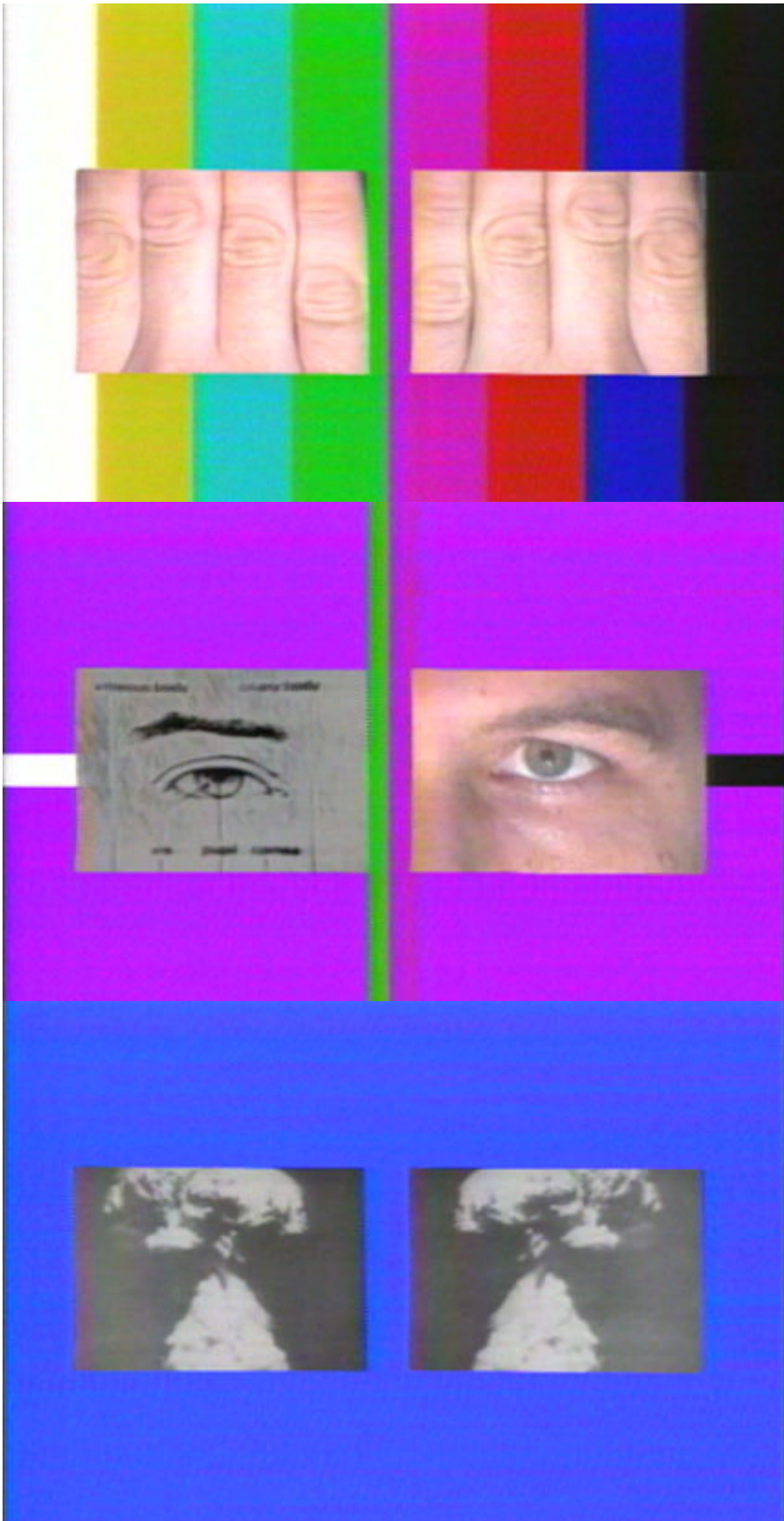

GARY HILL





Title:Primarily Speaking

Date:1981-83

Media:Video (color, stereo sound); 18:40 min.

Video Link :<https://vimeo.com/111261569>

Description:

This work is the single-channel version of a multi-channel installation of the same name. The picture plane is divided into a left and a right half. A changing background is formed by colorful, highly graphic patterns reminiscent of TV test signals and various monochrome surfaces. Two smaller rectangles appear on the surface, in which video sequences are running. The two image strands show landscapes, interiors, objects, graphical images and text that are sometimes used in contrast, and on other occasions the same image can be seen mirrored in each rectangle. They are accompanied by Hill's recitation of a long text, whose syllabic sequence determines the rhythm of the images (the screen changes with each uttered syllable). His voice comes alternately out of the left and right stereo channels functioning like a dialogue. This is broken into sections by a singing, but electronically altered, voice. The text, constructed for the most part from idiomatic expressions, extends the themes seen in *Around & About*, 1980. In both works, the artist is concerned with disclosing and deciphering the codes of human relations. The desire for a community through language comes very much to the fore, while the constantly changing images attempt to compete.

Broeker, Holger, ed. *Gary Hill: Selected Works and catalogue raisonné*. Wolfsburg: Kunstmuseum Wolfsburg, 2002, GHCR 47, pp. 105 - 110.

Spoken Text:

well

you know what they say

we've all heard it before

it never ceases to amaze me

this time

it's more than just a change in the weather

they've really outdone themselves

how they ever got it past us I don't know

in many circles it's considered the unspeakable

these types of goings-on surface every so often

statistically

one of us is probably involved

there's always someone willing to run the risk

at this point though

there are no tell tale signs to speak of

I wonder if the better thing to do is refrain from speculation

hang in there but hold back

not get caught up in the missing link syndrome

of course there's an ulterior motive

when is there ever not

that it's been dropped in our laps I'm sure is no accident

we can't just stand around though

where to go from here is the question

do you have any ideas

one thing's for certain

they don't know we'll go to any length to do what has to be done

for the time being

if we can hold our own

we're bound to come across something in that near future

Blue Green Red Cyan Magenta Yellow

Food Feed Fed I have the time of Day-Glo

there's no way in the world I'm going to get framed this time around

chances are you're thinking along similar lines

stick close to me and remember

I'll be calling the shots from now on
if at any time I drop back
you pick up where I left off
if we find ourselves losing touch here's a little piece of advice
there can never be an eye for an eye
there will always be a middle man
who will whisper in your ear at every turn
something to the effect of
"we can go by the book or you can eat my words"
no reason to go to such extremes
think little or nothing of it
then again
just to be on the safe side
better file it away for future reference
so
let's get on with the business at hand
we can cover a lot of ground in the time we've allotted ourselves
we have our choice
living in suspended animation
or under the auspices of supply and demand
when you buy and we sell we both trade
I've swallowed a good many hook line and sinker
in light of the fact
I've been a fish out of water for a long time
it's pretty safe to assume you're in the same position

sure

I know that you know that I know that you know

so on and so forth

you've got it all staked out

I know you were playing for keeps from the beginning

why do I sense a note of skepticism

listen

we can part company anytime

in case you've forgotten

this is all at your convenience

still

it's necessary if not by design that we cross paths in some way shape or form

Blue Green Red Cyan Magenta Yellow

Food Feed Fed I have the time of Day-Glo

off the record

this is somewhat out of character for me as I imagine being closed mouth is for you

if it all seems a bit too high and dry

take comfort in the fact

that coming up face to face would eliminate our time for reflection

look

on the surface

what do we have to lose

aesthetic persuasion

leisure time

what is it

why has it come to this
I've never turned on you before
or vice versa
have our shortcomings finally met
one of us must accept the other
if not the two of us accept each other
the remaining possibility is out of the question
objects in the mirror are closer than they appear
in light of the situation maybe it's wrong to carry on like this
we've been on delicate ground before
should one of us back off
wait
let's try to be objective
there's no sense in running ourselves into a ditch
in the midst of it all
let's try to be objective for a moment
point blank
who are you
I mean it
just this one time
we don't have to split hairs or anything
within reason
who
are
you

come on

shift gears for a minute

take a deep breath

you know the ropes

you're one of those in their right mind

take a deep breath and face the music

start now and work backwards

start in the middle and dream

think it over

rattle off a list if that's all that's left

never mind the images

they always return

if not new ones will replace the old ones

it's their destiny

even those permanently lodged

sooner or later lose their grasp

it's the nature of the beast

Blue Green Red Cyan Magenta Yellow

Food Feed Fed I have the time of Day-Glo

where did you leave off

did you take the plunge

what was the cut off point

maybe you need more lead time

there's a long way to go before hitting rock bottom

come on

put your best foot forward
move on it
cover some ground
get the feel of it
re-enter
you're not a backseat driver are you
I know what you're thinking
it's not in the scheme of things that you take me for a ride
after all
I'm your monkey business
I can never really touch you
I can only leave word
still
there's not much separating us
we're like-minded
I ask the same questions
you give the same answers
you can't teach an old dog new tricks
or can you
I don't know
you tell me
what's what
maybe you prefer sightseeing and I'm better off leaving well enough alone
time on our hands is blood on our hands
I think we're off the track

I know we're off the track

I never for one moment thought I could railroad this through

I knew it was coming

this is the diminishing return I failed to negotiate

sad but true

less is more

more or less

more and more of the time

oh well

such as it is

Blue Green Red Cyan Magenta Yellow

Food Feed Fed I have the time of Day-Glo

in the meantime

let's not lose sight of the facts

they do not need reiterating

there's a time and place for everything

I hope we haven't come here under false pretenses

there are things that should be said and things that should be done

you've been around

and I've been around

double talking will get us nowhere and second guessing is a lost art

quite simply

we are an act of faith

there's no reason we can't walk out of this together

face facts

the controlling factors of our little mise en scène are untouchable

take my word for it

put me above suspicion for a moment

accept it

you are on the receiving end

the distances we imagine are next to close by

at arm's length

easily penetrable

we are at each other's disposal

we can concentrate on our discrepancies or we can split the difference

that which takes the edge off

in any event

it is on our consciences

don't don't block block the the box box

a a void void grid grid lock lock

the fixation moves from left to right

as time goes on it becomes clockwork

you will have your way and I will make do

in the end we can double back or play the field

I don't want to deny you your own flesh and blood

who am I but a figure of speech

free standing

in advance of a broken arm

these things can happen when one gets ahead of themselves

I'm just going to sit tight

take refuge in the picturesque
things travel fast by word of mouth
I can be long-winded at times as well as drag my feet
the logical conclusion
I'm always putting my foot in my mouth
of course you understand
this is all in a manner of speaking
I don't want to underscore my place here that would be misleading
after all
it's not an open door policy
by the same token
it's very touch and go here
anything can happen at anytime and no one's privy to that bit of information
I don't want to make a production out of it though
all I want is to walk through it with you
we don't have to go to the four corners of the earth to discover we speak the same language
savvy
the place is here
the time is now
zero hour
and so on
Blue Green Red Cyan Magenta Yellow
Food Feed Fed I have the time of Day-Glo
I want to come to terms with where we began and let the rest fall into place
granted

there are many simultaneities
that goes without saying
but for practical purposes
we should respect our limits
so
take a good long hard look at yourself
never mind me
I'll just go in one ear and out the other
complications can arise in the simplest of forms
and should be played out
watch it
perhaps the most we can do is try and remain true to form
however short-lived these moments may be we can never return to the killer instinct
listen
the floor has been mine now for longer than I care to remember
do you want to talk
do you want to talk it over
do you want to talk about it
feed it intravenously
and have it be over with as soon as possible
I know the position you're in
if you can pull it off
more power to you
it's never clear cut and you'd be wasting your time with the clean break idea
I'll bend over backwards to meet you halfway

in view of where you stand where does that put me
where does that leave us
in the mercenary position
perpendicular
but right side up
no
we can't go by rote memory
there's nothing tying you down and there's nothing letting you go
make up your mind
get a grip on things
your modus operandi
square off and break ground
put your head on the table tangent to your ear
talk to yourself and smile know that you are still here
on the level
perhaps I'm not coming across
I know it's difficult in these close quarters
I've tried to make it as easy as possible
I assure you
one can adapt to this neck of the woods
I'm not out of bounds
you know it and I know it
I'm not going to walk off with it
and you're not going to let it get away
when I'm through

you are going to know what I am talking about
word for word
let's face it
we are too few and far between to let generalities get the best of us
up to this point
when all is said and done
so far so good
when it gets down to the wire perhaps it will be a different story
again
let's not get ahead of ourselves
we're bound to end up in the red that way
you might think the grass is greener on the other side
but it's once in a blue moon a situation the likes of this can occur
in all seriousness
you're dead center in the sightlines of a tour de force
etcetera
etcetera
etcetera

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Exhibition History:

An example of this work was exhibited for the first time as a work-in-progress as part of "Gary Hill: Equal Time," Long Beach Museum of Art, Long Beach, California, March 28 – May 2, 1982.

"The Sydney Biennale," Sydney, Australia, April 7 – May 23, 1982.

Solo screening. Boston Film/Video Foundation, Boston, Massachusetts, March 24, 1983.

"American Video: Twenty New Works," Museum of Modern Art, New York, New York, May 1 – October 30, 1983. Travelled to the Museum of Modern Art, Hyogo, Japan, May 3 – 8, 1983 and other venues in Japan, the United States and Europe.

"The Second Link: Viewpoints on Video in the Eighties," Walter Philips Gallery, Banff, Alberta, Canada, July 8 – July 21, 1983. Travelled to: Museum of Modern Art, New York, New York, August 18 – September 27, 1983; Stedelijk Museum, Amsterdam, The Netherlands, September 9 – October 16, 1983; A Space, Toronto, Canada, October 1 – 29, 1983; Long Beach Museum of Art, Long Beach, California, November 20, 1983 – January 15, 1984; Institute of Contemporary Arts, London, England, December 16, 1983 – January 15, 1984.

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19th Chicago International Film Festival, Chicago, Illinois, November 4 – 18, 1983.

Solo screening. London Video Arts, London, England, December 8, 1983.

Solo screening. International Cultural Center, Antwerp, Belgium, December 9, 1983.

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

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

“So There, Orwell 1984,” The Louisiana World Exhibition, New Orleans, Louisiana, May 12 – November 11, 1984.

1st Festival Nacional de Video, Círculo de Bellas Artes, Madrid, Spain, June 11 – 16, 1984.

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“Video d’artistes: Robert Cahen, Gary Hill, Jacques Louis Nyst, Dan Reeves,” Salle Patino, Geneva, Switzerland, January 31 and February 1, 1986.

“Collections Vidéo: Acquisitions Depuis 1977,” Musée national d’art moderne, Centre Georges Pompidou, Paris, France, March 5 – May 11, 1986.

“Resolution: A Critique of Video Art,” Los Angeles Contemporary Exhibitions (LACE), Los Angeles, California, April 18 – May 10, 1986.

Solo screening. Port Washington Public Library, Port Washington, New York, May 22, 1986.

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

International Festival of Video Art, Saw Gallery, Ottawa, Ontario, Canada. Travelled to: Centre for Art Tapes, Halifax, Nova Scotia, Canada, October 6 – 13, 1986; Forest City Gallery, London, Ontario, Canada, October 8 – 17, 1986; EM Media, Calgary, Alberta, Canada, October 15 – 26, 1986; A Space, Toronto, Ontario, Canada, October 7 – 16, 1986; Video Pool, Winnipeg, Manitoba, Canada, October 14 – 22, 1986; Monitor North, Thunder Bay, Ontario, Canada, October 20 – 30, 1986; PRIM Video, Montreal, Quebec, Canada, November 5 – 15, 1986.

“Contemporary Diptychs: Divided Visions,” Whitney Museum of American Art, Fairfield County, Stamford, Connecticut, March 20 – May 27, 1987.

