

FRANZISKA BRUECKER

SALON OUTSIGHT – Second Season

feminist salon of the performative arts°2026

curator: Franziska Bruecker & Dalia Donadio

performance: Franzis Kabisch: “Getty Abortions”

Giulia Rumasuglia & Julia Haenni: “frau heilt – party (rehearsal)”

Ruiqi Wang: “GIRLFRIEND PIECE”

Sujin Moon: “Persona”

Helen Yung: “REPRODUCTION”

<https://vimeo.com/1208705776?share=copy&fl=sv&fe=ci>

<file:///Users/Downloads/second-season-programm-interviews.pdf>

The second season of SALON OUTSIGHT features artistic works exploring the female body in the medical context. Five works invite viewers to share in the artists' experiences, to immerse themselves in different realities of life, and to broaden their own horizons. And: to allow oneself to be moved. **For where science loses itself in abstraction and differing perspectives create distance, art and culture can foster emotional connections and create bonds.**

Julia Haenni's “frau heilt (party) – a rehearsal,” directed by Giulia Rumasuglia, is a participatory reading. Sujin Moon's short film “Gakjil (Persona)” explores self-observation and the pressures of identity. Ruiqi Wang's solo performance “Girlfriend Piece” examines pathologization and care systems. Helen Yung's “REPRODUCTION” brings reproductive medicine to life as artistic research and exposes structural inequalities. Franzis Kabisch's video essay “Getty Abortions” examines image archives and media representations of abortion—and, in doing so, the visual language of a highly political topic.

SALON OUTSIGHT views dialogue as an integral part of the performance. Through a “speed dating” discussion, visitors were invited to spend two minutes each discussing a specific question with a stranger.

At the end of the evening, a long-table discussion modeled after Lois Weaver's approach was held. Participants were invited to share their perspectives as equals during the discussion and to move freely between active participation and listening.

Zentralwäscherei Zürich April 2026

Helen Yung performing REPRODUCTION at SALON OUTSIGHT





Noten von Vanille und Ambra

spoken word concert °2025

composition, vocals, synthesizer: Franziska Bruecker

composition, vocals, bass: Anna Trauffer

author, performer, trombone: Gerhard Meister

https://www.youtube.com/watch?v=dRf_VHQGcHU

Vanilla is an orchid from Mexico, ambergris comes from the stomach of the sperm whale. And because both smell good, they end up in the perfume bottles we sell in our store. But the paths to get there are long and winding for vanilla, ambergris, and many other raw materials used in perfume production.

The trio BrueckerMeisterTrauffer traces these paths in texts and sounds that blend together to create new scents, which sometimes veer toward stench. Of course, the fundamental question is: What exactly is a nose? And where does this fabulous soup scent suddenly come from that penetrates this nose?

Premiere sogar theater Zürich, September 2025
Stanzerei Baden, Theater Uri, Bühne Aarau,
Kleintheater Luzern, Kleinkunstbörse Thun

BrueckerMeisterTrauffer ©Dominik Zietow





Essay on Distance – Performance

audio performance °2023 – 2025

for 4 distance sensors, live electronics and performer

composition, coding, performance: Franziska Bruecker

https://youtube.com/shorts/_I5EF9YcVU8?si=2YW2amHzj73Crv-l

<https://vimeo.com/902297265w>

“[...] In the middle of the performance area, we see a woman walking in circles. And she walks and walks and walks and walks...”

The audio performance “Essay On Distance” explores distance as a protective mechanism and as an opportunity to reflect on the female body on the music stage. Every body on stage is exposed to gazes, but not all bodies relate to this experience in the same way, and not every body is subjected to the same gazes. “Essay On Distance” plays with the gaze and its power, using its ambivalence as a driving force.

Bruecker creates an audio essay from field recordings, interviews, voice recordings, and her own music from different phases of her career and plays it while moving through the space. The tension between the performing body and the sounds it triggers takes center stage in the performance.

Bruecker thus renegotiates her position as a musician on stage and presents a preliminary answer about mixed feelings on stage and their possible origins.

In a space turned into an instrument through distance sensors, Bruecker plays a score and positions herself somewhere between composition, choreography, and

Zentralwäscherei ZH, Royal Baden AG, Walcheturm ZH,
Moods Club ZH, 2023-2025







Essay on Distance – Installation

4-channel video installation °2024

concept, composition, editing: Franziska Bruecker

camera: Vanessa Blättler Alcaide

scenography: Tania Gheerbrant

color grading: Dominik Zietlow

<https://www.youtube.com/watch?v=mm4CXPMiaNA>

<https://vimeo.com/1036057314>

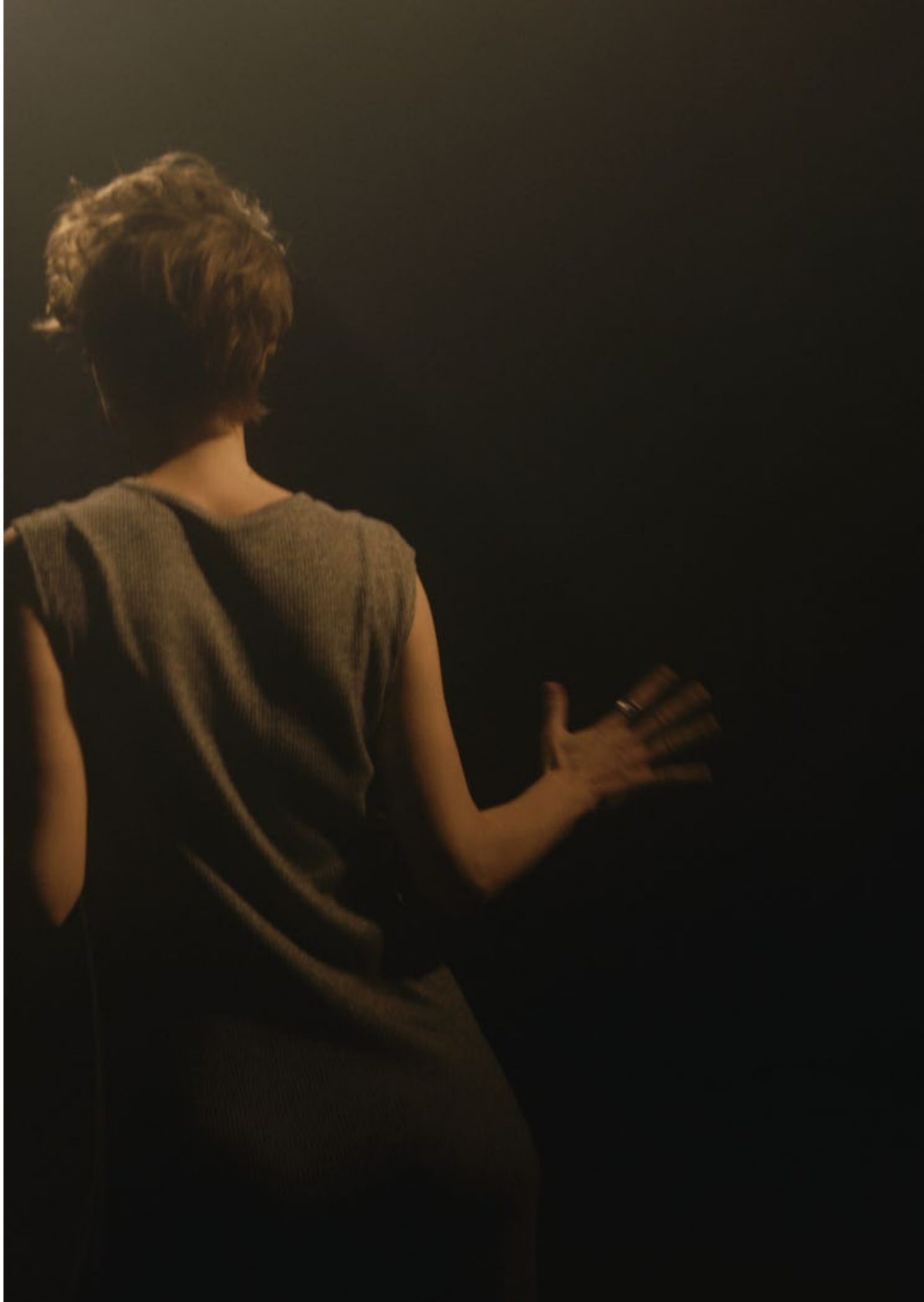
Four screens and four loudspeakers are positioned diagonally opposite each other in a room. A female figure can be seen on the screens. She walks clockwise in a circle across all screens. The female figure moves across the screens and simultaneously moves the sound through the room. The sound comes from wherever the female figure can be seen. Field recordings, interviews, audio descriptions, and music can be heard.

The video and sound installation Essay On Distance is based on the audio performance of the same name and deals with being seen and putting oneself on display.

Unlike the performance, the installation places the visitors at the center, listening and watching from within. It is an invitation to place one's own body in the middle of the room and let it be guided by the running female figure on the various monitors, taking on the role of the performance for a moment.

Haus für Kunst Uri Altdorf, 2025

Essay On Distance at Haus für Kunst Uri





SALON OUTSIGHT– first season

feminist salon of the performative arts°2025

curatorium, production, performance: Franziska Bruecker

production: Annina Polivka, Camille Jamet, HERproduction

,oderation: Franca Schaad & feministischer Salon

*performance: Bernadette Köbele: “I Like Patriarchy and Patriarchy likes Me *stage”*

Margaux Huber: “Le Gay Printemps – short cut geraniums stage version”

Franziska Bruecker: “Essay On Distance”

Naira Ramos: “Bitch Pose”

Sonia Loenne: “Moving In”

<https://vimeo.com/1057256529>

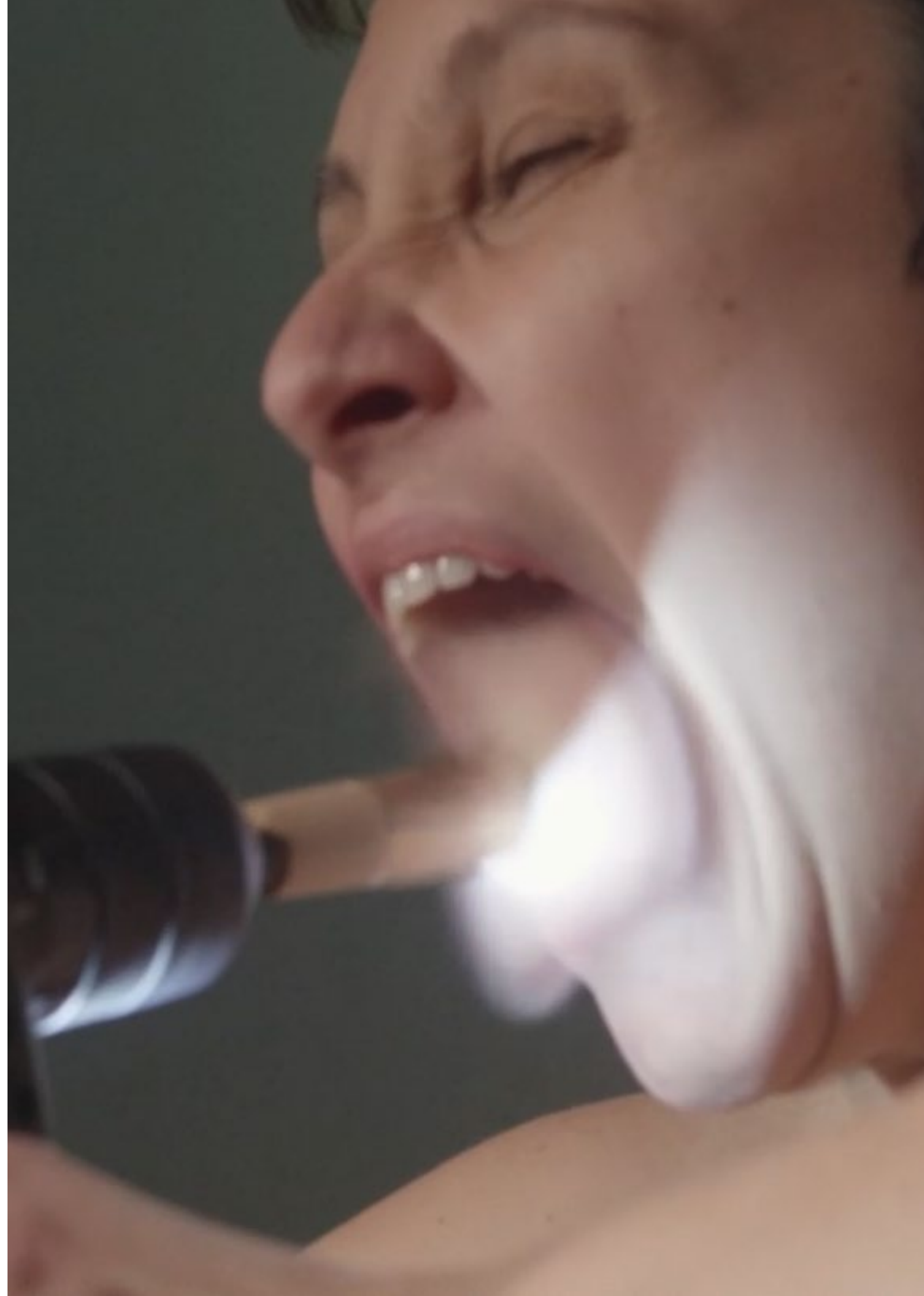
SALON OUTSIGHT presents five solos by five female artists who intensively explore the reception of the female body on stage. Curated by Franziska Bruecker and initiated by her Artist in Residence invitation from the MOODS Club, this feminist salon of the performing arts is a unique concept that combines different perspectives and forms of expression.

The common denominator of the performances is the critical examination of the gaze on the body on stage. The five artists are confronted in different ways with gazes, a traditional stage situation, and projections. In their works, they search for new forms through which they can appropriate this conflict and which enable them to make art and work with their bodies on stage despite and precisely because of this. SALON OUTSIGHT makes the search for these new forms visible.

The audience is being offered an evening that illuminates a theme from different directions and perspectives. It experiences five solos of varying lengths and genres, from performances with dogs to concerts, united by their performativity and the use of sound as a means of expression or main actor. In collaboration with the feminist salon Basel and moderated by Franca Schaad, SALON OUTSIGHT opens up a conversation about women on stage, and about perspectives and outlooks. The discussion takes place with the artists and the audience.

The five works stand in contrast to each other and together form a multi-layered, fragmented picture of what it means to be a female body on stage. SALON OUTSIGHT thus creates a space for reflection, discussion, and artistic innovation that invites the audience to rediscover the complexity and multi-layered nature of the female stage experience.

Moods Club Zürich, Kaserne Basel, Neubad Luzern, 2025





Starting Point

concert program °2024

Vocals: *Franziska Bruecker*

Guitar: *Dave Gisler*

https://youtu.be/ZWaXImgRgWU?si=IA9_DIQ7k3VnDm_-

<https://youtu.be/oqDFn9rBNs8?si=7jqkzjpN52WfAm-a>

This duo combines tradition and innovation in a fascinating way. Dave Gisler weaves a thread to jazz tradition with his melodic and harmonic sophistication, while Franziska Bruecker catapults the whole thing to a new level of abstraction and experimentation with her unconventional voice and lyrics. Together, they are a duo that knows its roots but is constantly discovering and redefining new forms of creative expression.

Franziska Bruecker & Dave Gisler at MOODS Zürich ©Jonas Ruther





Ohrspitz

workshop “From Hearing To Annotating” °2024
concept and co-director: Franziska Bruecker
concept and co-director: Ketty Ghnassia

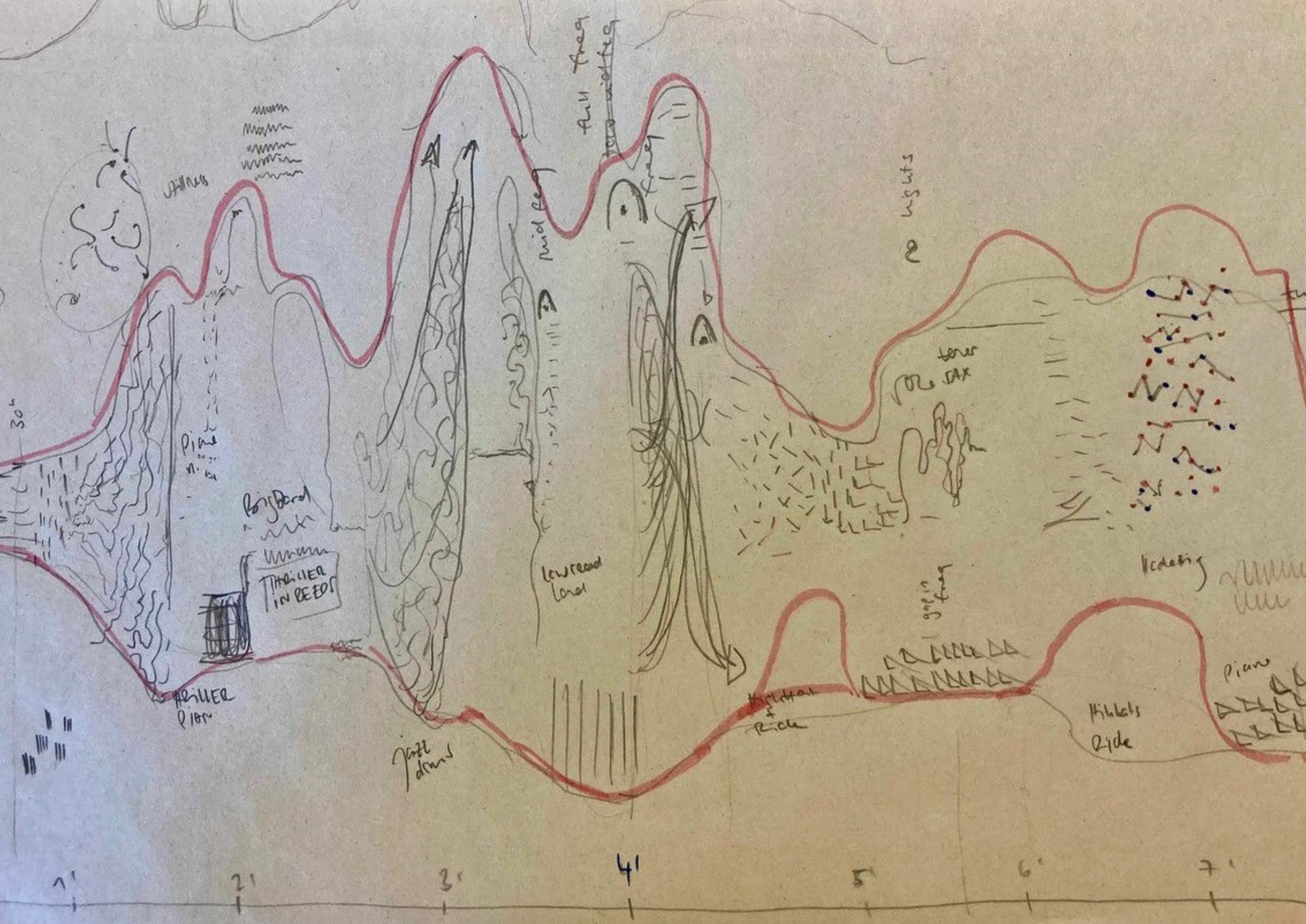
How do we actually hear? And how does our hearing influence what we see?

And vice versa. We ask ourselves these questions together with dramaturge Ketty Ghnassia and composer Franziska Bruecker. We reflect on how we find words for what we hear. How do we describe a sound? How do we name a tone? In a further step, we try to transform the things we hear into a painted visual language. We create scores, i.e., notes of what we hear. Scores of so-called soundscapes.

Theater Hora, Labor

HORA Company actor drawing a sound map





PLAY:SOME

interactive sound installation in three movements °2023
composition, realisation: Franziska Bruecker

<https://vimeo.com/843974823>

<https://vimeo.com/889269484>

“There is a loudspeaker in each of the four corners of the exhibition space. Distance sensors are attached to a seemingly floating frame. The sensors measure the distance of an object to the sensor within the laser field. They send their data to the computer, where the data is being processed according to compositional rules and determines the sound behavior. Visitors have the opportunity to playfully explore the space or move through it in a targeted manner. When no one is in the room, it is quiet and empty. No sound without a body.”

The interactive sound installation PLAY:SOME is part of a series of Bruecker’s works that explore the concept of the spatial instrument. Through the technical setting of sensors and loudspeakers distributed throughout the room, the space becomes an instrument that is played by every body that enters it.

A spatial instrument is not played with instrument-specific gestures but with the change in the position of bodies in space. No prior knowledge is necessary, and it is accessible to everyone. PLAY:SOME focuses on curiosity and the joy of playing. The opportunity to play without any barriers is both the content and the form.

The sound level was determined by the search for sounds that would set the audience in motion. In PLAY:SOME, Bruecker combines sounds as movement stimuli with personal sound aesthetics and the playability of the instrument.

Synthetic sounds with different contours dominate the soundscape.

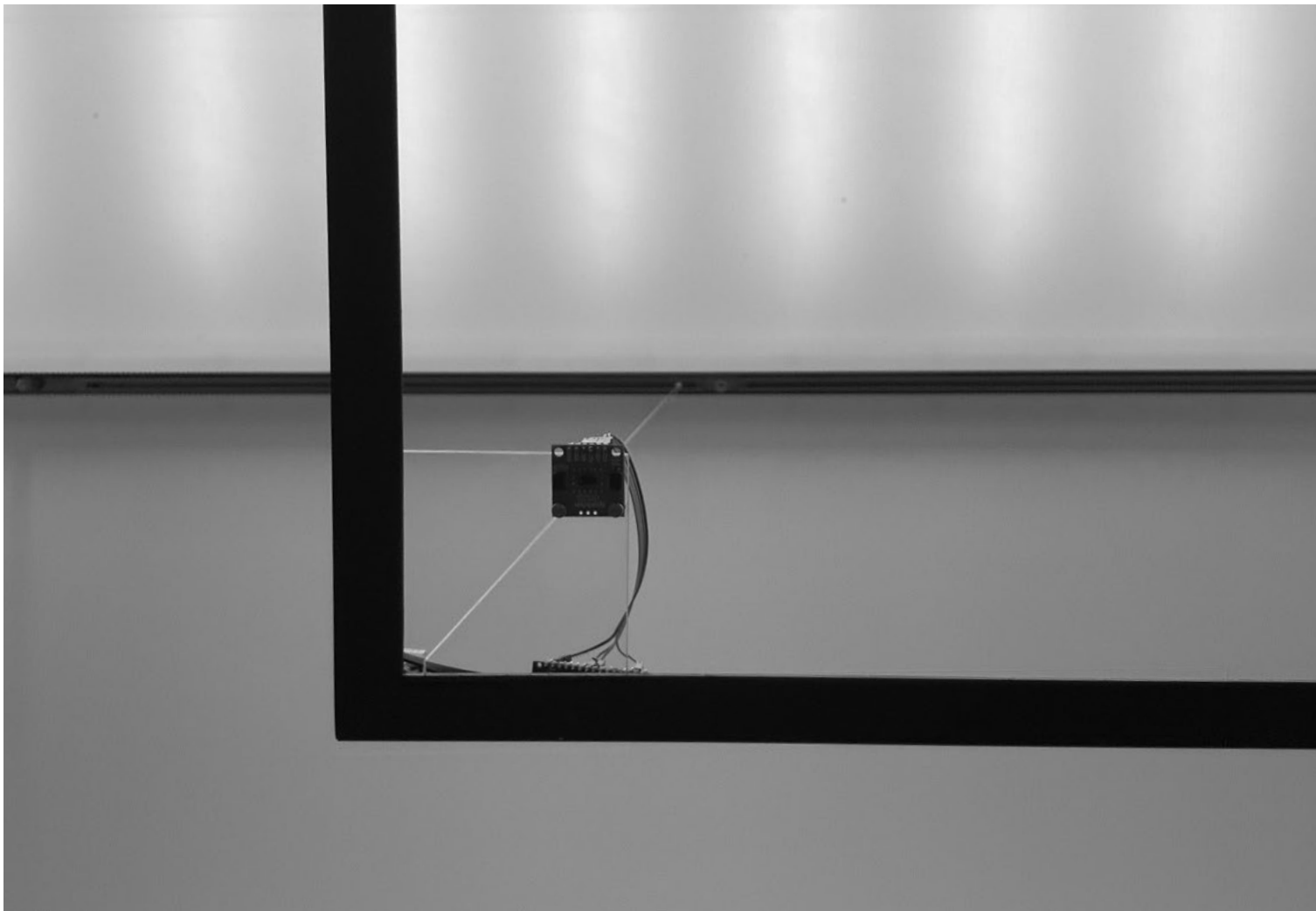
They are contrasted with organic speech samples as interventions. PLAY:SOME is a plea for playing. And for playing together.

Kunstmuseum Luzern, 2023
ITP NYU New York, 2023

PLAY:SOME at Kunstmuseum Luzern











Listening To The Fan

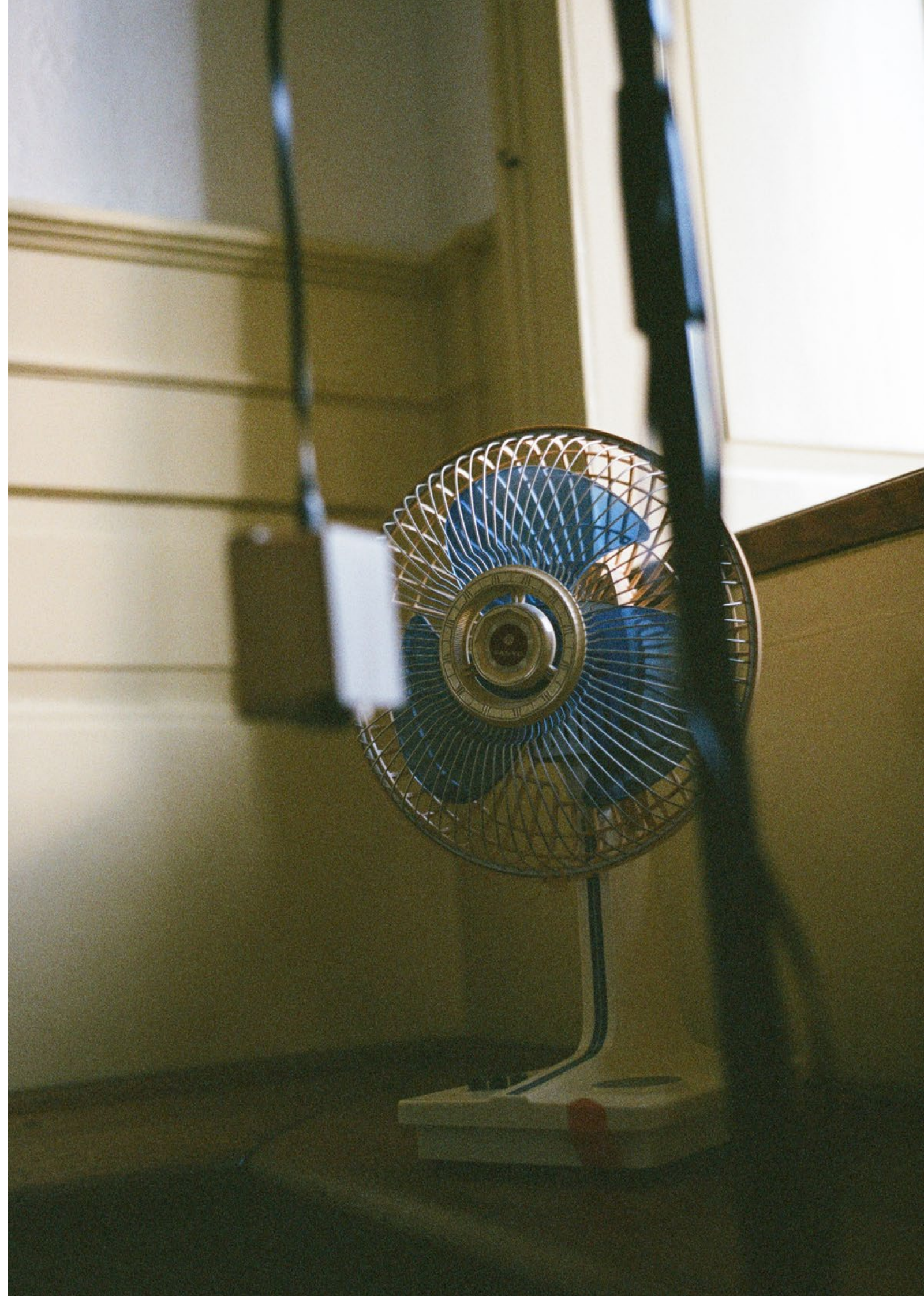
performative installation °2023

composition, realisation: Franziska Bruecker

«Listening to the Fan» is a performative installation in which distance sensors are suspended from a microphone stand by strings. A fan sets them in motion, their rhythmic oscillation continuously changing their distance from the floor. These subtle fluctuations are translated by a computer and trigger sounds. Each sensor plays its own sample. The greater the pendulum movement, the longer and louder the sample can be heard. The fan's speed is changed according to a score, creating the dramaturgy of the performance.

The samples are all field recordings from the artist's four-month studio residency in New York in the summer of 2023. The hottest summer on record, the constant whirring of fans, the background noise of the city, and the work with sensors come together in this installation.

KunsthauAussersihl Zürich, 2023





LIM:ES

choreographed composition °2022

concept, composition, choreography: Franziska Bruecker

performance: Lyn Bentschik

<https://youtu.be/osmnaXjGWEc?si=GblauwkoYtXrhT3L>

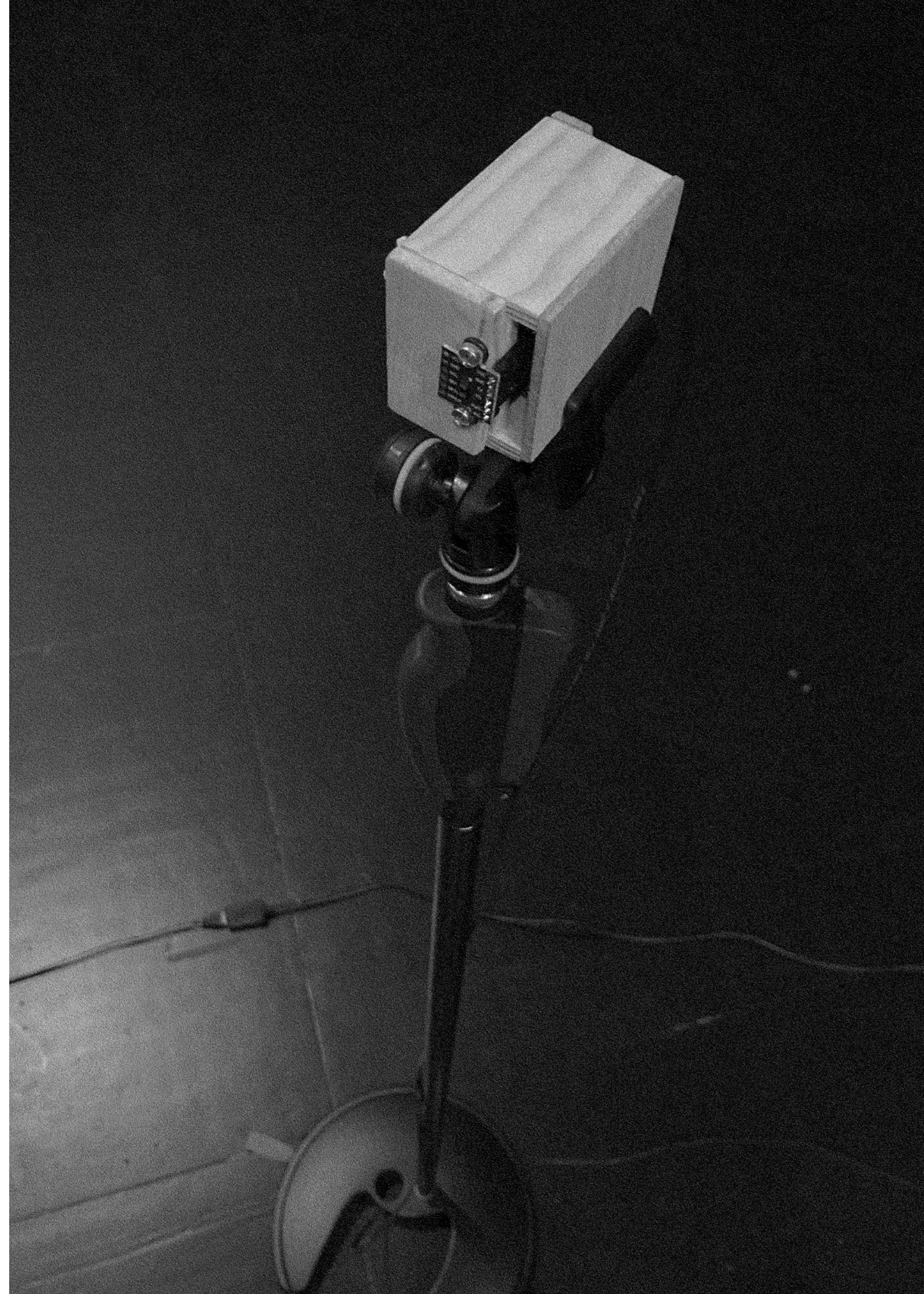
Sensors are part of our everyday lives. Behind the sliding door is a motion sensor, behind the warning signal when parking is a distance sensor, behind the digital scale is a weight sensor. Sensors are omnipresent, unnoticed, and influence our bodies and movements. This circumstance makes them a suitable instrument for playing at the boundary between presence and absence. What is present, the visible? The audible? What effect does this have on our bodies? On the dancing person?

The performer plays with the sensors with her body, treats the space as if it were a turntable, runs from one corner to the other, switches from one record to the next as if her body were the needle that makes the music audible. The result is a collage of voices and atmospheres. The random cuts and transitions connect the different sound spaces and are reflected in the body.

“LIM:ES” intertwines technology and matter, body and sound, and asks what space is possible for chance and the moment.

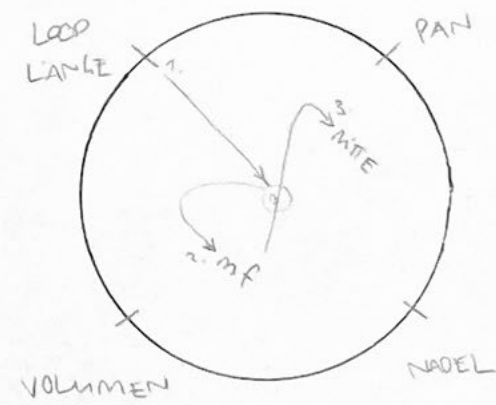
Trial&Error Dampfzentrale Bern, 2022
Inkubator Roten Fabrik Zürich, 2023

LIM:ES at Dampfzentrale Bern

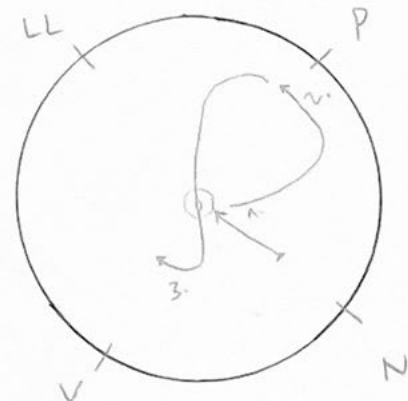




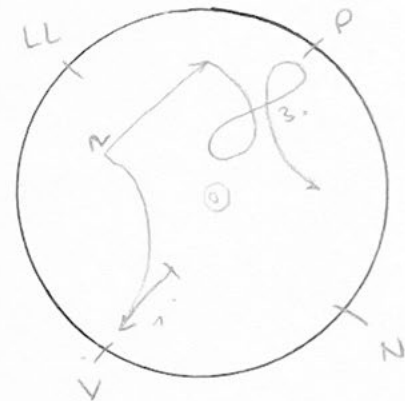
LIMES PART II



- 1.) LOOP-LÄNGE SO LANG WIE MÖGLICH MACHEN - BEWEGUNG AUF SENSOR
- 2.) LAUTSTÄRKE (VOLUMEN) MITTELAUT
- 3.) PAN = GLEICHMÄSSIG LINKS + RECHTS IN BALANCE



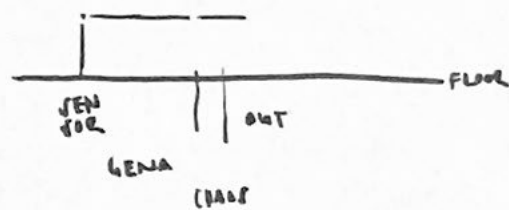
- 1.) AUF NADEL SENSOR (ca Hälfte Strecke)
- 2.) PAN IN UNBALANCE (Kling nur auf einer Seite)
- 3.) LAUTSTÄRKE ERHÖHERN



- 1.) VOLUMEN RUNTER
- 2.) LOOP LÄNGE MARKANT KÜRZEN
- 3.) PAN BEWEGUNG



LIMES



SOUND ON IN SENSORBEAM - PLASTIK
SOUND OFF IN SENSORBEAM - SKUPTR

ENTER SENSOR CAPTURE
MUSICAL MOMENT
UNFREEZE ON EXIT
STAYS
REPLAY
LOCOS

MOVING ALONG SENSOR BEAM
MUSICAL SOUND
VOL
LOOP LENGTH
NOISE LEVEL
CROSSFADE

* X WITH DUCKING RELEASE ALONG THE BEAM



ABSENCE:IS

virtual reality based sound installation °2022

concept, composition: *Franziska Bruecker*

technical support: *Jasmin Bissig*

dramaturgy: *Annina Polivka*

<https://youtu.be/15TopNHv2t8?si=tx8cbGlyi4sykfMx&t=199>

ABSENCE:IS is the further development of the augmented reality installation *Inside Absence* into the realm of virtual reality. Both works explore the interplay between absence and perception, but while *Inside Absence* superimposes a digital layer onto an analog space, ABSENCE:IS creates a completely virtual environment.

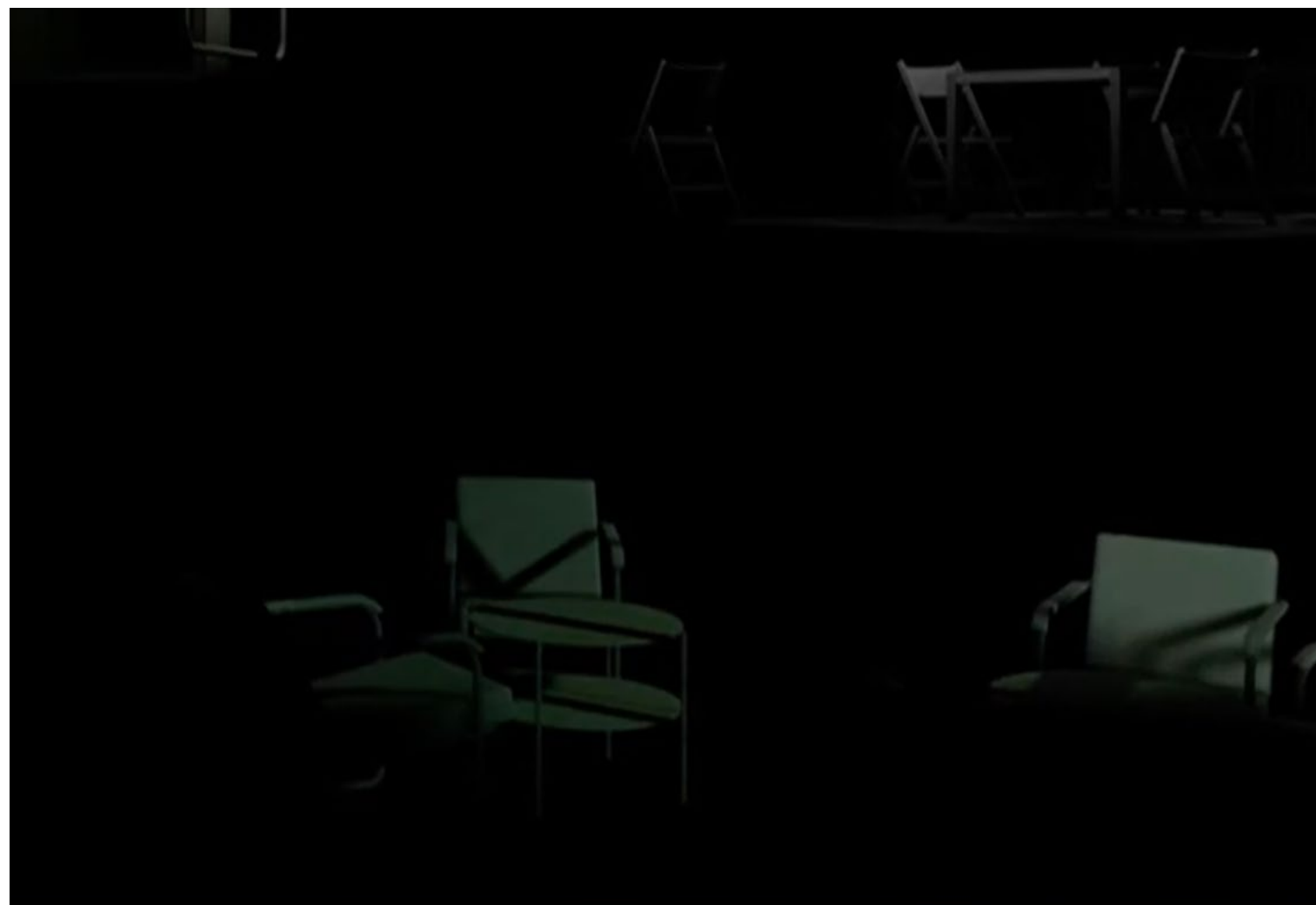
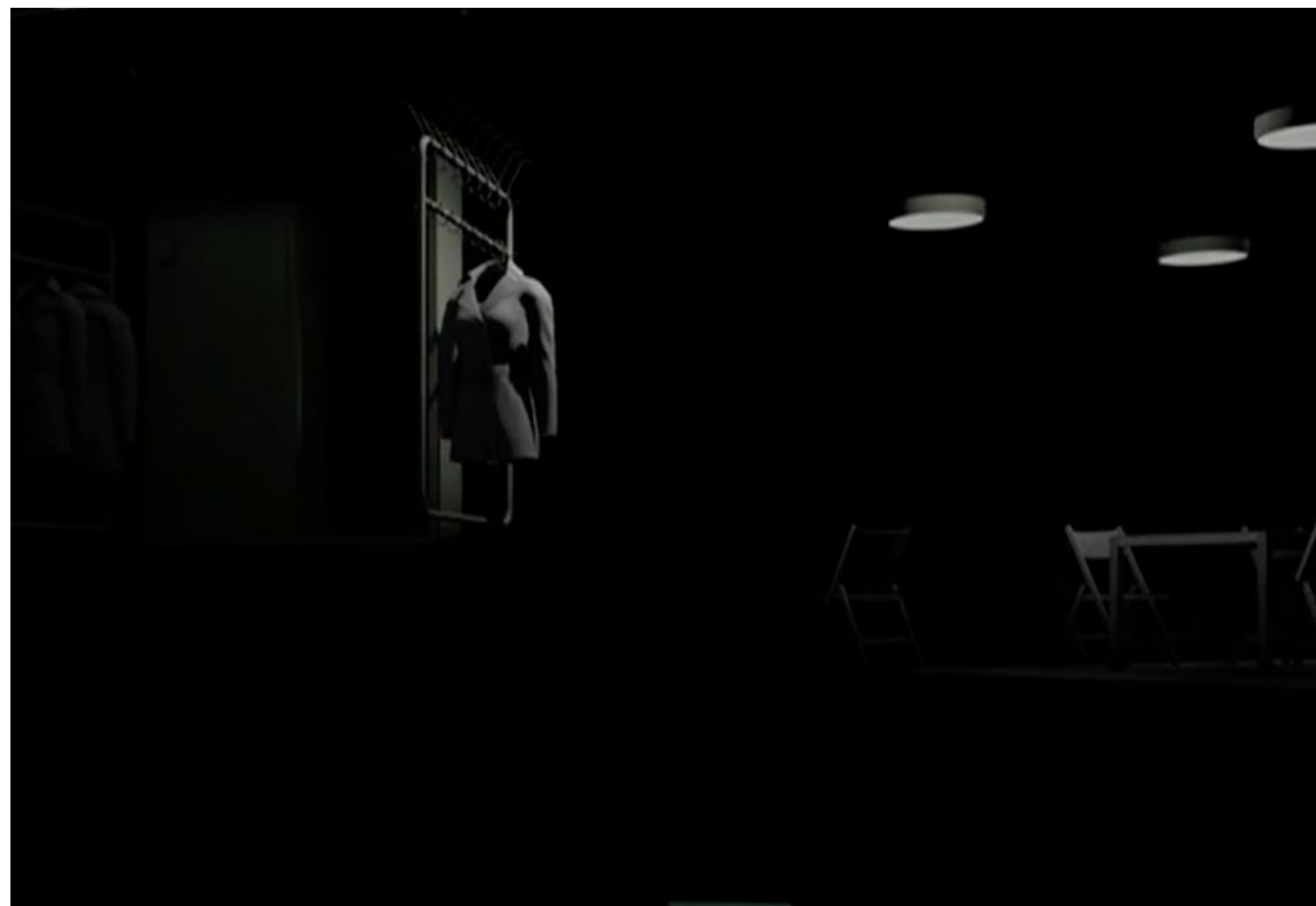
Equipped with VR glasses, visitors float through a world in which small theater-like spaces exist. These spaces contain invisible sound bubbles, which, as in *Inside Absence*, maintain their position in the space and are triggered by movement. The space only comes into being through the presence of the visitor: their exploration makes the installation audible and tangible.

ABSENCE:IS was developed as part of the VR Lab at the Kleintheater Luzern and realized with the support of the Lucerne University of Applied Sciences and Arts. The installation was presented at the Umprogrammiert festival from April 4–6, 2022, in Lucerne.

