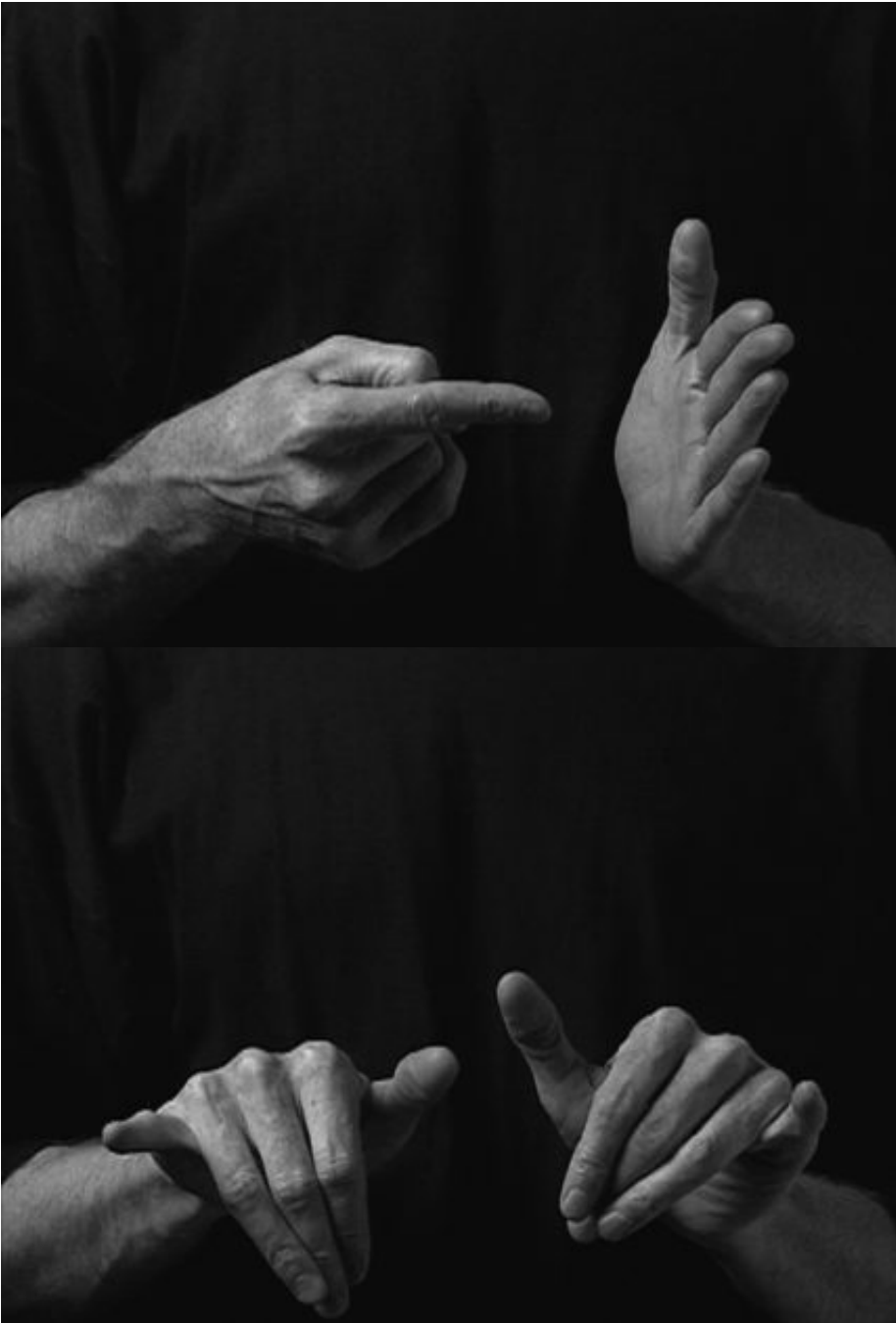

GARY HILL





Title: Twofold (Goats & Sheep)

Date: 1995/2002

Media: video/sound installation

Video Link :

Description:

Two video projectors or displays, two speakers, one media player, and one media file (black-

and-white video; stereo sound)

Dimensions: projections at least 4.5 h. x 6 w. ft. each [1.4 x 1.8 m.] (total projection size of 4.5 h. x 12 w. ft. [1.4 x 3.66 m.]); displays of at least 55" diagonal measurements

Edition of fifteen and two artist's proofs

Derived from the single-channel video *Goats & Sheep* (created for the limited edition *Gary Hill: Around & About: a Performative View*, Paris: Éditions du Regard, 2001), *Twofold (Goats & Sheep)* consists of two identical projections positioned horizontally side-by-side on a wall. The works use the original text and video source material of the installation *Withershins*, 1995, consisting of two simultaneous views of a person signing: the hands and arms are framed in one and the back of the head and top of the shoulders in the other. This latter view catches the hands when they refer to the head during signing. The text, which is written by the artist and 'signed' in the video, was derived from the original matrix of 420 phrases available in the interactive installation *Withershins*.

For *Goats & Sheep* and *Twofold (Goats & Sheep)*, Hill changed the color image into black-and-white, combined the two projections of the hands and arms and back of the head into a single alternating image which switches when the text references the 'head.' He then recorded his voice and synchronized it to the original signing. The stereo field is used to double the voice with about a second of delay added to the sound. This doubling mirrors the hands and numerous references and repetitions heard in the text.

Spoken Text:

Goats & Sheep and *Twofold (Goats & Sheep)* uses the audio and video source material of the installation *Withershins*, 1995, consisting of two simultaneous views of a person signing: the hands and arms are framed in one and the back of the head and top of the shoulders in the other. This latter view catches the hands when they refer to the head during signing.

The text, which is written by the artist and 'signed' in the video(s), represents one possible text derived from a total of 420 phrases that may be accessed by the viewers' footsteps in the installation of *Withershins*.

Spoken text:

And if

The right hand

was ingrown

backhandedly

and what if

The left hand

knows

that the right hand

knows

what the right hand

is doing?

is the left undone

and what if

The left hand

was ingrown

deep in the mind

speaking in

many handed ways

growing old in a maze

from one word to the next

questions arise

and eyes inflict words

and right inflects left

from one word to the next

left inflects right

and this inflicts that

hand back and forth

and that inflects this

and words reflect back

from one word to the next

questions arise

in many handed ways

Is the left hand?

and so the logos goes

And if

The left hand

knows

what the right hand

is doing?

thrown as it is

the right

wrote the left

a hand written hand

blown

across the flesh

and if

a hand written hand

folded inside

hand held thoughts

a number of instructions

lost between hemispheres

left for dead

the other

mind

beside yourself

and if the left hand

has a hole
would the right hand
then know?
when a hand
is the other hand
which hand is back and forth
two nodal hemispheres
play havoc
in your skull
the mind can't
help but mince
and suddenly you are
beside yourself
entertaining a party of two
only to fall back
a few words
a few steps gone by
a number of instructions
on the way language moves
from point A to point B
proceed accordingly
inside a book
outside a hand
swept mind
laid bare

and if
the written word
left the last word
in the palm
of one hand clapping back
and the right hand
was an ear
out of the other's mind
the left hand spoke
and the right hand
opens the books
laid bare
the left hand does not know
what the right hand
did not know
hands divide
and word by word
language moves
begins to circle
over the book
he writing is
on the wall
and the left is not
reading it
to its next

reflexive moment
to its next
reading
in a way
side ways
way inside
positioned in prayer
the right hand
swallows its palm
and the left hand
swims back
and forth and back
for everything
which is visible
is a copy
of that which is hidden
in every step
and the left hand
is a copy
of that which is hidden
positioned in prayer
way inside
the right hand
stops writing
the left hand

stops to write
the first hand
for the last time
the hand unhands itself
beheads its double
and the left hand is
not the right
the hand unhands itself
and left reflects back
the right hand
the hand left
the right hand
going mad
a house of hands
plays havoc
shaking Matthew's mind
for the last time
the hand unhands itself
beheads its double
and the left hand is
in the root
reflected back
way inside
its handness
that is to say

reflects upon
what the right hand is
and will be done
on earth as it is
what then?
when the word
“hand” moves
happens to skip
walks on water
that is to say
meets its own reflection
in a way
that propels it
to its next
reflexive moment
between hands
out of hand
the mind eats
reflexive moments
echoing thought
across the abyss
and word by word
hands divide
the prong of duality
impales the mind

to unhand itself a logic
and if
parity
folded in the word play
of parity
and if
laid bare
the left hand does not know
what the right hand
is doing
and the lamb said:
be passerby
reflect
between hands
the misgivings of two
hand apprehends hand
right within the mirror
out of hand
as the right reflects
left within the mirror
quicken the eye
ahead
of one hand clapping
bleeding
and the right hand

left a sound
in a hole
that bleeds the left hand
back into the sound
of a hole
in a hole
that bleeds the left hand
back and forth
the logos moves
back into the sound
and left to die
where hands are tied
behind the mind
hidden within
a few steps
into asymmetry
of mind
and the left hand
of the right hand
the mind can't know
what hand is left
passes through
a hand
that goaded the gods about
what hand

did what
before hand
and if
the right mind
did not know
what the left hand brings forth
and back to
doubling its reflection
of differences
and if left
in a symmetry
and if left
did not know
the left hand
cannot know
the left hand
and if
the left hand
did not know
what the right hand
held out
in the mind of Matthew
who goaded the gods about
a hand
passes through

what hand is left
sided handedness
and one remains roaming
between hands
and forth and back
dividing
two nodal hemispheres
that play havoc
in your skull
are only copies of
two hands
that play havoc
in your skull
the mind can't help
and suddenly you are
reminded
of the right hand
the mind can't know
and suddenly you are
left beside yourself
entertaining a party of two
only to fall back
words into hands
laying upon hands
speaking in many ways

right beside yourself
entertaining a party of two
only to fall back
a few steps
a few words
instructions on how to move
thoughts in the body
behind the mind
where hands are tied
and left to die
by the hand that feeds
and if the left hand
has a hole
would the right hand
then know? when a hand
is the other hand
which hand is back and forth
two nodal hemispheres
play havoc
in your skull
the mind can't
help but mince
and suddenly you are
beside yourself
left hidden

and the right hand
left a sound
of one hand clapping
ahead
quicken the eye
left within the mirror
as the right reflects
back-words
right within the mirror
hand apprehends hand
the misgivings of two
escaping handedness
and the lamb said:
to become someone else
proceed accordingly
from point A to point B
hand held thoughts
folded inside
a hand written hand
blown
minds
folded inside
a hand written hand
blown
across the flesh

of symmetries

a hand unhands itself

hands itself back

words into

The left hand

was ingrown

Bibliography:

Sans Commune Mesure: Image et texte dans l'art actuel. (Paris: Éditions Léo Scheer, 2002), pp. 91 (photo only).

Lebowitz, Cathy. "Gary Hill at Barbara Gladstone." *Art in America* (March 2003), pp. 119 – 120.

Kroksnes, Andrea. *Body Matters.* Oslo: The National Museum of Contemporary Art, 2003, pp. 22 – 23 (and front/back cover photos).

Eamon, Christopher. "Becoming Digital: James Coleman, Ernie Gehr, Gary Hill." *Flash Art* (March/April 2003), pp. 80 – 83.

Scott, Carrie E.A. "Methodical Man." *Seattle Weekly* (August 15 – 21, 2007), p. 42.

Meigh-Andrews, Chris and Aneta Krzemien, eds. *Digital Aesthetic 2.* Preston: Electronic and Digital Art Unit (EDAU), University of Central Lancashire, 2008), p. 8 (photo only) and cover photo.

Quasha, George and Charles Stein. *An Art of Limina: Gary Hill's Works and Writings.* Barcelona: Ediciones Polígrafa, 2009, pp. 329, 331, 337, 345, 347, 350, 548 – 550, 597.

Exhibition History:

"Language Willing," Barbara Gladstone Gallery, New York, NY, September 14 – October 19, 2002. *Note: First exhibition of the work as a separate two-projection installation, to be differentiated from the single-channel version, Goats and Sheep.*

"Sans commune mesure," Musée d'art moderne de Lille Métropole, Villeneuve d'Asq, France, September 21, 2002 – January 19, 2003.

"Body Matters," The National Museum of Contemporary Art, Oslo, Norway, January 11 – March 11, 2003.

"Rodney Graham, Gary Hill, Joshua Mosley," Donald Young Gallery, Chicago, Illinois, January

31 – April 12, 2003.

“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.

“Digital Aesthetic 2,” Harris Museum and Art Gallery, Preston, England, March 16 – June 3, 2007.

Zero Field, Beijing, China (exhibition organized by Institute of Electronic Arts, Alfred University, Alfred, New York), June 16 – 30, 2007.

“Gary Hill: *Glass Onion*,” 911 Media Arts, Seattle, Washington, August 3 – September 25, 2007.

“Videnie,” PERMM Museum of Contemporary Art, Perm, Russia, August 20 – October 20, 2009.

“Kunstmuseum Wolfsburg at The Hunter Museum,” The Hunter Museum of American Art, Chattanooga, TN, May 26 – October 4, 2011.

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

“LANGUAGE/TEXT/IMAGE,” Draiflessen Collection, Mettingen, Germany, October 20, 2024 - February 16, 2025.

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

Notes: