

For immediate release:

Tim Hyde

How To Draw A Cathedral

September 17 - October 31, 2009

Opening Thursday Sept. 17, 6-8pm

Project Room: Video exhibition curated by Tim Hyde

September 17 - October 15, 2009

Opening Thursday Sept. 17, 6-8pm

Victor Alimpiev

Luciana Lamothe

Mary Simpson & Fionn Meade



Max Protetch Gallery is pleased to announce its second exhibition of new work by Tim Hyde. The opening reception will be held on Thursday, September 17 from 6 to 8pm, and the exhibition will be on view through October 31, 2009. Tim Hyde's photographs and videos examine the psychological and bodily experience of space, navigating the acts of inhabiting and moving through built environments, natural landscapes, and socially engineered infrastructures in both subjective and objective terms.

The exhibition will feature three new bodies of work: two photographic projects and a video. In addition, Hyde has curated an exhibition of video works by other artists dealing with related issues, which will run concurrently in the gallery's Project Space. This video exhibition will close on Thursday, October 15th.

All three bodies of work on view foreground aspects (time, emotion, language) of structures, physical and otherwise, that often fall outside our conscious experience of space.

In one series of photographs Hyde has used a precise system of collage to combine moments from different exposures in a single image. To create these works, Hyde photographed a subject tossing a piece of construction board into the air. By carefully cutting and pasting images from different tosses, Hyde is constructing hypothetical structures that are only possible when the element of time is introduced. The result is a static conflation of architecture and cinema: just as the cinematic experience is only possible by watching multiple frames in rapid succession, so Hyde's hypothetical structures rely on numerous photographs, taken over a period of time. These building-events take place in two settings: a snow-covered field and a large parking lot.

Apart from their investigation of the intersection between image, movement, and construction, Hyde's collage-photographs seem to draw from the imagery of Conceptual Art in their use of the body as a fulcrum for theoretical consideration. Architecture is not treated as an abstract series of relationships, but as a system brought into alignment only by the presence of a human subject.

Another series of photographs, as well as a video, take the Raymond Carver story 'Cathedral' and an eye injury experienced by the artist as points of departure, concentrating on how the kinetics of touch translate between blindness and vision. Forced to view the world through a constantly tearing left eye, Hyde began to pay attention to previously unseen aspects of light and geometry. This led to a series of experiments in which Hyde worked from drawings completed while his vision was affected to create 'lenses' from diverse materials (Plexiglas, plastic, wire, etc.) He then photographed these sculptures in order to recreate the geometrical transformation of light through tears.

Though the emotional aspect of seeing is a constant influence on visual perception, it is, by its very nature, difficult to describe, quantify, or photograph. A multi-phase, sculptural and

photographic process allowed Hyde to systematically investigate the role that emotion plays in our experience of sight, and how, when language fails us and we are reduced to tears, our physical understanding of the world might be altered.

The video on view in the exhibition is a further exploration of sculpture, optics, and architecture. In it, a square of light is projected on an ever-changing series of surfaces in an urban environment. An inversion of a filmic representation of a city, the work instead uses the thrown light of cinema to physically describe or build a model of architecture, infrastructure, and space. The city is thereby experienced as a place where light and the physical world interact, and the optical is rendered as a form of touch. Just as the blind man and the seeing man in Carver's story help each other better experience a cathedral by drawing it on a piece of paper together, Hyde's work acts as a place where conscious and unconscious modes of seeing intersect and illuminate each other's restrictions and possibilities.

Hyde has also organized an exhibition of videos by other artists to run concurrently with his exhibition. On view in the gallery's Project Space, the show elaborates upon issues raised by Hyde's photographs and videos and features work by Viktor Alimpiev (Russia), Luciana Lamothe (Argentina) and Mary Simpson and Fionn Meade (USA). The videos will be presented as a single, repeating program. Fionn Meade will contribute an accompanying text.

In 2009 Tim Hyde was the subject of Live Cinema, a solo exhibition at the Philadelphia Museum of Art, curated by Carlos Basualdo and Adelina Vlas. His work was also recently featured in exhibitions at ar/ge kunst (Bolzano, Italy, 2009), Sculpture Center (2008), and the Neuberger Museum of Art (2008). In 2006 he was included in the Busan Biennale, Busan, South Korea. Tim Hyde lives and works in Brooklyn.

Please contact the gallery for more information (info@maxprotetch.com).