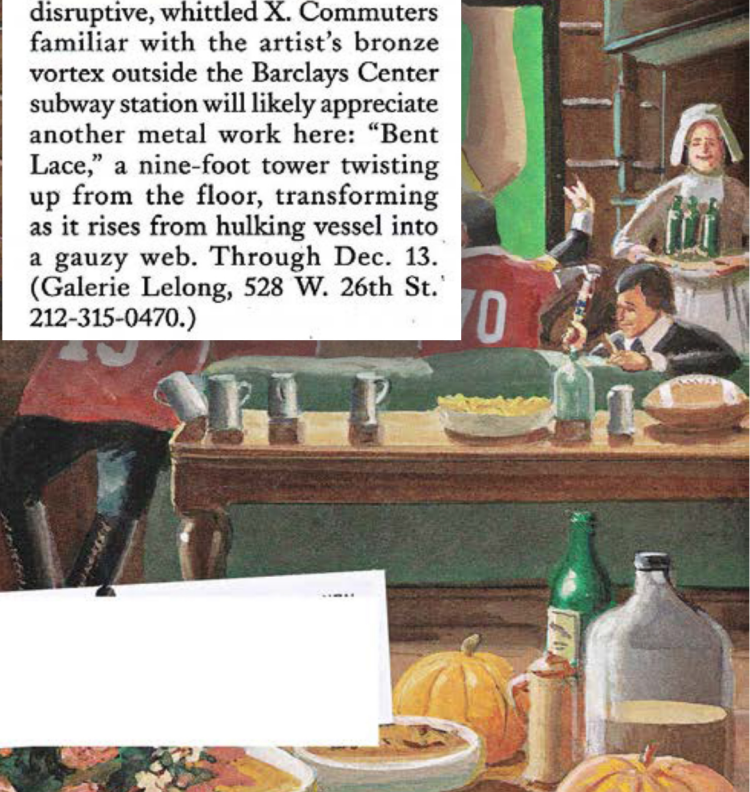


THE
NEW YORKER**Ursula von Rydingsvard**

At seventy-two, the sculptor is still wielding a chainsaw, and her new carvings, hewed from cedar and then rubbed with graphite, are among her best sculptures. Freestanding torqued works, like tornadoes or termite mounds, transform pre-cut stacks of wood back into something biomorphic, while in one wall-mounted sculpture von Rydingsvard gouges the planks with rows of divots, then further breaks the symmetry with a disruptive, whittled X. Commuters familiar with the artist's bronze vortex outside the Barclays Center subway station will likely appreciate another metal work here: "Bent Lace," a nine-foot tower twisting up from the floor, transforming as it rises from hulking vessel into a gauzy web. Through Dec. 13. (Galerie Lelong, 528 W. 26th St. 212-315-0470.)



Boris H. ...