

Stefanie Heinze

● collectionissue.com/stefanie-heinze

March 12, 2021



HOW WOULD YOU DESCRIBE YOUR WORK TO SOMEONE THAT HAS NEVER ENCOUNTERED IT BEFORE?

SH It's simple: I'm a painter and a drawer. I create quite huge works mostly which start with me drawing, and then I translate this to a painting. They incorporate a lot of colour and often come with a lot of humour, verging between figuration and abstraction. I compose elegantly, very engaged into the process until whimsical arrangements refute normative modes of existence.

CAN YOU GIVE ME AN OVERVIEW OF YOUR ARTISTIC UPBRINGING?

SH I first became inspired to paint and draw when I was quite young, probably around four years old. I saw my father painting an Easter egg and I thought, "I want to do that too". I guess I always was a very visual person, I like to do things that let my imagination roam wild, and drawing is an easy outlet. Growing up I just drew things and figures from magazines, self-portraits and whatever crossed my mind, I played around with watercolours when I was in my teens in high school. My environment wasn't very artistic at all, my dad mainly was a police officer in GDR times & lost his job after the wall went down. He disappeared soon after and I never heard from him again. My motivations throughout my life have been because I often stop and think "Why am I doing this? What do I want to give?", and this curiosity has led me to where I am today.

HOW HAS THIS BIZARRE AND ABNORMAL YEAR IMPACTED YOUR WORK AT ALL?

SH It's been an intense year and I've tried to be super careful, often keeping to myself socially. I've spent a lot of time alone and had plenty of time to paint; I was preparing for my show in New York and setting up my new studio, which was great, but I often felt like I was living in a weird bubble. The time and slowness of things found substitute in my dreams. They became even more intense which for sure impacted my work. I found it hard to comprehend the reality we found ourselves in. But that actually is nothing new. [laughs]

CAN YOU TELL ME ABOUT FRAIL JUICE?

SH Frail Juice actually had a lot of names before I settled on it, usually the title comes last. I thought about calling it Detachable Tails, The Unmansplainable, Powerless Nap, High Potency Brood... I'm a very bad poet; if I try to write poetry it doesn't come out great. But, poetry making isn't so linear and it has a more graceful approach that is pointing into a direction but not literal. I love the literal but in this case, I was like okay, if you go with the name *Detachable Tails* or *The Unmansplainable* – you just run the risk of ending up in a weird maybe liberal feminist corner, like that's not just it. I want the frail bodies in there and I want some kind of reference to reproduction, but also liquidity. Or just to finger point to heteronormative cheesiness, but it's also just like the intensity of colours that is juicy as fuck.

Going back to the theme, I guess I explored power dynamics – something I'm greatly interested in – as well as the dissolution of historical norms and the paradoxes that arise when investigating power structures. I'm generally interested in systems, like political systems but also nervous systems, and that's all in there. It's humorous, but it should also be very gentle in some ways.

