

MATTHEW MARKS GALLERY

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ART GALLERIES—CHELSEA

Charles Ray

Five new sculptures flabbergast in exquisitely machined solid metal, almost realist but subtly abstracted. They include a stainless-steel, larger than life-size, middle-aged nude, stoically posed like a pinup (her obviously near-sighted gaze makes us less shy about staring); an aluminum copy of the ancient Greek “Great Eleusinian Relief,” which is owned by the Met; a silver mountain lion savaging a silver dog; and two stainless-steel, filmily white-painted garage mechanics at work. Collectively, they effectively condense two and a half millennia of sculptural modes and meanings, if you think about them. But thinking is no cinch when you’re rocked with wonderment.