

**Michael McCARTHY and Jonathan SHIMONY**

**Future Perfect**

**Artist Reception: January 31, 2018 18h00-20h30**



**BronxArtSpace**

305 E 140th St #1A  
Bronx, NY 10454  
Wed-Sat: 12-6:30  
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**Additional Info:**

BronxArtSpace.com  
Michael-McCarthy.com  
JonathanShimony.com

A collection of works by **Michael McCarthy** and **Jonathan Shimony**, American expatriate artists living in Paris, whose works in photography, painting and sculpture address an inhospitable contemporary world. Their works will be on view at the **BronxArtSpace** through February 3, 2018.

All should be or will soon be perfect--with the help of the latest purchase--or if that is not enough than surely there's a pharmaceutical drug that can help cover up the nagging sense of discontent. In any event, we all know that discomfort and unhappiness are not normal. In a world where the slightest suffering is unacceptable, where every sign of aging must be eradicated, we are living a collective delusion. Uncomfortable facts are labeled fake news. Mortality is a "false flag." An entire society is in flight from reality. As our planetary ecosystem increasingly shows signs of buckling under the rapacious demands of human extraction, manufacturing and consumption we will one day, in the perhaps not too distant future, discover the inescapable truth of human and even planetary mortality.

The paintings and sculptures of **Jonathan Shimony** investigate a world filled with violence and destruction. The mad quest for power and money has increasingly led to a vision of humans as little different from commodities bought and sold on the market. There is no apparent limit to the number of human lives willingly sacrificed without regret to advance the power and wealth of those already holding the most important reins of society.

**Michael McCarthy's** works engender feelings of anxiety. The perspectives in the *Earth-bound* series are distant and solitary, creating an uncertainty about who is witness to these scenes. The *Under a Bright Blue Sun* series shows elegant, elongated human figures suspended from the ceiling on cotton tissue gently twisting in the currents of air. There is a lyrical beauty and yet a worrisome doubt concerning their placement high on the wall and the way the feet don't rest firmly on the ground.

**Michael McCarthy's** researches have led him throughout Europe for the last fifteen years beginning with a stay in Southern France before spending four years in various communities in Italy followed by two years on a Greek island before moving to Paris where he has lived for the last seven years. Michael has been teaching in university art programs for nearly twenty years in the U.S, Italy, Greece and France. He has received numerous awards and has appeared in galleries and museums in the U.S. and Europe. Michael's exhibition *Human Form* was selected Best Gallery Exhibition of 2012 by Marc Lenot on his *Le Monde* affiliated blog *Lunettes Rouges*.

**Jonathan Shimony** graduated from Harvard College's Visual and Environmental Studies Department with highest honors. A Luce Foundation Scholarship led two years in Japan at the Tokyo School of Art where he was awarded a diploma of higher studies. Returning to the United States he obtained a Master of Fine Arts degree at the Massachusetts College of Art. This was followed by a Fulbright Scholarship to France where Shimony was Artist in Residence at the Ecole Duperré. Jonathan Shimony has had extensive exhibitions and commissions of his prints, paintings and sculptures in Europe, the U.S. and in Asia.

**Michael McCarthy**  
**Earthbound series**

Michael McCarthy's works are, at first glance, serene and peaceful and yet, with the passage of time they take on an anxious quality. The perspectives in the *Earthbound* series are solitary and often unusual and unexpected, leading to uncertainty about who (or what) is seeing (recording) these scenes. With the almost complete absence of references to the human one begins to wonder if this world still harbors any (or many) humans. There is a disquieting feel to the images, as if quietness is no longer a sign of tranquility but rather of danger or of violence (which is to come or which has already taken place).



from *Earthbound* series, Toned Cyanotype, 62 x 62 cm, 2017



from *Earthbound* series, Toned Cyanotype, 62 x 62 cm, 2017



from *Earthbound* series, Toned Cyanotype, 62 x 62 cm, 2017



from *Earthbound* series, Toned Cyanotype, 62 x 62 cm, 2017

**Michael McCarthy**  
**Under a Bright Blue Sun series**

In this series we see elegant, elongated figures suspended from the ceiling on cotton tissue, the human forms gently twisting in the currents of air. The bodies have a lyrical beauty in their graceful outstretched hands, the ephemeral quality of the ghost-like details at the edges of the limbs and yet, these images also become more anxious as we consider their placement high on the wall and the way their feet don't rest firmly on the ground.



from *Under a Bright Blue Sun* series,  
Cyanotype photogram, 200 x 60 cm, 2008



from *Under a Bright Blue Sun* series,  
Cyanotype photogram, 200 x 60 cm, 2008



from *Under a Bright Blue Sun* series,  
Cyanotype photogram, 200 x 60 cm, 2008

## **Michael McCarthy** (1965)

American Artist/Photographer. Lives and works in Paris.

### **One & Two Person Exhibitions** (selected)

- 2018 **BronxArtSpace**, *Future Perfect* (New York, NY, USA) (two person)  
2015 **Lycée Roger Claustres**, *Identités multiples* (Clermont-Ferrand, France)  
2014 **Galerie Duboys**, *A Certain Slant of Light*, (Paris, France)  
2013 **Martha's Place Gallery**, *Out of Time, Out of History*, (Paris, France)  
2012 **Maison de la Tour**, *Malgré la Proximité*, (Valaurie, France) (two person)  
**Galerie Duboys**, *Human Form*, (Paris, France) (two person)  
2011 **Santa Reparata International School of Art**, *Micro, Macro*, (Florence, Italy) (two person)  
2010 **Galerie La Fontaine Obscure**, *Bodies*, (Aix-en-Provence, France)  
2008 **Parsons Paris School of Art & Design**, *Icarus in the Sea*, (Paris, France)  
**Holland Tunnel Gallery**, *Experiments*, (Paros, Greece)  
2007 **American University of Paris**, *from below*, (Paris, France)  
**Centre des bords de Marne**, *low hum*, (Perreux-sur-Marne, France)  
2006 **Abroms Art Center**, *from below*, (New York, NY, USA)  
2005 **White Gallery**, Portland State University, (Portland, OR, USA)  
2002 **Studio Art Centers International**, (Florence, Italy)  
2001 **Association des Beaux-Arts de Cannes**, (Cannes, France)  
1993 **Tyler Gallery**, (Elkins Park, PA, USA)  
1989 **Photographic Center Northwest**, (Seattle, WA, USA)

### **Group Exhibitions** (selected)

- 2015 **BronxArtSpace**, *Dystopia Now* (New York, NY, USA)  
2014 **Itinéraires photographiques en Limousin**, (Limoges, France)  
2013 **Galerie Duboys** (Paris, France)  
2008 **Holland Tunnel Gallery**, (Paros, Greece)  
2007 **Centre Culturel André Malraux**, (le Bourget, France)  
2006 **Everson Museum**, (Syracuse, NY, USA)  
2005 **Colbert Gallery**, Onondaga Community College, (Syracuse, NY, USA)  
2004 **Vermont Studio Center**, (Johnson, VT, USA)  
2003 **University of Georgia**, (Athens, GA, USA)  
2002 **Santa Reparata International School of Art**, (Florence, Italy)  
**Palazzo Casali**, (Cortona, Italy)  
2001 **Maison de la Culture**, (Cannes, France)  
**Art 7 Galerie**, (Nice, France)  
**Atelier du Safranier**, (Antibes, France)  
**Galerie Champetier**, (Nice, France)  
2000 **The Print Center**, (Philadelphia, PA, USA)  
**Long Beach Island Center for the Arts**, (Long Beach, NJ, USA)  
1999 **Berman Art Museum**, (Collegeville, PA, USA)  
1998 **New York State Museum**, (Albany, NY, USA)  
**Delaware State University**, (Dover, DE, USA)  
1997 **Delaware Center for the Contemporary Arts**, (Wilmington, DE, USA)  
**E3 Gallery**, (New York, NY, USA)  
**Munson, Williams, Proctor Institute Museum**, (Utica, NY, USA)  
1996 **Temple University Rome**, (Rome, Italy)  
1995 **Pennsylvania School of Art & Design**, (Lancaster, PA, USA)  
1993 **Arnot Museum**, *Natural Instincts*, (Elmira, NY, USA)  
1990 **Arts Festival of Atlanta**, *Photomodern: Issues in Modern Photography*, (Atlanta, GA, USA)  
1989 **Center on Contemporary Art**, (Seattle, WA, USA).

