

inscribing into landscapes

Saskia Fischer is an interdisciplinary artist working with images, objects, texts, and environments.

Her research is concerned with the paradigms that form and inform landscape as a reflection of cultural and social values. She examines the ways Western understanding separates anthropological urbanity from a colonial concept of nature, reinforcing problematic notions of femininity and what is ‚natural‘. Her working motifs draw on transitory architectures and the fabricated barrier between nature and the commons.

This interdisciplinary research is expressed through photographs and installations synthesizing diverse media blending materials and motives from architecture, mobility, urban planning, landscape design, horticulture, gender studies and art history.



Lights (Vilnius) 2022	borosilicate glass, neon, argon, mercury, wire, transformer variable dimensions glass work by Ferran Collado exhibition views by Laurynas Skeisgiela apiiece Gallery, Vilnius, Lithuania, 2022	page 4
État 2018	escalators, castors, hand-made glass jugs, LEDs, wire, aluminium, steel, perspex, wood, paint variable dimensions glass work by John Moran, Gent Glas Goldsmiths, University of London, UK, 2018	page 12
The City is a Forest (Part 1 - 3) 2019 - ongoing	text for spoken word and audio parts 1-2 published in <i>Desired Landscapes 5</i> , edited by Natassa Pappa, Athens, GR photograph by Giorgos Vitsaropoulos	page 18
