Antoine Félix Bürcher
Born in 1999, Félix currently works and lives in Zürich.
Since graduating from HEAD, (Haute Ecole d'Art et de Design, Geneva — BFA 2022), he has been leading a career that blends experimental & institutional, local & international.

Education

2023-2025	Master Fine arts, Zürich Hochschule der Künste (ZHdK)
Fall. 2021	Erasmus, Fine arts, Zürich Hochschule der Künste (ZHdK)
2019-2022	Bachelor in Fine arts, option Construction, Haute Ecole d'Art et de Design (HEAD), Geneva
2018-2019	Bachelor Cinema, Haute Ecole d'Art et de Design (HEAD), Geneva
2014-2017	Maturity, Option specialised Fine arts, Gymnase de Beaulieu, Lausanne

Awards

2017	Youth grand prize, awarded by the city of Lausanne
2017	Fine arts prize with Maturity, awarded by Gymnase de Beaulieu, Lausanne

Solo exhibitions

02.2024	Riverside Moonwalk, Visarte Zürich, Featured on Daily Lazy
2022	A place for remembrance, Zitrone Manegg, Zürich, Featured on saliva.live
2020	Bless my personal data, Mal:mal, Berlin
2019	Forever, Mal:mal, Bern
2007	Exposition des pierres, private apartment, Lausanne

Group exhibitions

tba 2024	Hide and Seek, FORM, Amsterdam
04.2024	Galerie Heinzer Reszler, Lausanne
04.2024	Duo exhibition, Nano Raum Für Künst, Zürich
05-10.2024	Triennale der Skulptur Bad Ragartz, Switzerland
03.2024	Hamlet, Zürich
01.2024	Friend of a Friend, Curated by Tif XB and Lili Marto, Brooklyn, NY, USA
12.2023	Mushroom, Zürich
17.11.2023	Istituto Svizzero Milan, Language is the absence of connections (...), Workshop, ZHdK Master Fine arts
27.09-02.10.2023	Werkschau, Museum Haus Konstruktiv, Kanton Zürich
02.09-07.10.2023	All that we see or seem, Curated by Meander projects, Kunstraum Bern Bümpliz
08.2023	As I was moving ahead, Curated by Justine Stella Knuchel, Basecamp, Locarno Film Festival
05-06.2023	PLATTFORM23, Supervised by curator Marius Quilbier, Espace Arlaud, Lausanne
13.04.2023	Video performance at the Psychedelic Salon, Cabaret Voltaire, Zürich
02-03.2023	Stories of water: Chapter III: Water as displacement, Curated by Marina Donina, OnCurating project space, Zürich
01.2023	Infinite softness, Danuser & Ramirez gallery, London
2022	To Spawn a Door, Curated by Nacoca Ko, online on newart.city and physical at Mock Jungle, Bologna
2021	Swiss territory archive, Curated by One Gee in Fog BIG 4th edition, Geneva
2020	Not quite there, Curated by Caspar Danuser, B74 Raum für Kunst, Lucerne

Residency

2021	Teleworking, living the dream, Winkel - Luzerner Theater

Curation

2020-2023	Co-curator & co-founder, sabl.live, online artist residency space
2022	Curator, Visarte Corona Call Lausanne : Imaginaires vibrants, Espace Arlaud, Lausanne
2021	Co-curator & co-founder, 24/7, Open House 2021, HEAD Genève
2017	Curator, Expression, group exhibition, 20 artists, Espace St-Martin, Lausanne

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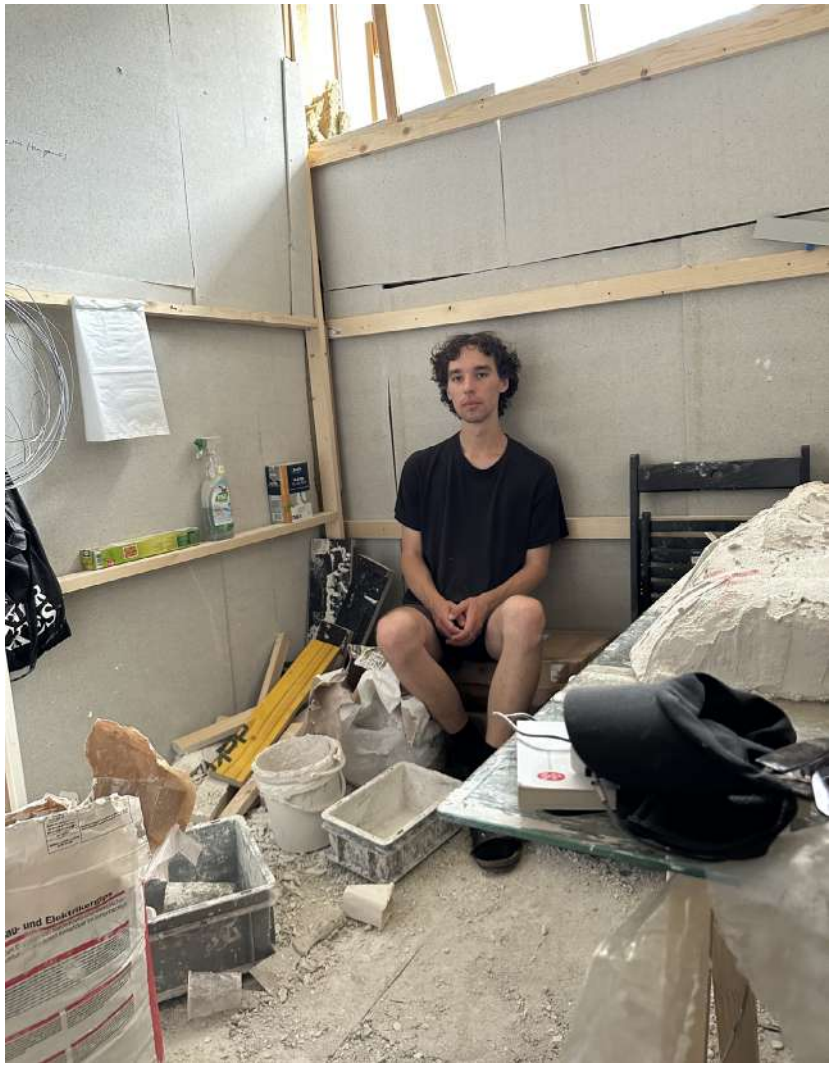
The work of Félix (Antoine Félix Bürcher) is interdisciplinary, conceptual and materializes through sculpture, in-situ installations, texts, video, and performance. He imagines a non-linear aesthetic of time through the experience of matter, collaborating with it in a symbiotic relationship of expression.
In Félix's work, the body is a global sparkle in a movement between inside and outside. Through his artistic practice, he seeks to de- construct this inside-outside dichotomy by working on the movement between the two and by considering this movement itself as a fluid space to experience.

1-6	Riverside Moonwalk (2024)
7-14	La baignade (2023)
15-27	Remains of a Metaverse Civilization (2023)
28-31	Performance (2023)
32-33	Sweet dreams are made of this (series) (2023)
34-35	Home for rain, Every drop comes from ourselves (2023)
36-43	A place for remembrance (2022)
44-46	Pause (2021)
47-48	Not quite there (2020)
Curation	
49	https://www.sabl.live (2020-now)
50	Visarte Corona call Lausanne : Imaginaires vibrants



Félix in the studio in Zürich, photographed by Rani Magnani (2023)

Riverside Moonwalk

Visarte Zürich
2024

Untitled, 2050, found and melted glass, various dimensions

Untitled, 2050, found and melted glass, 50 x 30 x 10 cm

Untitled, 2050, found and melted glass, 60 x 15 x 30 cm, 70 x 15 x 30 cm

Untitled, 2050, found and melted glass, 85 x 15 x 60 cm

The time traveler, 2050, found and melted glass, 20 x 20 x 70 cm

The time traveler, 2050, found and melted glass, 20 x 20 x 70 cm

The river's flow carries with it materials, temporalities and stories - raindrops from the past, branches from a distant forest, fish thoughts and grains of sand that move like red blood cells do in our bodies. It's always in moments of emotional intensity that I feel the need to follow a river on foot. Close to water, one feels alive and by the meandering banks, time passes more slowly. In its moving flow, water is a vessel that transports, transforms, reinforces and dilutes emotions. I'm thinking of Mina's "fiume azzurro", the "cry me a river", Patti Smith's «pissing in a river".

Although water has never been found on the moon, we continue to believe in its presence, searching for it in the rocks. Here too, in Riverside Moonwalk the river is invisible, but not what the water carries, nor its movement: these are found in the pieces described by Félix as «performing sculptures».

We're invited to wander through a landscape of frozen sculptures that yet evoke a flow, both conceptually and in their very materiality. Without even touching them, you can tell that these pieces are cold, like river water. They are not made of ice, nor of wax. They are assemblages of glass, a material that is itself an assemblage of an almost infinite number of grains of sand. This glass is meticulously collected by the artist in a multiplicity of places and contexts. The different types of glass are then assembled in molds and fused together. The result is a transfer of materials, shapes and contents. The chemical reactions create a palette of colors. Different shades of blue decided to morph beyond the artist's control.

Here, glass is no longer a transparent surface through which one observes something else; it becomes the subject and, like a vessel of emotions, contains a multitude of stories. In the molecular sense, the vitreous state is a particular state of matter, neither solid nor liquid, an in-between. Looking at the drops on the surface of Félix's pieces, one thinks that by the next hot summer, they'll be liquid again, and the flow will carry on.

The sculptures have the particular opacity of ghostly beings, a non-present presence, a stasis that contains within it the possibility of transformation. When we think of sculpture in the traditional, historical sense, we imagine muscular bodies fixed forever in stone, the engraving of an unchanging truth, a momentum halted forever. Here, we are reminded that with the passage of time, even the most solid stone will change shape. In the exhibition space, we might recognize branches. They're the same bits of wood swept along by the current, polished by the water. When time slows down, the branches come together at the meander's edge to form temporary piles.

Lying on the ground, as if levitating, the lunar forms seem to come from another ecosystem: time is stretched out, there may be no oxygen in the air. In this exhibition, we follow the flow of the river in a moonwalk - one foot after the other, sliding backwards, always in motion. The sculptures perform, their color and transparency changing with the light, and we follow the water's course in reverse as if we were going to find back everything that had been transported. In this distorted, extended temporality, we imagine windows melting and bunkers eroding.

Monica Unser

on «Riverside Moonwalk», 2024, Félix

daily lazy

La baignade

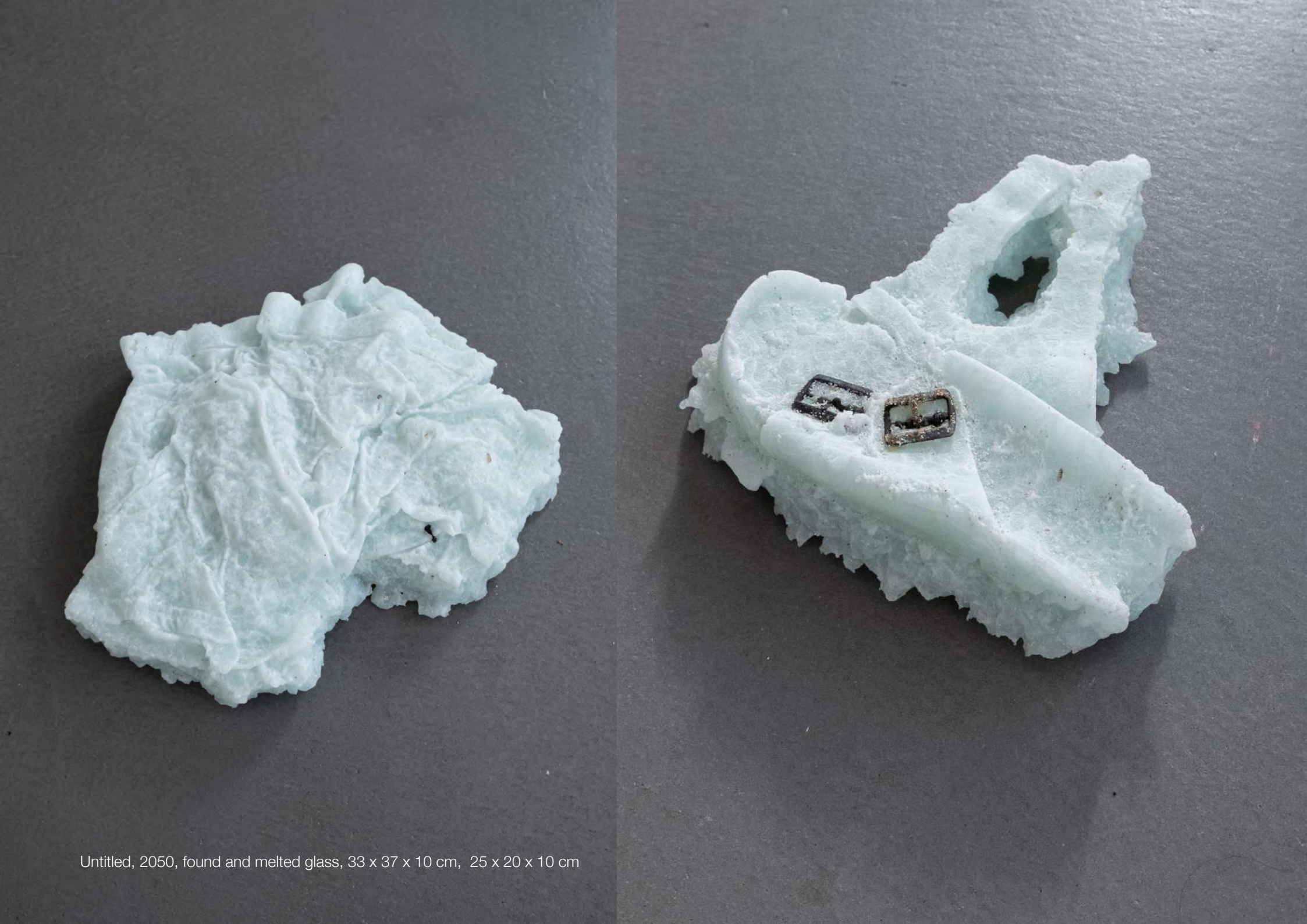
Museum Haus Konstruktiv Zürich
2023
Werkschau

Untitled, 2050, found and melted glass, 54 x 53 x 62cm, 48 x 17 x 40 cm

Untitled, 2050, found and melted glass, 48 x 17 x 40 cm

Untitled, 2050, found and melted glass, 15 x 20 x 5cm, 22 x 12 x 5 cm

Untitled, 2050, found and melted glass, 25 x 30 x 10 cm



Untitled, 2050, found and melted glass, 33 x 37 x 10 cm, 25 x 20 x 10 cm

Mit Blick über die alten Industriehallen in der Manegg in Zürich-Wollishofen sitzen wir bei herrlichem Sommerwetter auf dem grossen Balkon des Gemeinschaftsgebäudes an der Allmendstrasse. Das Areal dient, so beschreibt es unter anderem die Online-Plattform einer Kultur-Raumbörse, bis zu seinem geplanten Abriss im Sommer 2024 der Zwischennutzung als Kultur- und Arbeitsraum «von Menschen, Vereinen und Kollektiven aus der Stadt Zürich oder mit einem starken Bezug zu Zürich». Einer von ihnen ist Antoine Félix Bürcher – oder einfach nur Félix, wie er sich als Künstler nennt. Der junge Kunstschaffende teilt sich hier seit gut einem Jahr in einer der Hallen ein Gemeinschaftsatelier. Ein kleiner Zusatzraum dient ihm als Giesserei und beherbergt einen Schmelzofen, den er durch Zufall erwerben konnte. Beides ein absoluter Glücksfall, wie er betont.

Gleich zu Beginn unseres Gesprächs gesteht mir Félix, dass er noch ziemlich müde sei. Verantwortlich dafür ist ein neues Projekt, bei dem er nachts mit an seinem Körper befestigten Filzstiften schläft. Sweet Dreams are made of this heisst diese neue Serie und ist ein Versuch, erklärt er mir, «das Bewusste in der Zeichnung zu überwinden. Quasi den Körper, Landkarten der Traumwelt, zeichnen zu lassen». Die Idee berührt mich, bedenkt man doch, dass der Zustand des Schlafens und Träumens fast die Hälfte unseres Lebens ausmacht. «Sehr erholsam ist es dennoch nicht.» Er lacht. Der erste Kaffee wirkt und die Lebensgeister kehren zurück.

Die konzeptuelle Herangehensweise ist charakteristisch für das Werk des Künstlers, das sich meist, wie er es nennt, einer skulpturalen Annäherung bedient. Seit etwa sechs Jahren experimentiert Félix dabei mit unterschiedlichen Gusstechniken. Stösst er mit den Güssen an die Grenzen des Umsetzbaren, greift er auf andere künstlerische Ausdrucksmittel wie etwa die Performance oder Videoarbeit zurück – für ihn kein Widerspruch, sondern lediglich neue Perspektiven ein und derselben Sache.

Für die Arbeit der Werkschau nutzt Félix ein seit zwei Jahren in seinem Œuvre stark vertretenes Element, das Glas. «Es ist mir wichtig, mit einem Material zu arbeiten», führt er diesbezüglich aus, «auf das ich einen einfachen Zugriff habe». Das gesammelte Glas stammt aus seinem persönlichen Bewegungsradius; Altglas von ihm selbst, den WG-Mitbewohnenden aber auch von Flaschen, die er unterwegs findet. «Mich fasziniert Glas auf sehr unterschiedlichen Ebenen», fährt er in seiner Ausführung fort. Einmal sei es die ihm innewohnende Paradoxie, die Stärke und Zerbrechlichkeit vereint. Aber auch die Grade an Opazität, welche die Gegenstände mal trüb, mal spiegelnd sowie transparent erscheinen lässt. Die Veränderungen während des Schaffensprozesses sowie bei der Präsentation der fertigen Objekte, deren Oberflächen sich je nach Lichtverhältnissen wandeln, sind ebenfalls Faktoren, die er gerne mit einfliessen lässt. Hinzu kommt auf metaphorischer Ebene der Gedanke des Zurückgelassenen und die damit verknüpften Aspekte von Zeit, Erinnerung, Narration, Fiktion und Traum. Bezüge, die auch im an der Werkschau präsentierten Ensemble La baignade aufgegriffen werden. Inspiriert von der Poesie Edgar Allan Poes (Die Stadt im Meer, 1845) schuf der Künstler hierfür auf dem Boden verteilte Glasskulpturen flüchtig hingeworfener, faltiger Kleidungsstücke. In unterschwelliger Art evozieren sie eine Badeszene. Kindheitserinnerungen und zugleich geisterhaft zurückgelassene Hüllen, die an schwimmende Körper erinnern und über das lebenswichtige sowie sozialisierte Verhältnis von Wasser und Mensch reflektieren lassen.

Rani Magnani

on «La baignade», 2023, Félix

Kunstbulletin.ch

Remains of a Metaverse Civilization

Espace Arlaud Lausanne
2023
Plattform

k567 dreaming, 2050, found and melted glass, 115 x 60 x 60 cm

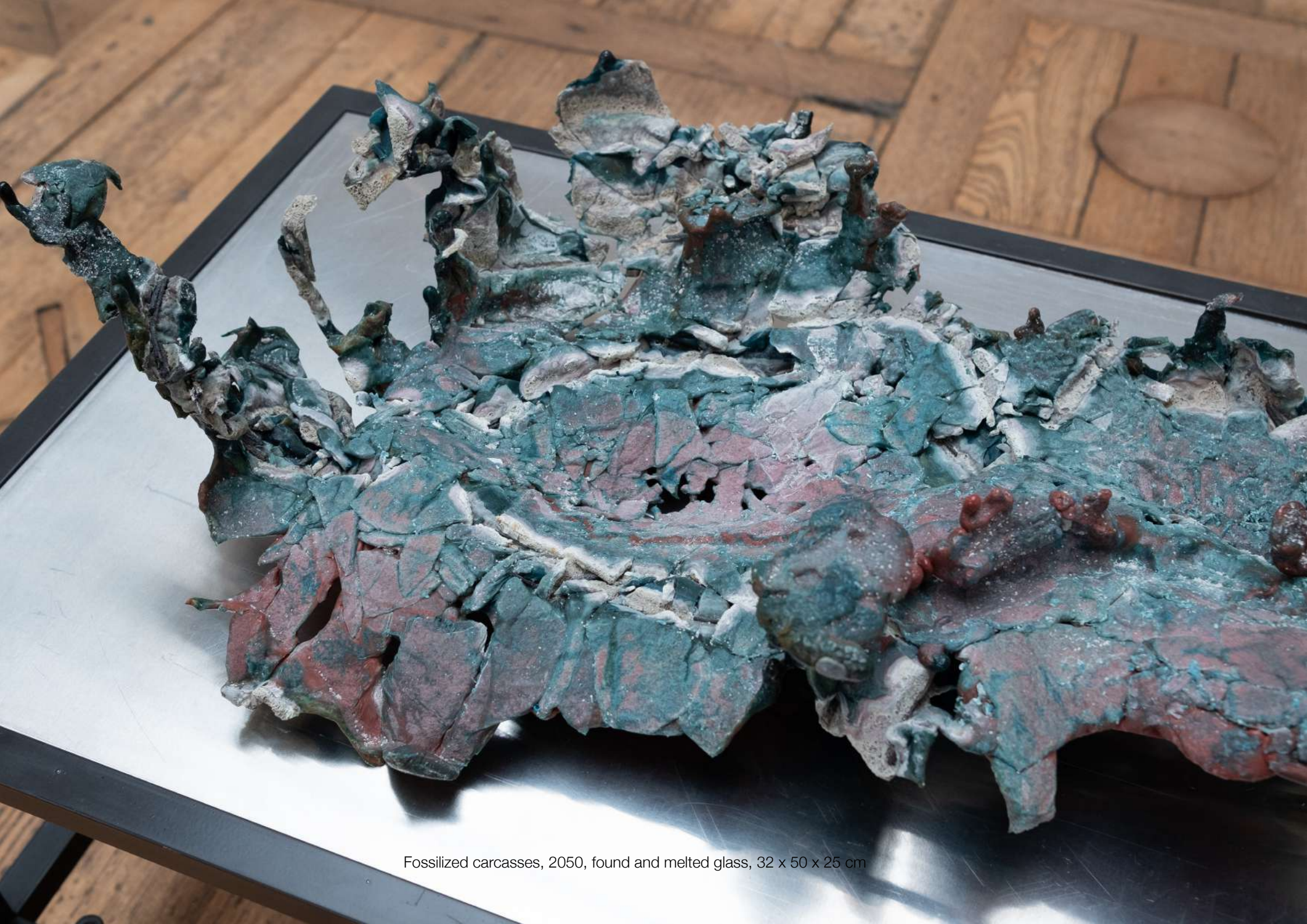
The last sunset, 2050, found and melted glass, 80 x 67 x 1.5 cm

