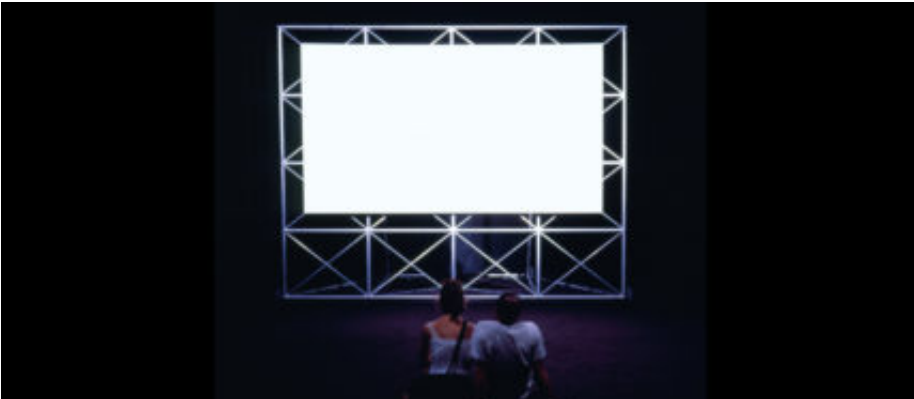


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GARY HILL









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**Title:**Midnight Crossing

**Date:**1997

**Media:**Mixed media installation

**Description:**

Aluminum pipe and sheeting, 3-tube video projector, six strobe lights, four speakers, strobe controller, one DVD player and one DVD (color; mono sound)

Dimensions of aluminum structure: 11 ½ x 14 x 8 ½ ft. (3.5 x 4.3 x 2.6 m.)

Edition of two and one artist's proof

*Midnight Crossing* involves a singular aluminum structure of scaffolding that supports a cinematic screen (measuring 11.5 h. x 14 w. x 8.5 d. ft.) reminiscent of an outdoor drive-in movie theatre. The space is completely dark. The projected images consist of a series of low-level color images of fragments of scenes, mostly recorded in Guatemala and Pompeii. Short phrases are spoken between varying periods of silence. There are six extreme high-intensity lights – strobe lights that flash at rates that make them appear continuous – aimed toward the screen. When the voice is speaking, the lights are on, illuminating the reflective aluminum and obliterating the last projected image. After each phrase has been spoken, the viewers are cast in utter darkness with afterimages of the screen appearing on their retinas. The color images slowly fade up from the darkness “mixing” with the memory of the (cinema) screen and memories of previous images and spoken words.

**Spoken Text:**

something

touched

another way

perhaps

one is

against

him

the silent hymn

sung in absence of the other one

he she

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every instant had finally become every instant  
miraculously  
we hadn't hit bottom  
even darkness  
imparted a kind of brightness hidden within itself  
it said, "all is possible" with cruel circularity  
outside  
the belief  
everything is burning  
being extinguished by the many different hearths  
separate fires engulfing one another with cold passion  
each one working wherever it likes as it likes  
like attracts like  
like images attract words  
only then to push them away  
the way of embers  
their indifferent beauty  
loss illuminates  
that person  
standing  
difference  
at least one  
abruptly I look up counting  
a moth flies into my mouth  
mistaking the numbed words for light

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### **Exhibition History:**

An example of this work was first exhibited in a solo exhibition at the Westfälischer Kunstverein, Münster, Germany, June 20 – September 28, 1997.

Solo exhibition. Center for Contemporary Art, Ujazdowski Castle, Warsaw, Poland, December 1, 1997 – January 11, 1998.

Solo exhibition. Musée d'art contemporain de Montréal, Quebec, Canada, January 30 – May 3, 1998.

Solo exhibition. Museu d'Art Contemporani, Barcelona, Spain, July 16 – September 27, 1998.

"Passage du Temps: une sélection d'oeuvres de la François Pinault Foundation," Tri Postal, Lille, France, October 15, 2007 – January 6, 2008.

### **Notes:**

The origin of the title *Midnight Crossing* is a technical term that identifies a point in time that is a kind of no man's land. Video uses what is called time code to identify the individual frames. The change of time code (hours, minutes, seconds, frames) from 23:59:59:59 to 00:00:00:00 is the midnight crossing, which is then followed by 00:00:00:01. [Gary Hill in *Gary Hill: Midnight Crossing*, Münster, 1997, p. 24.]