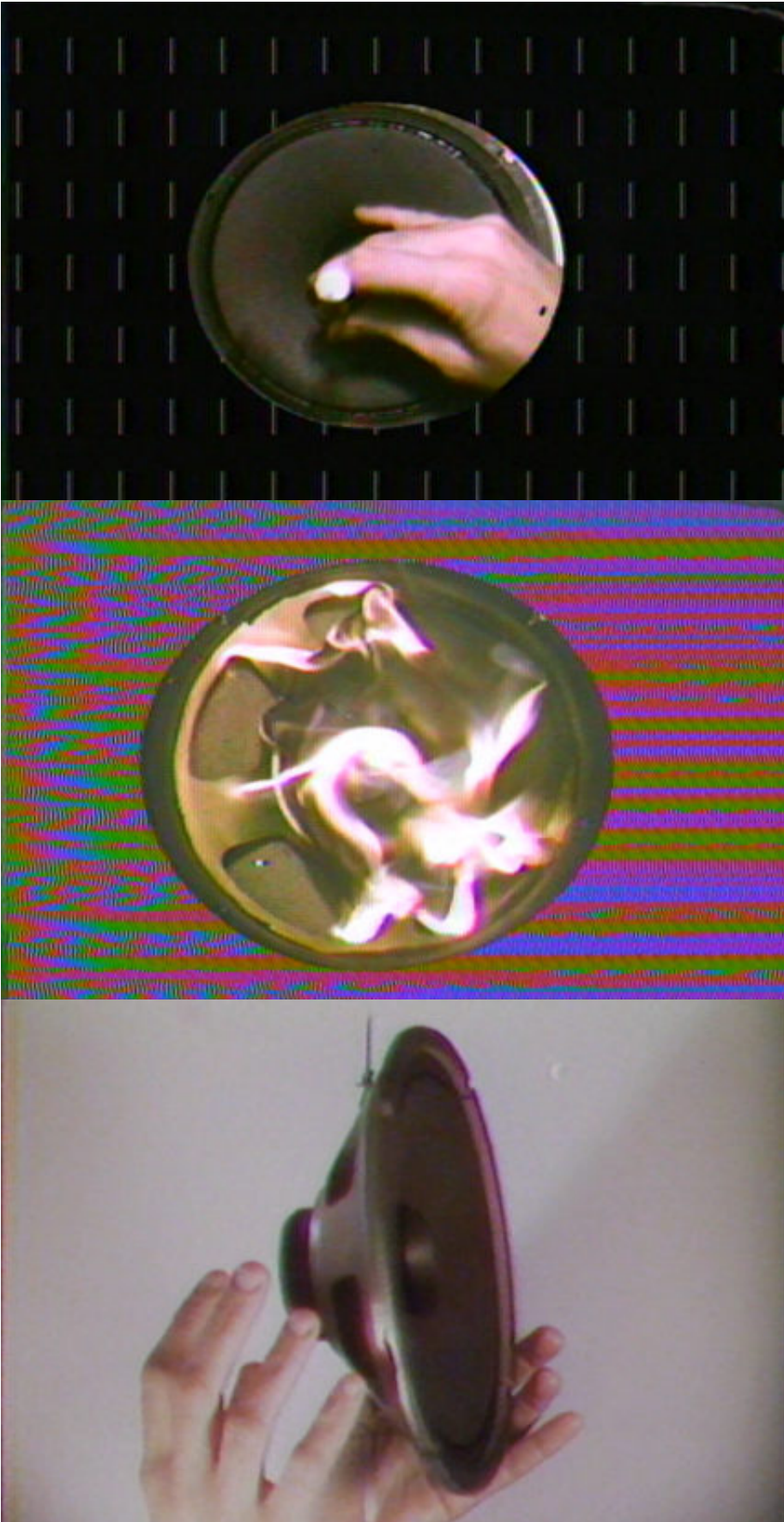
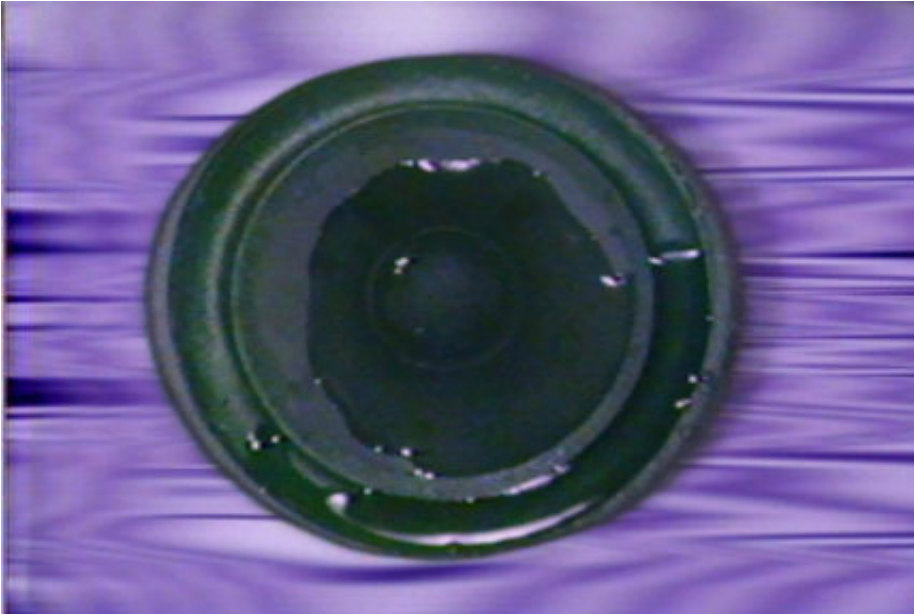


