
GARY HILL









Title:Inasmuch As It Is Always Already Taking Place

Date:1990

Media:Sixteen-channel video/sound installation

Video Link :

Description:

Wood, latex paint, sixteen modified 1/2-inch to 23-inch black-and-white video monitors (cathode

ray tubes removed from chassis), two speakers, sixteen media players, sixteen video files (black-and-white; one with stereo sound), and assorted cables

Dimensions of horizontal niche: 16 h. x 54 x 66 in. (41 x 137 x 167 cm.)

Edition of two and one artist's proof

Inasmuch As It Is Always Already Taking Place consists of sixteen video monitors separated from their chassis and electronics by extended wires. Varying in size from 1/2-inch to 23 inches, they are positioned and viewed within a deep horizontal inset (measuring 16 x 54 x 66 inches / 41 x 137 x 167 cm.) cut into a wall at waist to chest level. Their arrangement as such is one of accumulation, a pile-up, a kind of debris – bulbs that have washed up from the sea or perhaps stones that have broken down to smaller and smaller particles. Each one displays an autonomous fragment of a body (perhaps a reclining figure, a man reading, a corpse, etc.) as actual size (i.e. a 1-inch monitor displays a portion of a palm of a hand, or an unrecognizable terrain of skin; a 4-inch monitor displays part of a shoulder or an ear; a 15-inch monitor emits the stomach, and so on). Each image involves little movement, being a never-ending closed loop with no beginning and no end, suggesting a wavering gaze or the murmur of the body. Altogether there is a polyrhythmic sense to an otherwise still figure uttering barely articulated phrases and guttural noises amongst the sounds of papers rustling, skin rubbing on skin, and water.

Spoken Text:

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Gary Hill: o lugar sem o tempo / taking time from place. Rio de Janeiro: Contra Capa Livraria / Mag Mais, 2009, p. 96 (photo).

Exhibition History:

An example of this work was first exhibited at the Museum of Modern Art, New York, New York, October 19, 1990 – January 6, 1991. (Note: This work was scheduled to premier as part of OTHERWORDSANDIMAGES: Video by Gary Hill at the Video Gallerie/Ny Carlsberg Glyptotek, Copenhagen, Denmark in 1990 but was misplaced in shipping and not included in the exhibition.)

“Currents,” Institute of Contemporary Art, Boston, Massachusetts, January 18 – March 17,

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“International Art Exhibition Berlin 1991: Metropolis,” Martin-Gropius-Bau, Berlin, Germany, April 20 – July 21, 1991.

“Gary Hill: I Believe It Is an Image,” WATARI-UM, The Watari Museum of Contemporary Art, Tokyo, Japan, May 20 – August 12, 1992.

“Art at the Armory: Occupied Territory,” Museum of Contemporary Art, Chicago, Illinois, September 13, 1992 – January 23, 1993.

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“Frames,” Ydessa Hendeles Art Foundation, Toronto, Ontario, Canada, May 15, 1993 – March 5, 1994.

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

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“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.

“The American Century: Art & Culture, Part II 1950 – 2000,” Whitney Museum of American Art, New York, New York, September 26, 1999 – February 13, 2000.

“Making Modern Starts: People,” Museum of Modern Art, New York, New York, October 6, 1999 – February 1, 2000.

“Gary Hill: *Inasmuch As It Is Always Already Taking Place*,” Museum of Modern Art, New York, New York, December 2004 – December 17, 2005.

Notes: