



Kristin Walsh  
*The working end*

September 12 – October 19, 2024

35 East 67th Street

Petzel

## THE WORKING END

Petzel is pleased to present *The working end*, an exhibition featuring eight sculptures by New York-based artist Kristin Walsh. The show marks her debut solo exhibition and first time showing with the gallery. *The working end* will be on view from September 12 to October 19, 2024, at Petzel's Upper East Side location at 35 E 67th Street, Parlor Floor. In this new body of welded aluminum works, Walsh examines how the Metropolitan Transportation Authority (MTA) acts as both a public forum and social barometer of the collective conscience.



Installation view, Kristin Walsh, *The working end*, Petzel, 2024

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Walsh's interest in locomotion is epitomized in a new sculpture, *Engine no. 12*, which references the engine of a diesel work train built between 1966 and 1977 that is still used by the MTA.

The train emits harmful traffic-related air pollution (TRAP) underground, resulting in environmental damage—largely obscured from view—that compromises the health of MTA workers and the general public.

Kristin Walsh

*Engine no. 12*

2024

Aluminum, wood, and electromechanics

53 x 21 x 34 inches

134.6 x 53.3 x 86.4 cm

Height variable

(KW 24/001)





Installation view, Kristin Walsh, *The working end*, Petzel, 2024



Kristin Walsh  
*Engine no. 13*  
2024  
Aluminum  
38 x 24 x 13 inches  
96.5 x 61 x 33 cm  
(KW 24/008)





Installation view, Kristin Walsh, *The working end*, Petzel, 2024



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Elsewhere in the show, one finds *Indicator no. 5* resembling a keeled three-arm turnstile and intermittently dancing die, a game of box trap and lure.

Kristin Walsh

*Indicator no. 5*

2024

Aluminum, resin, and electromechanics

79 x 45 x 92 inches

200.7 x 114.3 x 233.7 cm

Height variable

(KW 24/003)





Installation view, Kristin Walsh, *The working end*, Petzel, 2024



Kristin Walsh  
*Indicator no. 6*  
2024  
Aluminum and wood  
100 x 11 x 21 1/2 inches  
254 x 27.9 x 54.6 cm  
(KW 24/005)





Walsh's interventions make strange the signposts of mass transit: the handle of one looped stanchion is interrupted with a shiny knot, a prehuman technology used for commemorating ritual traditions, building tools and ensnaring game.

Kristin Walsh  
*Indicator no. 7*  
2024  
Aluminum  
100 x 8 x 20 1/2 inches  
254 x 20.3 x 52.1 cm  
(KW 24/006)





Kristin Walsh  
*Indicator no. 8*  
2024  
Aluminum  
100 x 7 x 21 inches  
254 x 17.8 x 53.3 cm  
(KW 24/004)



[Click here to view video documentation](#)

*Indicator no. 1* (2022) takes the form of an upturned lamp suspended from the ceiling, its signature green orb hovering above the floor. A historic North Star for pedestrians seeking 24-hour entry, Walsh's lamp turns on and twists in sequenced ticks.

