



**MARLENE HEIDINGER**

SEPTEMBER 2022 - APRIL 2026

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

# ARTIST STATEMENT // FEBRUAR 2026 **DE**

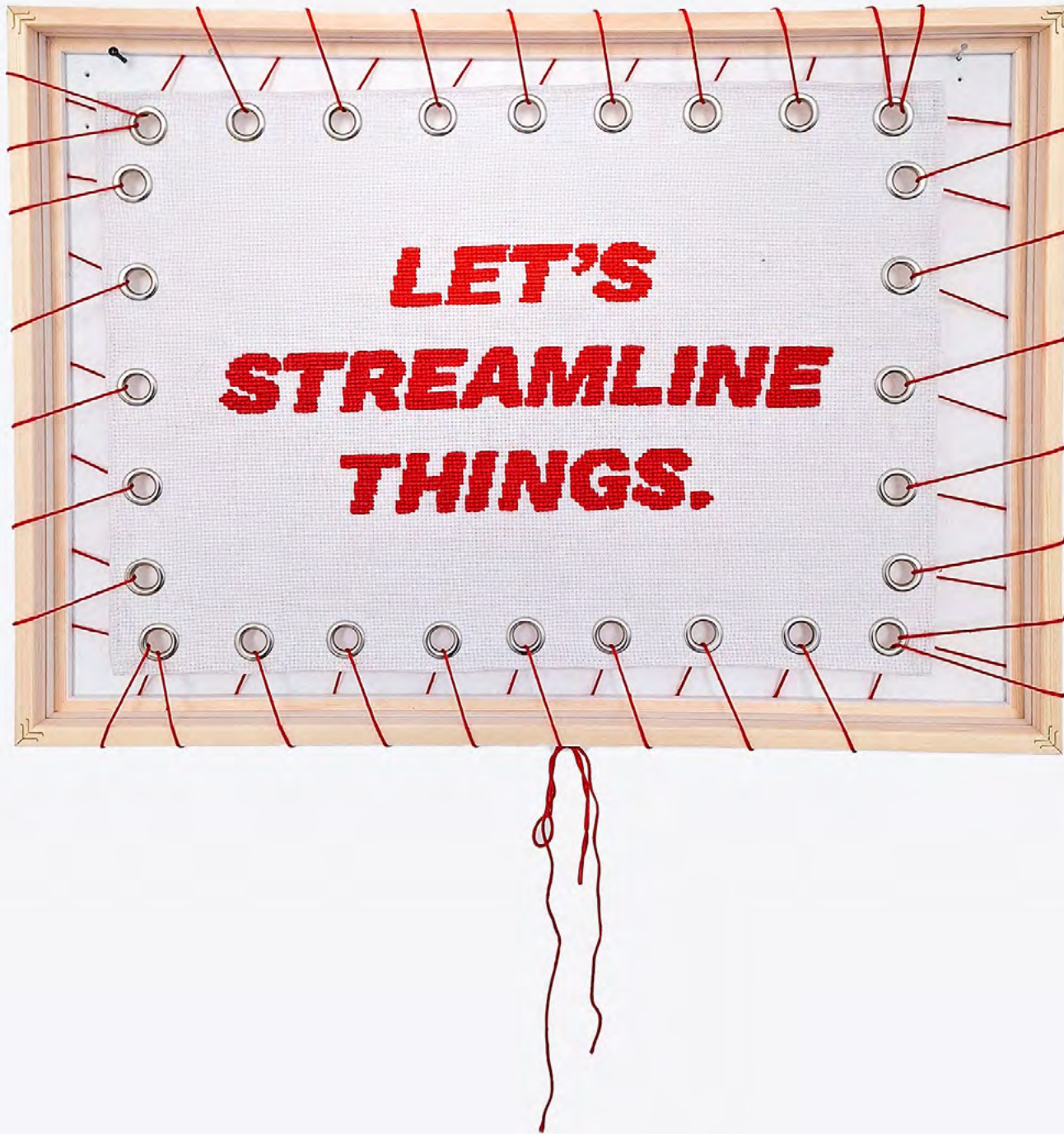
*In meinen Malereien, Texten, Installationen und Textil-skulpturalen Elementen behandle ich stets Fragen des Alltags, die das gesellschaftliche Miteinander betreffen und Kunst als wichtiges Kommunikationsmedium betrachten. Sie beziehen die Kunstproduktion als solche immer mit ein und betonen einen humorvollen Zugang zu Selbstreflexion und Gesellschaftskritik. Vermehrt wird der Fokus auf den Prozess der Kunstproduktion als Arbeit auf eine Ebene mit der Wichtigkeit des vollendeten Kunstwerks gestellt und hinterfragt somit bestehende gesellschaftliche, patriarchal geprägte Phänomene wie Produktivität und Kompetenz. Inspiriert von einem Publikum, das gewissen „Benimmregeln“ im Aufeinandertreffen mit einem Kunstwerk befolgt, untersuche ich in meinen Arbeiten Begegnungen und gesellschaftlichen Grenzen, die in ihnen gezogen werden. Diese Grenzen erscheinen sowohl in den dargestellten Szenen selbst als auch symbolisch in Form von Fäden und Schnüren, die sich durch die*

*textilen Elemente winden und zeigen, wie eine Linie zugleich trennen und verbinden kann. Mich interessiert, wie die Regeln des Zusammenlebens (sowohl von Mensch zu Mensch als auch von Mensch zu Kunstwerk) im Patriarchat historisch von Männern definiert wurden und wie sie heute neu verhandelt werden. Fürsorge oder Härte im zwischenmenschlichen Miteinander bleiben nicht privat, sondern setzen sich in kollektiven und politischen Dynamiken bis hin zu Konflikten fort. Meine Arbeiten thematisieren Prozesse der Identitätsbildung, von Beziehung und Gemeinschaft und fragen nach dem Übergang vom Individuum zum Kollektiv. Männer in Anzug und Hemd tänzeln durch meine Bildräume, verfangen und stützen sich gegenseitig, und übernehmen damit humorvoll Verantwortung in einer von ihnen geschafften Welt voller Konflikte. Immer mit einem Auge auf die Kultur und Kunstproduktion als Wirkungsfeld einer kaputten Gesellschaft, verhandelt meine Praxis Fragen nach Fürsorge und Macht.*

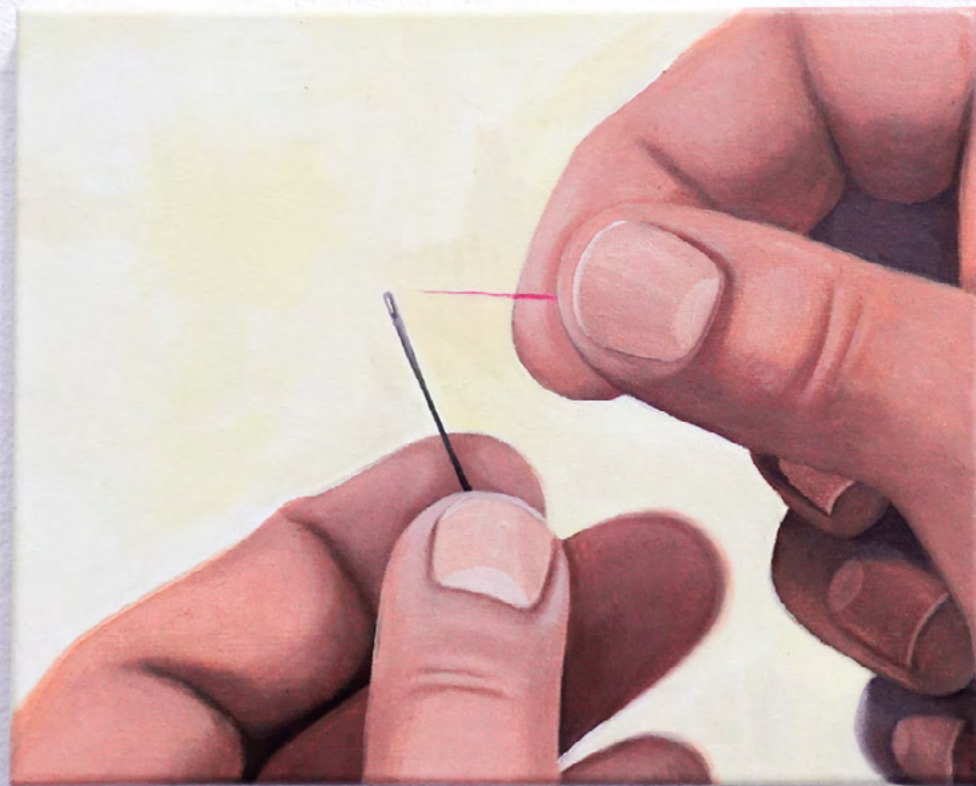
## ARTIST STATEMENT // FEBRUARY 2026 **EN**

*In my paintings, texts, installations, and textile-sculptural elements, I address everyday issues that affect social interaction and consider art to be an important medium of communication. They always incorporate art production itself and emphasize a humorous approach to self-reflection and social criticism. Increasingly, the focus is placed on the process of art production as work on a par with the importance of the finished artwork, thus questioning existing social, patriarchal phenomena such as productivity and competence. Inspired by an audience that follows certain “rules of conduct” when encountering a work of art, my work explores encounters and the social boundaries that are drawn within them. These boundaries appear both in the scenes depicted and symbolically in the form of threads and strings that wind through the textile elements, showing how a line can both separate and connect.*

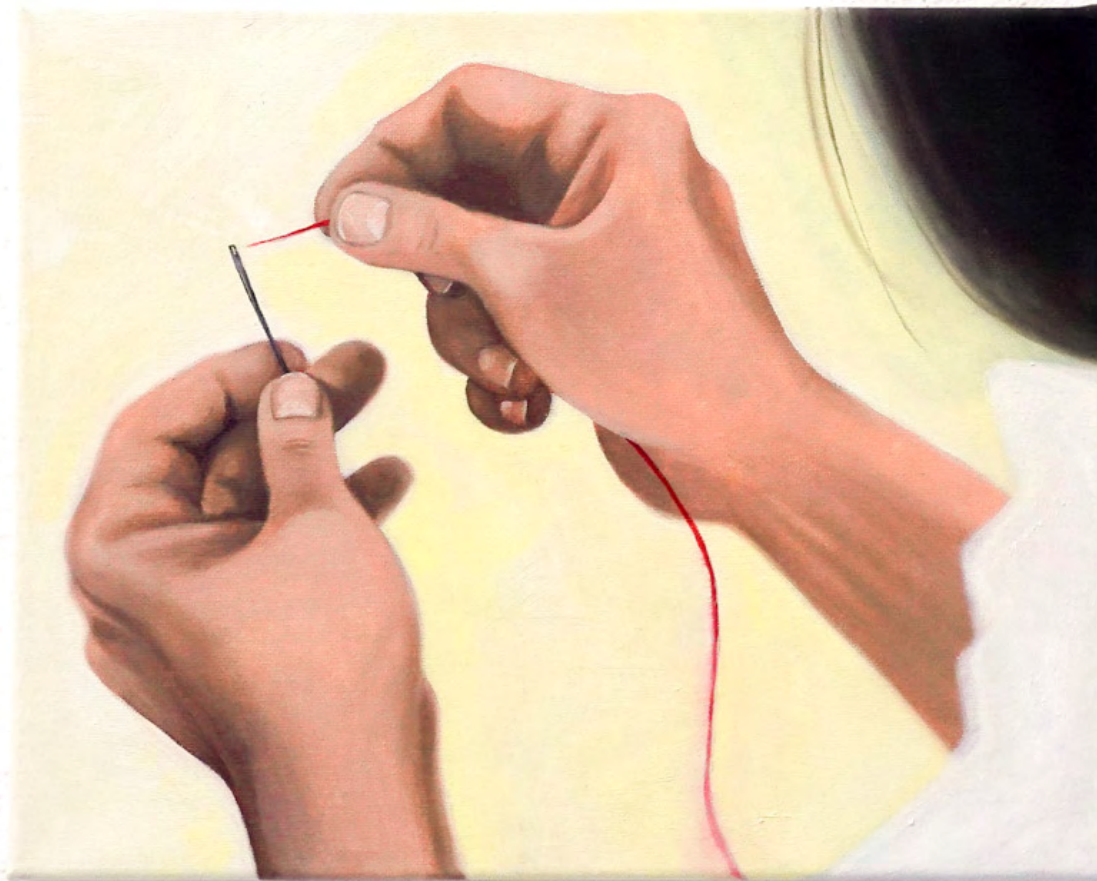
*I am interested in how the rules of social interaction (both between people and between people and works of art) were historically defined by men in patriarchy and how they are being renegotiated today. Care or harshness in interpersonal relationships do not remain private, but are reflected in collective and political dynamics, even leading to conflicts. My works address processes of identity formation, relationships, and community, and question the transition from the individual to the collective. Men in suits and shirts twirl through my pictorial spaces, entangling and leaning on each other, and thus humorously taking responsibility in a world full of conflicts that they themselves have created. Always with an eye on culture and art production as a field of action in a broken society, my practice negotiates questions of care and power.*



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



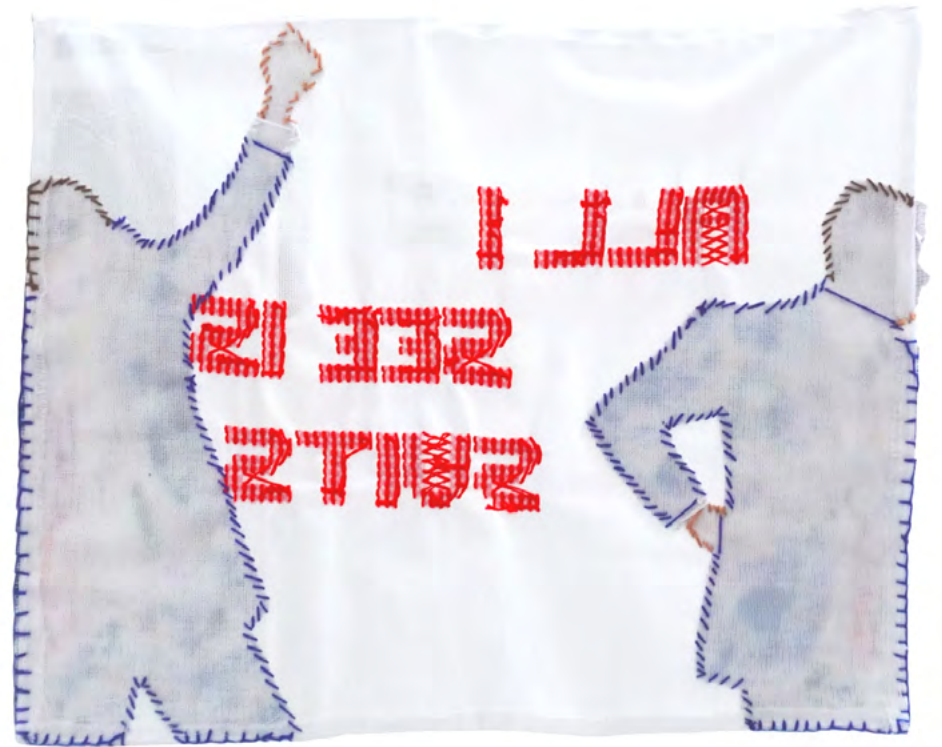
Make it Happen | 24cm x 30cm | oil on canvas | 2026



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





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

A white rectangular banner with a woven texture, featuring red embroidery in a pixelated font. The banner is held by red strings through silver grommets along its perimeter. The text is centered and consists of two lines: "MAXIMIZE" on top and "OUTPUT" below it.

**MAXIMIZE  
OUTPUT**



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

A white rectangular banner with red embroidery. The text "OPERATIONAL EXCELLENCE" is centered in a bold, blocky font. Above and below the text are decorative borders consisting of a repeating pattern of small red crosses. Small red star-like symbols are scattered between the text and the borders. The banner has metal grommets along all four edges, and red strings are attached to them, extending outwards.

