

Meulenstein

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Tim Hyde: *Untitled MH-2*, 2008, photo-collage, 22 by 33 inches; at Max Protetch.



TIM HYDE MAX PROTETCH

Tim Hyde approaches the medium of video with the mind of a photographer. For example, when the 41-year-old artist video-recorded the Manhattan skyline from the roof of his Brooklyn studio during a 2006 snowstorm (resulting in *Live Cinema*, a work shown at the Philadelphia Museum of Art last spring), he did so using seven stationary long shots, each one hour in length. As much as a record of duration, the work is experienced as a progression of reduplicative stills. Further testing the temporal logic of video, the seven scenes are frequently disrupted by the camera's automated lens, which struggles to find a fixed focal point through the limited visibility of the storm. The work obscures a sense of continuous time and space, rather than capturing it.

Hyde's recent New York show continues the dialogue between the perceived temporal qualities of moving and still images. The exhibition's centerpiece was "Untitled MV 1-12" (2008), a series of 12 black-and-white photo-collages, each approximately 24 by 16 inches. To begin each work, the artist trained a fixed camera upon a wide lane separating two rows of cars in a suburban parking lot. He repeatedly photographed a young man in the center of the lane holding or tossing a single 4-by-8-foot sheet of white Styrofoam above and around his body. The artist then cut and pasted the prints together so that the Styrofoam sheet appears as a variety of polygonal forms and the overall image suggests fractured architectural spaces and disjointed body movements.

At first sight, the series implies a linear action, corresponding, for example, to Muybridge's famous "Locomotion" folios. Hyde's work, however, does not simulate a true kinetic or chronologic progression. Instead, the collages, centered on the sharp angles and unexpected geometric configurations of the white panel, more clearly evoke imaginative architectural studies for modernist structures.

In the exhibition's sole video, *The Giant* (2009), a beam of light travels over and around what appears to be a work site, or perhaps the interior of the artist's studio. The spotlight, which emanates from a position off camera, intermittently changes shape or fractures into various sections as it encounters a variety of construction materials, such as cinder blocks, drywall and plastic orange mesh. Employing a spotlight rather than an X-acto blade, as in the "Untitled MV" series, Hyde again explores architectural space by means of a progression of images of fragmented material and isolated details.

—David Duncan