

*Machine Painting*

Tauba Auerbach, Matthias Groebel, Peter Halley, Jacqueline Humphries, Albert Oehlen, Seth Price, Sigmar Polke, Avery Singer, Reena Spaulings, Wolfgang Tillmans, Christopher Kulendran Thomas, Rosemarie Trockel, Jack Whitten and Christopher Wool.

7 October–14 December 2024

Helmet Row, EC1

Modern Art is pleased to present *Machine Painting*, an intergenerational exhibition of fourteen artists who produce paintings with the assistance of machines. A touchstone for the exhibition is Giuseppe Pinot-Gallizio's 1958 artwork *Industrial Painting*. Created by a painting machine equipped with rollers, it operated freely, and applied paint on lengths of canvas laid over tables; resulting in a seventy-four-metre-long painting that was subsequently spooled onto cylinders, suspended from the ground so that it can be unfurled for the viewer to see. In making this piece, Gallizio sought to mirror and critique the ceaseless industrial production line he observed in 50s Italy. Delegating labour to machines improves productivity on an industrial scale, but the more removed the labourer, the more pronounced and performative the machine's role becomes.

Evolving out of this example, *Machine Painting* includes artists who, from the 1970s to the present day, use mechanical apparatuses in the making of their work to propose a more collaborative relationship with machines. By various methods, these artists outsource their process, partially or wholly, while maintaining procedural control. Using analogue and digital methods, the painterly gesture - commonly associated with virtuosity - is incorporated into the artist's vocabulary, and instrumentalised via multistage methods. The featured artists exploit the flat surface as a site to compress, distort, mediate and abstract images. *Machine Painting* seeks to advance the discourse around machines in art, contesting the idea of machine production as cold and unthinking, and presenting the machine as a contemporary generative tool more readily available today. Allowing the painted gesture to flow between digital and analogue states, *Machine Painting* encompasses various means of production, from the autonomous labour of machines to handmade processes that evoke machines.

The featured artists have notably differing intentions in their use of machines: Jacqueline Humphries converts images of her past works into vector files to create self-analytical paintings; Christopher Kulendran Thomas uses neural networks to create composite images of Sri Lankan artists' work which he renders on canvas; and Matthias Groebels's machine transfers analogue television waves onto canvas. Wolfgang Tillmans's photocopier works disavow the binary between image production and painting; whereas Tauba Auerbach and Jack Whitten use tools to channel a machine. While the paintings of Albert Oehlen and Reena Spaulings undermine the virtuosity of the artist's hand, Avery Singer and Seth Price render their compositions with computers, partly realising their paintings with printers, constantly adopting advancing technologies. Rosemarie Trockel and Sigmar Polke in very different ways deploy industrial machines in the making of their renowned paintings; and Christopher Wool's paintings perform a push and pull with the machinations between artist and machine. Finally, Peter Halley's foundational 1983 animated work *Exploding Cell* shows a line drawn from left to right, becoming a horizon with a cell - a kinetic precursor to his subsequent paintings.

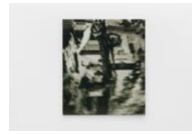
For more information, please contact Pascale de Graaf ([pascale@modernart.net](mailto:pascale@modernart.net)).

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Entrance



Peter Halley  
*Exploding Cell*, 1983  
digital animation  
7m 47s



Matthias Groebel  
*(081) Hacked Channels 1*, 1999  
acrylic on canvas  
115 x 100 cm  
45 1/4 x 39 3/8 in

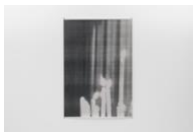
Gallery 1



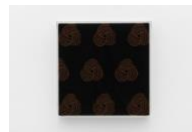
Jack Whitten  
*Xeroxed!*, 1975  
Xerox toner on rice paper mounted to  
canvas  
150.8 x 189.5 x 6.3 cm  
59 3/8 x 74 5/8 x 2 1/2 in



Tauba Auerbach  
*Extended Object*, 2024  
acrylic on canvas in painted wood frame  
45.7 x 61 cm  
18 x 24 in



Wolfgang Tillmans  
*Reims*, 1988  
unframed inkjet print  
242 x 161 cm  
95 1/4 x 63 3/8 in



Rosemarie Trockel  
*Ohne Titel*, 1986  
wool on canvas  
73.5 x 73.5 x 8.5 cm  
29 x 29 x 3 3/8 in



Tauba Auerbach  
*Extended Object*, 2020  
acrylic on canvas in painted wood frame  
46.8 x 48.9 x 8.9 cm  
15 1/4 x 19 1/4 x 3 1/2 in

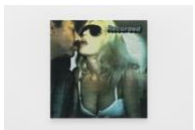


Christopher Wool  
*Defenestration Suite #1-9*, 2023  
photogravure on en tout cas paper  
each:  
45.7 x 38.1 cm  
18 x 15 in



Tauba Auerbach  
*Extended Object*, 2024  
acrylic on canvas in painted wood frame  
45.7 x 61 cm  
18 x 24 in

Gallery 2



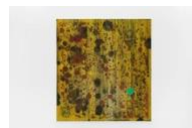
Matthias Groebel  
*Untitled (146)*, 1993  
acrylic on canvas  
95 x 95 cm  
37 3/8 x 37 3/8 in



Rosemarie Trockel  
*Omission*, 1984  
wool (beige-red) on canvas  
70 x 65 cm  
27 1/2 x 25 5/8 in



Jack Whitten  
*Untitled*, 1974  
Xerox toner on paper  
26.67 x 38.1 cm  
10 1/2 x 15 in



Jacqueline Humphries  
*Untitled*, 2023  
oil on linen  
243.8 x 228.6 cm  
96 x 90 in



Albert Oehlen  
*Untitled (Computer)*, 1991  
silkscreen, oil and acrylic on paper  
222.3 x 190.3 x 7.1 cm  
87 1/2 x 74 7/8 x 2 3/4 in



Reena Spaulings  
*Later Seascapes 4*, 2017  
Farrow & Ball "estate emulsions" on canvas  
200 x 500 cm  
78 3/4 x 196 7/8 in

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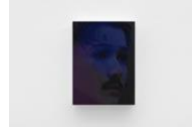
Avery Singer  
*unk-righthand.obj (study)*, 2023  
acrylic on canvas stretched over wood panel  
23.5 x 30.7 x 4 cm  
9 1/4 x 12 1/8 x 1 5/8 in



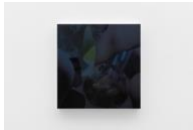
Avery Singer  
*Watch 'em and Chase 'em...See Where I Place 'em (Study)*, 2023  
acrylic on canvas stretched over wood panel  
23.5 x 31.1 x 23.5 cm  
9 1/4 x 12 1/4 x 9 1/4 in



Avery Singer  
*unk-righthand.obj (study)*, 2023  
acrylic on canvas stretched over wood panel  
30.9 x 23 x 4 cm  
12 1/8 x 9 x 1 5/8 in



Avery Singer  
*Limelight (Study)*, 2023  
acrylic on canvas stretched over wood panel  
31.1 x 23.5 x 30.5 cm  
12 1/4 x 9 1/4 x 12 in



Avery Singer  
*Art Student (study)*, 2023  
acrylic on canvas stretched over wood panel  
51.4 x 51 x 4 cm  
20 1/4 x 20 1/8 x 1 5/8 in



Christopher Kulendran Thomas  
*ft-ckt-131f03dc-0021-st-24-cfg-6.0-seed-5686646417.png*, 2024  
acrylic on canvas  
218 x 168 x 6 cm  
85 7/8 x 66 1/8 x 2 3/8 in

Viewing Room



Sigmar Polke  
*Untitled*, 1986  
acrylic and gouache on printed fabric  
89.9 x 75 cm  
35 3/8 x 29 1/2 in



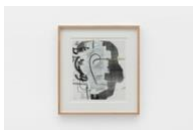
Christopher Wool  
*Untitled*, 2020  
oil and inkjet on paper  
55.9 x 43.2 cm  
22 x 17 in



Seth Price  
*Machine Time*, 2023  
acrylic paint, ink, generatively produced image reverse-transferred into polymer, UV print on aluminium composite  
229.9 x 194 x 4.2 cm  
90 1/2 x 76 3/8 x 1 5/8 in



Christopher Wool  
*Untitled*, 2020  
oil and inkjet on paper  
55.9 x 43.2 cm  
22 x 17 in



Christopher Wool  
*Untitled*, 2020  
oil and inkjet on paper  
55.9 x 43.2 cm  
22 x 17 in



Christopher Wool  
*Untitled*, 2020  
oil and inkjet on paper  
55.9 x 43.2 cm  
22 x 17 in