
GARY HILL







Title:Midnight Crossing

Date:1997

Media:Mixed media installation

Description:

Aluminum pipe and sheeting, 3-tube video projector, six strobe lights, four speakers, strobe controller, one DVD player and one DVD (color; mono sound)

Dimensions of aluminum structure: 11 ½ x 14 x 8 ½ ft. (3.5 x 4.3 x 2.6 m.)

Edition of two and one artist's proof

Midnight Crossing involves a singular aluminum structure of scaffolding that supports a cinematic screen (measuring 11.5 h. x 14 w. x 8.5 d. ft.) reminiscent of an outdoor drive-in movie theatre. The space is completely dark. The projected images consist of a series of low-level color images of fragments of scenes, mostly recorded in Guatemala and Pompeii. Short phrases are spoken between varying periods of silence. There are six extreme high-intensity lights – strobe lights that flash at rates that make them appear continuous – aimed toward the screen. When the voice is speaking, the lights are on, illuminating the reflective aluminum and obliterating the last projected image. After each phrase has been spoken, the viewers are cast in utter darkness with afterimages of the screen appearing on their retinas. The color images slowly fade up from the darkness “mixing” with the memory of the (cinema) screen and memories of previous images and spoken words.

Spoken Text:

something

touched

another way

perhaps

one is

against

him

the silent hymn

sung in absence of the other one

he she

every instant had finally become every instant
miraculously
we hadn't hit bottom
even darkness
imparted a kind of brightness hidden within itself
it said, "all is possible" with cruel circularity
outside
the belief
everything is burning
being extinguished by the many different hearths
separate fires engulfing one another with cold passion
each one working wherever it likes as it likes
like attracts like
like images attract words
only then to push them away
the way of embers
their indifferent beauty
loss illuminates
that person
standing
difference
at least one
abruptly I look up counting
a moth flies into my mouth
mistaking the numbed words for light

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Exhibition History:

An example of this work was first exhibited in a solo exhibition at the Westfälischer Kunstverein, Münster, Germany, June 20 – September 28, 1997.

Solo exhibition. Center for Contemporary Art, Ujazdowski Castle, Warsaw, Poland, December 1, 1997 – January 11, 1998.

Solo exhibition. Musée d'art contemporain de Montréal, Quebec, Canada, January 30 – May 3, 1998.

Solo exhibition. Museu d'Art Contemporani, Barcelona, Spain, July 16 – September 27, 1998.

"Passage du Temps: une sélection d'oeuvres de la François Pinault Foundation," Tri Postal, Lille, France, October 15, 2007 – January 6, 2008.

Notes:

The origin of the title *Midnight Crossing* is a technical term that identifies a point in time that is a kind of no man's land. Video uses what is called time code to identify the individual frames. The change of time code (hours, minutes, seconds, frames) from 23:59:59:59 to 00:00:00:00 is the midnight crossing, which is then followed by 00:00:00:01. [Gary Hill in *Gary Hill: Midnight Crossing*, Münster, 1997, p. 24.]