

PORTFOLIO

Marlene Heidinger

September 2019 - January 2024

www.marlene-heidinger.com



Marlene Heindinger (*1996, Vienna) is a painter and animation-film maker based in Vienna, Austria. She studied painting & experimental animation under Judith Eisler at the University of Applied Arts Vienna and at the École de Communication Visuelle in Paris. Currently she is enrolled in the postgraduate program for curatorial studies (“/ecm”) at the University of Applied Arts in Vienna. Marlene Heindinger draws inspiration from

relationships, sociodynamics, scripted reality formats, and the lack of privacy in modern day media. Her artistic practice strives to find new ways of portraying complex topics through mostly whimsical approaches. She works both in the still and the moving image, which allows her to discover new approaches to multi-dimensional storytelling. Her works have been exhibited in Vienna, London and Paris.

In addition to her work as a visual artist, she is a founding member of the curatorial collective Sicc.Zine, that has a strong focus on representing sequential art.

WARUM FEIERN WIR NOCH? **WHY IS THIS EVEN A PARTY?**

PARALLEL VIENNA 2023 | INTERVENTION

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, in-

creasingly 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.

Text by Jana Schuller-Frank



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



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



Ohne Titel | oil on canvas | 65cm x 80cm | 2023



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



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



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

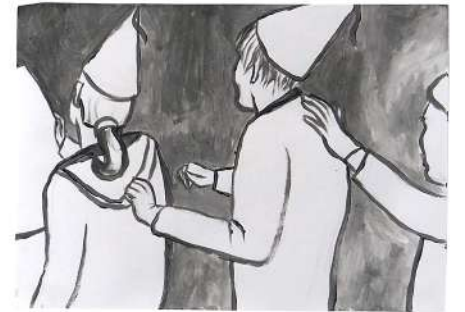




Exhibition View
Tanz am Abgrund
Im Werd 17, Vienna
May 2023



Tanz am Abgrund | oil on canvas | 80x100 cm | 2023



Tanz am Abgrund | acryl on paper | A3 | 2023

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 to 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



Einsicht, 2022
oil on canvas
60 x 50 cm



Schicksals Akt, 2021
oil on paper
50 x 65 cm



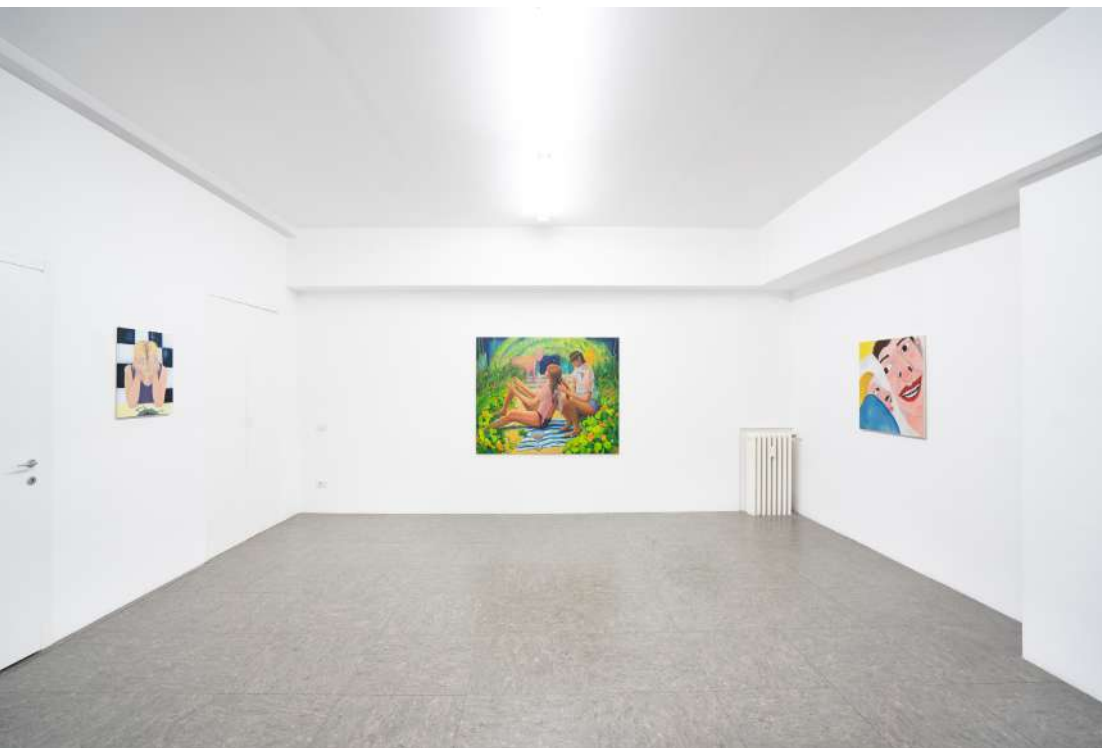
La Ktasé, 2022, oil on canvas, 15 x 15 cm



Dosenfutter, 2022, oil on canvas, 15 x 15 cm



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



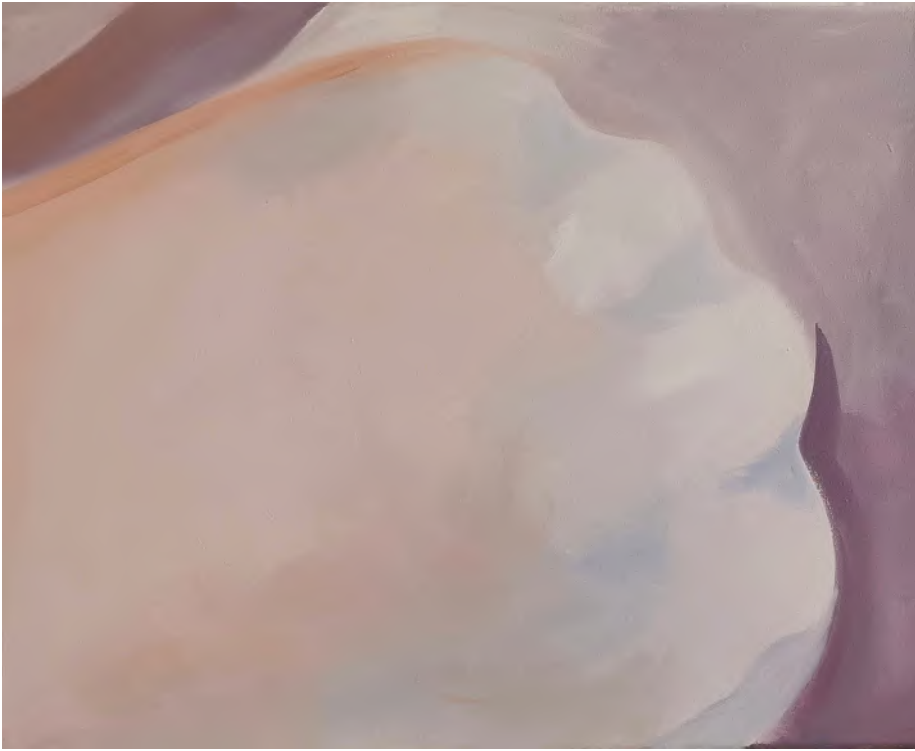
Turteltauben | 50x70cm | oil on canvas | 2022



Immer die selbe Stelle streicheln, 2022
oil on canvas
40x30 cm



Krise, 2023
oil on canvas
70 x 50cm



Faust | oil on canvas | 60x80 cm | 2022



Lose-Lose | 340x20 cm | oil on canvas | 2022



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



TRUST, 2023
oil on canvas
80cm x 70cm



Exhibition View

Artist Statement Sondershow

Parallel Art Fair 2022, Semmelweis Klinik, Vienna

September 2022



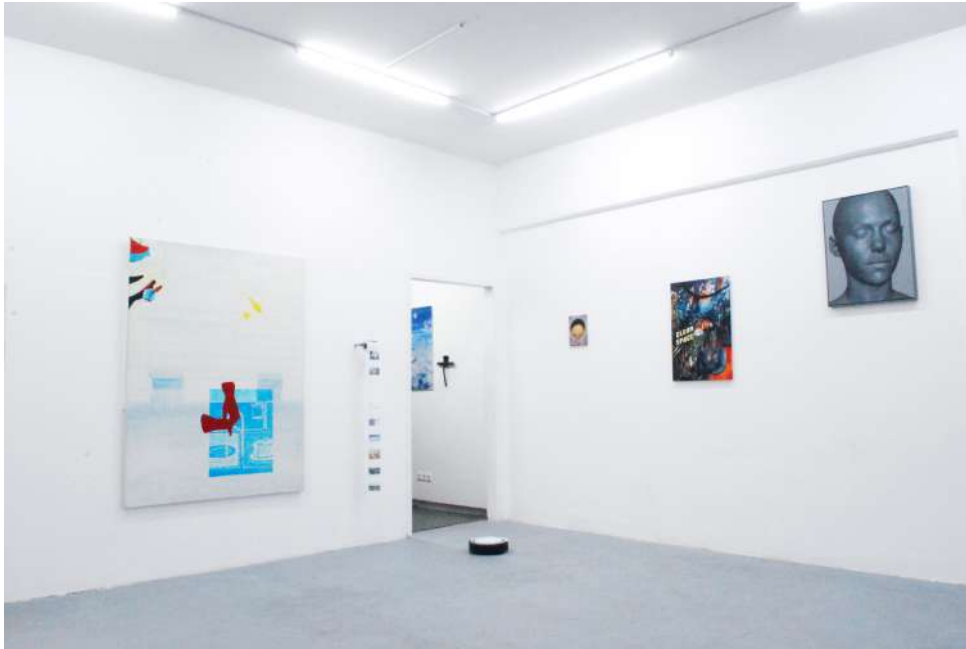
Sand in den Ohren aber ich weiß nicht warum I, 2022
oil on canvas | 50 x 50cm



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



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

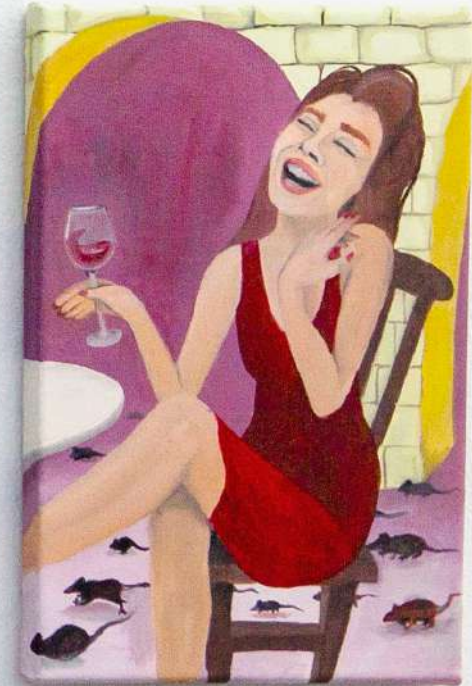


Exhibition View
Glanz und Glorie! (Groupshow)
AA Collections Gallery, Vienna
April 2023





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



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

SUPER SPARKS

Group Show | OR Vinzenzgasse 24, Vienna

ALPHA SERIES. The gesture is a spontaneous or conscious movement of the body and is considered the second face of man. Not all gestures serve the communication from human to human, but also from human to a higher being, or also as an expression of a view towards oneself. In art history, hand postures were often used as a recognizable feature of influential male personalities. The hand posture „Pantokrator“ of the Son of God or the hand hidden in the vest of Napoleon are their clear identifiers. In the painted series, the artist Marlene Heidinger shows hand postures and

gestures of politicians without regard to their faces or clothing, which would probably allow conclusions about the person depicted. In this way, the artist draws attention to the interchangeability and constructed heightening of these male alpha personalities in a patriarchal society.

