

MATTHEW MARKS GALLERY

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NEW YORK
ENTERTAINMENT

CHARLES RAY

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Charles Ray's figurative realism is so clearly fabricated that it turns abstract before our wondering eyes. Three sculptures in carved steel are each a little bigger than life-size. One is a standing naked man. Another bends to tie his nonexistent shoes. A homeless woman leans over, asleep, on a massive bench. The standing man recalls the classical contrapuntal pose of Michelangelo's David, but oddness, awkwardness, and unheroic hippieness dominate. The squatting figure becomes a Baroque cannonball; the enlarged scrotum, epic; the reclining figure, a sleeping God. Ray is at the top of his form, and his forms are more powerful than ever.