GARY HILL
Title: Crux

Date: 1983-87

Media: Five-channel video/sound installation

Description:

Five 20-inch color video monitors, four monitor-mounting brackets, five speakers, five-channel synchronizer, five laserdisc players and five laserdiscs (color; mono sound)

Dimensions: as installed, approx. 144 x 144 in. (365 x 365 cm.)

Edition of two and one artist’s proof

Crux, originally conceived as a kind of performance piece, was recorded in Beacon, New York, on Bannerman’s Island. When installed, the “performer” (the artist) is seen as a composite image on five monitors which are mounted to a wall and positioned to suggest the configuration of a cross. Recordings were made by strapping four small cameras with microphones to the artist’s wrists and ankles so that his hands and feet are centrally framed on the screen. A fifth camera/microphone—aimed at his head—was fastened to a brace that positioned the camera out in front of his body so that the camera is looking back, imaging his face. The cameras record the movements and sounds of the “performer” (labored breathing, the rustle of leaves) as he walks through the ruins and grounds of a castle and finally down to the shoreline. The virtually unedited results, lasting approximately 26 minutes, are played back synchronously on the five color monitors and five speakers.

Spoken Text:

Bibliography:

Rice, Shelley and Gary Hill. Video Installation 1983. Published as a special supplement to Afterimage, 1983, unpaginated.


Romano, Gianni. “Inasmuch as it is always already taking place.” *LAPIZ* 80 (October 1991), pp. 36, 38.


Brothers, Leslie A., Dorit Cypis and Steven S. High. *Anonymity & Identity*. Richmond: Virginia Commonwealth University, 1993, pp. 9, 12, 16, 23, 32, 33, 40.


Durand, Régis. “Gary Hill. Centre Georges-Pompidou Galeries contemporaines.” *art press* 177
(February 1993), p. 80.


Barcott, Bruce. “I was a camera. Art: Gary Hill straps on his video equipment and takes us for a walk.” *Seattle Weekly* (June 22, 1994) p. 30.


57, 66 – 67.


Exhibition History:

Note: A proposal/drawing for this work was exhibited at the Visual Studies Workshop, Rochester, New York, from November 4 – December 2, 1983 with the title “It’s Time to turn the Record Over.”

An example of this work was first exhibited at the Museum of Contemporary Art, Los Angeles, California, January 20 – March 15, 1987. Note: The work was installed in an auditorium with a stage equipped with a black curtain. The work was presented as a performance with the curtain opening and closing at the beginning and end of the piece.


“Les Cent jours d’art contemporain de Montréal 1989,” Centre international d’art contemporain de Montréal, Quebec, Canada, September 1 – December 3, 1989.

“OTHERWORDSANDIMAGES,” Video Galleriet, Huset, Denmark and Ny Carlsberg Glyptotek Museum, Copenhagen, Denmark, April 20 – May 13, 1990.


“Gary Hill,” (travelling exhibition organized by the Henry Art Gallery, University of Washington,


Notes: This work was commissioned by the Museum of Contemporary Art, Los Angeles, California, in 1987 as part of its Inaugural Year program.