The meaning of images and the way art is received have changed several times over time, depending on the context. Today, images are becoming increasingly important as part of the iconic turn, but there have also

been times when images were banned. So why are pictures and artworks so important and what do we like about them? Is it the depicted content, meanings and symbols, the material, color and space, the aesthetics, spiritual, social or economic aspects? Is it the pleasure of receiving it? Is it because the unspeakable can also be communicated with it? Art is a universal language. Or is it simply about the genius of the artists that fascinates?

Text by Andreas Schlichtner



Alpha 01 | oil on canvas | 20cm x 30cm | 2022



Alpha 02 | oil on canvas | 20cm x 30cm | 2022



Alpha 01 | oil on canvas | 20cm x 30cm | 2022

DAS BESTE SPIEL WIRD AUCH ZU VIEL **EVEN THE BEST GAME HAS TO END**

Duo Show Marlene Heidinger & Erin Sankey | Im Werd 17, Vienna

„I like to travel and am quite the polyglott. What trace has the big, wide world left in you, contestant three?“ „A bit of Scotch, a bit of Bordeaux, a bit of Manhattan... but actually I just need such a sparkling mixture as you [are].“ This is the answer of the candidate Georg from Vienna during a broadcast of the program „Herzblatt“ in 1996.

The question-answer game „Herzblatt“ is supposed to help a pair of lovers find each other. The players answer the questions, hoping to be the lucky chosen one at the end of the question round. Life is

a game. The balance of luck and competence, chance and strategy, victory and defeat, competition and solidarity, as well as pride and disappointment, is a recurring pattern accompany us in everyday life. That even the best game can sometimes become too much is evident in the difficulty one sometimes has in successfully navigating through this game of life. Just because there is talk of games, it doesn't mean that they are fun. The exhibition „Das beste Spiel wird auch zu viel“ by the two young artists Marlene Heidinger and Erin Sankey, who are connected on the one hand by their pas-

sion for their medium, and on the other hand by a common background of education, which is at times fuelled by the pop-culture of the 2000s and 2010s, reflects the symbolic character of games. In their works, the artists process personal impressions and dilemmas of everyday life using playful approaches. The works shown depict games as a representation of many aspects of life. The game of chance, the competitive spirit, the pride after a victory and the disappointment after a defeat.

Text by Heidinger & Sankey



Exhibition View
Das beste Spiel wird auch zu viel (Duo Show)
Im Werd 17, Vienna
September 2021



Kuschelbär, 2021
oil on canvas
40 x 30 cm



Spritzige Mischung, 2021
oil on canvas
40 x 30 cm



Auf den Arm nehmen, 2021
oil on canvas
40 x 30 cm



Mit Charme benetzt, 2021
oil on canvas
40 x 30 cm



You can be a winner at the game of life!

2021

oil on canvas

60 x 50 cm



Two Parasites, One Boob, 2020
oil on canvas
30 x 30 cm



Cuticles, 2020
oil on canvas
185 x 120 cm

In My Bed, 2020
oil on canvas
185 x 120 cm





Nur du I, 2020 | oil on paper | 65 x 50 cm



Nur du II, 2020 | oil on paper | 65 x 50 cm



Heiserkeit, 2019
oil on canvas
120 x 89 cm



Traurige Schokoladenesserin, 2019
oil on canvas
80 x 60 cm

Zendezeit, 2019
oil on canvas
100 x 75 cm





Ricarda und Micha, 2019 | oil on canvas | 120 x 150 cm



Super Privater Raum, 2019 | oil on canvas | 100 x 150 cm



Ehepaar, 2019 | oil on canvas, animated Loop | 40 x 60 cm