FRIDERICIANVM

Kassel, August 20, 2026

PRESS KIT

CHARLES RAY

August 22, 2026 – January 3, 2027

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FRIDERICIANVM

PRESS RELEASE

CHARLES RAY

August 22, 2026 – January 3, 2027

Opening: Friday, August 21, 2026, 7 pm

Press preview: Thursday, August 20, 2026, 11.30 am

Fridericianum, Kassel

The Fridericianum is proud to present Charles Ray's first solo exhibition in Germany, which will run from August 22, 2026, until January 3, 2027. Ray, one of the most important sculptors of his generation, first showed his work at the Fridericianum as a participant in documenta 9 in 1992.

Born in Chicago in 1953, Ray has lived in Los Angeles since 1981. For over five decades he has worked and explored various disciplines, with sculpture as the core of his artistic thought. His work has significantly expanded the potential range of sculpture as a genre—partly on a conceptual level and partly by utilizing his innovative craft skills and complex, mechanical production methods. As an artist, Ray explores sculptural structure, proportion, dimension, space, and mass. At the same time, his works reflect social life, consumer and media cultures, and fundamental dimensions of human existence.

Rather than devising a retrospective overview of his work, Ray has opted to create an exhibition that specifically responds to his historical relationship to the venue. The earliest work in the exhibition is the group sculpture *Oh! Charley, Charley, Charley…*, which Ray first showed on the upper floor of the Fridericianum at documenta 9 in 1992. It is this work, showing the artist himself eight times, engaged in an orgy, that the trajectory of the current exhibition focuses on. Ray returns to this work as a survivor might return to a traumatic event of the past. He believes that if art is to last through the zeitgeist, it must be born alive and kicking in its time. Perhaps this is what Ray refers to as a traumatic beginning. He leaves it to the viewer to bypass the sexuality of the sculpture and look at it philosophically. Ray sees, *Oh! Charley, Charley, Charley…* as the other side of the coin to Constantin Brâncuşi's *The Kiss* (1907/08). With the Brâncuşi (1887–1957), two become one through the structure of sculpture. In Ray's sculpture, there is no other. As he explains, "your lover is a projection of yourself". He further suggests that the configuration of multiple figures dilutes the idea of narcissism and demonstrates this idea as a psychological or philosophical explosion.

Although it is made using the same technique that he had developed for his sculptures of display mannequins in the early 1990s, it is nevertheless a pop-figurative hybrid and a product of a particular cultural milieu. For Ray this breakthrough into the world of figurative sculpture marked a decisive turning point in his oeuvre. The eight fiberglass casts of his own body copulating with one another, ultimately return to the question of the individual's relationship to his own body and temporal Self.

In the present exhibition, *Oh! Charley, Charley, Charley…* is juxtaposed with a sculpture that was made nearly three decades later: *Return to the One* (2020) explores questions of introspection. Although Ray used his own body as the basis for this seated figure modeled from handmade paper, it is not intended as a portrait but rather as an abstract exploration of philosophical ideas, particularly the notion of a return to the One as envisaged by Plotinus (c. 204–270 CE). Meanwhile, despite being strictly figurative, *Clothes Pile* (2020)—an aluminum sculpture of discarded clothes on the floor—is an abstract foray into the sculptural idea of what can be hollow, but not empty.

The central room in the exhibition is occupied by another key work in Ray's oeuvre: *Aluminum Girl* (2003) is Ray's first mature figurative sculpture. Here he saw the figurative body the way Donald Judd (1928–1994) may have seen the box: a ready armature for sculpture to be built upon. The surface of *Aluminum Girl* is a manifold for sculptural events to occur upon. Like an ancient kore (or kouros) sculpture, there's a relationship of what is natural and what is stylized. The surface of this figure, while psychological, also grows out of high modernist abstract sculpture. The meaning of the sculpture is in its relationship of parts. The cultural and psychological superimpose on what is sculptural and visual.

In Kassel *Aluminum Girl* enters into dialog with *School Play* (2014), a larger-than-life figure made from solid stainless steel, which in itself is a memorable example of Ray's innovative expansion of sculptural techniques. While modeled in clay and plaster, the final sculpture was machine milled using robotic technology. This figure of a twelve-year-old boy wearing a makeshift toga and carrying a plastic sword falls out of a world of adult institutions and the child's development from adolescence to manhood. The knot in the back of the bedsheet toga was tied by an adult. According to Ray, the child is jaded in only the way a young teenager can be.

In *Boy with Frog* (2009) Ray sculpted a boy with no clothes on, curious to discover the world and its otherness. Originally intended to be installed in a public space, at the Punta della Dogana in Venice, the spatiality of this work is of particular importance to the artist: "This is the location that the work was born into". In Ray's eyes the trajectory between the boy and the frog is the armature of the work; the void is intrinsic to the sculptural composition of this piece. The sculpture is built around this trajectory. If the idea were made of clay, rather than from clay, this is the wire it would be packed around.

At the Fridericianum the inquisitive child will be shown opposite an as yet unexhibited sculpture—Ray's *Madonna and Child* (2026), in which there are references to art and cultural history that are typical of his most recent works. The religious sculpture draws on traditional Christian iconography and transposes it into Ray's own contemporary visual language. The Madonna holds the baby, the boy holds a frog, and their trajectory echoes a distance or unification of religion and science. But from *Madonna and Child* to *Oh! Charley, Charley, Charley…* through the *Return to the One*, a trajectory of Ray's life, both artistic and psychological can be sorted out by the curious viewer.