## **Bibliography** (selected)

- 2015 *La Montagne* “Expo photo : Identités multiples” (Clermont-Ferrand, France)
- 2014 *Fotografisk Tidsskrift*, (article dans un dossier spécial consacré aux photographes en France)  
*L’Oeil de la photographie*, Bernard Perrine, “Michael McCarthy, a certain slant of light”  
*Les portes de la perception*, Murièle Camac, “Une nouvelle expo photo de Michael McCarthy”  
*Radio Faubourg Simone*, “C’est de la photo ou de la peinture ?” (Paris, France)  
*le Populaire du Centre*, “Entre réalité et reflets trompeurs” (Limoges, France)  
*Compétance photo*, “Festival Itinéraires photographiques en Limousin” (Paris, France)  
*L’Echo*, “Itinéraires photographiques en Limousin,” (Limoges, France)  
*Actualités photographiques* (Paris, France)  
*Actu Photo*, “Itinéraires photographiques en Limousin,” (Paris, France)  
*Culture en Limousin*, “Itinéraires photographiques en Limousin,” (Limoges, France)
- 2013 *LunettesRouges*, Marc Lenot, “Mon palmarès 2012,” (Paris, France)
- 2012 *LesPhotographes.com*, “La photographie alternative de Michael McCarthy,” (Paris, France)  
*LaLettredelaPhotographie.com*, “Michael McCarthy, human form,” (Paris, France)  
*DarQroom.com*, “Michael McCarthy à la Galerie Duboys,” (Paris, France)  
*OurAgeis13.com*, “Michael McCarthy, Galerie Duboys,” (Paris, France)  
*LunettesRouges*, Marc Lenot, “Des corps voilés, dérobés, fantasmés,” (Paris, France)  
*Bamboo Magazine*, “Dabbling in the Darkroom: an Interview with Michael McCarthy,” (New York, NY, USA)  
*Les portes de la perception*, “Critique de l’exposition photo/vidéo ‘human form’” (Paris, France)
- 2010 *La Provence*, “Le corps vu par le photographe Michael McCarthy,” (Aix-en-Provence, France)  
*La Marseillaise*, “Les photographies de Michael McCarthy,” (Marseille, France)
- 2005 *Afterimage*, (Rochester, NY, USA)
- 2002 *Private*, (Bologna, Italy)
- 1999 *Philadelphia Inquirer Magazine*, (Philadelphia, PA, USA)
- 1992 *F-Stop*, (New York, NY, USA)
- 1990 *Arts Festival of Atlanta*, (Atlanta, GA, USA)

## **Collections** (selected)

**American University in Paris**

**Centre des Bords de Marne**, (le Perreux-sur-Marne, France)

**IAM Investments**, (Geneva, Switzerland)

Numerous private collections

## **Awards** (selected)

Artist-in-Residence, **DRAC Auvergne** (Clermont-Ferrand, France)

Artist-in-Residence, **Vermont Studio Center**, (Johnson, VT, USA)

First Prize **Berman Art Museum**, (Collegeville, PA, USA)

First Prize, **Pennsylvania School of Art & Design**, (Lancaster, PA, USA)

Artist in-Residence, **Millersville University**, (Millersville, PA, USA)

## **Education**

**Temple University in Rome** (Rome, Italy)

**Tyler School of Art** (Elkins Park, PA, USA)

Master of Fine Arts, Photography

**University of Vermont** (Burlington, VT, USA)

Bachelor of Arts, History

## Jonathan Shimony

### Target series

When there is no clear target then every shot is on target... Howard Zinn wrote convincingly about this thought in *The Politics of History* concerning the aerial bombing of Royan, France during World War II. The cities I paint are deliberately nondescript and could be almost anywhere. The cloud of dust I paint has many layers of silver. If war was not profitable to some, would we wage as many as we do?

