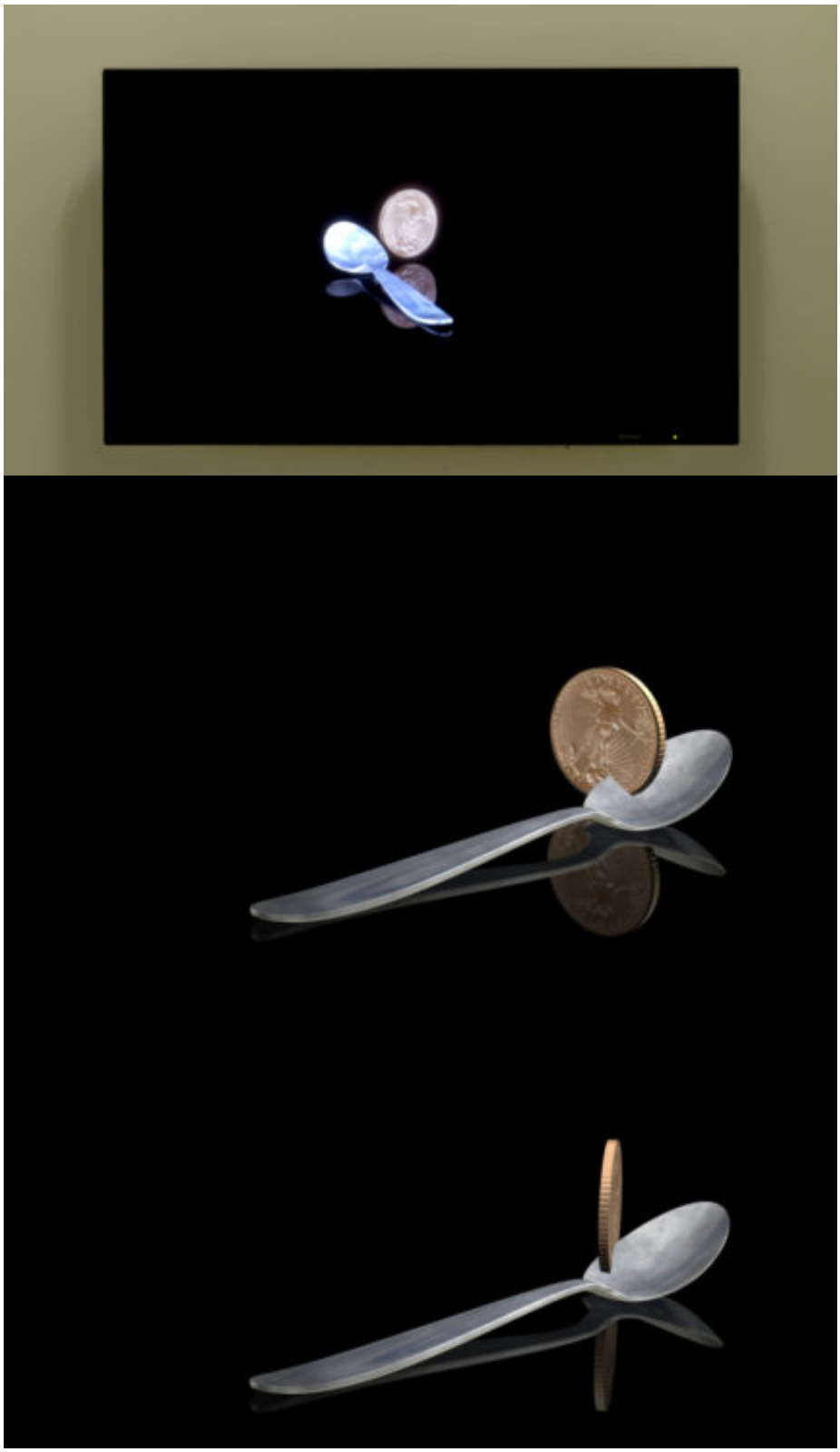
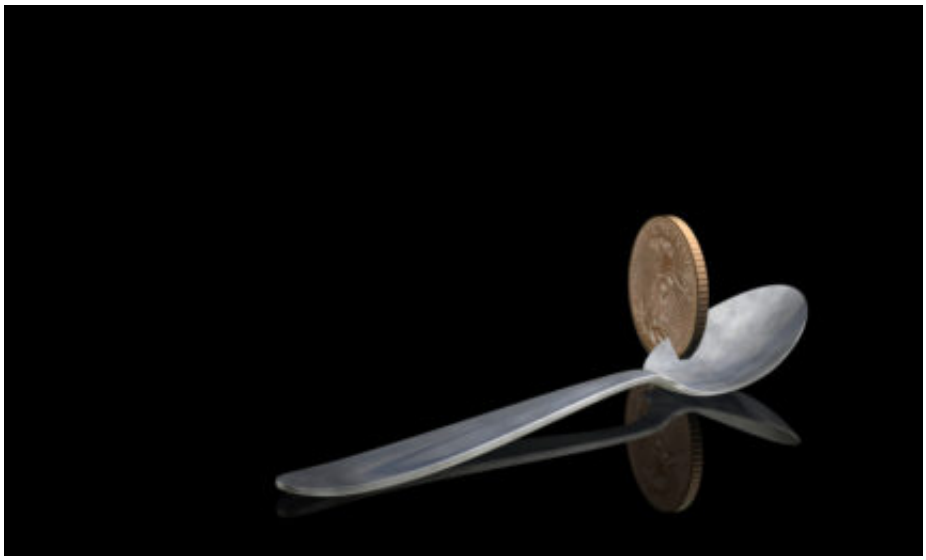
G A R Y H I L L