In the exhibition space where Ray installed his work for documenta 9 in 1992, three more sculptures will make their public debuts: a cast-concrete *Bull* (2026), a bronze *Flounder* (2021), and a stainless steel version of *Mountain Lion Attacking a Dog* (2018). The latter, clearly referring to antiquity, depicts the most brutal moment of a kill, when the lion clamps its prey's throat. By contrast, the *Flounder* will survive for all eternity on the cubic plinth with which it is as one (as a flat fish), whereas *Bull* is both evocative of ancient depictions of animals and—due to its materiality and making—firmly anchored in the twenty-first century.

Besides being shown at documenta 9, Ray's works have also featured in three iterations of the Venice Biennale (1993, 2003, and 2013) and in six editions of the Whitney Biennial in New York (1989, 1993, 1995, 1997, 2010, and 2022). In recent years he has had major solo exhibitions and retrospectives at Kunstmuseum Basel (2014), the Art Institute of Chicago (2015), Glenstone in Potomac (in a series of installations in 2018–20, 2020/21, 2021–23, 2023/24, 2024/25, and 2025–ongoing), at the Museo Nacional Centro de Arte Reina Sofía in Madrid (2019), the Metropolitan Museum of Art in New York (2022), and concurrently in the Centre Pompidou and the Bourse de Commerce–Pinault Collection in Paris (2022).

The present exhibition is generously supported by the Hessische Kulturstiftung, the Karin und Uwe Hollweg Stiftung, the Stiftung Stark für Gegenwartskunst, the Rudolph-August Oetker-Stiftung, and the LEAP Art Foundation.

hessische kulturstiftung

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Stiftung Stark für Gegenwartskunst

LEAP

RAO RUDOLF-AUGUST OETKER STIFTUNG

Media partner of the show is *Monopol Magazin für Kunst und Leben*.

MONOPOL Magazin für Kunst und Leben

EXHIBITION BIOGRAPHY

Charles Ray

Born 1953 in Chicago, USA
Lives and works in Los Angeles, USA

EDUCATION

1975 B.F.A., University of Iowa, Iowa City, USA
1979 M.F.A., Mason Gross School of the Arts, Rutgers University, New Brunswick, USA

ACADEMIC POSITIONS

1981–2015 Professor of sculpture, University of California, Los Angeles, USA

SOLO EXHIBITIONS (SELECTION)

2026
Charles Ray, Fridericianum, Kassel, Germany
Charles Ray, Jeffrey Deitch, Los Angeles, USA
Charles Ray, Matthew Marks Gallery, Los Angeles, USA

2025
Sixth Installation, Glenstone, Potomac, USA

2024
Fifth Installation, Glenstone, Potomac, USA
Matthew Marks Gallery, New York, USA

2023
Fourth Installation, Glenstone, Potomac, USA

2022
Centre Pompidou, Paris, France
Bourse de Commerce – Pinault Collection, Paris, France
Figure Ground, The Metropolitan Museum of Art, New York, USA

2021
Third Installation, Glenstone, Potomac, USA

2020
Second Installation, Glenstone, Potomac, USA

2019
Charles Ray: four patterns, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
two ghosts, Matthew Marks Gallery, Los Angeles, USA

2018
three rooms and the repair annex, Matthew Marks Gallery, New York, USA
First Installation, Glenstone, Potomac, USA

2017
The George Economou Collection Space, Athens, Greece
Mountain Lion Attacking a Dog, American Academy in Rome, Italy

2015
Fashions, The Art Institute of Chicago, USA
Matthew Marks Gallery, New York, USA

2014
Sculpturen: 1997–2014, Kunstmuseum Basel, Switzerland (traveled to: The Art Institute of Chicago, USA)
Matthew Marks Gallery, Los Angeles, USA

2012
Matthew Marks Gallery, New York, USA
Matthew Marks Gallery, Los Angeles, USA

2011
Future Fragment on a Solid Base, Matthew Marks Gallery, New York, USA

2009
Ink Line, Moving Wire, Spinning Spot, Matthew Marks Gallery, New York, USA

2007
Chicken, The New Beetle, Father Figure, Matthew Marks Gallery, New York, USA
A New Sculpture, Regen Projects, Los Angeles, USA

2006
black & white, Astrup Fearnley Museet, Oslo, Norway
Pumpkin Poster, Matthew Marks Gallery, New York, USA

1998
Whitney Museum of American Art, New York, USA (traveled to: Museum of Contemporary Art, Los Angeles & Museum of Contemporary Art, Chicago, USA)

1997
Regen Projects, Los Angeles, USA

1996
Studio Guenzani, Milan, Italy

1994
Rooseum Center for Contemporary Art, Malmö, Sweden (traveled to: Institute of Contemporary Arts, London, UK; Kunsthalle Bern & Kunsthalle Zürich, Switzerland)

1993
Feature, New York, USA
Galerie Metropol, Vienna, Austria

1992
Donald Young Gallery, Seattle, USA
Feature, New York, USA

1991
Galerie Claire Burrus, Paris, France
Feature, New York, USA
Galerie Metropol, Vienna, Austria

1990
Burnett Miller Gallery, Los Angeles, USA
Interim Art, London, UK
Feature, New York, USA
Newport Harbor Art Museum, Newport Beach, USA
Galerie Claire Burrus, Paris, France
MATRIX, University Art Museum, University of California, Berkeley, USA

1989
Burnett Miller Gallery, Los Angeles, USA
Feature, New York, USA
The Mattress Factory, Pittsburgh, USA

1988
Feature, Chicago, USA
Burnett Miller Gallery, Los Angeles, USA

1987
Feature, Chicago, USA
Burnett Miller Gallery, Los Angeles, USA

1985
Mercer Union, Toronto, Canada
New Langton Arts, San Francisco, USA

1983
64 Market Street, Venice, USA

GROUP EXHIBITIONS (SELECTION)

2026
The Way We Live Now, The George Economou Collection, Athens, Greece

2025
The Ark, The Church, Sag Harbor, USA

2024
Effetto notte: Nuovo realismo americano, Palazzo Barberini, Rome, Italy
Post Human, Jeffrey Deitch, Los Angeles, USA

2023
Aranya Plein Air, aranya jin shan lin Chengde, China
Before Tomorrow – Astrup Fearnley Museet 30 Years, Astrup Fearnley Museet, Oslo, Norway
13 Women: Variation I, Orange County Museum of Art, Costa Mesa, USA
Reaching for the Stars: From Maurizio Cattelan to Lynette Yiadom-Boakye, Fondazione Palazzo Strozzi, Florence, Italy

2022
To Begin Again: Artists and Childhood, Institute of Contemporary Art, Boston, USA
Quiet as It's Kept, Whitney Biennial, Whitney Museum of American Art, New York, USA
Reading a Wave, Palomar, Pognana Lario, Italy

2021
Home Life, Matthew Marks Gallery, New York, USA
The Greek Gift, DESTE Foundation Project Space, Hydra, Greece
The Paradox of Stillness: Art, Object, and Performance, Walker Art Center, Minneapolis, USA

2020
(Self) Portraits, Parkett Exhibition Space, Zurich, Switzerland
Untitled, 2020: Three Perspectives on the Art of the Present, Punta della Dogana, Venice, Italy

2019
Drawn Together Again, The FLAG Art Foundation, New York, USA
The Foundation of the Museum: MOCA's Collection, The Geffen Contemporary at MoCA, Los Angeles, USA

2018
Like Life: Sculpture, Color, and the Body (1300–Now), Met Breuer, New York, USA
Walking On The Fade Out Lines, Rockbund Art Museum, Shanghai, China
Dancing with Myself, François Pinault Collection: Punta della Dogana, Venice, Italy
Fashion Drive. Extreme Clothing in the Visual Arts, Kunsthaus Zurich, Switzerland
DESTEFASHIONCOLLECTION: 1 to 8, The Bass, Miami, USA
Stand Up: Exhibition of the Pinault Collection, Convent of the Jacobins and the Museum of Fine Arts, Rennes, France
A Journey That Wasn't, The Broad, Los Angeles, USA
One Day at a Time: Manny Farber and Termite Art, Museum of Contemporary Art, Los Angeles, USA

2017
Unpacking: The Marciano Collection, The Marciano Art Foundation, Los Angeles, USA
If on a Trondheim's night a traveler... Works from Collezione Sandretto Re Rebaudengo, Trondheim Kunstmuseum, Norway
Doubles, Dobros, Pliegues, Pares, Twins, Mitades, The Warehouse, Dallas, USA
Pivotal: Highlights from the Collection, Orange County Museum of Art, Newport Beach, USA
Like a Moth to a Flame, Fondazione Sandretto Re Rebaudengo, Turin, Italy
I am you, you are too, Walker Art Center, Minneapolis, USA
Still Human, Rubell Family Collection, Miami, USA

2016
Sculpture on the Move: 1946–2016, Museum für Gegenwartskunst im Kunstmuseum Basel, Switzerland
Accrochage, Pinault Collection, Punta della Dogana, Venice, Italy
Human Interest: Portraits from the Whitney's Collection, Whitney Museum of American Art, New York, USA
The Campaign for Art: Contemporary, San Francisco Museum of Modern Art, USA
Embracing the Contemporary: The Keith L. and Katherine Sachs Collection, Philadelphia Museum of Art, USA
Agir, Contempler, Musée Unterlinden, Colmar, France
Performing for the Camera, Tate Modern, London, UK
Cecily Brown, Jeff Koons, Charles Ray, The FLAG Art Foundation, New York, USA
Los Angeles - A Fiction, Astrup Fearnley Museet, Oslo, Norway
Dancing with Myself: Self-portrait and Self-invention, Works from the Pinault Collection, Museum Folkwang, Essen, Germany

2015
The World Is Made of Stories: Works from the Astrup Fearnley Collection, Astrup Fearnley Museet, Oslo, Norway
Inaugural Exhibition, The Broad Foundation, Los Angeles, USA
The New Contemporary, The Art Institute of Chicago, USA
Tutttovero, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy
Good Morning America, Astrup Fearnley Museet, Oslo, Norway
Äppärät, Ballroom Marfa, USA
A Brief History of Humankind, The Israel Museum, Jerusalem, Israel
America Is Hard to See, Whitney Museum of American Art, New York, USA
Slip of the Tongue, Punta della Dogana, Venice, Italy
Geometries On and Off the Grid: Art from 1950 to the Present, The Warehouse, Dallas, USA
In the Studio: Photographs, Gagosian Gallery, New York, USA

2014
A Secret Affair: Selections from the Fuhrman Family Collection, The Contemporary Austin (traveled to: The FLAG Art Foundation, New York, USA)
L'Almanach 14, Le Consortium, Dijon, France
Sculpture After Sculpture: Fritsch, Koons, Ray, Moderna Museet, Stockholm, Sweden
A World of Its Own: Photographic Practices in the Studio, The Museum of Modern Art, New York, USA
A Very Short History of Contemporary Sculpture, Phillips, London, UK

2013
NYC 1993: Experimental Jet Set, Trash and No Star, New Museum, New York, USA
The Encyclopedic Palace, *55th Venice Biennale*, Venice, Italy
People: Selected Parkett Artists' Editions (1984–2013), Parkett Space, Zurich, Switzerland
A Place in Two Dimensions, Museo Jumex, Mexico City, Mexico

2012
Lifelike, Walker Art Center, Minneapolis, USA (traveled to: New Orleans Museum of Art; Museum of Contemporary Art San Diego, La Jolla; Blanton Museum of Art, The University of Texas, Austin & Phoenix Art Museum, USA)
Intimate Immensity: The Susan and Larry Marx Collection, Hammer Museum, Los Angeles, USA
Collection Sandretto Re Rebaudengo: Viral Research, Whitechapel Gallery, London, UK

2011
The World Belongs to You, Palazzo Grassi, Venice, Italy
In Praise of Doubt, Punta della Dogana, Venice, Italy
Fondazione Prada, Ca'Corner della Regina, Venice, Italy
In the Name of Artists: Classics of Contemporary Art from the Astrup Fearnley Collection, Biennial Pavilion, São Paulo, Brazil
American Exuberance, Rubell Family Collection/Contemporary Arts Foundation, Miami, USA
The Sculpture Show, Scottish National Gallery of Modern Art, Edinburgh, UK

2010
Collecting Biennials, Whitney Museum of American Art, New York, USA
Whitney Biennial, Whitney Museum of American Art, New York, USA
Abstract Resistance, Walker Art Center, Minneapolis, USA
Skin Fruit: Selections from the Dakis Joannou Collection, New Museum, New York, USA
Size Does Matter, The FLAG Art Foundation, New York, USA
Off The Wall: Part 1—Thirty Performative Actions, Whitney Museum of American Art, New York, USA
Selections from the Hammer Contemporary Collection, Hammer Museum, Los Angeles, USA
The Original Copy: Photography of Sculpture, 1839 to Today, The Museum of Modern Art, New York, USA (traveled to: Kunsthaus Zürich, Switzerland)
New Work: Katharina Fritsch, Robert Gober, Nan Goldin, Andreas Gursky, Martin Honert, Charles Ray, Terry Winters, Matthew Marks Gallery, New York, USA
Parallel Perceptions, New York City Opera, USA

2009
Collection: MOCA's First Thirty Years, Museum of Contemporary Art, Los Angeles, USA
If We Could Imagine, Glenstone, Potomac, USA
The Modern Wing, The Art Institute of Chicago, USA
Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection, The Museum of Modern Art, New York, USA
Mapping the Studio: Artists from the François Pinault Collection, Punta della Dogana, Venice, Italy
Beg Borrow and Steal, Rubell Family Collection, Miami, USA

2008
Pretty Ugly, Maccarone and Gavin Brown's Enterprise, New York, USA
(loverboy), sleep, shatter, handheld bird, Hessel Museum of Art, Bard College, Annandale-on-Hudson, USA
Index: Conceptualism in California from the Permanent Collection, Museum of Contemporary Art, Los Angeles, USA

Meet Me Around the Corner – Works from the Astrup Fearnley Collection, Astrup Fearnley Museet of Moderne Kunst, Oslo, Norway
Art Since the 1960's: California Experiments, Orange County Museum of Art, Newport Beach, USA
Wall Rockets: Contemporary Artists and Ed Ruscha, The FLAG Art Foundation, New York, USA
Drawn Together, The FLAG Art Foundation, New York, USA

2007
Art Since the 1960s: California Experiments, Orange County Museum of Art, Newport Beach, USA
Depth of Field: Modern Photography at the Metropolitan, The Metropolitan Museum of Art, New York, USA
Equal, That Is, to the Real Itself, Marian Goodman Gallery, New York, USA
The Lath Picture Show, Friedrich Petzel Gallery, New York, USA
Conceptual Photography: 1964–1989, Zwirner & Wirth, New York, USA
Dead! Dead! Dead!, Ydessa Hendeles Art Foundation, Toronto, Canada
Photography and the Self: The Legacy of F. Holland Day, Whitney Museum of American Art, New York, USA

2006
Where Are We Going? Selections from the François Pinault Collection, Palazzo Grassi, Venice, Italy
Los Angeles 1955–1985, Centre Georges Pompidou, Paris, France
Figures in the Field: Figurative Sculpture and Abstract Painting from Chicago Collections, Museum of Contemporary Art, Chicago, USA
Red Eye: L.A. Artists from the Rubell Family Collection, Rubell Family Collection, Miami, USA
Magritte and Contemporary Art: The Treachery of Images, Los Angeles County Museum of Art, USA
More Than the World: Works from the Astrup Fearnley Collection, Astrup Fearnley Museet of Modern Art, Oslo, Norway
Small Sculpture, Matthew Marks Gallery, New York, USA
Five Billion Years, Palais de Tokyo, Paris, France
Recent Drawings, Matthew Marks Gallery, New York, USA

2005
After Cézanne, Museum of Contemporary Art, Los Angeles, USA
Ecstasy: In and About Altered States, Museum of Contemporary Art, Los Angeles, USA
Empreinte Moi, Galerie Emmanuel Perrotin, Paris, France
Take Two. Worlds and Views: Contemporary Art from the Collection, The Museum of Modern Art, New York, USA
Drunk vs. Stoned 2, Gavin Brown's Enterprise, New York, USA
Open Systems: Rethinking Art c. 1970, Tate Modern, London, UK
Mo(nu)ments! Astrup Fearnley Museet of Modern Art, Oslo, Norway

Bidibidobidiboo, Sandretto Re Rebaudengo Collection, Turin, Italy
Mythologies, Walker Arts Center, Minneapolis, USA
Logical Conclusions: 40 Years of Rule-based Art, PaceWildenstein, New York, USA

2004
Bodily Space: New Obsessions in Figurative Sculpture, Albright-Knox Art Gallery, Buffalo, USA
Singular Forms (Sometimes Repeated): Art from 1951 to the Present, Solomon R. Guggenheim Museum, New York, USA
Monument to Now, DESTE Foundation, Athens, Greece
Artists' Favorites Act II, Institute of Contemporary Arts, London, UK

2003
Dreams and Conflicts: The Dictatorship of the Viewer, 50th Venice Biennale, Venice, Italy
Inaugural Exhibition, Regen Projects, Los Angeles, USA
Everyday Aesthetics: Works from the Astrup Fearnley Collection, Astrup Fearnley Museet, Oslo, Norway
Drawings, Donald Young Gallery, Chicago, USA
In Full View, Andrea Rosen Gallery, New York, USA
The Last Picture Show: Artists Using Photography, 1960–1982, Walker Art Center, Minneapolis, USA (traveled to: Fotomuseum Winterthur, Switzerland)
The Not-So-Still-Life: A Century of California Painting and Sculpture, San Jose Museum of Art, USA

2002
Tempo, The Museum of Modern Art, New York, USA
American Standard, (Para)Normality and Everyday Life, Barbara Gladstone Gallery, New York, USA
Walk Around Time: Selections from the Permanent Collection, Walker Art Center, Minneapolis, USA

2001
The Inward Eye, Contemporary Arts Museum, Houston, USA
The Broad Art Foundation, Santa Monica, USA
Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections, Los Angeles County Museum of Art, USA (traveled to: Corcoran Gallery of Art, Washington, USA & Museum of Fine Arts, Boston, USA)
A Room of Their Own, Museum of Contemporary Art, Los Angeles, USA
Pollock to Today: Highlights From the Permanent Collection, Whitney Museum of American Art, New York, USA
Open Ends: Art Since 1960, The Museum of Modern Art, New York, USA
Au-delà du spectacle, Centre Georges Pompidou, Paris, France

2000
Matthew Barney, Jennifer Pastor, Charles Ray, Barbara Gladstone Gallery, New York, USA
00, Barbara Gladstone Gallery, New York, USA
Let's Entertain, Walker Art Center, Minneapolis, USA (traveled to: Centre Georges Pompidou, Paris, France & Kunstmuseum Wolfsburg, Germany)
Made in California: Art, Image, and Identity, 1900–2000, Los Angeles County Museum of Art, USA

1999
Regarding Beauty: A View of the Late Twentieth Century, Hirshhorn Museum and Sculpture Garden, Washington, USA (traveled to: Haus der Kunst, Munich, Germany)
The American Century: Art and Culture, 1900–2000, Whitney Museum of American Art, New York, USA
Almost Warm & Fuzzy: Childhood and Contemporary Art, Des Moines Art Center, USA
Culbutes dans les Millenaire, Musée d'Art Contemporain de Montréal, Canada

1998
Reality Bites: Approaches to Representation in American Sculpture, Chicago Cultural Center, USA
Damien Hirst, Jeff Koons, Charles Ray, 11 Duke Street Limited, London, UK
Anthony Caro, Charles Ray, greengrassi, London, UK
Double Trouble: The Patchett Collection, Museum of Contemporary Art San Diego, La Jolla, USA
Charles Ray, "Fashions" and Rodney Graham, "Halcion Sleep," Donald Young Gallery, Seattle, USA
Artificial: Figuracions Contemporanies, Museu d'Art Contemporani, Barcelona, Spain

1997
American Art 1975–1995 from the Whitney Museum: Multiple Identity, Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy
A Lasting Legacy: Selections from the Lannan Foundation Gift, Museum of Contemporary Art, Los Angeles, USA
Biennale de Lyon d'art contemporain, Maison de Lyon, France
Skulptur.Projekte in Münster 1997, Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, Germany
Objects of Desire: The Modern Still Life, The Museum of Modern Art, New York, USA
Sunshine & Noir: Art in LA 1960-1997, Louisiana Museum of Modern Art, Humlebaek, Denmark (traveled to: Kunstmuseum Wolfsburg, Germany; Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy & Hammer Museum, Los Angeles, USA)
Whitney Biennial, Whitney Museum of American Art, New York, USA
Veronica's Revenge: Selections from the Lambert Art Collection, Centre d'Art Contemporain, Geneva, Switzerland

Views from Abroad: European Perspectives on American Art, Whitney Museum of American Art, New York & Museum für Moderne Kunst, Frankfurt, Germany

1996
Just Past: The Contemporary in the Permanent Collection, 1975–96, The Geffen Contemporary at Museum of Contemporary Art, Los Angeles, USA
Portrait of the Artist, Anthony d'Offay Gallery, London, UK
Distemper: Dissonant Themes in the Art of the 1990s, Hirshhorn Museum and Sculpture Garden, Washington, USA
Everything That's Interesting Is New: Dakis Joannou Collection, Athens School of Fine Arts, Athens, Greece (traveled to: Museum of Modern Art, Copenhagen & Guggenheim Museum SoHo, New York, USA)
Art at the End of the 20th Century: Selections from the Whitney Museum of American Art, National Gallery, Athens, Greece (traveled to: Museu d'Art Contemporani, Barcelona, Spain & Kunstmuseum Bonn, Germany)
Now Here: Walking and Thinking and Walking, Louisiana Museum of Modern Art, Humlebaek, Denmark
Happy End, Kunsthalle Düsseldorf, Germany
Young Americans: Part II, Saatchi Gallery, London, UK
Narcissism: Artists Reflect Themselves, California Center for the Arts Museum, Escondido, USA

1995
Whitney Biennial, Whitney Museum of American Art, New York, USA (traveled to: Prague, Czech Republic & Copenhagen, Denmark)
Private/Public: ARS 1995, Museum of Contemporary Art, Helsinki, Finnland
MicroMegas: Miniatures and Monstrosities in Contemporary Art, The Israel Museum, Jerusalem, Israel
PerForms: Janine Antoni, Charles Ray, Jana Sterbak, Institute of Contemporary Art, Philadelphia, USA
Feminin-masculin: le sexe de l'art, Centre Pompidou, Paris, France
Still Leben, National Museum, Stockholm, Sweden
A Glimpse of the Norton Collection as Revealed by Kim Dingle, Santa Monica Museum of Art, USA (traveled to: SITE Santa Fe, USA)

1994
Radical Scavenger(s): The Conceptual Vernacular in Recent American Art, Museum of Contemporary Art, Chicago, USA
Face-Off: The Portrait in Recent Art, Institute of Contemporary Art, Philadelphia, USA (traveled to: The Joslyn Art Museum, Omaha & Weatherspoon Art Museum, University of North Carolina, Greensboro, USA)

1993
Whitney Biennial, Whitney Museum of American Art, New York, USA (traveled to: National Museum of Contemporary Art, Seoul, South Korea)
Biennale of Sydney, Art Gallery of New South Wales and Bond Store 3/4, Sydney, Australia
Tables, Selections from the Lannan Foundation Collections, Lannan Art Foundation, Los Angeles, USA
The Uncanny, Gemeentemuseum, Arnhem, Netherlands
Images, Selections from the Lannan Foundation Collections, Lannan Art Foundation, Los Angeles, USA
Seeing the Forest Through the Trees, Contemporary Arts Museum, Houston, USA

1992
Dirty Data: Sammlung Schürmann, Ludwig Forum für internationale Kunst, Aachen, Germany
Spiral Gallery, Wacoal Art Center, Tokyo, Japan
Strange Developments, Anthony d'Offay Gallery, London, UK
Images, Lannan Art Foundation, Los Angeles, USA
The Other Side, Tony Shafrazi Gallery, New York, USA
Viaggio a Los Angeles, Castello di Rivara, Turin, Italy
Post Human, FAE Musee d'Art Contemporain, Pully/Lausanne, Switzerland (traveled to: Castello di Rivoli, Museo d'Arte Contemporanea, Turin, Italy; DESTE Foundation for Contemporary Art, Athens, Greece & Deichtorhallen Hamburg, Germany)
documenta 9, Kassel, Germany
Helter Skelter: L.A. Art in the 1990's, Museum of Contemporary Art, Los Angeles, USA
Donald Young Gallery, Seattle, USA
Biennale of Sydney, Art Gallery of New South Wales and Bond Store 3/4, Sydney, Australia

1991
The Savage Garden, Sala de Exposiciones de la Fundacion Caja de Pensiones, Barcelona, Spain
Cadences: Icon and Abstraction in Context, New Museum, New York, USA
Helter Skelter: L.A. Art in the 1990's, Museum of Contemporary Art, Los Angeles, USA
Mechanika, The Contemporary Arts Center, Cincinnati, USA
Galerie Max Hetzler, Cologne, Germany

Devices, Josh Baer Gallery, New York, USA
Katharina Fritsch, Robert Gober, Reinhard Mucha, Charles Ray, and Rachel Whiteread, Luhring Augustine Gallery, New York, USA

1990
Fifth Anniversary Exhibition, Burnett Miller Gallery, Los Angeles, USA
Recent Drawings, Whitney Museum of American Art, New York, USA
Blood Remembering, Snug Harbor Cultural Center, New York, USA
Heart in Mouth, Fahey/Klein Gallery, Los Angeles, USA
Donald Young Gallery, Chicago, USA

1989
Whitney Biennial, Whitney Museum of American Art, New York, USA
Loaded, Kuhlenschmidt Gallery, Los Angeles, USA

1988
Near Miss, Feature, Chicago, USA
Still Trauma, Milford Gallery, New York, USA
303 Gallery, New York, USA
Selections From the Permanent Collection, Newport Harbor Art Museum, Newport Beach, USA
Recent Art From Los Angeles, Cleveland Center for Contemporary Art, USA

1987
Industrial Icons, University Art Gallery, San Diego State University, USA
Nature, Feature, Chicago, USA
Frederick S. Wight Gallery, University of California, Los Angeles, USA
Burnett Miller Gallery, Los Angeles, USA

1986
Baaa Baaa Ba'bel, Alexandria Hotel, Los Angeles, USA
Frederick S. Wight Art Gallery, University of California, Los Angeles, USA

1984
Los Angeles Institute of Contemporary Art, USA

1981
Cape Gallery, New Orleans, USA

1980
Contemporary Arts Center, New Orleans, USA
Uno Gallery, New Orleans, USA

CURATED EXHIBITIONS

2019
Three Christs, Sleeping Mime, and the Last Supper, Pagan Paradise, Hill Art Foundation, New York, USA

2004
a four dimensional being writes poetry on a field with sculptures, Matthew Marks Gallery, New York, USA

PUBLIC COLLECTIONS (SELECTION)

The Art Institute of Chicago, USA
Astrup Fearnley Museet, Oslo, Norway
The Broad, Los Angeles, USA
Centre Pompidou, Paris, France
Dallas Museum of Art, USA
Fundación Jumex Arte Contemporáneo, Mexico City, Mexico
The George Economou Collection, Athens, Greece
Glenstone, Potomac, USA
Hammer Museum, Los Angeles, USA
Kunstmuseum Basel, Switzerland
The Metropolitan Museum of Art, New York, USA
Museum of Contemporary Art, Los Angeles, USA
The Museum of Modern Art, New York, USA
Orange County Museum of Art, Costa Mesa, USA
Philadelphia Museum of Art, USA
The Pinault Collection, Paris, France
Rubell Museum, Miami, USA
San Francisco Museum of Modern Art, USA
Stanley Museum of Art, University of Iowa, Iowa City, USA
Tate, London, UK
Walker Art Center, Minneapolis, USA
Whitney Museum of American Art, New York, USA

EDUCATION AND EVENTS

Exhibition opening
Charles Ray
Friday, August 21, 2026, 7 pm
On Friday, August 21, 2026, the Fridericianum opens the doors to the exhibition by the US-American artist Charles. After the official part of the evening, everyone is invited to celebrate together—with snacks, drinks, and music by DJ Miss Betty Ford.
Admission is free on the evening of the opening. No registration required. The exhibitions are open until 10 pm, the café until 11 pm.

Children's vernissage
Charles Ray
Friday, August 21, 2026, 5.30–7 pm
The Fridericianum invites children and their accompanying adults to an exclusive exhibition opening ahead of the official celebrations—with a special highlight: Charles Ray will be there to welcome the children. Afterward, the young visitors use activity cards to explore the artist's impressive sculptures and immerse themselves in the many stories they tell. Finally, they have the opportunity to step into the role of a sculptor themselves in the Studiowerkstatt and create their own small works of art.
Ideal age: 6–12 years. Admission to the children's vernissage is free. No registration required. Drop in and out at any time. Children must be accompanied by an adult.

Guided exhibition tour with Charles Ray and Bernhard Mendes Bürgi
Saturday, August 22, 2026, 2–3.30 pm
On the first day of the exhibition, Charles Ray will guide visitors through his first institutional solo exhibition in Germany. He will be accompanied by Bernhard Mendes Bürgi, former director of the Kunstmuseum Basel.
The costs for the tour are included in the entrance fee. No registration is required, but places are limited. The conversation will be held in English.

F wie Feierabend* meets *Organizing an exhibition—How does it work?

Thursday, August 27, 2026, 6.30–9 pm

The installation of the exhibition by American artist Charles Ray came with a number of exciting challenges: Among other things, special solutions for transporting very large and heavy sculptures through the doors and windows of the Fridericianum were needed. Other complex tasks included their storing them safely both for the art and the building, as well as finding space for the even larger shipping crates. Larissa Hüttenhein (Deputy Head Production and Technical Department, Fridericianum) and Dana Schütte (Curatorial Department, Fridericianum) invite you to a joint exhibition tour and a glimpse into the process of exhibition making. Afterward, you can enjoy the end of the evening in a relaxed atmosphere with drinks in the café. The exhibitions are open until 8 pm, the café until 9 pm. Admission is free. No registration is required.

Special guided tour: *documenta archiv meets Fridericianum*

Wednesday, October 7, 2026, 5–6 pm with Martin Groh (Research, documenta archiv)
Wednesday, December 16, 2026, 5–6 pm with Dr. Birgitta Coers (Director, documenta archiv)

The documenta archiv and the Fridericianum invite you to a reunion: After more than three decades, Charles Ray and his works return to the spaces of the Fridericianum. His sculpture *Oh! Charley, Charley, Charley…* was created in 1992 for documenta 9 and can now be viewed once again at the Fridericianum—in almost the same spot—on the occasion of the artist's exhibition in Kassel. During a brief tour of the current exhibition, participants explore questions of artistic, social, and personal temporality and change—specifically, how the artist's work has evolved since then and what influence the time between the two exhibitions has had on the reception of the work. In the second part of the event, the group heads to the documenta archiv to explore the documenta artist's past.
Admission is free. Registration via education@fridericianum.org

Holiday workshop: *Suddenly huge*

Thursday, October 8, and Friday, October 9, 2026, 11 am–3 pm

What does it feel like to suddenly be huge? What happens when you step into a different role? And when does an idea become a sculpture? To answer these questions, participants in the two-day summer workshop embark on a journey of discovery through the exhibition of American sculptor Charles Ray. Along the way, they discover what materials his sculptures are made of, what role the size of the works plays, and what stories they tell. Afterward, they step into the role of sculptors themselves and create their own works of art through experimentation. In a small closing presentation, the young artists showcase their finished works to everyone who is interested. Ideal age: 8 years. Workshop fee: 10 Euro per person for both days
Registration via education@fridericianum.org
Admission to the final presentation is free and does not require registration.

Guided phone tour „Culture on Call“: Charles Ray
Sunday, October 17, 2026, 3–4 pm
On the occasion of Charles Ray’s exhibition, the Fridericianum is once again offering the tour format “Culture on Call”. Anyone interested is invited to participate in a guided tour of the exhibition by phone from home. The participants explore selected sculptures and their materials, dimensions, and spatial impact. The focus is on Ray’s extraordinary exploration of the human body and questions about how sculptures can influence our perception of space, movement, and reality.
This program is intended for anyone who is unable to visit the Kunsthalle in person or who prefers to explore art from the comfort of their own home. Here's how it works: The participants receive the access information and comfortably dial in from home on the day of the event. The one-hour tour is being hosted by a moderator. During the tour, the participants' speakers are turned off. The phone line are opened for questions and exchange occasionally.
Registration via www.beianrufkultur.de as well as by phone under 040 209 404 36. Participation is free of charge.

Creative workshop for adults: *Bodies and space—traces, scales, movements*
Saturday, November 7, 2026, 3–5 pm
Inspired by the exhibition by US-American sculptor Charles Ray, this creative workshop explores the interaction between the body, space, and material. After a group tour, the participants use various exercises to explore their own bodies in relation to the sculptures, experiment with different postures, and then create plaster casts of individual body parts. The resulting impressions are transformed into small sculptures, which are presented in the space and ultimately reconnected performatively with the participants’ own bodies. The goal of the workshop is to experience one’s own body not only as something personal, but also as a form, a scale, a material, and a moving sculpture.
Target audience: Adults. Workshop fee: 5 Euro per person. Registration via education@fridericianum.org

Special guided tour: *Organizing an exhibition—How does it work?*
Thursday, November 12, 2026, 6.30–7.30 pm
The special guided tour with Larissa Hüttenhein (Deputy Head Production and Technical Department, Fridericianum) and Dana Schütte (Curatorial Department, Fridericianum) offers the participants a glance into the creation process of the exhibition by US-American artist Charles Ray, and all kinds of challenges that come with it—among others, the exceptional transportation of large sculptures into to the Fridericianum building, the testing of load-bearing capacities of the floors, the demolition of walls, and the storage of even larger shipping crates.
Admission is free. No registration is required.

