



Ongoing collection to chart the passage for painting in the continuous current, with writing for work informed by or informing painted practice. Images, modelled and actual paint all twisted like a vine, etc. Since 2009

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Cooks Cape

2010

25200 x 18000px (84 x 60 inches)

[Alex Fischer](#)

Painting from what he calls an *atlas* of images, mostly of paintings, Fischer's website displays a collection of the 101 paintings utilized in the construction of his own works. These range far and wide in no apparent order, yet as is usually the case online, for some reason they all share their newfound proximity reasonably well. Sure, painters working from source imagery is certainly nothing new, but usually these kinds of pictures lay around in the artists studio stacked in piles, half open on bench-tops, largely unimportant to the viewing of the actual work itself. If anything, to be considered at some later stage by a particularly investigative biographer. That these sources are now publicly displayed, categorically listed and attributed as prominently as the artists own work itself is something at odds with a typical painters studio practice - lending itself more to the inherent database and network storage functions prevalent within *computer as studio* practice. Whether or not the overt display of sources seeks approval from or communion with the greats, as all artwork usually does, it is clearly suggestive of another instance where painting, looking to find itself in an altered climate, continually reassesses what it was.

by Ry David Bradley

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