**VR-Lab KLeintheater Luzern
Festival Umprogrammiert April 2022**

ABSENC:IS at Kleintheater Luzern





Zoom Fatigue

hybrid composition °2021
concept, composition, live electronics: Franziska Bruecker
performer: Annina Polivka

<https://vimeo.com/653626641>

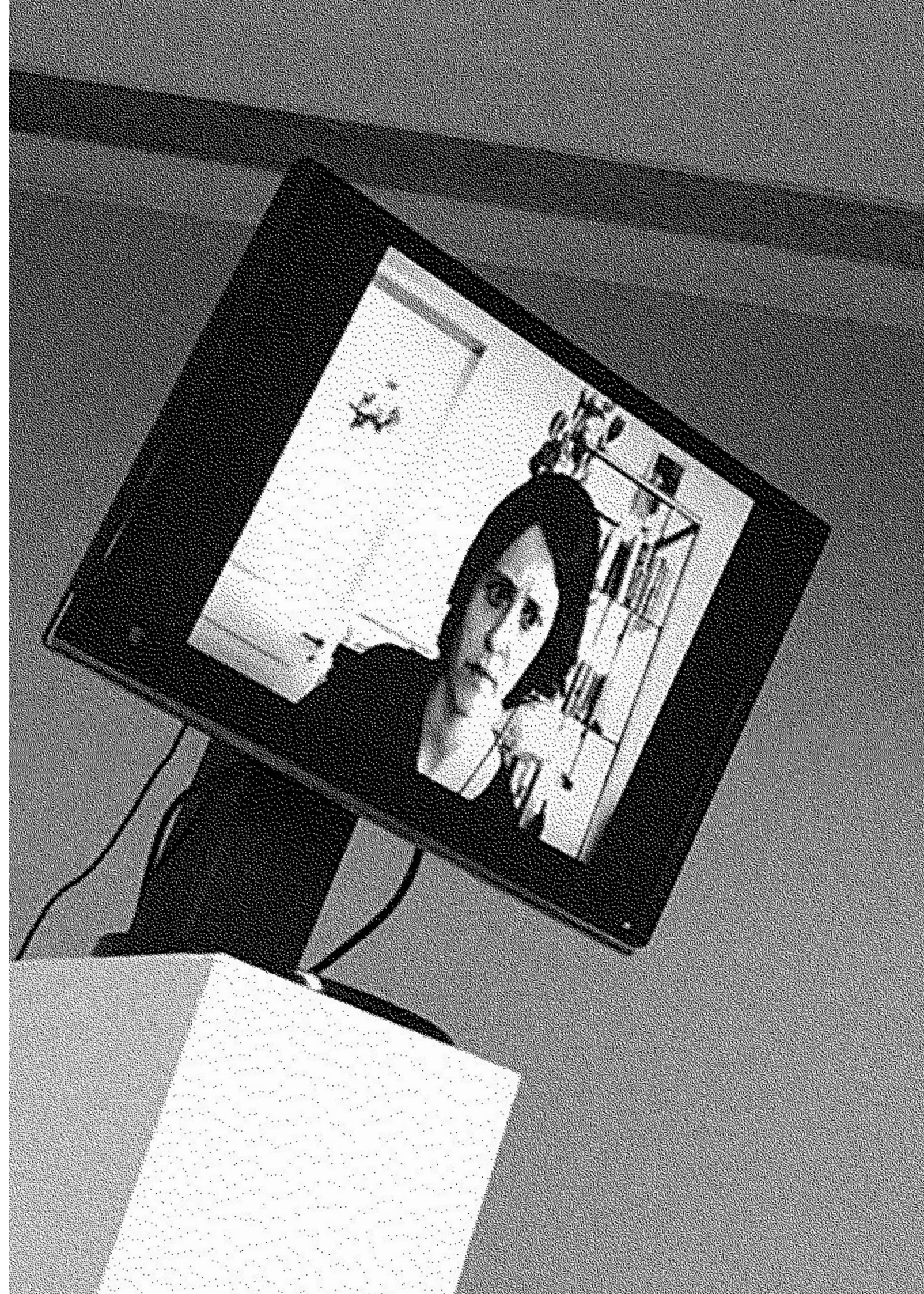
Conceived as a live Zoom performance, Zoom Fatigue is now being exhibited as an installation. It features a lecture given as part of a school event via video conference. The content of the lecture refers to the phenomenon of “Zoom Fatigue,” which entered the social consciousness during lockdown.

Zoom Fatigue is both the content and the form and attitude of the piece. It attempts to convey a humorous approach to the familiar disruptions that can occur in a video conference. The disruptions provide the means by which language is processed—delay, feedback, interruptions. All sounds are taken from the speaking voice and processed by computer. A musician, who is only just visible as a shadow, plays the disruptions like an instrument using a score. In addition, the input level of the speaking voice triggers certain disruptive processes. The unpredictability of the technology is part of the composition. The longer the lecture lasts, the more absurd the disruptions become.

On another level, the composition shakes the speaker’s competent demeanor, her facade crumbles: exaggerated gestures and facial expressions, concentration problems, and a noticeably increased stress level. In “Zoom Fatigue,” Bruecker embraces adverse working conditions, elevates them to a program, and begins to explore alternative forms of concert performance.

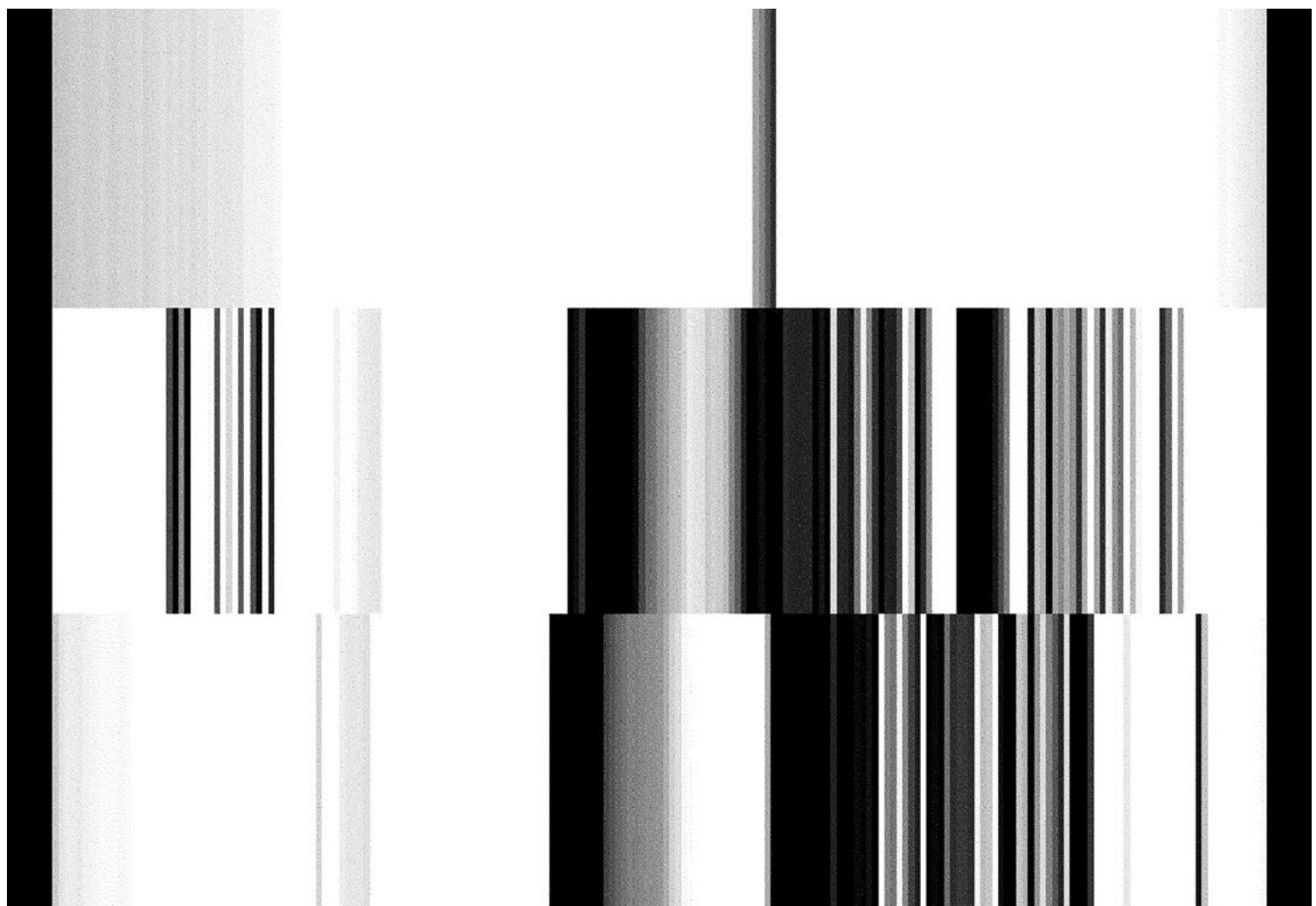
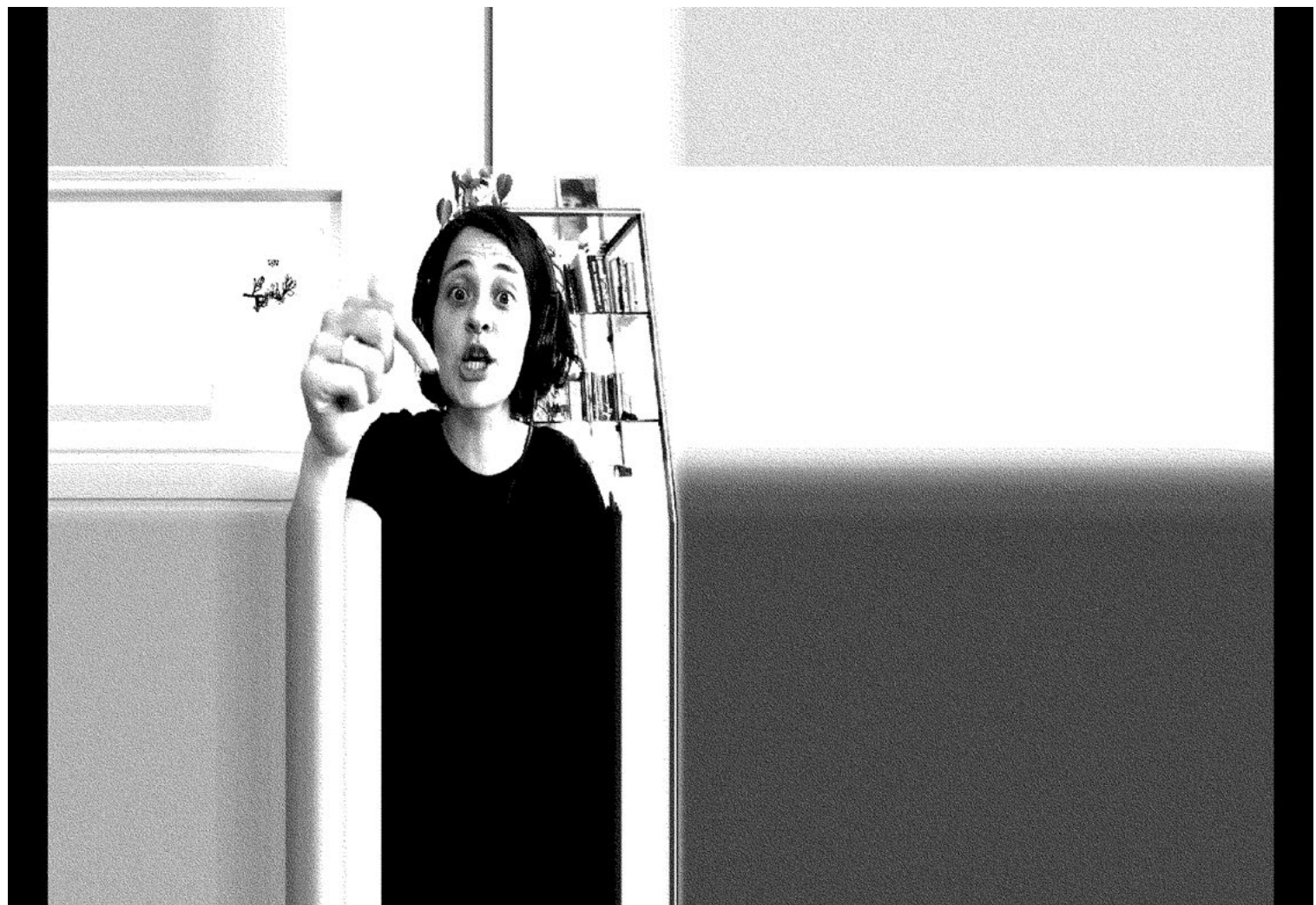
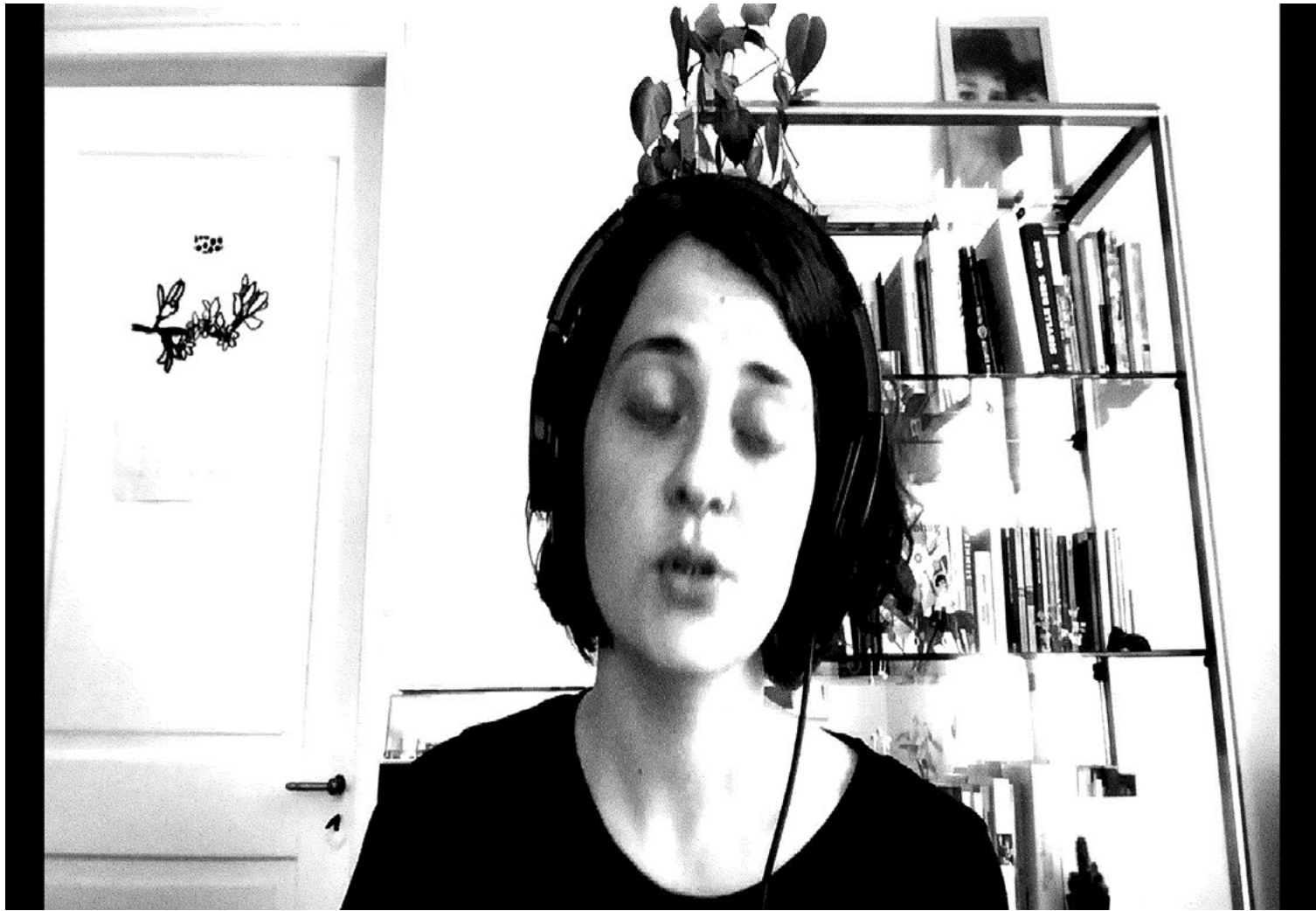
Zürcher Hochschule der Künste, 2021
Haus für Kunst Uri Altdorf, 2021

