

FRANCA MANZ

selected works
2018-2025

Franca Manz
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Education

2025
Master of Fine Arts in Public Spheres,
EDHEA – Ecole de Design et Haute
Ecole d'Art

2018
Bachelor in Theatre/ Scenography,
ZHdK – Zurich University of the Arts

2014
Gestalterisches Propädeutikum,
(Foundation Year), ZHdK – Zurich
University of the Arts

Continuing Education

2019
Tailoring internship, Claudia Güdel
GmbH, Basel

2017
Dance workshops, ImpulsTanz Wien

Exhibitions

2025
parts of you lay scattered on the floor /
parts of me lay scattered in the wind,
La Grenette Sion, group exhibition

2024
a conversation, La Grenette Sion,
group exhibition

2022
tropfen // becoming volcano, sculpture,
CRMI Langenthal, group exhibition
Eindrücke - zum Mitnehmen!, exhibition
with Helene Leuzinger, Gepäckausgabe
Glarus

2020
Körperbezüge, Research exhibition
with Hannah Mehler, Rote Fabrik

2019
mmae, sculpture, Junge Kunst
Olten, group exhibition

2012
Augen-sehen-dich, Installation, Kunst
stück Kultur Kreis 6, group exhibition

Residencies & Grants

2025
Residency Space A, Kathmandu

2024
Tandem-project, Kulturmarkt Zürich

2023
Sasso Residency, TI

2022
Covid-Arbeitsstipendium Stadt Zürich
Kultur
Networking-Residency Pro Helvetia,
CAMPO Gent
Residency Gepäckausgabe Glarus

Workshop

Afternoon for kids, Workshop,
Kunsthaus Glarus

Theatre / Performance

2025
Costume | Bap, siu archiv ed jeu,
Festival Travers, Zuoz
Scenography, costume | Gummi mit
der Axt, Premio Förderpreis
Costume | viola stanca, Roxy Basel

2024
Performance | HIRs, by Claire Frache-
bourg, commissioned by Canton of
Valais
Costume | Anthropogene Landschaften,
Südpol Luzern
Performance, scenography | THE SHIFT,
Manegg Zürich

2023
Scenography, costume | Monsta und
das kleine Dunkel, Figurentheater St.
Gallen, Theater Stadelhofen
Scenography, costume | Mira erklärt
die Welt, Theater Stadelhofen uA

2022
Concept, scenography, costume | grrr
knsch hal, coproduktion kicks!,
Tanzhaus Zürich, Dampfzentrale Bern,
Theater am Gleis Winterthur
Scenography | Am liebsten habe ich
Geschichten mit Menschen, die
essen oder gekocht werden, Kulturhaus
Helferei ZH

2021
Costume | beside you in time, by Juliette
Uzor, Kunsthalle St.Gallen
Costume, puppets | Petty Einweg,
Figurentheater St. Gallen
Tournée-technician | TheaterBrut,
community centres Zurich

2020
Costume | Das Leben der Agnes H.,
short film by Christian Eckstein
Costume, props | Herr der Ringe,
Theater der Künste
Costume | Das kleine Ich, soundspace
by Dominic Röthlisberger

2019
Scenography | Draussen vor dem
Fenster, audio-walk at about us Festival
Zürich
Technician | White Room, by Modern
Miracles, Zirkusquartier Chnopf Zurich
Set, costume | Sorg & Spreng, short film
by Marta Piras
Scenography | Schläfst du, mein Lieb-
chen?, song evening by Hannah
Mehler, squatted cellar

2018
Lights | Charity // Anti-Charity, by The
Future Clinic for Critical Care,
Gessnerallee Zürich
Concept, performance | all the times we
leave, LangstrassenKultur
Costume, performance | show me the
guts, by fanta & Zorn, Theater Stadel-
hofen, Ortsmuseum Küsnacht

2017
Costume | Generation 0, KS Freuden-
berg

2016
Stage, costume | Ich kann kein Mühlrad
mehr sehn, oder ich werd melanco-
lisch, ZHdK
Scenography, costume | Shylockmono-
loge, by Christian Eckstein, Showroom
Scenography | SHOT, by Rebekka
Bangerter, Theater Neumarkt
Costume, performance | show me the
heart, by fanta & Zorn, ZHdK
Costume, performance | show me the
face, by fanta & Zorn, ZHdK

Employments

since 2022
Head of tailoring, Theater Spektakel

2021
Garderobière, Gessnerallee Zürich
Assistant Decoration, Fantoche Festival

2020
Requisite, Theater Luzern

since 2020
Sales, advice and course management,
fabric shop Pom-Pon, Zürich

2018-2023
Artist relations, Theater Spektakel

2017
Furniture Department (Möbler) Theater
Basel, La Cenerentola
Market seller, Bäckerei Känzig

2015
Scenography assistance, Die grosse
Schlacht, by heliumX, Treibstoff-Festival
Basel

2013
Evening Play Management, Depar-
ture::Zürich HB, by Bernhard Mikeska,
Gessnerallee Zürich

2012
Stage design internship, Theater Basel
Stage design assistance, in my room,
Dominic Huber

artist statement

To move and be moved in a continual becoming together in time.

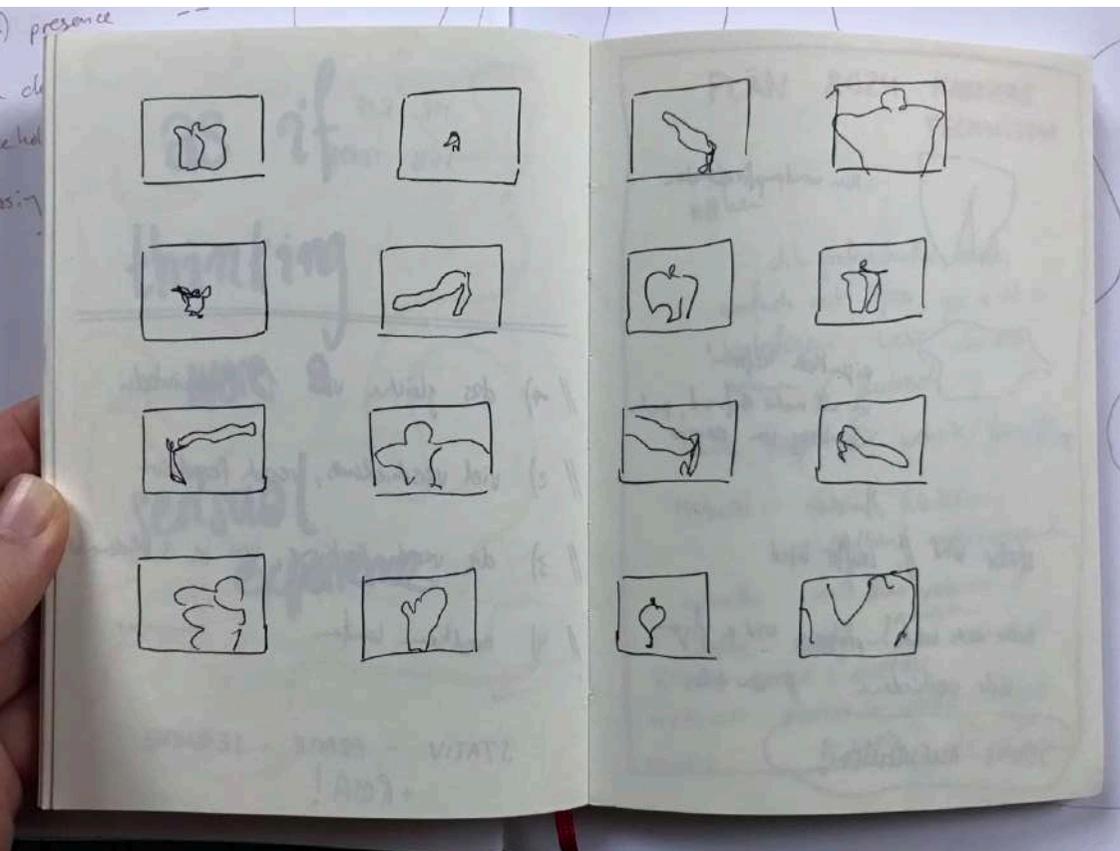
I work collaboratively in ongoing conversations with various companions and phenomena like wind. The environment plays an active part in my practice: Spaces, their inhabitants, situations, and weather conditions inform, form and transform the works. My practice is situated between theatre and visual art, using sculpture, installation, costume, text, video performance and time. Commitment and solidarity are important attitudes for me. I often work around the notion of dis/appearing and ungraspable materialities like emotions, mourning and non-boundaries between bodies.

