

**SOPHIE
BURTSCHER**
SELECTION OF WORKS 2019 - 2024

STRUCTURES THAT HOLD US, STRUCTURES THAT ENCLOSE US

What drives my work is the search for gestures, human actions and their remains, which suggest that we are constantly trying to structure and organise our lives, ourselves and our environment. Whether through our everyday activities such as tidying up, or in the organisation of social and political systems, the order we establish gives us a sense of control over our existence. But these structures that support us are the very ones that restrict us.

I approach the subject of 'order' in different ways. A large part of my work consists of photographing in a systematic way what I consider to be attempts to arrange things. I also look for traces of these attempts in existing archives.

By collecting large quantities of material in this way, I myself am constantly confronted with the question of conservation, archiving, classification and tidying.

The obsession I have with the idea of order is also central to my work as a painter and an object-maker, but it is taken up in a playful, comic and paradoxical way. Nesting, unnesting, tidying, folding, classifying, making the cumbersome handy: these are derisory attempts to tame the chaos that surrounds us. There's a systematic desire for simplicity that ultimately turns out to be more absurd than practical.

Die Anordnung (2024)

A series of paintings based on photographs. Particular attention is paid to the way in which people position themselves in relation to the lens in order to appear in the image: as a group or in a line?



on the right

Exhibition view

next pages from left to right

La Photo, oil on canvas, 30 x 40 cm

La chaise longue, oil on canvas, 12 x 15 cm

Les boulets de canon, oil on canvas, 20 x 30 cm

Les fruits de mer, oil on canvas, 30 x 40 cm





MAISON (2024)

A foundation made from newspaper on which porcelain bricks have been affixed. This object questions the notion of supporting structures.



on the right

Maison
Porcelain
11 x 8 x 9 cm

wooden base
111 x 21 x 24 cm

next page

Exhibition view



EN SUSPENS (2024)

Studies of found photographs. Through drawing, the characters are highlighted without their supporting structure.



on the right

Exhibition view
Graphite pencil on paper
Various sizes

next page

Details of the drawings



GEOMETRIES DE L'ABSURDE (2024)

Humans build: bridges, houses, gardens, lives.
Through these photographs, we discover architectural elements and urban geometries transcribed in such a way as to betray their absurdity.



on the right

Exhibition view.
Pairs of juxtaposed
photos
Inkjet on 120g/m² paper
29 x 21 cm

next page

Detail of two photographs



Tu me tiens, je te tiens 1: Père et fils (2024)

A series of paintings based on photographs of individuals being carried. Through the painting effects, the load-bearing structure becomes blurred.

on the right
Overview

next page
Père et fils 1 à 3
Oil on canvas
21 x 21 cm





STEINECKEN/ INTERNATIONALE ECKEN #2 (2024)

The continuation of the Steinecken #1 project (see p. 25-26). After expansion of the existing collection of photographs showing «stone corners», the images were once again combined to form a new edited version. The flatness of the images becomes three-dimensional through the folds in the paper.



on the right

«Steinecken #2 »
Silkscreen on Tyvek
fully folded 18 x 24 cm
fully unfolded 72 x 97 cm

next page

Front and back of the fully folded
and unfolded Print



Tu me tiens, je te tiens 2: Père et Chameau (2024)