Fossile #1, 2023-2050, found and melted glass, 16 x 46 x 6 cm

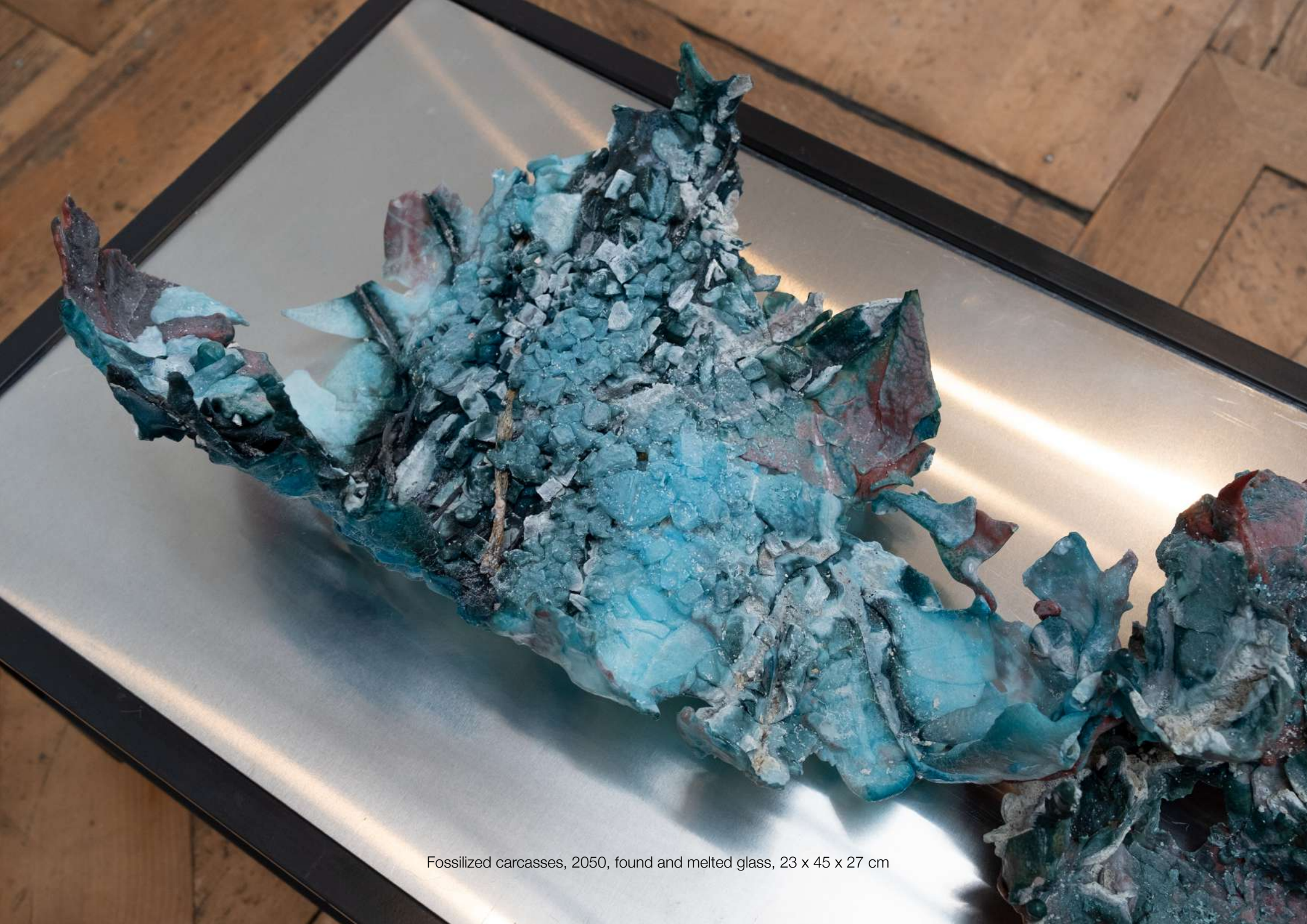
Personal notebook of K567, 2023-2050, found and melted glass,
20.5 x 35 x 12 cm, 20.5 x 35 x 12 cm

Personal notebook of K567, 2023-2050, found and melted glass, 20.5 x 35 x 12 cm

Fossilized carcasses, 2050, found and melted glass, 32 x 50 x 25 cm, 23 x 45 x 27 cm



Fossilized carcasses, 2050, found and melted glass, 32 x 50 x 25 cm



Fossilized carcasses, 2050, found and melted glass, 23 x 45 x 27 cm

Fossile #6, 2023-2050, found and melted glass, 50 x 50 x 18 cm

Der 1992 veröffentlichte Science-Fiction Roman Snow Crash von Neal Stephenson spricht zum ersten Mal von einem Metaverse (Deutsch Metaversum) in welchem Menschen durch Avatare in einer virtuellen Realität miteinander interagieren; eine einstige Fantasie, welche in jüngster Zeit immer denkbarer zu werden scheint.

Mit seiner Arbeit Remains of a Metaverse Civilization eröffnet Antoine Félix Bürcher unerkundete Landschaften in denen sich gegenständliche Relikte in einer abstrakten Vision zwischen Zukunft, Vergangenheit und Gegenwart wiederfinden:

Dunkle, massive Komponenten mischen sich mit filigranen, figurativen Momenten. Zeitlich sowie auch geografisch, lassen sich die Skulpturen des Künstlers unmöglich einordnen, sie erinnern an Vulkan- und Gletscherlandschaften gleichzeitig. Einzelne Objekte gleichen sakralen Ikonenbilder, andere stellen einen Bezug zu einem menschlichen, analogen Einfluss her, welcher kurze Zeit später wieder verschwindet. Die präzise und sterile Präsentation der Werke verstärkt zudem einen archivierenden und konservierenden Charakter der Arbeit und unterstreicht die Relevanz der einzelnen Relikte. Es entsteht eine Momentaufnahme, in welcher Bürchers Glasskulpturen als Zeitzeugen der Geschichte des Users K567 fungieren, einer im Metaversum geborenen Person, deren Geschichte ungeklärt bleibt.

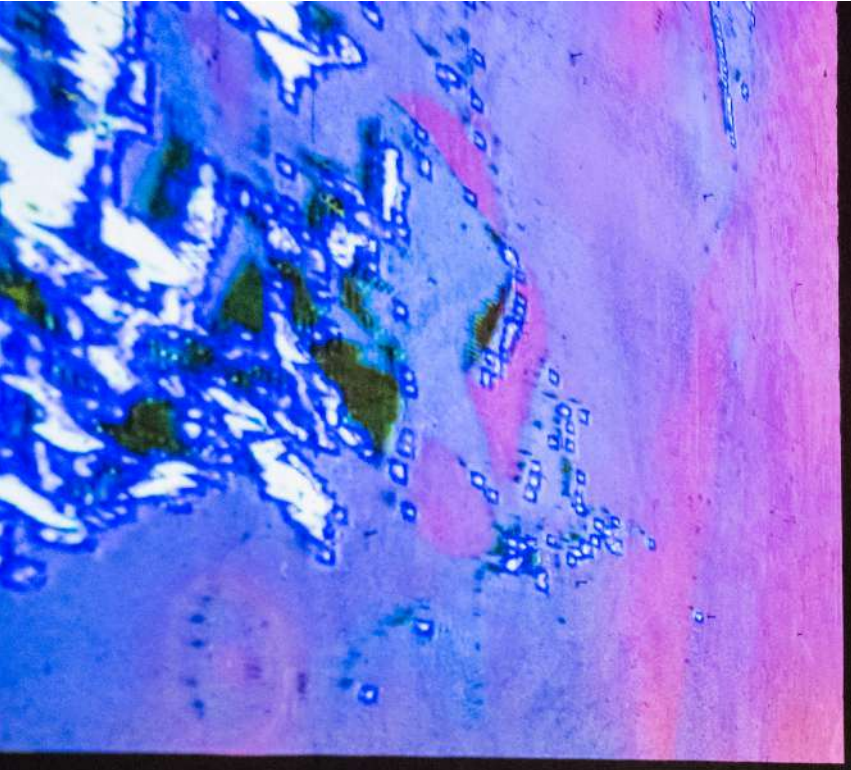
Félix's Arbeit spricht von einer Archäologie der Zukunft, einer fiktiven Vision und deren Aufeinandertreffen mit unserer gegenwärtigen Realität. Er erkundet die Materialität gefundener Objekte, fragt nach deren Geschichte, verleiht ihnen neue Formen und Bedeutungen und setzt diese in einem Raum multipler Zeitzonen und Erinnerungen in einen neuen Kontext zueinander. Es resultiert eine Recherche zu fiktiven Welten, eine Reflektion über die Zeit, in welcher der Entwurf unserer gegenwärtigen Realität, sowie deren Nachhaltigkeit und Vergänglichkeit unweigerlich ins Zentrum rückt.

