



Mirijam Heiler 2023 - 2025

Biography

Mirijam Heiler
*1991 in Bressanone, Italy
lives and works in Bolzano

Studies:

2011 - 2016: Fine Art Studies
@ “Staatliche Akademie der
bildenden
Künste” in the class of Tatjana
Doll, Karlsruhe

2011 - 2016: Studies in
Theology @ “Albert Ludwigs
University”, Freiburg i.
Breisgau

Awards:

2024: 1st Place, Open Call for Artist @ Spazio Piera, Trento
2023: 1st Place, Competition for the Design of the Altar Room @ St. Jakob Church,
Barbian
2023: 1st Place, Competition for the Design of the Room of Silence @ Hospital Bozen
2023: Nomination for the San Fedele Prize @ Milan
2022 Winner @ Plose Ski AG / SKB contest together with AliPaloma
2021 SALEWA-SKB Art Award, Bolzano
2020 YICCA - International Art Award, Milan
2020 3rd place @ SKB: Image and Context Competition, Bolzano
2019 4th place @ Artoteca - Office for Italian Culture, Bolzano
2017 Best Young Award: Espace - LA STANZA, Bolzano
2016 Eb Dietzsch Art Award, Jena

Selected Solo Shows:

2025, SHIFT @ Von Lutz, Klausen (I)
2025 DUO Carte Blanche, @ Aurora, Meran (I)
2024 Home, @ Ama stay, St Vigil, Enneberg (I)
2024 Insorgi, with Federica Gottardello @ Spazio Piera, Trient (I)
2024 Scintille d arte, Fondazione Leonesia, Saló, (I)
2023 So close! with AliPaloma @ Galerie Prisma, Bozen (I)
2022 Synthetische Landschaften @ Galleria Contempo, Pergine (I)
2022 Future perfect? @ Galerie Martina Dorner-Bauer Die Kunstagenten, Kitzbühel (A)
2022 Soglie, duo with Barbara Prenka @ Iasecondaluna, Laives (I)
2022 Synthetic Landscapes @ Galleria Contempo, Pergine (I)
2022 ON TOUCHING @ Kunstforum Unterland, Egna (I)
2021 The line's desire, duo with Antonia Lamb @ Galerie Gefängnis Le Carceri, Caldaro (I)
2021 Art is everyday, duo with Anja Marshal @ Spazio CUT, Bolzano (I)
2019 Synesthesia, duo with Luise von Rohden @ Galerie Vijion, Pontives (I)
2018 Espace @ Galleria La Stanza, Bolzano (I)

Selected Group Shows:

2025 Lieve @ Belmonte Salò, Brescia (I)
2025 CURA @ SKB Artes, Bolzano (I)
2024 Linguaggi in traduzione @ Lanserhaus, Eppan (I)
2023 Ecce homo @ Galleria San Fedele, Mailand, (I)
2023 Entities @ Eck Museum, Bruneck, (I)
2022 A.I. second creation @ Galerie Vijion, Pontives (I)
2022 Liquid Entities @ RU.17, Bolzano (I)
2021 Blau machen @ Stadtgalerie Brixen (I)
2021 VOLTA @ Galerie Vijion, Basel (CH)
2021 Parents - Child @ Galerie Vijion, Pontives (I)
2021 Kunst im Advent @ Festung Franzensfeste, Fortezza (I)
2020 BETA @ Biennale of Architecture, Timisoara (ROU)
2020 Standort teilen @ Kunsthaus L6, Freiburg im Breisgau (GER)
2020 Restart @ Kunsthalle West, Lana (I)
2020 Booming Art @ Galerie Vijion, Bologna (I)
2019 Hoch Tief Flach @ Prisma Gallery, Bolzano (I)
2019 BINA @ Belgrade Architecture Biennale, Belgrade (SRB)
2019 UrKult @ Festival for contemporary art, Unterinn (I)
2018 #ohtannenbaum @ Galerie an der Pinakothek der Moderne, Munich (GER)
2018 FOKUS: New Art @ Kunstverein Radolfzell (DE)

IT: Mirijam Heiler ha sviluppato la sua ricerca intrecciando stimoli provenienti dal suo percorso formativo presso l'Accademia di Belle Arti di Karlsruhe e l'Università di Friburgo, dove ha studiato teologia. Tra emanazioni di colore e sequenze segniche, le opere di Heiler sorgono nella concentrazione di un processo rigoroso, volto a riassorbire il superfluo in strutture essenziali. Geometrie cromatiche e reiterazioni scritturali modulano estensioni spaziali e temporali. Più o meno direttamente allusivi a soggetti a esso afferenti, tali lavori si suddividono tra sviluppi del segno lineare in nervature minime e ambigue e motivi dal cromatismo fluido e dinamico. (Nicolò Faccenda)

DT: Mirijam Heiler hat ihre Forschung entwickelt, indem sie Einflüsse aus ihrem Bildungsweg an der Staatlichen Akademie der Bildenden Künste Karlsruhe und der Universität Freiburg, wo sie Theologie studierte, miteinander verknüpft. Heilers meist monochrome Arbeiten entstehen aus der Konzentration eines rigorosen Prozesses, der darauf abzielt, das Überflüssige zu absorbieren. Wiederholungen und sich wiederkehrende Elemente schaffen Rhythmus und Struktur. Minimale Zeichen, inspiriert von natürlichen Motiven, bewegen sich zwischen Buchstaben und Ideogrammen. Mehr oder weniger direkt auf verwandte ikonografische Sujets anspielend, wechseln ihre jüngsten Arbeiten zwischen der Entwicklung linearer Zeichen – minimaler und ambivalenter Adern – und erkennbaren Motiven. (Nicolò Faccenda)

EN: Mirijam Heiler has developed her research by weaving together influences from her educational path at the Academy of Fine Arts in Karlsruhe and the University of Freiburg, where she studied theology. Heiler's works, mostly monochrome, emerge from the concentration of a rigorous process aimed at absorbing the superfluous. Repetitions and recurring elements create rhythm and structure. Minimal signs, inspired by natural motifs, hover between letters and ideograms. More or less directly alluding to related iconographic subjects, her most recent works alternate between the development of linear signs—minimal and ambiguous veins—and recognizable motifs. (Nicolò Faccenda)

Kontakt:

www.mirijamheiler.com

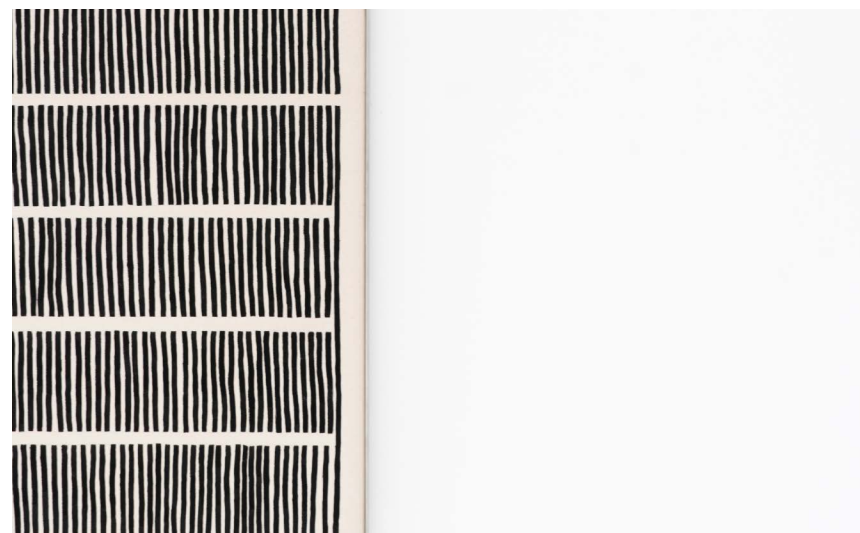
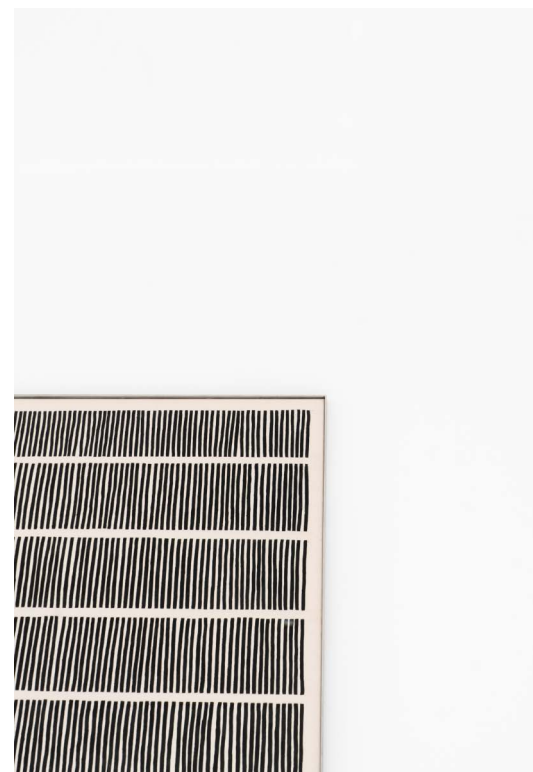
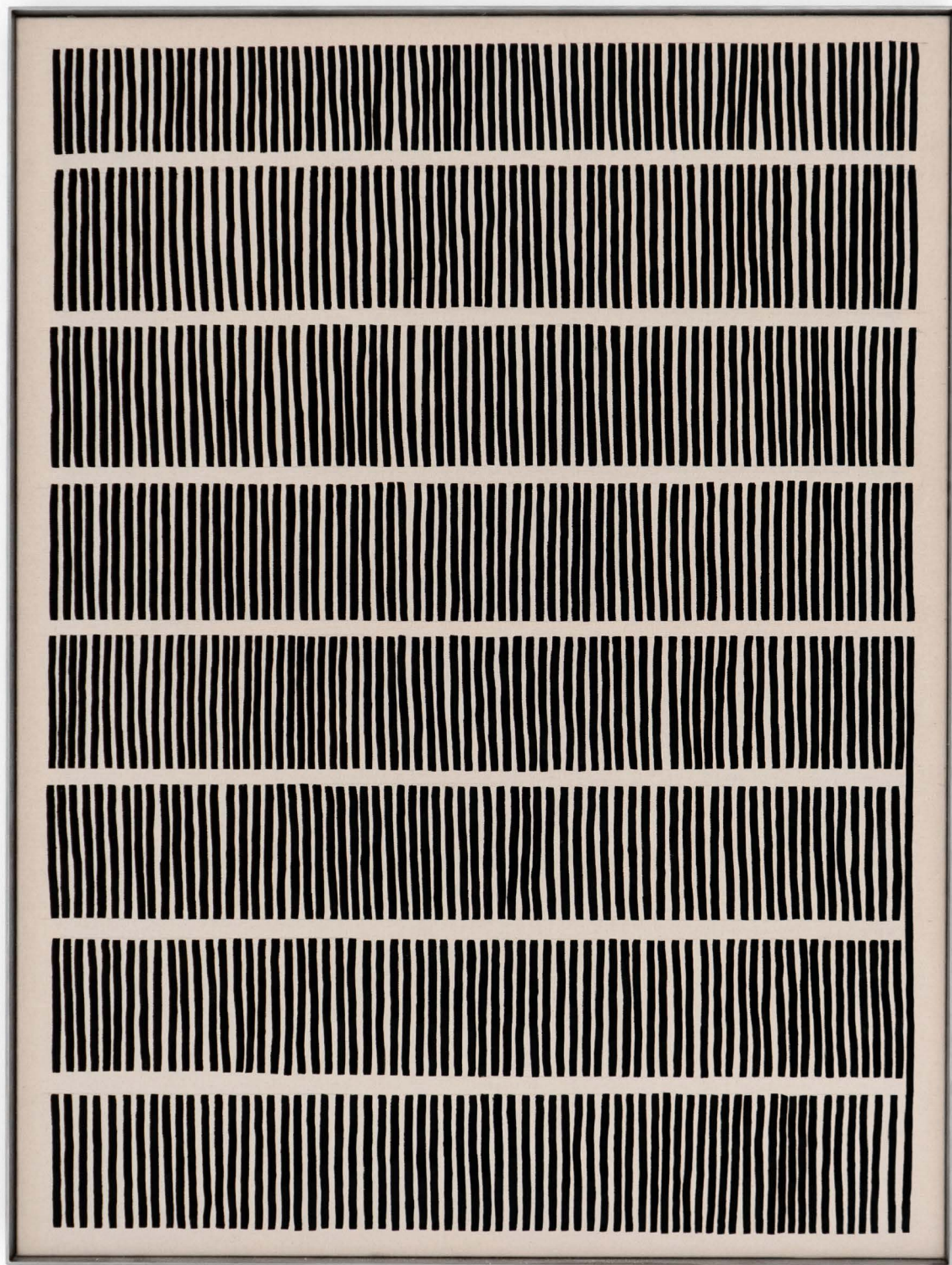
Instagram: [mirijamheiler](https://www.instagram.com/mirijamheiler)

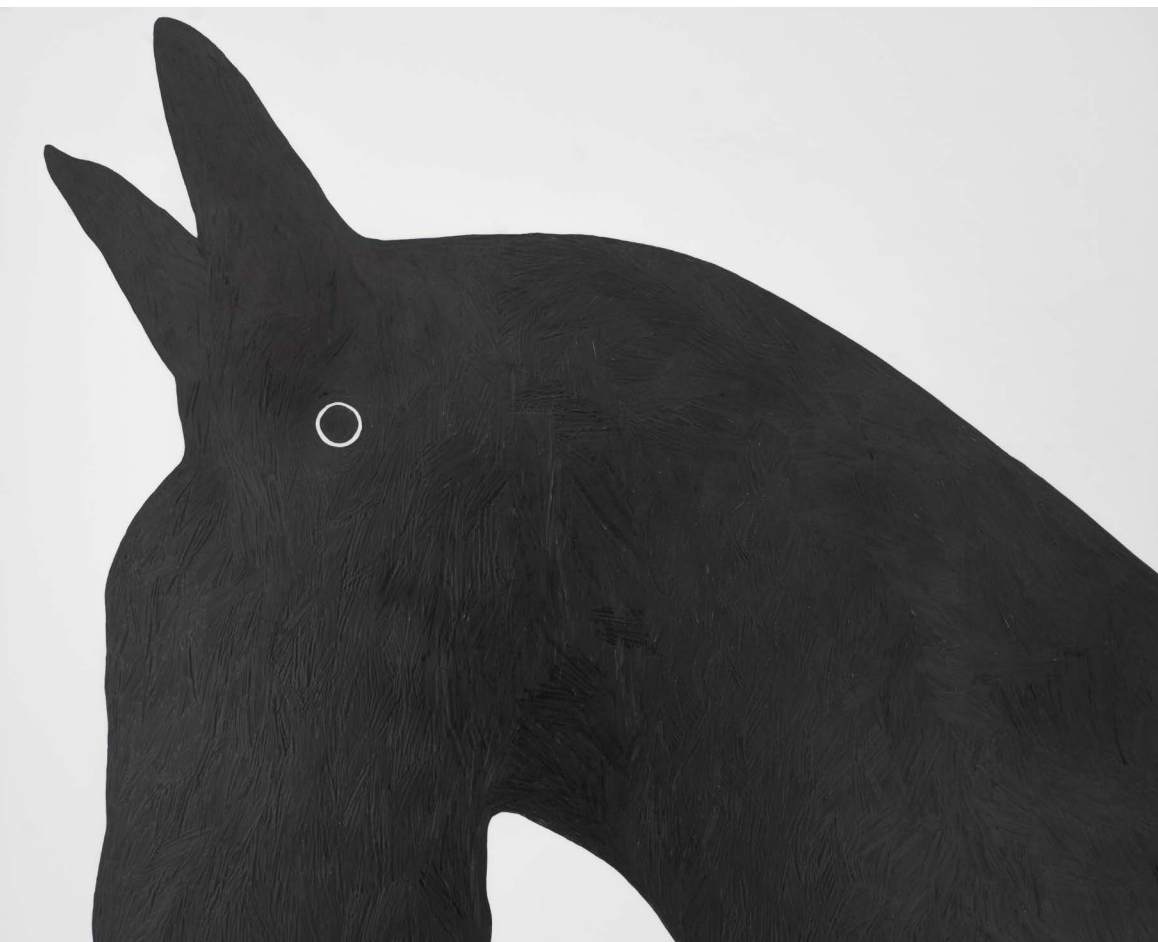


BAU IV, 2025
90 x 120 x 5 cm

Aluminium on canvas
Inox frame







Horse, 2025
90 x 120 x 10 cm

Pencil on paper
Oak wood frame



BAU II, 2025
90 x 120 x 5 cm

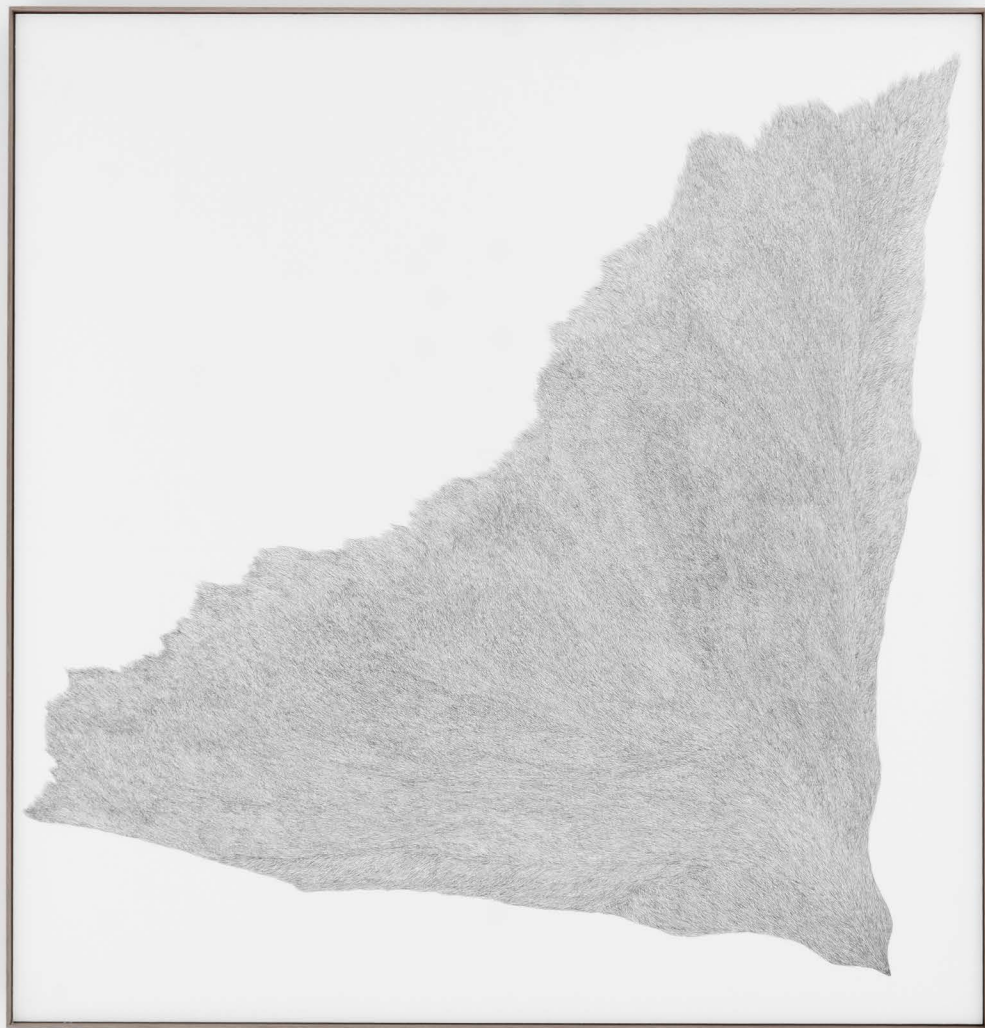
Gesso on canvas
Inox frame

12



13

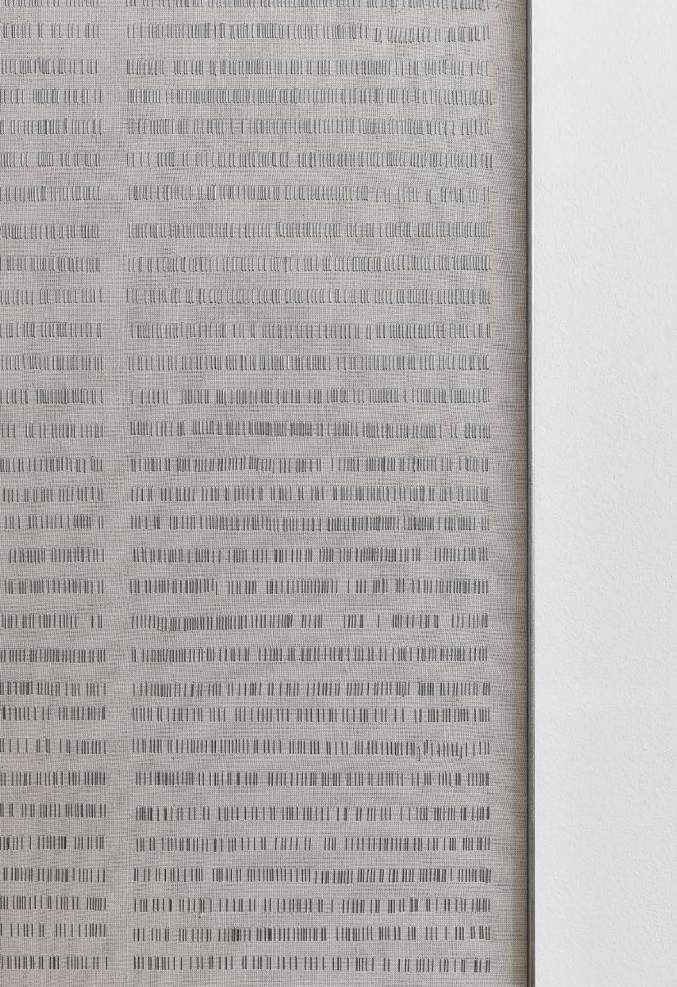




Bird, 2025
120 x 116 cm x 10 cm

Ink on paper
Oak wood frame



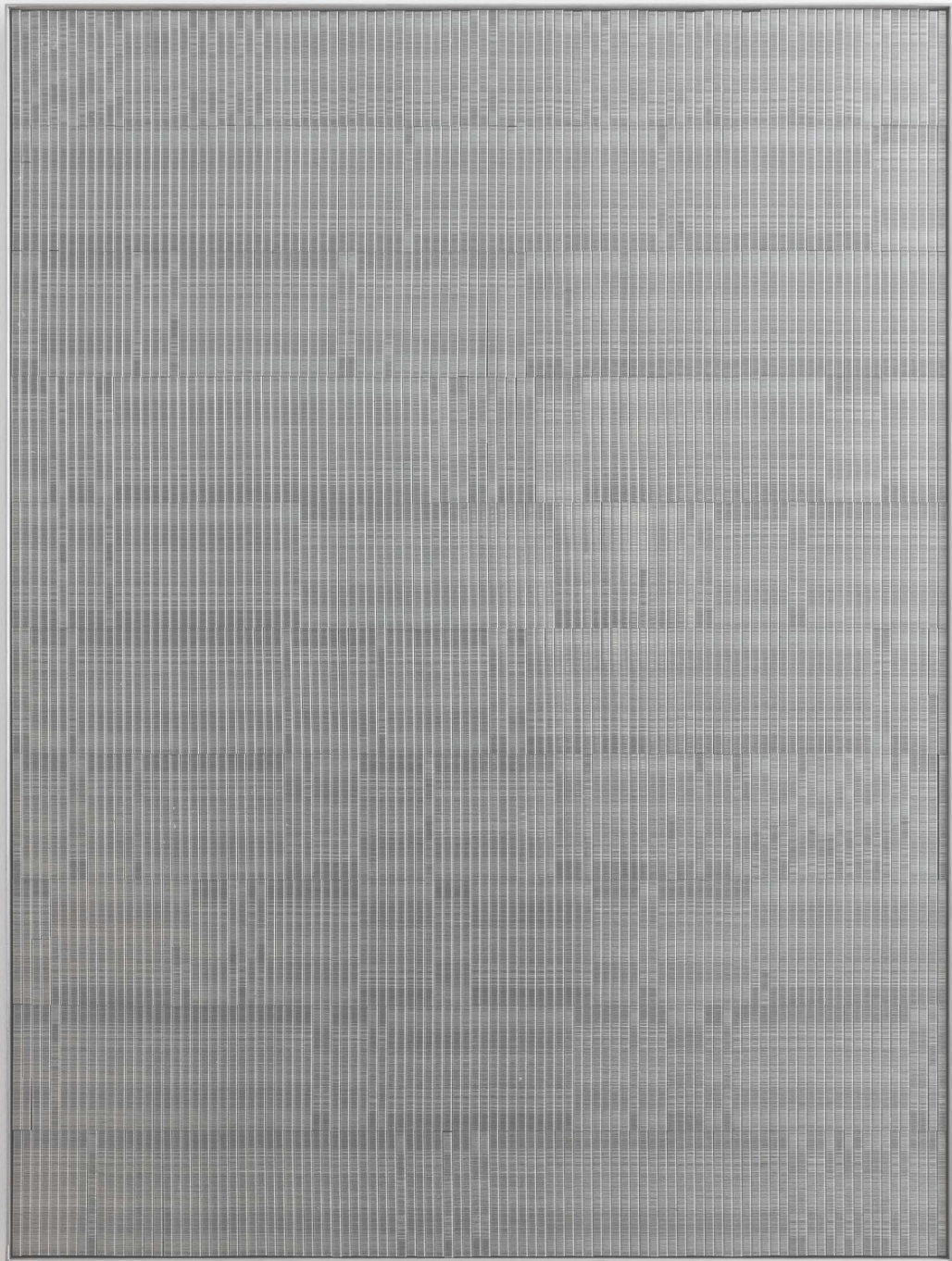


BAU I, 2025
90 x 120 x 5 cm



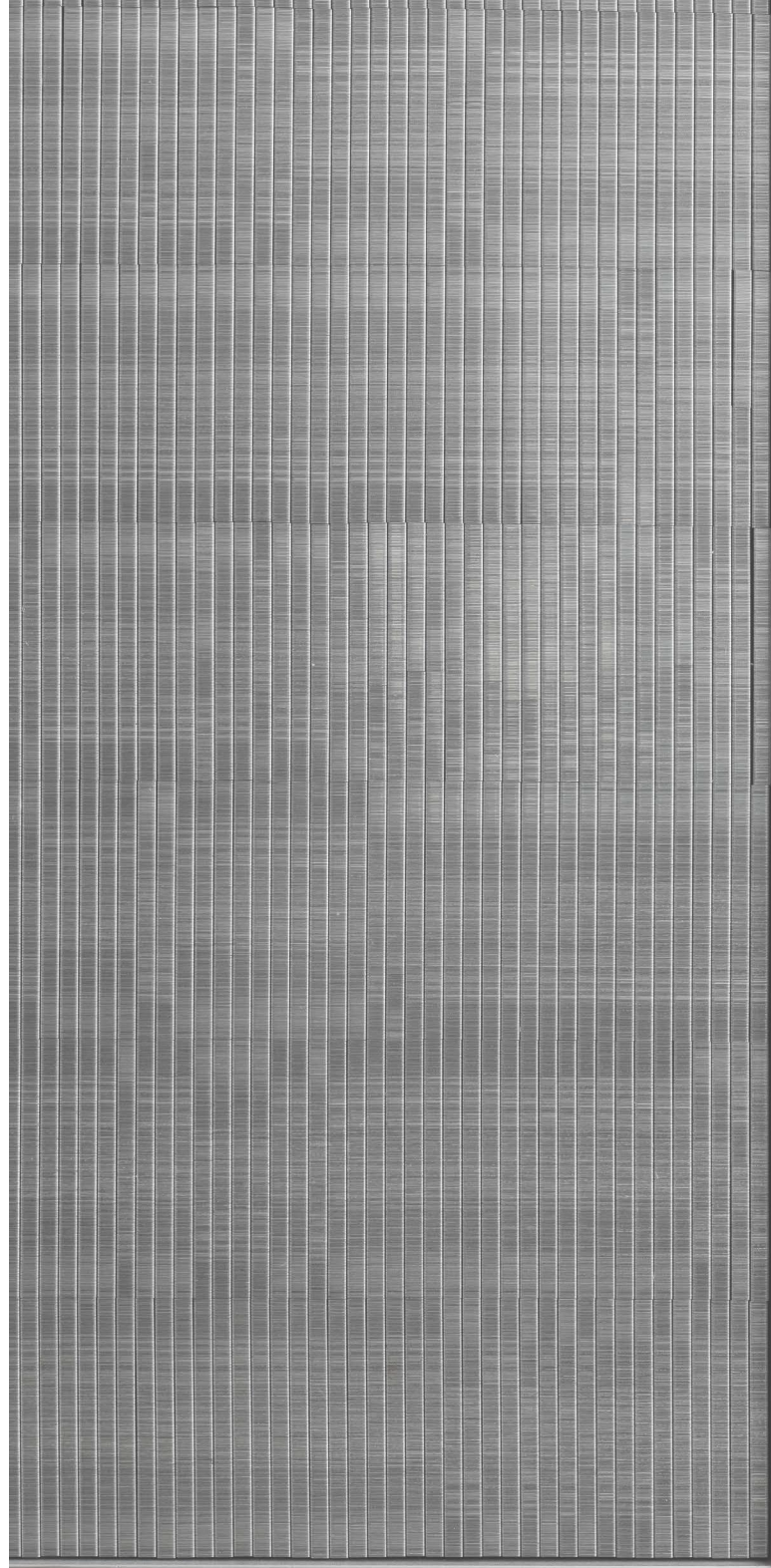
Aluminium on canvas
Inox frame





BAU III, 2025
90 x 120 x 5 cm

Alluminium on canvas
Inox frame





BAU VI, 2025
130 x 120 x 5 cm

Gesso on canvas
Oak wood frame





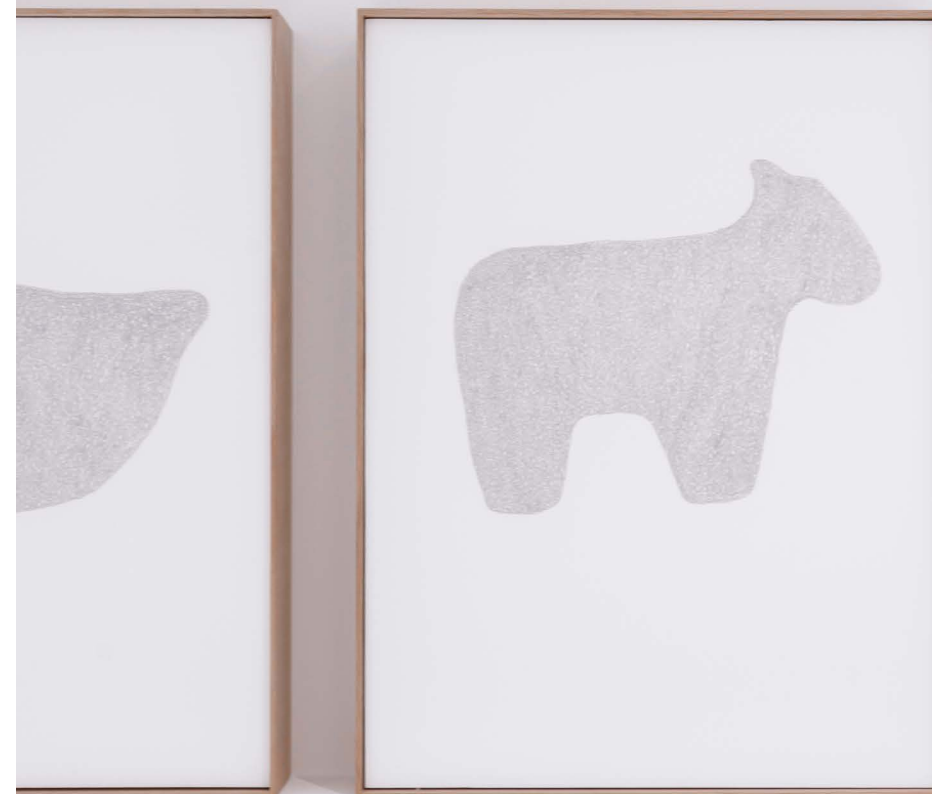
Casa I, 2025
120 x 120 x 10 cm

Ink on Paper
Oak wood frame



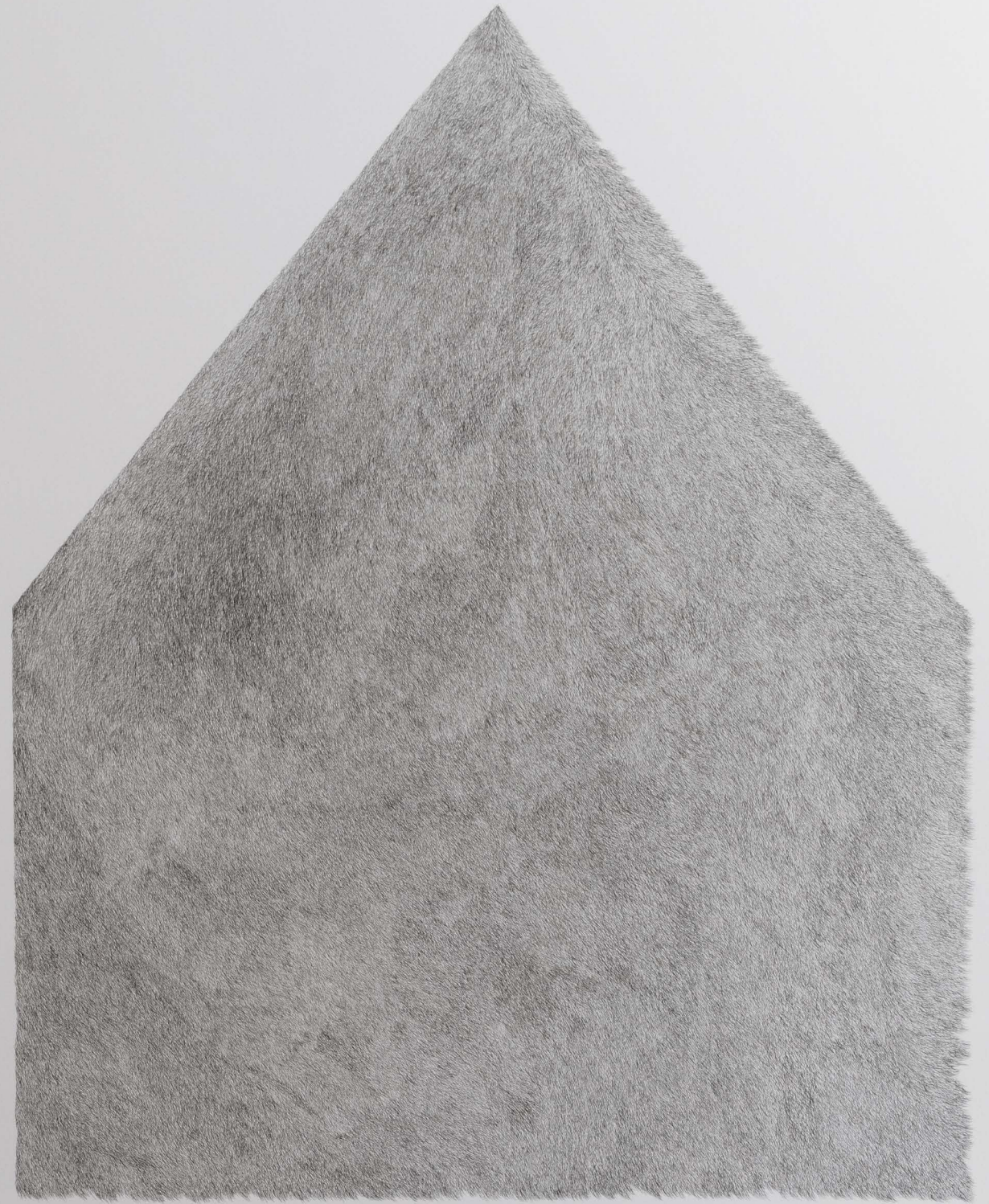
Domestic animal, 2025
40 x 60 x 10 cm

Pencil on paper
Oak wood frame



Casa II, 2025
116 x 120 x 10 cm

Ink on paper
Oak wood frame



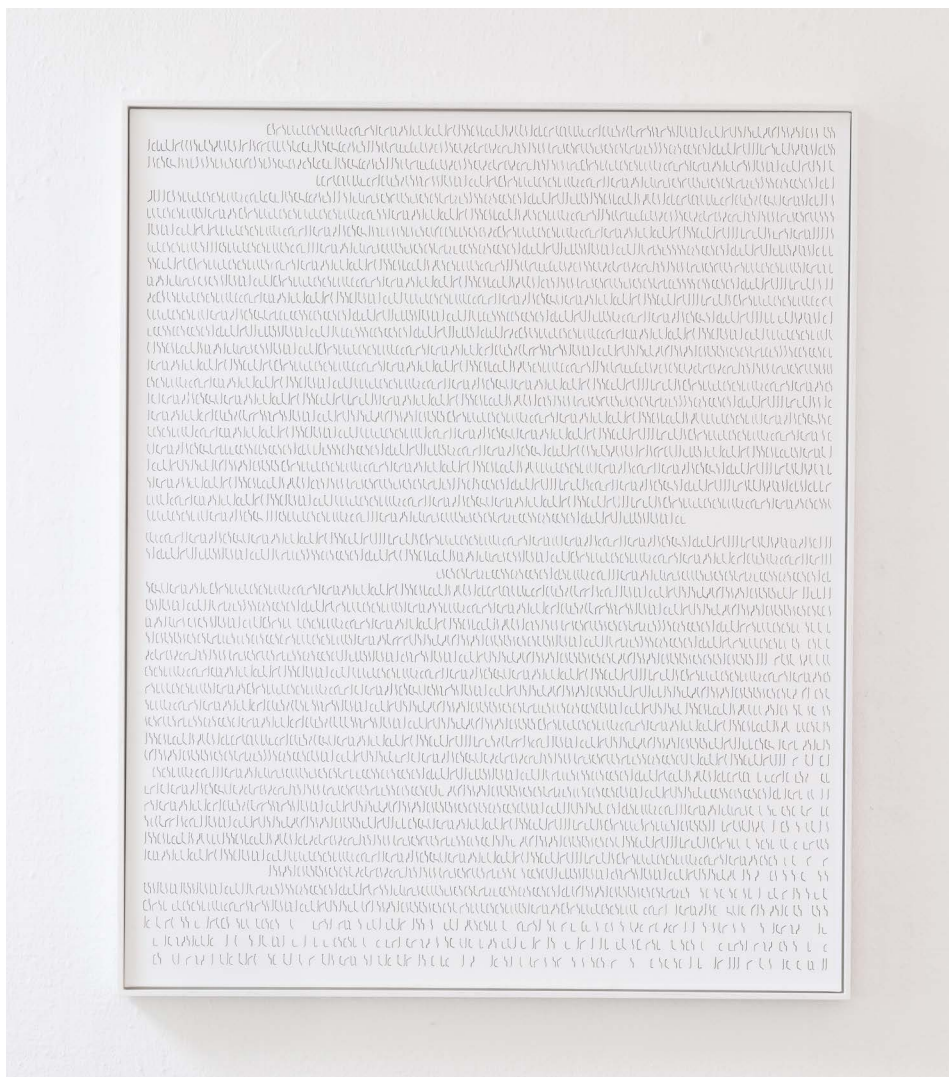


Bird II, 2025
134 x 120 x 10 cm

Ink on paper
Oak wood frame



Poem/Pine Needles



“una lingua nuova e quindi un nuovo modo di toccare, sentire e riformulare il rapporto con l’altro attraverso un’ azione di sottrazione della parola imposta.”



Scrivere

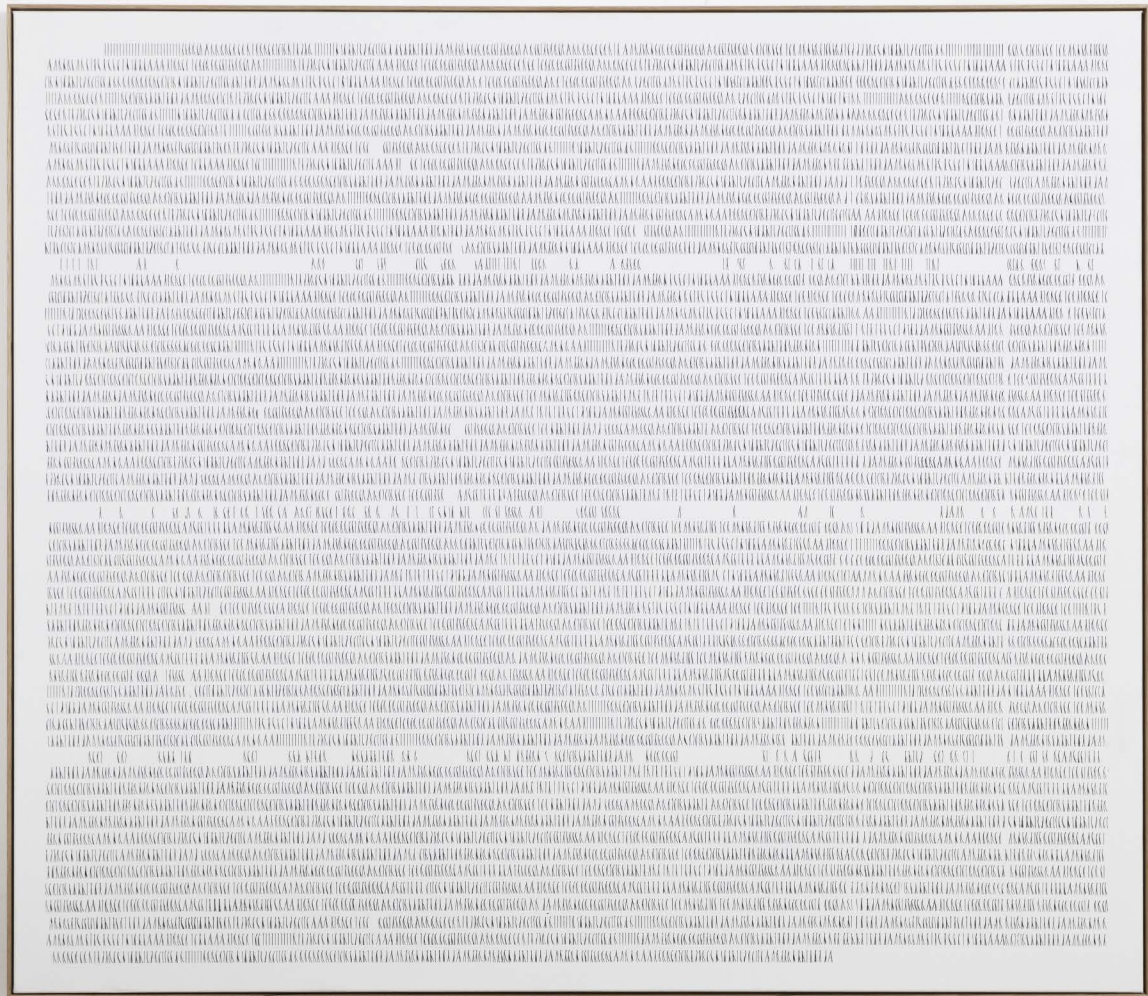
Nella serie *L'alfabeto della mente*, l'artista italiana Dadamaino (Edoarda Emilia Maino, 1930 - 2004) tra la fine degli anni settanta e i primissimi anni ottanta, traccia per ogni lettera che compone questo lavoro una serie di segni a mano, lo stesso ripetuto per ogni lettera. Nell'intenzione dell'artista ciascuno di questi tratti ha valore di nuovo segno alfabetico. Ogni lettera è un dolore raccontato ma che resta muto, una grafia che è anche traccia, sospesa tra lo scrivere e il segnare un percorso, tra modularità e variazione ritmica visibile sul foglio bianco. Questo ritmo, spaziale e temporale, è una parola non pronunciata, una scrittura che non è leggibile, un linguaggio altro, personale e inventato che parte dal sé.

Anche nel segno di imitazione della scrittura di Irma Blank (nata nel 1934), altra artista appartenente alla generazione di Dadamaino, il gesto pittorico e la ricerca del colore vivono con l'esperienza del corpo dell'artista. Nella serie *Bleu Varnac* di Blank del 1991, per esempio, le gradi tele sono realizzate con pennellate blu che dal centro della tela si propagano verso il margine per la durata del respiro dell'artista. In questo gesto ripetuto si genera l'immagine di un grande libro aperto, impossibile da leggere ma che quasi si può udire mentre si percorre il corridoio lungo il quale le tele furono esposte per la prima volta.

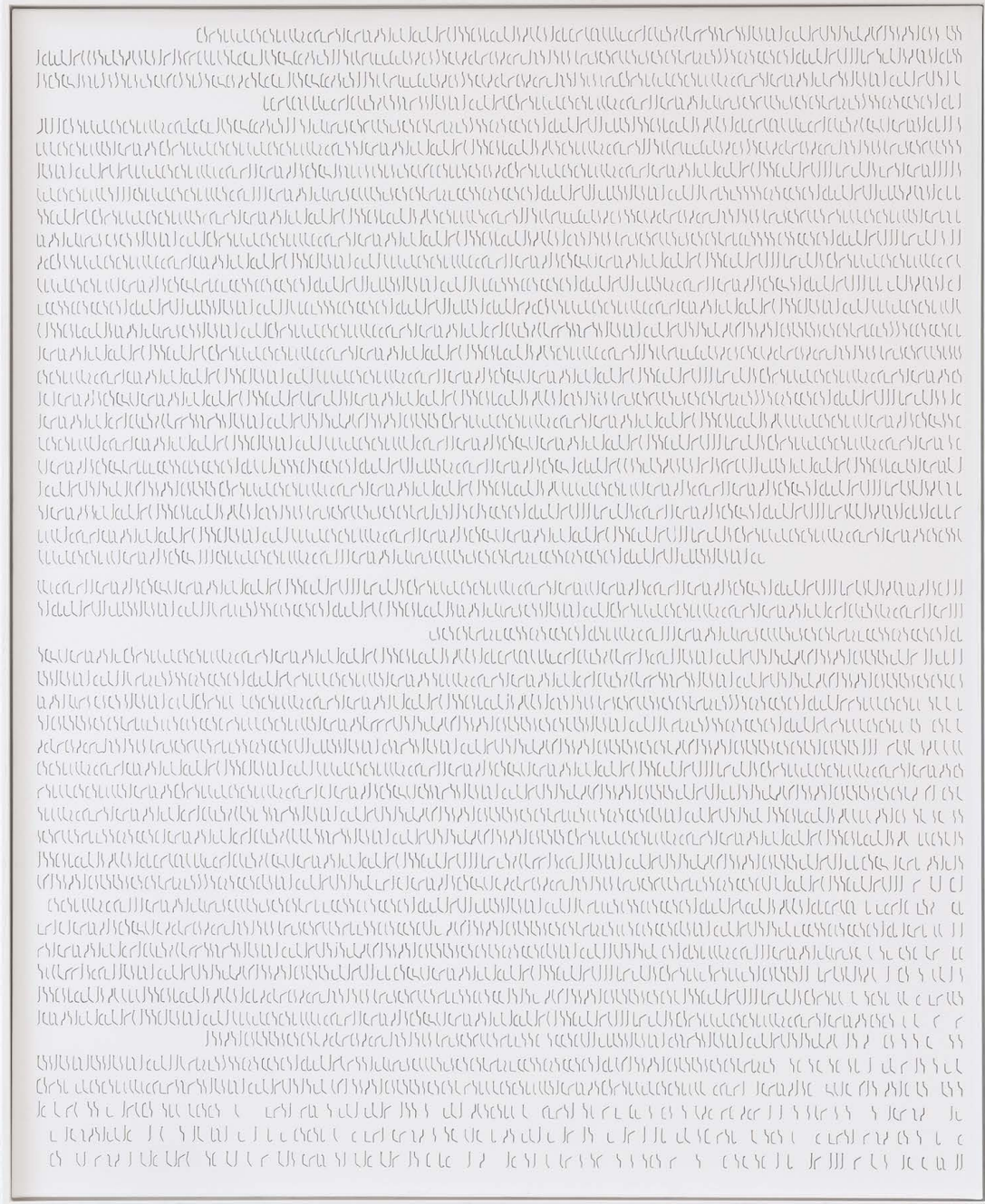
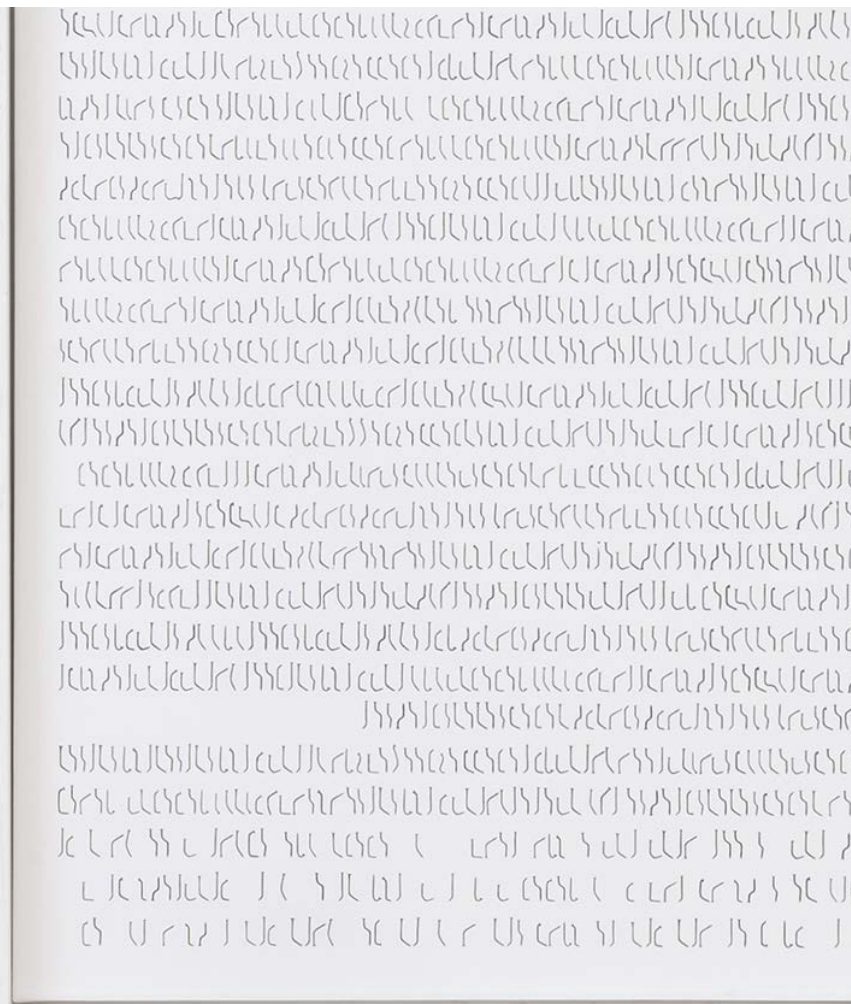
In Greta Schödl (nata nel 1929) la scrittura di una medesima parola ripetuta senza lasciare spazio alcuno e scritta spesso dall'artista nella propria lingua madre su tela, carta, tessuto e altri materiali, diventa un mantra che nel suo reiterarsi quasi scompare mentre la foglia d'oro, che riempie il vuoto della stessa lettera nella stessa parola, ne verticalizza la lettura caricandola di significati simbolici.

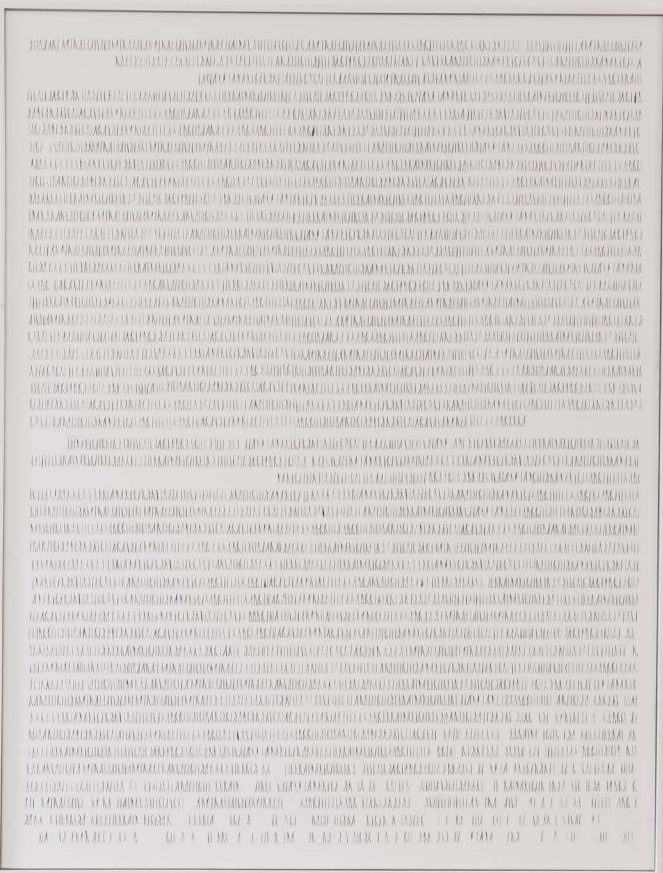
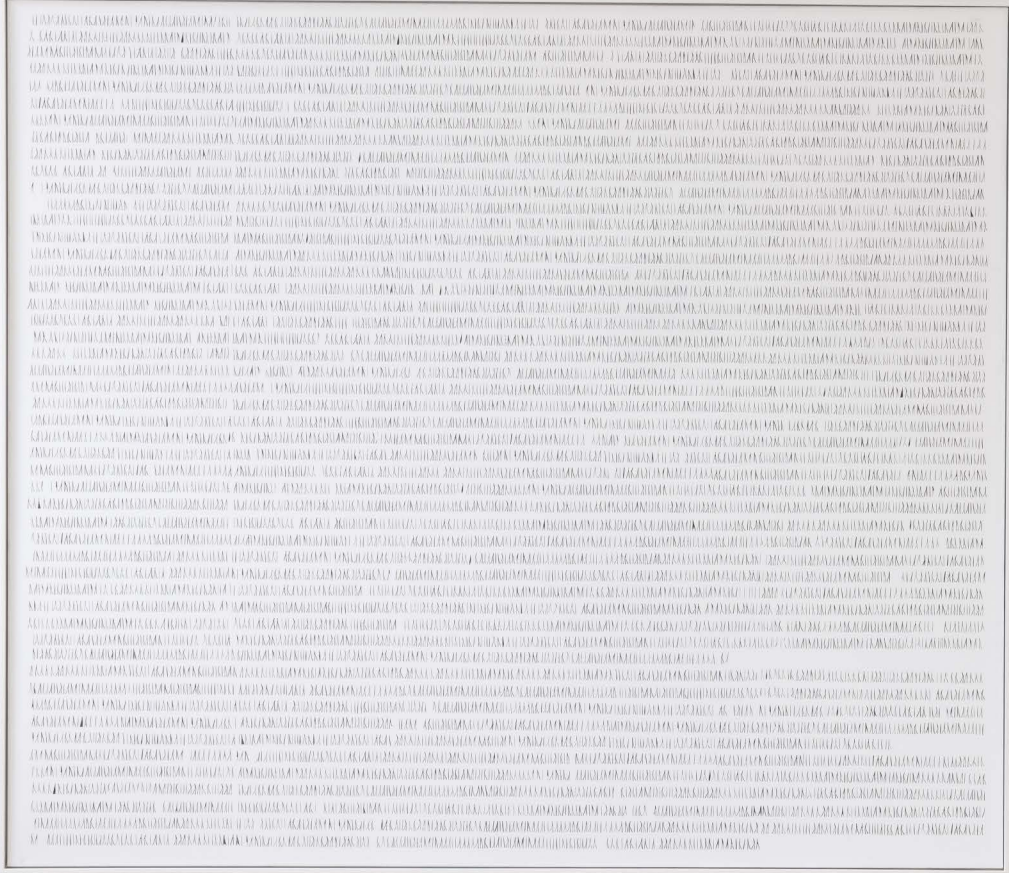
Appartenenti a una generazione di artiste che Mirijam Heiler ha avuto modo di approfondire del suo percorso formativo, queste autrici sono tra coloro che a partire dagli anni settanta hanno creato una lingua nuova e quindi un nuovo modo di toccare, sentire e riformulare il rapporto con l'altro attraverso un'azione di sottrazione, a mio avviso cara a Heiler, della parola imposta.

Frida Carazzato

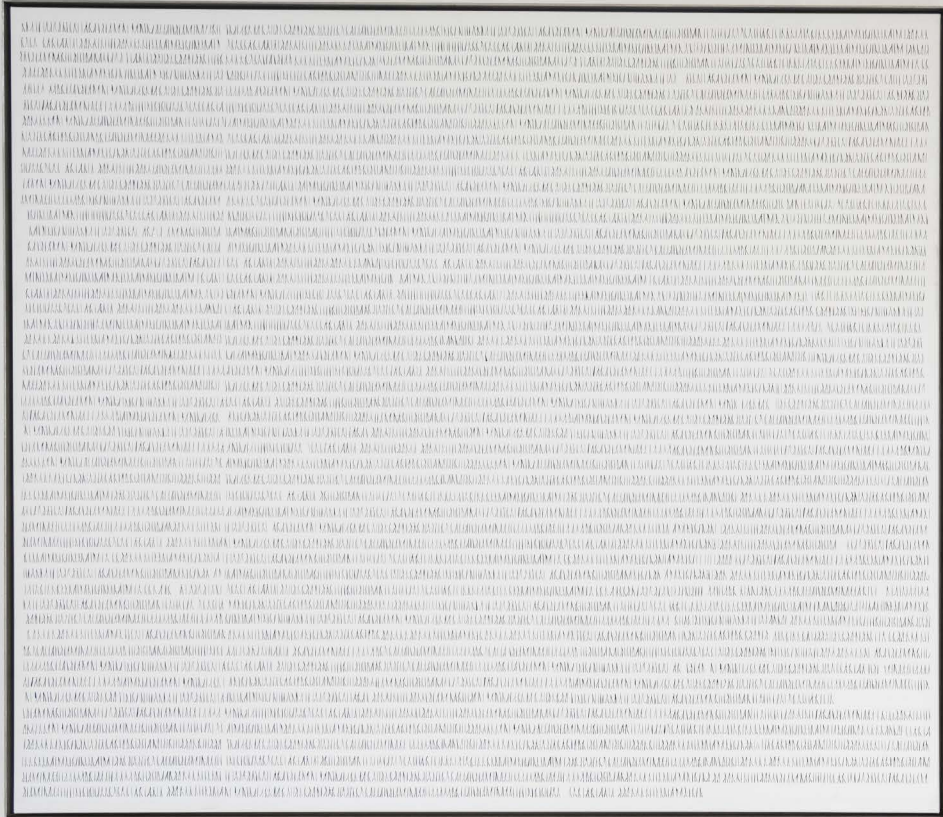


Poem /Pine Needles VII + VIII, 2024
160 x 130 / 130 x 110 cm
Oil on canvas
Oak wood frame nature + white

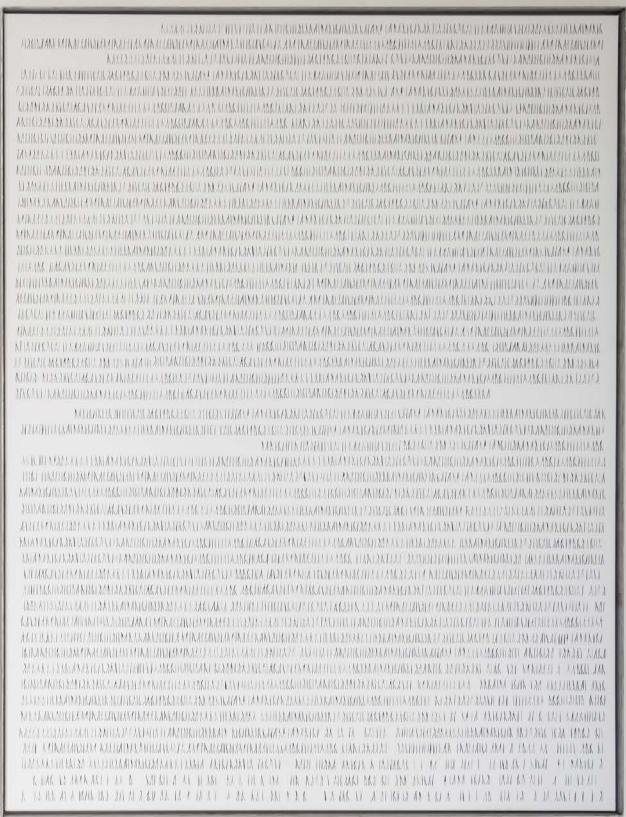




Poem /Pine Needles VII + VIII, 2024
150 x 130 / 130 x 110 cm
Oil on canvas
Oak wood frame white

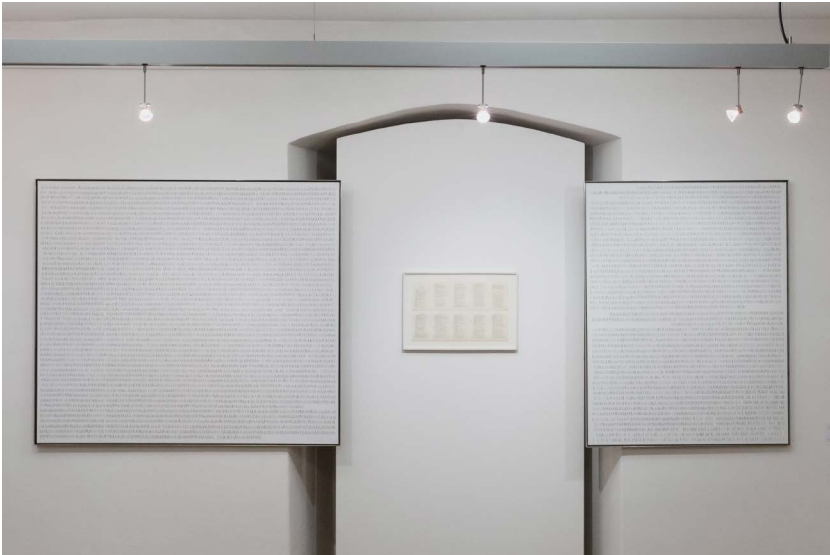


Installation view with Irma Blank, Caldaro



46

47

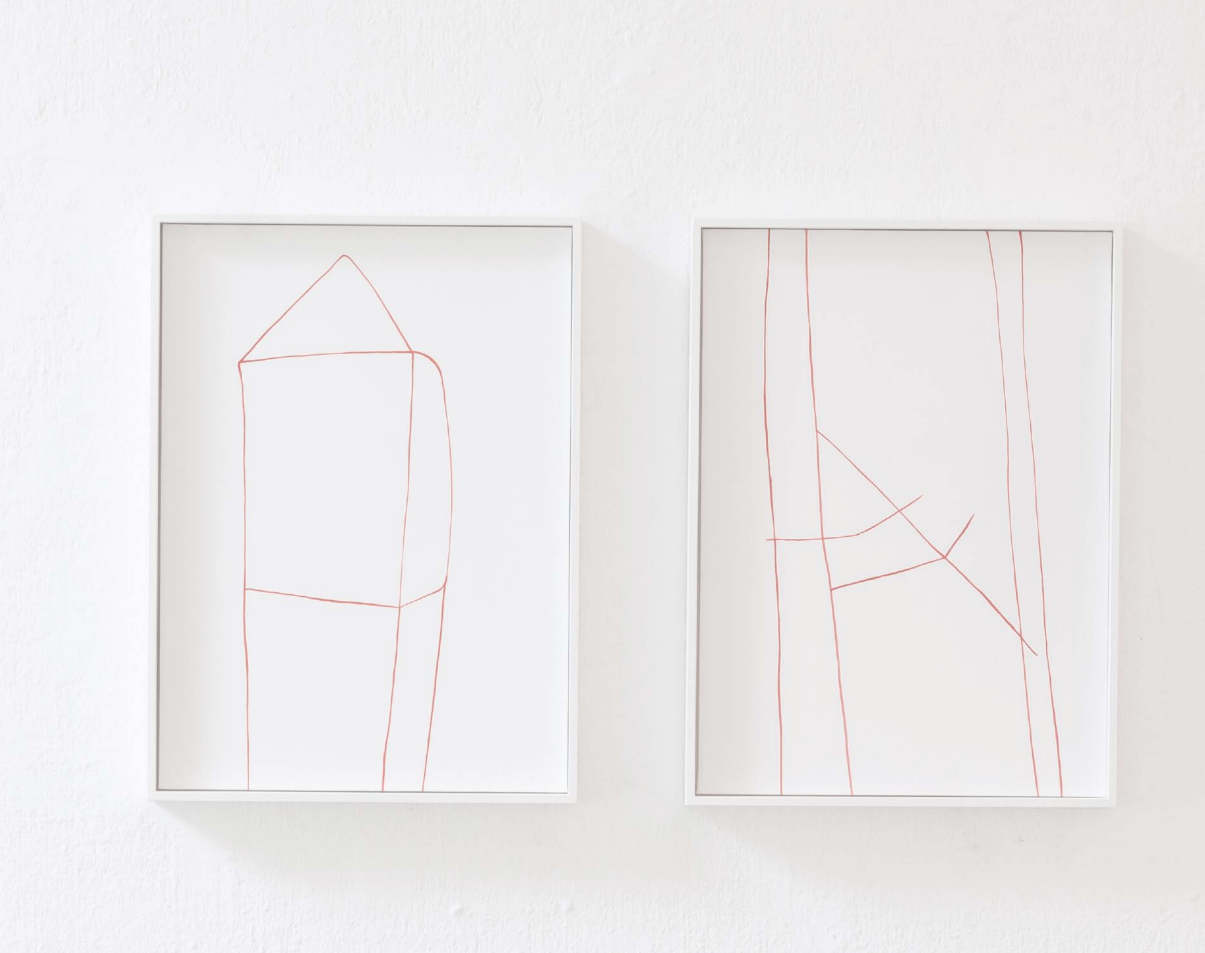


Poem /Pine Needles V, 2024
150 x 130 x 5 / 130 x 110 x 5 cm

Oil on canvas
Innox frame

Lorem Ipsum





Hortus, 2024,
42 x 30 x 5 cm

Oil on canvas

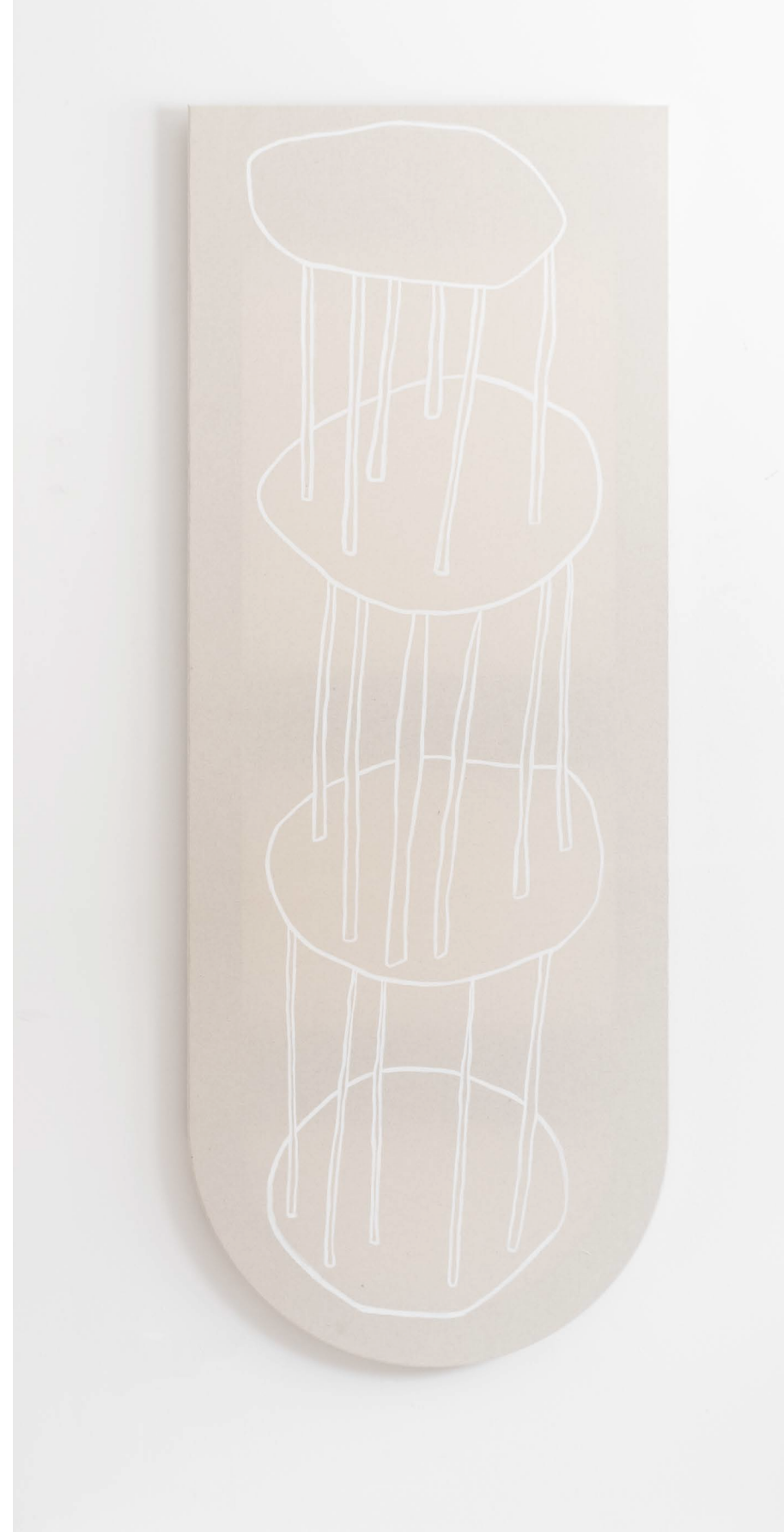




Halbinsel (I-II), 2025
180 x 89 x 3 cm

Oil on canvas

54



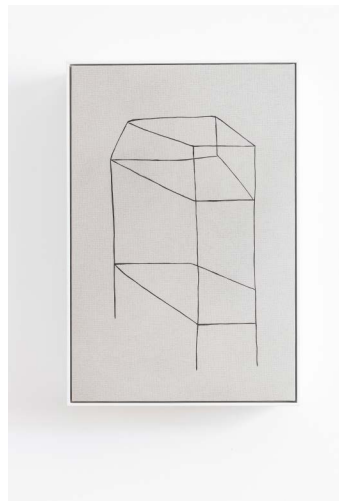
55



Home, 2023
40 x 35 x 5 cm

Oil on canvas
Oak Wood frame white





Grid



Clouds, 2023
130 x 125 cm

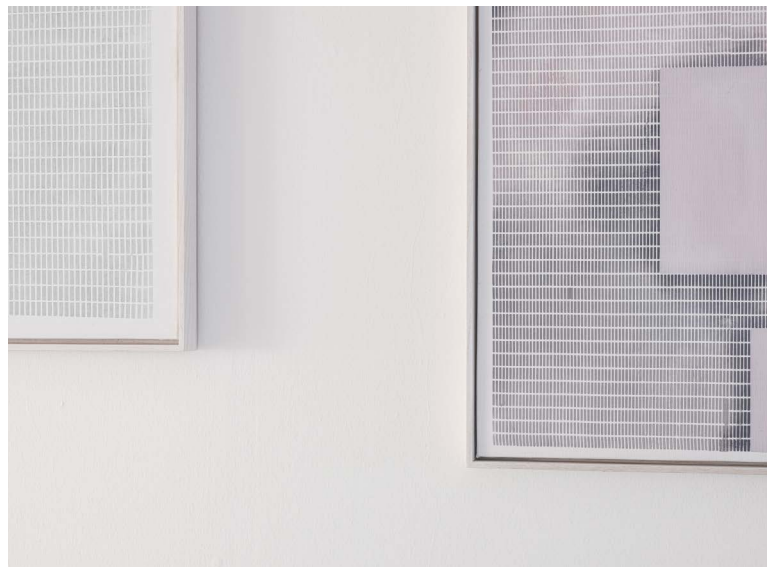
Oil on canvas
ph. Jürgen Eheim

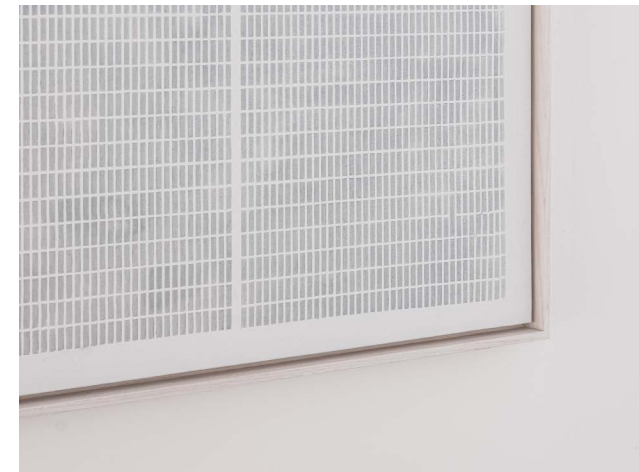
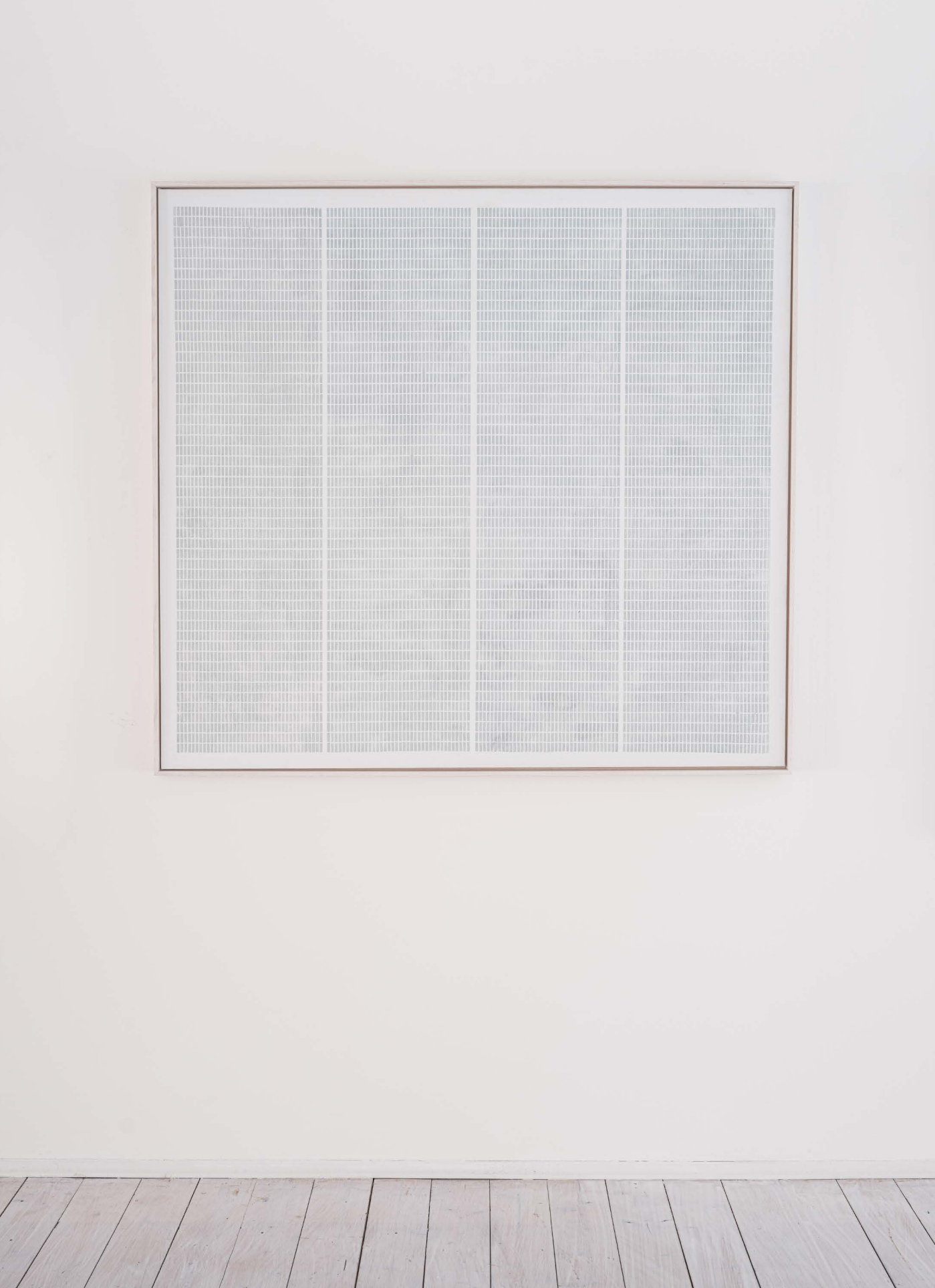


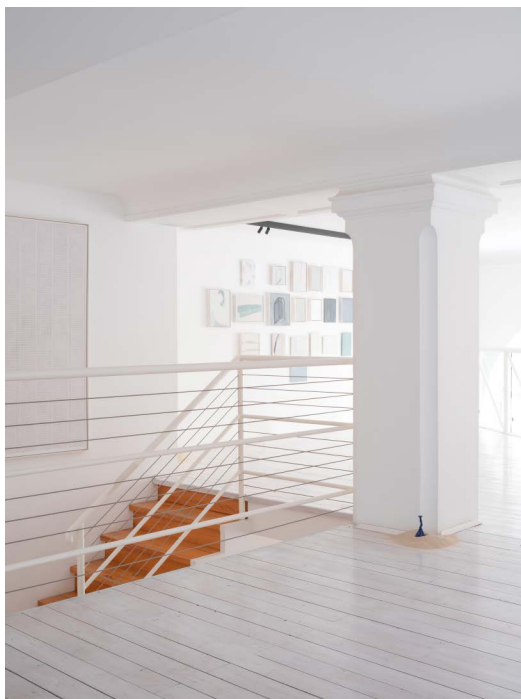
Installation view:
chiesa Spinea Venezia



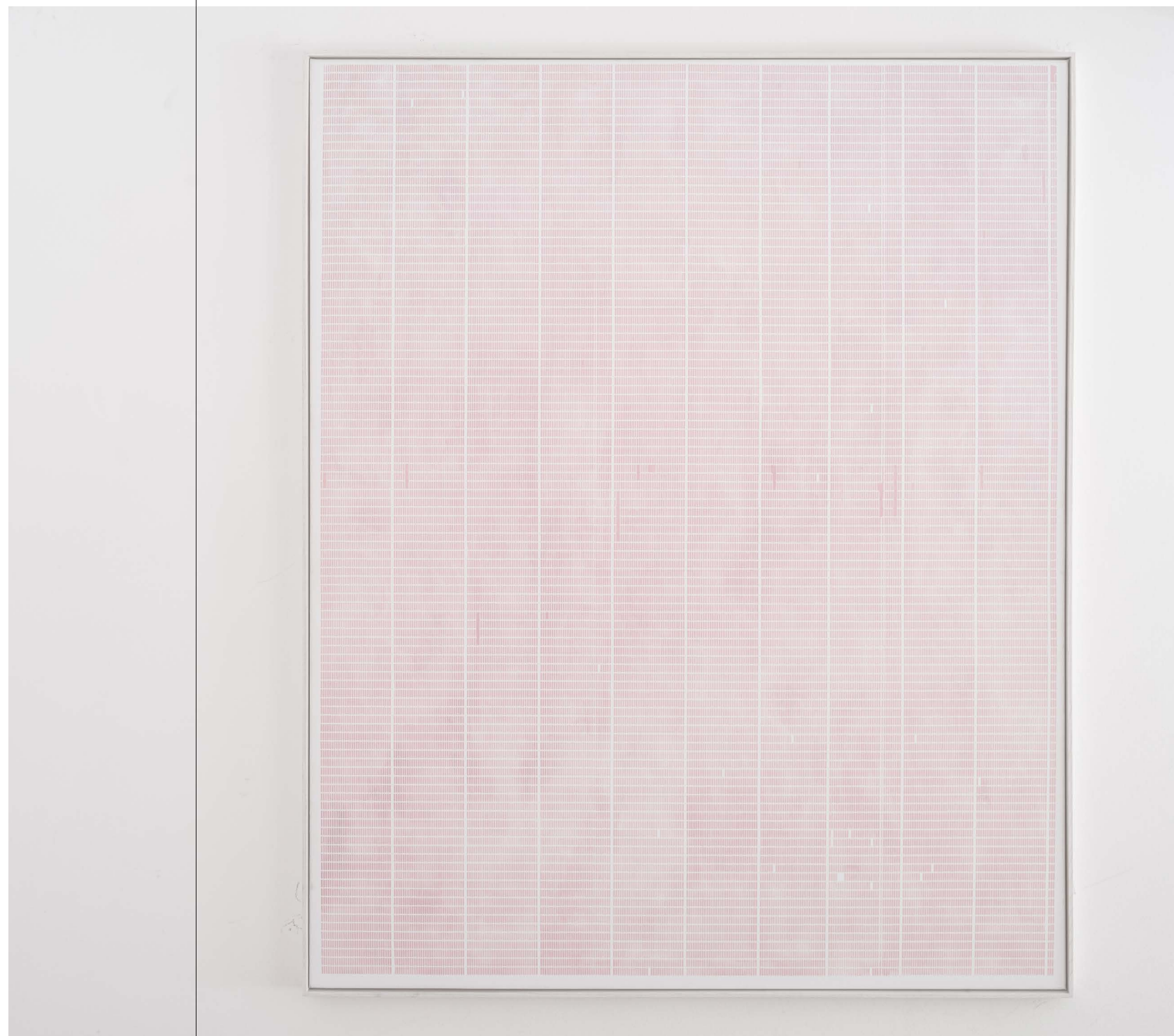






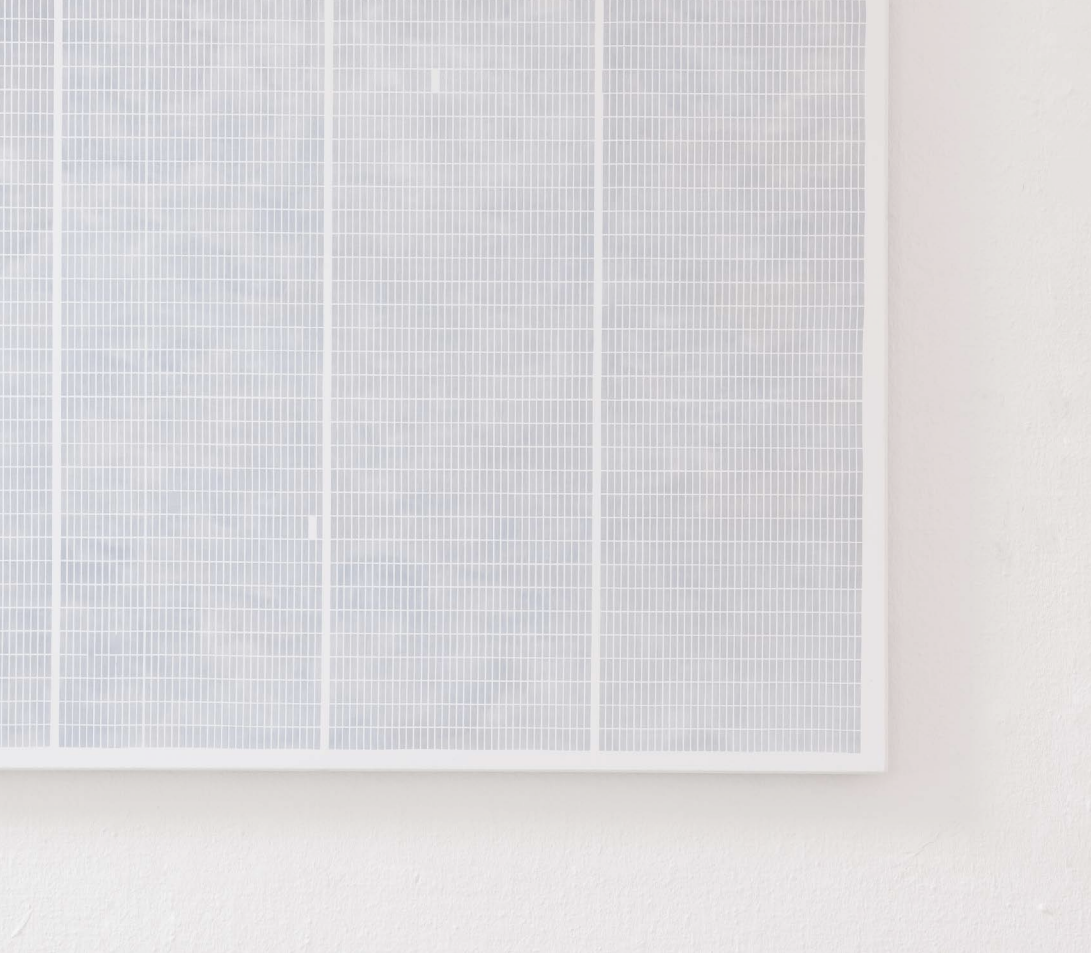


Installation view: Spazio CUT



How soon is now? I, 2021
200 x 120 x 5 cm

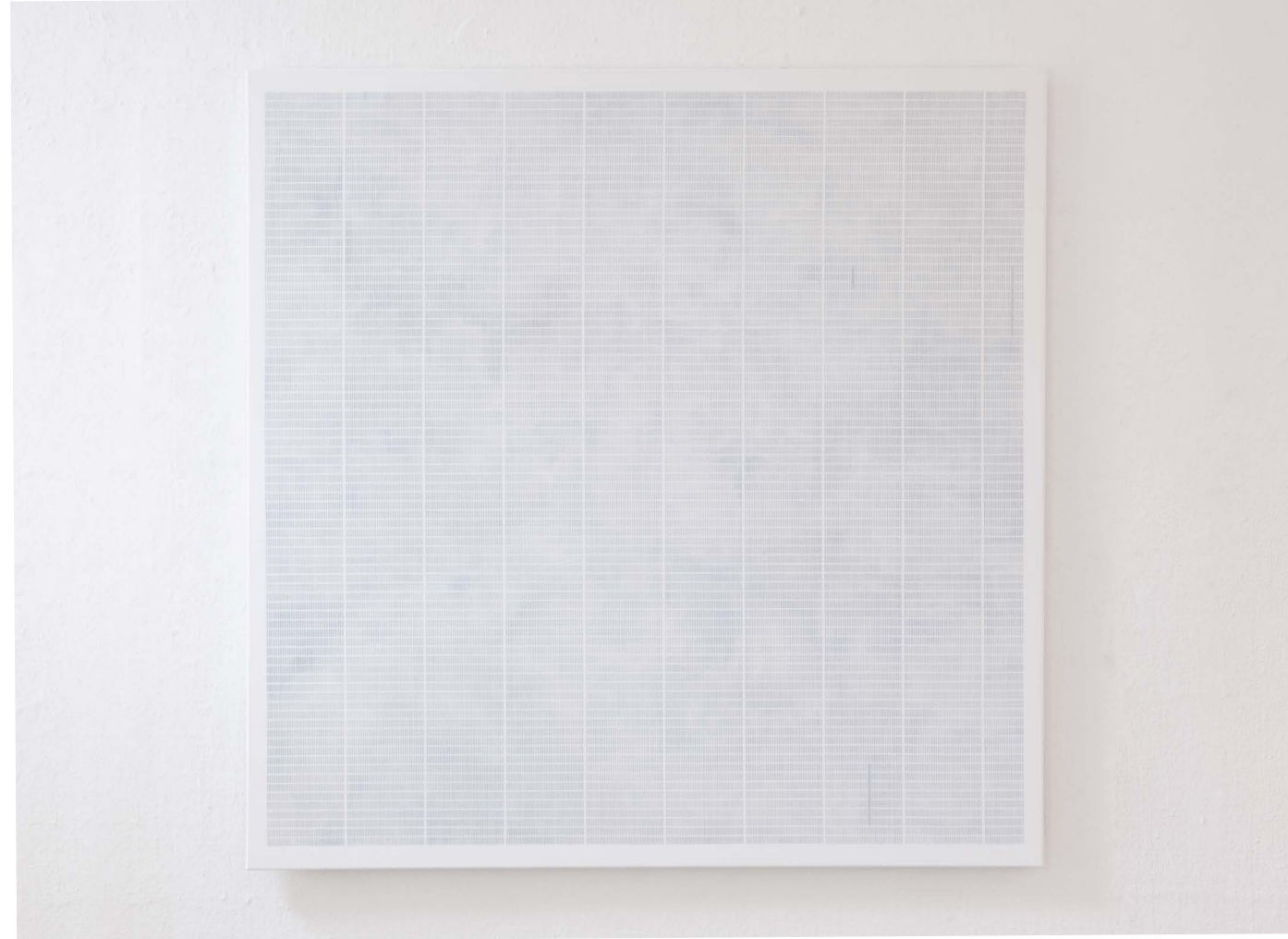
Oil on canvas
ph. Martino Stelzer



Lorem Ipsum., 2024
130 x 130 cm

Oil on canvas







Mirijam Heiler versucht den historischen und kulturellen Wert von Strukturen wie Gitter, Grenzen, Zäune, d.h. Strukturen der Kontrolle, die zur Abgrenzung von Räumen dienen, aus einer feministischen Perspektive heraus und durch einen postmalerischen Zugang zum Medium hin in Frage zu stellen.



Grid, 2020
90 x 60 cm

Lasercut, paper, brass
ph. Martino Stelzer



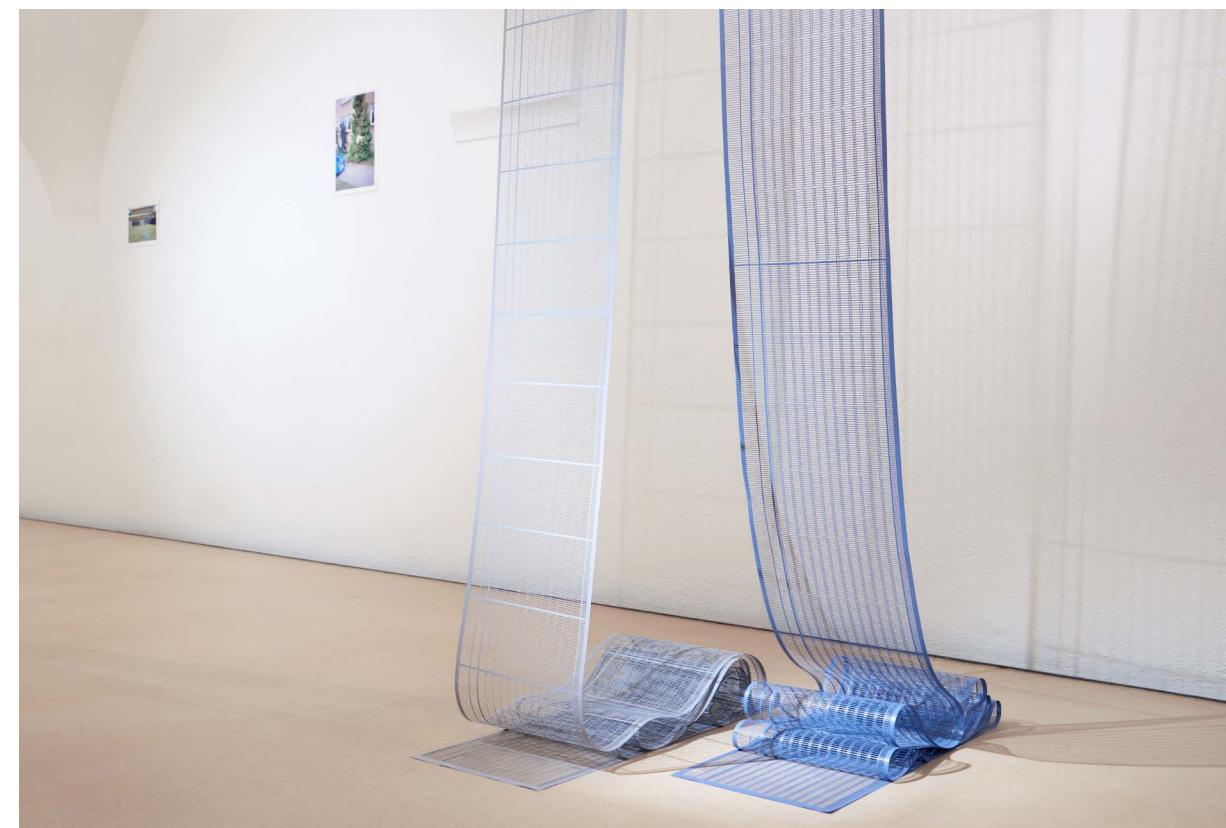
Ceramics from Anja Marschal



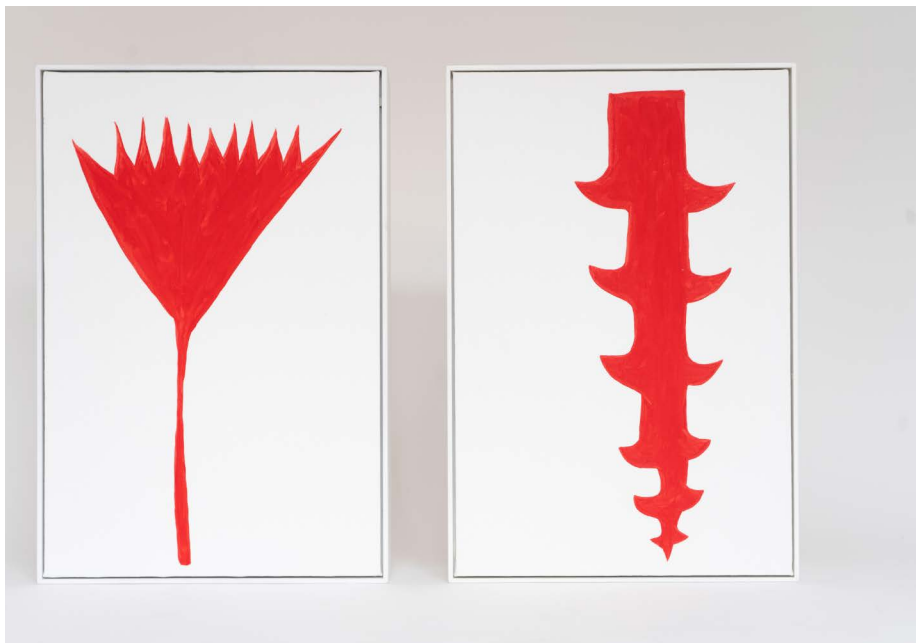
Out of office, 2021
700 x 30 cm each

Lasercut, lacquer on paper
ph. Jürgen Eheim

Installation view:
Stadtgalerie Brixen

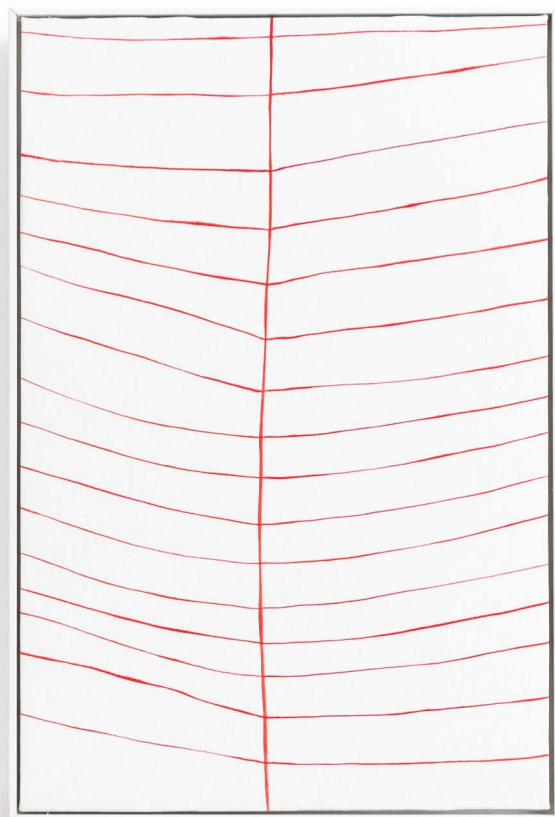


Hortus



Hortus, 2024
42 x 30 x 10 cm

Oil on canvas

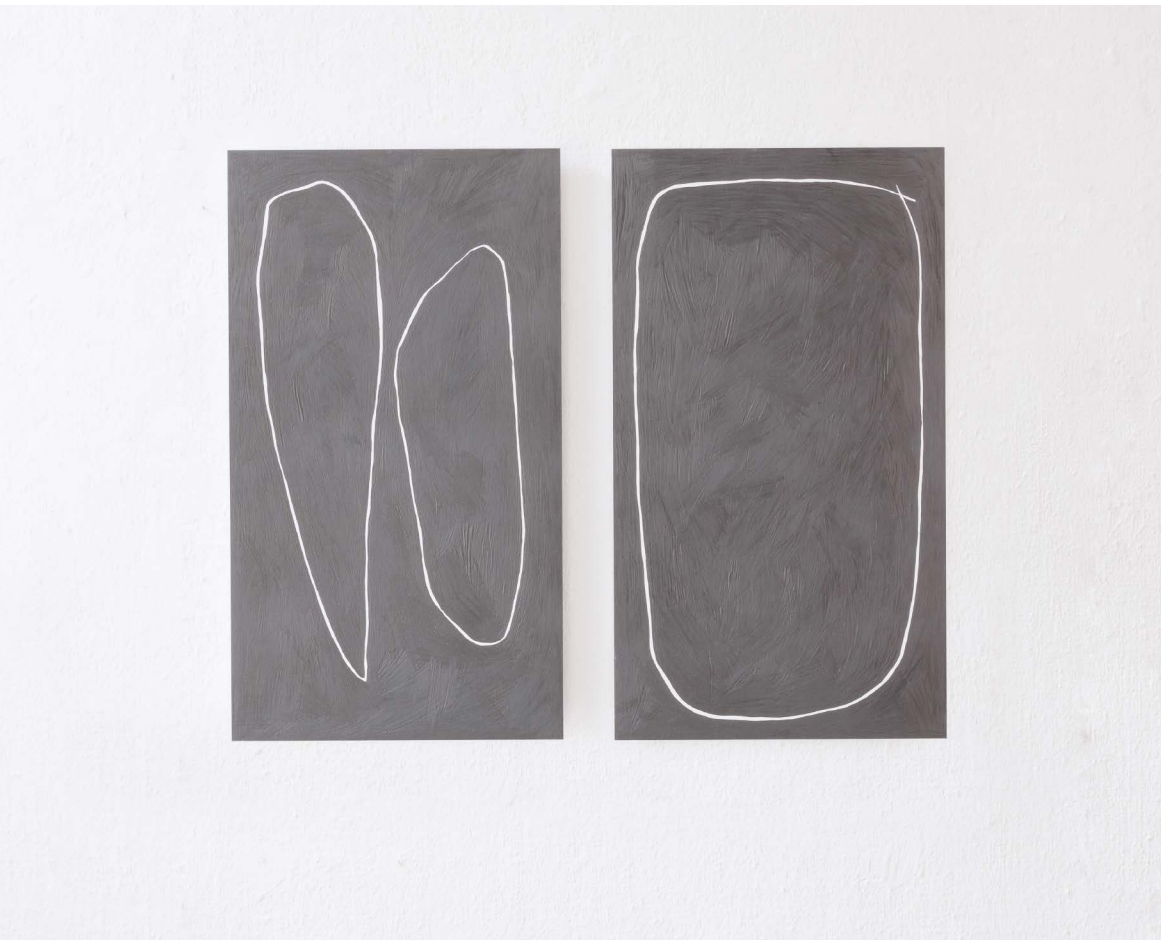


Home, 2023
90 x 60 cm

pencil on paper
ph. Martino Stelzer

Installation view:
Prisma Gallery





Home, 2023
90 x 60 cm

pencil on paper
ph. Martino Stelzer

Installation view:
Prisma Gallery



Skin, 2023
146 x 116 cm

Ink, Paper
ph. Martino Stelzer





Skin, 2023
146 x 116 cm

Ink, paper
ph. Martino Stelzer

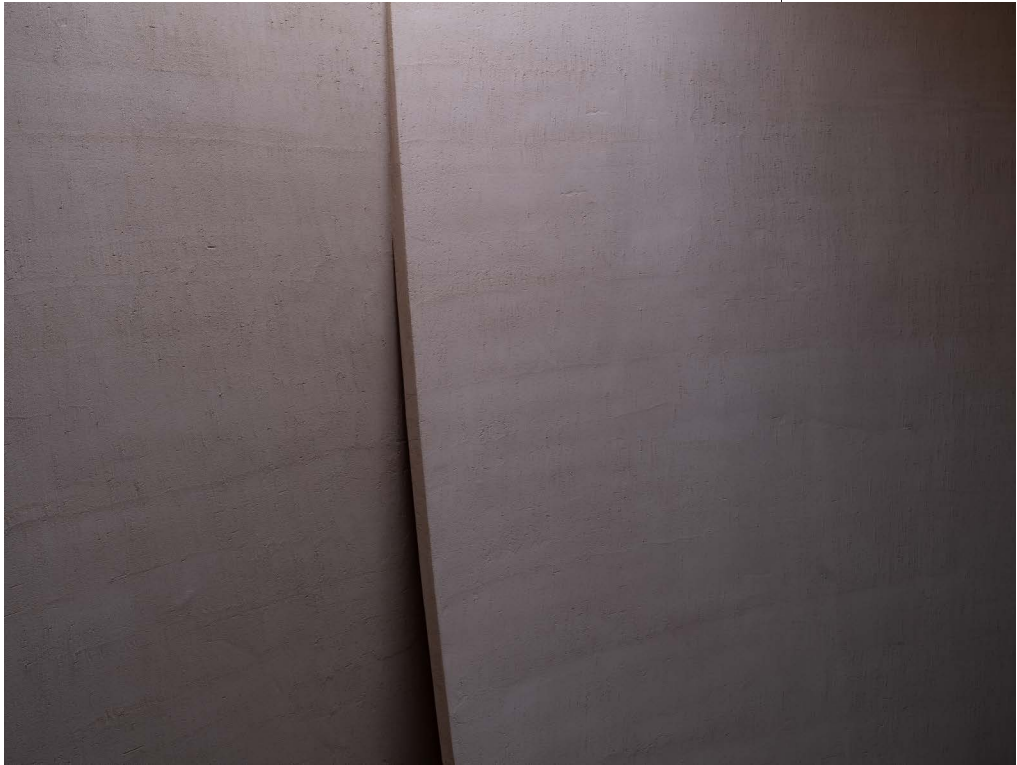


Spatial installations

Silent Room
Ospedale di Bolzano | Krankenhaus Bozen
Via Lorenz Böhler 5 (Nuovo Tratto C - 2° piano)

The "Silent Room" in the hospital is meant to be a place of peace and inner calm. Amidst the hustle and bustle of hospital life, this space offers a protected retreat where patients, their families, and medical staff alike can find a moment of stillness.

Unlike an operating room or a therapy space, the Silent Room serves no specific function. It is different. Here, nothing needs to be done or achieved—it simply exists, offering space. It is a place of retreat, reflection, and prayer. Beyond acoustic silence, it is designed to foster deceleration and inner tranquility for its visitors.



Altar Space of St. James Church, Barbian

The design is inspired by the image of open arms – a symbol of unconditional love, invitation, and presence. “I am here.” (Ex 3:14) stands as a promise of steadfastness and freedom.

The formal language embraces this motif in an open semicircle, symbolizing openness and security. Local materials such as Barbian porphyry and chestnut wood create a warm, natural atmosphere.

Similar to the “Silent Room” in Bolzano Hospital, this space serves as a retreat offering silence and inner calm – a place beyond function, simply providing room for reflection, prayer, and tranquility.



The Le Carceri prison in Caldaro was transformed into a pink feel-good space. The grid of the bars was extended further.

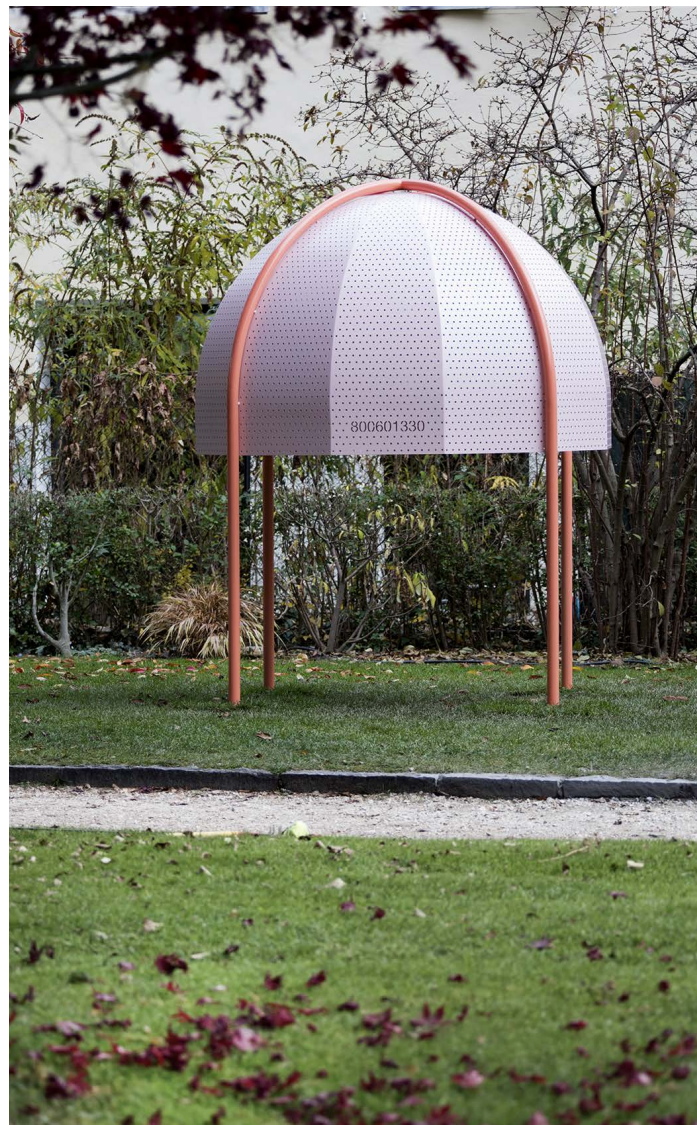


The protection against violence must be applied to all women*. The prevention and ending of violence against women* is not only a moral obligation, but also key to increasing women's rights and gender equality. Domestic violence as the most common form of violence often takes place in secret; the view from the outside is shielded. The metal screen as a protective solid surface is perforated and refers to the relationship between visibility and invisibility.

The artwork is placed in the Alois - Pupp Park in Brixen and stands for the right to effective protection regardless of origin, gender and social status and the necessity of protective institutions in the fight against violence. The number of the women's* shelter in Brixen is engraved on the protective screen: 800601330.

In cooperation with:
*Gemeinde Brixen & Südtiroler
 Künstlerbund*

Position:
Alois Pupp Park, Brixen



"How to slow down?" is a rotating carousel. Every second seat is equipped with placeholders, consisting of active objects that through shape and color influence our actions. The placemats remind us of benches where we can't sleep, places where we can't play, walls where we can't sit and window ledges where doves cannot land. The used materials are smooth, shiny and clean and signal untouchability.

In cooperation with:
Festung Franzenfeste



How to slow down?, 2021
110 x 160 x 160 cm

Lacquer on stainless steel

The 5 sculptures “take me home” function as litter bins for the hikers. The simple shape of the house recalls the custom to take the rubbish home from the mountain so as to help protect our planet. The unusual positioning of litter bins in the mountain is limited to the WoodyWalk family hiking trail and helps guests to keep the environment clean. The aim is that, after a few seasons, the sculptures will also return to the valley and that nature will remain free of rubbish.

In cooperation with:
Plose AG, Südtiroler Künstlerbund

Position:
Plose 2400 meter a.s.l.



Take me home, 2022
An artwork by AliPaloma & Mirijam Heiler
140 x 33 x 33 cm

Sandblasted Inox
ph. Leonhard Angerer

