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ART GALLERIES—CHELSEA

Liz Magor

Wobbly platforms and plinths made from cast cardboard present an array of found objects, some abject, some cute. In “Valley,” a trio of dog figurines shares the stage with a cluster of rhinestone pins and mementos. “Pembina” is titled for a small patch—“Pembina Pipe Liners”—sewn onto a homey sweater being clutched by a violet-eyed, plush-toy pig. If the Canadian artist’s materials suggest thrift-store Trojan horses, smuggling in sentiments from their past lives, the show’s title, “Previously,” underscores it. Decontextualized and arranged almost forensically, the items broadcast class and gender associations, while also suggesting the sad circumstances under which they might have been separated from their former owners. That it is nearly impossible to focus on Magor’s sculptures without imagining backstories is, one suspects, part of her larger point about the secret life of the inanimate world.

Through Jan. 6.