Zoom Fatigue at Haus für Kunst Uri





die Moderatorin lässt sich in Kürze eintreten



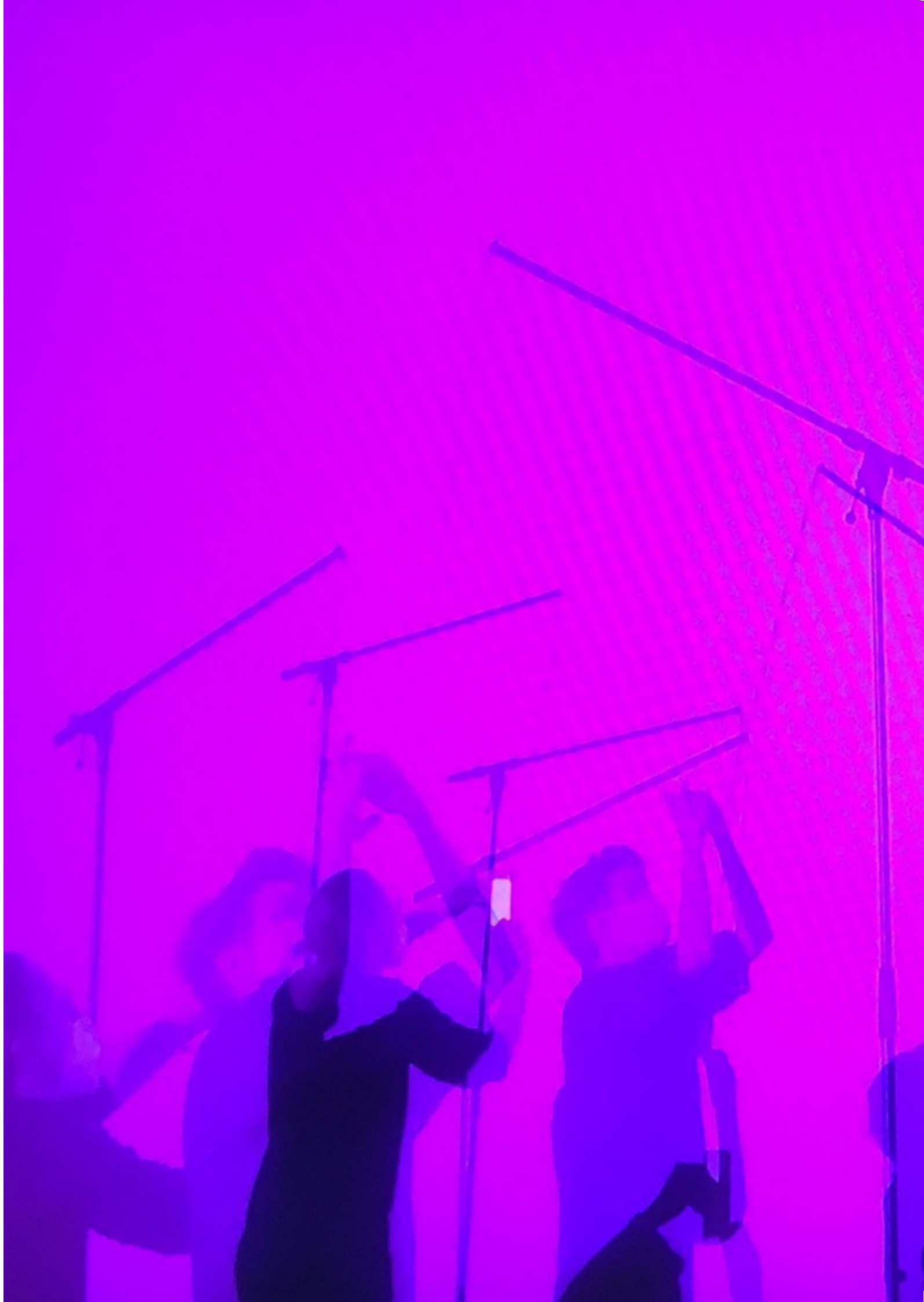
spr><><><ngs

performative sound installation °2021
concept, composition, live electronics: Franziska Bruecker
initial movement: Franziska Bruecker, Rita Jurt, Vincent Glanzmann

<https://youtu.be/y2MrEl-qA0A>

An installation performance for three springs and three smartphones. The deflection of the springs and the rotation of the smartphones provide various data, which in turn control sound and visuals over the period from the initial movement—from the moment of release—to standstill. The resulting sounds and changes in the visuals make the movements of the objects audible and visible, creating an interplay between gravity, digital translation, and auditory expectation. “spr><><><ngs” addresses the translation of movement into sound and how our eyes influence our auditory perception.

Zürcher Hochschule der Künste 2021



Inside Absence

augmented reality sound installation °2020
concept, composition: *Franziska Bruecker*
technical support: *Jasmin Bissig*
dramaturgy: *Annina Polivka*

<https://vimeo.com/643018961>

The installation deals with absence. When you look into the room, the actual installation is not visible.

The installation is created on a smartphone using the SoundsInSpace app. The cell phone camera acts as a digital eye, recognizing and seeing the analog space. A digital layer is superimposed on the camera image in the app. Sound bubbles are placed in this layer. These are stored in the digital layer, but they orient themselves and maintain their position based on information from the analog space. They contain different sounds and have different properties in terms of how and when these sounds can be heard.

