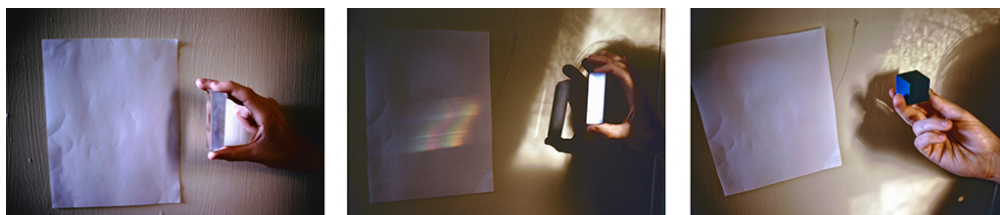


Leslie Tonkonow Artworks + Projects 401 Broadway Suite 411 New York, NY 10013

TIM MAUL
Photographs and Films
April 1 – May 30, 2026

By Appointment
contact: info@tonkonow.com



Prism/Puzzle, 1974. Unique Type C prints 11 x 14 inches each

The exhibition features a selection of color and black and white photographs and Super 8 films by Tim Maul. They trace his evolution from a student who became “disenchanted with painting and studio-bound work” to a conceptually-based artist working in photography, film, and performance.

In 1973, during his final year at the School of Visual Arts in New York, Maul began to challenge the norms of fine art photography, taking pictures of undistinguished places and things. For more than forty years he has used the medium as an essential tool for his art and for organizing and understanding the world. Creating images that tease out the hidden meanings of “the things between the things we see,” he transforms prosaic renderings into objects that combine intellect, irony, wit, pathos, and beauty.

Among the earliest works on view are eleven short Super 8 films made from 1973 to 1974 that have been transferred to digital video. These unedited silent works are, according to Maul, “tense little pockets of time.” Anxious mini dramas performed with mundane objects, they share the temporal qualities of films and videos by Bruce Nauman, Michael Snow, and Andy Warhol whom Maul credits as early influences. Exhibited for the first time in a solo show last year at the Emily Harvey Foundation in New York, they are, according to the photographer James Welling, “...wonderful jewel-like...Love everything about them from the frame shake to the absurd humor animating Tim’s inanimate stand-ins, pans, books, letters, spoons. Pure treasure, memory cells.”

At the same time, Maul also attempted to incorporate magic tricks and puzzles into his films and photographs. In a related work, *Prism/Puzzle* (1974), the narrative takes place in three sequential photographs of quotidian objects. A disembodied hand holds a colorless prism that emits a spectrum of hues in contrast to the deeply saturated blue piece from a cubic puzzle.

While people almost never appear in Maul's photographs, the exhibition includes four black & white photographs from the series *Gus Van Sant/Kodak Box* (1981) that arose from his urge to depict an individual in a landscape. He writes:

I wanted the person to carry a box of Kodak paper, also black and white, suggesting a vaguely romantic narrative about the production of images. I traveled out to my home town of Darien Connecticut, and asked my friend Gus Van Sant if he would ‘star’ in my modest project. I had known Gus since we were kids and he was briefly living in town working on his own short films, writing, and recording music. In retrospect, I see these pictures as a final ‘goodbye’ to youth, suburbia, and to ’70’s Art.

Tim Maul Photographs and Films

Page two.

Tim Maul's distinctive ability to elevate banal subjects into sensually colored objects is seen in two unique Cibachrome prints from 1995, depicting the floor of the Centre Pompidou in Paris. The sense of mystery pervading photographs made in County Roscommon Ireland, are subtle references to his use of photography to explore parapsychological phenomena.

The most recent works in the show are eight intentionally blurred black and white photographs in the series *Poetry Collected 1966-9 (Blake, Corso, Dylan, Ginsberg, Maul, Odell, Shakespeare, The Monk Sosei,)* created in 2024:

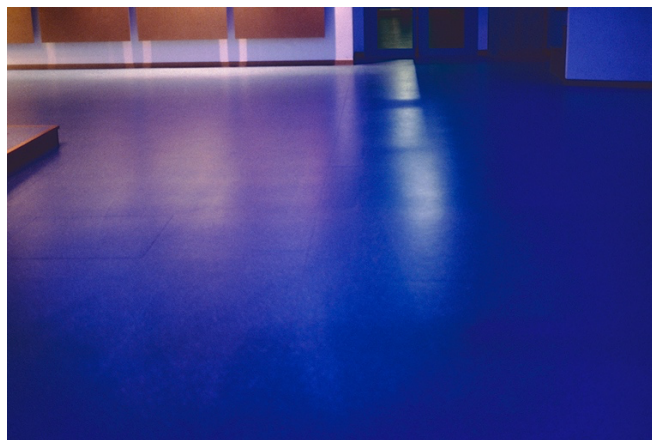
In high school in the late 1960s I read beat literature and poetry in depth. My own earnest attempts to write poetry were influenced by Gregory Corso; I regarded his proto-concrete poems as installations of words in a space. The spy movies during this cultural period often featured someone surreptitiously whipping out a tiny camera to rapidly photograph a succession of pages or plans when no one was looking. I kept this in mind when I documented a personal collection of poetry in this hasty manner, producing a mostly illegible overlay of metalanguage.

Since the 1970s, Tim Maul has participated in shows at galleries and museums throughout the U.S. and Europe, including The Metropolitan Museum of Art, New York; the Centre Pompidou, Paris; The Photographers Gallery, London, the International Center of Photography, New York; the Contemporary Arts Center, Cincinnati; the Smithsonian American Art Museum, Washington, DC; the Berkeley Art Museum, CA; the Orchard Gallery, Derry, Ireland; Artists Space, New York; and many other distinguished institutions.

He has also appeared in solo performances at museums, clubs, and alternative spaces including PS1, White Columns, Franklin Furnace, the Ohio Theater, and Dixon Place, in New York; the Institute of Contemporary Art in Boston; the Temple Bar, Dublin; and other venues, and in collaboration with Jean Dupuy, Jaime Davidovich, Paul McMahan, Michael Smith, and others.

Works by the artist are in the collections of The Metropolitan Museum of Art, New York; Centre Georges Pompidou, Paris; the Berkeley Art Museum and Pacific Film Archive; the Centre national des arts plastiques, Paris; the Smith College Museum of Art; and the Frac-Artothèque Nouvelle-Aquitaine, Limoges, France.

Tim Maul's photographs are also currently on view at Kerry Schuss Gallery, alongside drawings by Michael Maul in a unique pairing of two brothers (through April 25).



Blue Floor Beaubourg (Sequence), 1995. Unique Cibachrome print, 20 x 24 inches