Marius Quiblier

on «Remains of a Metaverse Civilization», 2023, Félix

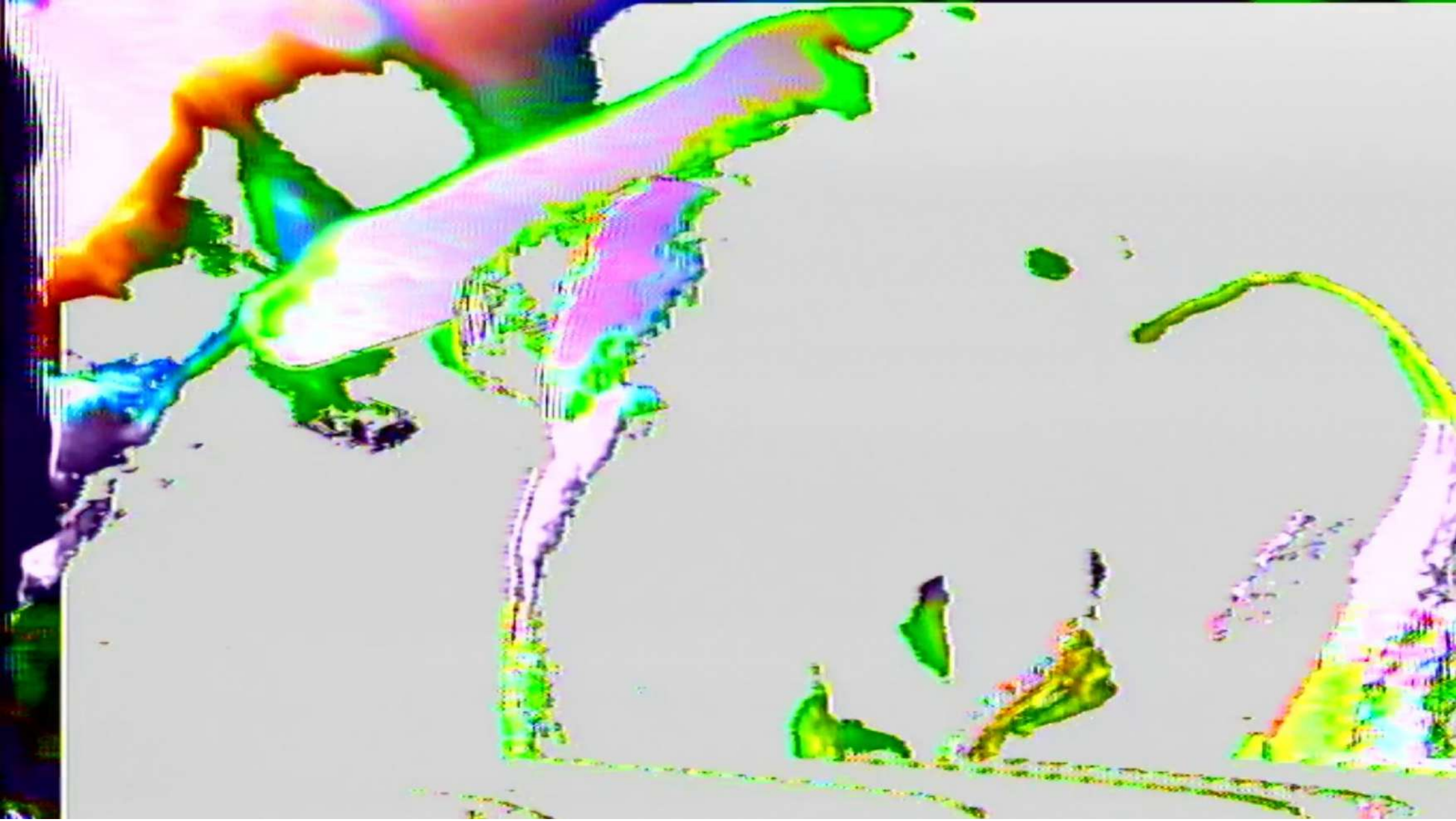
Plattform2023

Photographic image of the live film performance «untitled», 2023,
in collaboration with Caroline Ann Baur (sound) Félix (video)
for «The Psychedelic Salon»
at Cabaret Voltaire, Zürich, April 2023.
Credit photo: Romain Mader

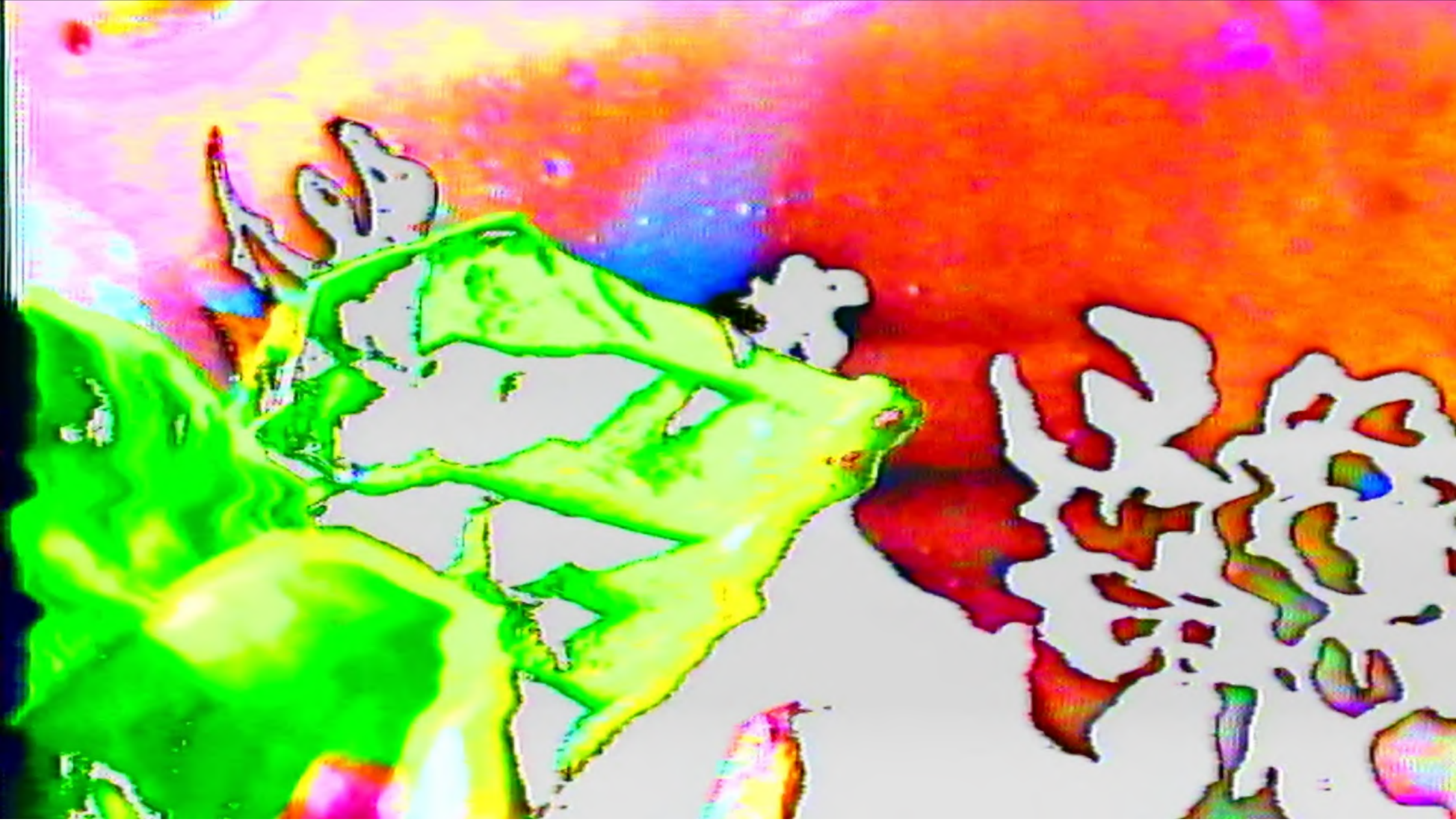


« The performance of Antoine Félix Bürcher and Caroline Ann Baur develops as an ambient exploration of the «Psychedelic Salon» space. They focus their attention on details of the sonic and visual environment to explore the boundaries of the known in real time. Snacks in the space preceeding the performance will invite them to delve into the moment of digestion by focusing on audible and visual aspects such as the remains of food and packaging, cracks in the walls, fluid movements of the water and the surrounding area. (...) »

about the live film performance, text by Salome Hohl and Monica Unser, Cabaret Voltaire (2023)



Screenshot of the live film performance
«Untitled», 2023, in collaboration with Caroline Ann Baur (sound) Félix (video)



Screenshot of the live film performance
«Untitled», 2023, in collaboration with Caroline Ann Baur (sound) Félix (video)

Sweet dreams are made of this (series)

Félix's felt-tip drawings are the result of his movements while he sleeps. Over several nights, Félix attached felt-tip pens to his body so that he could **draw while he slept**. The different lines become **a cartography of dreams**, of different unconscious moments. Larger dots of straight or curved lines form sequences, timelines, and are meeting points between different worlds.

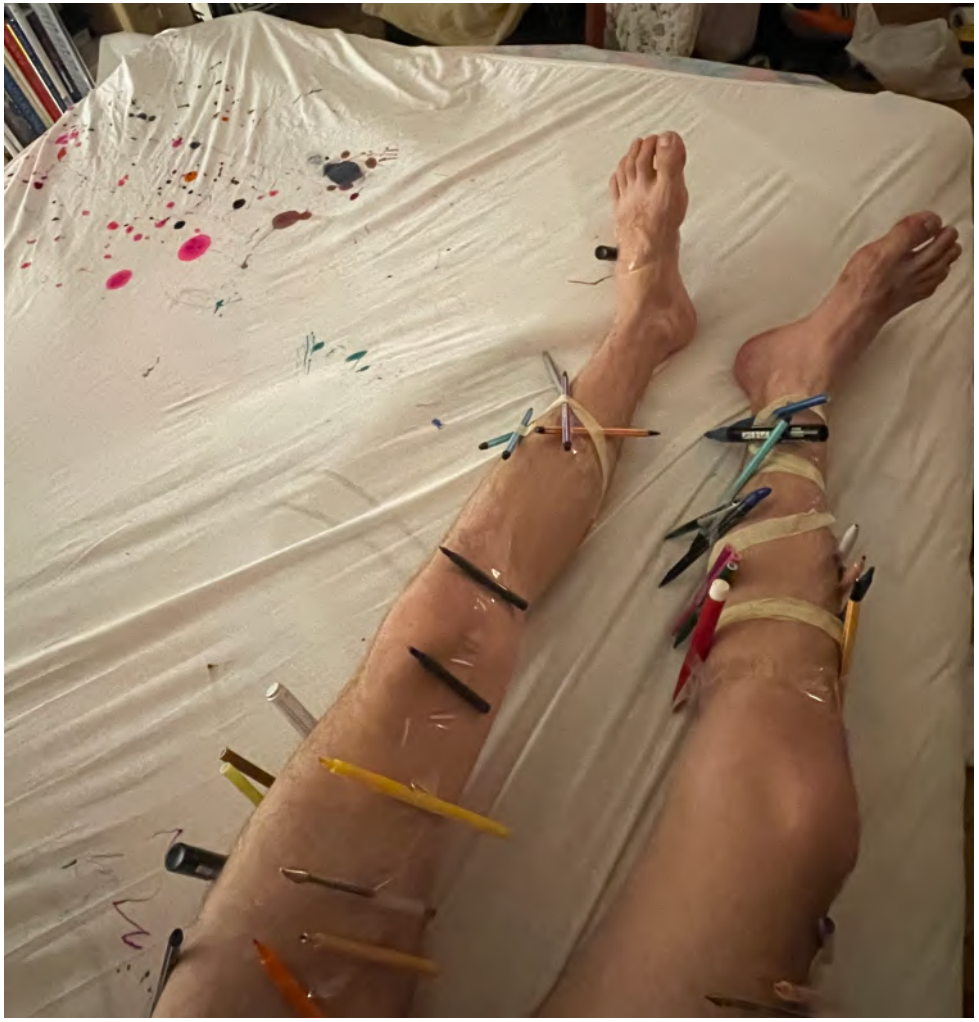
Suspended like skins and stretched between different blocks of wood, they become **projection screens**, creating a dialogue between the architectural and the sculptural. The desire to 'travel without moving' is at the heart of the idea of cinema.

«Cinema presupposes, like the mirror phase, a transcendental subject who is constituted as a "centre" from which unfolds what is seen on the screen.»[1]

Photographic image of the work entitled

«Sweet dreams are made of this (series)», 2023,
2x bed sheets, 140x30x220cm, 2x 4 wooden blocks, #1 (5 nights), #2 (4 nights)
for the group exhibition «As I was moving ahead» Curated by Justine Stella Knuchel
at Basecamp, Locarno Film Festival, August 2023.

1 Source : In. Cinema as dispositif : Between Cinema and Contemporary Art, p.41 l.17-19, André Parente and Victa de Carvalho, CiNéMAS, vol. 19, n.1, Original quote in English, translated in French by Antoine Félix Bürcher



Photographic image of the work in process
«Sweet dreams are made of this (series)», 2023

Home for rain, Every drop comes from ourselves

«Home for rain», a sculpture on the roof that extends the exhibition space of OnCurating to the top of the building. **A space made exclusively for rain** - a troubled chunk. Sometimes the collected water will evaporate and later flow away in a different form elsewhere, perhaps coming back. We drink, we pee, and then it comes back on us as we walk around, and we drink again later, maybe a fraction of what someone else drank before. **The rainwater embodies the energy of the movements of the living.**

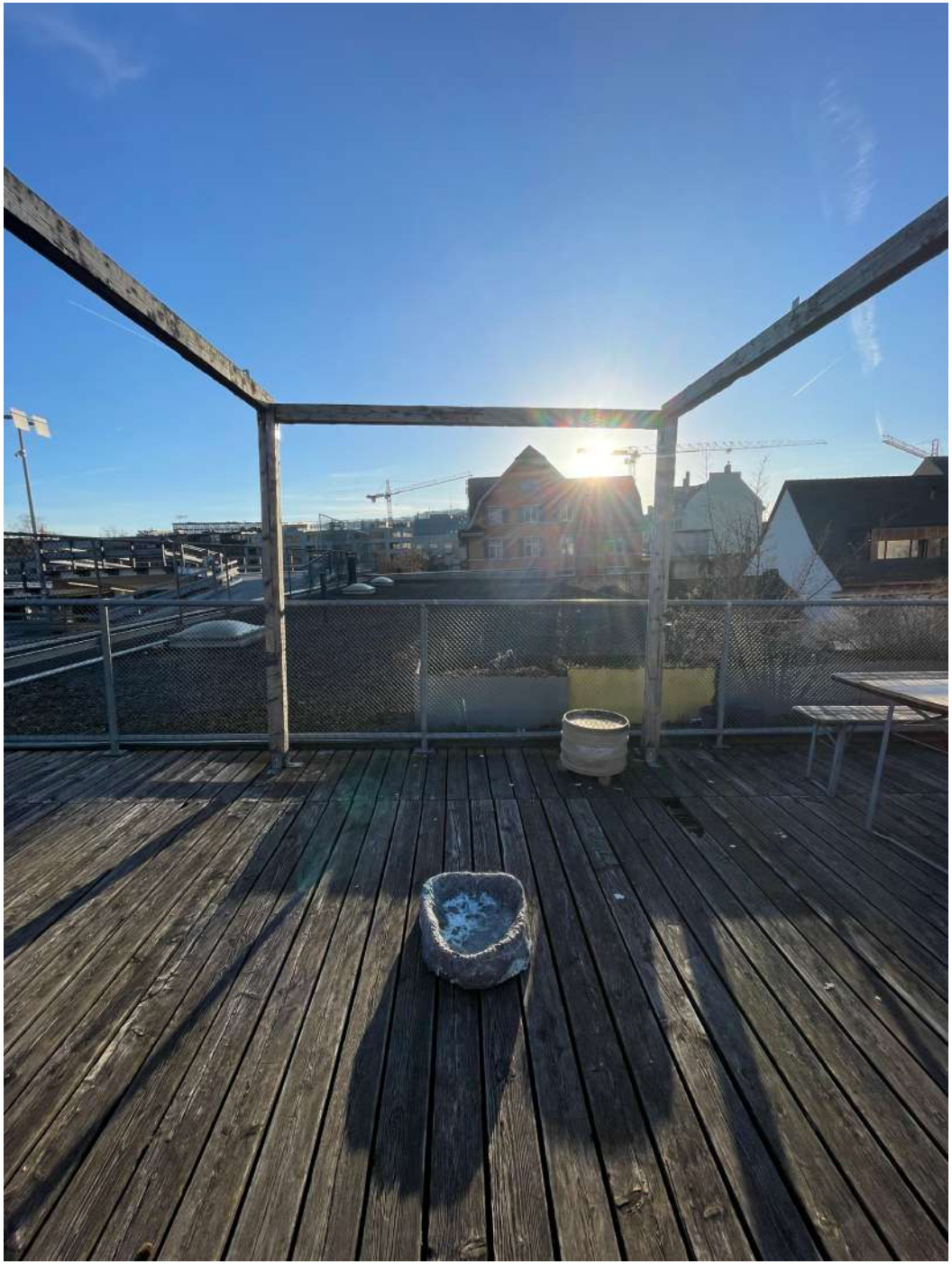
The basin is made of collected glass from OnCurating. Like time capsules, the glass carries the fluid memories of the life that has animated the interior of the building. The bottles transported the liquids, which then flowed into the bodies and then to another unknown place. Fused together, the times mix and create a space where the rain is welcome, staying and transforming. On the surface of the water, you can see the sky. Falling from the top, the rain reminds us of a globally connected world, between species, plants and rivers. Félix offers a moment of contemplation and daydreaming by the basin. Go up, walk around, stay, observe.

In the basin, water evolves depending on the weather, some organisms may develop, some parts will surely evaporate due to the sun's rays, maybe foam will form, or maybe nothing will happen because it hasn't rained for a while.

In the interior space of Oncurating, Félix shows another work «Every drop comes from ourselves» that is related to the sculpture on the roof. It consists of a composition of texts and images under a light panel: a drawing of a flying fish, ink writings and inkjet photographs left outside and watered by the rain. **The flying fish - the fusion of the two worlds** born of the materiality of water and the reflection of light - the sky and the water. **Félix make us dream and reflect on our relationship and synchronicity with the different times that coexist outside/inside.**

Photographic images of the work entitled

«Home for rain» for the group exhibition
«Stories of water: Chapter III: Water as displacement»
Curated by Marina Donina
at OnCurating project space in Zürich, February 2023.