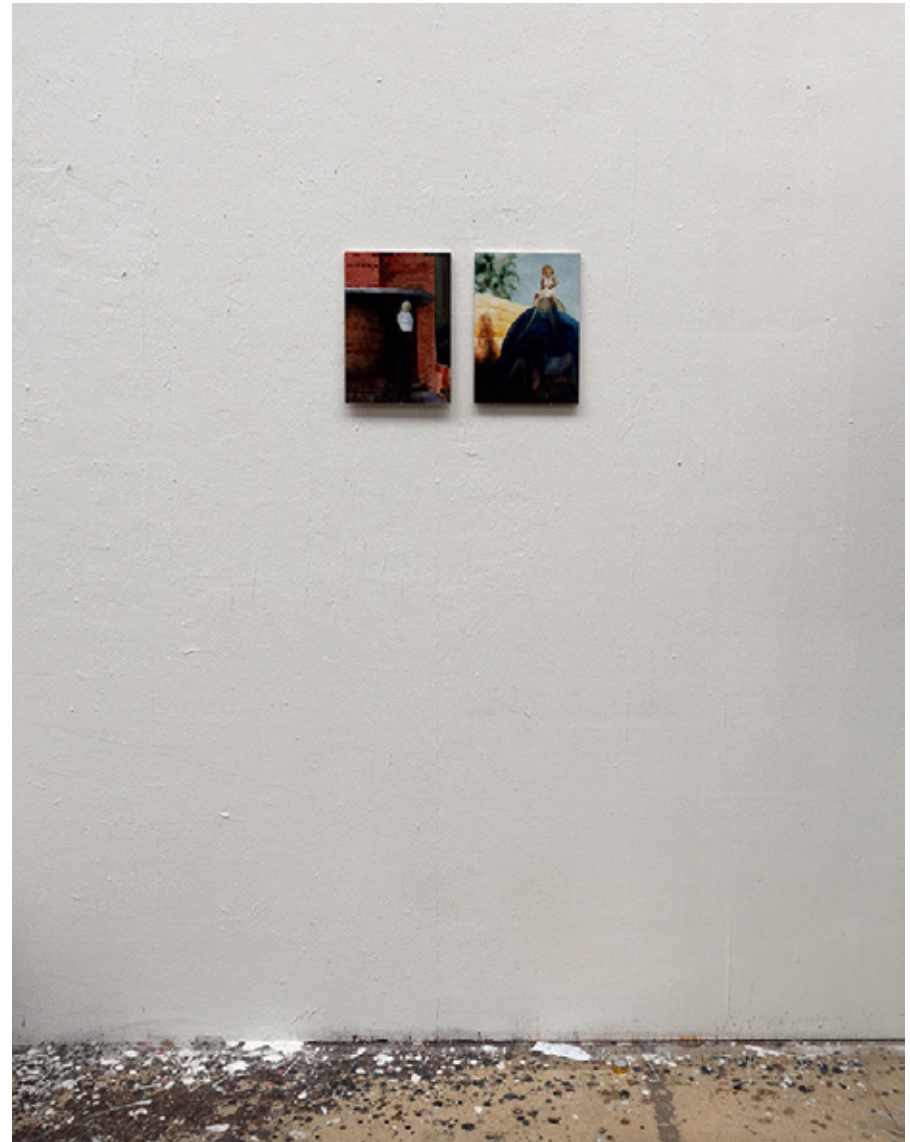
A series of paintings based on photographs showing people being worn. Through the effects of the paint, the support dissolves.

on the right

Vue d'ensemble

next page

Père et Chameau
Huile sur bois
21 x 29 cm





Chaises pliantes (2023)

The objects are made from two assembled elements. One is a garment and the other is a metallic folding chair from which the textile has been removed.

Combined, the two elements interact: without the textile, the metal structure would collapse. Without the metal structure, the garment could not unfold. The form taken by the combined object is influenced by the two elements in reciprocal ways.

on the right

Chaise pliante en aluminium combinée avec un maillot de sport

next page

Vue d'ensemble des chaises pliantes combinées à des vêtements





BOÎTES À FICHES (2022 - présent)

Two index file boxes filled with around one thousand five hundred digital photo prints, sorted by date and file name. In the adjacent computer, a software containing these same images is running. In this software the images are manually tagged with keywords describing their objective and subjective attributes. In this way, images identified by one or more keywords can be searched for in the software and easily retrieved from the file box. Once in our hands, the photos become game cards: they can be aligned, associated and interchanged. This juxtaposition gives rise to leporellos, books, associations of images in space, etc. as shown on the following pages.

The photographic subjects are varied -initially, there were the shots taken systematically of fences, because they structure not only the space, but also the image. The subjects have become increasingly diverse: brooms, piles, posts... most of them are the residues of human actions that have attempted, in a more or less paradoxical way, to structure their environment.

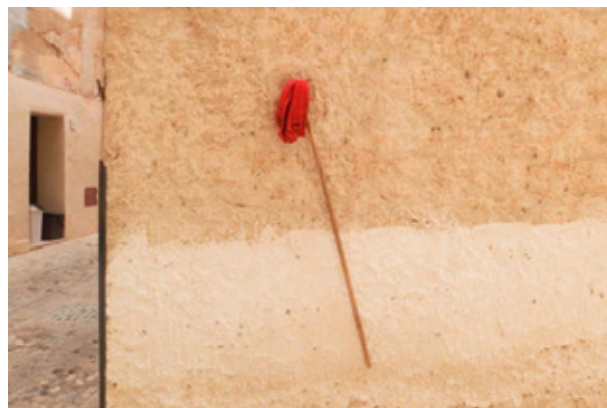
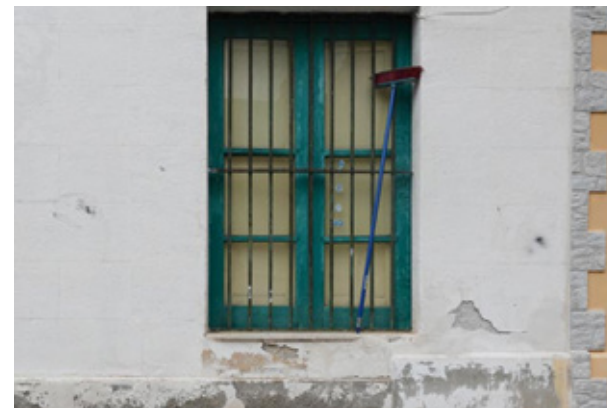
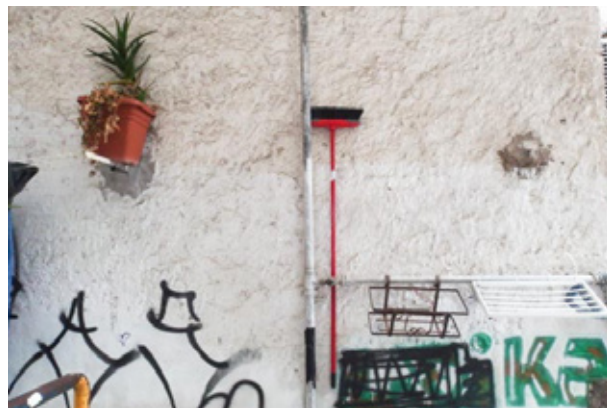


on the right

next page

Desktop storage system: Laptop and file box, digitally printed photos
10 x 15 cm

Some pictures tagged with «leerer Rahmen» (empty card) and «Besen hängend» (hanging broom)



ZENTRALER PFOSTEN # 1 (Poteau Central #1, 2022)

Images divided in two by a post were combined to create a first version of the «central post» leporello. A work derived from the «Boîte à fiches» project.



on the right

Overview of «Zentraler Pfosten»
length from 9 to 180 cm
width 13 cm
laser printed

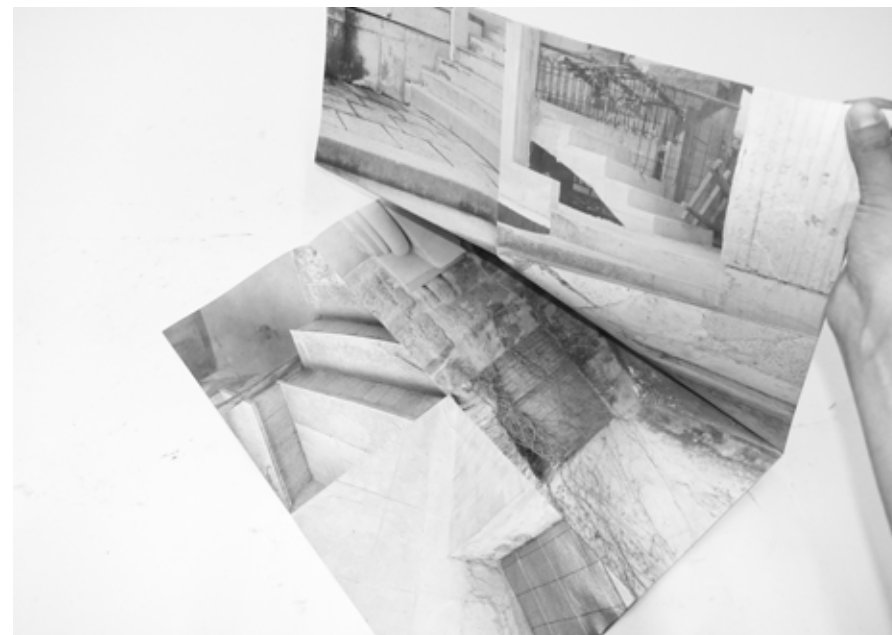
next page

Details of the «Zentraler Pfosten»
edition



STEINECKEN/ INTERNATIONALE ECKEN #1 (Coins de pierre/coins internationaux #1, 2022)

Berne, Brussels, Palermo, Thessaloniki... stonecorners are everywhere. When photographed, the three-dimensional corner becomes flat and confusing - like an optical illusion, the «top» and «bottom» are no longer identifiable at first glance. By folding, the two-dimensional regains its volume. Project derived from the «Boîte à fiches» work.

