## Ronald Feldman Fine Arts

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## **ROXY PAINE**

## March 15 – April 26

Roxy Paine will exhibit five new sculptural works for his second exhibition at the Feldman Gallery. The idea of potentiality, the condition of existing as a possibility, pervades the work which juxtaposes aspects of mass production and spontaneous gesture. The work is presented with ingenious invention, detailed virtuosity, and wit.

*Mushroom Field (Psilocybe cubensis)* consists of more than 2,000 finely-executed hallucinogenic mushroom sculptures placed on the floor.

Poison Ivy Field (Toxicodendron radicans) is a simulated poisen ivy patch with dandelions, skunk cabbage, and grass in a glass-enclosed chamber.

*Floor Model* is a monumental assembly kit of plaster elements cast from assorted molds of blister packs for consumer products. The models suggest a theoretical capability to be transformed into abstract sculptures or paintings.

*Model Painting* consists of 58 neutral-colored, thick poylmer brush strokes in a glass case. The specimen case freezes or preserves that state of suspended possibility.

*Paint Dipper* is a computerized, ten-foot-tall machine which, repetitively and obsessively, creates paintings. Formed by what is programmed into the computer and the random, patterned elements of the dipping process, each painting is unique – the product of high-tech automation and the forces of the natural world.

The artist's earlier works, many invented mechanical devices, also make reference to both worlds – the mechanical and the natural – and allude to the processes of sustenance, decay, and regeneration. These include:

Dinner of the Dictators, 1995, a display of freeze dried versions of the meals of twelve dictators *Placard Flinger*, 1995, an apparatus which periodically flings one-worded placards, based on the artist's psychological analysis, onto the floor

Plug-in Painting, 1995, a pegged wall board with detachable flesh covered brush strokes Where I'm At, 1993-95, a photomural of Manhattan with a radio-controlled laser indicating the artist's movements throughout the course of the day.

Drug Ziggurat, 1994, a nine-foot-tall tower consisting of addictive products

Displaced Sink, 1993, a dripping sink mounted on the ceiling causing the dissolution of a stack of soap

Lusts, 1992, a structure in which a light bulb and carafe are alternately plunged, energetically and repetitively, into a vat of black or white liquid

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There will be a reception for the artists on Saturday, March 15 from 6:00 - 8:00 p.m. Gallery hours are Tuesday – Saturday, 10:00 - 6:00. Monday by appointment