And I listen to the wind blow.



a conversation

2024, video performance, inhabitable costume

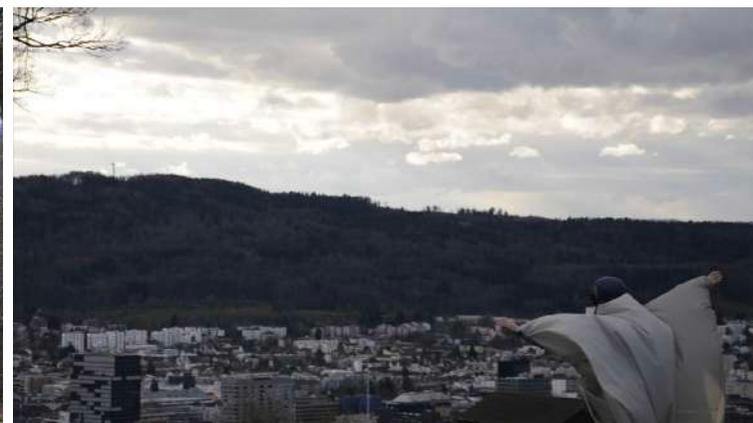


a conversation

Through bodily extensions, made from a recycled hot air balloon, I am looking for an exchange with wind. The attempts to connect, give shape to my friendship with wind. Relating to space, to a particular environment, open to what happens, reacting to the flow of wind. *a conversation* investigates the question of how to connect to what surrounds us.

An exercise in being-with.

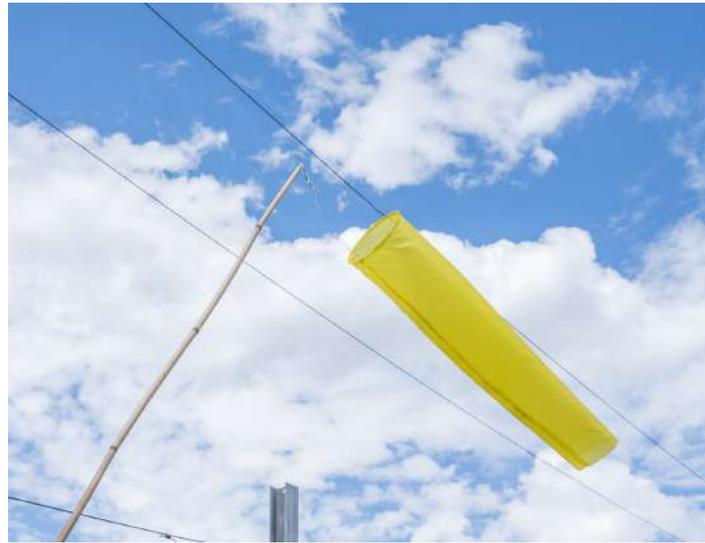
looking for movement
exposing to uncertainty
vibrating in ambiguity
a proposition for transformation
a surrender to constant change
a liberation in the uncontrollable





walk the line

2025, group walk



walk the line

A way to experience the space differently.

With a group and one tool, the score is simple: Open your senses and go where the wind directs you. Pass the tool on. Withstand moments of waiting. When you find you as a human can go no further, find a way to end your walk in the group.

The work aims for a shift of perception. Reflecting on other ways of being and moving, putting into discussion the human condition.

The title refers to its meaning as «stay on the right track», questioning what is right – with a humorous note, as wind never moves as a line.