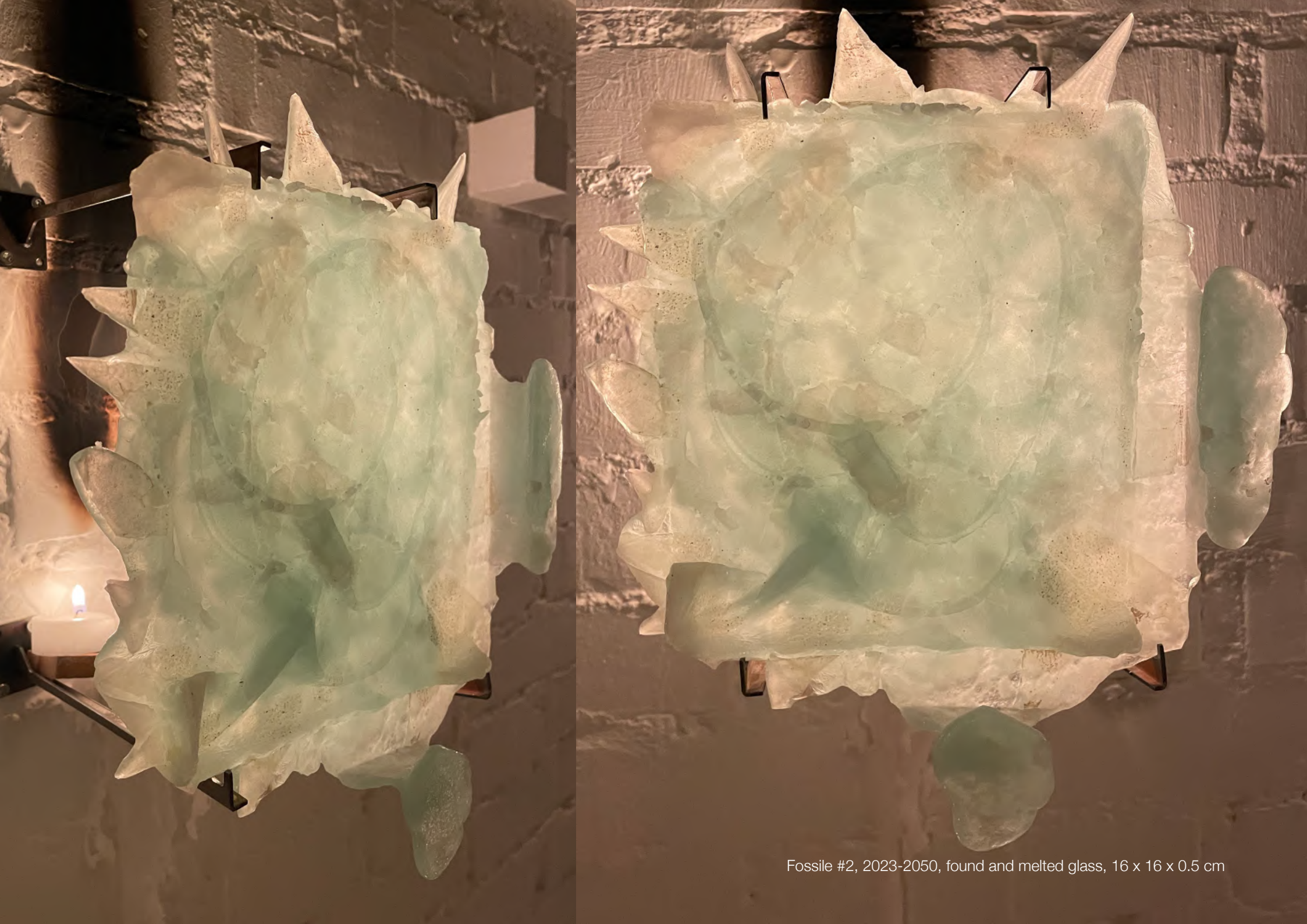


Photographic images of the work entitled

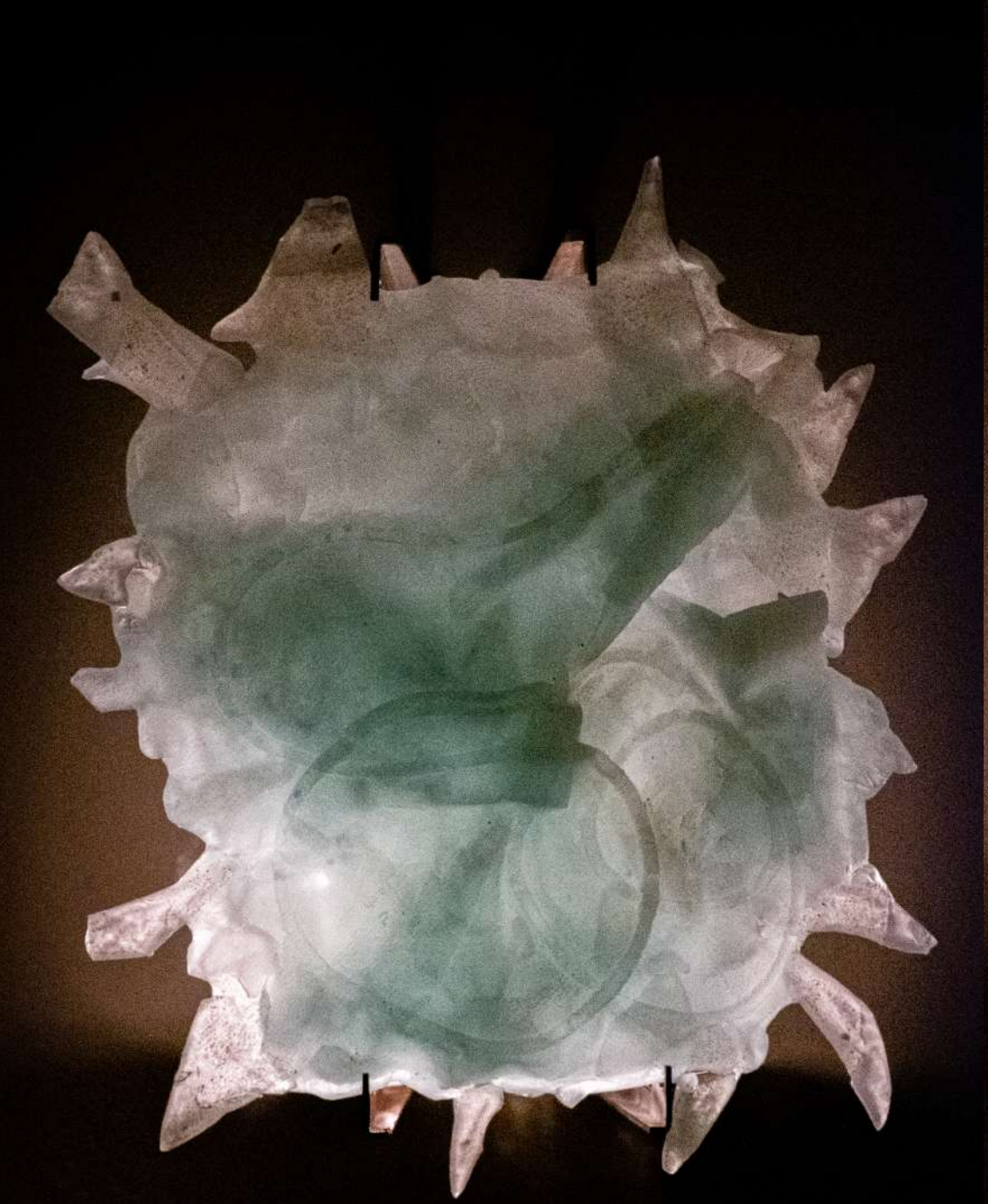
«Home for rain», 2023, 45 x 45 cm, found and melted glass
from OnCurating project space, rain in constant motion

A place for remembrance

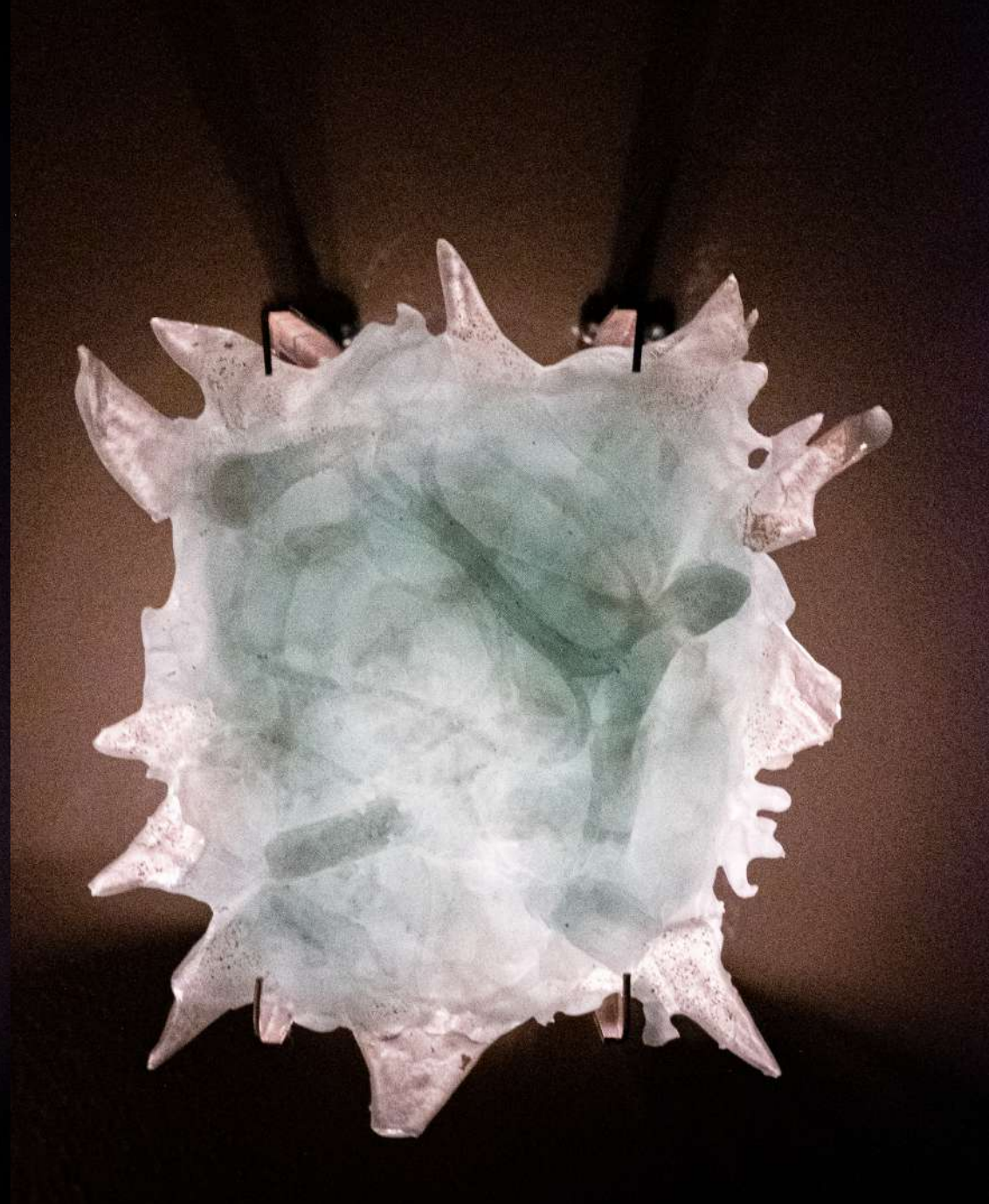
Zürich
2022
saliva.live



Fossile #2, 2023-2050, found and melted glass, 16 x 16 x 0.5 cm



Fossile #4, 2023-2050, found and melted glass, 15 x 15 x 0.5 cm



Fossile #4, 2023-2050, found and melted glass, 14 x 14 x 0.5 cm

Fossile #6, 2023-2050, found and melted glass, 60 x 60 x 15 cm

Carcasse, 2050, found and melted glass, 40 x 35 x 12 cm

Fossile #5, 2023-2050, found and melted glass, 40 x 60 x 5 cm

«A place for remembrance» is as an exploration of a post-digital world in which the images of our screens haunt the earth; an archaeology of traces where different temporalities and multiple narratives merge.

Félix collected fragments of glass from different contexts on a daily basis and assembled them into sculptural objects - a multitude of realities found in mirrors, windows, computer screens, bottles compressed into a fluid object and transformed into fossil stones with spectral meanings.

These objects take us at that moment after the catastrophe, when humanity exists only in its traces - the cables and objects that once organised the bodies are located in an Oxbow lake. Over time, the latter has become detached from the main bed at a speed slowed by the accumulation of sediments until time stands still. The objects, separated from the main flow, stop there and are no longer mapped - ‘unmapped’. They act as ghosts in a traumatic space; data of oblivion - ‘undef’.

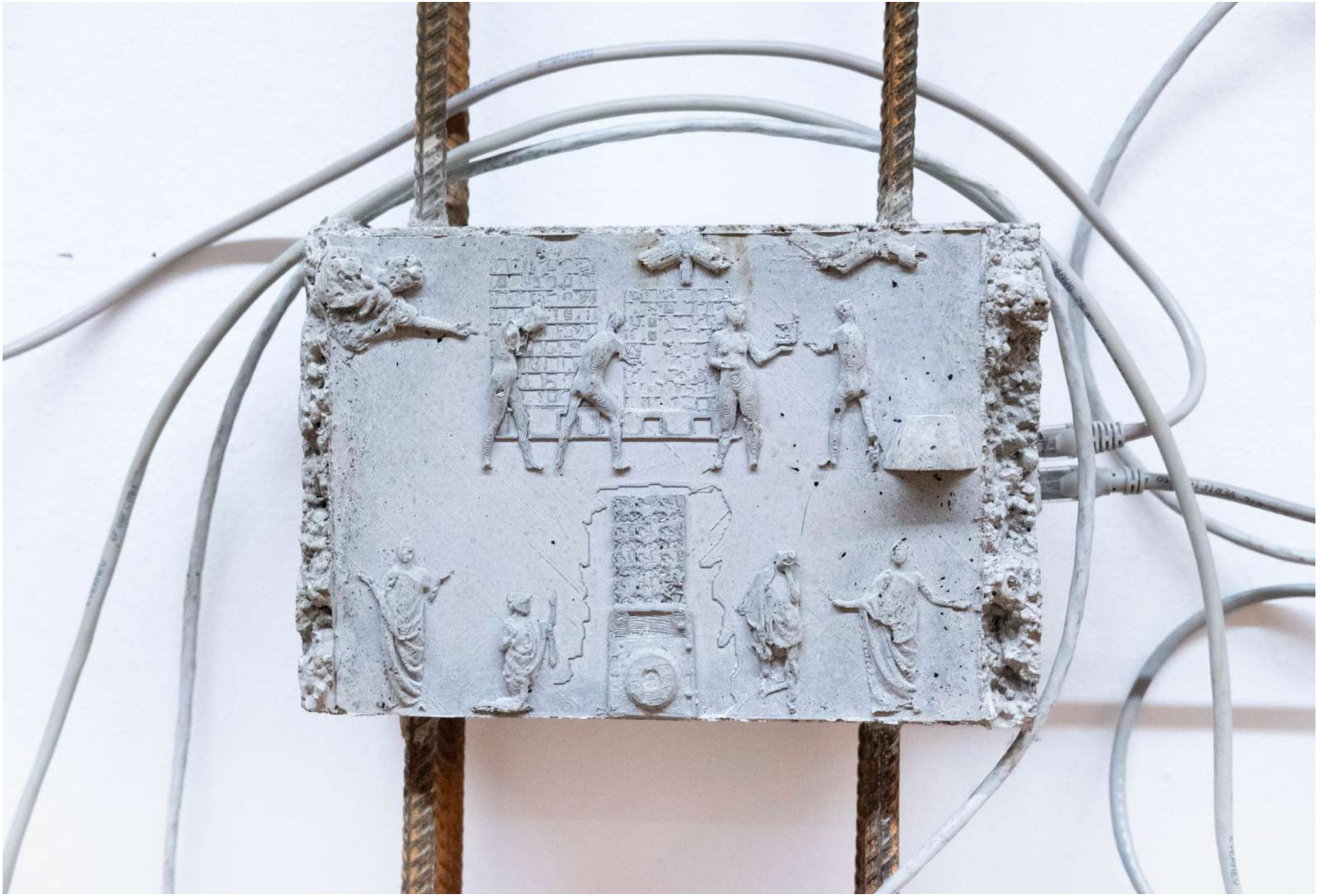
The glass of these drifting sculptures is a paradoxical material; delimiting bodies in architecture and everyday life, it is situated in the porosity of the limits between the visible and the invisible, the fragile and the solid, the living and the non-living, like a ghost. In the Oxbow lake it is opaque, like a surreal moment when the interface becomes an object. The time that is frozen there, suspended and recorded in the materiality of the sculptures, is familiar to us. It is the indefinable present time of an unimaginable future that haunts a present, itself marked by the weight of a past. What is the imaginary possible on the wall we are facing? What form will the rebirth of bodies that have become matter again take? In fossils of the future acting as memory clusters, Félix imposes an unknown to reflect on our relationship to reality.

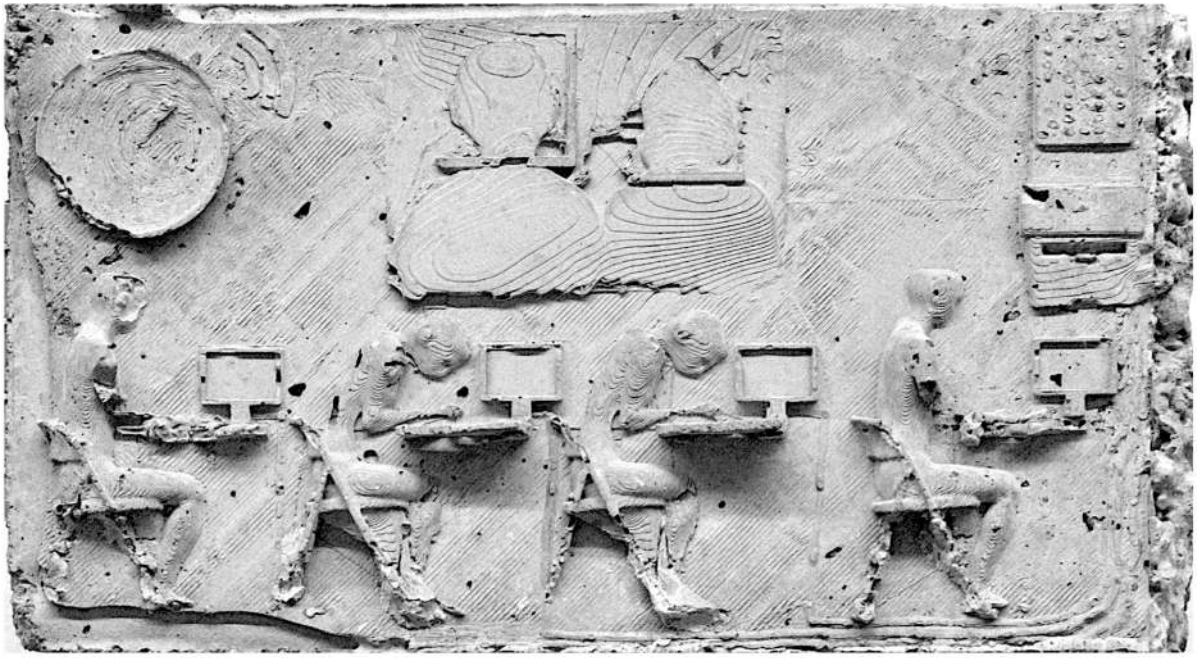
Félix

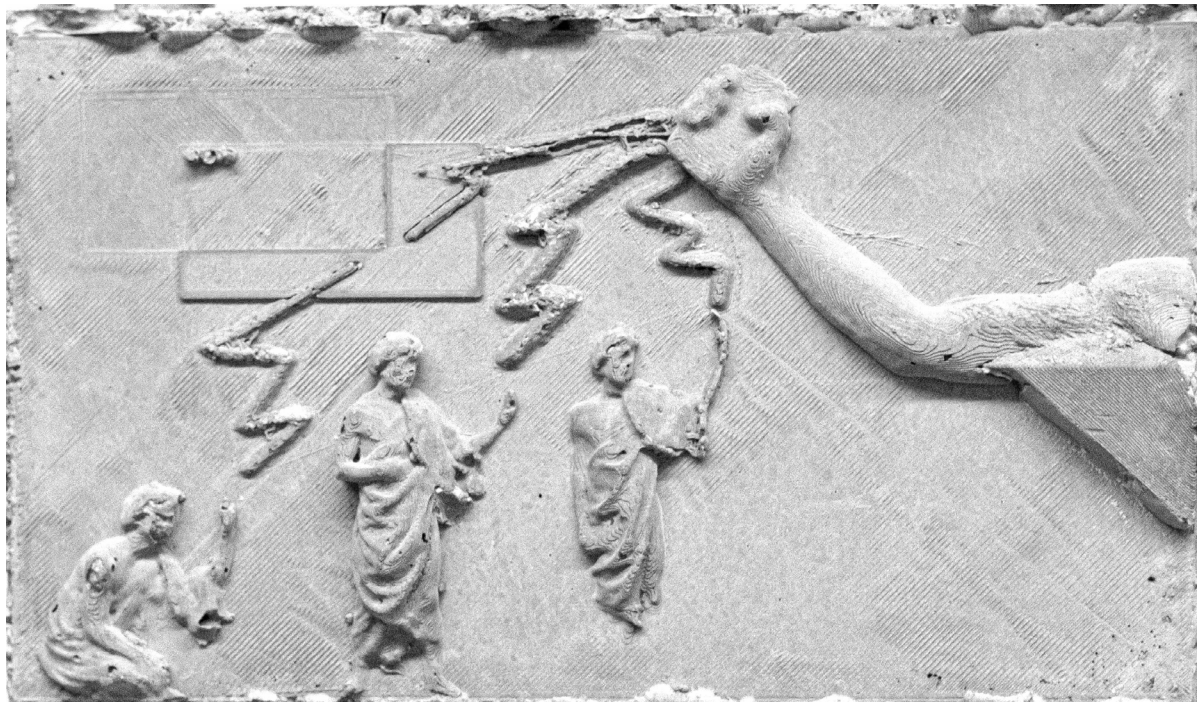
on «A place for remembrance», 2022, Félix

Pause

Photographic images of the work entitled «Pause», 2021, Antoine Félix Bürcher in collaboration with the artist Balthazar Zin, reinforced concrete, Ethernet ports, cables, 2.5 x 5m, for a group exhibition at Haute Ecole d'Art et de Design (HEAD), Genève, Jan. 2021







Photographic images of the reliefs of the work entitled:

«Pause», 2021, Antoine Félix Bürcher in collaboration with the artist Balthazar Zin, reinforced concrete, Ethernet ports, cables, 2.5 x 5m, for a group exhibition at Haute Ecole d'Art et de Design (HEAD), Genève, Jan. 2021

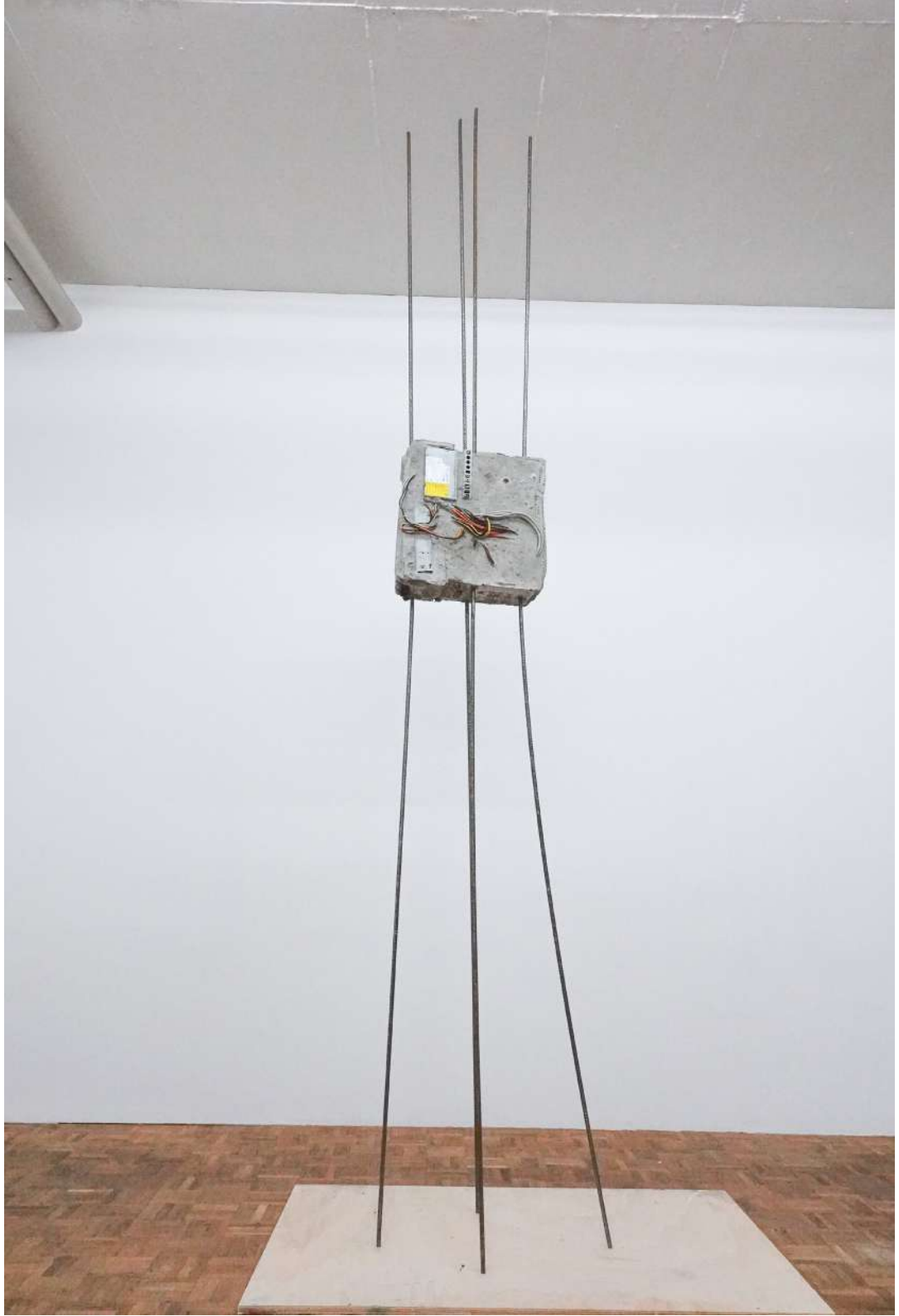
Not quite there

Photographic images of the exhibition entitled

«Not quite there»
Reinforced concrete, electronic components,
no signal screen, found wooden window, pigment
at B74 Raum für Künst, Lucerne, Feb.2020,
Curated by Mal:Mal

Out of signal, the screen finally speaks:

