

ARTFORUM

Dan Fischer

DEREK ELLER GALLERY

615 West 27th Street

October 30–December 19

In 1909, F. T. Marinetti published his Futurist Manifesto, a rebel cry for artists to stop venerating the past in order to produce the art of tomorrow. On its hundredth anniversary, the New York–based artist Dan Fischer honors (and knowingly defies) the movement with “Unique Forms of Continuity in Space.” Titled after Umberto Boccioni’s Futurist sculpture of 1913, this exhibition advances Fischer’s ongoing photorealist project.

Fischer works in graphite on paper. Likening his process to that of a mechanical printer, he uses a one-eighth-inch grid system to fastidiously replicate photos of his favorite twentieth-century artists and artworks. Traces of the gridded lines linger on the page and occasionally impart a secondary narrative to the portraits—taming a restless Keith Haring or mapping the plastic theories of Piet Mondrian. Merging contradictory impulses, Fischer arrives at a compelling synthetic model for artmaking today. The subversion of canonical notions implied in relation to '80s appropriation tactics is tempered here by honest adoration. The result is an ostensibly Zen self-reflexivity. Even the tensions that arise from the technique itself appear to cancel out. As the older medium of drawing threatens to pull photography back in time, the velvety softness of the graphite surface suggests current standards of digital airbrushing. While the Futurists sought to reflect a rapidly shifting modernity, Fischer seems at peace slowly laboring in a hall of mirrors.



Dan Fischer, *Duchamp Urinal*, 2006, graphite on paper, 22 1/4 x 17 3/4".

— Cameron Shaw