Kristin Walsh

*Indicator no. 1*

2022

Aluminum, glass, steel, and electromechanics

116 x 14 x 14 inches

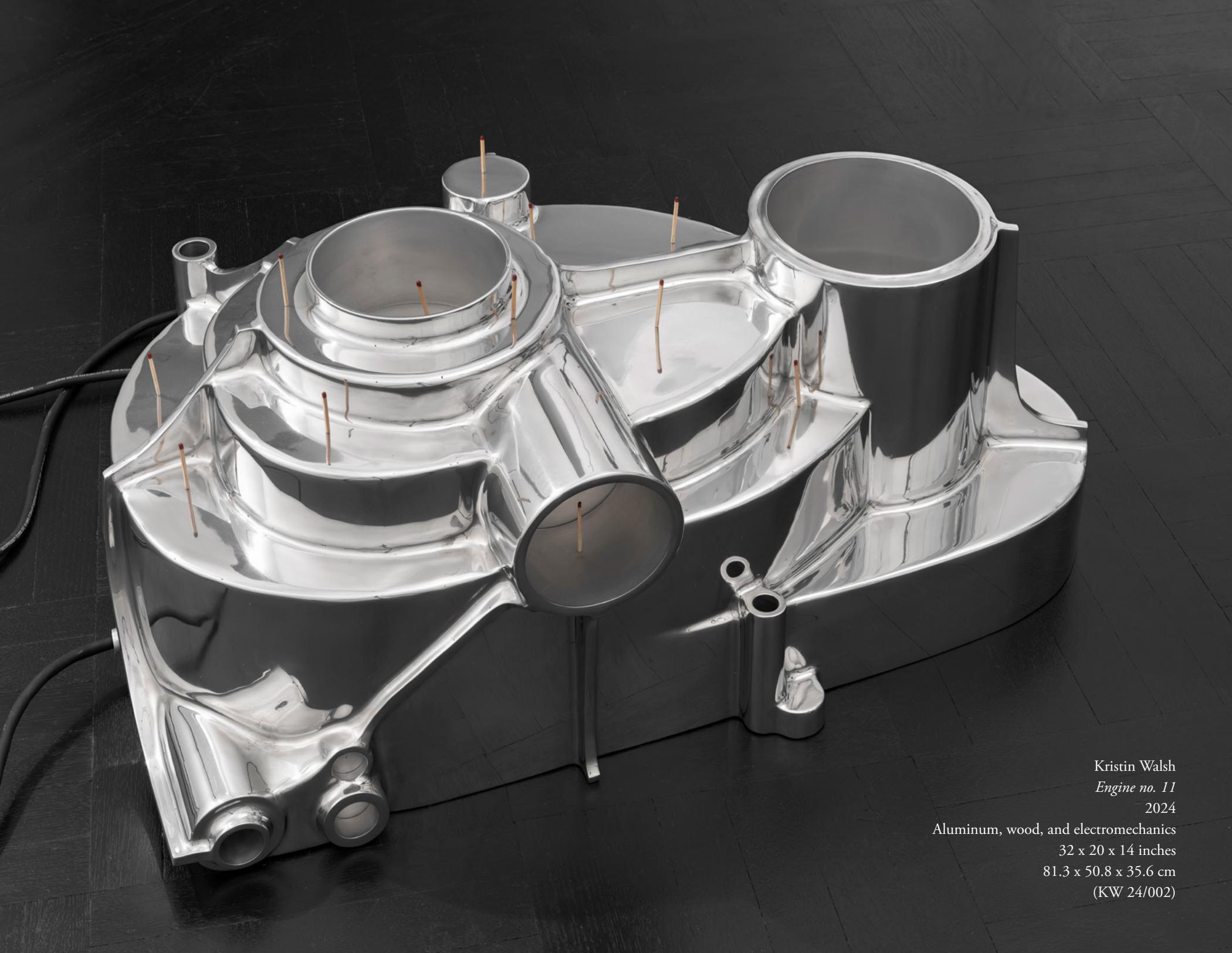
294.6 x 35.6 x 35.6 cm

(KW 24/009)





Installation view, Kristin Walsh, *The working end*, Petzel, 2024



Kristin Walsh  
*Engine no. 11*  
2024

Aluminum, wood, and electromechanics  
32 x 20 x 14 inches  
81.3 x 50.8 x 35.6 cm  
(KW 24/002)



## ABOUT KRISTIN WALSH

Kristin Walsh (b. 1989 Emerald Isle, North Carolina) lives and works in New York, NY. She earned a BFA from the University of North Carolina at Charlotte in 2013 and an MFA from Columbia University in 2017.

Walsh's practice investigates the ways in which hidden and visible systems guide our thoughts and actions. Adopting the visual languages of machinery and public infrastructure, Walsh crafts flawless aluminum sculptures that conceal the artist's hand. By removing familiar referents from their daily context and altering them, Walsh imbues her works with a dual nature: they are at once otherworldly and expository.

Engineered, welded, and polished from stock metal, many of Walsh's sculptures contain unseen mechanical elements that animate their surfaces, likening them to horological devices. In her work, ancient and modern technologies operate in tandem, examining the dynamics between industrial production, environmental crisis, and individual agency.

Walsh's work has been included in exhibitions at Helena Anrather, New York; Lisson Gallery, New York; CAPC Museum of Modern Art, Bordeaux; Downs and Ross, New York; Signal, New York; International Objects, New York; Foreign & Domestic, New York; and others. Her work is included in the collection of the University of North Carolina at Charlotte.