

PRESS RELEASE



Charles Ray, *Untitled*, 1973

Wood, rope and brick, 178 x 127 x 58 cm. Photo: by Josh White.

© Charles Ray Courtesy Matthew Marks Gallery

Charles Ray

19 June 2017 – April 2018

Charles Ray at the George Economou Collection brings together four important works spanning a period from the early 1970s to the present. The exhibition draws attention to Ray's dialogue with compositions based on readymades as well as his technologically radical sculptures, which can take several years to produce.

Ray's latest sculpture opens the show. Produced in solid aluminum, it is a copy of the Roman replica of the Great Eleusinian Relief in the collection of the Metropolitan Museum of Art. The show continues with a materially seductive work that previously existed only in photographic documentation. It combines wood, rope, and brick and sets the stage for a career that could be characterized as transforming experiences into objects. The process of making causes a transformation and creates some new immaterial property.

A careful investigation into the biological process of hatching, *Handheld Bird*, 2006, is a meditation on life and lifelessness. This painted steel sculpture of an embryonic form captures the life, death, and gestation of a creature that has not yet taken its final form. The intricately compressed body, with its folded legs and tucked-in wings, is intensely tactile: the impulse is to take it into your hand, which would make the hand into an egg, while your arm and body become its pedestal or support.

School Play, 2014, convincingly captures the state of being in character, in a role. The form, posture, and physiognomy of the boy in *School Play* gives him an easy pose that enhances our perception of the work as a translation of subject into object. On closer inspection, however, a range of tooling marks become evident and, in conjunction with the costume and props, the experience gives way to a certain estrangement that complicates the understanding of it as a strictly representational form or sculptural surrogate.

Ray's intentionality, sculptural language, and working methods could be understood as stemming from an uneasiness with the world, an alertness to the transitory nature of existence, an intimate feel for mortality, or his career-defining ability to complicate the fundamental epistememes of artistic production in the postwar period. His self-sufficient works, completely adequate in themselves, are more than an outward form of expression; they are intuition, the inner experience itself.

The exhibition is curated by Gavin Delahunty, Hoffman Family Senior Curator of Contemporary Art at the Dallas Museum of Art with Skarlet Smatana, Director of the GEC in close collaboration with the artist. A publication with new essays by Delahunty and Mark Godfrey, Senior Curator at Tate Modern, will accompany the exhibition.

The exhibition will be on view from 19 June 2017 until April 2018 at the George Economou Collection Space, 80 Kifissias Ave, 15125 Marousi, Athens, Greece. Our opening hours are Monday to Friday from 10 am to 6 pm. For further information or images, please contact Caroline May at +30 210 8090566 or caroline@artesia.gr

Notes to Editor

Gavin Delahunty is the Hoffman Family Senior Curator of Contemporary Art, Dallas Museum of Art (DMA). Recent exhibitions include *Carey Young: The New Architecture* (2017), *Rebecca Warren: The Main Feeling* (2016), *Jackson Pollock: Blind Spots* (2015), *Frank Bowling: Map Paintings* (2015), and *NS Harsha: Sprouts, reach in to reach out* (2015). In spring 2018 Delahunty will introduce at the DMA the most comprehensive exhibition to date on German painter, photographer and sculptor Günther Förg. It will offer an important new perspective on this extraordinary and complex artist. Prior to joining the DMA, Delahunty served as the Head of Exhibitions and Displays at Tate Liverpool, part of the family of Tate galleries, and previously as Curator at the Middlesbrough Institute of Modern Art. He is published widely, with recent essays on Walter de Maria (DMA/Yale), Jackson Pollock (Tate Publishing), Carl Andre (JPR | Ringier), Padraig Timoney (Electa Mondadori), Giorgio Griffa (Fondazione Carriero), Ellsworth Kelly (Phaidon) with forthcoming texts on Laura Owens and Günther Förg. During his tenure at the DMA Delahunty has acquired major works by significant artists including Stephen Antonakos, Frank Bowling, Walter de Maria, Sam Gilliam, Giorgio Griffa, Sarah Lucas, William McKeown, Julie Mehretu, Jackson Pollock, Joan Semmel, Keith Sonnier, Haim Steinbach, and Rebecca Warren

The George Economou Collection

80 Kifissias Avenue, 15125, Marousi, Athens, Greece T +30 210 8090566

info@economoucollection.com thegeorgeeconomoucollection.com