bitforms gallery

ReLensing

Jennifer & Kevin McCoy

Install view 1:

Install view 2:

Install view 3:

Jennifer & Kevin McCoy
Depth Model, 2026
Acrylic on canvas
60 x 60 in / 152.4 x 152.4 cm

Jennifer & Kevin McCoy
Lens Organic, 2023
Video (black and white, sound)
Dimensions variable
8 min, loop
Edition of 3, 1 AP

Jennifer & Kevin McCoy
Crystal Films #1 (ship), 2026
Glass, video (color, silent)
11 min 24 sec, loop
10 1/2 x 8 x 2 1/2 in / 26.7 x 20.3 x 6.3 cm

Jennifer & Kevin McCoy
Crystal Films #2 (park), 2026
Glass, video (color, silent)
13 min 15 sec, loop
10 1/2 x 8 x 2 1/2 in / 26.7 x 20.3 x 6.3 cm

Jennifer & Kevin McCoy
Crystal Films #3 (rotation), 2026
Glass, video (color, silent)
11 min 25 sec, loop
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Jennifer & Kevin McCoy
Crystal Films #4 (slide), 2026
Glass, video (color, silent)
11 min 33 sec, loop
10 1/2 x 8 x 2 1/2 in / 26.7 x 20.3 x 6.3 cm

Jennifer & Kevin McCoy
Crystal Films #5 (road), 2026
Glass, video (color, silent)
6 min 52 sec, loop
10 1/2 x 8 x 2 1/2 in / 26.7 x 20.3 x 6.3 cm

Jennifer & Kevin McCoy
Crystal Films #6 (tank), 2026
Glass, video (color, silent)
11 min 43 sec, loop
10 1/2 x 8 x 2 1/2 in / 26.7 x 20.3 x 6.3 cm

Jennifer & Kevin McCoy
Crystal Films #7 (death), 2026
Glass, video (color, silent)
20 x 11 x 2 1/2 in / 50.8 x 27.9 x 6.3 cm
Variant edition of 3

Jennifer & Kevin McCoy
Ghost Ship, 2025
Installation with ship model, laptop, video (color, silent) motors, lights
Dimensions variable

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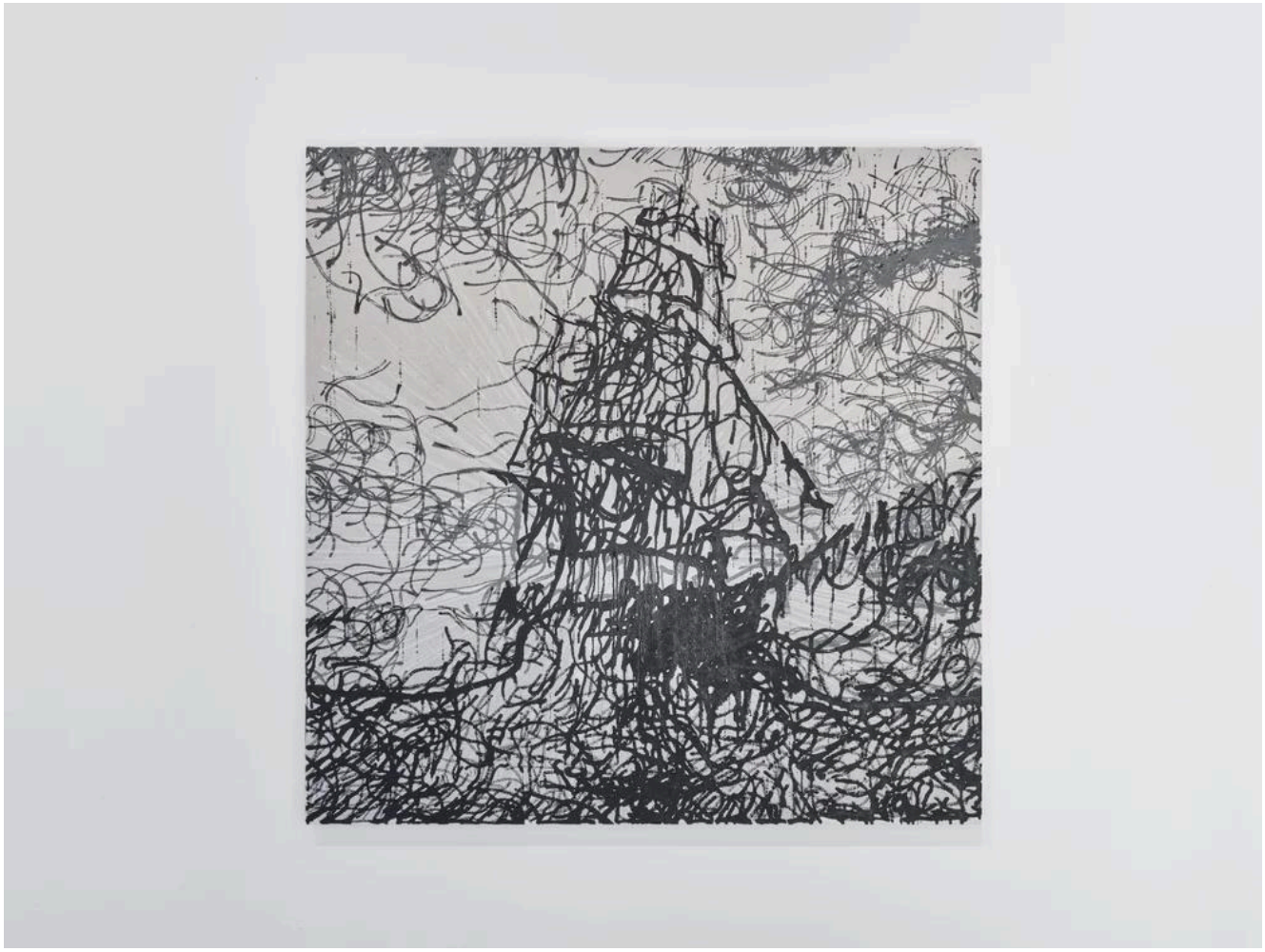
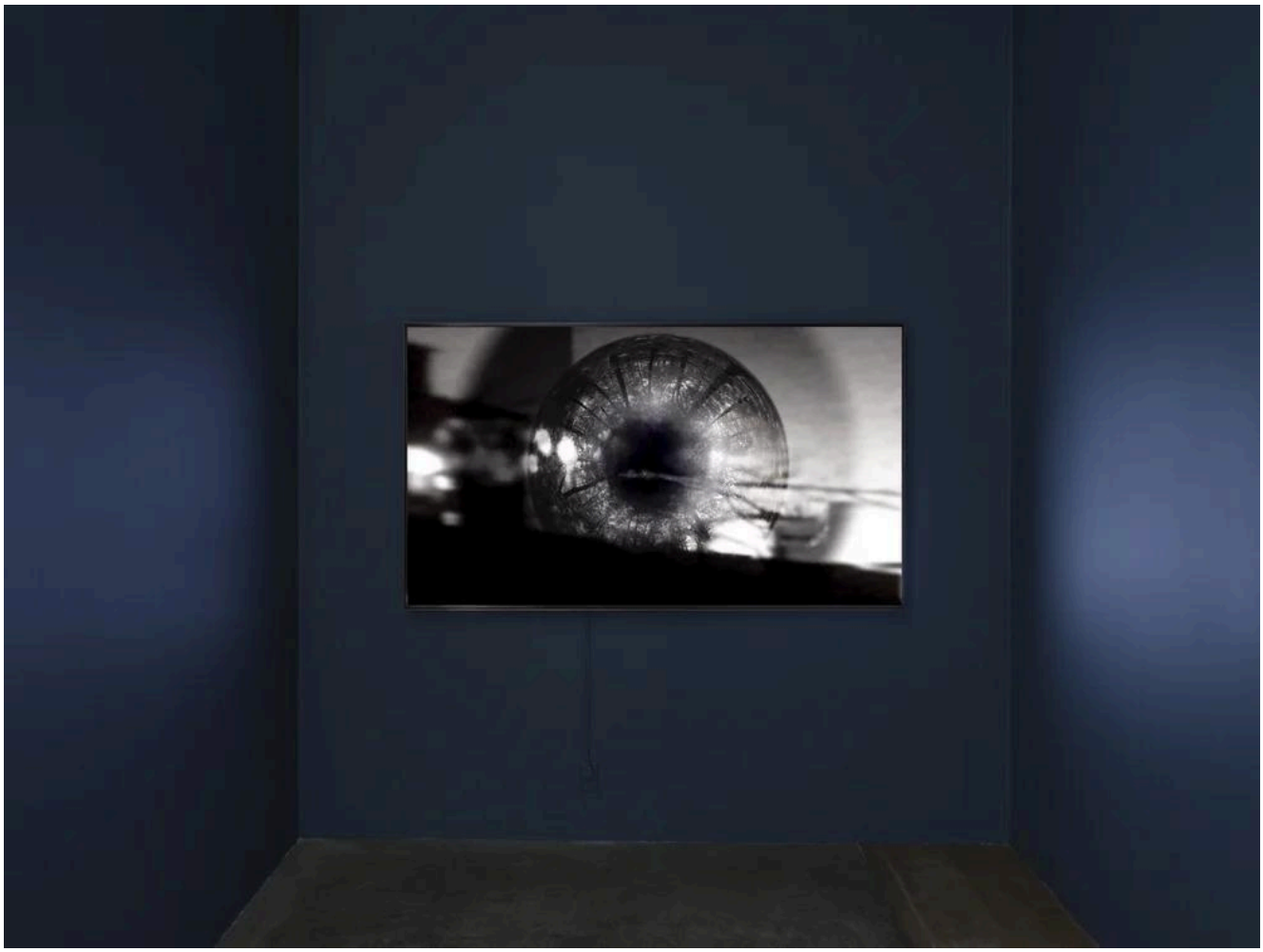
Machine Organic, 2023
Video (black and white, silent)
6 min, loop
Edition of 3, 1 AP



Jennifer & Kevin McCoy
Depth Model, 2026
Acrylic on canvas
60 x 60 in / 152.4 x 152.4 cm

Description
The relationship between image-making and its underlying systems takes a different form in *Depth Model*, a large-scale acrylic painting produced with a custom-built plotter. The work's point of departure is a passage from Herman Melville's *Moby-Dick* that has long resonated with the artists as an instance of ekphrasis—the literary description of a visual artwork. Stable Diffusion was prompted to produce images of whaling ships, including interpretations of Melville's fictional vessel, the Pequod, which were subsequently translated by the plotter into painting. The machine's software reflects a parallel investigation into Neo-Expressionism, drawing on a dataset developed from art-historical sources. *Depth Model* brings together literary description, machine-generated imagery, and the gestural vocabulary of painting into a single material surface.



Jennifer & Kevin McCoy
Lens Organic, 2023
Video (black and white, sound)
Dimensions variable
8 min, loop
Edition of 3, 1 AP

Description
In *Lens Organic,* a forest warped into a sphere hovers and twitches against a shifting sequence of filmed landscapes. The video's foreground, a spherical lens mounted on a twenty-foot pole, extends the camera’s view beyond the limits of the body, capturing the surrounding woods. In the background, an assemblage of Super 8 film shows vintage footage from the artists' 1990's trip to Paris. *Lens Organic* folds the eye into the landscape and turns memory into a restless field of perception and mechanical vision.

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10 1/2 x 8 x 2 1/2 in / 26.7 x 20.3 x 6.3 cm

Description
Crystal Films places contemporary screens within cinema's material history. Wall-mounted works pair cast glass sculptures, generated from 3D-printed forms rooted in lens-making, with video screens looping moments from *The Lady from Shanghai* by Orson Welles. The glass acts as an optical filter, bending and fracturing the moving image beneath it. This fracture echoes an earlier era when projection depended on the precise alignment of optics and light. The McCoy's custom software subtly alters the looped footage over time, its shifts tracking the geometry of the glass above it, so that form and image respond to one another. The result holds a fleeting, time-based medium inside a fixed material, slowing down perception and turning attention back to the physical mechanics of seeing.

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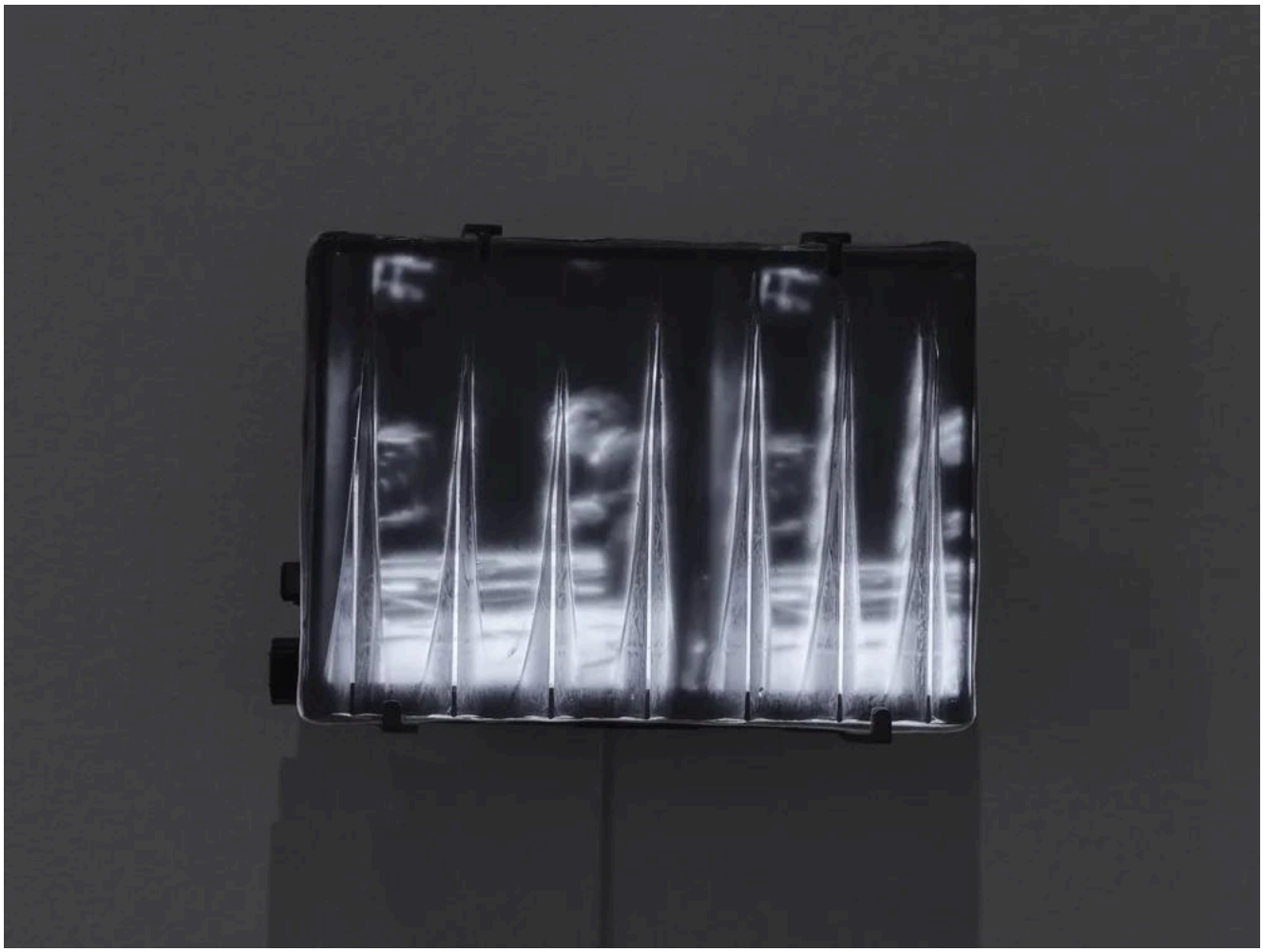

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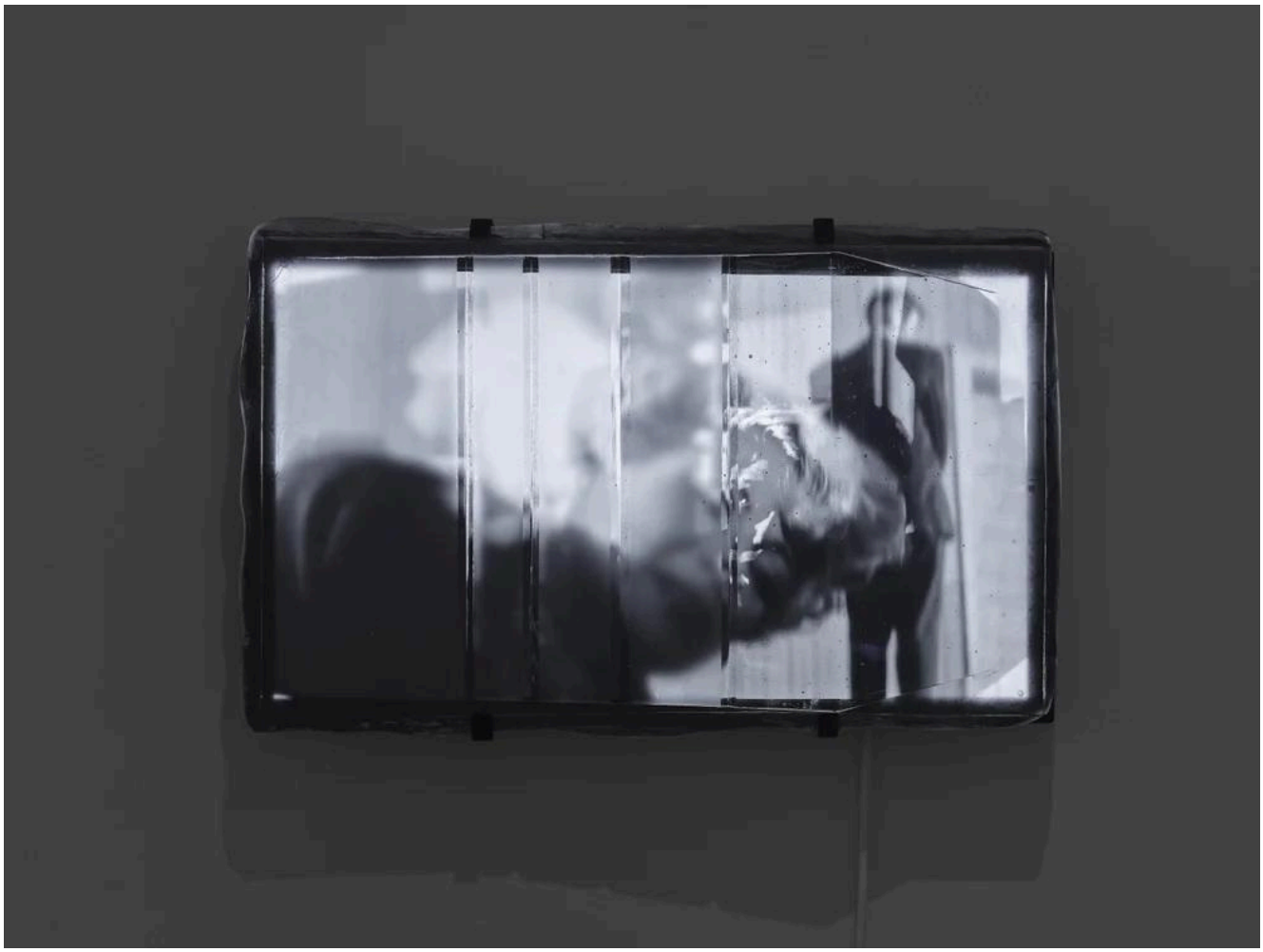

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Jennifer & Kevin McCoy
Ghost Ship, 2025
Installation with ship model, laptop, video (color, silent) motors, lights
Dimensions variable

Description
Ghost Ship transforms the simple, low-tech pleasure of casting shadows on a wall into an automated sculptural system. Both the ship and the laptop that powers the work are found objects, repurposed by the artists rather than newly produced. This material choice extends the McCoys' longstanding interest in the infrastructures of technology while foregrounding questions of sustainability within a culture defined by continual technological replacement.
In contrast to cinema, augmented reality, and virtual reality—forms in which illusion is typically produced through hidden layers of mediation—*Ghost Ship* makes its mechanics visible. The image is generated physically and in real time, through light, movement, electronics, and an existing object rather than through digital simulation. By bringing discarded objects back into use, the McCoys collapse distinctions between the mechanical and the digital, transforming familiar materials into a continuously unfolding form of live animation.

Jennifer & Kevin McCoy
Machine Organic, 2023
Video (black and white, silent)
6 min, loop
Edition of 3, 1 AP

Description
In the *Machine Organic* series Jennifer and Kevin McCoy explore how the complexity of the natural world is translated through digital systems. *Machine Organic* is first shaped by data from cameras and sensors, then processed with computer vision and signal processing algorithms. Rather than positioning nature and technology as opposing forces, the work considers how organic processes find parallels in computational structures. The relationship between the physical world and its digital representation becomes a space of interpretation, where observation gives way to simulation.