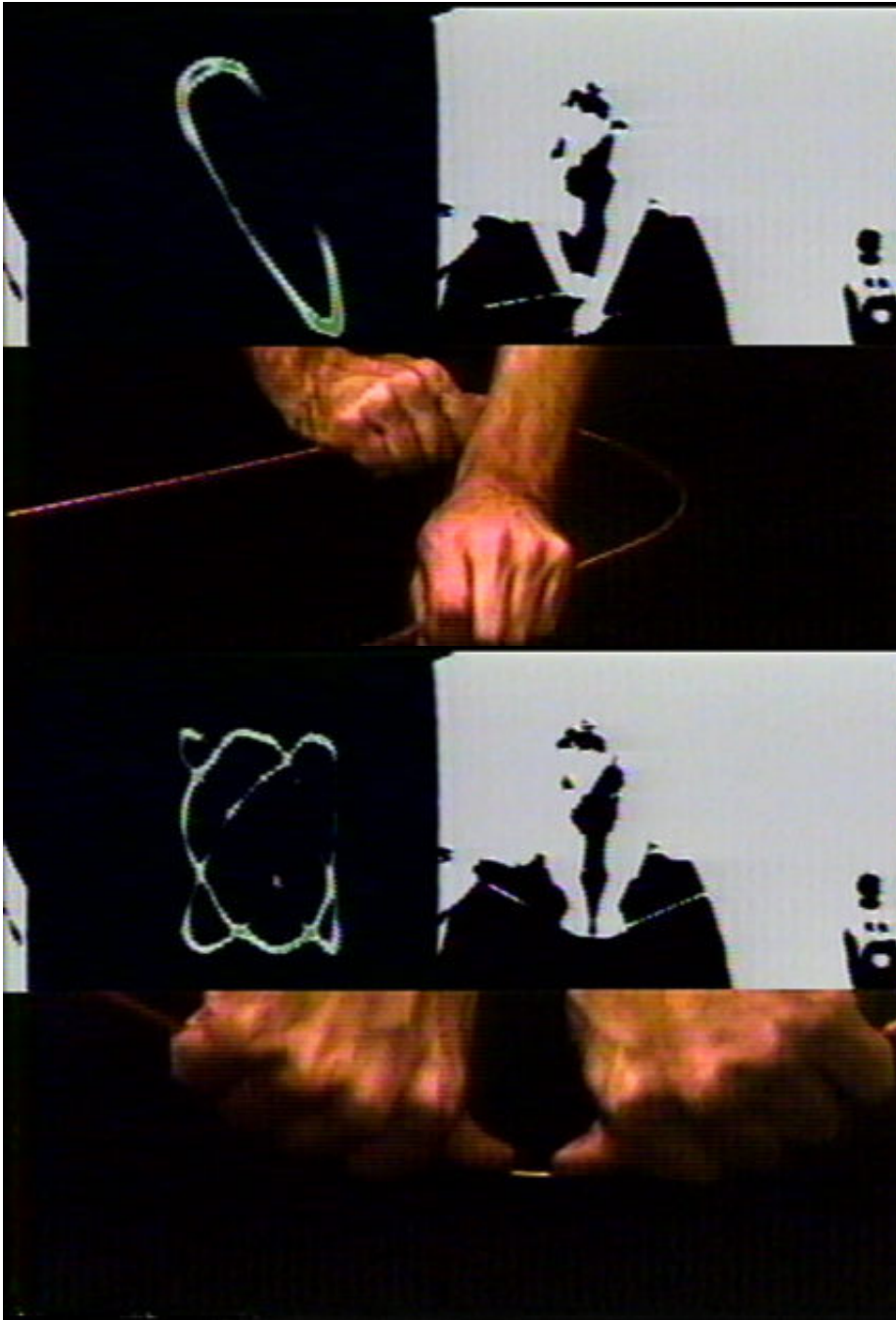
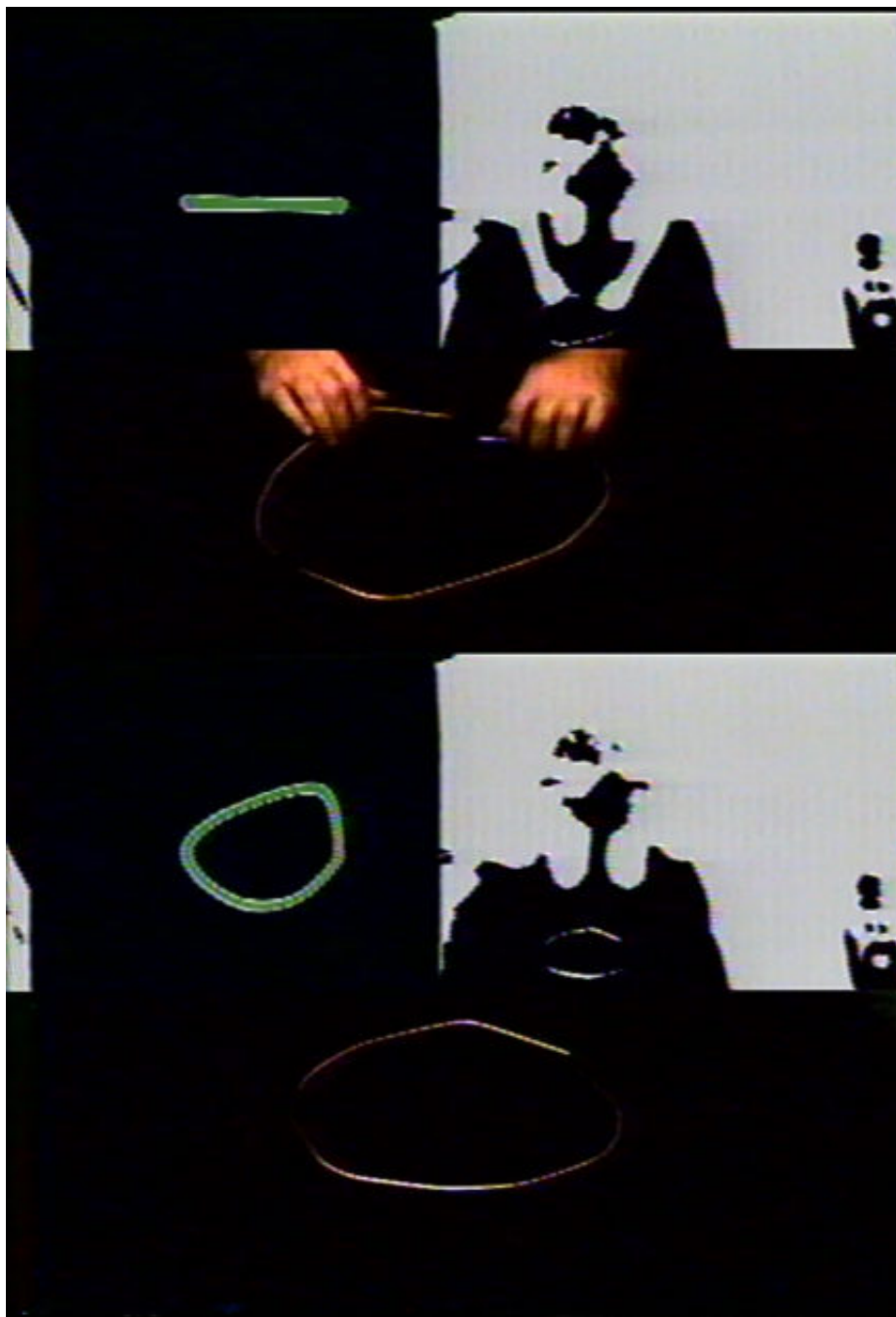


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GARY HILL





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**Title:**Full Circle

**Date:**1978

**Media:**Video (color, sound); 3:25 min.

**Video Link :**<https://vimeo.com/111239048>

**Description:**

*Dave Jones prototype modules (keyers, output amplifier, analog-to-digital converter, bit switch,*

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*digital-to-analog converter), two color video cameras, black-and-white camera, microphone, Serge audio modules (sine wave oscillator, low pass filter, audio mixer), and oscilloscope*

"This work tries to make manifest the perhaps irreconcilable space between the body as physicality and conceptual models built upon ephemeral, yet also physical, media. What happens is something of a Catch 22: 'both self-sustaining and self-contradictory, something between paradox and oxymoron, apparently embodying the illusory possible in physical fact' (Quasha):

"The image plane is divided into three sections. In the lower half, a close-up of two hands form a circle out of a metal rod. The upper half of the screen is vertically divided into two parts. On the right, a concurrent view of bending the rod with the entire body is visible in high contrast black and white. On the left is the green trace of an oscilloscope. A sine wave tone is first heard corresponding with the static green trace, a horizontal line. I drone a 'similar' tone that together with the sine wave changes the trace into a wavering circle. The steadier the sound I make, the steadier the circle. As I expend more energy bending the rod to 'copy' the electronically generated circle, my voice struggles to maintain pitch. Consequently the circle vibrates, collapses and morphs into multiple forms, mirroring the strain of my voice. Once the rod has been bent into a circle, I steady myself before the object and emit several sustained drones, which causes an increasingly stable circle to be emitted. The copper-coated metal rod could be viewed as having a magical, even alchemical, relationship to the green phosphor signal emitted by the oscilloscope, thus making the work into a kind of ritual performance. On an extended plane of meaning, the metal rod introduces another level of physicality as the same material I used in earlier sculpture constructions, and I was thinking of 'full circle' as a return to working with the physical object."