“Documenta VIII,” Museum Fridericianum, Kassel, Germany, June 12 – September 20, 1987.

Japan 87 – The First Video Television Festival: “Private Visions and Media Crossover,” Spiral, Tokyo, Japan, July 29 – August 11, 1987.

2^e Semaine Internationale de Vidéo, Saint-Gervais Genève, Geneva, Switzerland, November 16 – 21, 1987.

Solo screening. Western Front, Vancouver, British Columbia, Canada, April 16, 1988.

“Art Video Americain. Les Annees quatre-vingt,” Le centre de recherche, d’échange et de diffusion pour l’art contemporain (CREDAC), Paris, France, May 18, 1988.

“AS TOLD TO: structures for conversation,” Walter Phillips Gallery, Banff Centre, Banff, Alberta, Canada, July 28 – August 28, 1988.

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

Vidéoformes 89: Festival de la Création Vidéo, Clermont-Ferrand, France, April 20 – 29, 1989.

39 Berliner Festwochen 1989; “25 Jahre Video-Skulptur,” Neuer Berliner Kunstverein, Berlin, Germany, August 27 – September 24, 1989.

Solo exhibition. “OTHERWORDSANDIMAGES,” Video Galleriet, Huset, Denmark and Ny Carlsberg Glyptotek Museum, Copenhagen, Denmark, April 20 – May 13, 1990.

“Passages de l’image,” Musée national d’art moderne, Centre Georges Pompidou, Paris, France, September 18 – November 19, 1990. Travelled to: Centre Cultural de la Fundació, Caixa de Pensions, Barcelona, Spain, February 11 - March 31, 1991; The Power Plant, Toronto, Ontario, Canada, May 10 – June 16, 1991; Wexner Center for the Arts, Columbus, Ohio, July 12 – October 27, 1991; San Francisco Museum of Modern Art, San Francisco, California, February 6 – April 12, 1992.

Solo exhibition. Moderna Museet, Stockholm, Sweden, November 26 – December 16, 1990. Travelled to: Museum of Contemporary Art, Helsinki, Finland, July 24 – 27, 1991.

“Selections from the Circulating Library,” Museum of Modern Art, New York, New York, January 17 – March 5, 1991.

“Impakt: Festival voor Experimentele Kunst,” Utrecht, Holland, May 23 – 26, 1991.

Japan 92 Video and Television Festival: “Prospectus for a TV Art Channel,” Spiral, Tokyo, Japan, February 1 – 11, 1992.

“Passageworks,” Rooseum, Malmö, Sweden, April 27 – July 25, 1993.

"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.

"Gary Hill," Museum of Contemporary Art, Los Angeles, California, December 19, 1994 – March 12, 1995.

"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.

Solo exhibition. Dia Center for the Arts, New York, New York, May 11 – June 25, 1995.

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 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.

"Visual Utterance: The Works of Gary Hill," Pacific Film Archive, University of California, Berkeley, California, February 11, 18, 1998.

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

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

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

"The Cool World: Film & Video in America 1950 – 2000, Part 2: The Unfixed Image, 1970 - 2000," Whitney Museum of American Art, New York, New York, January 30, 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 15, 2000 screening).

"Hill(scape)," Extra Microwave Media Art Festival (organized by Videotage), Hong Kong Space Museum Lecture Hall, Hong Kong, January 14 – 31, 2001 (January 20 screening).

"l'écriture vidéophage – les bandes vidéo de Gary Hill," La Compagnie, Marseille, France, May 1 – 31, 2001 (May 15 and 17 screenings).

"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.

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

"Image, Body, Text: Selected Works by Gary Hill," San Francisco Museum of Modern Art, San Francisco, California, March 24 – May 30, 2005.

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

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

"SCHRIFTFILME: Schrift als Bild Bewegung (TYPEMOTION: Type as image in motion," FACT, Karlsruhe, Germany and Liverpool, Great Britain, November 13, 2014 – February 8, 2015.

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

Notes: *Primarily Speaking* also exists as an installation dated 1981-83 which can be shown in either a two-monitor or eight-monitor format.