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Daniel Rozin, *Shades*
March 17–April 23, 2022

Opening reception: Thursday, March 17, 6–8 PM
Gallery hours: Tuesday–Saturday: 11 AM–6 PM

Daniel Rozin's practice has investigated the nuance of reflected portraiture and mechanical choreography for nearly three decades. In his latest exhibition, the artist pairs the evanescent experience of live image creation with a variety of new materials. Rozin implements a masterful manipulation of light and shadow to create complex dynamic images and colors, the focus of which grants this exhibition its name.

Rozin is an expert with uncanny materials—a challenge he implements as an artistic constraint. In *Chopstick Mirror* the artist refigures a familiar dining utensil into an element of representation. Although the artwork is intrinsically mechanical, it attempts to display the viewer by echoing the fluidity of their motion. The resulting depictions are interactive images investigated through the constraint of one-dimensional linear objects. This piece acts as an experiment beyond the mirror, inviting reactions from the piece itself, such as gestures of friendliness, surprise, and coyness, in addition to generative routines and sonic compositions.

Shades encapsulates Rozin's investigation into *Mechanical Mirrors*, a series that began in 1999 with *Wooden Mirror*. The exhibition debuts the artist's implementation of full color spectrum mechanical mirrors using the color models RGB (red, green, blue) and CMY (cyan, magenta, yellow). Almost seven years in the making, Rozin began conceptualizing color production by means of an optical manipulation of light and shadow. His mechanical pieces up to this date have reproduced a black and white or grayscale reflection—producing color is a complex challenge. The mechanical mirrors exhibited in *Shades* create a mediated viewing experience of reflection through diverse materials. Through his mastery of the inner workings of image creation, Rozin examines how light and shadow coalesce to create color.

RGB Peg Mirror is Rozin's first mirror capable of reproducing viewer reflections in full color. The artist programmed red, green, and blue colored knobs to tilt towards the light, controlling their reflected color, thus allowing the recreation of a full color portrait. RGB color models are largely used within electronics, TVs, and monitors to create a combined display for a wide array of colors. Rozin's *CMY Shadows Mirror* employs the inverse tactic. This piece uses a subtractive color model, typically employed in printing, to selectively mask light that would otherwise be visible. Both mirrors are shown in an interactive period where the viewer is reflected as well as a programmed choreography of undulating, vibrant colors. This exhibition is the first occasion for these full color mirrors to be shown in conversation.

Plant Mirror is the latest in the *Mechanical Mirror* series, a body of work that the artist has been focused on for over two decades. This newest work speaks to its title both in the material it uses, a live Philodendron plant, and in its reflection of a second plant. Rozin situates a potted plant on the wall above an armature that houses motors and electronics. The branches drape over the armature, allowing their leaves to connect to motors that tilt them up and down. A second potted plant is positioned on a pedestal and connected to sensors that monitor light, humidity, and CO2 levels; any change in the measurements of these attributes causes the display plant to respond. The light level of the plant is reflected by the display leaves tilting up and down in slow correspondence. Breathing on the plant elevates its CO2, inciting a pulsing momentum like a heartbeat, until the levels recede. Humidity changes are celebrated on the display plant as a joyful, choreographed wave. Rozin frequently takes inspiration from nature and science for many of the *Mechanical Mirror* works, incorporating wood, fur, mud and rust, as well as optics, light and time. *Plant Mirror* observes the viewer's relationship to nature from the perspective of a plant. What is the significance of a human presence in terms of air quality, light level, and nourishment? What does it mean to interact with a mechanical digital system indirectly, one that is mediated by a plant?

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Daniel Rozin

b. 1961, Jerusalem, Israel

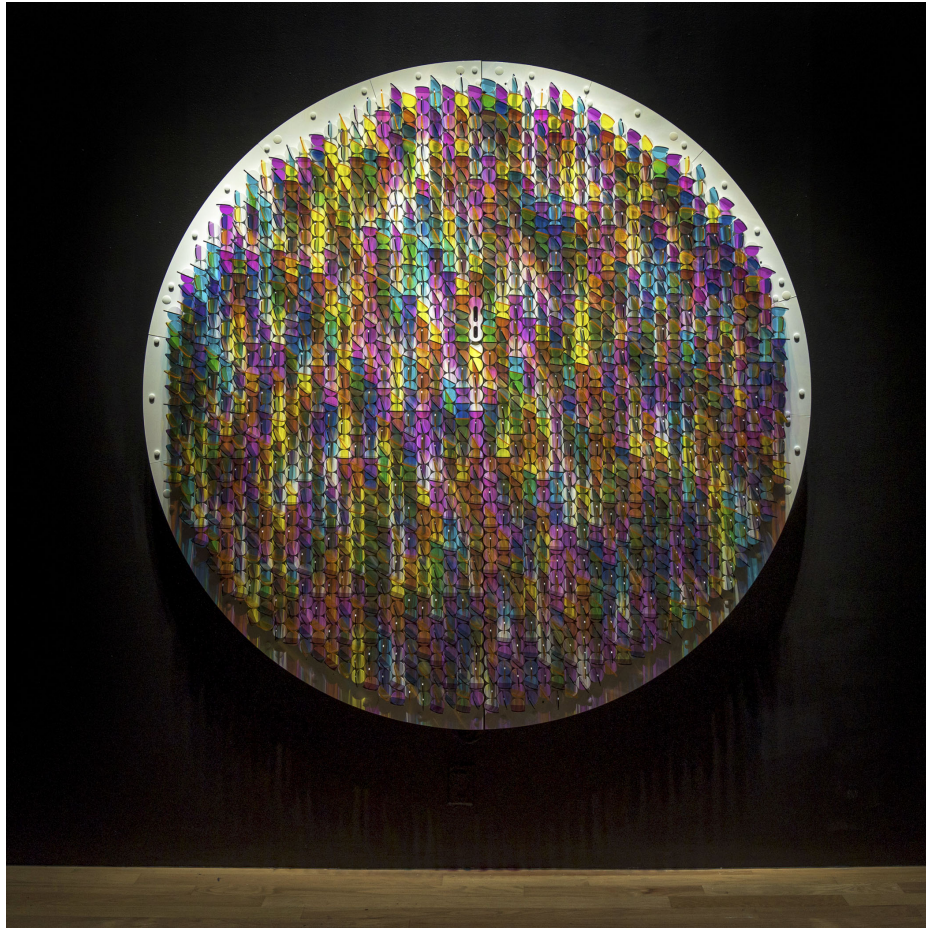
Lives and works in New York City

For nearly three decades, Daniel Rozin's practice has investigated the structure and materiality of images. From mosaics to digital images comprising pixels, discrete components are assembled to make a whole. Employing a range of materials—from trash to hand fans—Rozin probes at what constitutes an image, as well as what can be transformed into one.

Rozin's interactive installations and sculptures integrate the viewer, in real time, to create a representation of the viewer's likeness in the object. His kinetic "mirrors" are often made with materials that become unexpectedly "reflective," responding to a person's presence via a camera and physical computing or custom software. Reflection and surface transformation become a means to explore human behavior, representation, and perception.

Past exhibitions of his work include the Reina Sofia National Museum, Madrid, Spain; Victoria and Albert Museum, London, England; The Garage CCC, Moscow, Russia; The Hermitage St. Petersburg, Russia; NTT InterCommunication Center, Tokyo, Japan; The Israel Museum, Israel, Jerusalem; Milwaukee Art Museum, Milwaukee, WI; Whitworth Art Gallery, Manchester, England; Taiwan National Museum of Fine Art, Taichung, Taiwan; Barbican Centre, London, England; CAM Raleigh, Raleigh, NC; Art Gallery of Nova Scotia, Halifax, Canada; Bunkamura Museum of Art, Tokyo, Japan; Perot Museum of Nature and Science, Dallas, TX; Katonah Museum of Art, New York, NY; ICA Portland, Portland, ME; the Central Academy of Fine Arts Museums, Beijing, China; Ringling Museum of Art, Sarasota, FL; the Peabody Essex Museum, Salem, MA; and the Sundance Film Festival, Park City, UT.

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Daniel Rozin

CMY Shadows Mirror No. 1, 2021

1555 colored acrylic paddles, motors, 3D camera, control electronics, computer, custom software

72 in / 183 cm, diameter

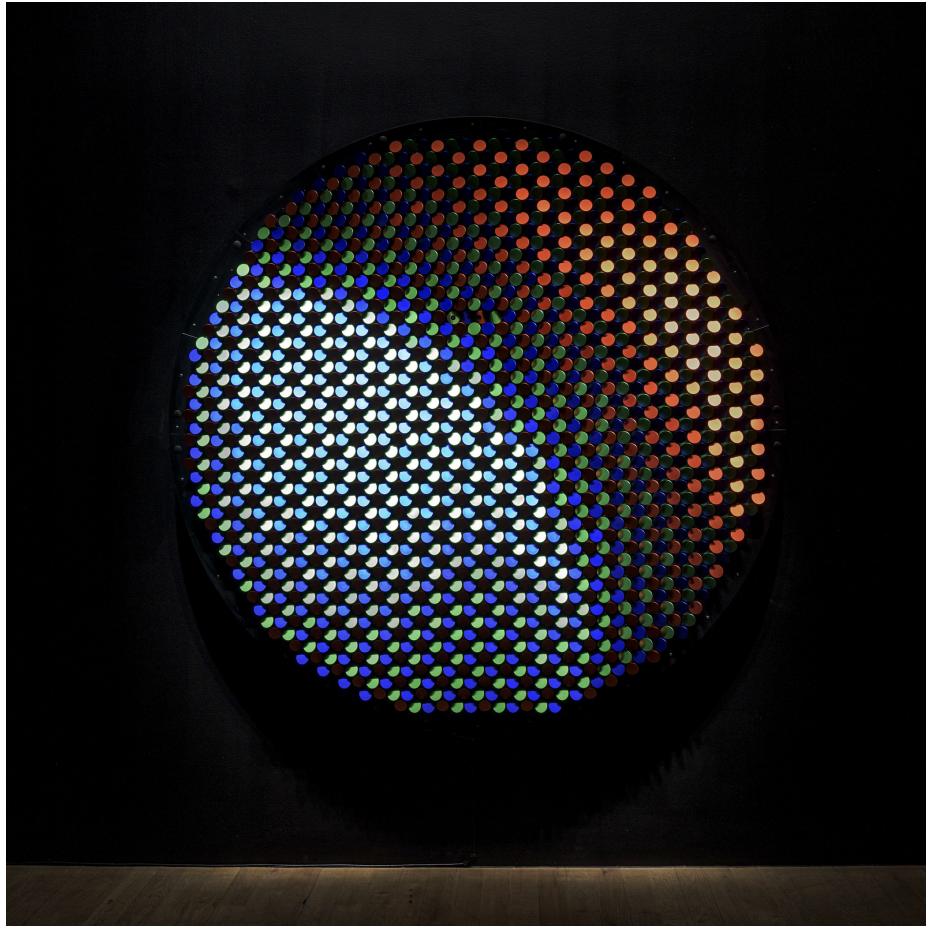
7 in / 18 cm, depth

Video documentation: <https://vimeo.com/576207304>

Shades exhibit documentation: <https://vimeo.com/691474505>

CMY Shadows Mirror is a sculptural, interactive mirror capable of reproducing full color reflections. As the inverse of Rozin's *RGB Peg Mirror* (2020) this piece uses a subtractive color model to mask light that would typically be reflected. *CMY Shadows Mirror* has two modes of operation: an interactive period where the viewer is reflected and a generative function where the piece animates according to several algorithms to show a shimmering display of undulating, vibrant colors.

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Daniel Rozin

RGB Peg Mirror No. 5, 2019/2022

Anodized aluminum knobs, motors, 3D camera, control electronics, computer, custom software

72 in / 183 cm, diameter

5.5 in / 13 cm, depth

Video documentation: <https://vimeo.com/377886512>

Shades exhibit documentation: <https://vimeo.com/691493859>

RGB Peg Mirror is Rozin's first mirror capable of reproducing full color reflections. The artist programs red, green, and blue colored knobs to tilt towards light and change their reflected color, thus allowing the recreation of a full color portrait in a manner similar to a computer monitor or TV. *RGB Peg Mirror* has two modes of operation: an interactive period where the viewer is reflected on the piece, and a generative function where the piece animates according to several algorithms to show a shimmering and colorful display of undulating vibrant colors.

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Daniel Rozin

Take Out - Chopsticks Mirror, 2021

Chopsticks, motors, wood, custom software, computer, camera

66 x 34 x 17 in / 167.6 x 86.4 x 43.2 cm

Edition of 3, 1 AP

Video documentation: <https://vimeo.com/576252027>

Shades exhibit documentation: <https://vimeo.com/691469522>

Chopstick Mirror refigures a familiar dining utensil into an element of portraiture. Although the artwork is intrinsically mechanical, it attempts to reflect a portrait of the viewer by echoing the fluidity of their motion. The resulting portrait is an interactive image that Rozin investigates through the constraint of one-dimensional linear objects. This piece acts as an experiment with interaction beyond reflection, inviting responsive reactions from the piece itself (gestures of friendliness, being startled, coyness) as well as generative routines.

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Daniel Rozin
Mirror No. 6, 2001
video camera, custom software, computer, screen display or projector
dimensions variable
Edition of 6, 1 AP

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Daniel Rozin

Plant Mirror No. 1, 2022

Potted plant, motors, electronics, sensors, custom software

24 x 24 x 6 in / 61 x 61 x 15.2 cm

Plant Mirror speaks to its title both in the material it uses, a live Philodendron plant, and in its reflection of a second plant. Rozin situates a potted plant on the wall above an armature that houses motors and electronics. The branches drape over the armature, allowing their leaves to connect to motors that tilt them up and down. A second potted plant is positioned on a pedestal and connected to sensors that monitor light, humidity, and CO2 levels; any change in the measurements of these attributes causes the display plant to respond. The light level of the plant is reflected by the display leaves tilting up and down in slow correspondence. Breathing on the plant elevates its CO2, inciting a pulsing momentum like a heartbeat until the levels recede. Humidity changes are celebrated on the display plant by a joyful, choreographed wave. *Plant Mirror* observes the viewer's relationship to nature from the perspective of a plant. What is the significance of a human presence in terms of air quality, light level, and nourishment? What does it mean to interact with a mechanical digital system indirectly, one that is mediated by a plant?