



SVENJA DEININGER
ON LEANING, 2026

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FEDERICA SCHIAVO GALLERY, ROME
OCTOBER 13, 2026 - JANUARY 30, 2027

Federica Schiavo Gallery is pleased to present **On Leaning**, an exhibition of new works by Svenja Deininger.

Svenja Deininger's paintings are made by refusing the clean beginning. There is no preparatory certainty, no underlying drawing waiting to be faithfully realised. Instead, the works arrive through repeated attempts: forms are placed, altered, partially covered, allowed to persist, then reconsidered. Accumulation becomes a method of looking. What matters is not simply what finally appears, but the pressure exerted by what has been there before.

This history is rarely explicit. It survives as a kind of residue: in a change of density, a colour that seems to have migrated beneath another, an edge whose precision is complicated by what surrounds it. Deininger's surfaces are neither transparently layered nor insistently material. Raw linen, matte passages and more concentrated areas of paint establish a fluctuating register between exposure and concealment. The paintings seem quiet, but their quietness is active. One is continually made aware that the image has been calibrated rather than simply composed.

This is also why the question of what, exactly, one is looking at remains productively unresolved. A curve can suggest the contour of a body; a vertical can read as an architectural element; a horizontal plane might recall a fragment of landscape. Yet these possibilities do not settle into representation. Deininger's paintings occupy the unstable territory where abstraction begins to acquire the habits of figuration without becoming figurative. Recognition is offered and withdrawn. The eye proposes an object, only to find itself returned to the surface.

At the entrance to the exhibition, this problem of looking becomes physical. A canvas is installed perpendicular to the wall, so that from a frontal approach it is reduced almost to a line. The painting consequently cannot be encountered from a single, privileged position. One moves around it, beneath it; its status shifts between image and object. What is normally treated as a neutral support—the wall, the position of the viewer, the assumed frontality of painting—becomes part of the work's perceptual situation. Looking is no longer simply directed at an image. It is something the body has to perform.

Scale introduces another form of resistance. A monumental painting, composed from subtle hues and immense detail, exceeds the possibility of immediate comprehension. Its size does not merely enlarge an image; it changes the temporal conditions under which that image can be seen. What might, at a smaller scale, register as a fragment becomes an environment of minute decisions. Texture, depth and internal rhythm emerge gradually, so that duration becomes almost another material of the painting. The longer one looks, the less adequate the first impression becomes.

The works communicate with one another in similarly indirect ways. A line reappears with a different emphasis; a form seems to shift register; a colour or interval finds an unexpected counterpart elsewhere. Such correspondences do not amount to a system, and the exhibition does not resolve itself into a single visual grammar. Instead, its rhythm is produced through recurrence and displacement. Each painting remains distinctly itself, while becoming newly legible in relation to the others.

The title **On Leaning** proposes a comparable condition. To lean on something is to enter into a relation of support, pressure or dependence. But here the phrase is left incomplete. There is no specified object on which to lean. The action remains suspended, and with it the question of what supports what.

That incompleteness is less a metaphor for the paintings than a description of how they operate. Deininger's forms lean against one another without becoming fixed; layers remain present without becoming fully recoverable; images hover between recognition and abstraction. Even the viewer's position is unstable, moving between distance and proximity, between seeing the painting as an image and encountering it as a thing in space.

What results is not ambiguity for its own sake. The paintings are resolved, but resolution does not mean closure. Their surfaces contain decisions without explaining them, memories without identifying their sources. They ask for a kind of attention that is neither forensic nor instantaneous: a looking that allows things to remain partially withheld. Meaning, in these works, is therefore less a destination than a shifting relation—between surface and depth, image and object, memory and perception, what can be seen and what continues to lean just beyond it.

Federica Schiavo Gallery è lieta di presentare **On Leaning**, mostra di nuove opere della pittrice Svenja Deininger.

I dipinti di Svenja Deininger nascono dal rifiuto di un inizio definito. Non c'è un'immagine prestabilita da eseguire, né un disegno sottostante da tradurre fedelmente. Al contrario, le opere prendono forma attraverso un processo di prova, spostamento e revisione: le forme vengono collocate, modificate, parzialmente coperte, lasciate emergere e poi nuovamente ripensate. L'accumulazione diventa un metodo di osservazione. Ciò che conta non è solo ciò che appare alla fine, ma la pressione esercitata da ciò che è stato presente prima.

