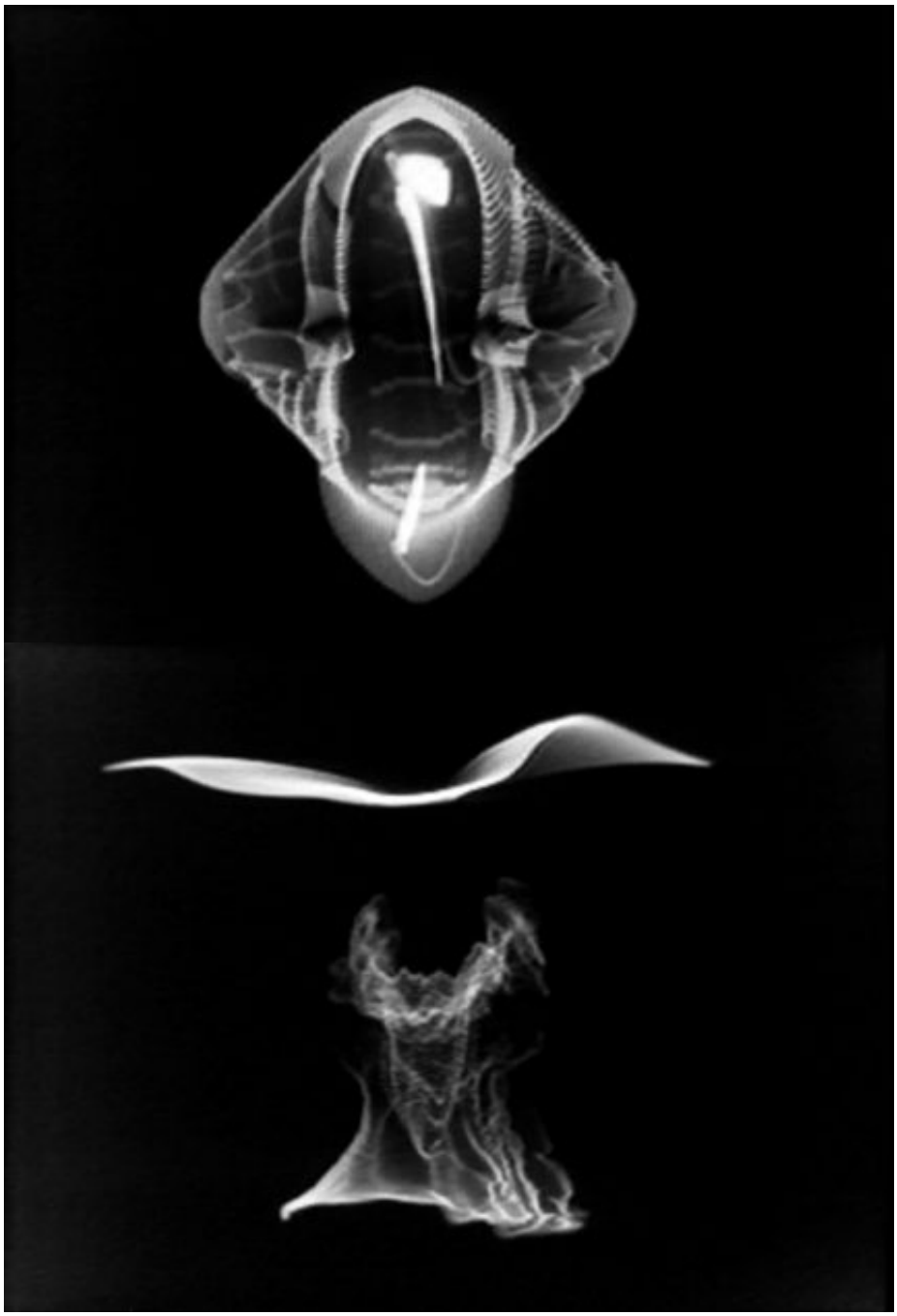
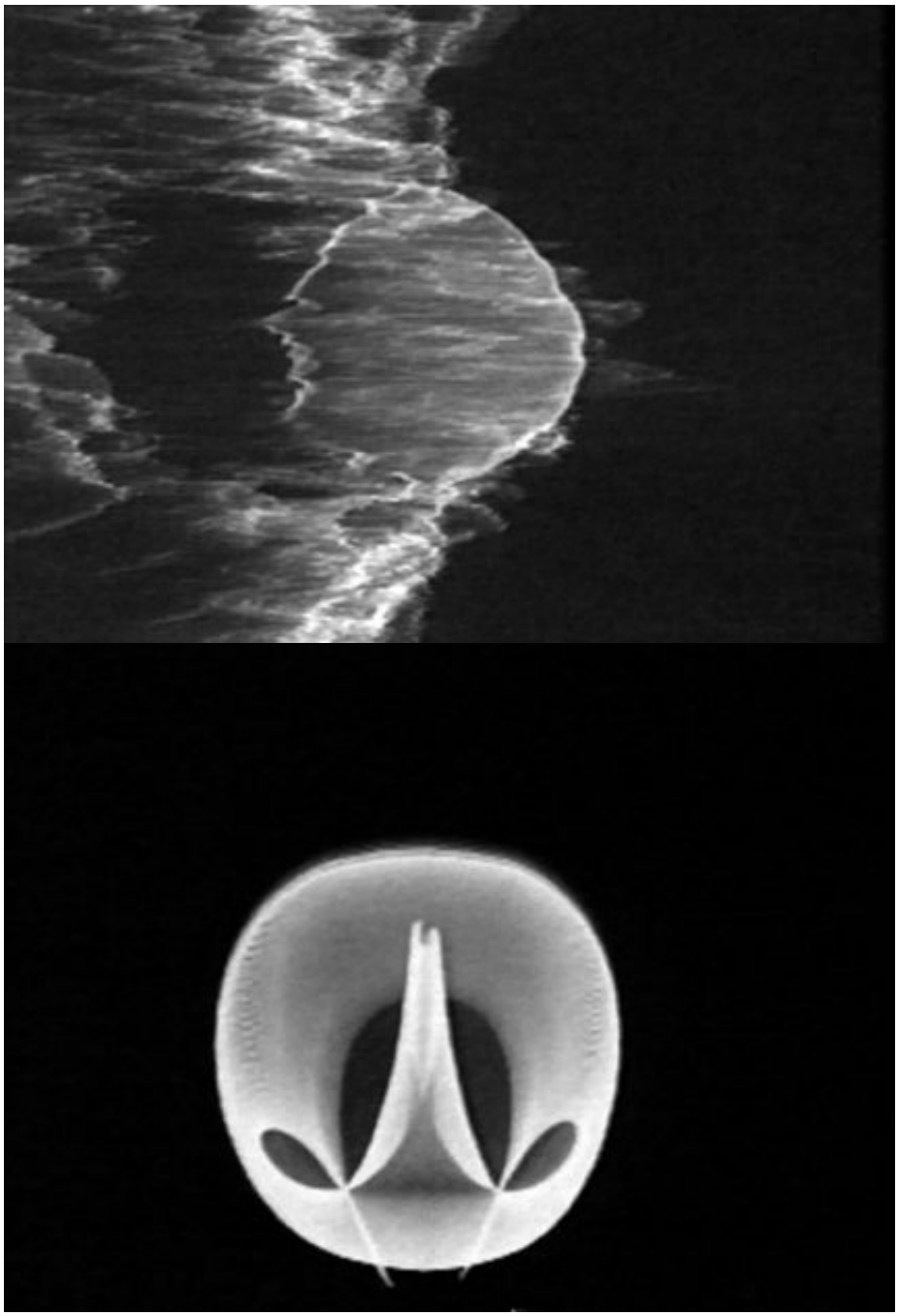
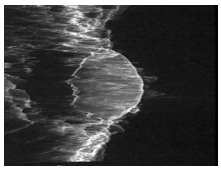
G A R Y H I L L







Title: Videograms

Date:1980-81

Media: Video (black-and-white, sound); 13:25 min.

Video Link :https://vimeo.com/5496107

Description:

Videograms is a series of short vignettes tightly correlating spoken texts with electronically generated abstract forms. The piece is subdivided into individual sequences, each of which is numbered, although not in numerical order. Working highly intuitively using a scan processor with many control sources, the artist transforms the tabula rasa of the video screen into complex metamorphic forms that draw from what is being said in unpredictable ways. The contents of the spoken elements might be considered to be fragments from everyday life. At times the images seem to be analogous to photograms, in which an exposed object appears as a white silhouette against a black ground. Now and then allusions are made to representational objects, such as an amphitheater, which is heard in the spoken passage. The tape was created with the aid of a Rutt/Etra scan processor, a tool from the 1970's that permits electronic forms to be modulated on-screen. *Videograms* and *Happenstance (part one of many parts)* are considered some of the quintessential works done with this instrument and expanded the idea of an "electronic linguistic."

Broeker, Holger, ed. *Gary Hill: Selected Works and catalogue raisonné*. Wolfsburg: Kunstmuseum Wolfsburg, 2002, GHCR 43, p. 96 - 99.

Spoken Text:

6

Looking through a hole cut to be looked through, the pedestrian waited for the light to change. A construction crew was working on a foundation: brown backs, concrete blocks and precision instruments for leveling performed in a dirt amphitheater. Every so often two men would act as two nodes. Between them, a long yellow piece of metal with numbers and lines on it told them how far apart they were. One node would always let go, causing the metal to suck itself up into a tight spiral. The workers moved from location to location repeating their ritual again and again.

27

Light passed through the window as it is able to do. It had that gold-orange color that happens. It sprawled over the things in the room. A fixed gaze moved among the reflections caused by the wall of glass separating vision from pure light. A trapezoidal shape was framed by the

refrigerator door. The pupils closed for a moment as the reflection glared on the chrome handle. The geometry could not keep its degrees of angle or of heat as it moved to the adjacent wall. It rounded the corner moving exponentially slower, blurring and growing dim, fading to the ambience of the hallway.

33

Asked to kiss. Couldn't engage. To open mouth was a decision too overbearing for the moment. The lips, an amphibian, directed by evolution to live on the face. Each kiss slicing its belly open, gutting it, exposing an internal network where the guts of a partner's amphibian are devoured.

83

Thought travels at one speed. Like oxygen released underwater, surfacing to mingle with its kind. Any change in this universal velocity is noticed and without delay seized. It no longer fades, merges or continues as it has. Mouth. Leg. Stomach. Hand. Testicle. Something will dispose of it producing physicality. Physicality.

24

About this room. It’s too oblong. There's too much strain on peripheral vision. The alternative is: The living room, where the stereo headphones are attached. One can sit in the chair and rock through thereness, or exit altogether, move closer to the freeway, contract a private ramp for immediate access.

41

Related movement determined by diagonally stepped solids or gliding in a shaft of space unable to change direction. Decision. Containment. Incision. Slide down against the stainless steel into a little squat and wonder about surveillance.

70

Space was defined by centrifugal light. A hollow column rotated horizontally within. Its ends at barely perceptible distances from the circular defined parameter extended and receded continuously keeping the relationship constant. Glass discs, mental condensation, formed on the ends scraping the light. The piercing sound it caused translated exactness. The cut glass refracted the enclosure of light allowing the discs to glimpse the external. The rotation of the column forced the discs out through the open shapes created by their refractions re-enclosing the space. The extracted discs used for externalism were exchanged for information needed to keep the column in motion.

39

A dense grid of cotton swabs emerged from the walls of a foyer. There were no shadows to locate the orifices from which they came. It was as if the latex had spun itself into innumerable cocoons. Drops of color saturated the tips and streamed in thin lines forming polymer pools on the floor, a delicate entrance to a think tank.

0

Contained by folded arms, the viewer faced the window holding it at bay.

7

The event was construed as an effort to stop time. There was a lot of to-do about anti-matter but nothing seemed to materialize. The organizers disappeared, leaving all present to fend for themselves.

18

A sense of place was over. Under the weight of time obstacles were few and far between. Tendencies included wishful thinking. A last ditch attempt was made toward reconciliation--a token gesture.

82

Extravagance settled in the couch. Monochromatic influence was evenly distributed over the animate and inanimate. Reostats strategically placed controlled central lighting with state of the art sophistication. The small get-together was dampened by the absence of music. Memory recollects: a long evening of arms, silver and innuendo.

12

Transaction was taking place. Paranoia emanated from every mind present. The scene was a Bauhaus of guilt. The off-white pulse vibrating in every room provided the perfect condition for compositions of celadon culture—paintings, so to speak.

99

A glimpse of possibility provided a circuitous surface for interchange. Underneath both parties knew the common denominator was a beginning and an end. The past was a stratification of high energy one-act plays. The present was tense; the future feature length.

2

The image folded in the double bind of frame and context. Permanence of the act was marginal with a perforated edge of light-heartedness. The hand reciprocated with one swift movement. Damage was negligible to the remaining back-to-back facades.

9

Extremities of particulars dilated the situation. The uncertainty of a tidal dynamic put everything at attention. A touch of sci-fi drifted in but dissipated before taking hold. One of many hand-held crystals was dropped, breaking the ice.

64

Caffeine rivers ramify, discharge. Autonomous pressures, descendants of the mind/body split, spill between the lines of a summer moiré. The sun runs in place on your face while ebony shadows cast an oriental nightmare; every breeze changes the scene.

50

The conversationalist pressed for the facts. Catastrophe was inevitable. A primal sound hermetically sealed in its skull was masked by choreographies at play between brain and tongue. The linguist experienced a separation of present tense and lost all motor skills, lapsing into nonsense. The sound rushing from its mouth duplicated that of a stream nearing a large body of water.

3

Arrangement was such that people, places and things could exist harmoniously.

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

"Gary Hill: Continuous Happening," Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, October 23 - December 8, 2024.

Notes: