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Ovum Novum

Fid. Fischer

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Paint Shop Berlin

We have never seen cells with the naked eye, yet they shape our perception of the body. Since the English scholar Robert Hooke introduced the term ‘cellula’ in 1665, the cell has also existed as an image: from early microscopic drawings to digital reconstructions. These images are not neutral representations, but visual translations of the unknown.

In OVUM NOVUM, Fid. Fischer takes up these scientific image codes and transforms them into painted reliefs. Their materiality and aesthetics are reminiscent of models from early natural history museums and cabinets of curiosities, where knowledge was gained through observation and comparison.

In the sense of a visual epistemology, images function as instruments of knowledge. Scientific cell images structure perception and stabilise categories. Fid. Fischer shifts this order into the surreal. The interior of the body appears as a violet–red glowing fantasy world. The images evoke closeness, fascination, irritation, perhaps discomfort.

Between genetic facticity and cultural interpretation, an emotional space of experience opens up and the question arises: What do we see when we look into the invisible? And what looks back at us?

Text based on drafts by Aleksandra Kulsaza