

PORTFOLIO
SABINE SCHUSTER
2025



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SOUNDS LIKE - WORDS BY JANNIKE WIEGAND, KUNSTMUSEUM ERLANGEN 13

LOST PROPERTY OFFICE - LATEST WORK AT KULTURLOKAL FÜRTH 14-19

The following QR codes can be used to listen to the sounds associated with the sound objects *Rain*, *three times*, *Ebensee*, *Loss* and *Fürthklang* on Soundcloud:



CV

1977 born in Nuremberg/Germany

EDUCATION

1998-1999 Art History, Classical Archaeology and Italian Language, FAU Erlangen

2001-2007 Painting and Art Education, Academy of Fine Arts Nuremberg, with Prof. Diet Saylor and Prof. Eva von Platen

Fine Artist and Art Teacher, currently on sabbatical

SOLO EXHIBITION

2006 *Das ArTeller*, Nürnberg

2006 Kunstverein Hochfranken Selb, Rosenthal-Theater, Selb

2010 *prozac*, ArTelier Nürnberg

2010 *Klimawechsel*, Installation im Künstlerautomat Nürnberg

2021 *Komplikationen*, Städtische Galerie des Künstlerbund Schwabach

2023 *sounds like*, Kunstmuseum Erlangen im Kunstverein Erlangen

2025 *LOST PROPERTY OFFICE*, Kulturlokal Fürth

GROUP EXHIBITION (SELECTION)

2003 *Klasse Saylor* im Kunstverein Selb,

2004 *Klasse Saylor* – Kunstpreis Höchststadt an der Aisch,

2009 *Perforation*, UAMO-Art-Festival, München

2009 *Auswandern/Movement*, Kunstraum Weißenhohe

2010 *Das kleine Format*, Ecke Galerie Augsburg

2013 *Faltenreich*, Galerie Pia Rubner, Nürnberg

2014 *Engineering 2050*, Zentrifuge Nürnberg

2014 *Bikini Pfefferminz*, Ortart Nürnberg

2015 *10 Jahre Klasse Eva von Platen*, Akademie Galerie auf AEG Nürnberg

2018 *Werkschau auf AEG*, kuratiert von Amelie Deiss und Milena Mercer, Nürnberg

2019 *Sonntags?Kunst!*, Workshop, Museum für Konkrete Kunst, Ingolstadt

2019 *Werkschau auf AEG*, kuratiert von Harriet Zilch, Nürnberg

2019 *Licht | Bilder*, Kunstmuseum Erlangen

2020 *Herbstsalon des KV Erlangen*, Kunstpalais Erlangen

2021 *LOST and FOUND*, Prolog-Ausstellung, Haus der Statistik Berlin

2023 *Locked Out*, Egidienkirche Nürnberg

2024 *Schnee*ppchen*, Krakauer Haus Nürnberg



AWARDS

2003 *Klasse Saylor* im Kunstverein Selb, 3. Preis

2004 Kunstpreis Höchststadt an der Aisch, *Klasse Saylor*, 3. Preis

CONTACT

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WORKS (SELECTION)

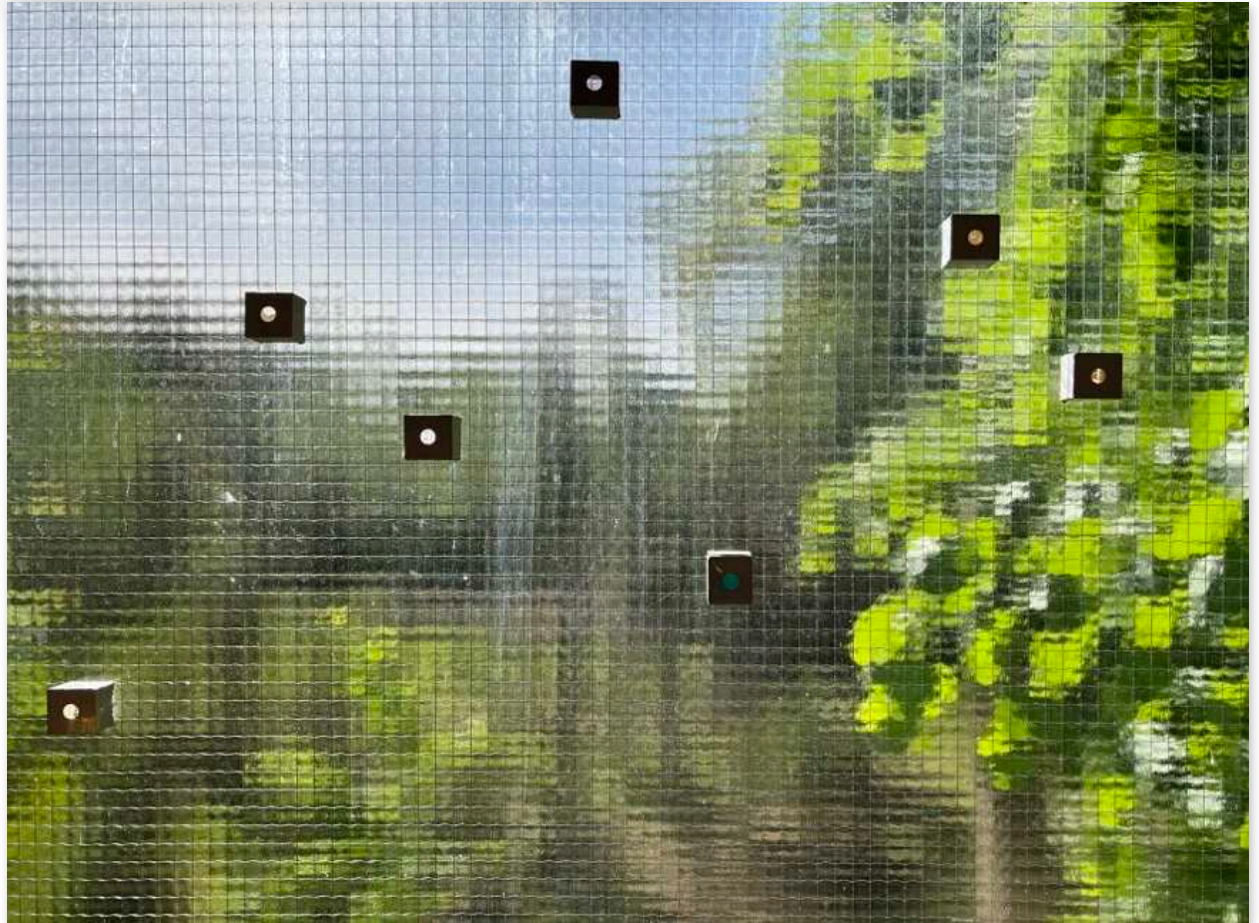


Structures of a Barn, 2024

Installation; frottage - acrylic paint on silk paper, size main work ca. 700 x 200 cm



