

Time Out

New York

Dan Fischer, "Unique Forms of Continuity in Space"

★★★★★

Derek Eller Gallery, through Dec 19 (see Chelsea)

"I feel that I'm actually keeping up the flow of reproduction, the idea of mass production. But maybe I can make this idea a little less cold, a little more human maybe. (There is my hand, in the drawing, will you shake it?)" The unassuming tone of Dan Fischer's working note (those two *maybes*; that open invitation to something like friendship) indicates an artist who remains aware of his project's ultimate modesty even as he hones his technique to near perfection. In this show—named for Boccioni's sculpture, but also with a nod to the flow of ideas from one art-historical age to the next—Fischer presents a selection of graphite-on-paper images. Made over the past three years, they depict famous modern artists and artworks in an ultraprecise style that apes black-and-white photography.

Indeed, the intensity of detail in Fischer's drawings is such that it is often only the guiding grid emerging from beneath that reveals them as being handmade. Copying shots photocopied from books and



magazines, the artist makes small but labor-intensive pictures that pay homage to groundbreaking heroes and cult favorites alike (a typically deadpan Andy Warhol, a cherubic Francis Picabia, a vampiric Richard Prince) and meditate on the continuing potential of appropriation as a critical-creative tool (Fischer's name is regularly twinned with Sherrie Levine's). It might sound dry, but the geeky game playing (images of Duchamp's *Fountain* and Sturtevant's exact replica thereof) and visual sleight of hand (a rendering of Mondrian's studio that layers grid upon gray grid while somehow suggesting color) invite us to grasp Fischer's kindly proffered mitt.—*Michael Wilson*