i wrap
your body

teile von dir liegen
am boden verteilt

– gelb –

teile von dir liegen
in meinen armen

– soft –

teile von mir liegen
im wind verstreut

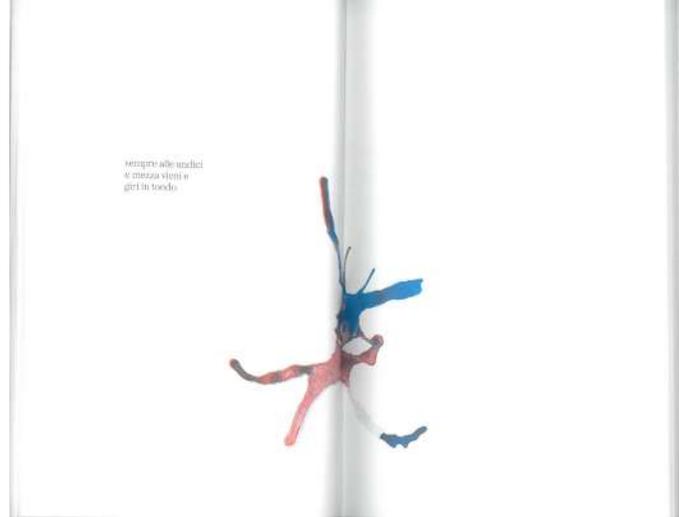
–

teile von mir hängen
an deinen fingerspitzen

–

teile von dir bleiben
liegen
neben
teilen von mir

–



this is how you dis/appear

this is how you dis/appear is a collection of poems. The poems meander between mourning, the question of boundaries, staying in a zone of contact with things that are not graspable, memories, death, sharing space with a grey heron, a river and clouds. The poems construct a foggy atmosphere where movement and change are always immanent.

Interweaving modes of existence, a space emerges where the I and you and we melt and become blurred. Words become threads that weave into each other and create a loose texture of communion.

The poems are written in German, English, and a little bit of Italian and French. These languages correspond to memories, to certain situations or to a sensation in the mouth.

In these dissolving states I'm creating with the texts, I am looking for moments to linger. To dwell. To stay. The places where I physically stay become an important point of reference for my writing. I am continually befriending the river Limmat, the cormorant who's visiting for the winter, the poplar tree swaying in the wind, the fog that affects my being in the world, the dead that somehow dwell in a zone of uncertainty.

The poems are accompanied by colour creatures. They appear and disappear throughout the pages, embodying a sort of fluidity and agility in the way they stretch coincidentally in various directions. In their movement they allude to air and wind.

As bodies in space, they open up the possibility of relation, conversation, and cohabitation. It is a way of starting a communication. The creatures give shape to a liminal moment, a zone of contact.



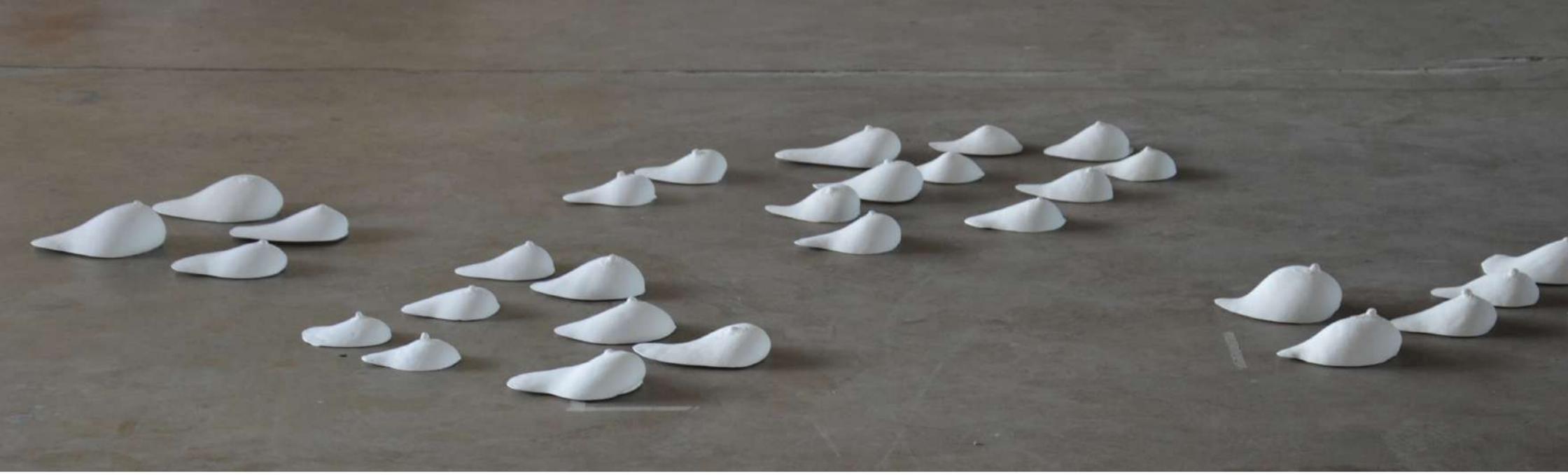
fanta & Zorn

2015-23, costume-performance



fanta & Zorn

fanta & Zorn is the name of the collaboration with Cornelia Zierhofer. Our work characterised by a desire for material, movement and scenographic means such as space, sound and light. From 2015 to 2018 the performance series *show me the face, show me the heart, show me the guts* was created. It deals with closeness and distance. An important aspect in each work is the visual form of expression and large-format costumes. The first two performances took the form of costume performances. In 2022 we resumed the collaboration after a longer break and dedicated ourselves to the project *leise sprechen leere Räume (silently, the empty room speak)*. We are in search of an expression for the feeling of absence.