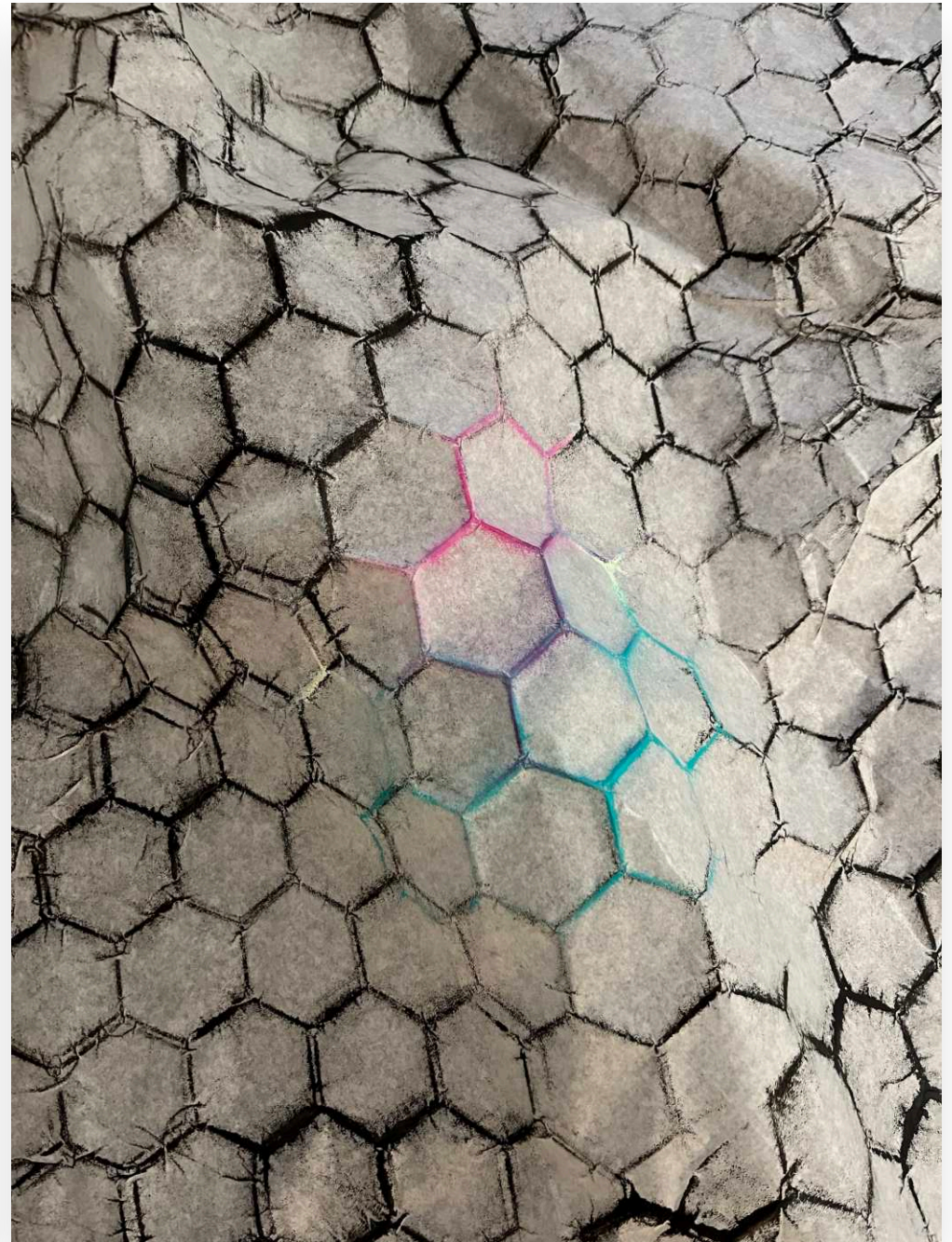
Comb, 2023
Watercolor on paper, 20 x 15 cm



Minicity VII: Flow Flex Think City, 2022
Installation made by corona test boxes and mixed media, variable size



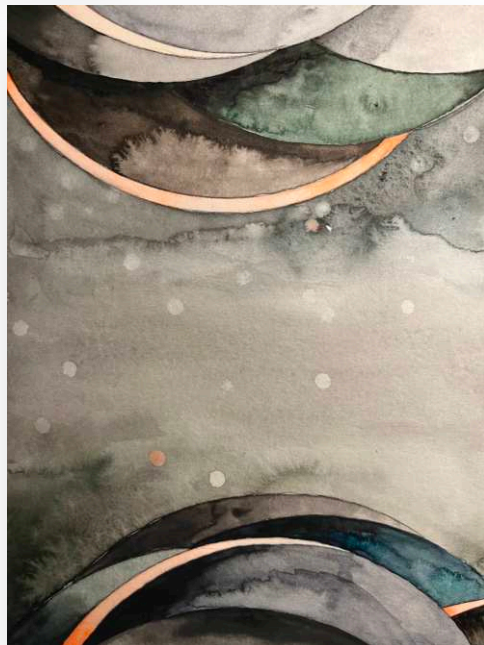
Rain, three times, 2023
Silk paper, silk thread, speakers, cable, sound



ACO, 2023
Frottage, acrylic paint on silk paper, 400 x 98 cm



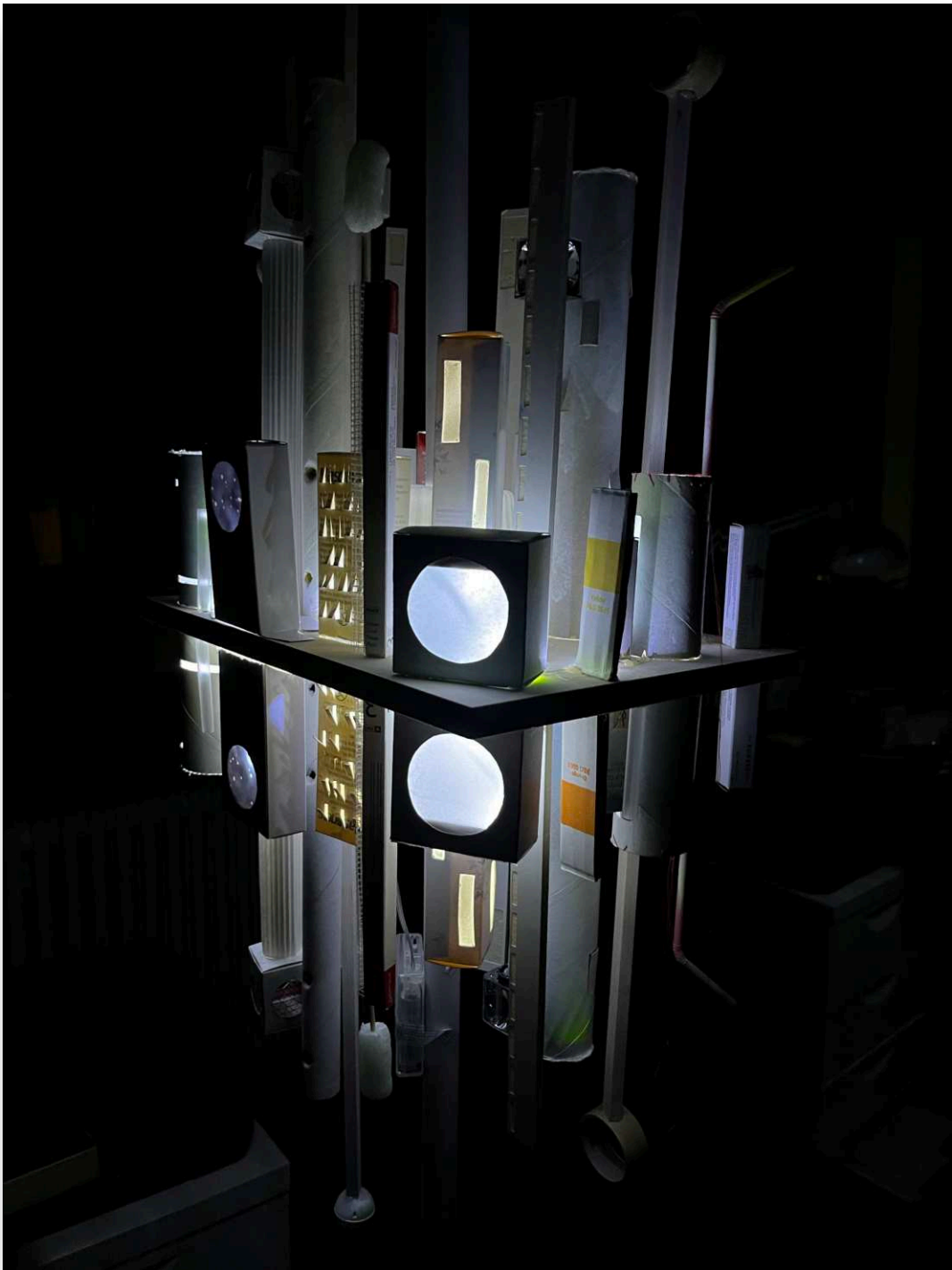
Hub & Orange Snow, 2023
Watercolor on paper, 20 x 15 cm



Twin City, 2020
Mixed Media, LED, exhibition view SF Galerie Nuremberg



Complication, 2019/20
Frottage; acrylic paint and pigment on silk paper, ca. 220 x 220



Twin City II, 2023
Mixed media, LED, view at night



Ring, 2022, Splendid, 2021
& Follow, 2018
Acrylic and oil paint on canvas, 24 x 18 cm (series)

