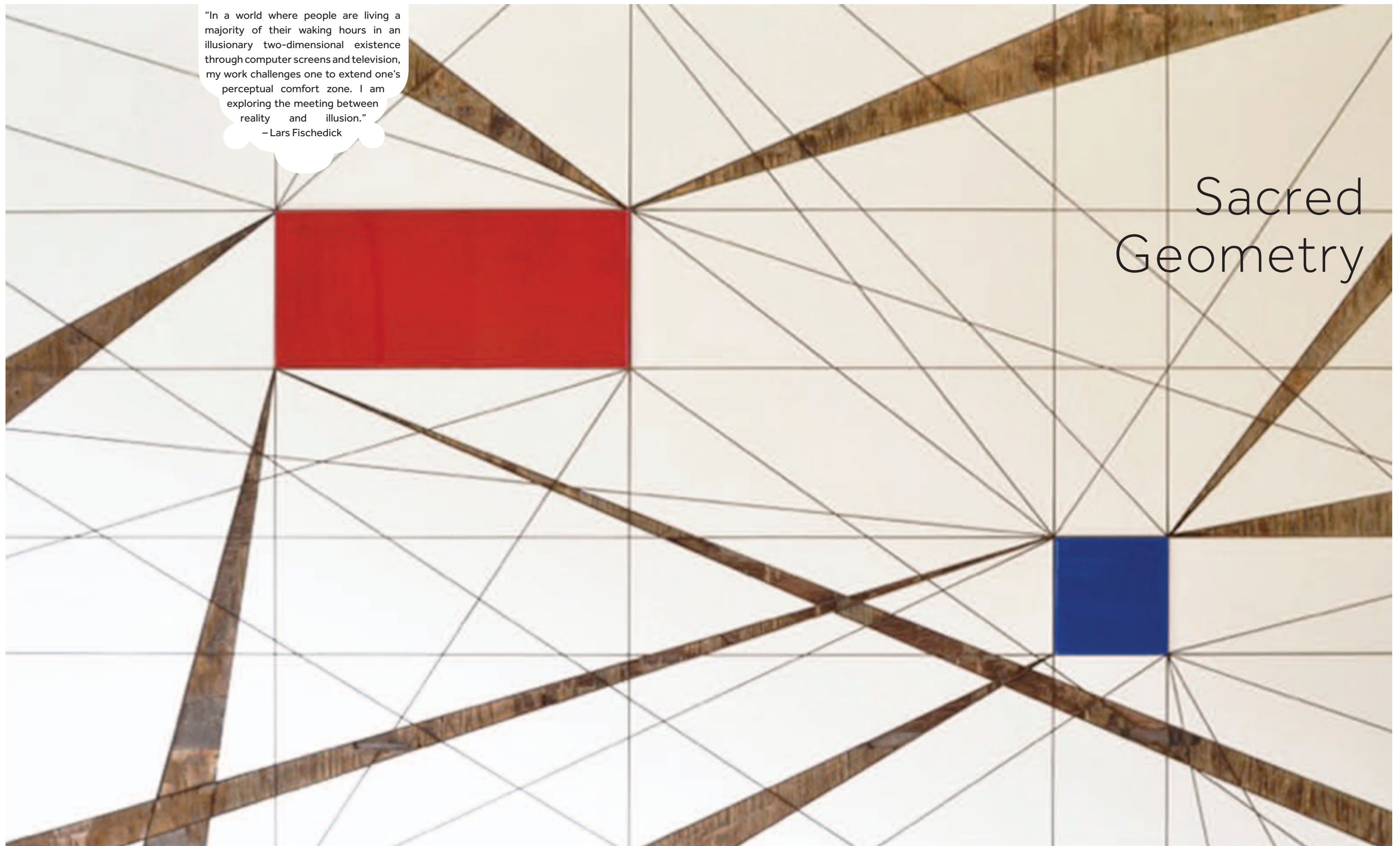
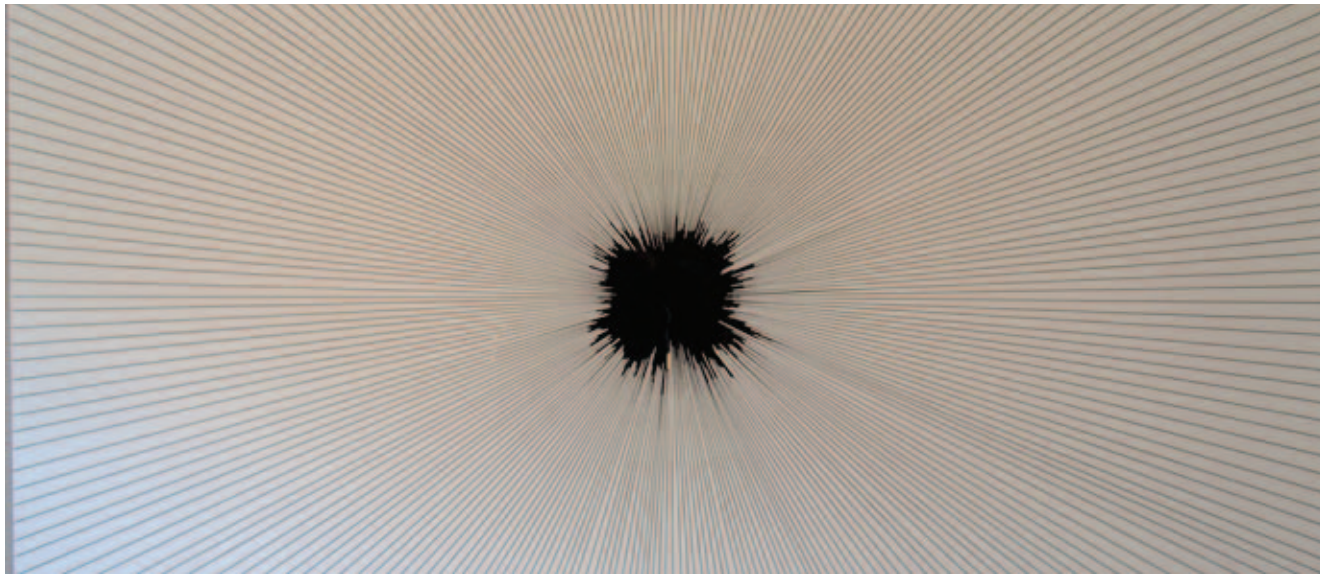


"In a world where people are living a majority of their waking hours in an illusionary two-dimensional existence through computer screens and television, my work challenges one to extend one's perceptual comfort zone. I am exploring the meeting between reality and illusion."  
- Lars Fishedick

# Sacred Geometry







Deep Within, acrylic and molding paste on canvas, 2016, 1.2 x 1.2 m

The pristine, geometric shapes, sharp contrasting use of black and white, and prominent experimental forms in German-born architect and artist Lars Fishedick's work reveal, according to Fishedick himself, a whole new reality through projective geometry: "Forms that simply emerge within composed and organised lines." Having spent the last 25 years examining three-dimensional spaces achieved through his rich background in architecture, model building, sculpture, and installations, Fishedick offers spectators a unique experience of space, and challenges perceptions. His striking work is a visual feast and his clever use of wood, acrylic, and resin takes audiences on a journey that shifts perspectives and allows for an entirely new artistic narrative to be formed and enjoyed. His affinity for angles, perspective, and space – stemming from his architectural background combined with his natural creative flair for all things beautiful – has resulted in work that is taking the art world by storm. It was my absolute pleasure to meet with the artist himself to chat more about his incredible journey.

Hailing from Freiburg in the southwest of Germany on the western edge of the black forest, Fishedick is the epitome of the sunny disposition associated with this attractive, relaxed city. He is all smiles when I meet him and his warmth, openness, and contagious big laugh are a direct reflection of his zest for life and its beauty. Fishedick attended the Waldorf School for his primary

and secondary years and thrived in the environment that, based on the principles of Rudolph Steiner, aims to awaken the whole child towards creative responsibility. By using artistic elements in a range of forms, the school encourages children to understand and relate to the world in a way that opens their eyes to beauty and self-expression. As a result, children develop confidence and a balanced outlook from a young age and find joy in what they are naturally inclined towards. For Fishedick, there was no doubt that this was art. "They encourage growth, creativity, and art. I loved it there," he recalls.

Reminiscing about his childhood, Fishedick recalls something he said to his mother that later manifested into reality: "I think I was about 10 years old when I told my mother my dream. I said to her, 'Mother, one day I am going to live by the sea. I'm going to be an artist, I am going to have a big dog and I am going to wear sandals.' Basically illustrating that it must be warm where I live."

After graduating from Waldorf, Fishedick, inspired by the generations of architects in his family, had three ideas about what he wanted to do. A natural extrovert, he dabbled with the idea of becoming an actor for some time, but also had a strong pull towards architecture as art. Fortunately, he had some time to decide as all young men in Germany, at the age of 17, were sent a blue letter to report to the nearest military base to be assessed for national service. Opposed to the idea of wielding a gun and joining the army, Fishedick opted to work in a hospital for two years instead and after that, a natural sense of wanderlust got him out of Germany and onto the open road in

Australia, where he hitchhiked for six months. "It was really like a mental and spiritual journey for me. I was 21 years old."