Lights (Arendal) 2024	borosilicate glass, argon, wire, transformer 60 x 95 x 10 cm glass work by Ferran Collado exhibition views by Tor Simen Ulstein Norske Kunsthåndverkere, Bomuldsfabriken Kunsthall, Arendal, NO	page 22
Violets 2021	uv-print on aluminium, steel, concrete 200 x 120 x 140 cm each exhibition views by Saskia Fischer commissioned by Institut Francais Stuttgart and MWK Baden-Württem- berg for Current Festival, Berliner Platz, Stuttgart, DE	page 26
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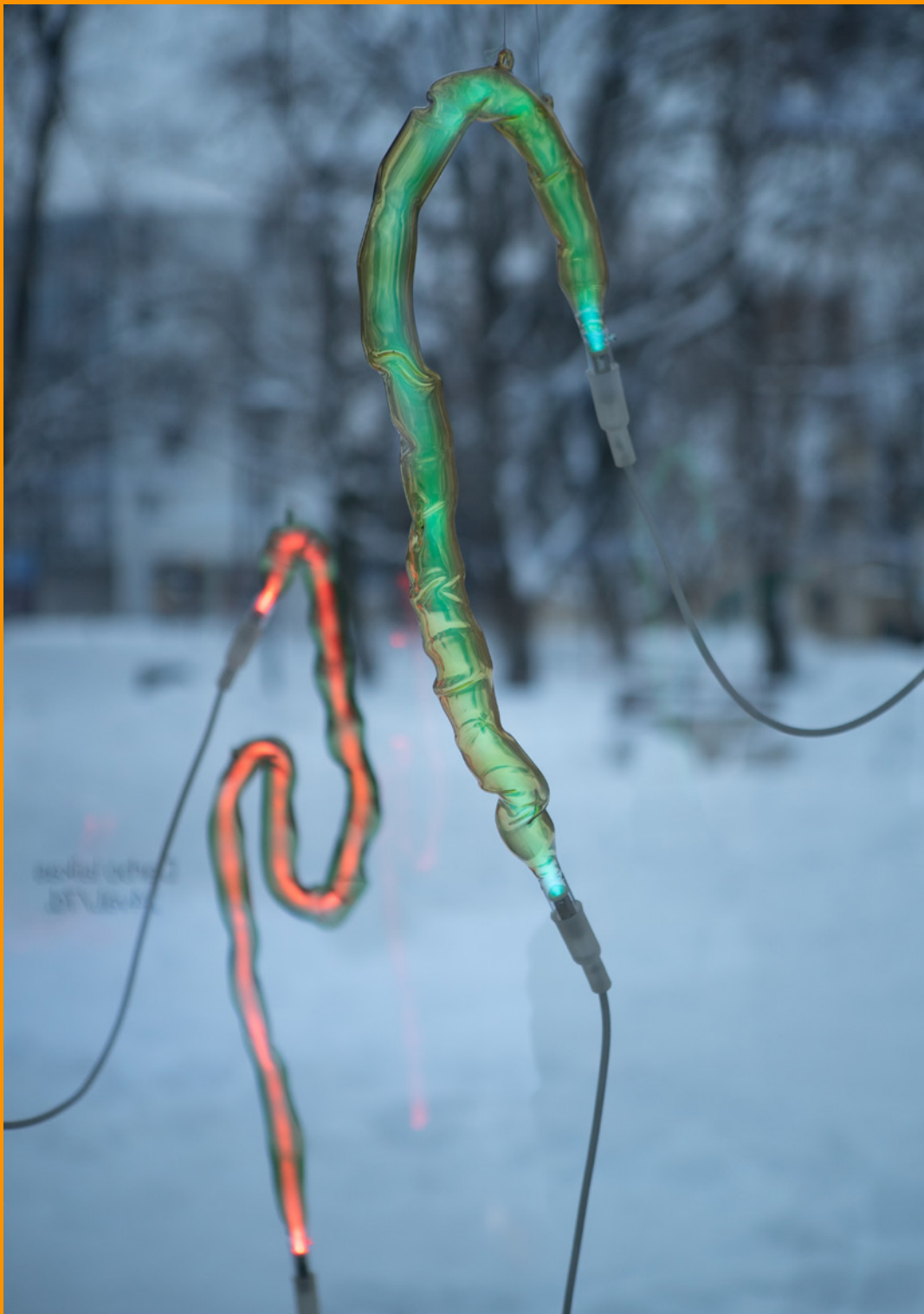
Lights is concerned with the relationship between identity and landscape. The work explores the prospects for female and queer people to inscribe themselves into the surfaces of our cities and environments. Thus proposing a speculative future scenario of equality and visibility. The origin of this confrontation is a feeling arriving from a tangible lack of female and queer history and representation within our urban landscapes. How can you make yourself visible, engage with a city or a place and speak to it? Advertising techniques came to mind like neon signs. And then the writing itself. Instead of overthought, perhaps thought-out words and sentences, I thought of scribbles, of intuitive, casual and unbiased signs from which new symbols can emerge.

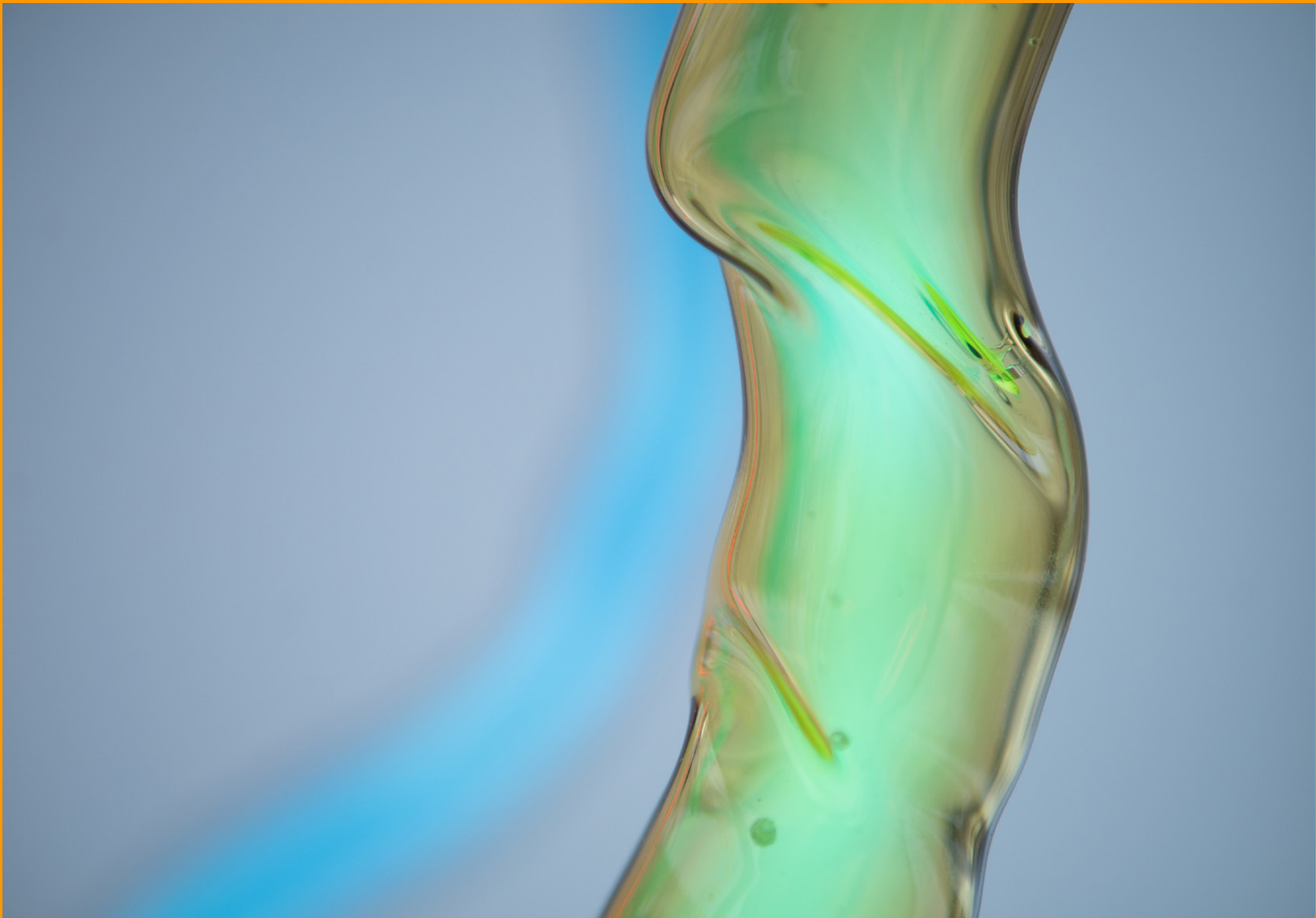
















État was created as both an homage and a critique of life in the city. The work was preceded by months of research into the gender-exclusionary implications of modernist and post-modernist architecture, the social demarcation of minimalism and the cultural, binary separation of urban space and nature. The group consists of three larger sculptures, three glass objects, several lights and a smaller, lying sculpture. État was my thesis from Goldsmiths in London and my first sculptural work.











The City is a Forest
2019 - ongoing

Saskia Fischer

text for spoken word and audio
parts 1-2 published in *Desired Landscapes 5*,
edited by Natassa Pappa, Athens, GR
photograph by Giorgos Vitsaropoulos



1
NEW YORK, 2019

Us have mapped the places that make us safe; scoring crevices of light into the shadows cast by the cities imposed on us. Yet map and territory never matched. How often have I thought: I belong here and still have no place.

The city is a forest which generates its own topography, shaping my movement, leading me around the concrete pits of municipal civilisation where I find stone to carve my sculptures. Its language is transformation, the flexibility to shape shift according to demography, power, and economy.

Can it ever belong to us? Us women, us migrants, us exploited, us marginalized? Can it incorporate our ability to imagine and reinvent, to see what isn't yet but what can be: how places inspire feeling if only we could end the arbitrary binary between what is nature, and what is not? What if we could access every space with the confidence of co-ownership and acceptance, overwriting the discrepancy between identity and representation, through being visible and fluidly inscribed into place?

'The forest is a city'¹ Paulo Tavares wrote. A garden, a field, a shelter. Home to the multiplicity of beings that dwell their life here on earth. Built by societies that don't conceptualize difference into the world.

2

ENGADIN, 2021

Supposedly the archetype of nature is the alps. And yet, I find myself underneath an exalted concrete bridge crossing the steep and narrow valley of the river En. The bridge divides the image I have of the valley in two. A mountain peak lurks over the monolithic line that is drawn from one side to the other. The city is already here.

My glance turns away from the mountains and down to the forest floor, where I pick the first wild strawberries of this year.

I once read 'Life is necessarily complex'². However here, where it's either mountain or valley, forest or meadow, the concept of 'heimat', as a home or habitat, a place of longing, seems utterly plausible. Romanticised and politically charged it pictures generations of nuclear families farming the land in control of its wilderness. A lineage and tradition, a place to belong; a lie. In reverse this projection paints us with the colour of otherness.

I imagine us being the wild forest strawberries, a collective of nuts disguised as fruit, but actually roses, growing in horizontal connections of stolons, building our map through a woven network of arms, and legs that hold each other. A safe passage through our city.

3

NIDA, 2022

From where I stand, I can barely see the border through the white-covered dunes. Maybe later, in the spring or summer, who knows when this war will end, will the border reappear from under the ice. It might have changed its appearance or location or disappeared altogether. I am hoping for the latter, but who gets to decide?

We bring up fluidity when we talk about identity while ignoring water's other states of aggregate. This feeling of not belonging is that of ostracism. As if I am told I am ice, but not gas when I am water. As if the collocation of my molecules and atoms would change by the power of your words. I'd rather not say who I am. Words manifest, like monuments, or border stones, through differentiation new hegemonies are forming, as further we fraction. I refuse to determine myself, so I can satisfy your need to identify me, as who I might no longer be.

As for my location, I am in a place, between places, maybe a crossroad, a buzzing intersection, or a calm hermitage. I don't know yet where I am, and honestly, I don't need to know. Refusing to identify is a dialectical issue, but not a problem I have for myself. Who am I? Me seems, as so often, not enough.

Where does it leave me? Preciado proposed utopian gender before transcending to Uranus³. Snowy like the border, making the distinctions, the territories, the insides and outsides, the dualisms and hegemonies disappear under its shell of ice, that is protecting my soft but boiling hot core.

One day the past and our current present will reappear. And it won't be the ice that will reveal them but the sand that formed this landscape's soft but violent dunes. Uncovering layers of complex and ambiguous times, one would wish for borders to have never been established.

1 Paulo Tavares: Forests, in Post Human Glossary, edited by Rosi Braidotti and Maria Hlavajova, 2018

2 Life is Necessarily Complex: Unnatural Participations, edited by Anna Mikkola and Louis Mason, 2018

3 Paul B. Preciado: An Apartment on Uranus, 2019

Lights (Arendal)
2024

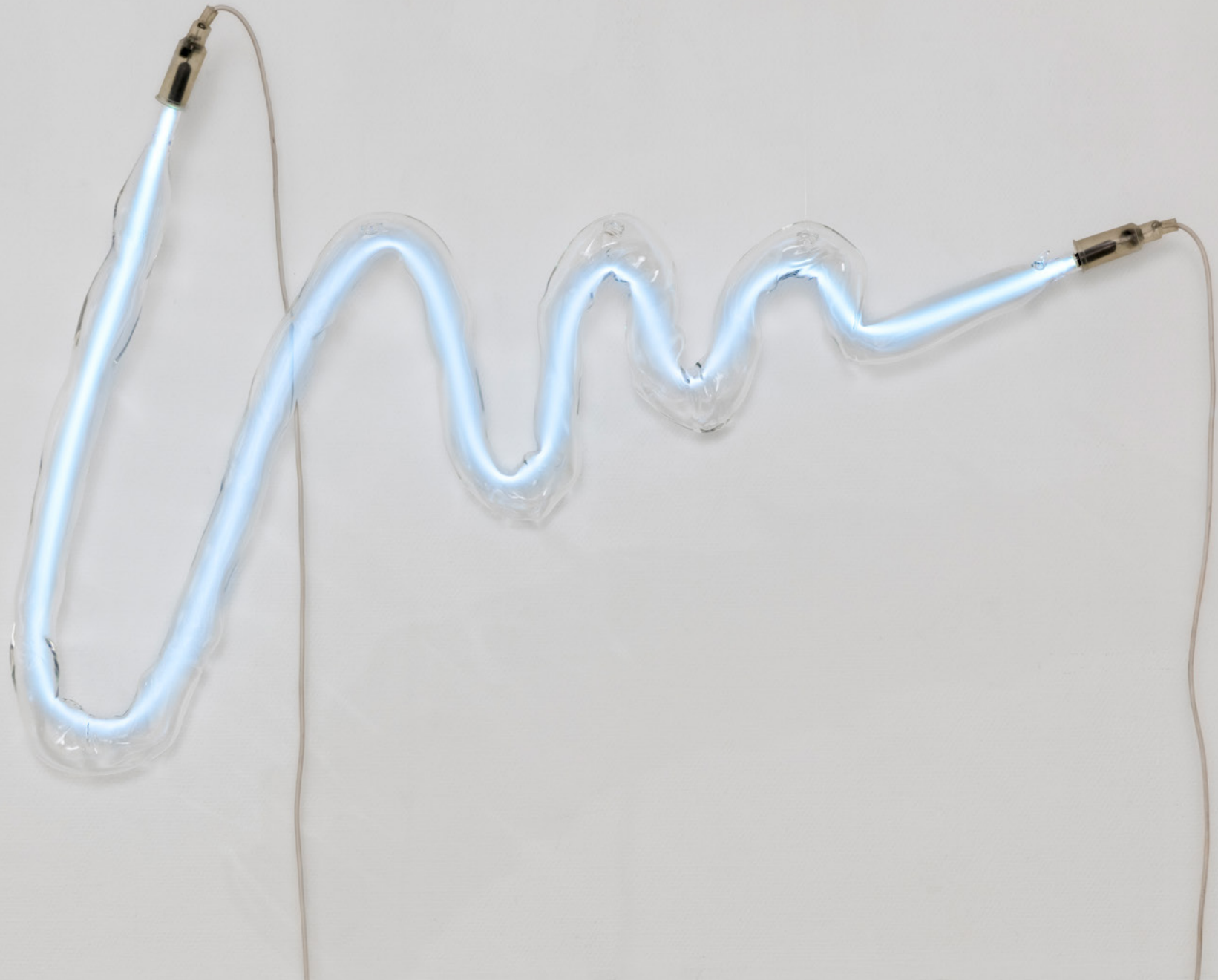
Saskia Fischer

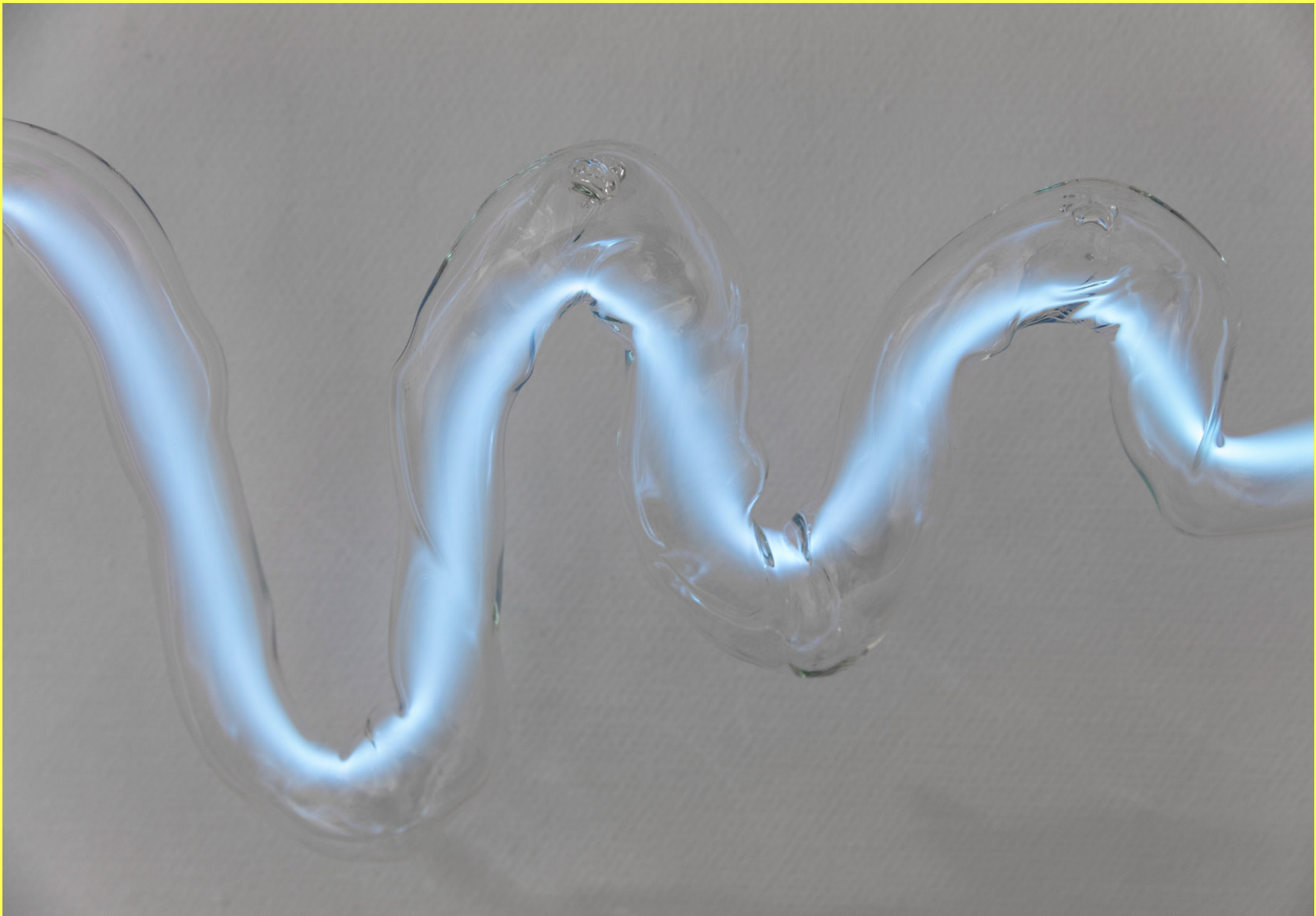
borosilicate glass, argon, wire, transformer
60 x 95 x 10 cm
glass work by Ferran Collado
exhibition views by Tor Simen Ulstein
commissioned by Norske Kunsthåndverkere
Bomuldsfabriken Kunsthall, Arendal, NO



Lights (Arendal) is a new, site-specific work specifically made for Norske Kunsthåndverkere and Bomuldsfabriken Kunsthall. The work explores the prospects for female and queer people to inscribe themselves into the surfaces of our cities and environments.

The work attests to this idea of inscription into the public sphere: In a previous iteration in Vilnius, Lights made a huge spatial impact far beyond its location and did what it was intended to do, inscribe itself into the landscape and rephrase our perception of it through its joyfulness.









The most common blossom in urban plantings is the violet (pansy). It is a small, unfashionable flower, yet it is often the only feminine representation in constructed urban environments. In German, the pansy is called Stiefmütterchen or Little Stepmother. It is named after its largest petal (the stepmother) overlapping, thus 'suppressing' the other smaller petals of its flower (the stepdaughters). In English, the term ,pansy' is derogatory, and associated with physical weakness, femininity, or queer identity.









A ____ is a ____ is a ____ flower.

In my great grandfather's garden. A photo shoot with Irma. Wearing this flowery white dress with a big pink satin ribbon.

A ____ is a ____ is a ____ dick.

Scumming its sweet, seducing scent in the air I am breathing. A symbol of difference.

A ___ is a ___ is a ___ manifest.

A culturally trained gesture of romance.

For the sake of femininity drowned in tonnes of pesticides, slowly sinking into the ground.

A ___ is a ___ is a ___ medusa.

Chopping off one of your heads just makes you grow more buds. Until the end of the summer. Your time.

A ___ is a ___ is a ___ statement.

I go and steal you in the park.

And wait a week until your beauty's gone.

A ___ is a ___ is a ___ metaphor.

Some of your eyes are fresh and bright, others faded. Old. Seared. Sad. Dropping on the bottom of life. A poetic reminder of finitude.

A ___ is a ___ is a ___ spike.

You hurt and harm. You flatter and please. You, this stereotype of yourself. So, I sit here in the garden and examine a living example of your species.

A ___ is a ___ is a ___ sex.

You remind me of how people want me to be. Holding my doors open. Because I look small and weak. My voice pitches too high. Like you. Too sweet, too pink. But it's me.

A ___ is a ___ is a ___ burden.

Perfect to withstand these conditions. Your eyes, amplified to their max. Still here. Sun is shining on both of us. But I struggle.

Vita 1/3

2024 - 2025

Lecturer, Mathilde Planck Stiftung and State Academy of Art and Design, Stuttgart, DE

2024

Taufrisch, Gedok Stuttgart, DE

Bunch, curated by Zofia Malysa-Janczy, C U at Sadka, Kraków, PL

Residency, C U at Sadka, Kraków, PL

Anything Goes – in 2064, initiated and curated by Bettina Kraus and Antonia Low and in dialogue with Susanne Kaufmann-Valet and Hendrik Bündge, Staatsgalerie Stuttgart, DE

Zero is the Moon, curated by Sophia Scherer, Nova Space and Bauhaus University, Weimar, DE

Studio Grant, Cultural Office Stuttgart, DE

Residency, NAC, Nida, LT

Ned i gruvene, opp i skyene, curated by Johanna Zanon and Kari Skippervold, Norske Kunsthåndverkere and Bomuldsfabriken Kunsthall, Arendal, NO

Stipend, Lithuanian Cultural Council, Vilnius, LT

2023 - 2025

Weissenhof Programme, State Academy of Art and Design, Stuttgart, DE

2023

Studio Grant, Lithuanian Interdisciplinary Artists Association, Sodas 2123, Vilnius, LT

On/Off - Questions of Timing, curated by Norina Quinte and Naama Rahamim, Schaufenster, Berlin, DE

Magazine, Herbarium, Sztuka i Dokumentacja, edited by Cornelia Lauf and Flavia Prestininzi, Academy of Fine Arts, Gdansk, PL

Touched Untouched, Württembergischer Kunstverein Stuttgart, DE

Summer School, Coexistence of Organisms and Communities, 35m2 Prague, CZ

2022

Lights, solo exhibition, curated by Milena Cerniakaitė and Aušra Trakšelyė, apiece Gallery, Vilnius, LT

Residency, Rupert, Vilnius, LT

Werkstattpalast, curated by Ato, Rhein Harbour, Karlsruhe, DE

Lecture Performance, Paratext, Hangar, Barcelona, ES

Summer School, Postsocialist Ecologies, LCCA Riga, EKA and KUMU Tallinn, Valmira, LV

Residency, Hangar Barcelona, ES

Stipend, Ministry of Science, Research and the Arts Baden-Württemberg, DE

Nomination for Frischzelle, Kunstmuseum Stuttgart, DE

Bitte Recht Freundlich, Museum im Steinhaus, Bönningheim, DE

Kosice Seed Library, curated by Borbála Soós, Šopa Gallery, Kosice, SK

Bangkok Biennial, stricte intimité, curated by Lee Anantawat, Tristan Deschamps, and Sathit Sattarasart, The Shophouse 1527, Bangkok, TH

2021

Essay, The City is a Forest, in Desired Landscapes, Issue 5, Athens, GR

Violets, commission for a public art work, Institut français, MWK Baden-Württemberg and Current Festival, Berliner Platz, Stuttgart, DE

A Year of Exhaustion, curated by Tristan Deschamps, Borkheide, DE

A Garden for Autarkia, initiated and curated by Saskia Fischer and Lukas Strolia, Autarkia, Vilnius, LT

DYCP award, Arts Council England, London, UK

Residency, Fundaziun Nairs, Scuol, CH

Stipend, Ministry of Science, Research and the Arts Baden-Württemberg, DE

2021

Fellowship nomination, DZ Bank Art Collection, Frankfurt/Main, DE

2020 - 2021

Residency, Cité International des Arts, Paris, FR

Stipend, Ministry of Science, Research and the Arts Baden-Wurttemberg, DE

2020

Hotel Happiness, curated by Paul Chapellier, Beverley Gadsden and Miriam Naeh, virtual exhibition, UK/IL

Chairs, in: Wormhole Magazine, Kunstakademie Düsseldorf, DE

Podcast, Reading Continues at Home, #7, curated and edited by Malou Solfeld, Das Weisse Haus, Vienna, AT

2018

A Certain Wendung, solo exhibition, Kaskl Galerie, Berlin, DE

The Salamander Devours It's Tail Twice, curated by Ashley Middleton, Gallery 46, London, UK

Goldsmiths MFA Degree Show, Goldsmiths, University of London, London, UK

Catalogue, Goldsmiths MFA Degree Show, Goldsmiths, University of London, UK

Catalogue, OR, Gaps (Sofía Corrales, Golnoosh Heshmati, Flavia Prestininzi) and Belinda Martin, Madrid, ES

The Stuff That Fits You, curated by Paul Chapellier and Beverley Gadsden, Musgrove, London, UK

Conspiracy Of The Real, curated by Kate Pickering and Sam Plagerson Tenderpixel, London, UK

2017

Infinite Vanitas, curated by Felice Moramarco, San Guiseppe, Conversano, IT

A Handful Of Uncertainty And Joy, curated by Javier Chozas, Chalton Gallery, London, UK

Let's Yarding, curated by Gaps (Sofía Corrales, Golnoosh Heshmati, Flavia Prestininzi) and Belinda Martin, Graham Rd, London, UK

Give Me A Body Then, curated by Felice Moramarco, Santacroce, Altamura, IT

Eine Platz In Der Welt, curated by Gisela Bullacher, Kunsthaus Essen, DE

We're All Involved In This Mess, curated by Felice Moramarco, EnclaveLab, London, UK

Catalogue, Reset The Apparatus, Die Angewandte, Vienna, AT

2016 - 2018

MFA Fine Art, Goldsmiths, University of London, UK

2016

Collector Destroyer Voyeur, Palermo Galerie, Stuttgart, DE

X Auf Ypsilon Framed, Zollamt Studios, Offenbach, DE

2015

Das Bild Als Gegenüber, curated by Gisela Bullacher, C-Hub Mannheim, DE

Tase, Estonian Academy of Arts, Tallinn, EE

No Image Is As Good As Any Other, curated by Merilin Talumaa, EKA Galerii, Tallinn, EE

Nimeta, duo show with Lisi Högler, Galerie 52, Essen, DE

Räige Päike, artist book, Tallinn, EE

Vita 3/3

2014

Glass, Sculpture and Installation, Erasmus, Estonian Academy of Arts, Tallinn, EE

Näitamiseks/Müümiseks, Rundum Space, Tallinn, EE

BLICK | BLIK, Manifesta 10 Parallel Program, Taiga Art Space, St. Petersburg, RU

2014

Catalogue, Manifesta 10 Parallel Program, St. Petersburg, RU

Stipend, Marianne Ingenwerth Foundation, Essen, DE

Residency, UNESCO Exchange Programme, Stiftung Zollverein Essen DE, Anadolu Kültür Istanbul TU, Klassikstiftung Weimar DE

2010 - 2015

Photography studies, Folkwang University of the Arts, Essen, DE

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