Some recent statistics from The US Department of Defense and The United Nations:

- The US Military budget is currently about 680 Billion dollars.
- US Arms Sales yields 26.9 Billion dollars.
- The US has 686 official military bases in 74 countries.
- Americans spend approximately 100 Billion dollars annually on illegal drugs.

“Blind belief in authority is the greatest enemy of truth.”

Albert Einstein



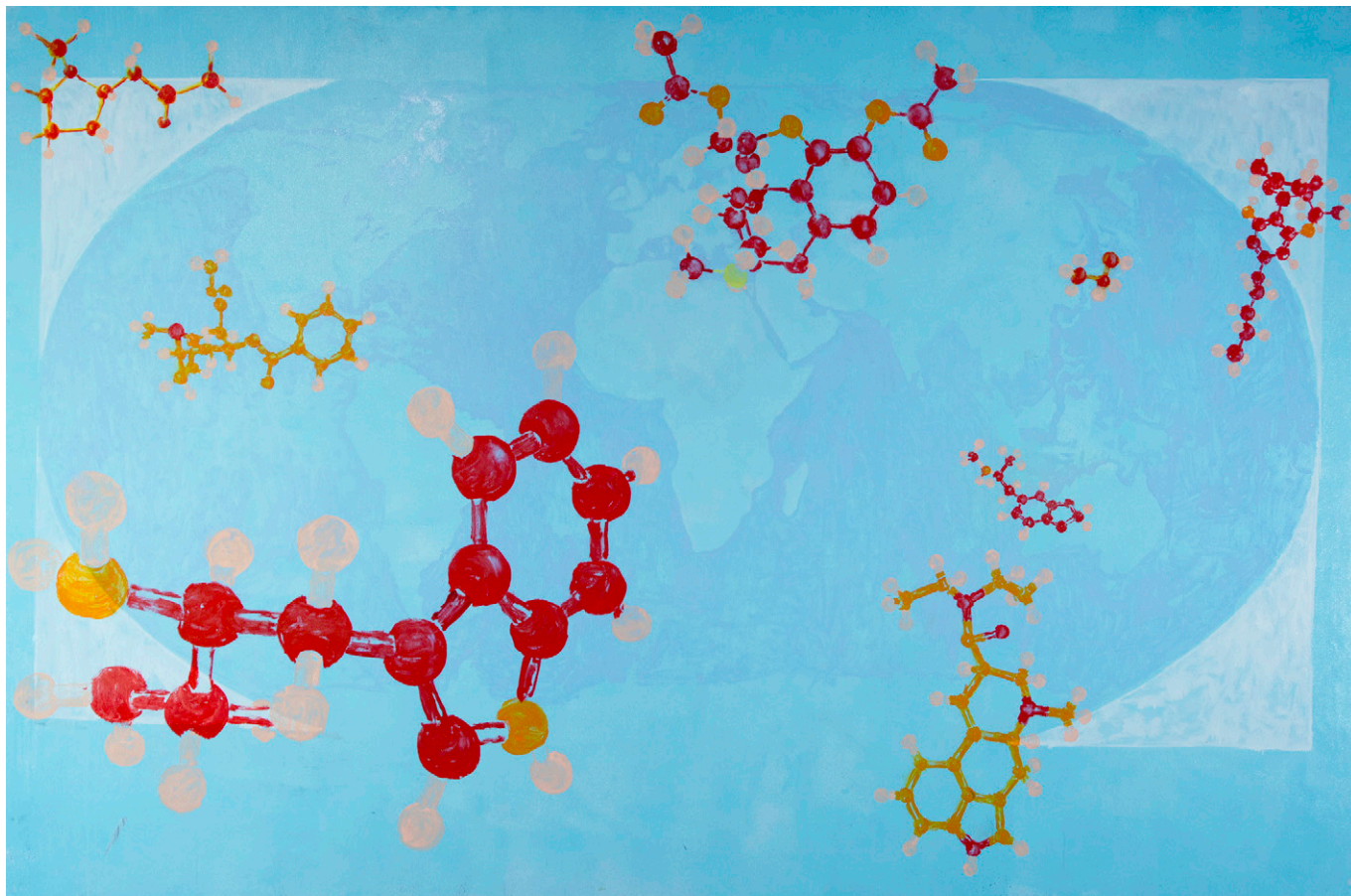
*A Clear Target*, Oil on Linen, 200 x 300 cm, 2017



