

Press Release

Berta Fischer

September 12 – October 24, 2020
Opening Friday, September 11, 6–9pm
Gallery hours: Tue–Sat, 11am – 6pm

Galerie Barbara Weiss is pleased to present Berta Fischer's third solo exhibition on the occasion of Gallery Weekend 2020.

The exhibition comprises a series of new sculptures: ten works, all of which were produced this year, move seamlessly between biomorphic, crystalline and fluid shapes. Suspended from the wall, hanging from the ceiling or seemingly hovering in the gallery space, they create an impression of levity that has come to be a recurrent aspect in Fischer's work. Seven works in acrylic glass continue the artist's sustained engagement with the rich possibilities of this industrial material. Each of these sculptures emerged from a tiered process involving CAD drawings, computer-controlled laser cutting and the actual modelling by hand. Fischer thus highlights the material's properties, even though her striking forms may make one forget this material dimension at first sight. Resulting from a patient process of bending and folding perspex plates, her sculptures seem like images of frozen movements, both animated and still, fragile and unyielding.

Further developing her visual vocabulary, the artist began to work with bent neon tubes in 2017. The sign-like forms of these new sculptures—reminiscent of the meandering lines of the folded perspex plates' edges—are interlaced with textile strings. Whereas the sculptures in acrylic glass achieve an impression of condensed space, the meshwork on the neon sculptures adumbrate complex surfaces that suggest an idea of entanglement. Translucent, fluorescent, polychrome: although the artist works exclusively with synthetic materials, her sculptures are reminiscent of a landscape of unknown, seemingly dreamt-of natural forms. Here, Fischer's traces her passages in and out of form. In so doing, her sculptures reveal that the medium's essence is, precisely, metamorphosis: the change, alteration and transformation of forms. Shapes form and deform in her works, solidify and liquidate, stabilize and dissolve. Precision meets indeterminacy. Boundaries are criss-crossed. Stable classifications are suspended. These movements define the ambition of Fischer's work, as well as its ludic character: sculpture as a joyful errancy.