

NEW YORK

Dan Fischer

Derek Eller Gallery // May 30–June 29

By leaving the underlying grid of these graphite-on-paper works partially visible, Fischer demonstrates an interest in content that goes beyond showing off his skill as a draftsman that's at play here (even though the drawings are so realistic that *Bruce Nauman Neon, Death/Eat, 2012*, really looks like a neon and *Brancusi, Bird in Space, 2013*, and *Hans Arp, Ptolemy, 2013*, resemble illustrations from old art history books).

Cheekily referring to the discussion of value and reproduction, the works seem as though they could be infinitely reproduced but have the cachet of being handmade.



Sherrie Levine, Newborn, 2012.