Title: Spoonful

Date:2005

Media: Single-channel video installation, silent

Video Link :

Description:

One 45-inch (or larger) 16:9 format LCD monitor and wall mount, one DVD player and one DVD (color; silent)

Dimensions variable (45-inch monitor: 25 ½ h. x 43 w. inches [65 x 109 cm.])

Edition of five and one artist's proof

Although related to the earlier series entitled *Liminal Objects* (1995 – 98), in which specific iconic pairs of black-and-white, computer-generated animated objects continuously pass through one another via their shared geometries in virtual space, the works in this recent series (which include *Big Legs Don't Cry*, 2005; *Attention*, 2005; *Church and State,* 2005; and *Spoonful*, 2005) are rendered in color and created specifically for a wide-screen format, flat-panel 45-inch (or larger) LCD screen. These works involve objects that, in a sense, violate each other's borders in unpredictable ways, with the repetitive interaction and circular logic of their movement suggesting different readings of these veritable micro-scenes. Hinting at elements of symbology, they are "objects on the threshold of being something other than objects, 'animated' in a sense deeper and stranger than the technical."

In *Spoonful*, a generic silver spoon rests on a dark reflective surface. A United States Gold Eagle coin, rapidly spinning on its edge and also reflected in the dark surface, moves toward the resting spoon. At times, the spinning coin passes through the surface of the seemingly untouched spoon, yet at others, the laws of physics prevail, and the force of the coin's rotation kicks the spoon, knocking it across the surface. As the sequence ends, the coin spins into the mouth of the spoon, slowing down its rotation, and then quickly regains its momentum, once again forcibly pushing the spoon across the surface as the coin comes to a final rest.

Spoken Text:

Bibliography:

Surréalites: Aspekte des Surrealen in der Zeitgenössischen Kunst. (German and French) Biel: CentrePasquArt, Verlag für moderne Kunst Nürnberg, 2007, pp. 68 – 69.

10 Jahre Sammlung: Sal. Oppenheim. Luxembourg: Sal. Oppenheim jr. & Cie, S.C.A., 2007, p. 435. (photo listing only)

Ramos, María Elena. *Gary Hill*. Caracas: Centro Cultural Chacao, 2009 (in Spanish), pp. 20 –

21.

Exhibition History:

Frieze Art Fair / Donald Young Gallery, London, England, October 21 – 24, 2005.

Art Basel Miami Art Fair / Donald Young Gallery, Miami, Florida, December 1 – 4, 2005.

“Kairotic,” The Townhouse Gallery of Contemporary Art, Cairo, Egypt, January 8 – February 8, 2006.

“Gary Hill,” Donald Young Gallery, Chicago, Illinois, February 17 – April 15, 2006.

“Surrèalités,” CentrePasquArt, Kunsthaus Centre d’art, Biel, Switzerland, August 19 – October 21, 2007.

James Harris Gallery, Seattle, Washington, April 3 – May 10, 2008.

“Bricology (The Mouse and the Parrot)” Villa Arson, Nice, France, February 15 - August 31, 2015.

Beijing Media Art Biennale, CAFA Art Museum, Beijing, China, September 25 — October 9, 2016.

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

Notes: