Biography

The pieces and projects go beyond the question of the artwork or the installation, creating airy landscapes which constantly reconfigure themselves. In dialogue with a fragilized world, they reinvent our relationship with reality by suspending its apparent stability and permanence. As though by capillary activity, their atmospheric lightness impregnates the exhibition space and blends with the architecture which suddenly appears to be precarious, elusive, vibratile and liquified. The space seems to turn round, welcoming its own horizon.

— Susanna Fritscher (*Artist Statement*, 2022)

Susanna Fritscher (b. 1960, Vienna) has worked since the 1980s across painting, sculpture, installation, architecture and sound, exploring the conditions through which space becomes visible, tangible and audible. Light, air, transparency, vibration and sound function as active forces in her work, shaping environments rather than illustrating them. Her installations rely on a narrow set of materials (translucent film, acrylic glass, silicone thread, metal, light, finely calibrated mechanical systems), combined to blur the line between material and immaterial, surface and atmosphere.



Fig. 1 Susanna Fritscher, *Untitled*, 1996 © DEVALS & the Artist

Her early work grew out of the landscape. Through the 1980s she worked outdoors, placing signs, taking measurements, and tracing rhythms shaped by changing natural light. These interventions set out questions that remain central to her practice: the relation between bodily movement and visibility, the temporal nature of perception, and the role of light in what can be seen. In the early 1990s she brought these concerns into painting. Concentrating the landscape into the format of the canvas focused her attention on the act of looking itself. Monochrome surfaces and subtle gradations of light and shadow produced paintings centred on the conditions under which an image appears and disappears.

From the late 1990s, Fritscher extended painting beyond the canvas. Transparent and translucent supports (acrylic glass, ETFE film, polyester, later silicone thread) were suspended, stretched, projected upon, or built directly into architecture, merging the work with its surroundings. These materials interrupt a room's coordinates, altering depth and shifting what lies beyond them, with the viewer's movement becoming part of what is seen. Transparency is unstable: a surface can turn opaque at one point and vanish at another; a line can read as solid from one position and dissolve into light from the next.



Fig. 2 Susanna Fritscher, *Floating*, 2003 © the Artist
Collection of the Centre Pompidou, Paris

This threshold of visibility runs through her entire practice. Her works often sit at the point where something is present but barely apprehended, the almost imperceptible as a material condition. In her suspended works of the 2000s and 2010s, fine surfaces and threads catch the light while staying close to disappearance, making the architecture itself seem to fluctuate.

Fritscher's work rethinks the relationship between image and support by folding the surrounding space into the perceptual event: the support channels a temporary reorganisation of the space around it, rather than containing an image.

Architecture has become a major field for Fritscher since the 2000s, with permanent and temporary works realised in dialogue with architects including Massimiliano Fuksas, Baumschlager & Eberle, and LRS Architectes.

Her interventions at Vienna Airport, the Centre des Archives Nationales in Pierrefitte-sur-Seine extend this work to large-scale settings, where light, reflection, colour and transparency accompany movement through a building.



Fig. 3 Susanna Fritscher, *Blank Journey*, 2014 (Vue d'installation, Frac Franche-Comté) © the Artist

Since the 2010s, sound, air and vibration have taken a growing role in her work, extending rather than redirecting her earlier concerns. In works such as *Für die Luft*, *Frémissements*, *Flügel Klingen*, *A World Suspended* and *Pulse*, fine threads, rods, membranes and suspended metal discs respond to air currents, mechanical oscillation and electrical impulses, making movement visible and audible. In *Für die Luft*, silicone threads suspended through the atrium of the Musée d'arts de Nantes register the slightest air movement, their oscillation shifting the light they catch. At the Centre Pompidou-Metz, *Frémissements* turned the building's ventilation system into an acoustic and visual event, air circulating through tubes and activating membranes that amplified its movement. At the Kunsthistorisches Museum Vienna, a reconfigured *Für die Luft* carried this research into a very different architectural setting.

Her recent sound installations build increasingly complex relationships between vibration, frequency and spatial movement. *Pulse*, shown at Le Forum Ginza Maison Hermès, Tokyo, in 2023, set a network of fine threads and carbon rods into vibration, with suspended metal discs acting as resonant membranes; the sound shifted with the system's movement, producing tones that appeared, built up and receded through the space. In *A World Suspended*, wires, rods and large suspended discs create a field of vibration that visitors move through freely. The work takes shape through the encounter between the body, spatial position, attention, and sounds entering from outside.



Fig. 4 Susanna Fritscher, *Frémissements*, 2020 (Installation view, Centre Pompidou-Metz) © the Artist

Her practice has developed through sustained collaborations with musicians, composers, writers, architects, engineers and acousticians.

Her work has been the subject of solo exhibitions at the Centre Pompidou-Metz, the Musée d'arts de Nantes, and the Kunsthistorisches Museum Vienna.

She has also participated in group exhibitions at institutions including the Louvre Abu Dhabi, the Collection Lambert, Avignon, the Fondation d'entreprise Hermès, Tokyo, the Mori Art Museum Tokyo, and the Lyon Biennale, among others. Her work is held in the collections of the Centre Pompidou, Paris, and MUMOK, Vienna. In 2024, Fritscher was awarded the Aurélie Nemours Prize. In 2023, Fritscher was appointed an Officier de l'ordre des Arts et des Lettres by the French Ministry of Culture.



Fig. 5 Susanna Fritscher, *Sonic Propellers*, 2017 (Installation view, Collection Lambert, Avignon) © the Artist



Fig. 6 Susanna Fritscher, *Pulse II*, 2026 (Exhibition view, *Pulse II,* DEVALS, 2026) © DEVALS & the Artist

Solo Exhibitions

2026

Pulse II, Galerie Devals, Paris, France

As Light, As Air, Gallery Pie Projects, Santa Fe, USA

2024

Exhibition Aurélie Nemours Prize 2024, Drawing Lab, Paris, France

2021

Theseustempel, Kunsthistorisches Museum Vienna, Vienna, Austria

2020

Frémissements, Centre Pompidou-Metz, France

2019

Für die Luft (Rien que l'air) – 2017, specific reconfiguration for the Louvre Abu Dhabi

Scan / the eyes, EAC, Contemporary Art Space, Montevideo, Uruguay

2017

De l'air, de la lumière et du temps / Nur mit Luft mit Licht und mit Zeit, Musée d'arts de Nantes, France

2015

Capture / the eyes, Espace de l'Art Concret, Mouans-Sartoux, France

2014

Soudain nous vîmes avec de force, Frac Corse, Corte, France

Promenade blanche / Weisse Reise, Frac Franche-Comté, Besançon, France

2013

Blanc de titre, Palais de Tokyo, Paris, France

Spektren, as part of Heterotopie by Ruedi Baur, Zollverein, Essen, Germany

2012

Une autre pièce : blanc, Galerie Thomann, Vienna, Austria

Lautmalerei, Théâtre de la Cité Internationale, Paris, France

2011

Überschattung, 15″ Susanna Fritscher, 15″ Ruedi Baur, AUT, Innsbruck, Austria

il y a ce que je sais, Chapelle Sainte-Tréphine, Pontivy, France

2009

Arbeiten in der Architektur, Architektursommer Hamburg, Hamburg, Germany

2006

Art Statement, Art 37 Basel, Basel, Switzerland

2005

Galerie cent8 – serge le borgne, Paris, France

2004

Centre d'art contemporain Bouvet Ladubay, Saumur, France

2003

La Verrière, Hermès, Brussels, Belgium

Musée Zadkine, Paris, France

Le Crestet Centre d'art, Vaison-la-Romaine, France

2002

Galerie Blancpain-Stepczynski, Geneva, Switzerland

2001

Institut Français, Vienna, Austria

Galerie cent8 – serge le borgne, Paris, France

Group Exhibitions

2026

11th Melle Contemporary Art Biennial, France

2025

En Grisaille, Galerie Devals, Paris

Même les soleils sont ivres, Collection Lambert, Avignon

2023

Interférence, Le Forum Ginza Maison Hermès, Tokyo

Splendid, Galerie Olivier Varenne, Geneva

Métro ! Le Grand Paris en mouvement, Cité de l'Architecture, Paris

Formes du vide, Frac Franche-Comté, Besançon, France

2022

Fragilités, Rudolfinum, Prague

2017

Le monde est empli de résonances, off-site exhibition by Palais de Tokyo, Paris

Mondes flottants, 14th Lyon Biennale

2015

Simple formes: contemplating beauty, Mori Art Museum, Tokyo, Japan

2014

Formes Simples, Centre Pompidou-Metz

2013

Open Sky Museum, Nantes, France

2012

Au-delà du tableau, Le 19, Crac Montbéliard, France

Si j'avais un marteau, Le Hangar à Bananes, Nantes, France

2011

Le moins du monde, 49 Nord 6 Est – Frac Lorraine, France

2010

À l'ombre d'un doute, 49 Nord 6 Est – Frac Lorraine, France

2009

FIAC 09 – Grand Palais, Galerie serge le borgne, Paris

2008

+ de réalité, Le Hangar à Bananes, Nantes, France

2007

Carte blanche à la galerie cent 8, Galerie du Cloître, Rennes, France

2006

Spektrum – Kunst der Moderne, Niederösterreichisches Landesmuseum, Austria

Il riflesso, il dubbio, la minaccia, Villa Costantino, Alghero, Sassari, Italy

2005

L'esprit des lieux, Centre d'art contemporain de Chamarande, France

Le reflet, le doute, la menace, Frac Corse, Couvent de Morsiglia, France

Cosmique City Bled, Musée Zadkine, Paris, France

2004

Group Exhibition of the Artists of Galerie serge le borgne, Paris

Cosmic Bled, Corps mobiles dans l'espace, Arques, France

2003

Villa du Parc, Annemasse, France

Nuits blanches, Musée Zadkine, Paris, France

2002

La voie abstraite, Fondation d'art contemporain Daniel & Florence Guerlain, France

2001

Pittura austriae, Positionen aus Österreich, Kunstforum, Hallein, Austria *

2000

Die Desorientierung des Blicks, Museum de Beyerd, Breda, The Netherlands

Immobile à grand pas, Grandes Galeries, Rouen, France

Pittura austriae – Positionen aus Österreich, Galerie Elisabeth und Klaus Thoman, Innsbruck, Austria

Public Collection - Selection

Für die Luft, Centre Pompidou, Paris, France

Spektren, MUMOK, Vienna, Austria

Capture / the eyes, Frac Franche-Comté, Besançon, France

Frac Midi-Pyrénées, Toulouse, France

Musée d'arts de Nantes, France

49 Nord 6 Est – Frac Lorraine, Metz, France

Generali Foundation, Vienna, Austria

Fonds national d'art contemporain, Paris, France

Artothek Wien, Vienna, Austria

Niederösterreichisches Landesmuseum, Austria

Frac Corse, Corte, France