



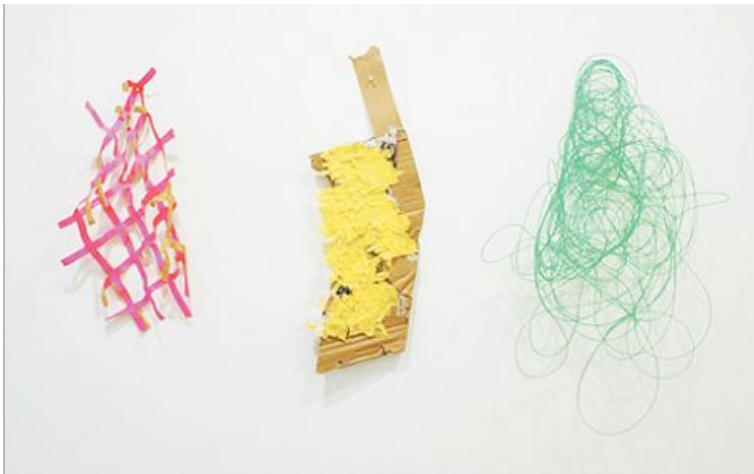
## Art

Time Out New York / Issue 713 : May 28–Jun 3, 2009

Art review

### Tony Feher, "Wall Show"

D'Amelio Terras, through June 20



**Untitled (3 Girls on Beverly)**  
Photograph: Courtesy of

A tight selection of five new sculptures "specifically intended for the wall," Tony Feher's unassuming installation in D'Amelio Terras's diminutive Front Room gallery is a simple delight. An established master of contemporary found materials and salvaged objects, Feher continues to exercise a magpielike attraction to the bright and shiny, feathering his expansive nest with whatever industrial remnants and nonbiodegradable bits and bobs come to hand. Occasionally succumbing to the impulse to saddle his otherwise resolutely abstract assemblages with associative subtitles (here *3 Girls on Beverly* and *Jackie's Sorrow*), the artist more often lets his sparkly, fluorescent, translucent, laminated stuff do the talking. Relying on intuition and improvisation, he makes the utterly synthetic and the plainly contrived appear almost natural.

Though he could never be called a Minimalist, Feher often does as little as possible to transform a salvaged offcut into a finished work; one piece from 2007 consists of nothing more than a crumpled bit of silver foil—sorry, an "aluminized non-stretch polyester rescue blanket"—attached to the wall with a binder clip and a thumbtack. And the aforementioned *Untitled (Jackie's Sorrow)* makes judicious use of a sheet of polymer netting, gathering it into a small black bundle that evokes an angry storm cloud or a funeral veil. But the best works of the bunch are those in which two or more elements are combined through a sort of dumpster-diving alchemy. Who else but Feher would think to repurpose an irregular sheet of Bubble Wrap as a home for his collection of colored-glass marbles?—*Michael Wilson*