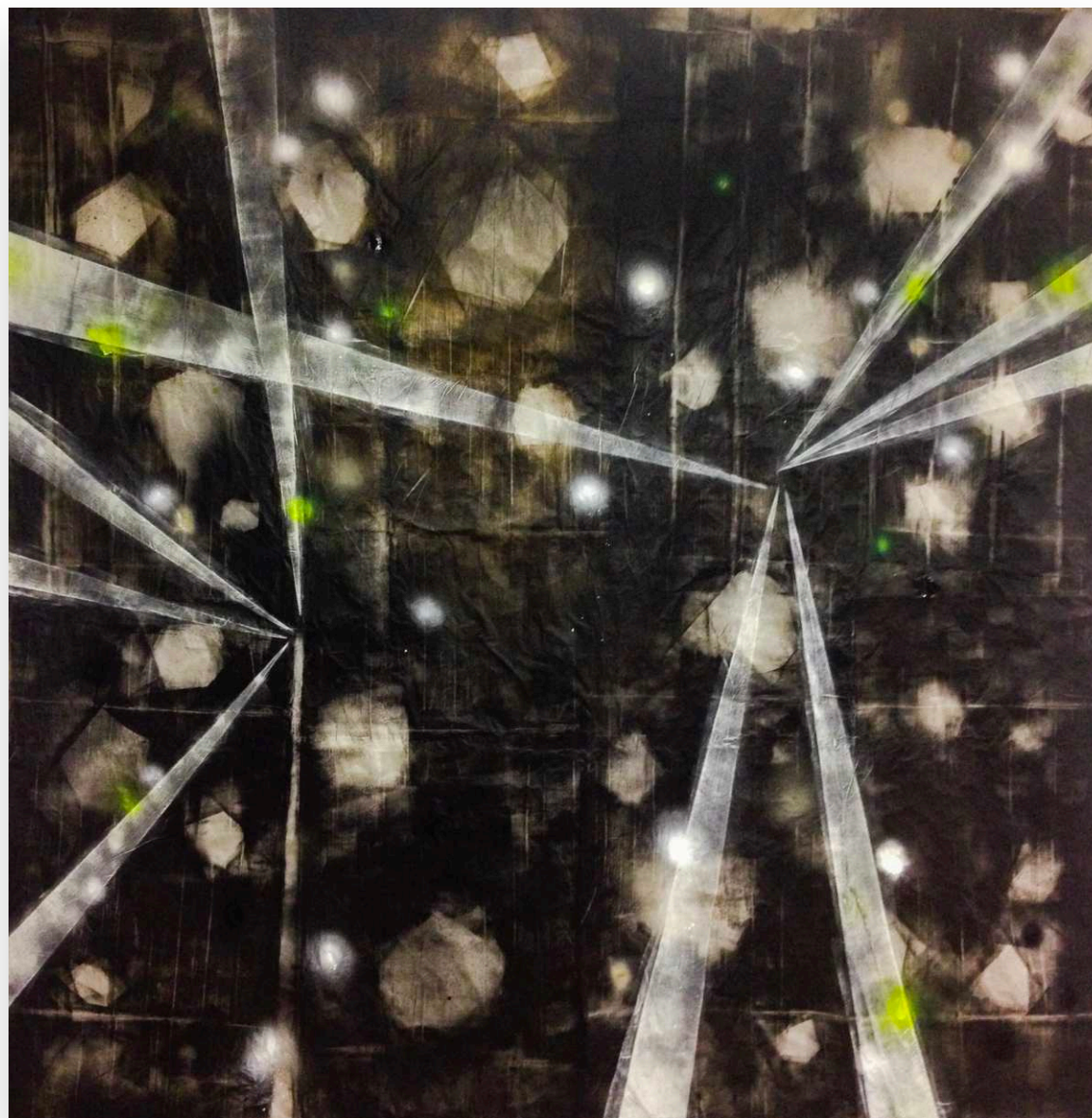




Solaris, 2021
Frottage; acrylic paint on silk paper, 240 x 250 cm



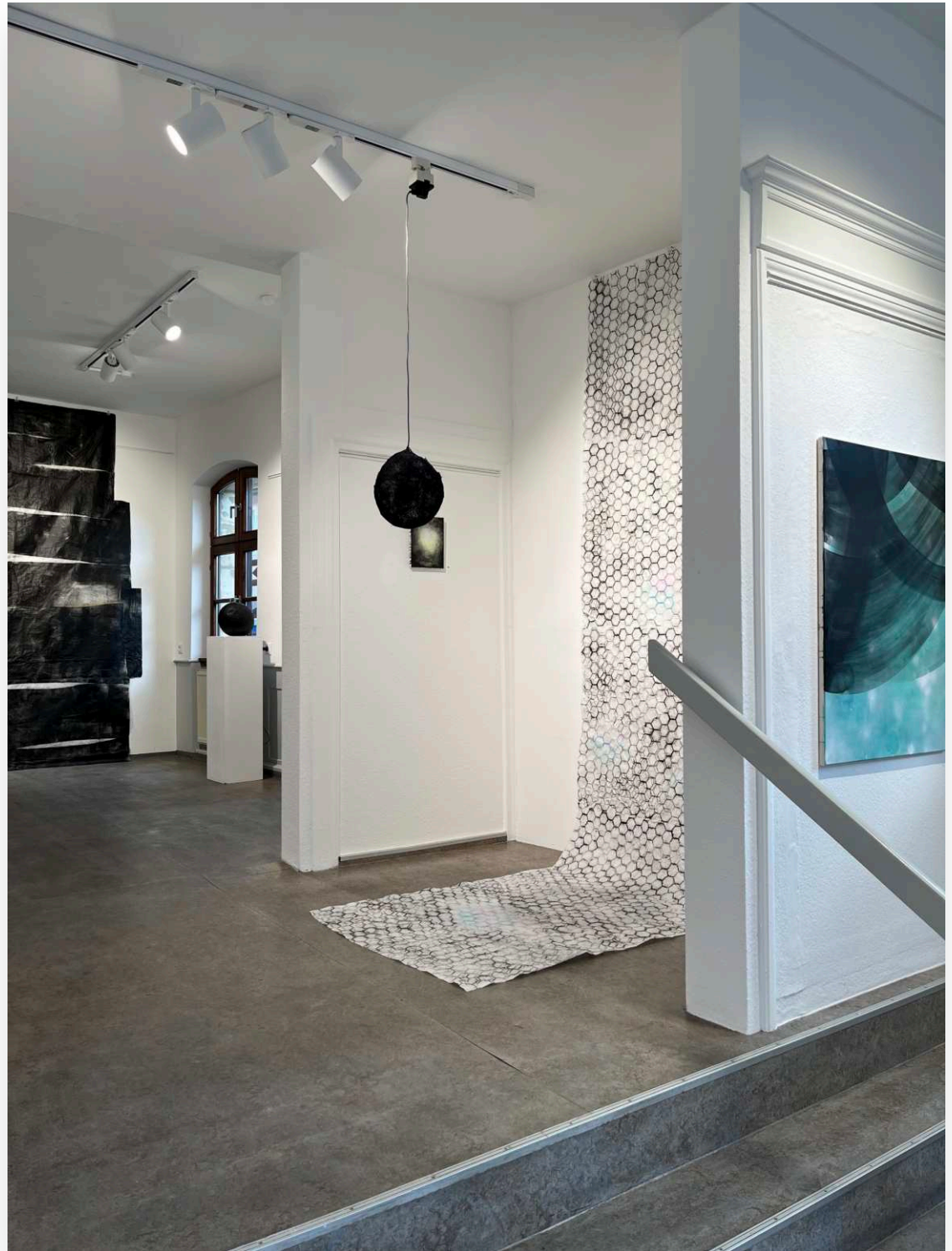
LW, 2023
Mixed Media, LED, 11 x 8 cm



Helios, 2016
Frottage, acrylic paint and spray paint on silk paper, 218 x 218 cm



Ebensee, 2023
Gauze, glue, speaker, cable, sound. On the right exhibition view



sounds like, Kunstverein Erlangen, 2023
Exhibition view with *Ennui*, *Loss*, *follow*, *ACO* and *Curtains VII*.

Under the title '*sounds like*', Sabine Schuster gives us an insight into the various areas of her artistic work. First of all, there are her two more classic media, painting and frottage. Often designed as series of works, Sabine Schuster creates abstract paintings, usually from numerous, glazed layers of (acrylic) paint, which she also combines with oil paint and oil pastel. An example of this is the series of *Curtains*, some of which can also be seen here in the exhibition.

