

Fateman, Johanna. "Maren Hassinger," *The New Yorker*, 31 May 2021.

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The five new works in "Vessels," Hassinger's spare, powerful show at the Susan Inglett gallery, recall ancient forms: the curved silhouettes and hollow interiors of vases, urns, and amphorae. But their dramatic scale and unusual materials evoke biomorphic and industrial qualities, too. Trained as a fibre artist in the nineteen-seventies, and active early in her career in the Black Arts Movement in L.A., Hassinger often fashions her pieces from frayed steel-wire rope. The artist used the material to create the two bulbous containers on the floor here—bristly sculptures that texturally contrast with three more ethereal works that almost seem to float in midair. (They're suspended from the ceiling.) Made of earth-toned polyester stretched taut over metal armatures, these swaying objects have the grace and translucency of dragonfly wings. They feel both prehistoric and contemporary, captivatingly outside of time in the restrained installation.

– *Johanna Fateman*