Arriving in Sydney after travelling for half a year, Fishedick felt ready to return to Europe and start thinking seriously about learning a profession. A key moment occurred for him one day when he decided to take a walk around the city and ended up at the Sydney Opera House. After spending some time here sketching the magnificent icon in his little book, Fishedick met an architect who directed him to the Museum of South Wales. Upon entering the art museum, Fishedick was amazed to find that the featured exhibition was that of the *Wrapped Reichstag Project* – a huge, momentous project that involved 1,076,390 square feet (100,000 m<sup>2</sup>) of thick woven polypropylene fabric with an aluminium surface and 9.7 miles (15.6 km) of blue polypropylene rope, diameter 1.26 inch (3.2 centimetres), to be used to wrap the iconic Reichstag building which had experienced its own continuous changes and perturbations, but remained a solid symbol of democracy in Germany. After discovering the project and learning more about it, Fishedick knew he had to return to Germany and start his studies in architecture. "In Australia, I was kind of looking for something, and it just presented itself to me. So I knew."

And so Fishedick returned to Germany and studied a diploma in architecture in Stuttgart before moving to Berlin where he completed the practical element of his studies. He got a job at a firm in Berlin immediately after his studies. It was during



Deep Within, acrylic and molding paste on canvas, 2016, 1.2 x 1.2 m

this time that he worked as part of the *Wrapped Reichstag Project* team, with husband and wife team, Christo and Jeanne-Claude, who conceptualised and led the ambitious undertaking.

Fishedick then went on to start his career in architecture, but it was very short-lived. After just five months, he felt that he was not living his passion and, as someone who professes to "go with the flow", he knew he had to quit. Soon after, he was introduced to exhibition architecture, which was where a shift happened for him. A whole new world opened up for him whereby he could combine his love for model building and geometric shapes and the creativity of art. He worked in exhibition architecture for three years doing indoor and outdoor installations, building models, and focusing on artistic design.

Then, after an unforeseen family tragedy, Fishedick decided to leave Germany and head for the sunny shores of Cape Town. Fishedick had known for a long time that Cape Town was somewhere his mother, his late stepfather, and his sister had wanted to live. So, in February 2002, he joined them on a visit to the city. As soon as he stepped off the plane, Fishedick felt a connection with the city – something he couldn't quite explain. "It was like coming home. I was walking with my sister and my mother and I said to them, 'Stop! Can you feel this? I feel like I am home.' I could feel a vibration under my feet. It was amazing. And then I moved here at the end of October. I moved home."

Fishedick immediately landed an incredible job. He was commissioned by DHK Architects to build the model for the Mandela

Rhodes Place project – one of the biggest accounts of his career to date. "Five years later I had a 250 m<sup>2</sup> workshop in Westlake Business Park and I was driving around in a big 380 Mercedes-Benz two-door with my big dog in the back. And was living in St. James. Just like the premonition when I was a child," he says, laughing.

A life of architecture, however, was not something that was destined for Fishedick and, after the recession hit in 2008, he was forced to downscale to a small workshop in Muizenburg. Soon, he had to let all of his employees go. "I was sitting in my studio in Muizenburg for two weeks. There was everything there. All the machinery and wood and everything. I got so depressed. Then I realised, this is not the way to live. I had to do something. So I looked back at the materials and thought, 'Stuff this.' I took a big plank of wood about 2.5 m long, and I just started cutting. I threw some paint on it. Then I took another piece of wood and I cut it. More paint. Another piece of wood. Same thing. I was frustrated. It was the Friday afternoon. On Monday morning I woke up and I said to my wife, 'I am looking forward to getting to the studio to see how the paint dried and how everything looks now.' I hadn't felt that kind of excitement in months," he recalls. Fishedick was amazed at what he encountered when he walked into his studio. It was from this moment that he decided to pursue what he had always wanted to do: art.

Fishedick's work – a combination of wood, acrylic, and resin – is simply breathtaking to the eye. The sharp lines, jagged edges, and attention to detail draw the viewer into a world

where their perceptions are challenged. About the process, Fishedick explains, "It all starts with the cut. There is something beautiful about cutting, dividing, going into something. With this comes the revealing." Fishedick's interest in the dynamic between light and shadow and his intrinsic desire to explore contrast results in works that are predominantly black and white. "There is a philosophy behind how I work and how I walk through the world. I think about things. I look at contrast. Why are things happening? Why is it like this and that? I am inquisitive," he explains. "I think about contrast in the bigger picture. The greater the contrast, the more space there is for energy in between. The energy between black and white is very explosive. If we manage on a social point as humans to channel that energy in a positive way, great things can happen."

Like sacred geometry, a term used to describe the geometrical laws that create everything in existence, uniting the mind and the heart, spirit and matter, and science and spirituality, Lars Fishedick's art shows that all creation has a truly unique frequency and that beauty is found in all shapes and forms. A universal vessel for change on a higher level? I would say so.

Lars Fishedick is represented by Eclectica Design & Art in Cape Town. For more info, visit [www.larsfishedick.co.za](http://www.larsfishedick.co.za).

Text: Julie Graham  
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