Family day: *What a sight you are!*

Sunday, November 15, 2026, 11 am–1 pm

Clothes make the man… right? For family day, the Fridericianum art education team invites you to explore the purpose and meaning of clothing—as well as of nudity—through an examination of three special works by the US-American artist Charles Ray. Afterward, the participants design their own T-shirts to, for example, express their own personality or step into a different role.

Target audience: Families, children aged 5 and up must be accompanied by an adult

Workshop fee: 10 Euro per person

Registration via education@fridericianum.org

REGULAR PROGRAMS

Studiowerkstatt

Every Saturday, 11 am–1 pm

Every Saturday, the Fridericianum Studiowerkstatt opens for small and tall visitors, aged five and upwards: Those interested are invited to get inspired by the exhibitions, work creatively together and make their own art.

Admission is free. No registration required. Drop in and out at any time. Children must be accompanied by an adult.

Public guided tours

Every Wednesday, 5–6 pm & every Sunday, 3–4 pm

The art education team takes the visitors on a guided tour of the current Fridericianum exhibitions and projects. Information on the respective thematic focus can be found in the event calender on the Fridericianum website.

The costs for the tours are included in the entrance fee. No registration required.

Curator-led tours

Wednesday, September 23, 2026, 5–6 pm with Moritz Wesseler (Director, Fridericianum)

Wednesday, November 4, 2026, 5–6 pm with Dana Schütte (Curatorial Department, Fridericianum)

On two dates, Moritz Wesseler (Director, Fridericianum) and Dana Schütte (Curatorial Department, Fridericianum) invite guests to discover the exhibition by US-American artist Charles Ray together with them.

Admission is free. No registration required.

F wie Feierabend

Thursday, September 24, 2026, 6.30–9 pm

Thursday, October 29, 2026, 6.30–9 pm

Thursday, November 26, 2026, 6.30–9 pm

On the last Thursday of every month, the Fridericianum invites you to art, drinks, and encounters. Information on the respective thematic focus can be found in the event calender on the Fridericianum website.

The café stays open until 9 pm, the exhibition until 8 pm.

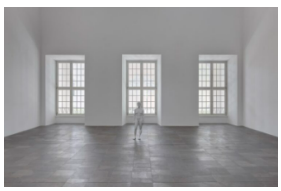
Admission is free. No registration required.

More events and details can be found on the Fridericianum website.

LIST OF PRESS IMAGES AVAILABLE FOR DOWNLOAD

Charles Ray
Kassel, 2026
Photo: Albrecht Fuchs

Charles Ray: *School Play*, 2014
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH



Charles Ray: *Aluminum Girl*, 2003
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH

Charles Ray: *Oh! Charley, Charley, Charley…*, 1992; *Clothes Pile*, 2020 & *Return to the One* (Detail), 2020
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH

Charles Ray: *Return to the One* (Detail), 2020
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH

Charles Ray: *Return to the One*, 2020
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH

Charles Ray: *Clothes Pile, 2020*
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH

Charles Ray: *Oh! Charley, Charley, Charley…*, 1992
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
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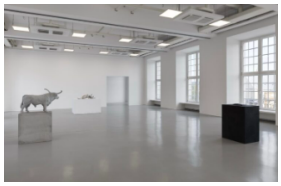

Charles Ray: *Bull*, 2026; *Mountain Lion Attacking a Dog*, 2018
& *Flounder*, 2021
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH

Charles Ray: *Bull*, 2026
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
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Charles Ray: *Bull*, 2026
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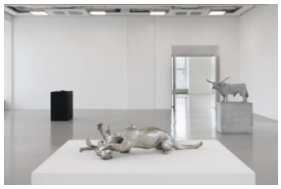

Charles Ray: *Flounder*, 2021; *Mountain Lion Attacking a Dog* (Detail), 2018
& *Bull*, 2026
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH

Charles Ray: *Mountain Lion Attacking a Dog* (Detail), 2018
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
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Charles Ray: *Mountain Lion Attacking a Dog*, 2018
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
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Charles Ray: *Flounder*, 2021
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
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Charles Ray: *Flounder* (Detail), 2021
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
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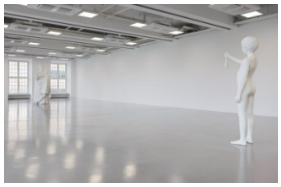

Charles Ray: *Madonna and Child*, 2026 & *Boy with Frog*, 2009
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
© Charles Ray, documenta und Museum Fridericianum gGmbH

Charles Ray: *Boy with Frog*, 2009
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
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Charles Ray: *Madonna and Child*, 2026
Photo: Andrea Rossetti
(Installation view Fridericianum, Kassel)
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Press images available for download

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#fridericianum #charlesray

OPENING HOURS
Tue–Sun & public holidays 11 am–6 pm & Thu 11 am–8 pm

ADMISSION
6 Euro, reduced 4 Euro
Free admission on Wednesdays
Free admission for children and under 18s
Groups (10 or more) 4 Euro p. p.
Free admission for students with Kulturticket
Students and trainees 2 Euro
Free admission for school groups (by prior appointment)

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