In the abstract works, the artist plays in an atmospheric way with transparency, covering or revealing, in a very concrete sense, in which she makes the materiality, the layers of her painting, visible - as if through a curtain - in sometimes denser, sometimes airier areas - or not.

But also in a figurative, symbolic sense, because Sabine Schuster's work is characterized by concepts such as atmosphere, depth, focus, contemplation, but also by opposites such as warmth and cold or transparency and opacity, which offer a wealth of associative points of contact.

In her smaller formats, different techniques and colors such as night-glow paint are often used in an experimental way. A series of small-format watercolors has recently been created for the exhibition. The various shades of gray that move like cloud formations across the paper of each of the seven pictures and the recurring symbolism of the ring in neon colors have an almost dystopian feel and perhaps also seem to carry the mood of the last few years marked by crises.

But the exhibition also features very large formats: the large-format frottage entitled *Ennui*, from the Melancholy series. In this series of frottage works, Sabine Schuster deals with terms that are used in different languages and cultures for world-weariness, sadness, wistfulness, etc. and are thus associated with melancholy.

The works are created on and from very light and fragile tissue paper, which the artist assembles from pieces and attaches to each other. In the search for a structure, the external form of the work is created, as are the structures on the paper, which are rubbed through with the help of a roller and acrylic paint in the frottage technique and also become visible in color. Due to their dark colors, works often have a heavy, gloomy appearance, although they are also made of very light paper.

Here, too, opposites such as structure and chaos, fragility and stability are clearly expressed. As is often the case in Sabine Schuster's work, the titles of the series and individual works reinforce the content and expression of the artistic work.

In addition to painting and frottage, the artist also creates object-like works, which, in contrast to the work just mentioned, are quite playful. In addition to artistic materials such as tissue paper and gauze, Sabine Schuster also uses waste or packaging materials as well as found objects for her so-called *Minicities*. The small peep boxes in miniature format serve the artist as a collection of ideas and forms and give viewers a view of architecture, forms and small worlds; they create glimpses of the world behind them and also play with transparency and the possibility of utopia and dystopia.

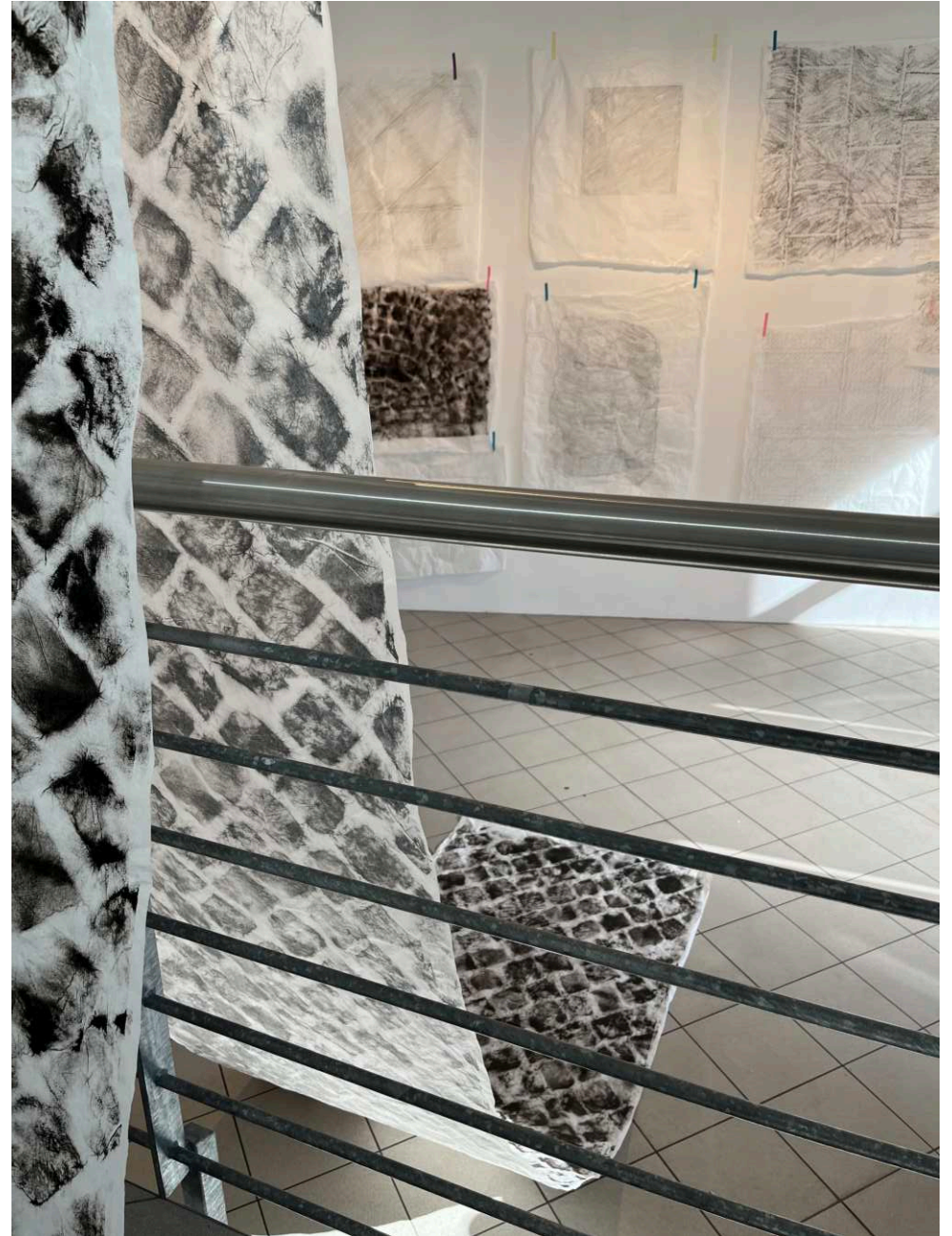
You have probably already heard a quiet crackling and rustling in the exhibition rooms. Perhaps you have heard sheep in the distance on a pasture or a suburban train rushing past. Now the mystery surrounding the exhibition title *sounds like* is solved. With three sound objects, Sabine Schuster is integrating sound work into her artistic work for the first time - although music or making music plays an important role in the artist's life anyway: be it as a companion in the studio or as an impulse for the titles of the artistic works. For the sound balls, the artist deliberately recorded very reduced sounds and hardly changed them. In this way, she brings the atmosphere into the room that her paintings already radiate in the surface.

Jannike Wiegand, Kunstmuseum Erlangen, on the occasion of the exhibition *sounds like* at the Kunstverein Erlangen, 2023 (translated with Google Translate)





LOST PROPERTY OFFICE - Door Lettering and Exhibition View, 2025



Bahnhofsplatz 2 & Fürth Frottages, 2025
Acrylic color and graphite on silk paper, Exhibition view



Pappelsteig, 2025
Camera Obscura (gelatine silver print), picture frame, spraypaint



Fürthklang, 2025 - sound collage; silk paper, glue, speaker, cable



Bahnhofplatz 2, 2025
Frottage on silk paper, acrylic color, 100 x 800 cm



Fürth Objects, 2025
Object collage from three found objects, glue



Fürthklang, 2025 - sound collage; silk paper, glue, speaker, cable (detail)



Flat Capsules, 2024/25
found materials between two sheets of silk paper, glue, cord

LOST PROPERTY OFFICE is an experimental mapping project by Nuremberg-based artist Sabine Schuster. In search of surface textures, carelessly discarded objects, but also sounds and materials, she explores the neighboring city of Fürth. In Fürth's cultural venue, which serves as a temporary studio and experimental space for the two weeks, the found and artistically developed results are collected – somewhat like a lost property office. An exhibition gradually emerges that portrays the city from a rather unusual perspective. Techniques such as frottage, sound art, and object art are at the heart of the material-aesthetic exploration of the objects found on site. Camera obscura photographs taken on previous explorations join the collection and bring a tangible component to the exhibition. Visitors also brought their own finds to the cultural venue, which were integrated into the ever-growing exhibition. The program was complemented by a workshop, to which everyone was invited to embark on their own search for traces in Fürth – the resulting works were also welcome to become part of the exhibition.



Fürth map, 2025 - graphite frottage on wall, adhesive dots