Questa storia raramente è esplicita. Sopravvive come una sorta di residuo: in un cambiamento di densità, in un colore che sembra scivolare sotto un altro, in un margine la cui precisione è complicata da ciò che lo circonda. Le superfici di Deininger non sono né dichiaratamente stratificate né apertamente materiche. Il lino grezzo, i passaggi opachi e le zone di pittura più concentrate stabiliscono un equilibrio mutevole tra esposizione e occultamento. I dipinti trasmettono calma, ma la loro quiete è attiva. Si ha la sensazione che l'immagine sia stata calibrata, piuttosto che semplicemente composta.

Anche per questo, la domanda su che cosa si stia guardando rimane volutamente irrisolta. Una curva può suggerire un corpo; una verticale ricordare un elemento architettonico; un piano orizzontale può evocare un frammento di paesaggio. Eppure, queste possibilità non si fissano mai in una vera rappresentazione. I dipinti di Deininger occupano quel territorio instabile in cui l'astrazione sfiora la figurazione senza diventare figurativa. Il riconoscimento di qualcosa di definito viene suggerito e poi sottratto; l'occhio avanza ipotesi per poi tornare alla superficie.

All'ingresso della mostra, questa condizione dello sguardo diventa fisica. Una tela è installata perpendicolarmente alla parete e, osservata frontalmente, si riduce quasi a una linea. Il dipinto non si offre quindi da un unico punto di vista: va aggirato, attraversato con il corpo; la sua condizione oscilla tra immagine e oggetto. Ciò che normalmente resta neutro — la parete, la posizione dello spettatore, la frontalità della pittura — entra qui nella costruzione percettiva dell'opera. Guardare non è più solo rivolgere lo sguardo verso un'immagine ma un'esperienza corporea.

La scala introduce un'altra forma di resistenza. Un dipinto monumentale, composto da tonalità sottili e da un'immensa quantità di dettagli, eccede la possibilità di una comprensione immediata. Le dimensioni non ampliano semplicemente un'immagine ma ne modificano il tempo di percezione. Ciò che a una scala minore potrebbe sembrare un frammento diventa un ambiente costituito da decisioni minime. Texture, profondità e ritmo emergono gradualmente, facendo della durata quasi un ulteriore materiale del dipinto. Più a lungo si guarda, più ci allontaniamo dalla prima impressione.

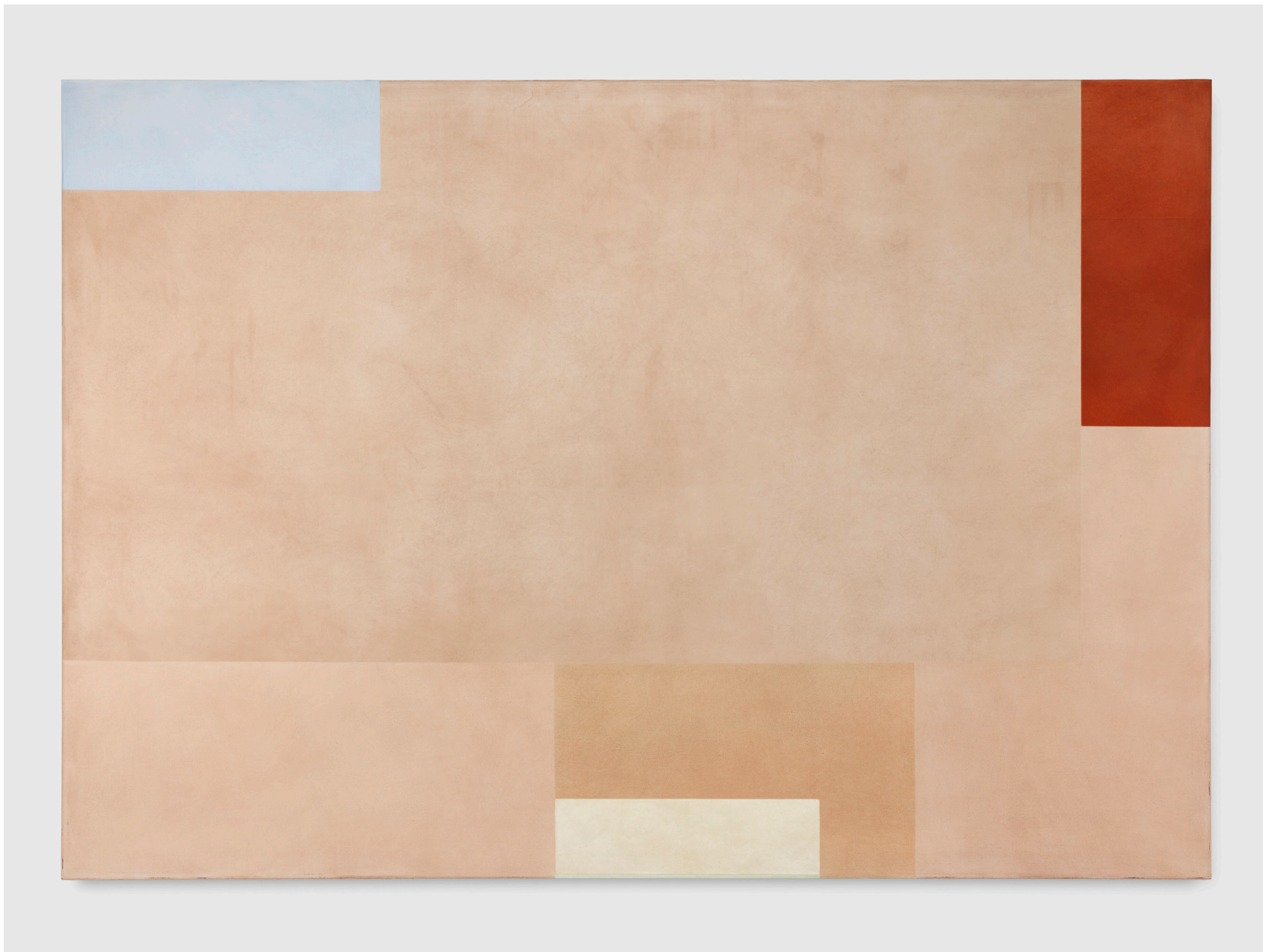
Le opere comunicano tra loro secondo un modo indiretto. Una linea ritorna con un'enfasi diversa; una forma cambia registro; un colore o un intervallo trovano altrove un contrappunto inatteso. Tali corrispondenze non costituiscono un sistema, e la mostra non si risolve in un'unica grammatica visiva. Al contrario, il suo ritmo nasce da ricorrenze e spostamenti. Ogni dipinto è autonomo ma si ridefinisce nel rapporto con gli altri.

Anche il titolo, **On Leaning**, introduce una condizione analoga. Appoggiarsi implica sostegno, pressione, dipendenza. Qui, tuttavia, la frase rimane incompleta. Non viene specificato alcun oggetto sul quale appoggiarsi e l'azione rimane sospesa.

Più che una metafora, questa incompletezza descrive il modo in cui i dipinti operano. Le forme si appoggiano le une alle altre senza fissarsi; gli strati restano presenti senza diventare del tutto accessibili; le immagini oscillano tra riconoscimento e astrazione. Anche la posizione dello spettatore è instabile, muovendosi tra distanza e prossimità, tra il percepire il dipinto come immagine e come presenza nello spazio.

Il risultato non è un'ambiguità fine a sé stessa. I dipinti sono compiuti, ma non sono chiusi. Le loro superfici contengono decisioni senza palesarle, memorie senza dichiararne le origini. Richiedono un'attenzione che non sia né analitica né immediata: uno sguardo disposto a lasciare che qualcosa resti in parte sottratto. In queste opere, il significato non è un punto d'arrivo, ma una relazione mobile tra superficie e profondità, immagine e oggetto, memoria e percezione, tra ciò che si vede e ciò che continua ad esistere appena oltre.