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GARY HILL





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**Title:** Soundings

**Date:** 1979

**Media:** Video (color, sound); 18:03 min.

**Video Link :** <https://vimeo.com/111166472>

**Description:**

*Two color video cameras, two microphones, Dave Jones prototype modules (input amplifiers, variable soft/hard keyers, output amplifier, analog-to-digital converter, bit switch, digital-to-analog converter), assorted speaker cones, enclosed speaker, sand, large spike nails, lighter fluid, lighter, amplifier, wire, and water*

“Occasioned by a production grant from WNET Channel 13 New York, I conceived this work for ‘public television,’ where the loudspeaker serves as ironic subject; it is the host (speaker). The subject is introduced as a kind of abstract object—its physical properties magnified to an extreme. The camera zeros in on a tweeter, and a high, whispery voice enunciates the lines, ‘Mouth stretches like nodes of a tiny instrument vibrating soft experimental kisses.’

The voice is heard again,—‘...sounding the image; imaging the sound...’—forwards and backwards speech coincides with my hands turning and spinning a hanging speaker cone copying the direction of the speech. A short intervening section involves holding two speaker cones face to face, rubbing them and crashing them together like cymbals. The body of the work comprises a series of explorations in which I put sand, nails, fire, water, and electricity directly on the speaker cone. As I impact the membrane of the speaker by touching, burying, burning, and puncturing, my voice is heard ‘processed’ by each action, reciting a particular passage that, reflexively, refers to the specific material/action being carried out. The work ends with a ‘plea’ from the speaker, absent of the pronoun ‘I,’ expressing the desire to communicate, even as greater amplification sent to the terminals ‘fries’ the speaker.”

Quasha, George and Charles Stein. *An Art of Limina: Gary Hill's Works and Writings*. Barcelona: Ediciones Polígrafa, 2009, p. 592.

**Spoken Text:**

*Note: The transcription is incomplete as it appears in the catalogue raisonne, Gary Hill: Selected Works and catalogue raisonné. Wolfsburg:Kunstmuseum Wolfsburg, 2002, and is reprinted in full below.*

**Transcription of spoken text:**

sounding the image

imaging a sound

locating the sound of my voice

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imaging my voice  
pushing my voice through the object  
setting my voice to the image  
to the sound  
sounding the image  
imaging the sound  
touching my voice  
encoding the object  
touching the object  
decoding my voice  
fingering the threshold  
surfing the space  
following the edge  
circuitous spiral inverting the polarities  
investigating both beginnings and both ends  
around an extended period of time  
the time of my voice  
the space of determination  
tangent with my finger  
my voice my finger  
two nodes tuning the meaning of an action  
sounding the image  
imaging the sound  
my skin its skin forming another skin  
the skin of myself circulating with self-corrective pressure on its skin

---

---

forming a skin of space where I voice from  
the skin is always forming and shedding itself  
I have my finger on it moving it  
I have my finger on my voice tracking it  
driving it  
moving the skin  
spinning the skin  
continuing the space  
playing the meaning  
stretching the skin taut  
touching down  
touching sound  
touching image  
touching touching  
voicing my thoughts between the skins  
playing the skin  
drumming my thoughts into the skin  
driving the space  
driving the speaker  
imaging the sound hitting your skin  
keeping the space taut  
drumming your mind through the skin  
circulating the space  
circulating the sound  
grafting my voice to the skin space

---

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tracing our spiral in and out  
pulling the skin  
pushing the skin  
sending the skin to push the space to pull your skin taut  
to touch your space  
circulating the skin  
I have my finger on my voice  
tangent to the skin  
put your finger on it  
put your mind through it  
skin your thought  
graft your skin  
shed your skin  
I want your skin  
give your skin to me  
I want to put my finger on it  
I want to circumscribe the space  
tracking the threshold  
imaging the sound  
sounding the image  
forming the skin space  
drumming your mind through the skin  
drumming the skin stretched through your mind  
I want your mind  
I want your mind for the skin space

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I want to peel the skin through the space  
imaging the skin  
peeling back the space  
sounding the skin taut  
the skin is pushing my voice  
the skin is pulling my voice  
forming a skin of space where I voice from  
stretching my voice to the edge  
pulling the skin  
pushing the skin  
sending the skin to push the space to pull our skin taut  
sounding the sounding  
imaging the imaging  
sounding the imaging  
voicing the skin  
spacing the thoughts under the skin  
pulling it taut  
locating the space  
imaging the distance between soundings  
sounding the skin stretched between us  
I want the skin  
I want to spread the skin  
I want to cover my voice with the skin  
steal the skin giving voice to the skin  
cover the skin with the image of skin

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space the sound

ground the voice to the skin

Bury the sound imaging the skin space underground [repeats]

Drive the image of a spike with a spike through the imaging sound [repeats]

Burn the skin imaging the sound away [repeats]

Watering the sound imaging the skin space [repeats]

### **Written text:**

Generate a text from the changing state of the object as it attempts to rectify its own medium of communication through a continuing increase in volume.

### **Spoken text:**

[] have always wanted to get close to you. [] know that [] am self centered and constantly drawn in two directions. It is a dialectical fact. At times [] fluctuate so much [] thoughts draw a blank and translation is minimal. If only you could hold [] the nature of [] thoughts could be felt. At least then you would know it's not a matter of mind but it comes directly from [] to you. And [] know after a while no matter how clear [] am it all blurs together and [] ripped [] self open to deliver all [] know how to deliver putting [] self in an irreversible solid-state of confusion.

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2<sup>e</sup> *Semaine Internationale de Vidéo*. Geneva: Saint-Gervais Genève, 1987, p. 126.

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"Image Processing: The Electronic Manipulation of Television," The Kitchen Center for Video and Music, New York, New York, December 4 – 29, 1979.

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"Art Vidéo Rétrospectives et Perspectives," Palais des Beaux-Arts, Charleroi, Belgium, February 5 – March 27, 1983.

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

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"16 Dagar," Nýlistasafnid, The Living Art Museum, Reykjavik, Iceland, June 26 – July 11, 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," (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,

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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.

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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 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.

“Surveying The First Decade: Video Art and Alternative Media in the United States,” San Francisco Museum of Modern Art, San Francisco, California, October 23 – November 23, 1997.

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

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

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Solo exhibition. Centro Cultural Recoleta, Buenos Aires, Argentina, May 17 – June 4, 2000 (May 23, 2000 screening).

Solo exhibition. Museo Caraffa, Córdoba, Argentina, July 7 – 30, 2000 (July 15, 2000 screening).

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“Videoformes 2005: XXth Manifestation Internationale d’Art Vidéo et Médias,” Clermont-Ferrand, France, compilation screening moderated by Rosanna Albertini on March 18, 2005.

“Outer Ear Festival of Sound,” Experimental Sound Studio, Chicago, Illinois, December 4 and 8, 2005.

“Video Trajectories: Selections from the Pamela and Richard Kramlich Collection and the New Art Trust,” MIT List Visual Arts Center, Cambridge, Massachusetts, October 12 – December 30, 2007.

“Analogue & Digital,” Fieldgate Gallery, London, England, November 23 – December 16, 2007.

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TONSPUR\_expanded III, MuseumsQuartier, Vienna, Austria, December 10, 2010 - February 20, 2011.

**Notes:**