

Matthew Marks is pleased to announce *Charles Ray: three rooms and the repair annex*, the next exhibition in his galleries at 522 & 526 West 22nd Street. The exhibition includes five new sculptures.

Ray has divided the larger gallery, 522 West 22nd Street, into three rooms and installed a single sculpture in each one. *Reclining Woman* (2018), in the center of the main room, is machined from solid stainless steel. Presented in a relaxed pose on a rectangular steel base almost at eye level, the figure is slightly larger than life-size. The subject's body has not been idealized, and every detail, from the toes on her feet to the mole on her cheek, is carved with a directness matched by her frank facial expression.

The scale shifts in the room at the back, where *Mountain Lion Attacking a Dog* (2018) is on view. This hypothetical scene from the hills around the artist's home in Los Angeles is cast in sterling silver and is three and a half feet long and less than two feet high. The smaller scale encourages viewers to lean in and examine the detailed surfaces of the animals' muscular bodies.

The third sculpture, A copy of ten marble fragments of the *Great Eleusinian Relief* (2017), is machined from a solid block of aluminum. It is based on a work in the Metropolitan Museum of Art, an amalgam of Roman marble fragments embedded in a plaster cast of the ancient Greek original.

Next door at 526 West 22nd Street are a pair of small-scale sculptures, *Mechanic 1* and *Mechanic 2* (2018). The sculptures depict the same figure in two different poses: one removes the wheel rim from an automobile tire while the other crouches and watches attentively. Both are made from machined solid stainless steel that has been painted in a matte white finish, which highlights the details on the sculptures and gives them an almost porcelain-like delicacy.

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