WORKS



SVENJA DEININGER
UNTITLED, 2026
OIL ON CANVAS
230 x 300 CM
PHOTO: ANDREA ROSSETTI



SVENJA DEININGER
 UNTITLED, 2026
 OIL ON LINEN
 28 x 21 CM
 PHOTO: ANDREA ROSSETTI



SVENJA DEININGER
 UNTITLED, 2026
 OIL ON LINEN
 50 x 40 CM
 PHOTO: ANDREA ROSSETTI



SVENJA DEININGER
 UNTITLED, 2026
 OIL ON LINEN
 60 x 50 CM
 PHOTO: ANDREA ROSSETTI



SVENJA DEININGER
 UNTITLED, 2026
 OIL ON LINEN
 62 x 52 CM
 PHOTO: ANDREA ROSSETTI



SVENJA DEININGER
UNTITLED, 2026
OIL ON LINEN
65 x 60 CM
PHOTO: ANDREA ROSSETTI

SVENJA DEININGER

Born in Vienna, Austria, 1974, Lives and works in Vienna, Berlin and Milan

EDUCATION

2000-03 Kunstakademie Düsseldorf (under Professor Albert Oehlen)
1996-00 Kunstakademie Münster (under Professor Timm Ulrichs)

SELECTED SOLO EXHIBITIONS

2026 On Leaning, Federica Schiavo Gallery, Rome, Italy
2025 Calvairate Part II, Marianne Boesky Gallery, New York, USA
2024 Calvairate, Marianne Boesky Gallery, New York, USA
2023 Cache, Galerie Martin Janda, Vienna, Austria
2022 Quotes, Schiavo Zoppelli Gallery, Milan, Italy
2021 In between, repeated, Marianne Boesky Gallery, New York, USA
2020 Today. One month ago, Galerie Martin Janda, Vienna, Austria
Two Thoughts, Collezione Maramotti, Reggio Emilia, Italy
2018 Crescendo, Marianne Boesky Gallery, New York, USA
2017 Second Sentence, Federica Schiavo Gallery, Milan, Italy
Svenja Deininger, Joslyn Art Museum, Omaha, USA
Svenja Deininger, Galerie Martin Janda, Vienna, Austria
Second Chances First Impressions, Norton Museum of Art, Palm Beach, USA
Echo of a Mirror Fragment, Secession, Vienna, Austria
2015 Untitled/Head, Marianne Boesky Gallery, New York, USA
Every Something Is An Echo Of Nothing, Federica Schiavo Gallery, Rome, Italy
2013 Pendant, Galerie Martin Janda, Vienna, Austria
One Second Balance, Marianne Boesky Gallery, New York, USA
Svenja Deininger, Strabag Art Lounge, Vienna, Austria
2012 Svenja Deininger, Kunsthalle Krems/Factory, Krems, Austria
2011 Tresor, Bank Austria Kunstforum, Vienna, Austria
Koffer, Berlin, Germany
Black Pages: Svenja Deininger, Vienna Art Foundation, Vienna, Austria
2010 Svenja Deininger, Galerie Martin Janda, Vienna, Austria
2009 12 seconds with the current, Thomas K. Lang Gallery, Vienna, Austria
Svenja Deininger, Praterstraße 48, Vienna, Austria
2008 Zatracone po drodze, Österreichisches Kulturforum, Warsaw, Poland
2007 Da War Nichts, layrwüstenhagen contemporary, Vienna, Austria
Who Made This Hole?, Forum austriaco di cultura, Rome, Italy
Who Made Your Horizon?, Project space Kapitalistischer Realismus, Berlin, Germany
2005 Mit dir bis zum geht nicht mehr, layrwüstenhagen, Vienna, Austria
2004 Dann wuchs der Weg zu den Augen zu, Kunstraum Essen, Essen, Germany

SELECTED GROUP EXHIBITIONS

2026 Vienna - Copenhagen: Den Frie Udstilling, Den Frie, Copenhagen, Denmark
Premiere! Sammlung der österreichischen Nationalbank, Leopold Museum, Vienna, Austria
Recognition of Art by Women: In Retrospect, Norton Museum of Art, West Palm Beach, Florida, USA
2025 Dialogues, Galleria Monica de Cardenas, Milan, Italy
yours truly (working title), Callirrhoë Gallery, Athens, Greece
ECHOESECHOES, Galerie Martin Janda, Vienna, Austria
2024 Unknown Familiars. Die Sammlungen der Vienna Insurance Group, Leopold Museum, Vienna, Austria
Curious Geometries, Marianne Boesky Gallery, Aspen, USA
2023 Rooms of Resonance, Cloud Seven, Brüssel, Belgium
PARK Group Show, PARK Vienna, Vienna, Austria
2022 Le dernier des 8 solitaires, Galerie Martin Janda, Vienna, Austria
Characters, Galerie Martin Janda, Vienna, Austria
2021 A Soft Seduction, Schiavo Zoppelli Gallery, Milan, Italy
For the Record: Celebrating Art by Women, Norton Museum, Palm Beach, USA
Avantgarde und Gegenwart, Belvedere 21, Vienna, Austria
2020 Heroines of Abstract Expressionism and FEM, Nassau County Museum of Art, Roslyn Harbor, New York, USA
2019 Konkrete Gegenwart, Museum Haus Konstruktiv, Zurich, Switzerland
There will never be a door. You are inside. Works from the Coleção Teixeira de Freitas, Fundación Banco Santander, Madrid, Spain
Stains on a Decade, Josh Lilley Gallery, London, UK
02.74.75.76, Federica Schiavo Gallery, Milan, Italy
2018 Surface Work, Victoria Miro and Victoria Miro Mayfair, London, UK
Borderline Relation, Eastward Prospectus, Bucharest, Romania
2017 Other Spaces. Collected #7, Bank Austria Kunstforum, Vienna, Austria
Abstract Painting Now!, Kunsthalle Krems, Krems, Austria
2016 Three Paths to the Lake, Galerie Martin Janda, Vienna, Austria
4E | INTIMATE EDGES. Svenja Deininger and Alain Biltreyst, The Embassy, Brussels, Belgium
2015 Figure | Structure, RLB Kunstbrücke, Innsbruck, Austria
S. Arancio, F. Ardini, S. Deininger, J. Heikes, M. Lauter, K. Pandian, A. Sala, Federica Schiavo Gallery, Rome, Italy
Flirting with Strangers, 21er Haus, Vienna, Austria
Space Between, Flag Art Foundation, New York, USA
Nähe und Distanz II, Kunstverein Cuxhaven, Cuxhaven, Germany
Current Current, Galerie Bob van Orsouw, Zurich, Switzerland
M. Part, N. Vardag, S. Pichlkostner, S. Deininger - Tetrachord, Josh Lilley Gallery, London, UK
a likeness has blisters, it has that and teeth, Atelierhaus Akademie der bildenden Künste Vienna, Vienna, Austria

2014 Luminations, Patricia Low Contemporary, Gstaad, Switzerland
 Geometric Abstractions: Ilse D'Hollander, Svenja Deininger, Charlotte Possenske, G262/Sofie van de Velde, Antwerp, Belgium
 Bilbaumeister, Temporäre Halle für Kunst, Linz, Austria
 Reductive Minimalism: Women Artists in Dialogue, 1960-2014, UMMA - University of Michigan Museum of Art, Ann Arbor, USA
 Lotte Sonnenstein: Bildbaumeister, Parallel Vienna 2014, Vienna, Austria (curated by Angela Stief)
 Short, Galerie Martin Janda, Vienna, Austria
 How To Paint, Super Dakota, Brussels, Belgium
 Dear Darling, Kunstverein in Hamburg, Hamburg, Germany
 abstrakt – konkret, Parlament der Republik Österreich, Vienna, Austria
 Beyond the Process, Kunstraum Innsbruck, Innsbruck, Austria
 2013 Now and Then - The first five countries of the ECB's exhibition series, European Central Bank, Frankfurt am Main, Germany
 Herkomst: Particuliere Verzameling, Jeaniene Hofland Contemporary Art, Amsterdam, The Netherlands
 Das doppelte Bild. Aspekte zeitgenössischer Malerei, Kunstmuseum Solothurn, Solothurn, Switzerland
 ReSiDu, WIELS Centre d'art contemporain, Brussels, Belgium
 DNA: Strands of Abstraction, Loretta Howard Gallery, New York, USA (curated by Paul Sinclair)
 2012 Drawing Quotel, Pigna Project Space, Rome, Italy
 Abstraktion und Subtraktion, Galerie Lisa Ruyter, Vienna, Austria
 Passage, Galerie Martin Janda, Vienna, Austria
 Die Sammlung, 21er Haus, Belvedere, Vienna, Austria
 5th Beijing International Art Biennial, Beijing, China
 STRATA, Sammlung Lenikus, Vienna, Austria
 2011 Svenja Deininger / Anne Neukamp / Max Schulze / Markus Amm, Petra Rinck Galerie, Düsseldorf, Germany
 Karina Bruckner, Svenja Deininger, Hanako Geierhos, Taft Green, Florian Neufeldt, Michael Part, Rudolf Steckholzer, Paul Wagner, Praterstraße Berlin, Berlin, Germany
 10 Anos del Programa de Residencias, Collection CCA Andratx 2001-2011, Kunsthalle CCA Andratx, Andratx, Spain
 Strabag Art Award, Strabag Art Lounge, Vienna, Austria
 2010 Fahrenheit, Kunstverein Schattendorf, Schattendorf, Austria
 Lebt und arbeitet in Vienna III, Kunsthalle Vienna, Vienna, Austria
 Ein ungenaues Gespräch, Ve.Sch – Raum für Form für bildende Kunst, Vienna, Austria
 2009 On Escape, dock 48, Salzburg, Austria
 Splits, bell street project space, Vienna, Austria
 Schnitzel Schmiss und Viennaer Auster, Sammlung Lenikus, Vienna, Austria
 Dark Side of the Moon, Galerie Martin Janda, Vienna, Austria
 Subvision, Kunst.festival.off (bell street project space), Hamburg, Germany
 2008 Give Up, Guertin's Graphics, Chicago, USA
 Hommage an die Zeichnung, Parlament der Republik Österreich, Vienna, Austria
 2007 Bye Bye Acapulco, Projectspace acapulco, Düsseldorf, Germany
 Bauernmarkt – 8 positions, Intoposition, Vienna, Austria

Open Art, layrwüstenhagen, Munich, Germany
 Shabla-Transfer, Shabla, Bulgaria
 2006 T - Mobile Art Award 2006, T-Center, Vienna, Austria
 Vehikel, aquarellbluten goes Vienna, Atelier Bauernmarkt, Vienna, Austria
 RomAntiCo, Österreichatelier, Rome, Italy
 2005 Kollektives Bewußtsein, aquarellbluten, Cologne, Germany
 In the memory of Aaron Kincaid, Atelier Bauernmarkt, Vienna, Austria
 2004 loser lodge, aquarellbluten, Cologne, Germany
 Face to face, Galerie Judith Walker, Klagenfurt, Austria
 Heimat ist da, wo man sich nicht erklären muß, Neumann + Luz, Cologne, Germany
 Kunstpunkte im Salzmannbau, Düsseldorf, Germany
 Rheinschau, art cologne projects, aquarellbluten, Cologne, Germany
 Index 04 Malerei, Kunstraum Essen, Germany
 2003 Sex & Crime, Kunstraum Essen, Germany
 Finde Klarheit in dunklen Wassern und brenne, KunstKlubKöln / aquarellbluten, Cologne, Germany
 Förderpreisausstellung Stiftung Kunst und Kultur, Magdeburg, Denmark
 2002 Meiner Liebe entkommst du nicht, S. Marquardt & Gallery, Brussels, Belgium
 Private View, Galerie Fiebach & Minninger, Cologne, Germany
 cut outs, layrwuestenhagen contemporary, Vienna, Austria

HONORS AND DISTINCTIONS

2013 Artist in Residency, Steep Rock Arts, Washington, CT
 2012 Strabag Award, Vienna, Austria
 Artist in Residency, WIELS, Brussels, Belgium
 Staatsstipendium des bmukk, Vienna, Austria
 2011 Studio Programm CCA Andratx, Mallorca, Spain
 2010 Georg Eisler-Preis der Bank Austria, Vienna, Austria
 Atelierstipendium Krumau, Bundeskanzleramt der Republik Österreich, Krumau, Czech Republic
 2009 Kunststiftung Nordrhein-Westfalen, Düsseldorf, Germany
 2008 Atelierstipendium, Österreichische Kulturforum Warschau, Warsaw, Poland
 2007 Atelierstipendium Rom, Bundeskanzleramt der Republik Österreich, Rome, Italy
 2006 Kunststiftung Nordrhein-Westfalen, Düsseldorf, Germany

PUBLIC COLLECTIONS

Artothek des Bundes / Art Collection of the Federal Government, Vienna, Austria
 Bank Austria Collection, Vienna, Austria
 Belvedere, Vienna, Austria
 Collection CCA Andratx, Andratx, Spain
 Collezione Maramotti, Reggio Emilia, Italy
 European Central Bank ECB art collection, Frankfurt, Germany
 Harvard Art Museums/Busch-Reisinger Museum, Cambridge, MA

