

**LUISA HEINZ**



[are.radio]

Stones, leather jacket,  
Size 45, acrylic paint, ribbed steel,  
62 x 80 cm, 2022

Installation view: annual exhibition class of Alexandra Bircken, Munich







## organ [of my] memory.

Antlers, leather jacket  
Size 38, acrylic paint, 2022

Installation view: annual exhibition class of Alexandra Bircken, Munich

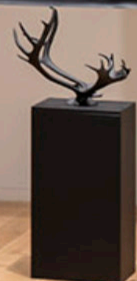
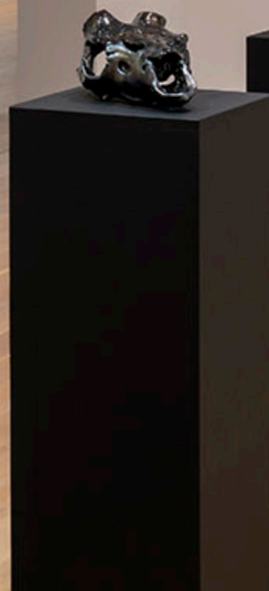
Luisa Heinz

Both work organ [of my] memory, [are.radio] move at the interface between sculptural pieces on the wall and objects that can be activated by performance. Jackets that have been removed from their use as objects of commodity through creative interventions. Protective covers that respond to an intimate, physical sensation.

organ [of my] memory, a chest armor and fragile structure at the same time. Exoskeleton and protective hardshell.

[are.radio], a reference to esoterically related jewelry, in which selected stones are said to have an energetic, healing effect. In this case, grounding is created by the weight rather than the energy of the stone. The title refers to the spiritualist movement at the turn of the century, when some people understood themselves as receiving medium.









becoming creature  
Diffrring Prize for sculpture 2025

Installation view: Mittelrhein Museum, Koblenz



// Mittelrhein-Museum | Jacqueline  
Diffring Collection / Press  
information / Diffring Prize  
For sculpture 2025 - LUISA HEINZ //

„In her works, Luisa Heinz explores the boundary between human and non-human beings, not least in order to overcome the anthropocentric perspective. In particular, she subjects clothing and masks as a 'second skin' to a process of transformation in her works. The intuitive, creative process is in dialogue with conceptually oriented research that integrates purely theoretical as well as body-oriented elements. Heinz perceives the present as a time of crisis and asks in her works 'what it means today to be an unfolding, conscious human being who lives and grows in relationship with oneself and one's environment.' Here she also sees a connection to the work of Jacqueline Diffring (1920–2020), who, in her time and under the conditions of the great civilisational crisis of National Socialism and World War II, had to laboriously develop a contemporary visual language. The theoretical starting point for Heinz's work is her engagement with philosophical questions about the foundations of human being and existence in a threatened ecosphere. Heinz translates this theory-based discourse into a working method that combines sculptural, performative and cinematic elements. Following in the footsteps of artistic predecessors such as Joseph Beuys, she repeatedly uses clothing, masks and fabrics as metaphors to illustrate processes of individual transformability and collective development under varying circumstances. She understands her own body as a point of reference for her artistic work. In addition to the ability to constantly reflect on her own being and desires, Heinz considers the experience of self-efficacy to be crucial, as it contributes to the creation of multifaceted levels of interaction and brings the individual back to themselves. Heinz finds impressive images for the complexity and dynamics of these networks of relationships.“

Text: Antje Kraus, Mittelrhein Museum Koblenz

## Outlines

Silkscreen on leatherette, 2024

## Findling. (longing)

Antlers, Graphite, 2025

Installation view: Mittelrhein Museum, Koblenz







## Imprint of the present.

H: 32 cm, D:34 cm

Ceramics, Graphite, 2025

Installation view: Mittelrhein Museum, Koblenz

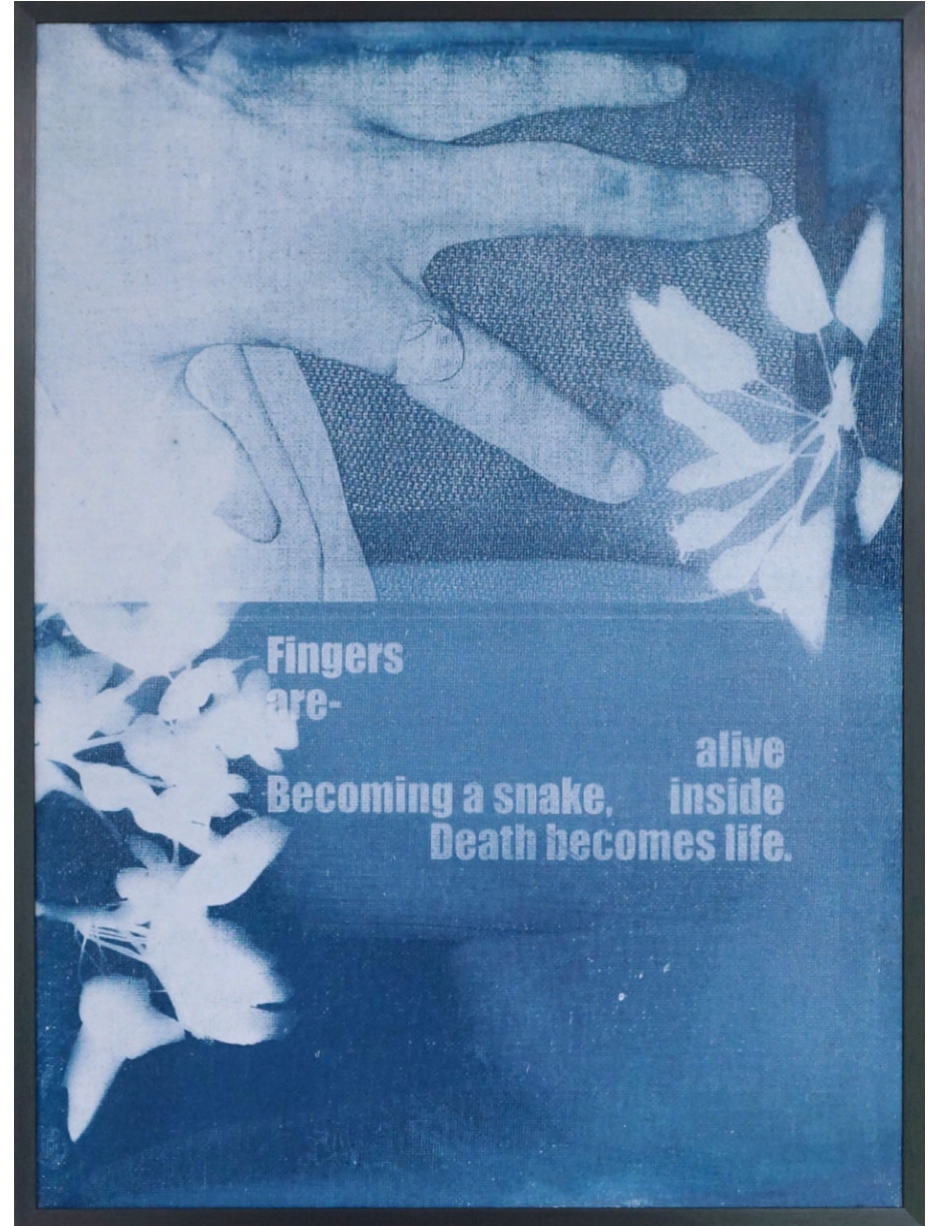
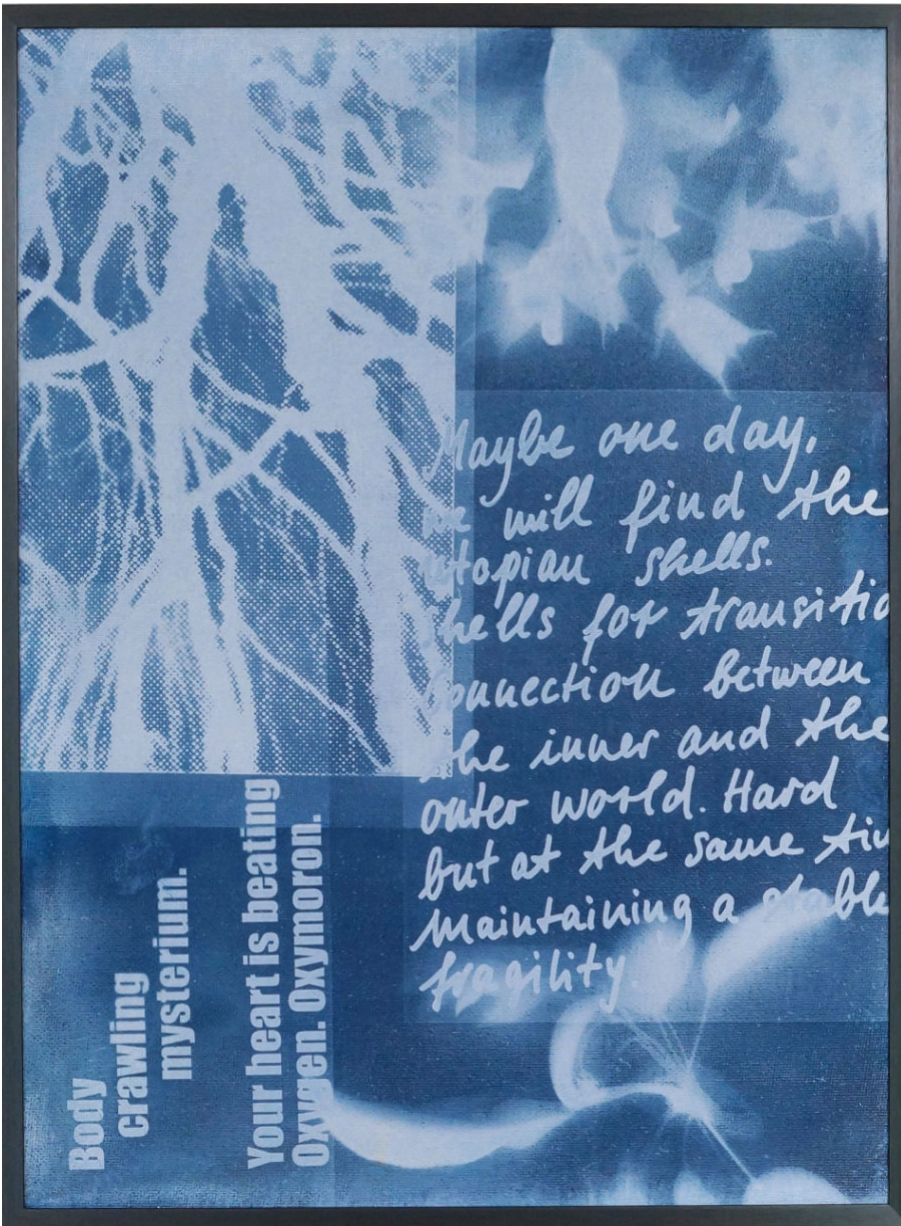
The ceramics refer to a type of form that frequently appears in archaeological excavations. This form serves as the basis for a rhythmic, haptic creative process in the studio. The glaze consists of graphite, which was already used in the Neolithic period to produce so-called 'graphite ceramics'. Here, the meditative craft process of producing ceramics and the reference to early objects in human history enter into a dialogue.





X  
2018  
Kunstpreis, Kunstpreis  
Galerie in Berlin  
Die Kunst von Luisa Heinz ist ein Prozess  
des Erkennens, des Verstehens, des  
Erlebens. Sie ist ein Prozess, der sich  
in der Zeit entfaltet und der sich  
in der Kunst manifestiert. Sie ist ein  
Prozess, der sich in der Kunst manifestiert  
und der sich in der Kunst manifestiert.





X

Cyanotype on canvas, 30 x 40 cm, 2025





X

Cyanotype on canvas, 30 x 40 cm, 2025

The series of cyanotypes was created during a residency in the heart of nature. Text snippets from my notebook meet motifs from previous works. Materials from nature, such as branches and leaves, create a connection to the place where the works were created.





## Tactile gaze

Overalls „New surroundings.“, three performers, the alps  
film poem, 2024

*Somatic landscape research. Videowork in progress.  
Collaboration with Josiane Schmidt.*

Seven days of a triologue between our bodies, the alpine landscape and a camera. Tactile gaze is a film project by Luisa Heinz and Josiane Schmidt which uses the means of documentary realism and experimental film to produce a “film poem”. Overalls with a painting-like design, which we put on as costumes, served as an impulse to encounter the landscape sensorially and with an uncommon perception. Through the skins, we entered a space in which we could perform situationally in the landscape. Tactile gaze reflects our encounter with the landscape, geological strata and non-human actors. It follows the slow rhythm of the changing times of day and weather-related atmospheres. Its chapters are organized by the chronological succession of the scenes and our immersion into the second skins and their immersion into the surroundings. The audio of the “film poem” is developing as another layer.



## Tactile gaze

*The sun brings the scene into focus.*

*Dialogue- while walking.*

*After a while- finding retreat for body and mind in landscape. „The mountains were still there, every morning when I woke up.“ One morning, i opened my eyes, with a lot of questions in my head:*

*What is touch?*

*What do I feel when the stone touches me?*

*What does the stone feel?*

*Are our bodies part of the landscape?*

*Can I rest on your surface?*

*How much can we really see of what we name ground?*

*Maybe one day, we will find the utopian skins. Protections shells. Shells for transition. Connection between the inner and the outer world. Hard but at the same time maintaining a stable fragility. Redefine the body that carries us into the new landscapes. Our Bodies, our Body. To give space for Symbiosis.*











## I found myself in a desert of coherence. In search of a moment of retreat.

The installation opens up the field of a fictional excavation in which different time sequences, bodies and processes meet. A field in which layers of earth and stone are removed to reveal past and future narratives. Futur 2 meets the radical present, encounters the past.

The installation was designed in dialog with the existing architecture of the exhibition space. Objects and modified found materials that have passed through various transformation processes are brought into a narrative context. The project is based on theoretical research.

A collaboration was also created in the process: two texts to be found in the installation, "Das Feld räumen\*" and "Unvollständige Liste der Fundstücke:" written by H. Sturm (architect and journalist).

*Desert of coherence - the field of excavation*

*Moment of retreat - the silence of a moment of contemplation, in the sense of the "Nunc Stans" according to Hannah Arendt.*

## Exoskeleton. Inner unrest.

Carbonized spruce wood, hexagonal bolts, nuts,  
450 x 380 x 250 cm, 2024

*The architecture of the „Exoskeleton“ is based on the shape of scaffolding used to secure buildings. These scaffoldings are attached to the outer walls of buildings at risk of collapse.*

*The „Exoskeleton“ has an inherent temporality, a predictable end to its function. This is broken by the transformation of the material: the wood made more durable by fire.*

Installation view: diploma exhibition AdBK, Munich







## Unknown relatives.

Ceramic: paperclay, glaze,  
40 x 18 x 12 cm  
Holder: iron,  
77 x 2 cm, 2024

Installation view: Diploma exhibition AdBK, Munich

Red deer skulls served as a formal model for the ceramics. A deer skull as the mask and face of an intermediate being is a repeated motive in my works. A figure that evokes questions about coexistence and being critters. For this project, the skulls were translated into a different material in order to bring the form to the center of attention.

In the field of the excavation "the desert of coherence", a psychogram of these three "Unknown relatives" is drawn in the space through the assembled objects and transformed found objects.

Aalien? Or form left behind?  
Prehistoric or futuristic?





## New surroundings.

Work overall made of cotton, acrylic paint, spray paint, screen printing, various sizes, 2023

Installation view: Umspannwerk, Wasserburg

A series of nine overalls which, as objects and wearable costumes form a field of tension between painting and clothing. The environment inscribes itself pictorially into the textile of the overalls. Four of the overalls were shown in the installation. The installation opens up a dialog between the second skin of the human being, the textile, and the third skin, the walls of the building. Protective skins. Individual and yet formally connected.





New surroundings. Installation view: Umspannwerk, Wasserburg





## Groteske

Deer skull, fox head, fake fur  
fine-art print edition, 2022

*Performative photo research. Critter, intermediate being.*

A performative search for the embodiment of an intermediate being. Inspired by the concept of the critter, which is discussed by D. Haraway. Groteske, a performative figure that tries to escape the hierarchy between human and animal form and negotiates a new presence. The play with the deer head, below a fox head, as a face, deals with the animalization of the human body in ritual acts. The furs that serve as a costume in this performative action are artificial furs. Between the real, animal components of the costume and the human, recreated animal skins, a tension is created that discusses the duality between natural and artificial. The title of this photographically captured performative action refers to the art historical concept of the grotesque. The performing person who gives the critter its physicality is the artist herself.





## [REMIX]

Canvas fabric, acrylic paint, spray paint, thread, wire, secondhand clothes, accessories (stone, bronze), ca. 170 x 65 cm, 2022

*Three figures, between human and animal. Play with the Representation of corporeality through textile shells.*

Installation view: annual exhibition class of Alexandra Bircken, Munich

Three figures, autonomous and yet connected by a similarity. Empty textile shells that stand like independent bodies and at the same time refer to absent, living bodies. Their physicality relates to each other through posture and positioning. Their faces are empty caps with wide open mouths. An ambivalent play between ghostly presence and textile shell. The work [Remix], consisting of three figures, arose from the impulse to create a new, independent group of artworks from already existing pieces. By combining various researches, a new work with several layers of content was created, which at the same time opens up to a new content through the newly created, autonomous presence of the figures.









xnewxxrelativexxx

Ceramic: paperclay, glaze,  
40 x 21 x 11 cm, 2024  
*Future archeology, simulated nature.*  
Installation view: n.n space, Munich





## Groteske

Deer skull, fox head, fake fur  
fine-art print edition, 2022  
*Performative photo research. Critter, intermediate being.  
A self-portrait.*



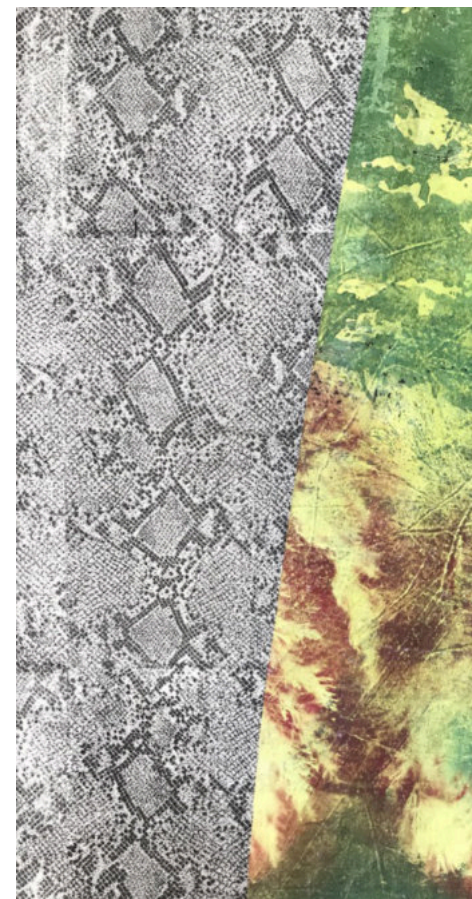


## Under my skin, inside your house

Wallpaper: silkscreen on paper, clothing: canvas, acrylic paint, spray paint, thread, 180 x 145 cm, 2021  
*Work about blending into one's environment, as a performative act. Melting into each other. Chimera.*

Installation view: Goldberg Galerie, Munich

Luisa Heinz







## New surrounding

Canvas, acrylic paint, spray paint, thread,  
150 x 65 cm, 2021

*In limbo between image and clothing. Nature inscribes itself. Researching new shells.*

Installation view: Magma Maria, Offenbach









## New surrounding

Longing for the body – Can you hear the (...)thinking? at Magma Maria, Offenbach. Review by Emily Nill

Magma Maria DATE 10/09/2021 – 26/11/2021 CURATOR Louisa Behr, Anna Holms AUTHOR Emily Nill

"In the adjoining room, Luisa Heinz is showing, in addition to two mixed media photographic works, the series New Surrounding. Five of her "Bildkörper," self-sewn and subsequently painted overalls made of canvas, hang on wire hangers on the wall.

The color scheme of the individual works varies, hard black and White contrasts alternate with soft rosé.

The organic prints of branches or leaf structures are conspicuous structures, an inscription of nature in image and clothing and the clothing connoted above all by hippiesque batik look.

Thanks to Heinz's artistic updating the overalls gain a recognition value, an ecological branding. The fact that the pieces are all unisex, i.e. no traditional measurements of men and women, makes them all the more contemporary.

They are wearable clothing and in their hybrid mixture of painting-sculpture they are also autonomous works of art. Much like Daria Nazarenko's semi parachutes, the stylish shells on the wall claim to be more than just objects or extensions of something.

In their ghostly, subjective presence they refer not only to other bodies, but also to themselves.

