

# KYLE ETHAN FISCHER [kylefischerart.com](http://kylefischerart.com) [@kylefischerart](https://www.instagram.com/kylefischerart)

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Kyle Ethan Fischer's passion for the creative process, as well as for the reception of multidisciplinary art, is at the center of his work as a nationally exhibiting artist. Straddling conventional boundaries of artistic media and creative identity, Fischer's work encompasses dynamic, process-based painting, sculpture, performances, and installation.

The vivid duality of Fischer's heritage, crystallized during his childhood, is a central theme to his art. As both a European Catholic and a Kespitwitik of First Nation background, his spiritual and cultural life is a distinct hybrid. This confluence can be seen in his choice of materials as well as subthemes. Fischer creates dichotomies straddling traditional Western traditions as well as concepts related to the ideas of Manitou and medicine drawings. As a child Kyle Ethan Fischer suffered dramatic burns to the corneas of his eyes and face leaving him blind for over six months. The experience of losing sight and regaining it forever changed his perception and appreciation of the visual world. This appreciation and newly regained insight lead him to investigate the areas of science leading to success at state and national levels and eventual publication. His spiritual themes counter his interest in science creating a dynamism that has had him featured on the cover of *Neuron* published by Cell Press for their special neurogenetics edition.

At the Lyme Academy College of Fine Arts in Connecticut, Fischer was classically trained in representational art and received his B.F.A. in painting. Under the mentorship of artists and medical doctors from Yale University, Fischer's interest in figuration was elucidated, and he received a fellowship to augment this physical sensibility through an investigation of sculpture and installation at the National College of Art in Dublin, Ireland. While abroad, Fischer was impacted significantly by the burgeoning ideology of the Young British Artists who were commonly associated with the Sensation exhibit from the contemporary art collection of Charles Saatchi. While at NCAD he also had the opportunity to meet Irish artists Brian Maguire and Dorothy Cross; their socio-political take humanized the Sensation concept and deeply influenced his art making. By the time he returned to the States in 2000 to pursue his M.F.A. at the Corcoran College of Art in Washington, D.C., his work reflected the Sensation artists' appreciation for the unorthodox, while maintaining the unique approach to representation he had cultivated years before.

After his graduate program Fischer cultivated invaluable experience in academia, museology, and design—aesthetic and professional experience that has rounded out his broad view of contemporary artistic practice. Fischer's lectures on various topics in the History of Art have brought him to sites including the Yale University Art Gallery and the Wadsworth Athenaeum. At the Smithsonian, in the Office of Exhibit Affairs, he served as a model making fabricator and art installer, as well as completing an apprenticeship in faux-finishing. In 2007 Fischer was diagnosed with an unknown heart trauma that resulted in multiple procedures and a debilitating heart surgery. With a successful recovery by 2012 Fischer explored the ideas of diagnosis, illness, and the idea of meta-consciousness again forced to reexamine elements of science and faith within the human condition.

For the Past ten years he has been a member of the Studio Mechanics Union IATSE 489 in Pittsburgh working as a scenic and sculptor working most recently on the critically acclaimed film adaptation of August Wilson's Fences and the WGN network television hit Outsiders. Fischer is represented by BoxHeart Gallery, has exhibited his work at the State Museum of Pennsylvania, the Westmoreland Museum of Art as well as being shown in Toronto, New York and most recently at the Aqua Art Fair at Art Basel in Miami Beach Florida. The physical injuries to his eyes he experienced as a child and the unusual heart trauma as an adult have made his work as an artist a dichotomy of the micro and macro levels, introspective yet viewer attentive. Through his finely tuned sensibility to personal history, education, experience in film and television and experimental studio practice, Fischer is working to position himself as an emerging figure in contemporary art.