Joslyn Art Museum, Omaha, NE
 Norton Museum of Art, West Palm Beach, FL
 Rollins Museum of Art, Orlando, FL
 Sammlung Oesterreichische Nationalbank / Collection Austrian National Bank,
 Vienna, Austria
 Strabag Art Collection, Vienna, Austria
 Vienna Insurance Group, Vienna, Austria
 Viennaer Secession, Vienna, Austria
 Zürich Insurance Company, Zurich, Switzerland

SELECTED PUBLICATIONS

- 2020 Deininger Svenja, Fassi Luigi, Kurc-Maj Paulina, Strzemiński Władysław, "Svenja Deininger. Two Thoughts", Silvana Editoriale, Cinisello Balsamo, Italy
- 2017 Brutvan Cheryl, Bernstein Schauder Wendy, Deininger Svenja, "Svenja Deininger. Second Chances First Impressions", Norton Museum of Art, West Palm Beach, USA
 Stephanie Buhmann, "Berlin Studio Conversations – Twenty Women Talk About Art", The Green Box, Berlin, Germany
- 2009 "Svenja Deininger: Neue Arbeiten", Remaprint, Vienna, Austria

BIBLIOGRAPHY

- 2022 Angeleti Gabriella, "After \$110m Picasso sale, casino company MGM acquires on-trend contemporary works to diversify collection", The Art Newspaper
 Bracelin Jason, "Museum-quality artworks in everyday places on the Strip. Here's how to find them", Las Vegas Review-Journal
 Sampson Amber, "MGM Resorts Curator Tarissa Tiverti Makes Resort Properties Into 'Walking Museums'", Las Vegas Weekly
 Szydelko Paul, "Diversity, inclusion get a more prominent place in MGM's art collection", Travel Weekly
 "MGM Resort's New Acquisitions Reshape Its Public Fine Art Collection", ArtfixDaily
- 2020 "Svenja Deininger | Today, One Month Ago", Kunstmagazin Parnass
 "Two Thoughts with Svenja Deininger," Independent Collectors
 "Artist Svenja Deininger in dialogue with the Polish avant-garde of the 20's", DomusWeb
- 2019 Armstrong Annie. "Deep in the West of Texas: A Report from the First Marfa Invitational Art Fair", ARTnews
- 2018 Singer Jill, "You'll Never Guess Which European Metropolis Inspired Svenja Deininger's Latest Body of Work", Sight Unseen
 "Top Art Shows in London This Week: Seung-taek Lee to Ian Cheng", Blouin Artinfo
- 2017 "Svenja Deininger at Galerie Martin Janda, Vienna", EP
 Ludwig Myles, "Svenja Deininger's elusive art, at the Norton", Palm Beach ArtsPaper
 Sjöström Jan, "Svenja Deininger's paintings transcend first impressions", Palm Beach Daily News

- "Svenja Deininger at Galerie Martin Janda", Blouin ArtInfo
 "Svenja Deininger presents a new body of work comprising more than 40 paintings at Vienna's Secession", artdaily.org
 "Svenja Deininger 'Second Chances First Impressions,' is her first solo U.S. museum show", artdaily.org
- 2015 Charles A. Riley II, "Deininger Paintings Form Eloquent Story at Marianne Boesky Gallery", Hamptons Art Hub
 "Svenja Deininger", The New Yorker
- 2014 Zimmer Lori, "Minimalist Voices of the Past and Present", MutualArt.com
 "Portrait – The Artist: Svenja Deininger", Christie's Magazine
- 2013 "The Next Generation", Architectural Digest
 Witkowski Viktor, "Svenja Deininger: Against the Formulaic", Same Old Art Blog
 Nazarevskaia Kristina, "Svenja Deininger: One Second Balance, Exhibition Review." Gallery Intell
 Farzin Media, "Svenja Deininger's One Second Balance", Art Agenda
 Heinrich Will, "Svenja Deininger: One Second Balance' at Marianne Boesky Gallery", The New York Observer / Gallerist NY
 Frieze, No. 152
- 2009 "Svenja Deininger: Neue Arbeiten", Remaprint, Vienna, Austria

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