

MATTHEW MARKS GALLERY

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THE NEW YORKER



GALLERIES—CHELSEA

Charles Ray

The sculptor of labor-intensive tours de force springs two new stunners. “Baled Truck” (2014), six years in the making, is a full-scale rendition of a trash-compacted pickup truck, carved from a thirteen-ton solid block of softly gleaming stainless steel. Its mass astounds. The faithfully represented, violent details—squashed, buckled, creased, dimpled—feel reverential, like the preparation for burial of a backroads god. “Girl on Pony” (2015), a seven-foot-high aluminum low relief, is charming in image but likewise funereal in aura, with the doleful tenderness of Hellenic tomb art. Ray is our compelling neoclassicist master, whose will to rival ancient infusions of the immediately real with the forever sublime is leavened with just enough irony. Through April 19. (Marks, 523 W. 24th St. 212-243-0200.)