Quasha, George and Charles Stein. *An Art of Limina: Gary Hill's Works and Writings*. Barcelona: Ediciones Polígrafa, 2009, p. 579.

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1983), pp. 11, 12.

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*2<sup>e</sup> Semaine International de Video*. Geneva: Saint-Gervais Genève, 1987, pp. 63, 125.

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## **Exhibition History:**

“CAPS Video Festival: 1978 – 79,” Media Study/Buffalo, Buffalo, New York, June 5 and 6, 1979.

“Projects Video XXVIII,” Museum of Modern Art, New York, New York, August 7 – September 18, 1979.

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"The Electronic Gallery," University Art Gallery, State University of New York, Binghamton, New York, March 2 – March 25, 1983.

Solo exhibition. Center for Media Art, The American Center, Paris, France, December 13 – 15, 1983.

"Gary Hill Selected Videography," JISC Plaza Video and International Cultural Community Services, Tokyo, Japan, March 16, 1984.

Solo exhibition. Whitney Museum of American Art, New York, New York, May 24 – June 15, 1986.

2<sup>e</sup> Semaine Internationale de Vidéo, Saint-Gervais Genève, Geneva, Switzerland, November 16 – 21, 1987.

Solo screening. Espace lyonnais d'art contemporain (ELAC), Lyon, France, July 26 and September 27, 1988.

Solo exhibition. Musée d'art moderne, Villeneuve d'Ascq, France, January 19 – February 19, 1989.

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"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 25 – May 2, 1994.

ForumBHZvideo, Festival Internacional de Video, Belo Horizonte, Brazil, November 10 – 15, 1993.

"Gary Hill: Sites Recited," Long Beach Museum of Art, Long Beach, California, December 3, 1993 – February 20, 1994.

"Gary Hill: Selected Videotapes 1978 – 1990," Art Gallery of Ontario, Toronto, Ontario, Canada, June 7 – August 28, 1994.

Sedicesima Biennale Internazionale del Bronzetto Piccola Scultura Padova, Padua, Italy, October 29, 1995 – January 28, 1996.

"Gary Hill: O lugar do outro/where the other takes place," Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil, July 1 – 6, 1997 (not the full run of the exhibition); Museu de Arte Moderna

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de São Paulo, São Paulo, Brazil, October 3 – November 2, 1997.

"Gary Hill: Rétrospective de ses premières oeuvres mono-bandes," Cinéma Lux, Caen, Basse-Normandie, France, December 11, 1997.

3. Werkleitz Biennial: "sub fiction," Werkleitz, Germany, September 3 – 6, 1998.

Solo exhibition. Center for Contemporary Images, Saint-Gervais Genève, Geneva, Switzerland, September 9, 10, 1998.

Solo exhibition. Aarhus Kunstmuseum, Aarhus, Denmark, January 17 – April 5, 1999.

"Gary Hill: Video Works," NTT InterCommunication Center, Tokyo, Japan, February 16 – March 31, 1999.

"Rewind to the Future," Bonner Kunstverein, Bonn, Germany, December 1, 1999 – February 13, 2000.

Solo exhibition. Centro Cultural Recoleta, Buenos Aires, Argentina, May 17 – June 4, 2000 (May 25, 2000 screening).

Solo exhibition. Museo Caraffa, Córdoba, Argentina, July 7 – 30, 2000 (July 8, 2000 screening).

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"Gary Hill: Selected Works 1976 – 2003," Museum of Contemporary Art, Taipei, Taiwan, May 2 – August 24, 2003.

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"Videographies – The Early Decades," EMST (The National Museum of Contemporary Art), Athens, Greece, July 13 – December 31, 2005.

"Kunstmuseum Wolfsburg at The Hunter Museum," The Hunter Museum of American Art, Chattanooga, TN, May 26 – October 4, 2011.

Seoul International NewMedia Festival, Seoul, Korea, August 4 – 14, 2011.

"Gary Hill," 37 Moscow International Film Festival/Media Forum, Cinema October, June 21,



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2015.

**Notes:**

Former title: *Ring Modulation*

Recorded during artist residency at Portable Channel, Rochester, New York.