

Art Edition

# Ingeborg Bachmann

*Poems.*

*"Questions and Pseudo-questions" - Frankfurt Lectures on Poetics  
Journal*

# Susanna Fritscher

*Für Ingeborg Bachmann, 2023*



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With Bachmann, language is both a possibility of expression and a “dream of expression”, in the sense of something that may never be realized, but which we must continue to hope for. Susanna Fritscher, who read Bachmann very early on in her life, followed the path laid out by the author, which changes how one looks at the world. Though it stipulates “no faith” in man, and while words are judged “suspicious”, it is not about despair but rather developing a new “perception”, a new “consciousness”, and having the courage never to stop asking questions.

**"What will happen if, overcome with nostalgia / to the point of receding hair, / we remain here and ask: what will happen / if we uphold the test of beauty?"**

Barbara Agnese, March 2023

I have a great deal of admiration - I'd almost say gratitude - for the poet Ingeborg Bachmann, for her work, both dark and luminous, and for her contribution to literature and to our conscious perception of language and words.

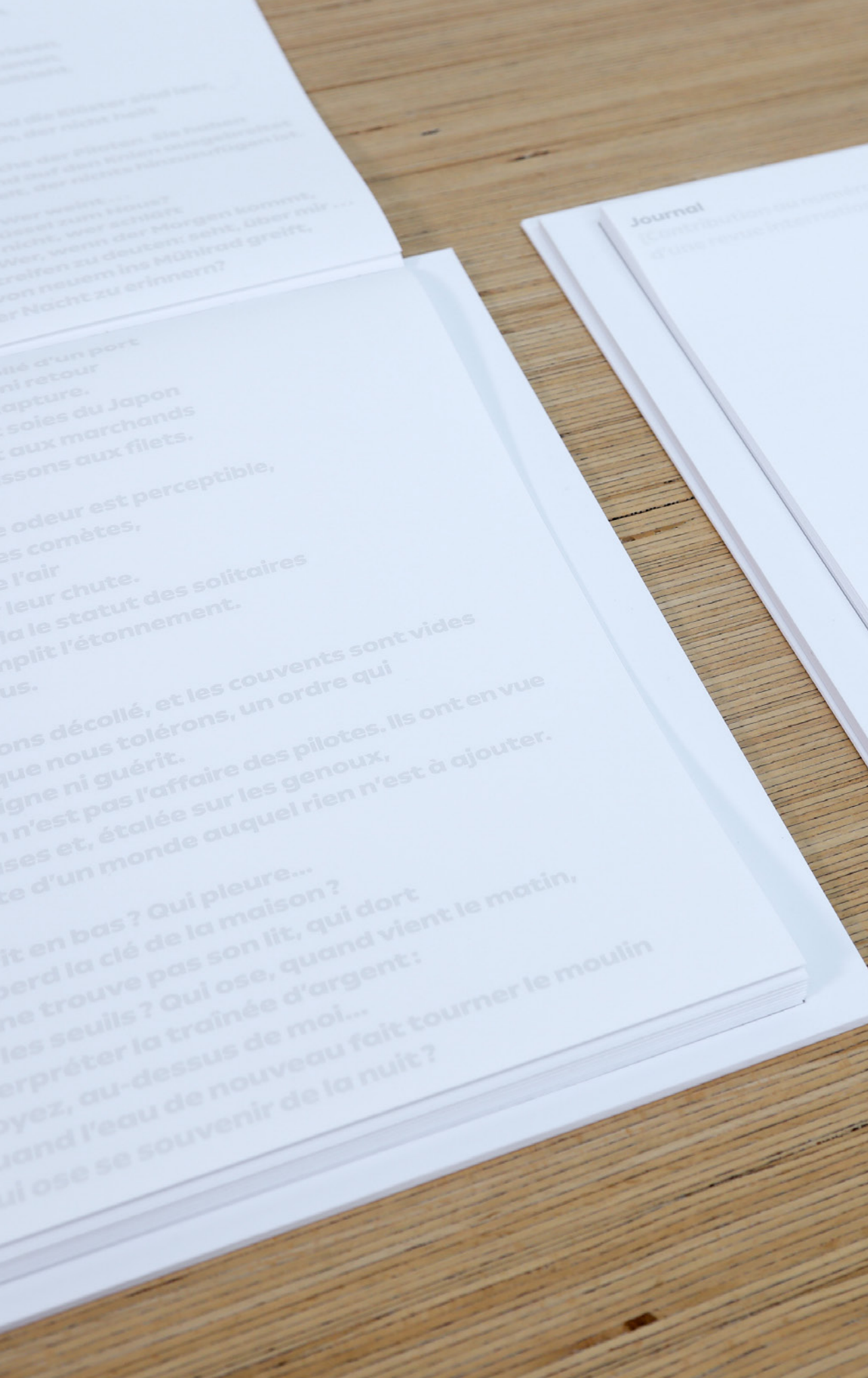
The artist Susanna Fritscher, whose work I've known for a long time, joined me at the start of this adventure, and I'm immensely proud of that. Susanna Fritscher discovered Ingeborg Bachmann's texts very early in life. They have stayed with her and inspired her artistic approach. While the artist and the author are not contemporaries, they share the same language and history of their homeland.

Our aim was to produce a book that would pay tribute to Ingeborg Bachmann the poetess, of course, but also to the political thinker and philosopher she was. It strikes me how this aspect of her work and the woman herself is still barely known in France. And that is why the collection consists mainly of political and philosophical texts. I'm also very proud to be able to publish the text *Journal*, a first in France, and all the more relevant in today's European political context. Written in the 1960s, it teaches us to be patient with others and to have confidence in literature.

It is this pathway of hope, the search for light amid darkness, that guided the creation of this art edition.

Priscillia Leal Torres, May 2023





## — The Literary Work

The bilingual edition, limited to 30 copies and designed by Ruedi Baur brings together in a single box : a work by Susanna Fritscher : *Für Ingeborg Bachmann*, as well as four booklets on handy trays, each corresponding to a part of the book: *Poems*, *Frankfurt Lectures on Poetics: "Questions and Pseudo questions"*, *Journal* and the *Afterword*.

For this tribute, Susanna Fritscher selected writings by Ingeborg Bachmann that have long accompanied and inspired her: political poems and philosophies of language, essays that reflect philosophically on Western literature, including the first *Frankfurt Lecture*, evoking the painful inadequacy certain writers feel when faced with words and language. And *Journal*, published here for the first time in French and written in the early 1960s, broadens the question of language from a different, European perspective.

Through her writings, undertaken in a post-war context marked by the manipulation of the German language under Hitler, the theorist Ingeborg Bachmann led the way in reflecting on the question of language and what was, and would always remain, untranslatable between countries.

Susanna Fritscher pays tribute to the author and to her strength in lifting a weight so violently imposed on her by history, which she relentlessly transforms into an acute understanding of what we are made of.

The liberating vertigo the teenaged Susanna Fritscher felt upon her first reading was also an initiation to the act and power of creating art. *Für Ingeborg Bachmann*, like all the artist's work, carries that vertigo to the edge of perception, to its opening and its beginning.

More a gesture than an object, this tribute edition is made from a fine textile weave that the artist unravels to the limit of its structure and visibility. By "unweaving" it, she removes all constructive stability and opens it up to a fragile volatility that mingles with the air.

Presented taut between two transparent tubes in the void of the receptacle, it forms a white surface, at the limit of the visible, which dialogues with the white pages of the book.

Taken out of its primary context, it can be affixed to the wall. When the tension is released, its texture becomes undulating and vaporous, appearing and disappearing depending on the light, floating at the slightest breeze.

The graphic design for this edition was entrusted to the graphic artist and designer Ruedi Baur, with whom Susanna Fritscher has been collaborating since 2000 on publications and joint or complementary projects in the urban context. The Ingeborg Bachmann book project was conceived in the same spirit of dialogue between designer and artist.

























Ingeborg Bachmann was born in Klagenfurt, Austria, in 1926 and passed away in Rome at the untimely age of 47. She was the author of a remarkable and important body of work in German literature from the second half of the 20th century. She was a poet and writer who distinguished herself - from the publication of her very first poems - for the richness of her language.

Ingeborg Bachmann was above all a rare and committed thinker. Profoundly affected by the Hitlerian era, and particularly by the *Anschluss* of 1938, when she was just 12 years old, she never ceased denouncing the various manifestations of fascism and protesting war and violence.

Such is the sense of her reflections on language at the heart of her entire oeuvre.

Born in 1960 in Vienna, Susanna Fritscher left Austria for France in 1983, where she completed her art studies.

Her works and visual and sound installations engage with a fragile world. They reinvent our relationship with reality by suspending its apparent stability and constancy, and by suddenly changing our environment into a precarious, elusive, vibrating, and liquid landscape.

She has recently shown her work at the Forum Ginza Maison Hermès, Tokyo (2023), Rudolfinum, Prague (2022), Theseustempel, Kunsthistorisches Museum Wien (2021), Centre Pompidou-Metz (2020), Louvre Abu Dhabi (2019), Musée d'Arts de Nantes (2017) and the *Mondes flottants*, at the 14th Lyon Biennial (2017).



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**Ruedi Baur**

Since the 1980s, Ruedi Baur has perceived his work as a designer within the context of a civic space waiting to be transformed. Having started as a graphic designer for several cultural institutions, in the 1990s he began to organize transdisciplinary teaching based on critical research into design culture.

An early advocate of interdisciplinary design, he created the Intégral network in 1989 and until 2023 ran its workshops Intégral Ruedi Baur, Paris, Zurich, and Berlin, as well as Intégral designers. In 2004 he founded and directed the Design2context institute at Zurich's ZHdK with the sociologist Vera Baur, followed in 2011 by the Civic City institute for critical design research, and in 2018 by the university start-up, 10-billion-humans.

For this project, Ruedi Baur was assisted by Odyssée Khorsandian.

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**Barbara Agnese**

Barbara Agnese (1964) was born in Italy. After studying philosophy, she taught comparative literature at the University of Vienna (Austria) and at the Sorbonne Nouvelle; she is now a professor at the University of Montreal.

She has published in the fields of comparative studies, German studies, and aesthetics, and has been working for a long time on the work of Ingeborg Bachmann, which she edits for Suhrkamp (Berlin).

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**Michel Métayer**

Germanist Michel Métayer (1947) studied, lived, and worked abroad for many years, most notably in Germany. After returning to France, he was appointed director of the Toulouse School of Fine Arts.

Since 2012, he has been responsible for the translation of Walter Benjamin's *Œuvres et Inédits* (21 volumes, Klincksieck), translating his *Sonnets* (2021), and his *Chronique berlinoise / Enfance berlinoise*, as well as the *Cours d'esthétique 1958/59* d'Adorno. For the Walter Benjamin Archiv in Berlin, he is preparing an online edition of the author's German translations, as well as translations of other writers. (Norbert von Hellingrath, Hannes Böhringer, Ingeborg Bachmann).





## — About this Edition

Texts by Ingeborg Bachmann

Work by Susanna Fritscher

*Für Ingeborg Bachmann, 2023*

Deconstructed Textile Weave, 400 x 260 mm  
Created with the assistance of Violaine Blaise, a specialist in textile restoration, aided by Perrine Lenaert.

The booklets were printed in June 2023 on Novalith Classic Mat, 100 grams in Ping Black by Peter Bil'ak at Atelier Boba in Aubervilliers, France.

The manufacturing of the 425 mm x 327 mm case and booklets (390 mm x 260 mm) was executed by Atelier Martial in Paris, France.

Design and concept: Ruedi Baur in collaboration with Odysée Khorsandian.

This work comprises a limited edition of 32 copies, including 2 non-commercial copies numbered from I to II.

© Gallimard, 2015. Ingeborg Bachmann,  
*Toute personne qui tombe a des ailes.*  
Translated from the German by Françoise Rétif:  
"Sous l'orage de roses"; "Réclame"; "Tous les jours";  
"Ne prescrivez aucune croyance..."; "Vol de nuit";  
"Paris"; "Psaume".  
"Les ponts"; "Exil"; "Ombres roses ombres"; "Vous, les  
mots"; "Le poème au lecteur".

© Actes Sud, 1986. Ingeborg Bachmann,  
*Leçons de Francfort.*  
*Problèmes de poésie contemporaine*, translated  
from the German by Elfie Poulain: "Questions et  
pseudo-questions". The translation of "Le poème  
au lecteur" and of "Questions et pseudo-questions"  
was partially revised by Michel Métayer in 2023  
based on the Kritische Schriften edition, Munich,  
Piper, 2005.

© Barbara Agnese (2023) for the *Afterword*.  
Michel Métayer (2023) for the French translation of  
"Journal. A contribution to the debut issue of an  
international revue" and the *Afterword*.

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© 1978 Piper Verlag GmbH, München.

Ingeborg Bachmann: *Werke*, Bd. I – "Im Gewitter  
der Rosen" (*Die gestundete Zeit III*); "Reklame"  
(*Anrufung des Großen Bären II*); "Alle Tage"  
(*Die gestundete Zeit II*); "[Verordnet diesem  
Geschlecht keinen Glauben]" (*Gedichte 1957-1961*);  
"Nachtflug" (*Die gestundete Zeit III*); "Paris"  
(*Die gestundete Zeit I*); "Psalm" (*Die gestundete  
Zeit III*); "Die Brücken" (*Die gestundete Zeit III*); "Exil"  
(*Gedichte 1957-1961*); "Schatten Rosen Schatten"  
(*Anrufung des Großen Bären III*);  
"Ihr Worte" (*Gedichte 1957-1961*).

© 1978 Piper Verlag GmbH, München.

Ingeborg Bachmann: *Werke*, Bd. IV – "Das Gedicht  
an den Leser" (Vermischte Schriften); "Fragen  
und Scheinfragen" aus: *Frankfurter Vorlesungen:  
Probleme zeitgenössischer Dichtung* (Essays,  
3); "Tagebuch" (Essays, 1). Die Edition *Kritische  
Schriften*, München: Piper 2005 wurde zum Teil  
miteinbezogen.

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