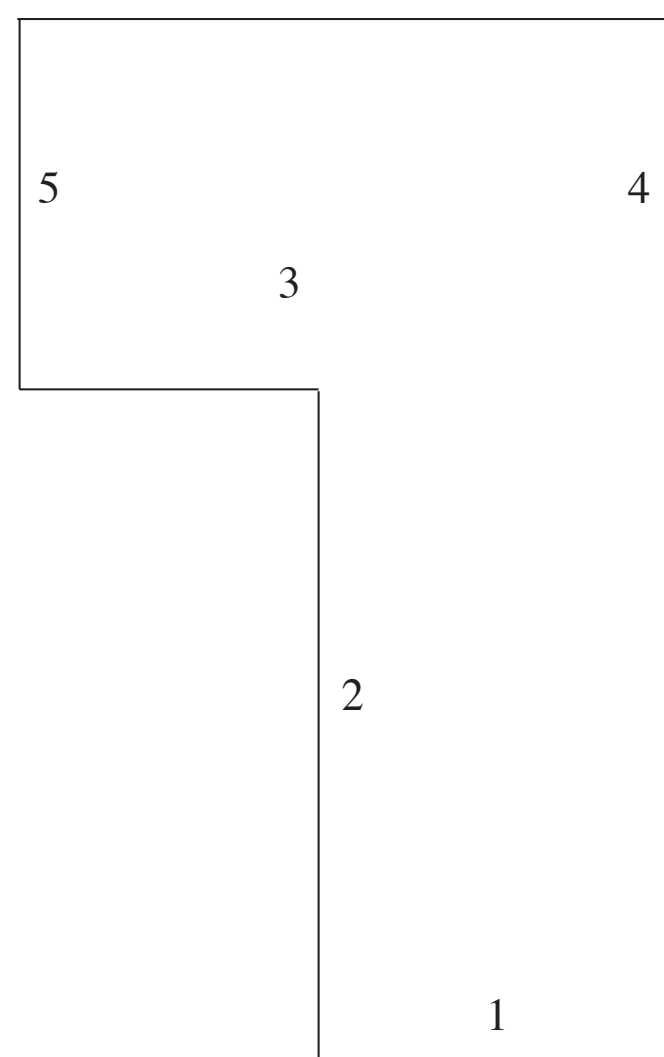


Francis Irv

Win McCarthy

Kingdom Come

September 7 – October 12, 2024



1. Win McCarthy
Day Residue at 12th Street (Exit)
2024
Epson 770 Ultrachrome ink, adhesive transparency, paper, dibond mount
20 x 14¾ inches
50.80 x 37.47 cm

2. Win McCarthy
Day Residue at Church and Leonard (Crosswalk)
2024
Epson 770 Ultrachrome ink, adhesive vinyl, paper, dibond mount
96 x 27½ inches
243.84 x 69.85 cm

3. Win McCarthy
NY Spleen, Kingdom Come, and Canopic Jars
2024
Epson 770 Ultrachrome ink, adhesive silver foil, steel, foamboard, glue, tape, paint, quart containers, permanent marker, linens, safety pins, wool blankets, zipper vinyl bags
Dimensions variable

4. Win McCarthy
Dynamism of a Yellow Van
2024
Epson 770 Ultrachrome ink, adhesive silver foil, foamboard, dibond mount
33¼ x 77 inches
84.45 x 195.58 cm

5. Win McCarthy
Day Residue at 12th Street (Entrance)
2024
Epson 770 Ultrachrome ink, adhesive transparency, paper, dibond mount
89 x 25¼ inches
226.06 x 64.14 cm

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To see all is, perhaps, to see nothing... and thus, a view from the afterlife...

Calling to mind Luigi Russolo's *Dynamism of an Automobile*, and the Futurist Manifesto's delirious promise of power through technological singularity, the works in *Kingdom Come* capture instead a futurist melancholia – the onslaught of the everyday rendered as an immersive VR. The tableaux included – a crosswalk, a delivery van, a lingerie advertisement, an apartment staircase – were constructed using a smartphone's panorama feature. To produce this sense of a wider view, the effect requires fragmentation and reassembly. Images are broken, time stretched and compressed. The panorama has grandiose aspirations: to capture all. But an unsettling distortion emerges at the seams. A gut feeling that totality can't be simply a grand sum of so many views.

New York City is a fitting subject then, a throbbing Leviathan of individual subjects, each with a vantage, each with a wildly disproportionate claim to personal space, property, net worth, self-regard or the opposite, all tangible intangibles, surrounded then by the material fact of the city – bricks, panes of glass, curbs, manhole covers, screws.

*They say, he says, all rise must fall,
all born must die. All this flatten to an inch,
made of screws anyway, made of pieces,
everywhere then
return to pieces. Sorry!*

A certain passivity is required, as most modern conveniences offer an inertia, an incapacity. One's sense of being a subject of history is ostensibly verified by an output of about 20,000 photographs a year, mysterious HEIC files in many cases, an amount of material that would require superhuman processing power to collate and composite into a nearly comprehensible life. Try to locate yourself then among the mob of image producing subjects: dogs marking the curb with piss, moving on, pissing again. Subjectivity reaches its saturation point. One yearns then for the divine photographer, an omniscient view, satisfying all need to record, a great ledger, mmm, yes, it's been called the grace of god!

Win McCarthy (b. 1986, New York) lives and works in New York. Selected solo exhibitions include KW Institute for Contemporary Art, Berlin (2023); Galerie Fons Welters, Amsterdam (2022, 2018); Galerie Neu, Berlin (2021); Atlantis, Marseille (2019); Svetlana, New York (2019); Silberkuppe, Berlin (2017); Off Vendome, New York (2015). Selected group exhibitions have been held at Francis Irv, New York (2024); Fondazione Morra Greco, Naples (2023); Emalin, London (2023); Meredith Rosen Gallery, New York (2022); Overduin & Co., Los Angeles (2022); Swiss Institute, New York (2022); Drawing Center, New York (2020) Kunsthal, Rotterdam, NL (2019); Whitney Museum of American Art, New York (2016); Sculpture Center, New York (2014); White Flag Projects (2013).