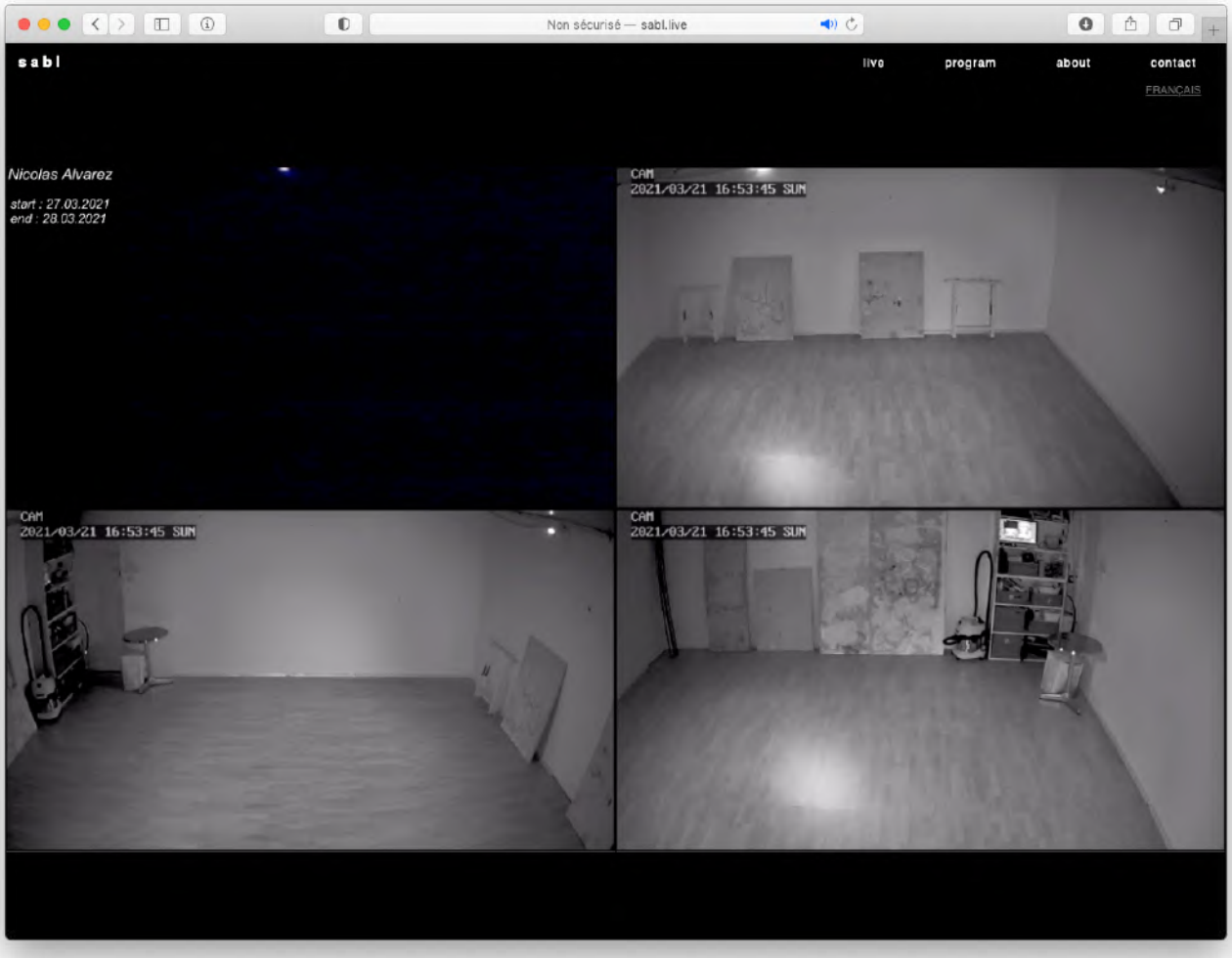
« I sit in the swimming pool and think about outer space.
Out of blue, I take a deep breathe.
My thoughts are racing lost into the waves.
Blue boy staring blue.
No signal, I move forward.
The glass melted in a familiar smell, like a pillow.
Now I can barely touch sand.
My eyes staring blue.
A light pole strives towards the moon.
My hands are pushing the red marks on the racing track.
In circle, I walk through the tunnel.
The floor is covered in sand with our footprints.
My eyes are staring blue.
I love. »



sabl.live

The art space *sabl* (http://www.sabl.live) reaffirms the panoptic and surveillance aesthetic to ask questions on our present. The *sabl* defines itself as a www art space and runs an **artist residency programme** in which artists are invited to inhabit the space under the condition of being filmed 24/7 by surveillance cameras. **Viewers have access to a panoptic live view of the space through the website**; there are no blind spots and the cameras also film in the dark with infrared vision when the artists cannot see. The exhibition space – the website – is the control room in which the viewers become omniscient watchers over the artists. The *sabl* re-explores the place of the internet in the potentialities of freedom that it promoted at its birth by an independence regarding uncensored and unencrypted contents as well as the current closure of spaces, in particular for performing arts. **The *sabl* isn't a virtual exhibition created in order to be adapted to the actual situation, but starts its activity instead from the digital space to reflect on the potentialities of a digital art close to life by showing the errors and bugs, the artist's creative process and physicality in real time.**

Location : online only (https://www.sabl.live)
Foundation year : 2020 - still running
Founded by : Antoine Félix Bürcher, Balthazar Zin
Website built by : Antoine Félix Bürcher
Curated by : Antoine Félix Bürcher (Artist, Curator), Balthazar Zin (Artist, Curator), Monica Elisa Unser (Art Historian, Curator)

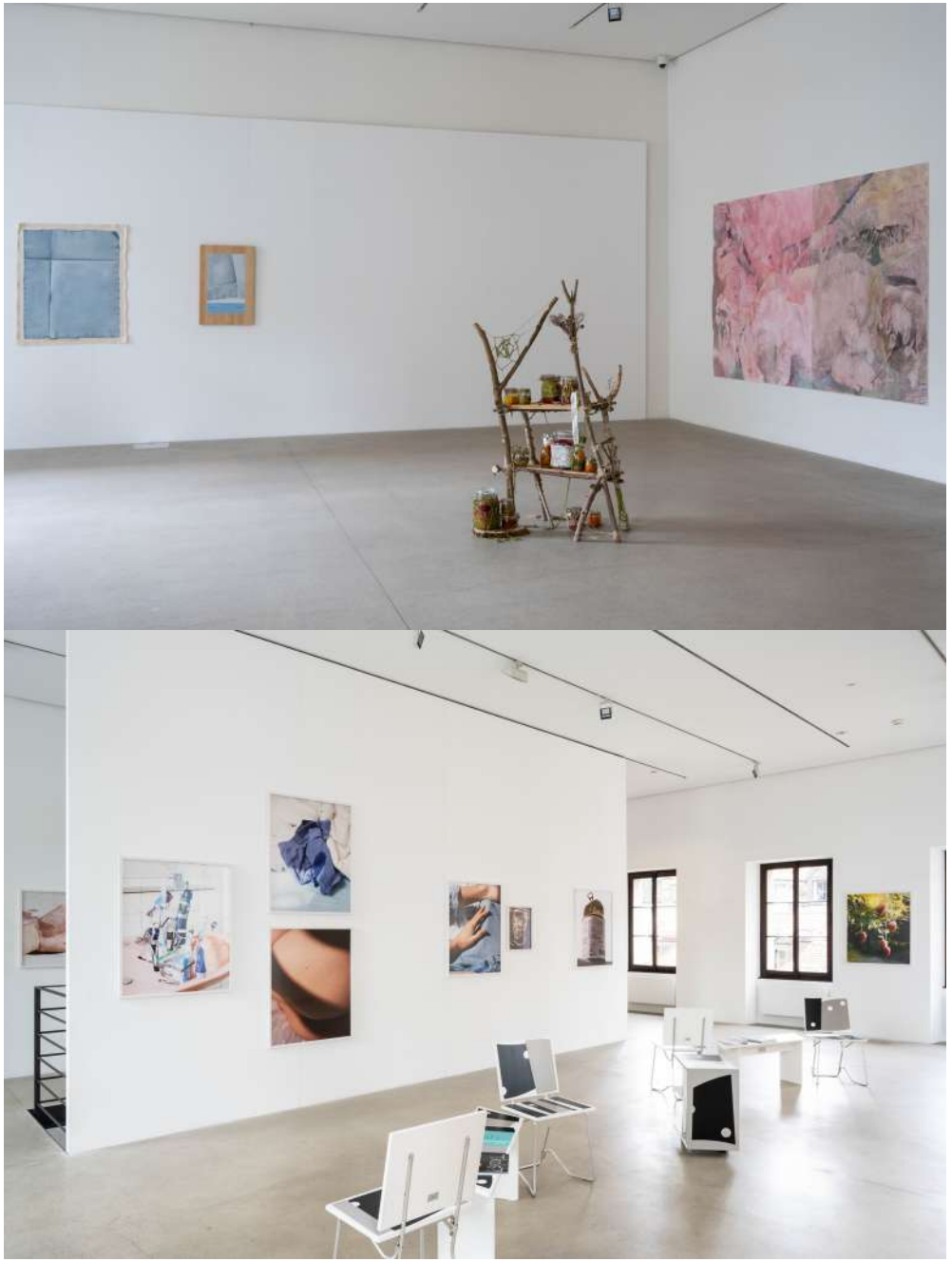


Screenshot of the website
https://www.sabl.live

Visarte Corona Call Lausanne : Imaginaires vibrants

During the first containment in May 2020, Visarte Switzerland and «Die zukunft kuratieren» launched the «Visarte Corona Call», with the aim of collecting artistic «documents» of the crisis in a publicly accessible database. The call for entries stated that it was looking for visual artworks that referred to the **crisis situation in Covid-19** and contributed to a reflection on the diverse conditions and sensitivities in an exceptional period. Around 700 projects were submitted, from which the jury - Tobia Bezzola, Christoph Doswald (chair), Peter Fischer, Antonia Nessi, Maya Rochat and Una Szeemann - selected 6 winners and 39 works for a shortlist. Over the past two years, several exhibitions have been held throughout Switzerland with works from this selection in Zurich, Kreuzlingen, Locarno, Basel and Martigny.
The health crisis is disrupting our lives by making the confrontation of times visible - like a thermal shock. This exhibition explores **our link to the present and questions the role of culture, the driving force behind the movement of the living,** in this struggle for life. How can we «culture» this upheaval in an imaginary world that is livable for humans? **Where does art fit in during times of catastrophe?** While the earth is boiling, we paint frescoes. The moon falls on the earth and in its craters, the spice rack, the plates and the electric cooking plates. We are stardust; the forgotten flags in space burn in their hearts. What are the human traces we leave behind?
https://www.corona-call.visarte.ch/p/12/expositions

Location: Espace Arlaud, Lausanne
Exhibition: 16.09.2022-06.11.2022
Vernissage: 15.09.2022
Curated by: Antoine Félix Bürcher
Artists: Anna Rudolf, Hanga Séra, Dawn Nilo, U5 Kollektiv, Clare Goodwin, Manuel Market, Nicolas Polli, Luc Marelli, Bettina Carl - Special guests : Thilda Bourqui, sabl, Maëlle Gross, La ZAD de la Colline, Virginie Sistek & Nicolas Ponce
Organisation: Visarte Switzerland
Supported by: Pro Helvetia, Visarte Switzerland, Hirzel Foundation, Canton de Vaud



Photographic images of the exhibition. Credit photo : Maxime Genoud