*Vision*, Oil on Linen, 180 x 180 cm, 2017

## Drug World

One sees, undeniably, that our liberties, both civic and personal, are being curtailed to a greater and greater extent. “The fight” against what many deem harmful - Global Warming, illegal trafficking of just about everything, the squandering of our precious materials for the fabrication of weapons so powerful that we must never use them, etc. – is not going well. In spite of new innovations and technologies, we humans, are not progressing. There is a lack of resolve and a dearth of success that takes people away from “the fight” and leads them to escape into Drug World.



## Mattone

A few years ago, I had the opportunity to visit the perennial Mediterranean stronghold, Sicily. The great layering of diverse cultures brought by the different conquerors over the centuries was everywhere evident.

Among the great number of impressive points of interest that attest to the influence of the many imperial powers that have ruled the island is the hill town, Caltagirone. Famous for its ceramics, the name of the town apparently derives from the Arabic *qal'at-al-ghiran*, meaning "Fortress of vases."

The glazing techniques and Moorish motifs brought by the Arabs entered into the local tradition and remain in use even today. In my panels inspired by Caltagirone tiles (known as "Mattone") I have tried to show a contemporary truth about the island while still keeping the "Sicilian look."

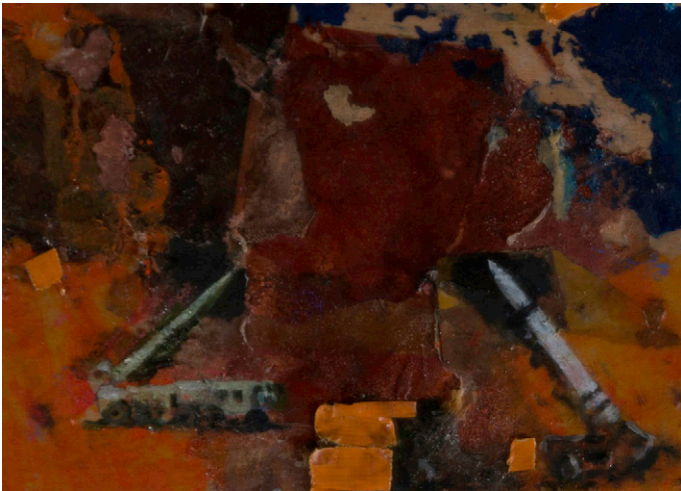
Imperial powers wish to dominate the strategically located island now as before. There is an important US Naval air station, Sigonella near Etna and US radar installations all along the southern coast. Many US drones that strike in North Africa, the Middle East and beyond depart from Sicily. The construction of the US barracks, runways, etc. are given to contractors of questionable ethics. Who chooses what --- and how --- is hard to determine.

Alcibiades, the Athenian who advocated for the disastrous Sicilian Expedition from 415 to 413 BC (that created and/or hardened the enemies of the Athenians and later destroyed the Athenian empire) looks on as similar follies that create problems too large for leaders to solve are continued into our time.





**Tough Love series**



## **Jonathan Shimony (1964)**

American painter, sculptor and printmaker. Lives and works in Paris.

### **One & Two Person Exhibitions** (selected)

- 2018 **BronxArtSpace**, *Future Perfect* (New York, NY, USA) (two person)
- 2013 **Martha's Place Gallery**, *Out of Time, Out of History* (Paris, France) (two person)
- 2012 **Maison de la Tour**, *Malgré la proximité*, (Valaurie, France) (two person)  
**Galerie Métanoïa**, (Paris, France)
- 2011 **Galerie Métanoïa**, (Paris, France)  
**Galerie Métanoïa**, (Paris, France)
- 2010 **Art-Live Galerie**, (Tokyo, Japan)
- 2009 **Art-Live Gallery**, (Tokyo, Japan)
- 2008 **Combes Gallery**, (Paris, France)
- 2007 **T&S Gallery**, (Tokyo, Japan)
- 2004 **Micalady Gallery**, (Tokyo, Japan)
- 1999 **Morris Gallery**, (Tokyo, Japan)
- 1997 **Mona Bismarck Foundation**, *Artistes Américains*, (Paris, France)
- 1995 **Galerie Pinget-Gerbi**, (Paris, France)  
**Centre Culturel**, (Gonesse, France)
- 1994 **American Embassy**, (Paris, France)
- 1993 **Micalady Gallery**, (Tokyo, Japan)
- 1991 **Katherine Hamill Gallery**, (Chatham, MA, USA)
- 1989 **Morris Gallery**, (Tokyo, Japan)
- 1988 **Morris Gallery**, (Tokyo, Japan)

### **Group Exhibitions** (selected)

- 2015 **Palazzo Bembo**, *Personal Structures* (Venice, Italy)  
**Odong Museum of Art**, *Friendship Show* (Shanghai, China)  
**BronxArtSpace**, *Dystopia Now* (New York, NY, USA)
- 2014 **Palazzo Bembo**, *Time, Space, Existence* (Venice, Italy)
- 2006 **Galerie Brun L'église**, (Paris, France)  
**Mona Bismarck Foundation**, (Paris, France)
- 2003 **Rencontres A3**, (Paris, France)
- 2000 **Salon Corot**, (Charenton, France)
- 1996 **Musée de Provin**, (Provin, France)
- 1991 **Huntington Gallery**, (Boston, MA, USA)
- 1988 **O Museum**, (Tokyo, Japan)
- 1987 **Carpenter Center for the Arts**, Harvard University, (Cambridge, MA, USA)

### **Bibliography** (selected)

- 2015 *Personal Structures: Crossing Borders* (Venice, Italy)
- 2014 *Time, Space, Existence: Made in Europe* (Venice, Italy)
- 2013 *Gateway*, Catalogue for sculptural installation with Rafael Mahdavi (Paris, France)
- 2007 American University of Paris Interview, (Paris, France)
- 2000 "Les Droits de la Femme Expliqués à ma Fille" UNESCO, (Paris, France)
- 1998 *Tibaldo and the Hole in the Calendar*, Copernicus Press, (New York, USA)
- 1995 *Art Vision*, volumes 22-2 and 22-3. (Tokyo, Japan)

## **Commissions** (selected)

**Garland Collection**, (New York, USA), Sculptures and paintings

**Falberg Collection**, (New York, USA), Monumental sculpture

**Jiao Gaoka Park**, (Shanghai, China), Two monumental sculptures

**Shanghai Sculpture Biennale**, (Shanghai, China), Monumental sculpture

**Tokyo, Japan**, Monumental sculpture

**Tokyo Land Art Expo**, (Tokyo, Japan), Monumental installation

## **Collections** (selected)

**Nagasui Collection** (Tokyo, Japan)

**Engelhard Collection** (Boston, USA)

**Garland Collection** (New York, USA)

**American University in Paris** (Paris, France)

Numerous private collections

## **Awards** (selected)

**Salon des Artistes Décorateurs**, Paris. Bronze Medallist.

**Scientific American Book Review Award** (illustrations for *Tibaldo and the Hole in the Calendar*)

**Fulbright Scholar** in France

**Harvard University** Certificate of Distinction in Teaching

**Henry Luce Foundation** Scholar in Japan

**Harvard Council of the Arts** Letter of Commendation

## **Education**

**Massachusetts College of Art**, (Boston, MA, USA)

Master of Fine Arts with honors.

**Tokyo School of Art**, (Tokyo, Japan)

Diploma of Higher Studies.

**Harvard University**, (Cambridge, MA, USA)

Bachelor's Degree, magna cum laude