GARY HILL
Title: Accordions (The Belsunce Recordings, July 2001)

Date: 2001-02

Media: Five-channel video/sound installation

Video Link:

Description:

Five video projectors, five speakers, five DVD players and five DVDs (color; mono sound)
Dimensions variable; projections approx. 9 h. x 12 w. ft. (2.7 x 3.7 m.) each

Edition of two and one artist’s proof

Recorded in the small Algerian neighborhood of Belsunce situated in the heart of Marseille, *Accordions (The Belsunce Recordings, July 2001)* constructs a space of living portraiture by “focusing time” on the everyday goings-on of the neighborhood streets. The work consists of five non-synchronized video projections with sound, each edited with segments of black/silence of varying lengths, to create a pulsating, rhythmic series of images and sounds. In the course of each video sequence, particular people catch the camera’s attention; as the camera zooms in slowly on its subject, the imagery is interrupted by longer and longer segments of black, in essence slowing the scenes down so that they almost reach the photographic. As the camera pulls back out, the image is returned to its original time base. The title refers to this telescoping, “accordion”-like construction of time as it is applied to a moving/contextualized image.

**Spoken Text:**

**Bibliography:**


Lebowitz, Cathy. “Gary Hill at Barbara Gladstone.” Art in America (March 2003), pp. 119 – 120.


Exhibition History:

“Gary Hill: à Belsunce,” La Compagnie, Marseille, France, February 1 – March 30, 2002. **Note:** First exhibited with the title Accordeon.


“Gary Hill: o lugar sem o tempo / taking time from place,” Oi Futuro, Rio de Janeiro, Brazil, July 20 – September 6, 2009.


Notes: