

ARTFORUM

Washington, DC

Mia Feuer

TRANSFORMER 1404 P Street,
NW March 5–April 17

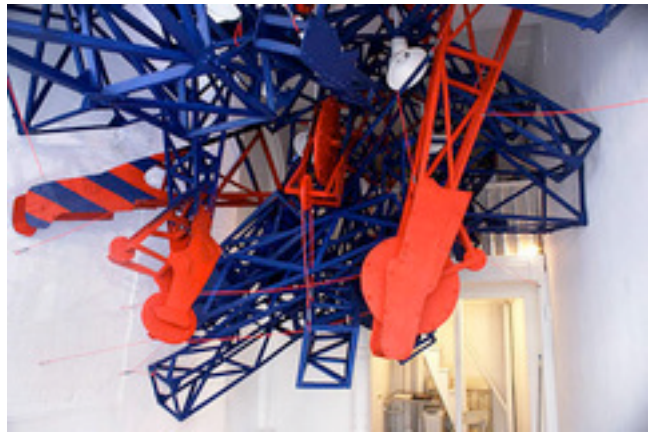
Mia Feuer, *Suspended Landscape*,
2010, foam, zip ties, aircraft cable,
dimensions variable. Installation view.

Two trends in sculpture that emerged in the first decade of the twenty-first century— isotropy and radially—figure prominently in Mia Feuer's installation of a controlled explosion of foam girders that fills this gallery. Like the wooden beams and fluorescent tubes of Björn Dahlem's sculptural installations,

Feuer's girders in *Suspended Landscape*, 2010, follow along mostly straight radial lines from an origin point that appears to shift based on the viewer's vantage in the room. Yet from any perspective, the crystalline lattice of booms, jibs, and sheaves that the artist has based on industrial cranes she observed while traveling along the East Coast convey an isotropic compositional sameness.

At first glance, Mark di Suvero would seem to be an obvious reference for Feuer's work. *Suspended Landscape* lacks the specific simplicity of di Suvero's pared-down designs, though the piece, which does not touch the ground, nevertheless conveys an illusionistic lightness set at odds with the heavy-industry source material. But the work is neither a trompe l'oeil illusion nor a triumph in bending materials to defy their essence. Painted haphazardly in primary red and blue and strung through the gallery using zip ties and neon-orange aircraft cable, Feuer's cranes draft freely from the roughshod forms that have dominated recent surveys of new sculpture, the Hirshhorn's "Uncertainty of Objects and Ideas" and the New Museum's "Unmonumental" among them. Best understood as a casual sketch, and as a passive piece that considers compositional ideas that have typically been cast as gallant and brash, Feuer's installation, while striving for lightness, skirts insubstantiality.

— Kriston Capps



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