
GARY HILL









Title:Tall Ships

Date:1992

Media:Sixteen-channel video installation, silent

Description:

Sixteen modified 4-inch black-and-white video monitors (cathode ray tubes removed from chassis) with projection lenses, sixteen adjustable metal brackets, pressure-sensitive switch mats, black or dark gray carpet, computer with sixteen RS-232 control ports and controlling software written in DOS, sixteen laserdisc players and sixteen laserdiscs (black-and-white; silent)

Dimensions of corridor: 10 h. x 10 w. x 90 l. ft. (3 x 3 x 27 meters)

Edition of two and one artist's proof

Tall Ships consists of sixteen 4-inch black-and-white video monitors with sixteen angled projection lenses, which are mounted in a line down the center of the ceiling of a completely dark, corridor-like space. There is one projection approximately every five feet alternating from side to side (i.e., approximately every ten feet on each side), and the last projection is seen on the back wall. The projections are of people of varying ethnic origin, age and gender. The images are high-contrast yet soft with a halo-like quality due to the nature of the projection system and the acute angle of projection. There is no border of light defining the frame of the image; it is the figure itself that gives off the light and is seen directly on the wall. The figures, standing or seated and ranging from one to two feet high, first appear in the distance, at about eye level. As the viewer(s) walk through the space, electronic switches are activated and the figures approach the viewer until they reach approximately life-size. They remain in the foreground, slightly wavering, until the viewer(s) leave the immediate area. Each of the projections is independently interactive with the viewers; thus, according to the number of viewers in the space, any number of the people/projections could appear in the distance – approaching, withdrawing, or standing in the foreground – at any given time.

Spoken Text:

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Exhibition History:

An example of this work was exhibited for the first time at *Documenta IX*, Museum Fridericianum, Kassel, Germany, June 13 – September 20, 1992. (sixteen-channel version)

“1993 Biennial Exhibition,” Whitney Museum of American Art, New York, New York, March 4 – June 13, 1993. (twelve-channel version)

“Frames,” Ydessa Hendeles Art Foundation, Toronto, Ontario, Canada, May 15, 1993 – March 5, 1994. (sixteen-channel version)

“Gary Hill,” Stedelijk Museum, Amsterdam, The Netherlands, August 28 – October 10, 1993. (sixteen-channel version)

“Gary Hill: In Light of the Other,” Museum of Modern Art, Oxford, England, November 7, 1993 – January 9, 1994; The Tate Gallery, Liverpool, England, February 26 – May 2, 1994. (sixteen-channel version)

“Gary Hill,” Musée d’art contemporain, Lyon, France, May 26 – September 19, 1994. (twelve-channel version)

“Múltiplas Dimensões,” Centro Cultural de Belém, Lisbon, Portugal, June 7 – July 31, 1994. (sixteen-channel version)

“Facts and Figures: Selections from the Lannan Foundation Collection,” Lannan Foundation, Los Angeles, California, October 22 – February 26, 1994. (sixteen-channel version)

“Gary Hill,” (travelling exhibition organized by Riksställningar, Stockholm, Sweden), Moderna Museet, Spårvagnshallarna, Stockholm, Sweden, February 4 – April 17, 1995; Museet for samtidskunst, Oslo, Norway, April 26 - May 21, 1995; Helsingin Taidehalli, Helsinki, Finland, June 29 - July 30, 1995; Bildmuseet, Umeå, Sweden; September 3 - October 15, 1995; Jönköpings läns museum, Jönköping, Sweden, October 22 - November 15, 1995; Göteborgs Konstmuseum, Göteborg, Sweden, November 15, 1995 - January 14, 1996. (twelve-channel version)

“Being & Time: The Emergence of Video Projection,” (travelling exhibition organized by the Albright-Knox Art Gallery, Buffalo, New York), Albright-Knox Art Gallery, Buffalo, New York, September 21 – December 1, 1996; Cranbrook Art Museum, Bloomfield Hills, Michigan, January 24 – March 29, 1997; Portland Art Museum, Portland, Oregon, May 24 – July 27, 1997; Contemporary Arts Museum, Houston, Texas, August 8 – October 12, 1997; Site Santa Fe, Santa Fe, New Mexico, November 1, 1997 – January 25, 1998. (twelve-channel version)

“Inside,” Henry Art Gallery, University of Washington, Seattle, Washington, April 13 – June 29, 1997. (twelve-channel version)

“Gary Hill: O lugar do outro/where the other takes place,” Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil, July 3 – September 21, 1997; Museu de Arte Moderna de São Paulo, Brazil, October 3 – November 2, 1997. (twelve-channel version)

University Art Galleries, University of California, San Diego, California, September 25 – December 13, 1997. (twelve-channel version)

“Made in Corpus,” Odysud, Blagnac, France, May 11 – June 5, 1998. (twelve-channel version)

Aarhus Kunstmuseum, Aarhus, Denmark, January 17 – April 5, 1999. (sixteen-channel version)

“Space Odysseys: Sensation and Immersion,” Art Gallery of New South Wales, Sydney, Australia, August 18 - October 14, 2001; Australian Centre for the Moving Image (ACMI), Melbourne, Australia, October 26, 2002 – January 27, 2003 (with the title “Deep Space: Sensation and Immersion”). (twelve-channel version)

“Gary Hill: Selected Works.” Kunstmuseum Wolfsburg, Wolfsburg, Germany, November 10, 2001 – March 10, 2002. Travelled to: Centro Cultural de Belém, Lisbon, Portugal, October 10, 2002 – January 12, 2003. (sixteen-channel version)

“Gary Hill: Selected Works 1973 – 2003,” Museum of Contemporary Art, Taipei, Taiwan, May 2 – August 24, 2003. (twelve-channel version)

Special exhibition of *Tall Ships* in conjunction with “Gary Hill: Language Willing,” (travelling solo exhibition organized by the Boise Art Museum), Art Gallery of Nova Scotia, Halifax, Canada, July 22 – November 21, 2004. (twelve-channel version) *Note: The installation of Tall Ships was extended beyond close date of travelling exhibition.*

“W.O.W. (The Work of the Work),” Henry Art Gallery, University of Washington, Seattle, Washington, October 7, 2004 – February 6, 2005. (twelve-channel version)

Notes:

Commissioned by Jan Hoet for *Documenta IX*, Kassel, Germany, 1992.

Twelve-channel version, *left wall*: Bill Colvin, Santha Cassel, Ronald Choate, Sharon Parker, Megan Adcock, Mark Vandevanter; *back wall*: Anastasia Hill; *right wall*: Lou Hetler, David Cheung, Terri Colvin, Katsura Ozeki, Preston Wadley.

Sixteen-channel version, *left wall*: Bill Colvin, Preson Wadley, Ronald Choate, Santha Cassel, David Cheung, Sharon Parker, Megan Adcock, Mark Vandervanter; *back wall*: Anastasia Hill; *right wall*: Greg Hill, Lou Helter, Richard Parker, Terri Colvin, Donald Young, Jay McLoughlin, Katsura Ozeki.