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New Minnesota Street galleries boost SF art scene

By Charles Desmarais
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In Owen Kydd's "Moth," a digital image of a moth moves above the still image of a man.

Casemore Kirkeby: Canadian-born Owen Kydd, based in Los Angeles, has made a splash on the photography scene in recent years with barely cinematic videos — he calls them “durational photographs” — that read, at first, as still pictures. This new work incorporates large-scale photographs in black and white or limited-palette color. They purport to tell human stories but stop short of any comprehensible narrative, which would be frustrating if they weren't so attractive.

One 6-foot-high still photo of a man in a gray hoodie and blue pants is pasted flat to the wall, giving a suggestion that we are seeing through, rather than at, the picture plane. Breaking that illusion, a box with a digital moving image of a moth in grays and blues is mounted atop the still picture. The push-pull relationships of insect and sweatshirt, black box and shadows, motion and stillness, flatness and volume are hypnotic.



Owen Kydd's "Knife, Sole, Feather, Scrubbers" (2015).
Photo: Owen Kydd, Casemore Kirkeby