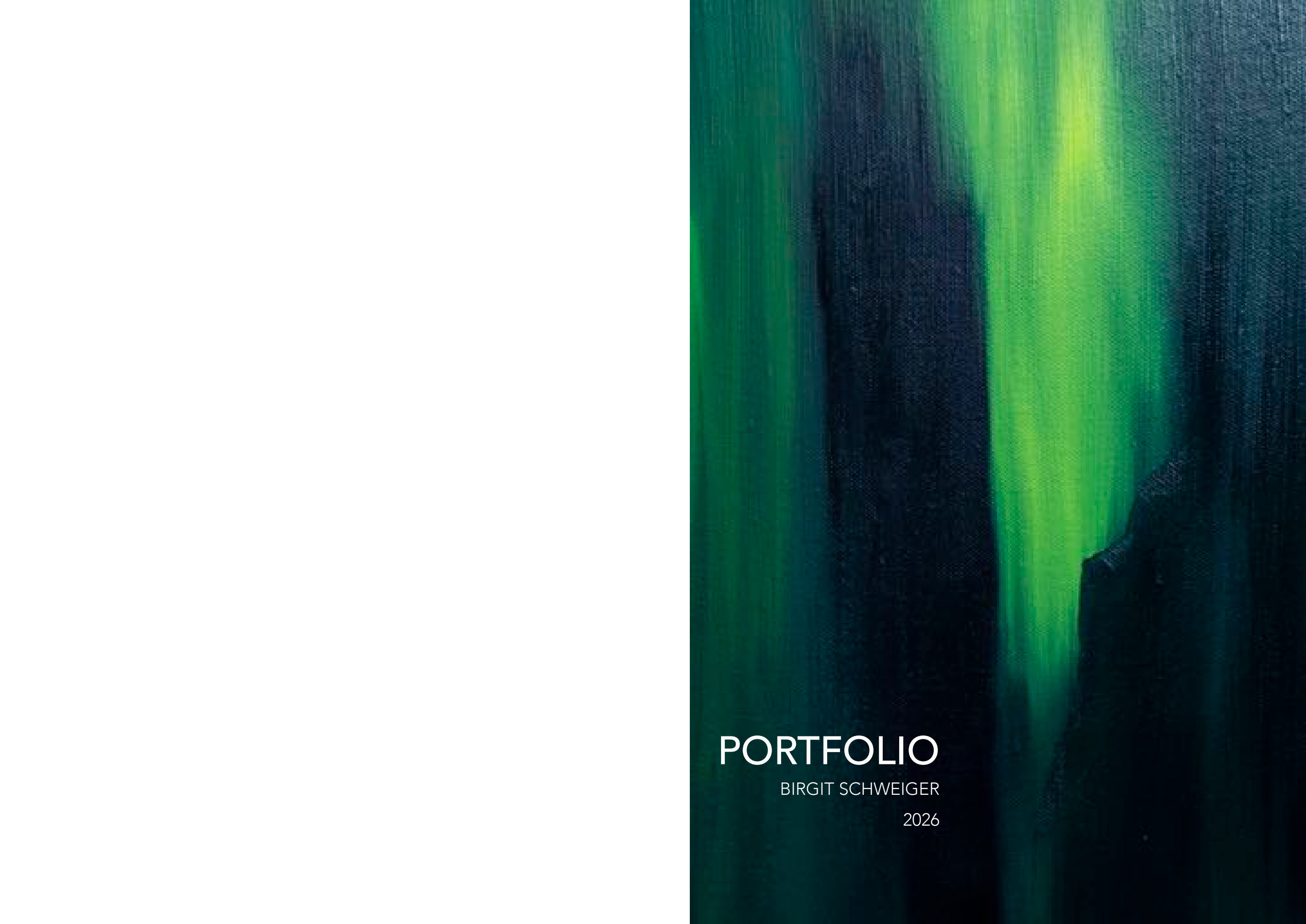




# PORTFOLIO

BIRGIT SCHWEIGER

2026

## ARTIST STATEMENT

In my artistic practice, I move between painting, drawing, installation, video, and art-in-architecture projects. These media work as different spaces of thought and experience. I explore reality, corporeality, and perception. Central to this is thinking in layers, which makes hidden connections visible. The examination of social stereotypes, gender aspects, as well as individual and collective imprints forms the conceptual basis.

Starting from classical painting, my visual language develops like tentacles into structures. Through superimpositions and transformations, spaces emerge that become permeable. This principle of connecting, opening, and transforming continues in my installations. Thread and line installations in particular create relationships between elements that are not evidently connected. Space influences meaning and perception.

In my video works — sometimes developed collectively — I examine historically transmitted ideals of beauty that have long been shaped by male gaze regimes. I translate alternative forms of beauty, vulnerability, and intimacy into my artistic language. The intersection of the corporeal, ecological aspects, and aesthetic questions plays an essential role. Art-in-architecture projects extend these movements of thought into public space and respond to architectural, social, and structural conditions on site.

The working process itself is shaped by intuitive decisions that intertwine with conceptual considerations depending on the project. My approach is driven by chance and sudden insight. Rising uncertainty during the working process is consciously allowed. A conglomerate of emotions emerges that is structural. As an artist, I am a seismograph: sensitive to atmospheric shifts, nuances, and the unspoken. My attention is directed both to the private and the public, the intimate as well as the political. I translate aesthetically where something becomes fragile or vulnerable. Self-understanding and environment, corporeality and materiality form the foundation of this process.

My work does not see itself as a depiction of reality, but as an investigation of its layers, fractures, and transitions.

Touching Lines, 160x100 cm 2025  
Oil/Varnish/Canvas





SERENDIPITY, Molotow-Marker/Canvas, 120x160 cm, 2025



RESTING, Molotow-Marker/Canvas, 120x160 cm, 2025



Hommage to Lily Renée, 2025,  
Molotow-Marker/Canvas, 160x120 cm

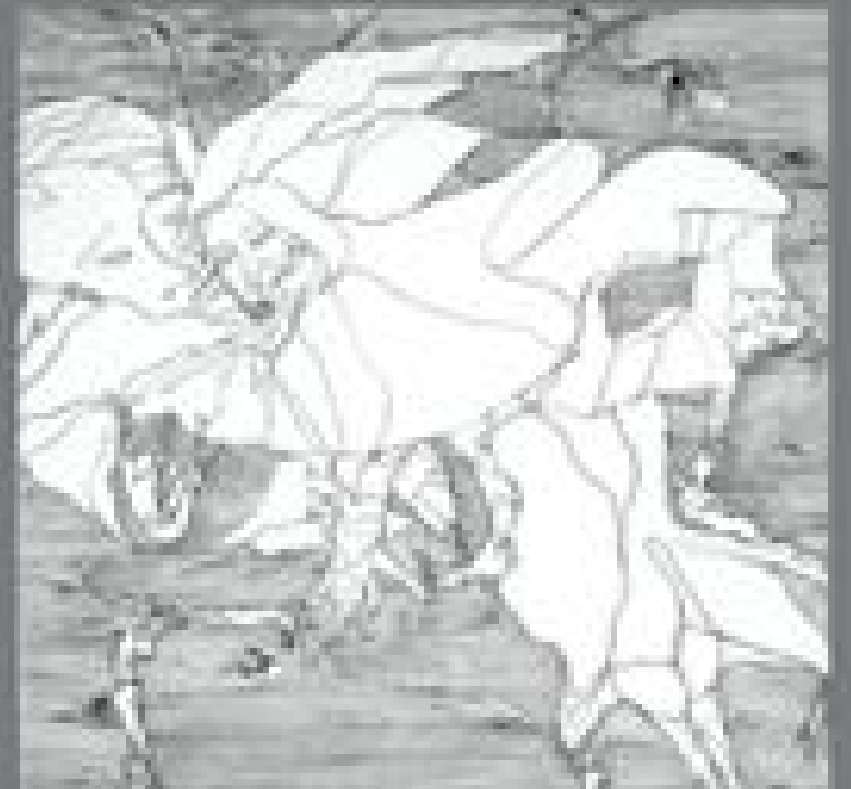


“The installation is a response to the question of how to create a space that is both a place of reflection and a place of action. It is a space that is both a place of reflection and a place of action. It is a space that is both a place of reflection and a place of action.”

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## THE GRASS IS GREENER

"In her cycle THE GRASS IS GREENER, Birgit Schweiger works with maximum formal contrasts between painting and drawing. These are united within each work to form a visual narrative without losing their aesthetic or thematic independence.

Birgit Schweiger plays a sophisticated, aesthetically well-calculated game with the never fully revealed — with the fragmentary. The white sections of the image act like openings ('windows') into another, independent world and time. They appear to continue beneath the opaque oil painting, leading a hidden 'life' of their own. As viewers, we instinctively ask ourselves: what lies hidden beneath the closed painted surface? What story is being visually told there?

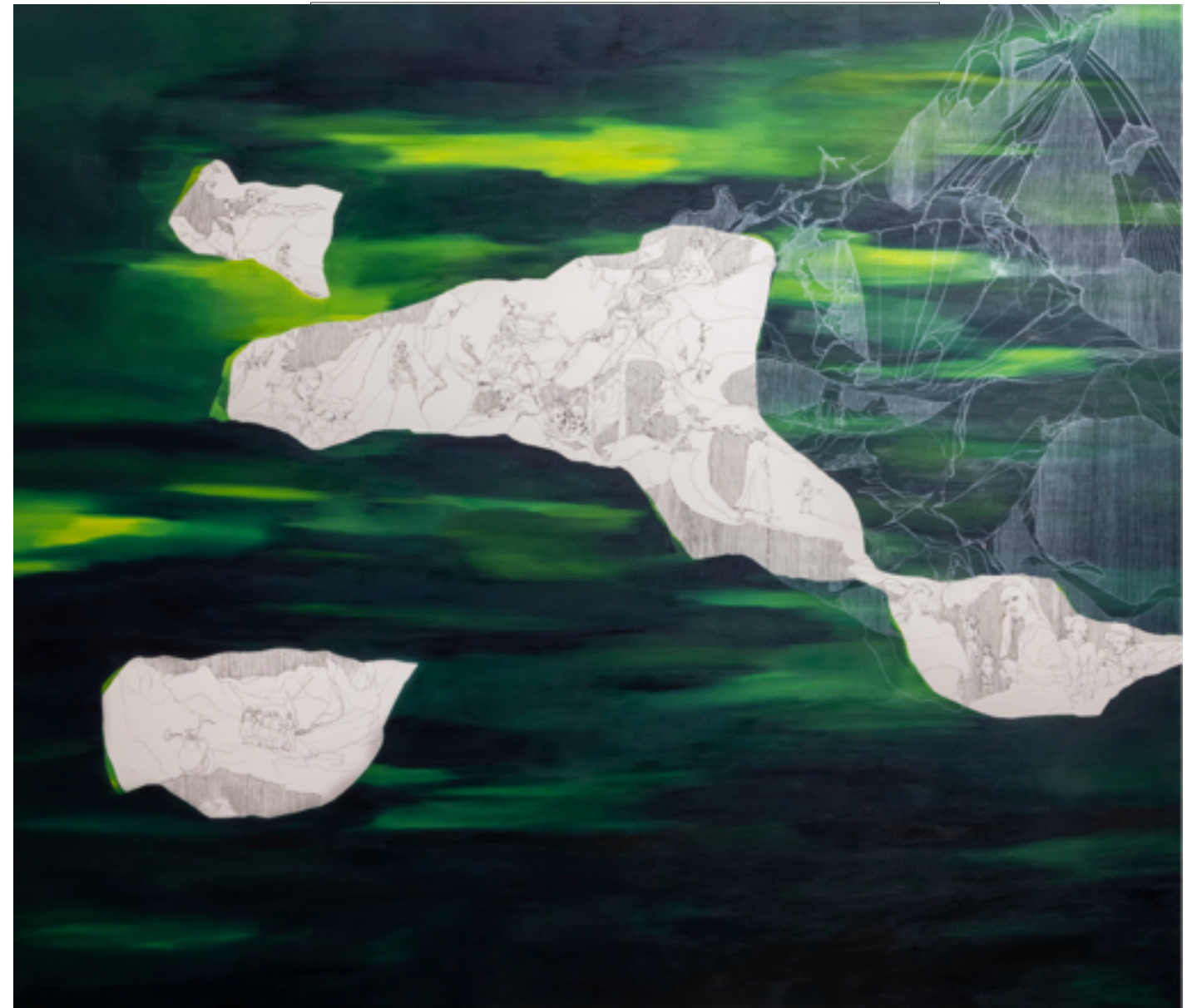
The starting points for the drawings are often family scenes or personal biographical moments and events. They represent the autobiographical past, which is transformed through the artistic process into a new, 'milder' present. Unlike Sigmund Freud's concept of the unconscious, however, this is not about psychological coping strategies. It is primarily about the narration of one's own present — a present that is vivid and effective, yet rooted in the past.

With this, Birgit Schweiger has developed an independent, aesthetically and artistically consistent visual mode that expresses the imponderability and the infinite nature of human existence (and storytelling). The associated thematic connotations remain open; they do not judge and offer the viewer manifold points of reference in both motif and content. They do not reveal 'truths'."

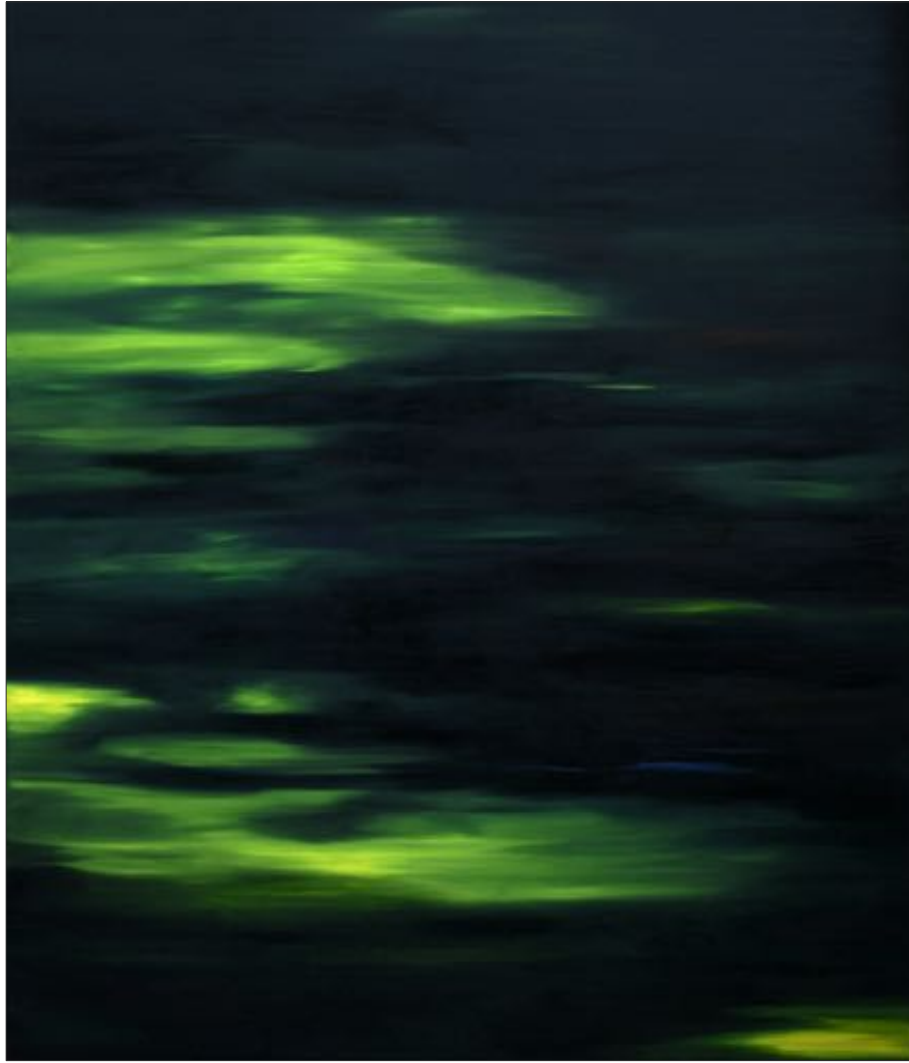
Catalogue excerpts, Dr. Georg Wilbertz, Art Historian, 2025



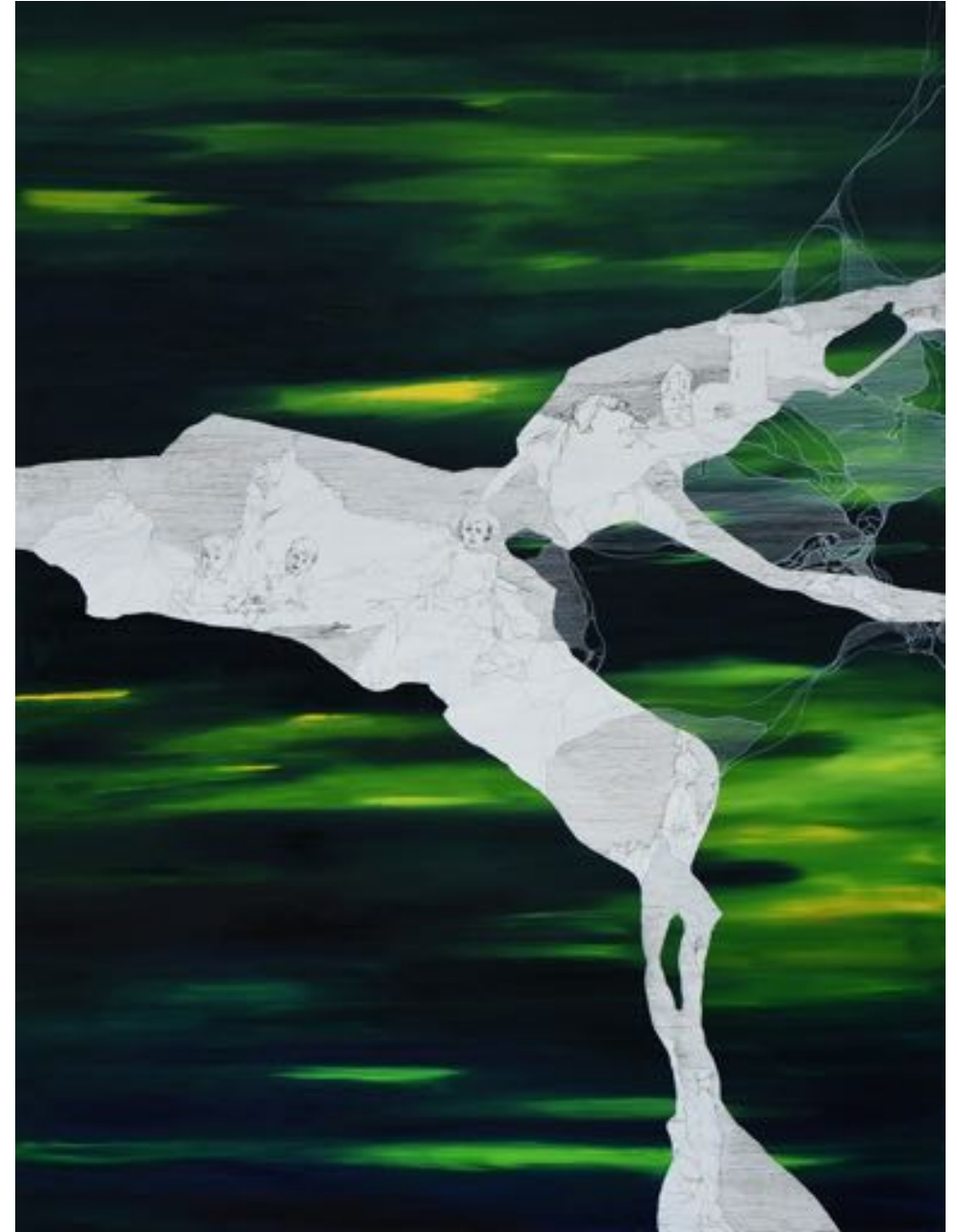
Grass\_Green\_Youth / 70 cm 2025  
Mixed Media / Canvas  
Photo: (c) Ness Rubey



Grassgreen\_Tales of Giants, 200x230 cm 2025  
Mixed Media  
Photo: (c) Ness Rubey



Grass\_Green\_140x120 cm,2024  
Oil/Varnish/Canvas



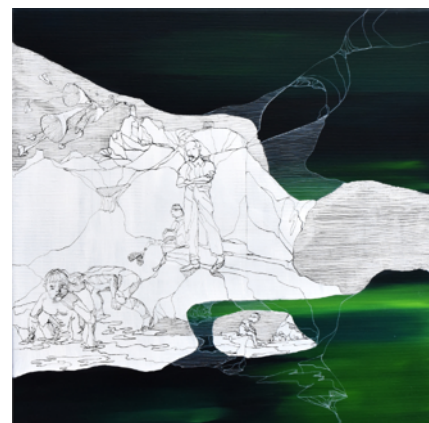
Grass\_Green\_Storyboard, 160x120 cm, 2024  
Oil/Varnish/Canvas



The grass is greener\_Father I  
50x50 cm 2024  
Oil/Varnish/Canvas



Grass\_Green\_Downward-Facing Dog  
25x25 cm 2024  
Oil/Varnish/Canvas



Grassgreen\_Grandfather\_Watergames  
45 x 45 cm 2024  
Oil/Varnish/Canvas



New/Old Skater Traces, 140x120 cm 2016-2024  
Oil/Varnish/Canvas



Suburban dreams are but bursts of steam, 80x140 cm 2012/2024  
Oil/Varnish/Canvas



New/Old Traces, 100x100 cm 2015/2025  
Oil/Varnish/Canvas

## NEW / OLD / TRACES

"A further development of the work established in the cycle THE GRASS IS GREENER is the exploration of figurative images from an earlier creative period. While juggling reality and utopia, intuitive, graphic networks of lines emerge, hinting at what lies beneath. These lines define new roles and cause shifts in space and perception. What is real, what is deceptive?"

In a playful process, originally painterly surfaces of color return to white. Upon these surfaces, abstract graphic worlds unfold."

## LEMON FRESHNESS

A longing for yellow, a summer rush. The scent of lemons, of the sea and freshness drifts into the studio.

Vividly dynamic, compositional experiments featuring all kinds of fantastic and figurative elements unfold on the canvases. An exploration of possibilities, paired with a curiosity for unknown worlds, a curiosity inherent in us as humans, much like the recurring philosophical-anthropological question of who we are. We want to know, we want to experiment, search for causes, attempt to combine things, and understand complex systems. Or, as physicist Dirk Brockmann writes in his book „Critical Mass“ (Im Wald vor lauter Bäumen), to uncover the underlying essential phenomena and discover similarities between systems that ostensibly do not belong together. The connections emerging in the paintings are presented through characteristic, often planar line work. Tremendous power lies within a network of capabilities. This magic seduces us into searching, finding, and marveling.

After years of experimentation, the artist presents a fusion of oil painting and drawing. The works, some of them large-scale, reflect the associative process of thought and emotion..

Text: Birgit Schweiger



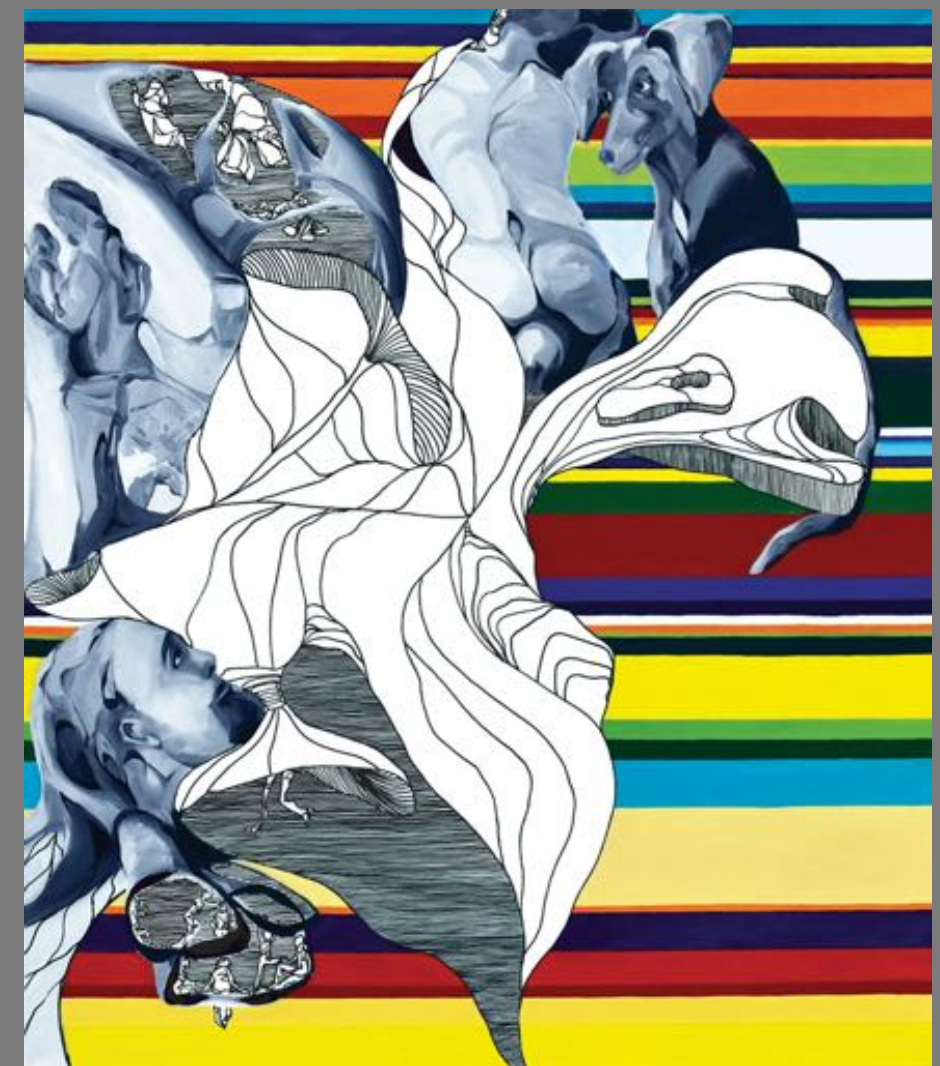
Sitting, Reading, Watching, 70x105 cm 2023  
Oil/Varnish/Canvas



Striped Carpet River, 75x65 cm 2024  
Oil/Varnish/Canvas



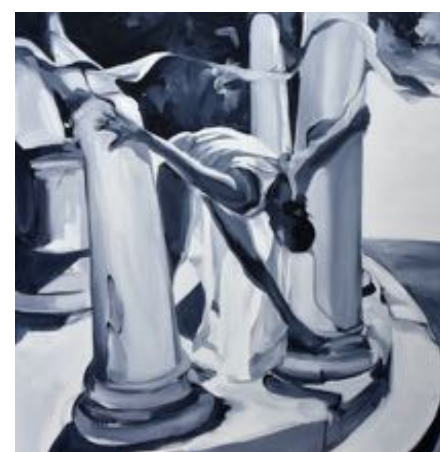
Vessel Lifter in Stripes, 50x70 cm 2024  
Oil/Varnish/Canvas



Dogness, 140x120 cm 2023,  
Oil/Varnish/Canvas

## BIRGIT SCHWEIGER

### Aesthetics of Plastic Paintings



Nicht verfügbar



Architectural column work I - VIII, Oil/Canvas,  
2021 - 2022 each 100x100 cm  
80x80 cm

This cycle of work connects neoclassical motifs and concepts of femininity with plastic waste, generating a new aesthetic in which organic and inorganic figures merge. The works operate humorously, feministically, rhizomorphically, and spectacularly — drawing on Donna Haraway's *Staying with the Trouble* — shifting established notions of beauty and cultural permanence.

Wind shapes delicate, translucent bodies along the fluting of classical columns. The figures emerge situationally, change incessantly, and disappear again: an ephemeral, almost uncannily quiet apparition, carried by serene yet purposeful movement. Melancholic thoughts accompany these transitions. A "forbidden" aesthetic unfolds, vulnerable and robust at the same time.

It is precisely the unheard-of nature of this combination that creates a strong attraction. The column, traditionally a bearer of idealized sublimity — as described by the archaeologist, librarian, and art writer Johann Joachim Winckelmann in the 18th century — remains passive and simultaneously open to dialogue. It allows things to happen and communicates. Plastic, a waste product of modern culture, emerges as an active, form-giving structure and challenges the classical canon. The result is a kind of "plastic canon": a creation conceived as constitutively feminine, which understands the artificial not as the opposite of the natural, but as a starting point for new connections. Plastic and columns bear witness to those processes that shape human knowledge, cultural practice, and the material world: accumulation, transformation, and transmission.

The cycle operates rhizomatically: playfully, anti-hierarchically, overlapping, and continuously growing. Knowledge, tradition, and curiosity intertwine, forming a network of moving surfaces that do not converge toward a center but expand one another. As a result, the works remain in motion.

Text: Birgit Schweiger

## SHORT BIOGRAPHY | BIRGIT SCHWEIGER



Photo: © Ness Rubey

1970 born in Ried i. Innkreis, Austria

2005 - 2006 University of Arts, Linz, Prof. Dietmar Brehm |  
2011 Summeracademy Traunkirchen  
Xenia Hausner | 2012 Arts Academy Bad Reichenhall Anton Petz | 2017 Etching Course Eva Möseneder | 2023 Degree in Philosophy/ Science of Arts University Linz

Studio in Linz / Rudolfstraße 46

Member: OÖ Kunstverein, Künstlerhaus Wien, Die Kunstschaaffenden Galerie im OÖ Kulturquartier, Galerie DIE FORUM Wels

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mail: [info@birgitschweiger.com](mailto:info@birgitschweiger.com) [Instagram](#) [Linkedln](#)

Gallery Representation:

[Galerie Seidler](#), Linz, AT  
[Galerie Dumas](#) Linz, AT  
[Galerie UXVAL](#) Gochez, Barcelona, Spanien

References:

Birgit Schweiger on [ArtCube21](#)  
Public Art Commission: [ÖJAB Studentenwohnheim & Hotel Leo/mynext Wien](#)  
Public Art Commission: [ÖJAB Pflegewohnhaus Neumargareten](#), Vienna, Neumargareten

## Public Collections:

Museum Angerlehner Wels/Thalheim  
Kunstsammlung des Landes OÖ Nordico  
Museum Linz

## Publications:

Birgit Schweiger, 2025, THE GRASS IS GREENER, ISBN 978-3-200-10607-9 | Birgit Schweiger, 2024, ZITRONENFRISCHE, ISBN 978-3-200-09652-3  
Birgit Schweiger Works 2012 - 2015, ISBN 978-3-200-03985-8 |  
Energiewendekunst - EnergyTransitionArt, ISBN 978-3-9817703-0-8 |  
Der Bestechende Zufall - Spiel oder Absicht, Kooperation Kunstsammlung des Landes OÖ, Kunstverein sowie Vereinigung Kunstschaaffender OÖ zum Leben und Werk von Anton Lutz, ISBN 978-3-200-050-11-2 |  
Birgit Schweiger. spinnen, Katalog publiziert von der Kulturinitiative Gmünd/Kärnten | 10 Jahre zeitgenössische Kunst, MUSEUM ANGERLEHNER, Sammlungspräsentation, Hirmer-Verlag, ISBN 978-3-7774-4154-2,  
Dekoration ist Verbrechen, EMISSARY, ISBN 978-3-200-07361-6  
STILLES LEBEN, EMISSARY, ISBN 978-3-200-08134-5

## Awards and Honors:

2017 Alfred Schmeller Award, Anerkennungspreis Druckgrafik  
2016 Second Price of Windkraft- Kunst Wettbewerb, MUK Wien  
2016 First Price Atterseeschiffahrt for the Design of the third Art Ship  
2015 Generali Ladies Linz Kunstaus-schreibung, Ausstellungsteilnahme und Ankauf  
2014 Energy Transition Art, Berlin, Finalist and Exhibition 2014 Finalist The Artist's Magazine, Annual Art Competition

## Exhibitions / Coop / Projects (Selection):

2026

BID Art, Biennale Internazionale Donna, Triest  
HORS DES MURS, Galerie Dumas, Paris  
Galerie AugenBlick, NÖ, Duoshow with Evelyn Kreinecker, Museum Pramet | Duoshow with Martin Dickinger, Dom Galerie Wr. Neustadt with Christian Flora

2025

COLLECTIVE DRIFT | OÖ Kunstverein  
MINIS II | 51 Mitglieder des Künstlerinnenhaus Wien | Kellergalerie art.ig | Wien  
OPERATION\_ ROTE LINIE, Die Kunstschaaffenden, Galerie im OÖ Kulturquartier |  
Galerie Dumas „Black & White“ | Linz  
Nextcomic Festival Linz | OÖ Kunstverein „Stretch the Lines“ | OÖ Kulturquartier | „SPÜRSINN“ | HIPPhalle Gmunden | 7th International ART and the CITY Conference | Nizza, FR | Galerie PARADIGMA, Linz, „Schlusspunkt 03“

2024

LINIEN, Galerie Seidler, Group-Show | Künstlerhaus Wien, Filmscreening |  
Schlossmuseum Linz Sommerausstellung |  
PARALLEL Wien mit Galerie DIE FORUM Wels |  
ESTAMPA Madrid, Galerie UXVAL, Barcelona |  
FLAT I, Wien, Groupshow EMISSARY |  
PARALLEL Editions Wien, Funkhaus

2023

Kunst am Bau, ÖJAB Pflegewohnhaus Neumargareten, Wien, Fertigstellung | POSITIONS, Galerie Uxval Gomez, Groupshow, Barcelona, Spanien | SIE IST KUNST, Galerie Seidler Linz, Groupshow |  
ODD CREATURES, Loft 8, Wien | KUNSTLINIEN, HIPPhalle Gmunden, Groupshow | NATURE, ours, Galerie PARADIGMA Linz, DUO | Schlossgalerie Schärding, Groupshow

2022

Galerie Schloss Puchheim, Solo Show „MORPH“ |  
Museum Angerlehner, Sammlungspräsentation LOST, Konferenz, Erschöpfung am Minigolfplatz, GFK OÖ, Videopräsentation Ästhetik des Plastiks |  
STILLES LEBEN, Loft 8 Wien, Group Show

2021

ECHO, Galerie Forum Wels, Group Show | Artist in Residenz, Bad Hall, Villa Rabl, Gastatelier des Landes OÖ | Schlossmuseum Linz, LINZER KUNST-SALON, Groupshow, Galerie DIE FORUM Wels  
STILLES Leben, Loft 8 Galerie, EMISSARY, Group- show, Wien

2020

WERKSCHAU01, Nestroyhof Wien, EMISSARY, Groupshow | GEDANKENWEGE, Galerie Die Forum Wels, Groupshow | DEKORATION IST VERBRECHEN, Loft 8 Wien, Kooperation, EMISSARY | Linzer Schloss, Sommerausstellung |  
UNTITLED, Studiogalerie der Kunstsammlung des Landes OÖ, Kooperation

2019

INNERVIRTUELLE GEDANKENREISEN, Wohnzimmerngalerie Six, Seewalchen/Attersee, Soloshow | NICHTJEDESUCHEISTEINEFRAGE, Kammerhofgalerien Gmunden, Groupshow | SF.. .SO FAR, Galerie der Stadt Traun, Soloshow |  
Hotel Leo mynext ÖJAB NÖ1, Kunst am Bau

2018

Linz AG Kunstforum | Artist in Residence, Gmünd, Kärnten Soloshow | Linzer Kunstsalon Landes-galerie, Groupshow

2017

TOBACCO DANCERS, Tabakfabrik Linz, Tanzperformance/ Videoproduktion, Soloshow  
Kuratierung und Ausstellungseröffnung, Kooperationsprojekt der Kunstsammlung Linz, OÖ Kunstverein sowie BVOÖ zum Gedenkjahr Anton Lutz, YENERGY on Tour, documenta-Halle, DE, Groupshow

2016

TOBACCO DANCERS Galerie Seywald, Salzburg |  
SHAME ON LINZ, Kunstaktion Videoprojekt |  
ALLESTANZ, Galerie Max-21, D-Ilphofen, Duo-show | Posthof Linz „David Bowie Tribute“ Plakat Visuals

2015

„FREUDENHAUS“, Groupshow, Stiftervilla, Kirchschlag/Linz | DAS GEHEIMNIS DER VÖGEL, Höhenrausch, BVOÖ | OÖ Kulturquartier Ursulinenhof | Generali Art Contest 24/25, ORF Oberösterreich | „Yenergy on Tour“, Berlin DUH |  
Kubin „Was aus meiner Sammlung wurde“, Kooperation mit der Landesgalerie Linz/ Kunst-schaaffenden Galerie OÖ Kulturquartier

2014

Galerie Hofkabinett Linz, Groupshow | „YENERGY on Tour“, „Energiewende“ im silent green Kulturquartier in Berlin, DE | „Gemischter Satz“ in Bad Aussee, Garagerie

2013

PERSPECTIVES, Stadtturmalerie Schwanenstadt  
Soloshow, „YENERGY“ Galerie Seywald, Salzburg