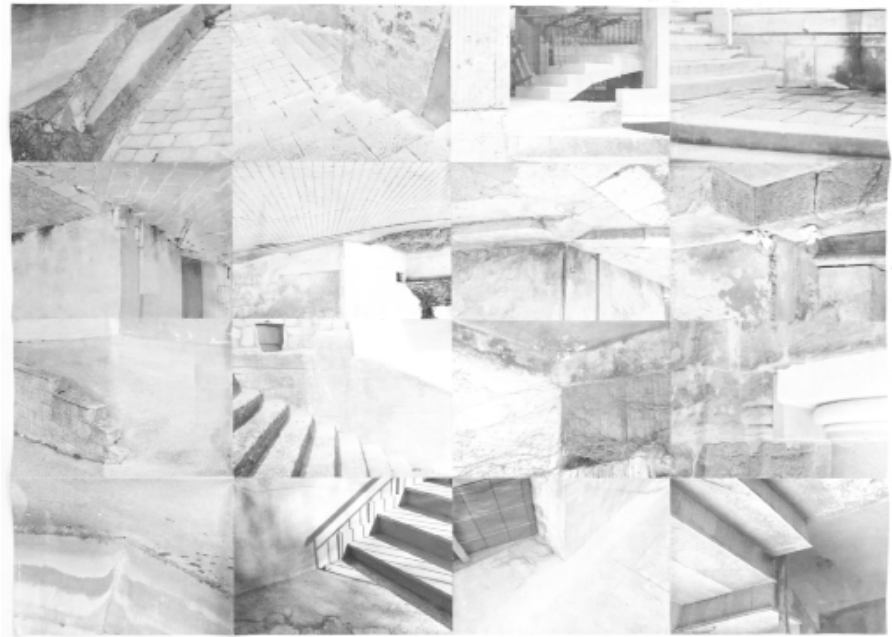


on the right

«Steinecken» edition
UV flatbed printer on pearl photo paper
folded size 21 x 29,7 cm
unfolded size 84,1 x 118,9 cm

next page

Both sides fully unfolded



Steinecken/2D #1 (Coins de pierre/coins internationaux #1, 2022)

A photograph on the edge of two obsessions: stonecorners and the confusion of dimensions. In this photograph, the depth of the room disappears, and it now appears as a flat space, an abstract composition. Project derived from the work «Boîte à fiches».



on the right

«Steinecke and 2D»
Printed on PVC canvas
330 x 247 cm

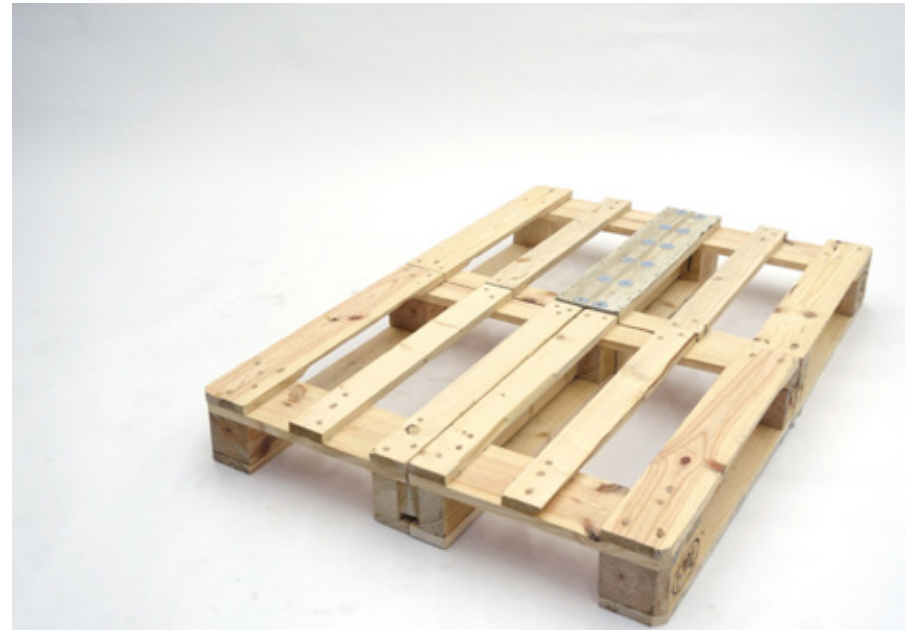
next page

Detail of «Steinecke and 2D»



