
GARY HILL



einen Weg bringen - dies heißt in unserer Sprache: schicken. Wir nennen jenes versammelnde Schicken, das den Menschen erst auf einen Weg des Entbergens bringt, das *Geschick*. Von hier aus bestimmt sich das Wesen aller Geschichte. Sie ist weder

epistēmē zusammen. Beide Worte sind Namen für das Erkennen im weitesten Sinne. Sie meinen das Sichauskennen in etwas, das Sichverstehen auf etwas. Das Erkennen gibt Aufschluß. Als aufschließendes ist es ein Entbergen. Aristoteles unterscheidet in einer besonderen Betrachtung (Eth. Nic. VI, c. 3 und 4) die *epistēmē* und die *technē*, und zwar im Hinblick darauf, was sie und wie sie entbergen. Die *technē* ist eine Weise des *alēthein*. Sie entbergt solches, was sich nicht selber hervor-

Title:Red Technology

Date:1994

Media:Single-channel video/sound installation

Video Link :**Description:**

Two video projectors, two speakers, tone-controlled video switcher utilizing one input and two outputs, one DVD player and one DVD (black-and-white; mono sound)

Dimensions: two 9 h. x 12 w. feet (2.74 x 3.65 m.) projections that meet in a corner

Edition of two and one artist's proof

Static images of the left and right pages of the German-language version of Martin Heidegger's essay "Die Frage nach der Technik (The Question Concerning Technology)" are projected in the corner of a room. The entire text is recited word for word and all pauses and silences have been electronically removed, producing a continuous stream of the spoken text. After the given time to read a set of facing pages the next two pages are revealed by vertical wipes that originate from the corner or bind of the room. Since there is only one video source, it must be "shared" by the two pages/images which alternately flicker on and off at 1/30 of a second. This gives a certain agitation to the image, which is underscored by the highly amplified voice speaking the text.

Spoken Text:

Vorträge und Aufsätze, Pfullingen 1954, pp. 13 - 44.

Bibliography:

Vischer, Theodora, ed. *Gary Hill: Imagining the Brain Closer than the Eyes*. Basel: Museum für Gegenwartskunst; Ostfildern: Cantz, 1995, pp. 14, 21 – 23, 25, 26, 34, 67, 115. (In German: *Gary Hill: Arbeit am Video*. Basel: Museum für Gegenwartskunst; Ostfildern: Cantz, 1995, p. 14, 21 – 25, 36, 72, 120.)

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Joachimides, Christos M. and Norman Rosenthal, eds. *The Age of Modernism. Art in the 20th Century*. Ostfildern-Ruit, Germany: Verlag Gerd Hatje, 1997, p. 603.

La Chance, Michaël. "Vidéognose." *Spirale*, Montreal (May – June 1998), p. 13.

Rewind to the Future. Bonn: Bonner Kunstverein, 1999, pp. 78, 81, 182 – 183.

Quasha, George and Charles Stein. *La performance elle-même in Gary Hill: Around & About: A Performative View*. Paris: Éditions du Regard, 2001, p. 101.

Gary Hill: Selected Works and catalogue raisonné. Wolfsburg: Kunstmuseum Wolfsburg, 2002, pp. 12, 184.

Barro, David. *Gary Hill: Poeta da percepção, poet of perception, poeta de la percepción*. In Portuguese, Spanish and English. Porto: Mimesis, 2003, pp. 14, 35 – 36, 57.

Shaw, Jeffrey and Peter Weibel, eds. *Future Cinema: The Cinematic Imaginary after Film*. Karlsruhe: ZKM and Cambridge: MIT Press, 2003, pp. 307.

Quasha, George and Charles Stein. *An Art of Limina: Gary Hill's Works and Writings*. Barcelona: Ediciones Polígrafa, 2009, pp. 521, 589.

Exhibition History:

An example of this work was first exhibited at the Museum für Gegenwartskunst, Öffentliche Kunstsammlung Basel, Basel, Switzerland, as part of the exhibition "Imagining the Brain Closer than the Eyes," October 29, 1994 – January 29, 1995.

"Gary Hill: Images of Light," Museu d'Art Espanyol Contemporani, Palma de Mallorca, Spain, September 27 – December 30, 2007; Museo de Arte Abstracto Espanol, Cuenca, Spain, January 12 – April 9, 2007.

"Gary Hill, A Question of Perception," Kunstmuseum Wolfsburg, Wolfsburg, November 30, 2024 - March 16, 2025.

Notes: