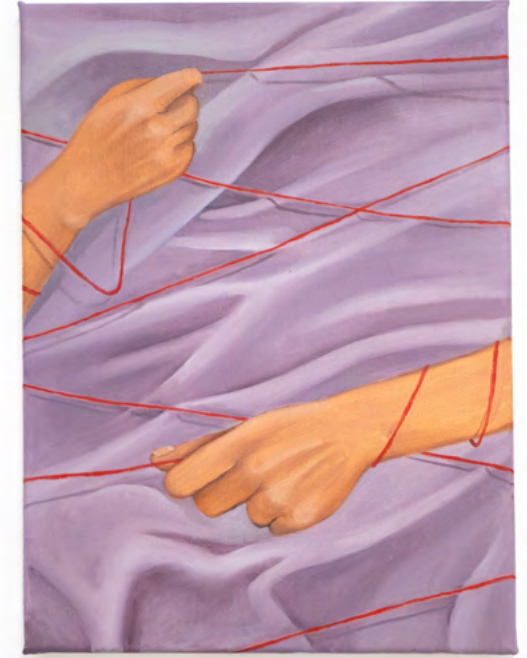
Installation view | Bonding moment SNEHTA Athens | Boundary Piece & Knot Becoming 01



↑ 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

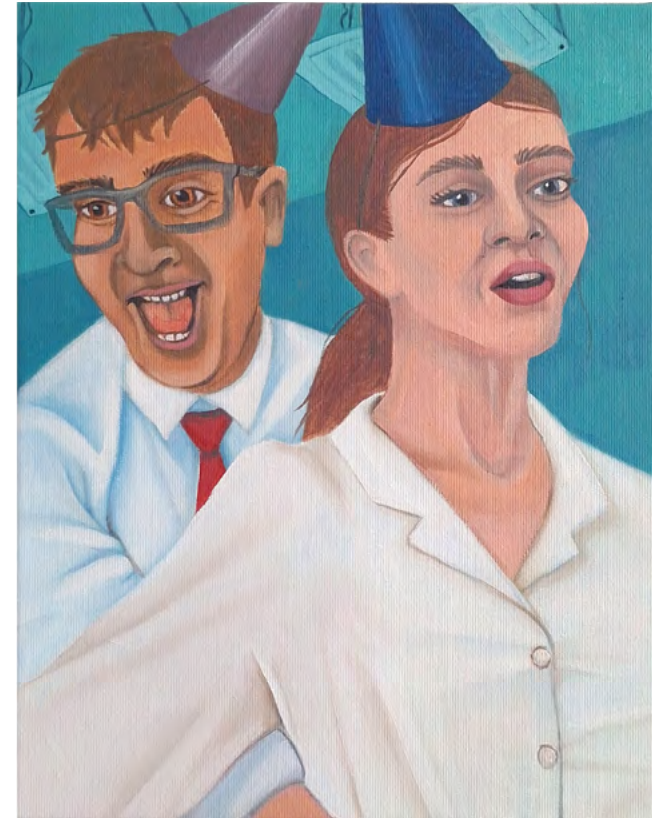


Hinterher V. | oil on canvas | 160cm x 120cm | 2024



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



DAS SCHICKSAL VON VÖSENDORF **THE FATE OF VÖSENDORF**

PARALLEL VIENNA 2022 | ARTIST STATEMENT

In this work, created over 2 years, the artist processes her doubts and fears of the inevitable maturation in a world of crises, such as pandemics and war. How can one become aware of one's own problems and overcome them when they feel so unimportant on the scale of the big picture? In her largest work to date, the artist humorously takes up themes such as being constantly observed, class society, and the eternally running conveyor belt of consumption: The result is a snapshot, as is so often the case in her works, that allows the chaos of everyday life to be projected onto the chaos of the entire world. Weltschmerz

in mini format, up close and personal.

*„The biological clock is ticking!“
How could I be a good mother when I can't even keep the Monstera alive? The Dracaena Massangeana tumbles to the ground, before I even managed to pay for it. Brown soil, supposedly a symbol of fertility, scatters everywhere. How must it feel to drop a baby, I wonder, as I look at the disfigured plant on the floor. Could you simply sweep it up with a dustpan and broom? I ask myself, who else this could have happened to. The scattered soil resembles a bloodstain at a crime scene, the shameful evidence of my atrocious act.*

Even though it appears to have happened accidentally, I cannot dismiss this thought: Was it unconsciously deliberate after all?

In her exhibition „The Fate of Vösendorf“ at the Parallel Art Fair 2022, the artist processes her personal struggles and locates their origin in patriarchal society. In the works she depicts her failure in mundane everyday situations, which solidifies her daily self-doubt. The absurdity of the depictions reveals the artist's frustration with the expectations that her social environment - and subsequently society as a whole - places on her.

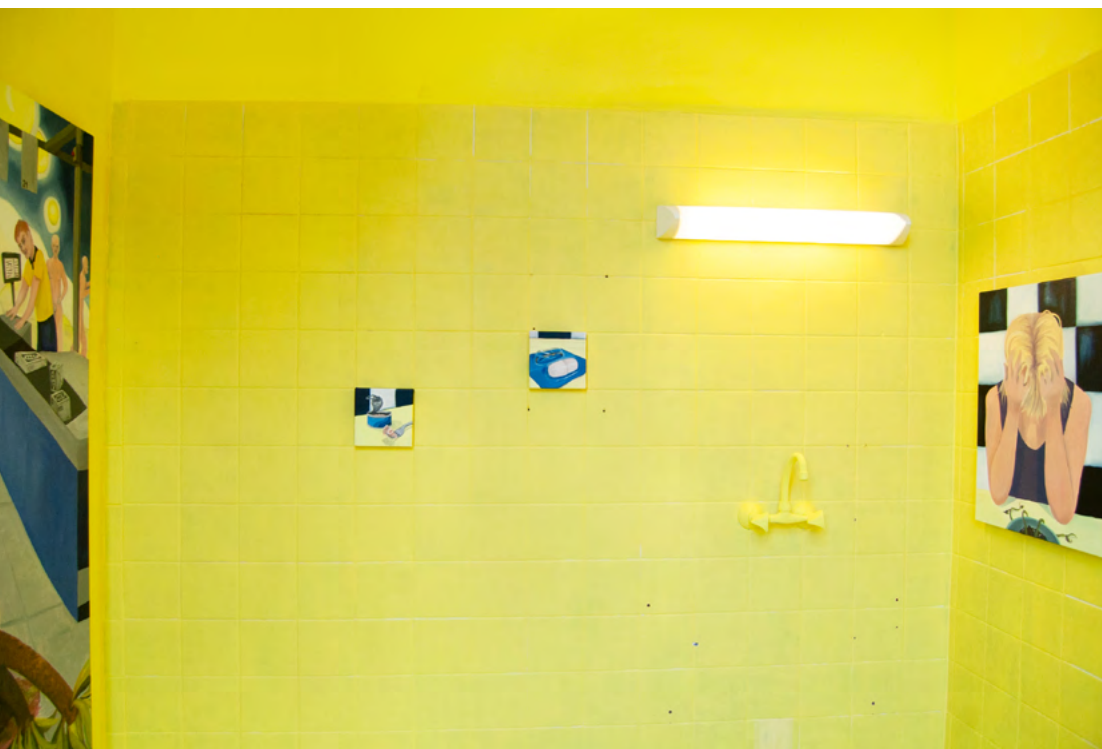


Exhibition View

Das Schicksal von Vösendorf

Parallel Art Fair 2022, Semmelweis Klinik, Vienna

September 2022



Exhibition View
Das Schicksal von Vösendorf
 Parallel Art Fair 2022, Semmelweis Klinik, Vienna
 September 2022



Das Schicksal von Vösendorf, 2022 | oil on canvas | 150 x 210 cm



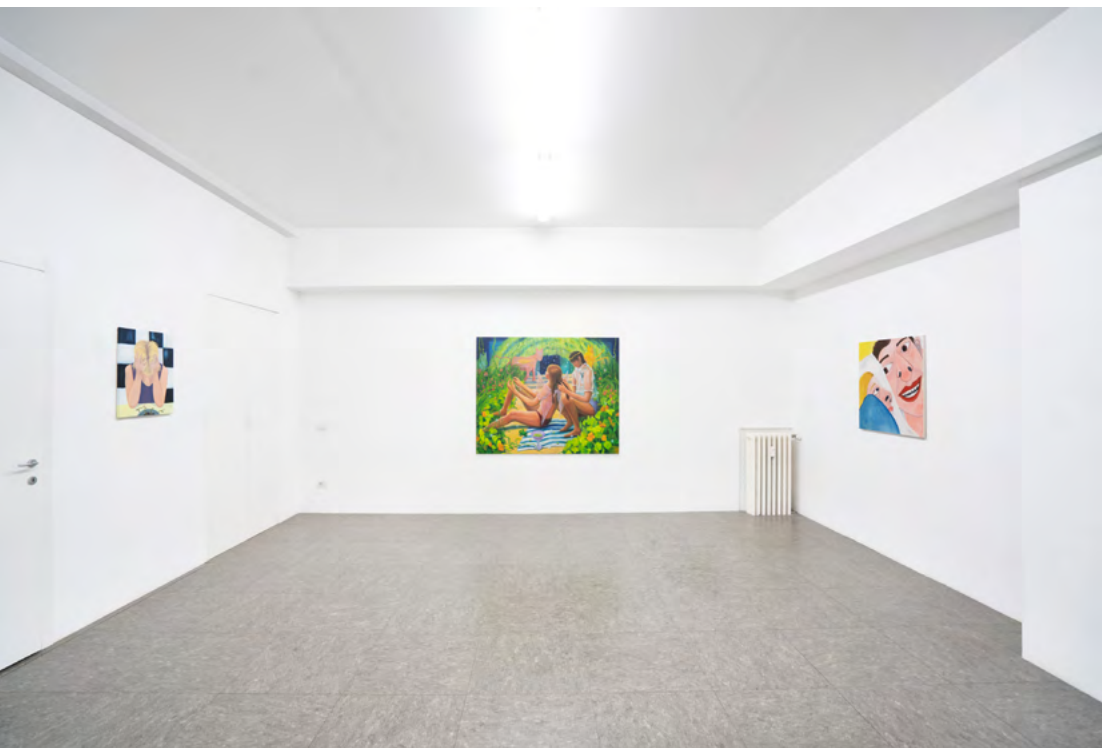
↑ Schicksals Akt | oil on paper | 50 x 65 cm | 2021
← Einsicht | oil on canvas | 60 x 50 cm | 2022



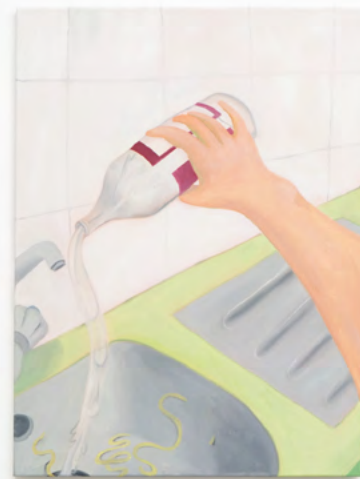
↑ Dosenfutter | oil on canvas, 15 x 15 cm | 2022
← La Ktasé | oil on canvas, 15 x 15 cm | 2022



Exhibition View
A Present Life (Groupshow)
Plain Gallery, Milano
March 2023



Exhibition View
A Present Life (Groupshow)
Plain Gallery, Milano
March 2023





Bachelor-Bild, 2019
oil on canvas
80 x 80 cm



Who? Guns n' Roses?, 2022
oil on canvas
80x60cm



Turteltauben | 50x70cm | oil on canvas | 2022



Krise, 2023
oil on canvas
70 x 50cm



Suppenkaspar (HELP, SOS) | oil on canvas | 80x80cm | 2023



TRUST, 2023
oil on canvas
80cm x 70cm



Exhibition View

Artist Statement Sondershow

Parallel Art Fair 2022, Semmelweis Klinik, Vienna

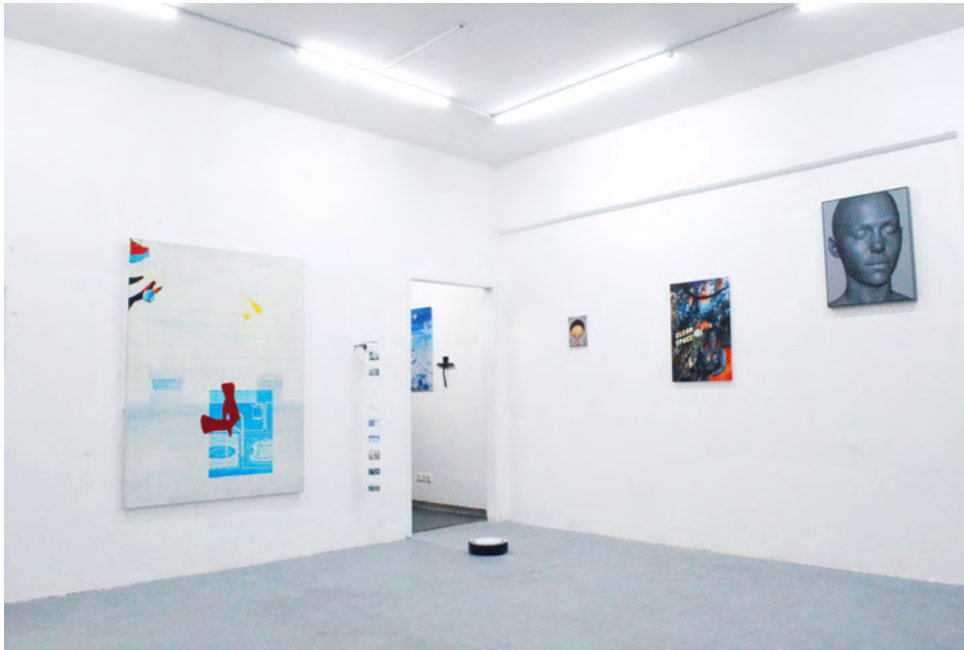
September 2022



Sand in den Ohren aber ich weiß nicht warum I&II | oil on canvas | 50 x 50cm | 2022

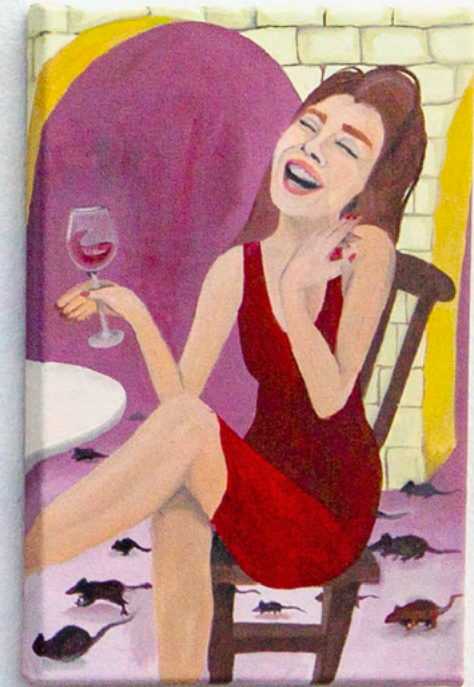


Exhibition View
Glanz und Glorie! (Groupshow)
AA Collections Gallery, Vienna
April 2023



Exhibition View
Glanz und Glorie! (Groupshow)
 AA Collections Gallery, Vienna
 April 2023





↑ Weiße Weste II. | oil on canvas | 30x20 cm | 2023

← Weiße Weste I. | oil on canvas | 30x40 cm | 2023