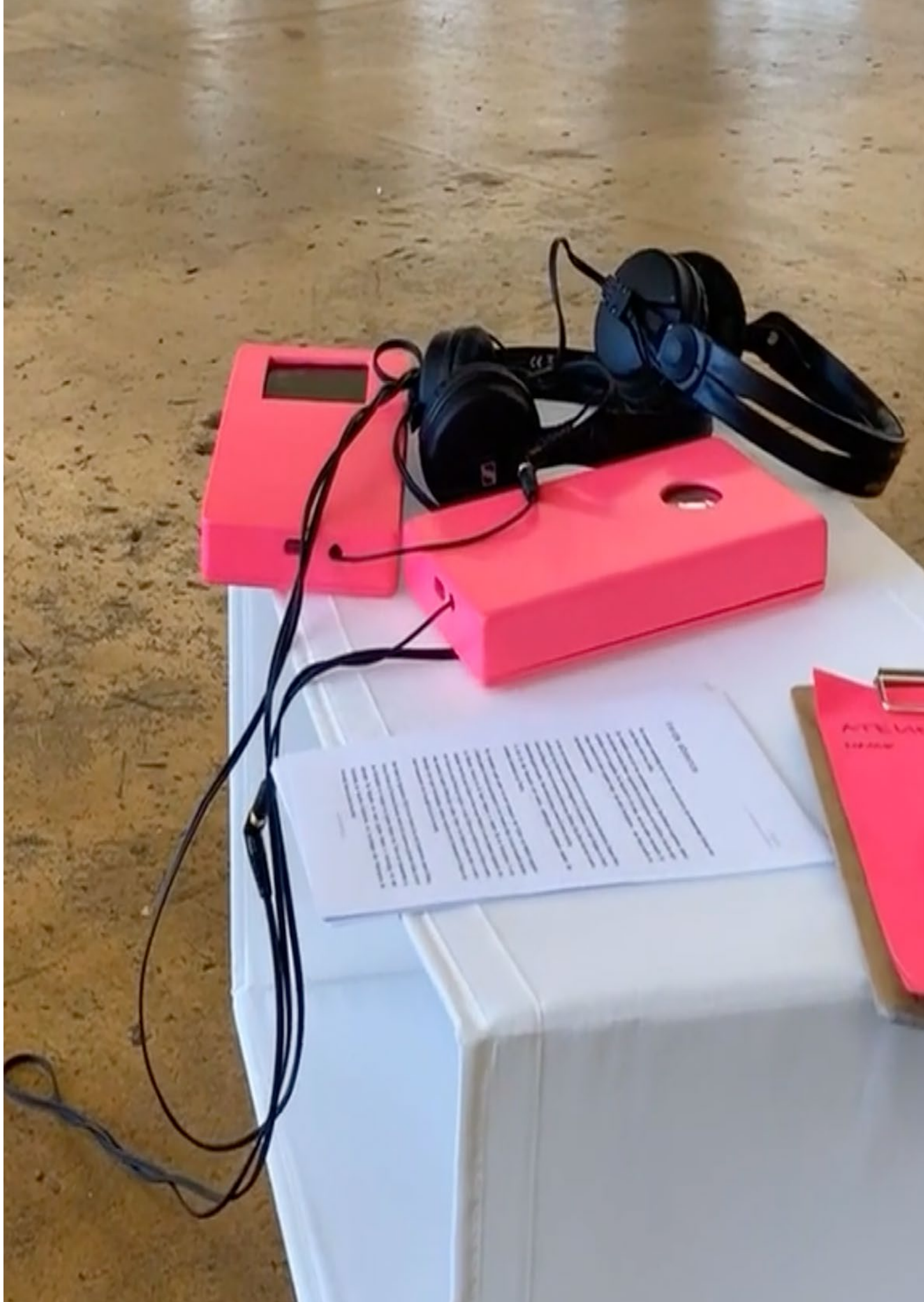
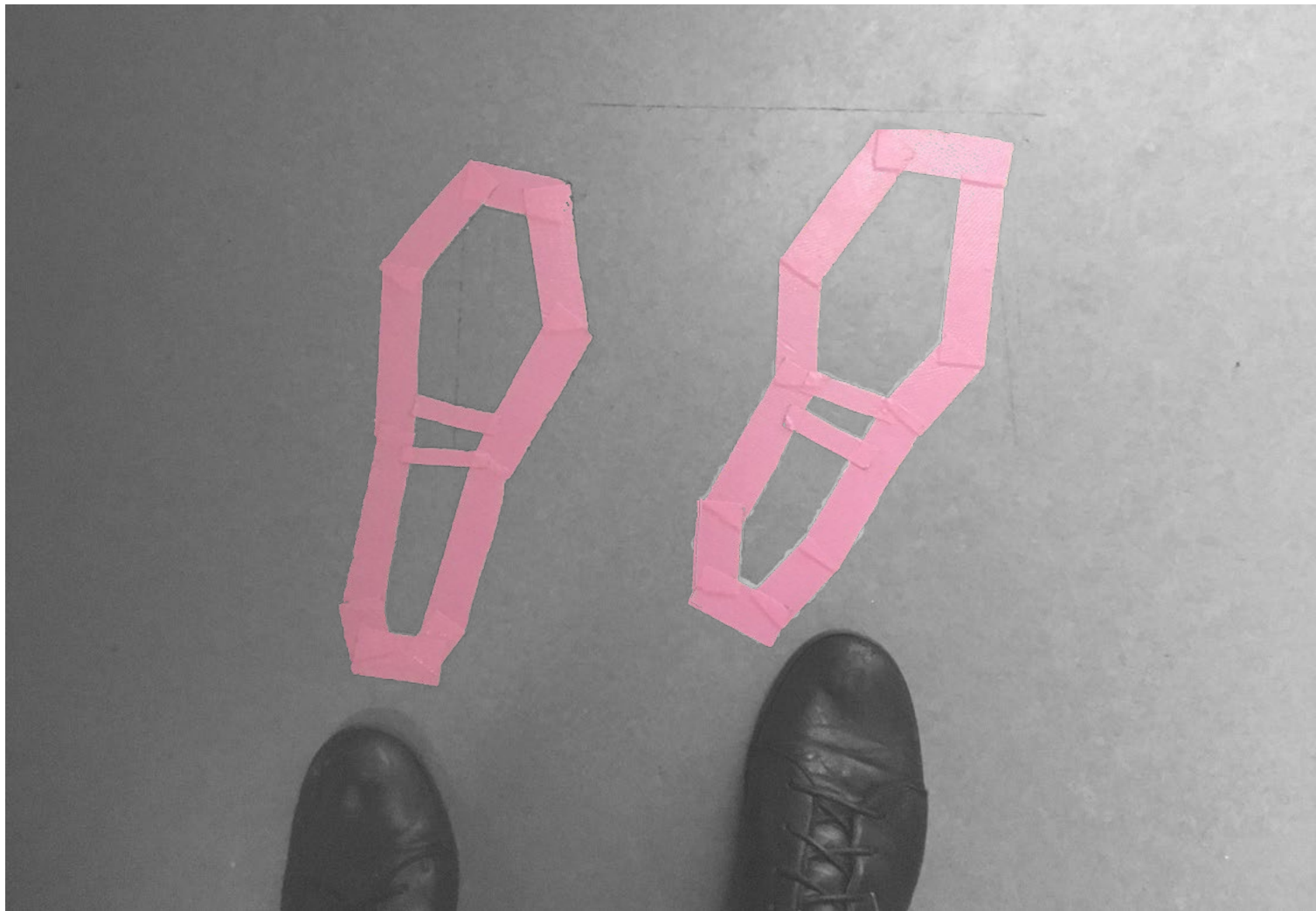
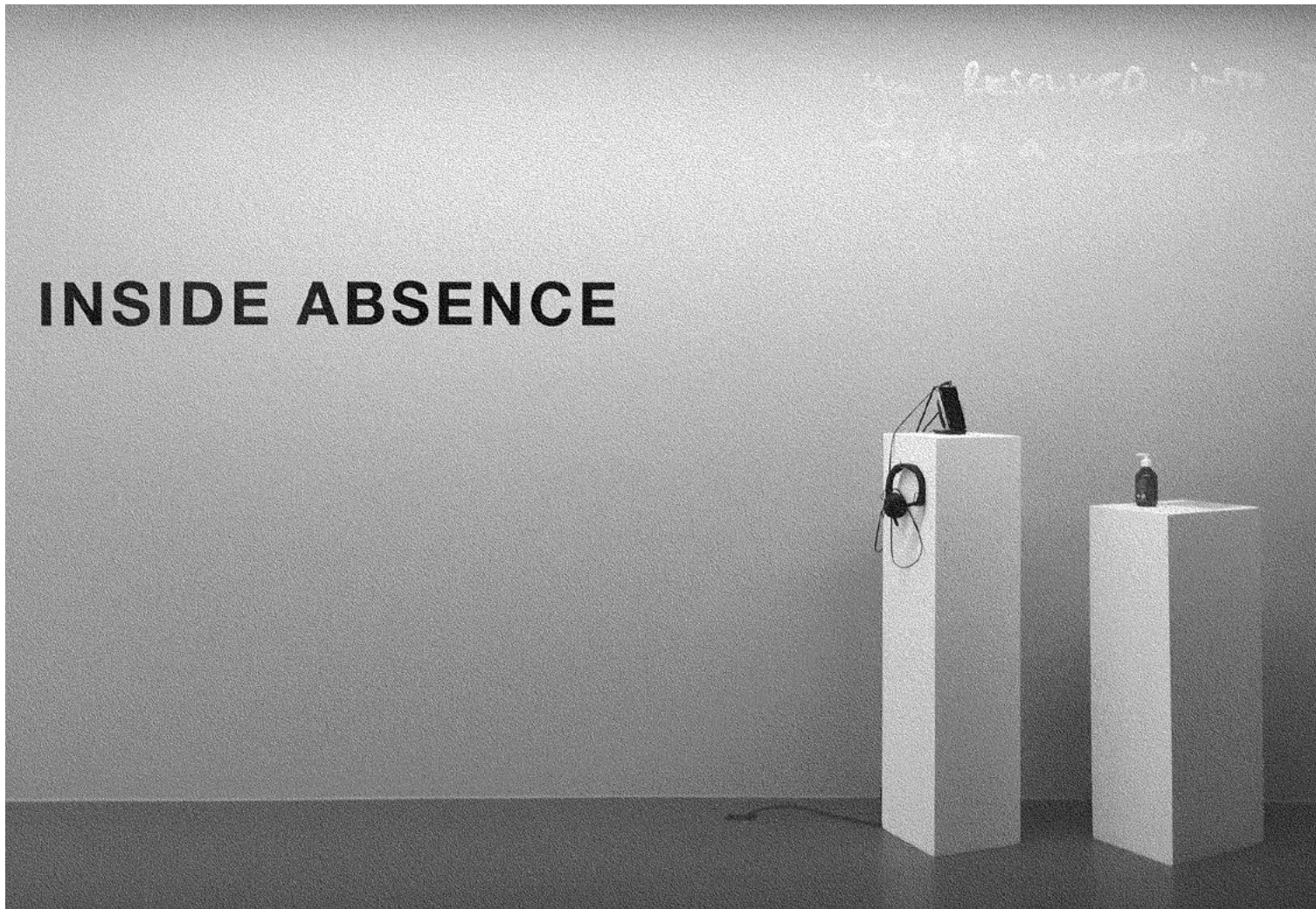
Visitors explore the analog space with their smartphones. When they approach a bubble, the sound is triggered, and the visitor hears it through their headphones. In this way, they experience the installation and are also its producers. If no one with a digital eye is in the room, the installation does not exist. The analog space remains empty.

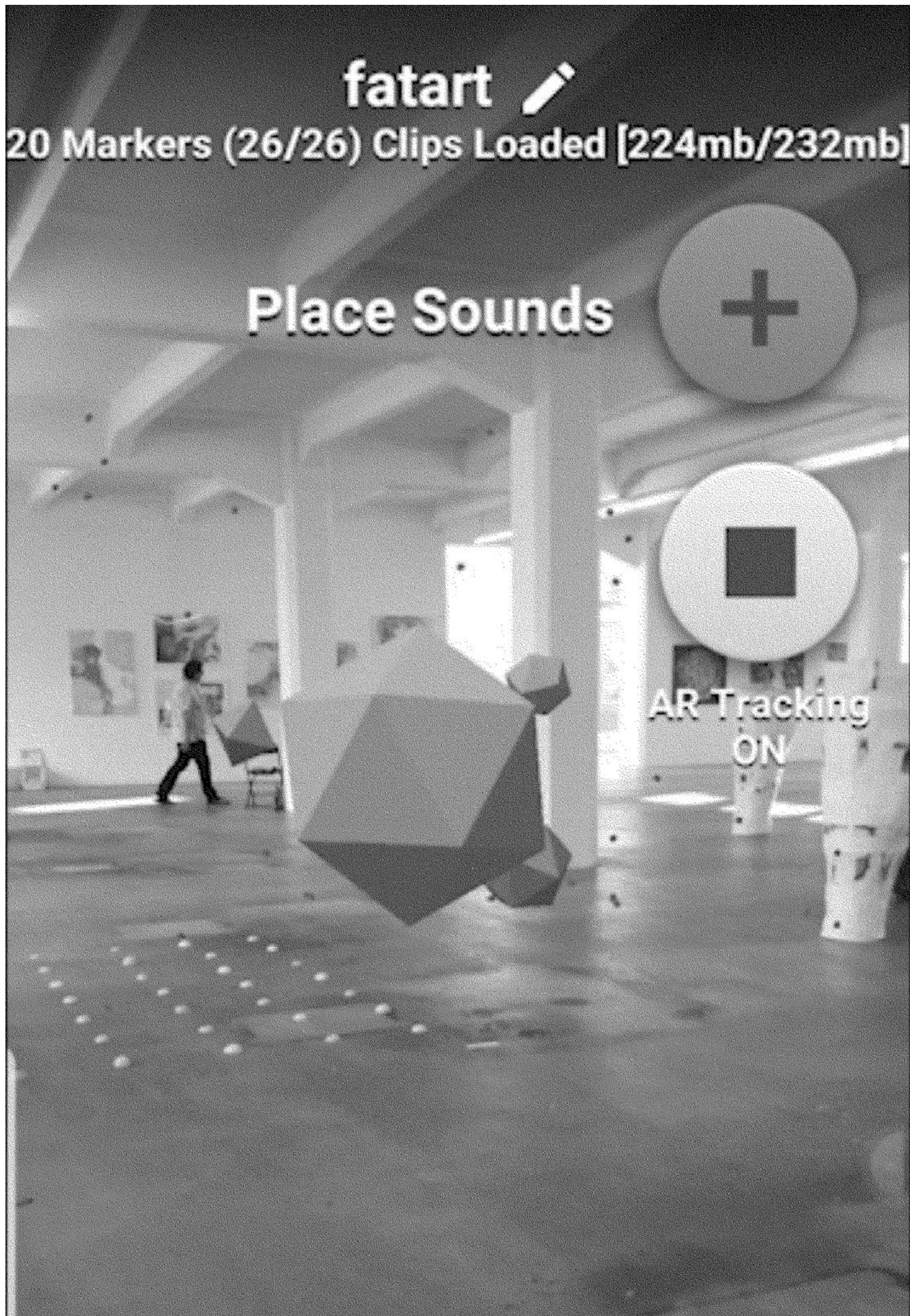
Guerilla Gallery Zürich, 2021
4.FAT art fair Kammgarn Schaffhausen, 202
Haus für Kunst Uri Altdorf, 2020

Inside Absence at Haus für Kunst Uri



INSIDE ABSENCE





Muted Memories

Installation °2018

Konzept, Komposition, Produktion: Franziska Bruecker

Animation: Olivier Bucher

<https://vimeo.com/649017541>

„I had a dream last night and in this dream I told you about a dream I had, almost like I'm telling you now“

The installation, disguised as a music video, consists of three cycles. The song tells of a dream in which the protagonist dreams of retelling a dream she had just moments before. As she narrates, she forgets the content of the first dream. What remains is the narration of a dream about a dream—ultimately, only the word.

The animated lyrics serve to illustrate both thematic and compositional structures and, as an animation, constitute a work in their own right. In themselves, they are twice as long as the musical cycle.

The word from the music becomes autonomous through the moving image, but not independent. The narrative without beginning or end moves back and forth in the animation, alternating between a circular structure on the plane and a basic structure rotating around itself in space. The words are presented in their context as sentences or broken down into their individual parts.

Running parallel to this is a second video, the third cycle. This tells a story that may have been dreamed in the first dream.

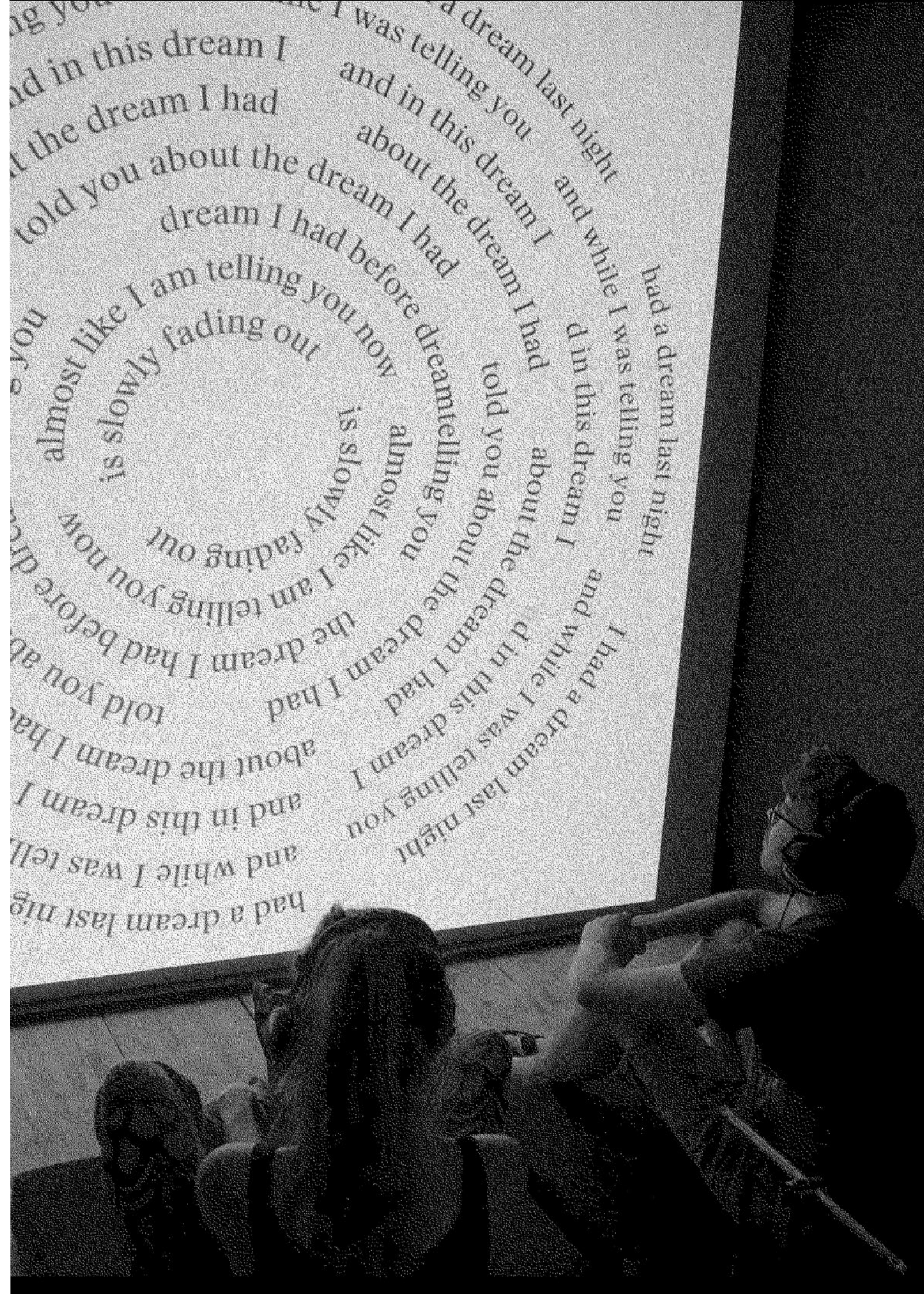
In it, memories are stored in the body until one finds the password to make the memories accessible. The third cycle has no direct temporal relationship to the other two cycles. Due to this shift, each visitor sees a slightly different relationship between the three components—a slightly different installation.

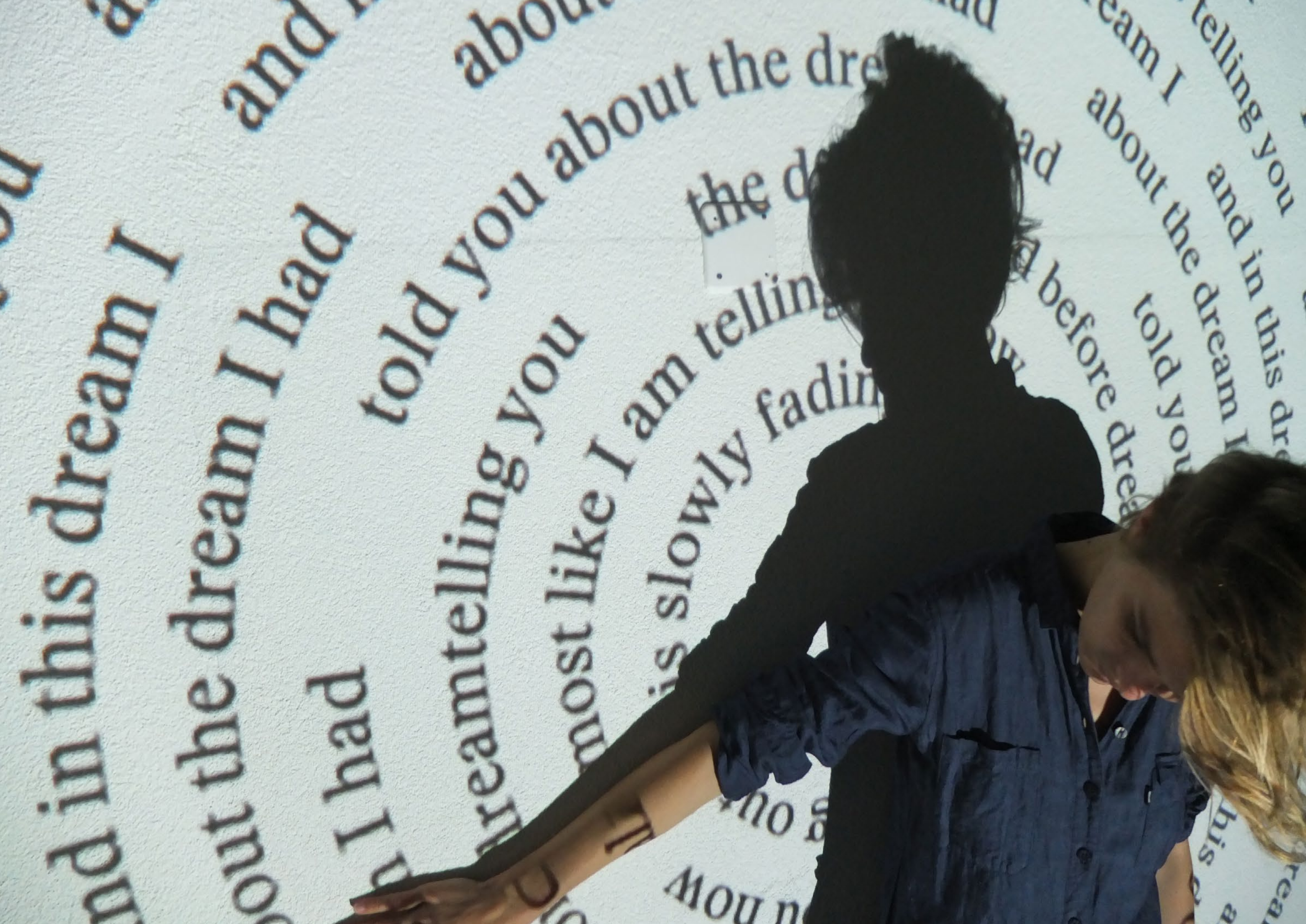
Werkschau Luzern, 23.Juni — 29.Juni 2018

Motyf Festival Dublin, 31.Oktober — 4.November 2018

Urner Werkschau Altdorf, 8.Dezember 2018 - 6.Januar 2019

Muted Memories an der Werkschau Luzern





WORDS LIKE ZIPPED MEMORIES
TO BE GIVEN AWAY
HANDLED DOWN AND UNDER

WHERE THERE ARE NO MEMORIES
THERE IS THE BODY
TO CARRY WHAT CANNOT BE PUT
INTO WORDS.

I had a dream last night

