

Antoine Félix Bürcher

Antoine Félix Bürcher is a Swiss artist born in Lausanne in 1999, living and working in Zürich since 2021, whose conceptual work explores form and memory through sculpture, addressing our contemporaneity and its infrastructure of the imaginary.

The passage of time and the cycle are omnipresent in his work. These thematics are central to his glass sculptures, whose materials are collected by Félix, the artist's alter ego of the artist, as he drifts through space.

The sculptures present temporalities in mille-feuilles, layers of stacked glass fused together, like the strata of rocks that bear witness to the passage of time beyond the human scale. The artist draws a non linear aesthetic of time, emphasizing the transitory and durable aspects of a 'post-sublime' reality. The work reflects the ephemeral nature of our contemporary reality, imperceptible at times, caught up in interfaces as speed accelerates towards the exponential in a finite world.

Digital artefacts, copies in motion, freeze and melt and pop out of the screen, as simulacra of natural architecture, anthropomorphic rocks from an earlier future. Ghost images, an absent presence, a stasis that contains within it the possibility of transformation. The fluid properties of glass give the sculpture a non-monumental aspect, challenging the idea of sculpture as eternal representation. Nature, however close it may be to us, needs to be understood, the glass ceiling needs to be looked at - looking at the glass instead of through it, morphing, imagining and becoming.

«All I wanna see is 1080p
But reality keep me on 240
And all I wanna be
Is truly happy
Baby hold me down forever like gravity»

Ecco2K. HOLDMEDOWNLIKEGRAVITY, 2'4", YEAR0001. 2013. Transcript of lyrics.

Education

2023-2025	Master Fine arts, ZHdK, Zürich
2019-2022	Bachelor Fine arts (Sculpture-Construction), HEAD, Geneva
2018-2019	Bachelor Cinema, HEAD, Geneva
2017	Maturité, Gymnase de Beaulieu, Lausanne

Awards

2025	Prix Arts Visuels Vaud (Link)
2024	DA Z Award, Web Category, for: Spinning in fluid dreams (Link)
2017	Grand Prix Jeunesse, Ville de Lausanne, for: AJV (Link)
2017	Prix des arts visuels, Gymnase de Beaulieu, Lausanne

Public Collection

2025	Mudac, Lausanne (Link)
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Selection of exhibitions (2023-2025)

Solo

2025	Soloshow, Artgenève, Galerie Heinzer Reszler (Link)
2024	Statement, StudioK3, Zürich (Link)
2024	Pissing In a River, Temple Gallery, Manhattan, NY, USA (Link)
2024	Riverside Moonwalk, Visarte Zürich, (Link)
2023	Performance at Cabaret Voltaire, Zürich (Link)
2023	Performance at Mushroom, Zürich (Link)
2007	Exposition des pierres, privat location, Lausanne (Link)

Group

2025	Malerei, akku Kunstplattform, Lucerne (Link)
2024	Triennale der Skulptur, Bad Ragatz (Link)
2024	Hamlet, Zürich (Link)
2023	Werkschau, Museum Haus Konstruktiv, Zürich (Link)
2023	PLATTFORM, Espace Arlaud, Lausanne (Link)
2023	Water as displacement, Oncurating, Zürich (Link)
2023	Infinite softness, Danuser & Ramirez gallery, Londres, UK

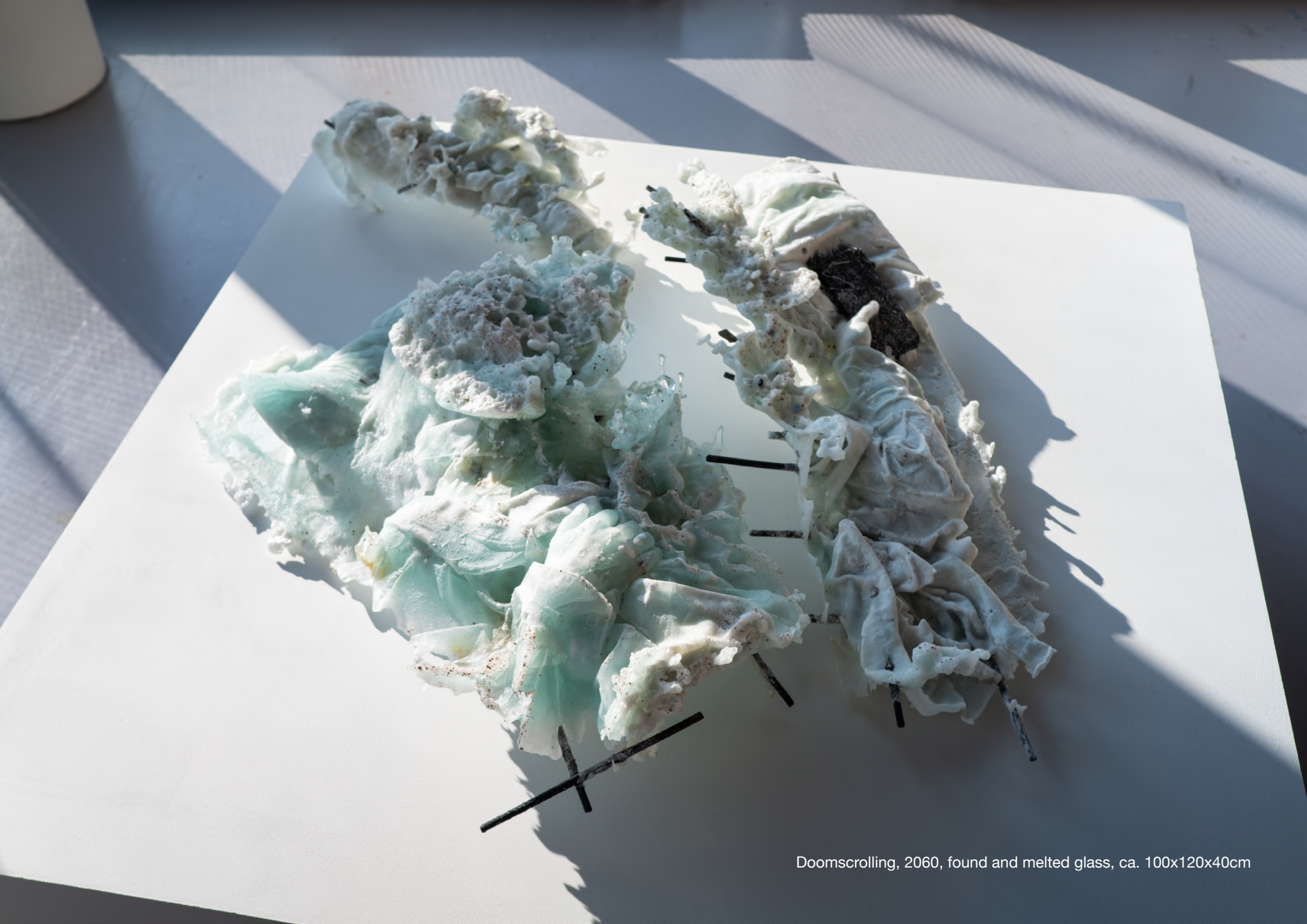
Curator

2025	Soloshow, Artgenève, Galerie Espace L, for: Spinning in fluid dreams
2024-2026	Trapez, offspace in Zürich (Link)
2024	Spinning in fluid dreams, Online immersive exhibition (Link)
2022	Corona Call, Visarte CH, Espace Arlaud, Lausanne (Link)
2020-2026	sabl.live, Online cctv residencies for artists (Link)

Master Fine arts
Final diploma exhibition (2025)
Zürcher Hochschule der Künste (ZHdK), Zürich

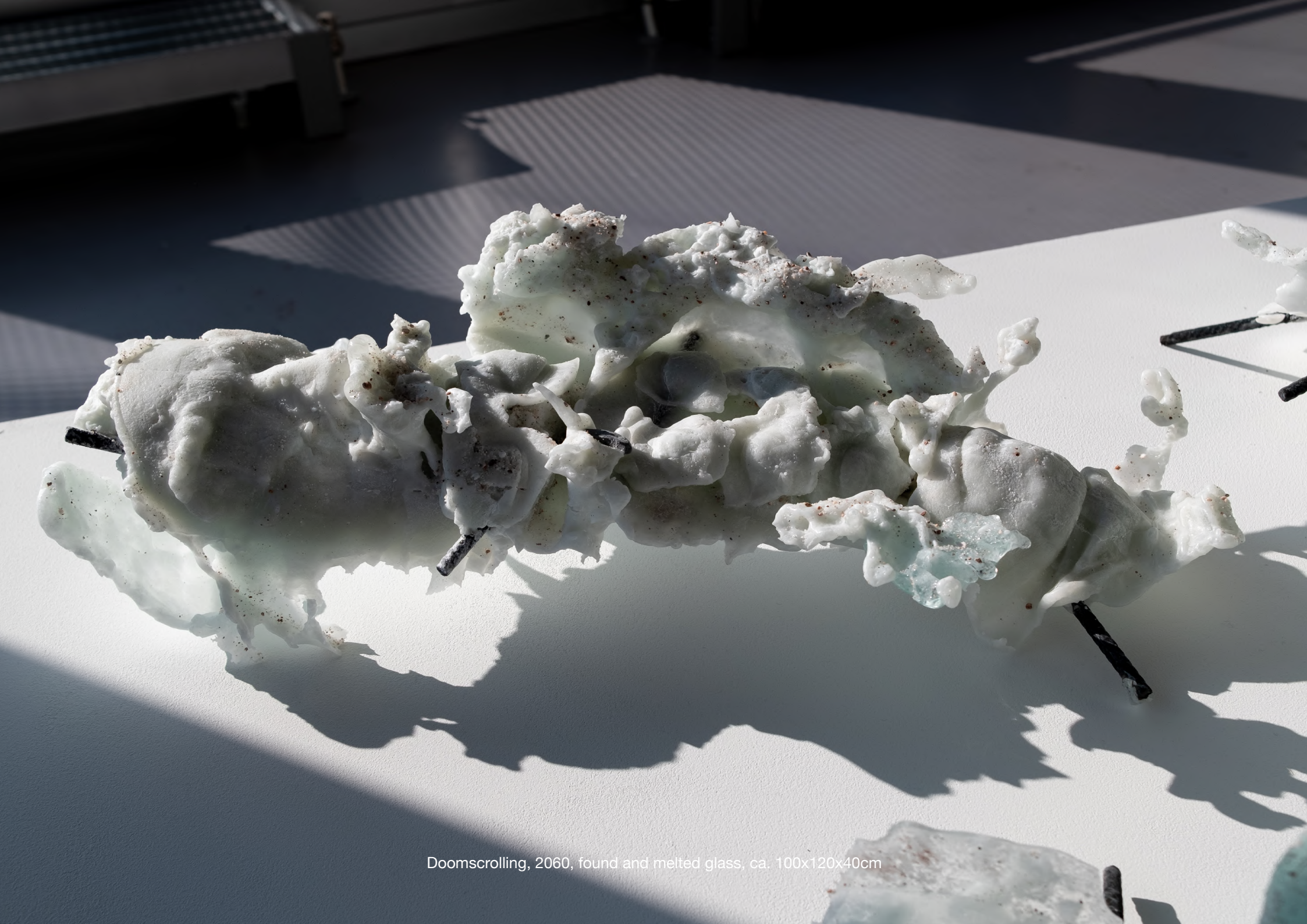


Doomscrolling, 2060, found and melted glass, ca. 100x120x40cm



Doomscrolling, 2060, found and melted glass, ca. 100x120x40cm





Doomscrolling, 2060, found and melted glass, ca. 100x120x40cm

1920x1080

Solo show (2025)
Galerie Heinzer Reszler, Artgenève



1920 x 1080, Antoine Félix Bürcher

« (...) It's like a game: a game of dates, a game where memories mingle with history. The operators of the www medias have understood this better than we have. We see it on the blue screens of our monitors, computers and telephones, in an aesthetic consecration of techno-feudalism. Everything becomes a relationship of affects in the face of the infinite range of information we receive and give, broadcast in wavelengths and ultra-high resolution. Our relationship with images is transformed by the very materiality of the medium on which we watch the daily consecration of a necropolitic that stages itself, where reality and facts are burnt before our eyes. The ultra-high definition of violence merely prolongs the persistence of digital auto-da-fé. Imagining a new temporality means breaking away from the regime of ultra-real images. »

Exhibition text written by
Azadbek Bekchanov





Untitled, 2060, found and melted glass, 55x47x14cm



Close landscape, 2050, found and melted glass, 103x106x30cm



Untitled, 2050, found and melted glass, 69x24x22cm



Feudo, about 400 million yrs. ago, 17.5x26cm, Graphite on found unfolded cardboard



Extra slim, about 400 million yrs. ago, 24.5 x 26cm, Graphite on found unfolded cardboard



Soft cake about 400 million yrs. ago, 34.5 x 42cm, Graphite on found unfolded cardboard

La baignade

Werkschau (2023)
Museum Haus Konstruktiv, Zurich



La baignade, 2050, found and melted glass, variable dimension





Remains of a Metaverse Civilization

PLATTFORM (2023)
Espace Arlaud, Lausanne





k567 dreaming, 2050, found and melted glass, 115x60x60 cm



The last sunset, 2050, found and melted glass, 80x67x1.5 cm



Fossile #1, 2023-2050, found and melted glass, 16x46x6 cm

Pissing In a River

Solo show (2024)

Temple Gallery, Manhattan, New York, USA



Office, 2024, an office chair with wheels, screen, pump, tubes, water, recipient



Library, 2024, a library with books upside down, pump, tubes, water, recipient



