



Eric Fischl
From Bronze to Cast Glass

HEXTON modern | contemporary

E r i c F i s c h l (b . N e w Y o r k , 1 9 4 8)

“The posture one’s body assumes carries with it all the memories of its experiences...
If posture is a window into the soul, then these works in glass illuminate the soul in a way not previously possible. They allow light to penetrate the surface of the work and become an active participant in how we perceive these people, and ultimately in how we perceive ourselves.”

- *Eric Fischl*



Eric Fischl has been sculpting for over two decades, first in bronze and more recently in cast glass. Much like his watercolor works, these sculptures isolate his figures which typically populate the broader narratives found in his large-scale oil paintings.

Fischl's *Arching Woman* first appeared as a bronze sculpture and an accompanying watercolor painting. However, the artist felt his exploration of this subject was incomplete and he began conceiving a maquette casting of the work in glass.

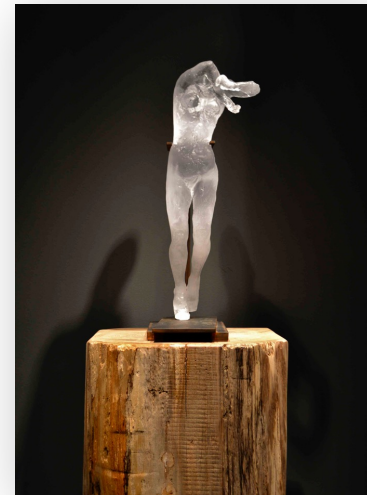
Installation view, *Arching Woman*, Art Basel 2005

Fischl was interested in exploring how light could penetrate the surface of these works, just as it does in his translucent watercolor images. While bronze reflects light from its surface, glass would allow light to enter the figure and emanate from within. The metaphorical illumination of one's inner spirit was an exciting evolution of the idea that our bodies, and the way in which we hold ourselves, are a window into our soul.

After several years of trial and error, the artist was able to realize a reliable casting of the figure in collaboration with an historic glass atelier in the Czech Republic. Their deep heritage and centuries-old knowledge in glass casting allowed Fischl to achieve the surface detail he desired while maintaining an ethereal, translucent finish which further elevates the mystery and spiritual nature of the work.



The first trial proof casting of *Archiving Woman, Glass*, pictured in the artist's home circa 2011.



Arching Woman 2011
Cast Glass with Distressed Steel Stand
24.5" x 9" x 11"
Edition of 10
2 Artist Proofs



Installation View
Archiving Woman, Glass



In 2001 Eric Fischl began a series of works depicting a woman tumbling on her back in free-flowing motion. The artist executed the work in several bronze variants, including a small bronze maquette, a larger life-size figure (pictured) and a monumental casting. Each version was sculpted by the artist at different times and has slight changes to the surface and volume of the figure.

The artist then cast the work in leaded glass, allowing light to pass through the surface and thus creating new possibilities of interpretation.

Select castings of the Tumbling Woman figure have been shown in the National Gallery of Canada, The Museum of Fine Arts, Montreal (permanent collection), Long House Reserve, East Hampton, and The Smithsonian (permanent collection).

Installation View
Tumbling Woman, Bohm Chapel, Germany



Tumbling Woman 2011
Cast Glass
12" x 18" x 14"
Edition of 10
2 Artist Proofs



"One of the thrills I get from doing large watercolors is that I'm working out at the very edge of my control. I am trying to rein it in, to control it, so that it ultimately ends up describing a figure that has density and motion, muscle tension, etc. This is where the thrill is. It is physical while being ephemeral."

— Eric Fischl

Installation View
Tumbling Woman, Glass
Art Basel Miami 2017



1911



A third maquette, *Crouching Woman*, was the final work conceived in glass and completed the trilogy: *Tumbling Woman*, *Arching Woman*, and *Crouching Woman*. The work references a large-scale bronze the artist executed several years earlier.



Crouching Woman, 2011
Cast Glass
21" x 19" x 18"
Edition of 10
2 Artist Proofs



Photo by Ralph Gibson

Eric Fischl is an internationally acclaimed American painter and sculptor. His artwork is represented in many distinguished museums throughout the world and has been featured in over one thousand publications. His extraordinary achievements throughout his career have made him one of the most influential figurative painters of the late 20th and early 21st centuries.

Fischl was born in 1948 in New York City and grew up in the suburbs of Long Island. He began his art education in Phoenix, Arizona where his parents had moved in 1967. He attended Phoenix College and earned his B.F.A. from the California Institute for the Arts in 1972. He then spent some time in Chicago, where he worked as a guard at the Museum of Contemporary Art. In 1974, he moved to Halifax, Nova Scotia, to teach painting at the Nova Scotia College of Art and Design. Fischl had his first solo show, curated by Bruce W. Ferguson, at Dalhousie Art Gallery in Nova Scotia in 1975 before relocating to New York City in 1978.

Fischl's paintings, sculptures, drawings and prints have been the subject of numerous solo and major group exhibitions and his work is represented in many museums, as well as prestigious private and corporate collections, including The Metropolitan Museum of Art, The Whitney Museum of American Art, The Museum of Modern Art in New York City, The Museum of Contemporary Art in Los Angeles, St. Louis Art Museum, Louisiana Museum of Art in Denmark, Musée Beaubourg in Paris, The Paine Weber Collection, and many others. Fischl has collaborated with other artists and authors, including E.L. Doctorow, Allen Ginsberg, Jamaica Kincaid, Jerry Saltz and Frederic Tuten.

Eric Fischl is a Fellow at both the American Academy of Arts and Letters and the American Academy of Arts and Science. He lives and works in Sag Harbor, NY with his wife, the painter April Gornik.

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