

## Andrea Galvani and Tim Hyde

### Meulenstein

In this wonderful show, Andrea Galvani challenged traditional notions of sculpture, introducing an intriguing perceptual and phenomenological



Tim Hyde, *The Island (Ranger)*, 2012, pigment print, 30" x 40".  
Meulenstein.

ephemerality. His conceptual "sculpture" explores sound, scent, conversation, and animal sonar, and is sometimes assisted by scientists.

*A Few Invisible Sculptures #1* (2011–12), a sublime muddy-brown photograph on aluminum, opened the show. Galvani's reference to the sepia process is incidental: the location of the image is a historically loaded site in Umbria that supplied clay for terra-cotta artifacts for four centuries. Galvani's sculptural intervention involves a rider on a motocross bike—with a geometric steel sculpture as the fuel tank—who drove in a loop, carving into the mud, until all the fuel, whose volume dictated the action, was gone. *A Cube, a Sphere, and a Pyramid* (2011) is equally unconventional, a sound sculpture with two rows of standing speakers immersing spectators in a music of pings, squeaks, and clicks. These delineate a sonar scan—produced by a colony of bats—of the negative space around the three basic geometric objects of the work's title, which hung in a dark area. The sculptures themselves have been destroyed. And there's also a magical photograph of a polar bear in the Arctic sniffing an apparatus soaked with the artist's scent. The Italian-born artist, who lives in Brooklyn, created this scent sculpture

somewhere near the North Pole. The text-based conversation on a laptop that he had with a deaf researcher in electromagnetism, who was seated next to him on a flight to Oslo, was part of the exhibition as well. Transcribed on a stack of posters, it's the only visibly sculptural object there.

Tim Hyde's "The Island: Prologue" in the Project Space provided the perfect foil for Galvani's work. Hyde's two wonderfully misty photographs, topographical wall drawing, and half of a scientific diagram (a cladogram) also deal with the animal world. Shot on a small island in the Pacific whose human population was evacuated because of a mid-20th-century shipwreck and ensuing geopolitical disputes, the photos are about the groups of sea creatures that moved into an abandoned house on

the island and established a social order: sea lions on the top floor because they can climb stairs, seals on the ground floor, sea birds in the attic. It's a very tempting overture to a body of work that Hyde plans to show in a major exhibition in 2013.

—Kim Levin

## 'Heart & Soul'

### Keith de Lellis

This small, tightly focused exhibition, subtitled "Portraits of African Americans by African American Photographers" featured the work of five lesser-known artists, made between the 1940s and 1970s, the second half of the Great Migration of African Americans out of the South. All black-and-white gelatin silver prints, the photographs were billed as portraits, but, as we reflected on them, we quickly realized that the body in motion, graffiti on a wall, and a sign in a window can as readily be regarded as portraiture as can a more formal, conventional pose.

The show opened with Fred Baker's winning photo of Nat King Cole sitting at a piano, his hand outstretched. Aside

from this 1961 work, Baker's contribution was a collection of '40s portraits of dancers from Katherine Dunham's legendary company. Softly lit and sepia toned, the men's faces bear the posed glamour of a movie star, while their muscular torsos flaunt their profession.

Al Smith's '40s-era pictures of Seattle nightlife, by contrast, always contained at least one instance of imperfection, whether the awkward angle of a patron not yet settled into his seat or flaking paint chips that jar against the sweetness of a young couple.

Highlights included the work of Shawn Walker and Beuford Smith, whose photographs here were reminiscent of Robert Frank's 1950s portraits of Middle America, the alienation of Frank's small towns replaced by the liveliness of human congregation in crowded black urban neighborhoods.

More recent were Mikki Ferrill's observations of '70s Chicago nightlife, which displayed thrilling kinetic energy, as in the dancing man sinking into a deep knee bend.

All these photos postdate James Van Der Zee's seminal work during the Harlem



Beuford Smith, *Boy & Doll*, 1966,  
vintage gelatin silver print, 10" x 8". Keith de Lellis.

Renaissance, documenting the nascent black middle class. These were more candid images, offering visibility to working-class subjects, and demonstrated the evolution of 20th-century African American photographers.

—Kiki Turner