100 SCULPTORS OF TOMORROW

Kurt Beers

Foreword by Richard Cork

Thames & Hudson
BERTA FISCHER

Cutting open the interior of the organic life forms, the traditions of Nature are changed into an abstracted idea. The biological organs are turned into a formless, fragmented mass that contains the spatial potential of the naked world. The organic world becomes an abstract idea. The organic world becomes an abstract idea. The organic world becomes an abstract idea. The organic world becomes an abstract idea.

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BERTA FISCHER

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Colling upon themselves like organic life forms, the colourful, light-infused sculptures of Berta Fischer appear to dance through an exhibition space. Typified by their translucency, their neon colours, clean, gleaming surfaces and hard edges, Fischer is keen that her works play with viewers’ expectations. Many of her pieces resemble anthropomorphized plastic bags, lifted into animation and sparking with life, the works of Dale Chihuly reimagined as something more playful, delicate and porous.

The artist’s characteristic vibrant colours and inorganic materials are oddly reminiscent of natural imagery and matter; their forms seem to imitate the curving undulations of, say, a ribbon rippling in the wind or an electrified jellyfish pushing underwater. They are simultaneously fantastical, illusory, with a dreamlike, ethereal appearance.

Fischer is elusive when it comes to questions of her overall intentions. She has explored the properties of synthetic materials for years, testing, transforming and pushing the limits of their tendencies and stability. She is fascinated by their lightness and transparency, and the ways in which, through artificial, man-made media, one might be able to approximate ideas of immateriality, even transcendence or spirituality. Given the heightened eco-consciousness of today’s world, her works perhaps also offer a subtle reminder of our use of disposable plastics, but ultimately they remain excitingly, radically open to interpretation.