PALETTE PLIANTE (2022)

The dimensions of industrial pallets are designed to be convenient for forklift trucks. For humans, they are above all cumbersome and not really useful in their original form. Yet here, folded in half the pallet becomes a bench, folded in four a side table. «Folding Pallet» is an attempt to transform the bulky into something handy.



on the right

Unfolded pallet
wood, fire hose
unfolded 120 x 80 x 14 cm
as a bench 28 x 120 x 40 cm
as a side table 56 x 60 x 40 cm

page suivante

Folding steps for the
«Folding pallet»



VALET ASSIS (2021) *Coopération avec Fantin Delattre*

A simple wooden structure that looks like a chair with a high back and separate seat at first glance . The construction invites the user to add clothing until the structure is covered in a thick layer of textile. The result is a colourful, quilted armchair.

on the right

«Valet assis»
wood from a transport pallet
170 x 45 x 45 cm

next pages

views of «Valet assis»





„Valet assis“, modèle: Fantin Delattre

PEINTURES PLIANTES (2021)

Making large paintings small and easy to store - this project was born out of the need to paint large while taking up very little space. Various materials were used, all pre-folded: silk paper for sewing patterns, maps, medicine leaflets, etc.

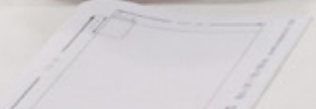


on the right

Folder containing
folded paints
acrylic and oil on
COVID test sheets
65 x 105 mm

next page

Exhibition view with unfolded
paintings on the wall and arranged
on a table



TIROIRS/VOYAGE AUTOUR DE MA CHAMBRE (2019)

Opening a drawer that is not one's own - a childish act of transgression that reveals a guilty desire to explore another's intimacy. The piece of furniture, so smooth on the outside, reveals a variety of images when opened. For this project, the contents of many people's drawers were photographed and compiled in an edition.



on the right

Edition « tiroirs »
impression laser
25 x 25 cm

page suivante

Insights into « Dra-
wers »
laser print
25 x 25 cm



JE ME RANGE ou NARCISSE (2019) 3:22 min

<https://youtu.be/ODLC-x2LkV0>

People passing by are invited to have their photo taken for an artistic project. The models are given the opportunity to influence the image they project of themselves. They want to offer the best view of themselves: they pose, comb their hair and smile. But the models are actually being filmed. Exposed in this way, victims of a deception, they provoke in the viewer a feeling of unease that is almost pleasurable, rewriting the relationship between a being and its representation. In the end, viewers realise that they too may be the object of this manipulation, and are invited to question their relationship with representation.



ci-contre et page suivante

Screenshots of the film «Je me range»



ARCHIVES DE POCHE (2019)

The «pocket archive» brings together all the papers collected during a three-week trip to Sicily. Admission tickets, placemats, city maps... these scraps of paper represent memories that we wouldn't want to part with, but we understand that keeping them means taking up space. The «pocket archives» want to exist, without taking up space.



on the right

next page

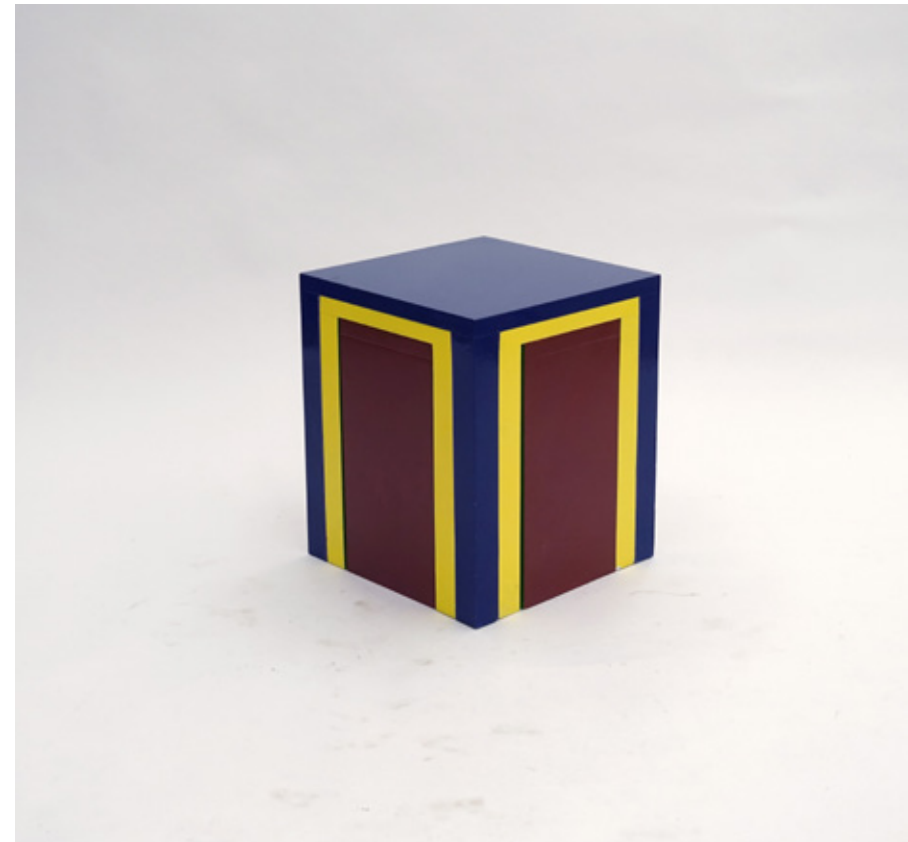
Pocket archive
folded
7 x 4 x 8 cm

Pocket archive unfolded



CUBUS (2019)

The idea for this project arose from the observation that simple stools with four legs and a square seat lose their seating function when stacked. «Cubus» is an attempt to preserve the usefulness of stools, even when stacked. Initially, a system of nesting three stools was created, with the three objects still functional. The system was extrapolated along the same lines to five objects, the latest models of which no longer have their original function.



on the right

three nested «Cubus» modules
MDF, wood and acrylic paint
Height from 41 to 45 cm
length 45 cm, width 45 cm

next page

five «Cubus» modules in a row
MDF, wood and acrylic paint
Height from 37 to 45 cm
length 45 cm, width 45 cm



CUBES, LES PLANS

To find the colours for the sculptural objects in the , Cubus' project, plans were drawn up in the form of 1:1 collages. Coloured card stock, binders, folders and dividers were cut out and juxtaposed to find striking colour combinations to fill in the shapes. The plans all follow the same pattern, have a common hanging system and can be combined with each other.

Finally, the colours associated on paper were transcribed in paint onto the wooden and MDF modules of , Cubus'.

In a second phase, the size of the tops and thus of the stools was multiplied. Enlarged, the simple shape of the stool becomes an architectural form.

on the right and next page

Collages, simple and combined
card on newsprint
folded 210 x 297 mm
unfolded 420 x 594 mm

p. 49

large-format collage and «Cubus»
module





CURRICULUM VITAE

Sophie Burtscher is a visual artist of Franco-Austrian origin who grew up in Brussels, Belgium. After completing her medical studies in Freiburg, Germany, she went on to study painting at the Ecole Nationale Supérieure des Arts Visuels de La Cambre in Brussels. She then alternated years of artistic training in Belgium with years of training in orthopaedic surgery in Switzerland, in the canton of Berne and Fribourg. She finishes her art studies with a one-year university exchange at the Hochschule der Künste Bern in summer 2024.

SOPHIE BURTSCHER

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EDUCATION

2011-2018

Medical studies, Albert Ludwigs-Universität Freiburg, DE

2019-2024

Bachelor of Painting

Ecole supérieure des arts Visuels de La Cambre, Brussels, BE
Hochschule der Künste Bern, CH

LANGUAGES

DE, FR, EN

EXPOSITIONS

Métamorphoses, Group exhibition, ENSAV Lacambre, Brussels, Belgium

PUBLICATIONS

2022 *Poteau central*, self-published, Laser-print, 9 -180 x 13 cm

2022 *Coins de pierre 1*, self-published, Inkjet-Print, 84,1 x 118,9 cm

2024 *Coins de pierre 2*, self-published, Serigraphy, 72 x 95 cm