**OPERATIONAL  
EXCELLENCE**



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



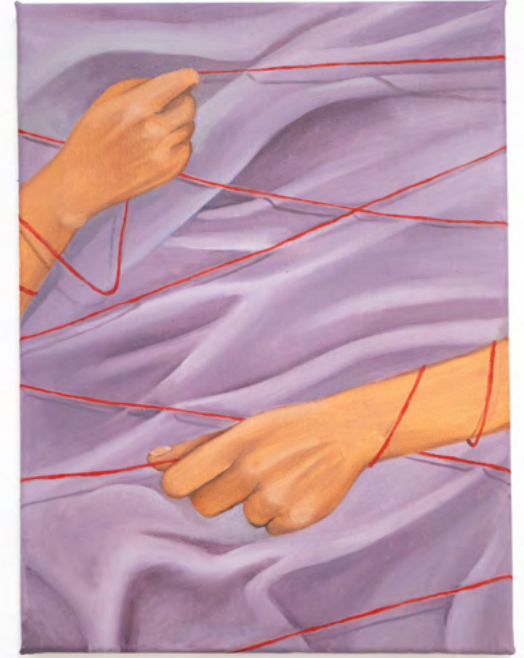
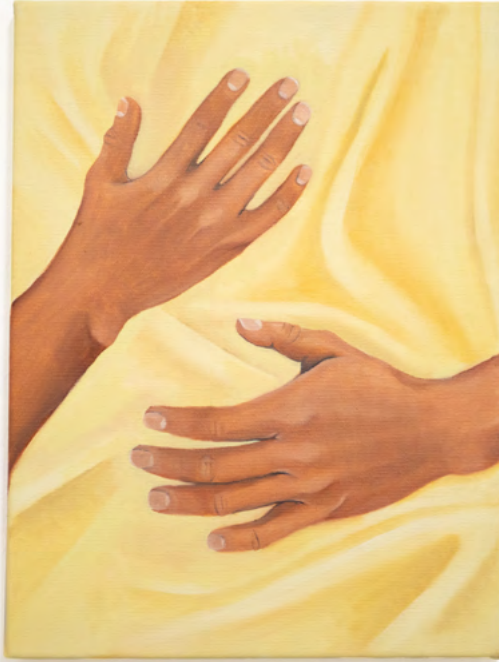
Installation view | Bonding moment SNEHTA Athens | Boundary Piece & Knot Becoming 01



- ↑ 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

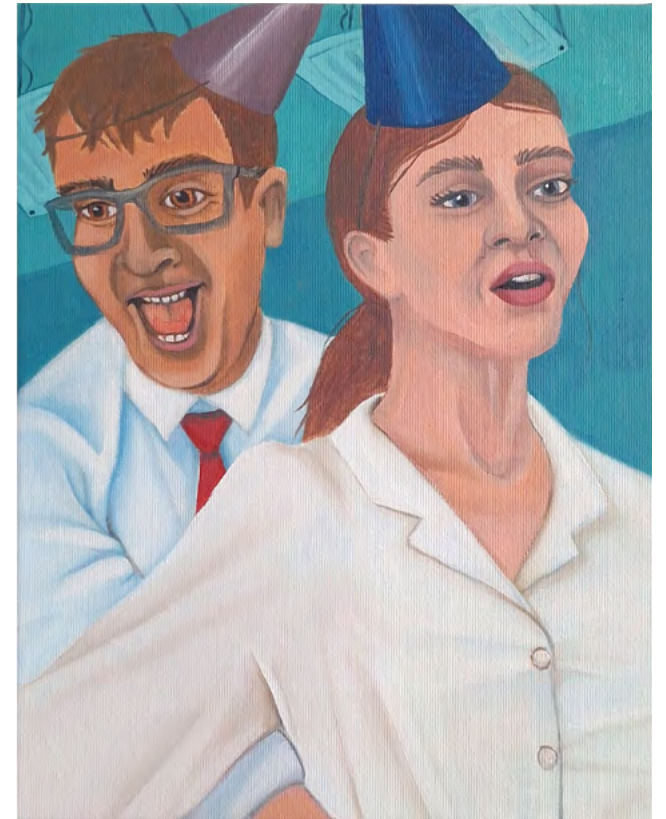


Hinterher V. | oil on canvas | 160cm x 120cm | 2024



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

