

April 4th, 2010



ROXY PAINE 洛克西·潘, *PMU No. 36*, 2009
Acrylic on linen 丙烯于亚麻布面
42 x 59 1/2 x 4 1/2 inches; 106.68 x 151.13 x 11.43 cm

Roxy Paine: Machinations

April 24 through June 13, 2010

Opening reception: April 24, Saturday, 6 - 8 p.m.

Venue: James Cohan Gallery Shanghai

Address: 1/F, Building 1, 170 Yue Yang Road

James Cohan Gallery Shanghai is pleased to present the first solo exhibition in China by New York-based conceptual artist Roxy Paine. The exhibition will feature the artist's well-known machine work *Paint Dipper* (1997), paintings made by the *PMU (Painting Manufacture Unit)* (1999-2000) and sculptures made by *SCUMAK No. 2 (Auto Sculpture Maker)* (1998-2001). All of these machines are related by the automated production of artworks shaped by the random effects caused by factors of gravity and drying time.

For over the past decade, Roxy Paine has been engaged in an ambitious and ongoing body of work that continues to expose the paradoxes inherent in our relationships with the natural and industrial worlds. Paine's sculptures can take the form of startlingly realistic representations of plant life and fungi or robotic art-manufacturing machinery, as with *Paint Dipper* and *SCUMAK*, or as monumental stainless-steel tree-like sculptures, known as Dendroids, perhaps the work for which he is best known. Paine's works raise questions about our place in the natural order and the extent to which we can draw a firm line between the processes of nature and those of technology.



ROXY PAINE 洛克西·潘
17441042010 A/B/C, 2010
Acrylic on linen 丙烯于亚麻布面 (threesome 三个一组)

JAMES COHAN GALLERY SHANGHAI

On view at the gallery in Shanghai will be *Paint Dipper*, which is among the first art-making machines created by the artist in mid 1990s. Entirely programmed and controlled by a laptop computer and motorized, this machine creates paintings by repeatedly dipping a raw canvas into a vat filled with eighty gallons of specially formulated acrylic paint. Each painting is dipped between 50 and 180 times. Drying time varies from one to five hours, allowing the paint to dry so that subsequent layers will adhere properly. The resulting “dip” is recorded on the painting’s surface in sequence as a horizontal, striated line. Each painting exhibits a clear and delineated history of its own making. The drips at the bottom of each painting harden and become solid forming uneven stalactites. Paine, who has long been fascinated by the processes by which geological forms are produced over centuries and even millennia, notes that with his machines he has replicated such processes in a much accelerated form. “Temporal relationships are inverted,” Paine suggests, “creating stalactite incrustations at the bottom of the paintings in a process that normally takes many millennia...so from that perspective it’s very quick. But the machines are also referencing automation and factory production. And from that position, they’re extremely slow and plodding. I’m hoping to capture some strange in-between notion of time.” During the course of the exhibition *Paint Dipper* will be operating daily in the gallery while a group of recently completed dip paintings will also be on view.



ROXY PAINE 洛克西·潘, *Paint Dipper* 漫画画者, 1997
Steel frame, dipping tank, acrylic paint, computer, interface, relays, chair
钢架、浸渍槽、丙烯、电脑、接口、继电器、椅子
124 x 99 x 24 inches; 315 x 251.5 x 61 cm



ROXY PAINE 洛克西·潘
SCUMAK (S2-P2-DB42), 2008
Low density polyethylene 低密度聚乙烯

Also on view are a group of sculptures produced by Paine’s *SCUMAK No. 2 (Auto Sculpture Maker)*. Like *Paint Dipper*, this machine is also programmed by a computer, and it slowly extrudes melted polyethylene plastic infused with pigment to create sculptural mounds, which form gradually on a conveyor belt and then are moved down the line. The sculptures are built incrementally, layer by layer. Their final form is determined by certain variables, such as the number of layers, cooling time between layers, the amount of material extruded, are programmed into the computer, while other variables include local atmospheric conditions and gravity—those conditions beyond the artist’s control. The results are extremely varied, and the shapes, after they harden, retain a remarkably fluid appearance. As with all of the artist’s system-based machines, Paine continues his exploration of the hand-made versus the mass produced, control versus chance, and nature versus artifice.

JAMES COHAN GALLERY SHANGHAI

Roxy Paine was born in 1966 in New York and studied at both the College of Santa Fe in New Mexico and the Pratt Institute in New York. Since 1990, his work has been internationally exhibited and is included in major collections such as De Pont Museum of Contemporary Art, Tilburg, The Netherlands; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Israel Museum, Jerusalem; Museum of Modern Art, New York, NY; San Francisco Museum of Modern Art, CA; and the Whitney Museum of American Art, New York, NY. His Dendroid sculptures can be found at various museums and foundations including the Olympic Sculpture Park, Seattle, WA; Wanas Foundation, Knislinge, Sweden; Montenmedio Arte Contemporaneo NMAC, Cadiz, Spain; and the St. Louis Museum of Art, St. Louis, MO. In 2009, The Metropolitan Museum of Art in New York exhibited *Maelstrom*, a 130-foot-long by 45-foot-long stainless steel sculpture that encompassed the nearly 8000-square-foot Iris and B. Gerald Cantor Roof Garden of the museum. Roxy Paine lives and works in Brooklyn and Treadwell, NY.



ROXY PAINE 洛克西·潘, SCUMAK No. 2 SCUMAK 二号, 1998-2001
Aluminum, computer, conveyor, electronics, extruder, stainless steel, polyethylene, Teflon
铝、电脑、传送装置、电子器件、挤压机、不锈钢、聚乙烯、特氟纶
90 x 276 x 73 inches; 228.6 x 701 x 185.4 cm

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