mammae

2019, sculpture



mammae

Moulded with alginate in a sitting position and filled with gypsum. A practice in an intimate atmosphere that opens an exchange about one's own body. *mammae* is a preoccupation with the diversity of the same. Isolated from the body, new forms are discovered and the finest lines and pores of the skin become visible. By detaching from the body, the figurative becomes abstract simultaneously. The work also explores connections between bodily forms and forms of the environment – the end of the cast shows the form of a tear, a drop.

The work was further developed with wax, cast and burnt off: *becoming volcano*. The breast becomes a volcano, a crater through melting. The focus shifts away from the diversity and surface structure, towards the meaning and historical chargedness of the female breast – and questions it.





female* bodies

A research in collaboration with Hannah Mehler.

In conversations with women from different generations, we questioned our relationship to our bodies. What relationship do we have to our bodies? Which parts of the body do we forget? When and why do we separate the physical from the mental? When do we feel comfortable in our skin? In which contexts do we notice this?

Based on the conversations, we each chose a part of the body together to which the person has an intense relationship. By means of moulding, we were able to look at the body part isolated from the whole.



Eindrücke – zum Mitnehmen! 2022, residency, research exhibition



Eindrücke – zum Mitnehmen!

„Unfortunately, for historical reasons, we cannot issue your luggage today. Instead of your luggage, you can choose a T-shirt or a postcard here and take it with you.“ (Excerpt from the exhibition text)

The exhibition *Eindrücke – zum Mitnehmen* (*Impressions – to take away*) showed a collection of impressions, which were created during a residency on walks and in conversations in and around the city of Glarus. Through encounters we approached places and incidents of everyday life, drew lines and curves and found points of reference. The found photos, objects and audio recordings were processed into prints: postcards, QR codes and T-shirts. To enlarge the circles and expand the exchange, each visitor could take home an impression as a souvenir.

Residency at Gepäckausgabe Glarus in collaboration with Helene Leuzinger.



Sorg & Spreng

2019, short film, set design, costume



Sorg & Spreng

*«Do you want to grab people by the throat in the tram?
Do you take your anger out on inanimate objects or does it build up
so much inside you that you almost blow up and think about running
amok? We explode for you - and without collateral damage.
All safety measures according to the explosives ordinance and legal
regulations „Blasting A, B and C“.
We blow up your plates, furniture, portraits of enemies or
friends or family members, mementos you want to forget and much
more. Price by arrangement - home collection also possible.»
(Monologue Berta)*

The four women Berta, Maura, Charlotte and Hilde together form Sorg & Spreng GmbH. A service that offers catharsis for anger, grief and un-lived emotions. They visit various clients, transport their belongings and blow them up. The clients are allowed to watch. Sorg & Spreng explores which paths emotions take when they are held back.

Screenplay, direction, production Marta Piras | Camera Luca Marano |
Set design, costume Franca Manz



grrr knrsch ha!

2022, dance theatre



grrr knrsch ha!

grrr knrsch ha! deals with the visual, choreographic and musical translation of feelings. Starting with joy, sadness, anger, fear and serenity, an interaction between a musician and her feelings given form was developed. Feelings are not explained, they enter the stage as protagonists, spread out and also move away again. In the intermingling of feelings, new sensations arise that we cannot yet name, but that we do feel. The emotional being and the musician tell about worlds of feelings together in the absence of language. With movement, sound and costumes, cie. zisch transforms feelings into beings. *grrr knrsch ha!* is a colourful piece of dance for people aged 4 and up that plays with tempo and volume, sounds in the ears and vibrates in the head.

cie. zisch in co-production with kicks! and Tanzhaus Zürich
Idea/ costume/ space Franca Manz | Direction Dominique Enz | Movement Marie Jeger | Sound Rosanna Zünd | Light Nina Langosch | Outside eye Petra Fischer | Dramaturgical accompaniment Simon Fröhling | Production Alexandra Siegenthaler
Performances at Tanzhaus Zürich, Dampfzentrale Bern, Theater am Gleis Winterthur



viola stanca

2025, dance performance



viola stanca

viola stanca is a game between a human body and a viola, embedded in an acoustic space of composed engine noises. In this performance, booming sounds and tender melodies of voice and viola meet while the playing body moves as a walking sculpture. The body sculptures break the upright posture of the human body and explore its positions in the horizontal position, playfully staging a counterpoint to the drive of the motor sounds and questions of productivity and progress.

Through the expression of body, voice and sound, the physical sensitivity of humans in dealing with their environment, their intervention and their control over the natural surroundings is reflected and made tangible.

Performance / Choreography / Viola Marie Jeger | Costume Franca Manz Kollaboration
Virginie Jemmely | Light Thomas Giger | Sounddesign Philipp Eden | Dramaturgy Greta
Magnani | Outside Eye Alina Arshi, Juliette Uzor | Production Catalina Schriber



THE SHIFT

2024, performance



THE SHIFT

A performance with 5 humans and 5 tons of stone.

The earth moves and changes continuously, creating a stable basis for life through its constant transformation.

Based on the geodynamic principle of the earth, *THE SHIFT* creates a spatial experience in which stones, audience, performers, light and sound become an assemblage.

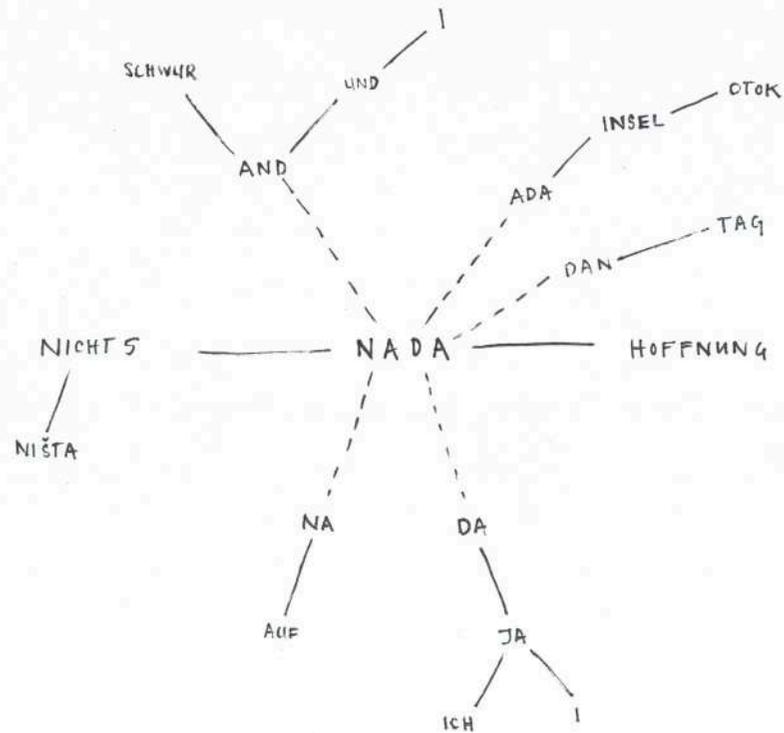
The last rays of sunlight shine through the large windows of the empty factory hall. Here, where the work shift in the former metal factory ended 50 years ago, another shift begins this evening – the shift of the stones. They are increasingly coming into focus as actors on planet Earth. Stones roll, fly, are lifted. Sometimes barely noticeable, sometimes unexpected and explosive.

In times of geopolitical and climatic upheaval, *THE SHIFT* addresses the phenomenon of change and, from a geological perspective, questions the coexistence and interplay of human and non-human actors on our planet.

By and with Noemi Egloff, Nora Gallarotti, Svenja Koch, Franca Manz, Andreas Wirz, 5t of stone, Dominik Baumann, Oliver Rico



NADA 2024, video performance



NADA

A collaboration with Ana Strika.

NADA works with interconnected meanings and words in different languages. As letters in Space, we can observe the change of the light, the weather and the walkers in Allmend. Time is a constant companion. Playing with distance in this vast scenery, the letters become sounds as we start to read. For the time being, the languages are German, Spanish, Croatian, English, Russian and Turkish.

vimeo.com/1060422229

