



ROB FISCHER, whose background is in sculpture, has been building domestic structures since college and often moves them from one remote rural landscape to another, exploring the seemingly opposing ideas of protection and adventure. While clearly not architecture, the temporarily inhabitable spaces have a dioramic quality, sometimes containing elements that hint at occupation, like a bed or stove. "I've always liked when modernist sculptors started using string and glass and plexiglass," he says, citing Constructivist sculptor Antoine Pevsner and his brother Naum Gabo as sources of inspiration. Fischer uses scrap materials to build walls, floors, roofs, and windows, creating collaged volumes that give the structures the air of having histories. He dragged *Mirrored House (Disappearing House)* in the Woods (above) to various locations (once towing it out on a lake), where it makes a kind of shimmering mirage—the surrounding landscape becomes inherent to its meaning. This itinerancy, and the rough-and-ready construction, evoke Brooklyn-based Fischer's roots in the Midwest (he still spends summers there, at a house in Minnesota) and its spirit of self-reliance and making do with what's available. Recently, Fischer's *Good Weather (Glass House)* (right and top, right) was on view at Derek Eller Gallery in Manhattan. The welded steel frame is fitted with mostly tempered glass that the artist painted with screen-printing ink. "I wanted to make a sculpture that was, at least on the surface level, really joyous and beautiful," says Fischer.