In this reciprocal play of utility and purposelessness, the New Surroundings become the projection surface of contemporary discourse: the boundaries between the art space and the outside world, ecology and sustainability are inscribed in the overalls, as are queer feminist demands for the dissolution of the binary Gender construct - represented by the second skin of "fashion" and its performative aspect. If the artist herself speaks of the New Surroundings as a limbo state between image and clothing" it becomes clear, the importance of concepts of movement and fluidity even in traditions such as painting it implicitly refers to the importance of concepts of new materialism or post-humanism for contemporary art making."





## In between

Pine twigs, canvas overall, leather gloves  
fine-art print edition, 2022  
*Performative photo research.*

## Bird research

The works Falcon-Hat and How to become a bird originate from a research about the relationship between birds and humans. By chance, I became a spectator of a falcon hunt during a walk. The communication between the falconer and his two birds aroused my interest. A dialogue between domestication and trust. I wanted to deal more with the subject of hunting and the relationship between bird and man. Birds and humans are closely interwoven historically. The bird embodies the human longing for freedom and weightlessness. Falconhat is a series of six falconcaps tailored to fit the human head. They function as objects, but also carry the potential of performative activation. Ryx is a hybrid between bird and human. An Object and a costume at the same time. The performative photo work How to become a bird plays with the image of the raptor in human appearance.



## How to become a bird

Feathers, leather clothing 2021  
*Performative photo research.*  
*Critter, intermediate being.*

## Falcon-Hat

Canvas, acrylic paint, thread, 2021  
*Series of falcon caps in human size.*





LUISA HEINZ

born 1997 in Essen

lives and works in Munich



## EDUCATION

2024 Diploma, AdBK Munich

2023 AdBK Munich, class of Raphaela Vogel former A. Bircken

2023 AdBK Munich, guest at class of Alexandra Pirici

2020-23 AdBK Munich, class of Alexandra Bircken

2019-20 Kunstakademie Dusseldorf, class of Dominique Gonzalez-Foerster

2018-19 Kunstakademie Dusseldorf, foundation course fine arts

2017-18 HBK Braunschweig, studies of Art Science

## EXHIBITIONS (selection)

2025 becoming creature, Diffring Prize, solo exhibition, Mittelrhein-Museum, Koblenz

2024 Presskuchen, space n.n, Munich

2024 I found myself in a desert of coherence. In search of a moment of retreat.

diploma exhibition AdBK Munich

2023 Inside the woke cube: moving heads pt. 1, Klasse Vogel/Bircken, Kunstarkaden Munich

2023 Energy Workation, AK 68, Wasserburg am Inn

2023 Klasse Bircken, class of Alexandra Bircken, annual exhibition AdBK Munich

2022 Hiding in plain sight, group exhibition, the-pool, Dusseldorf

2022 Fruit of the Gloom, class of Alexandra Bircken, annual exhibition AdBK Munich

2022 January, class of Alexandra Bircken, Goldberg Galerie, Munich

2021 "can you hear the (...) thinking?", group exhibition, Magma Maria Offenbach

2021 To be successful in hunting, class of Alexandra Bircken, Kunstpavillon Munich

2020 Peace for nature, showcase exhibition, living room Alfter

2020 Last Turbulence class of Dominique Gonzalez-Foerster,

annual exhibition art academy Dusseldorf

## RESIDENCIES, SCHOLARSHIPS

2025 Diffring Prize for sculpture

2025 Residency, Kallmann-Museum, Ismaning

2024 In:dépendance, residency program, chair of Prof. De Vylder, ETH Zurich

2023 Project funding Akademieverein

2023 Residency, Energy workation, Wasserburg am Inn

2023-24 Germany Scholarship

2022 Scholarship, Jubilee Scholarship Foundation of the State Capital Munich

## INTERNSHIPS, FURTHER EDUCATION (selection)

2023 Field project The Emancipated Dancer by Lilach Pnina Livne, Impulstanz, Vienna

2023 Yoga teacher training, Patrick Broome Academy, Munich, 200 h

2023 Online Course of the Spirit Dance method by Lilach Pnina Livne, 10 weeks

2016 Voluntary by Les Grands Voisins, urban design project, Paris, 4 weeks

2015 Sculpture internship in Florence, Italy, 2 weeks

## CONTACT

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