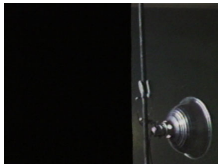

GARY HILL







Title:Around & About

Date:1980

Media:Video (color, sound); 4:45 min.

Video Link :<https://vimeo.com/5498923>

Description:

“In 1979-80, I was teaching in the Media Studies Department at the State University of New York at Buffalo, filling in for Woody and Steina Vasulka, who had left for Santa Fe. Midway in the year I abruptly had to leave my apartment and move into my office—a relatively small space with a desk, a couple of chalkboards, a couch, plus everything I owned, which was mostly media equipment. About all I could do was work, if only to keep from feeling claustrophobic (moving things around seemed to make the space bigger). *Around & About* came out of a ‘what if’ scenario. What if I were to cut images to every syllable of a spoken text? (A way to keep me busy?) A daunting task in the time of U-matic machines and sloppy controllers. I did it all manually, hitting the edit button for every syllable. With each rewind I would listen and anticipate the coming syllable, learning as I went along to adjust for delayed reaction. I learned quickly—every ‘mistake’ was a step forward and one or more back. Rather quickly I wrote—I could almost say scribbled—a text, driven by a personal relationship breakup, yet, more to the point, directed to an abstract other; that is, someone a viewer could identify with. Rather than separately recording and collecting images, I set the cameras up ‘live’ for each edit/syllable of the entire text, constructing it linearly from beginning to end. I limited myself to images of the room, mostly unmemorable moments of walls, furniture, and whatever else was lying around. It didn’t really matter; it was more about change and keeping the viewer occupied while I spoke. The speech was ‘automating’ the event, making whatever happened happen, at times drawing the view off the screen to the hypothetical space outside the box.”

Quasha, George and Charles Stein. *An Art of Limina: Gary Hill's Works and Writings*. Barcelona: Ediciones Polígrafa, 2009, p. 568.

Spoken Text:I'm sure it could have gone another way, a completely different way, a way that hasn't ever come to mind but that's a given. One can never observe all the possibilities and still go on to the next. Sometimes one just exits and enters again. I think I can agree with myself that it's not a matter of choice. You might think that agreeing is a kind of choice, even a blatant choice, but that's not all you're interested in either. There's another determining factor, and that's what we have to concentrate on, at least, I do. I agree, it's easy to get sidetracked. It's not even that there's a lot going on. We're just busy. I mean, it's not complicated. You can go on; I can go on. We can assume there's something happening or not something happening. I don't know, perhaps it's unfair to go on. Maybe we should take our minds off it, think about something else. Maybe it's not worth thinking about at all, but that leads to other things just as problematic. Maybe it should be more complicated; we're looking at it too simply. Look, we don't have to

consider all the possibilities but instead really complicate one, if that's what you want to do. I don't know, maybe it's my fault. I came unprepared. I'm not ready to be complex. I don't think that's the answer though. I don't think it's an answer we're looking for. In certain ways that's probably obvious by now, even knowing that you're a little uneasy with it, and I am too. But I think it's a way I can work with now, and maybe you can and maybe you can't. I mean, I'm thinking about that. There's time involved here, and it's yours as much as mine. I certainly don't want to threaten your time or make you feel you have to be decisive, yet I want you to be here. I mean, I assume you are here but I don't want to back you into a corner, and by the same token I don't want to start from that corner. That's a particular relationship I would like to put aside for now. I know this isn't free of bullshit. I mean I'm coming from somewhat of a self-conscious place. It's a kind of stacking. I mean the ideas just pile up but aren't interwoven. They're not connected or disconnected. It's a thought at least. I can see it--disembodied ideas being thrown against the wall. But that isn't fair; that isn't fair for me or you. That really kind of loads things down and that's not my intention. I can assure you of that. I want you to be with me. I mean you don't have to listen, just hear me out. I don't want you to be involved in deciphering anything, but then that's your prerogative and I don't want to get in your way. There's something that can be said for that, and I hear you, but I don't want to listen to it. I realize it's easy for one to say that I'm being ambiguous, but I don't think so. I mean if you want to leave you can do that or you can just turn off. I'm not trying to say I'm indifferent. I just think there's a way here. Maybe you really do hear me, and I'm going on and on but we have to continue for some time. I mean I think that's part of it. It would be easy to stop at this point. It would just be interesting and over and possibly boring, but that isn't even the issue. It's important that we go on. This is the way I think it has to be right now. If it wasn't this it would be that, and there's still this area we have to get through so that the this and the that won't become significant to this. I mean, what I am talking about isn't important in that way that importance draws attention. You might even think this is a game of some sort, but really you've tried ways that were adjacent to this one when you weren't thinking about the consequences. You may even have heard this before in so many words, but I want to go on. I'm not interested in this kind of talking. It has its purpose but it can get very sticky. I would rather settle with you, some way that's nonreversible; a way of being with you when it's the only way. When I arrived here I had no way of knowing it would be this way. I thought about it a lot in the beginning. I tried different ways of thinking of you, what your response would be, and that has to be considered now too. I've never lost sight of that; I don't think there's been a loss of anything; it's just that I haven't been accumulating things for me or you. There's always time for a sense of urgency. I want to avoid that for now. I don't know though, maybe you're waiting for that, waiting and listening.

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“Gary Hill: Rétrospective de ses premières oeuvres mono-bandes,” Cinéma Lux, Caen, Basse-Normandie, France, December 11, 1997.

“Voices,” Witte de With, Center for Contemporary Art, Rotterdam, The Netherlands, June 4 – August 23, 1998. Traveled to: Fundació Joan Miro, Barcelona, Spain, September 17 – November 1, 1998; Le Fresnoy, Studio national des arts contemporains, Tourcoing, France, February 28 – April 11, 1999.

Solo exhibition. Center for Contemporary Images, Saint-Gervais Genève, Geneva, Switzerland, September 9, 10, 1998.

“Mediated Presence,” Itau Cultural, Belo Horizonte, Brazil, December 9, 1998.

Solo exhibition. Aarhus Kunstmuseum, Aarhus, Denmark, January 17 – April 5, 1999.

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“Gary Hill: Between Word and Image,” Headquarters of the Superintendence for the Archaeological Heritage of the Vento / Ministry of Cultural Heritage, Verona, Italy, October 14 – 16, 2010.

“Our Darkness,” Künstlerhaus Stuttgart, Germany, April 9 - 10, 2011.

“Haroon Mirza: HRM199LTD,” Museum Tinguely, Basel, Switzerland, June 10 — September 9,

2015.

"Gary Hill," 37 Moscow International Film Festival/Media Forum, Cinema October, Moscow, Russia, June 21, 2015.

"Gary Hill: Around & About," University of Texas at Austin (The Public Art Program), Austin, TX, August 2015.

"Gary Hill: Momentombs," Suwon Art Museum, Suwon, Korea, November 26, 2019 — March 6, 2020.

"Reframe," Prisma Studio, Vico dei ragazzi 14R, Genova, October 7, 2021 h. 18:00 – 24:00 | October 8 – November 26 by appointment.

Notes: