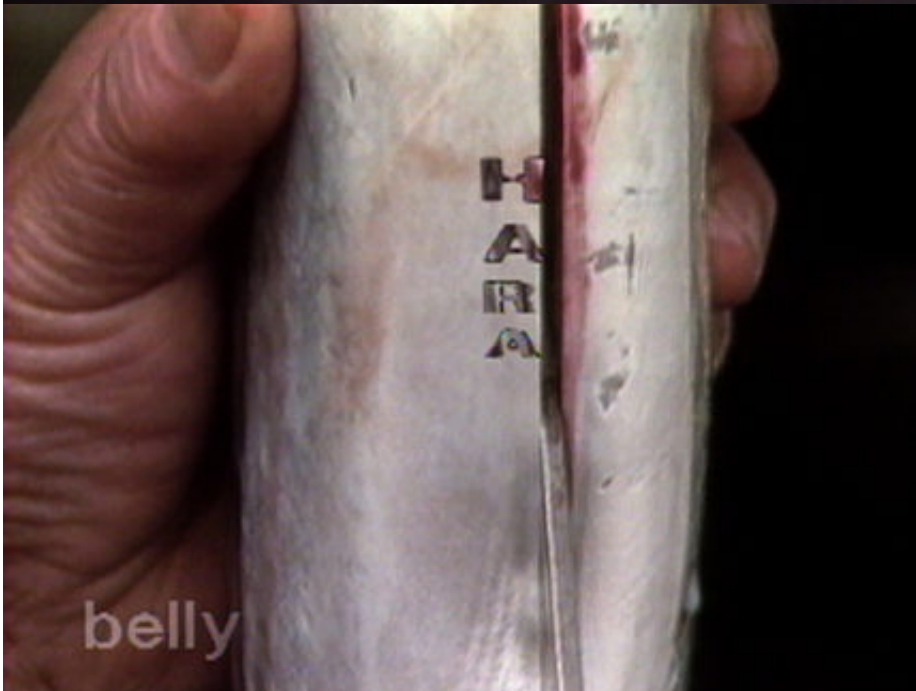

GARY HILL





Title:URA ARU (the backside exists)

Date:1985-86

Media:Video (color, sound); 28:00 min.

Video Link :<https://vimeo.com/111298682>

Description:

Recorded on location in Japan, this work was inspired by the notion of “acoustic palindromes,” aural versions of written palindromes, located in the Japanese language. Hill creates this palindromic world as a site for excavation, uncovering new meanings and images by focusing on reversals and double reversals of spoken words and analogous actions. What ultimately can be seen as an inter-textual weaving of language, image, and time (or what Hill calls, “*origami* time”) exposes the archetypal protagonists of *Noh* drama: god, man, woman, lunatic, demon. These dramatis personae appear in and around a series of conceptual vignettes based on the *Noh* play *Lady Aoi*. Traditionally represented by a folded kimono at the front of the stage, *Lady Aoi* is the tale of a sickly court lady, one of Genji’s wives, whose jealousy becomes demonic and must be exorcised for her spirit to rest in the nether world. The *Noh* scenes become a subtext, mirroring, shifting, and juxtaposing their relationship to the exterior play of characters and culturally idiomatic images of Japan. The work is structured as a sequence of tableaux, each one moving bi-directionally (video plays forwards and backwards) sometimes changing directions more than once. Words and phrases multiply in the “palindromic space” and are further extended by English texts animated and embedded in the images. Electronically generated, they function as a kind of open-ended transliteration, conjuring up word plays and further palindromes that resonate with the spoken Japanese as literally heard, yet are alien to the “natural” order of language as understood by a native Japanese.

Quasha, George and Charles Stein. *An Art of Limina: Gary Hill's Works and Writings*. Barcelona: Ediciones Polígrafa, 2009, p. 597.

Spoken Text:

Written text:

Translations of acoustic palindromes

“()” – denotes a silenced sound

“ / ” – denotes a pause

HARA – belly

ARA (H) – inside remains of a fish

(U) MON – gate

NOMU – to drink; inhale

(EN) NOH – noh drama noh scene

HONNE – disclosing one's true feelings

(U) KAGIRI – bounds; limits

IRI/ – entering

GAKU – frame

(U) OMOKAGE – visage

EGAKO/ – paint; to draw

OMOU – to think

(A) MUKAIATTE – face to face

ETAI (NO SHIRENAI) – mysterious; strange

AKUMA – evil spirit

IKI – breath

IKI – breath

KURO – black

ORU (K) – to weave

WATAKUSHI – I

ISHUKU/ – to recoil

HIHO – secret treasure (slash over O) noh scene

O (H) I (H) – to cover (slash over O)

KOTOKOTO – a sound (knock on the door); a noise

ONOONO – either; each

IMA – sitting room

AMI – a net

ONOONO – either; each

OTOKO (TOK) – a man

ANO – that

ONNA – woman

YAGAI – fields

YAGAI – fields

ANO – that noh scene

ONNA – woman

AKAACA – bright; shiny

AKAACA – bright; shiny

HADA – skin

ADA (H) – grunge; revenge

Amai - sweet

YAMA – mountain

YUKA AIYOKU – floor passion

(U) KOI YA AKUI – love or hate

MUKADE – centipede relating legs light

EDA – bough bend the boughs of talking trees

KUMO – spider spider webs are taut

ASU – tomorrow; sometime in the future

USA – sadness; melancholy

GYOSHI – gaze; stare (line over O) noh scene

ISHO (YG) – costume; design (line over O)

(UKUF) ATO – later; trace

OTAFUKU – moonfaced woman

UKU – to float

IKIMONO – living thing

ON/ – a sound

OMIKI – sacred sak'e

IKI/ – breath

SHI – death; poetry

IRODORI – colors (combination)

KATANA – sword

ANATA (K) – you

IRODORI – colors (combination)

ISHIKI – consciousness; senses

ISHIKI – consciousness; senses noh scene

IKI/ – breath

SHI – death; poetry

ISHI – stone ISHI – stone

WA – circle AU – come together IRO/ – color KO – arc OKORI – beginning; source

(U) SAWARA – certain kind of fish ARAWASU – to write; print (A) OMOI – thought noh
scene YOMO – the four cardinal directions (line over 2nd O) OMOIDE – memory

YUME OH OH – dream oh! oh! HO HO EMU (Y) – smile UME – plum

repeat (A)

ASA (G)/ – morning YA YA – arrow, arrow AIAIGASA – lovers under an umbrella

repeat (A)

HANAMI – flower viewing

IMA/ – now

NA (H) – green

repeat (A)

E () SAKASA – upside down ASAKAZE – morning wind

ICHIMAI – one piece of paper YAMI/ – darkness CHI – earth

HARAGEI – nonverbal communication noh scene

IEGARA (H) – lineage

UKIYO – the floating world; transitory (line over O)

OI/ – cover (line over O)

IKU – to go

URA – reverse; the backside; hidden meaning noh scene ARU – to exist

AKURYO – devil

(O) IRUKA – is there?

AKURYO – devil noh scene

(O) IRUKU – is there?

HIGAN – equinox

NAGI (H) – calm; lull

EMA – votive tablet AME – rain ANNOYO – the other world noh drama OI/ – cover ONNA
– woman

IKE/ – pond MAO – satan WAMEKI – scream

UGOKIMAWARU – to move around

HITODAMA – evil spirit from the dead

AMADO/ – sliding shutters

SAKKAKU – hallucination noh scene UKA/ – to grow wings AKU – to open HAOTO
(ideogram) – sound of wings flapping

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Exhibition History:

First exhibited as a work-in-progress (without English subtitles) at the International House of Japan, Tokyo, Japan, April 18, 1985.

Gary Hill/Stephen Kolpan Video Works, Byrdcliffe Barn, Woodstock, New York, July 29, 1985.

1985 National Video Festival, American Film Institute, Los Angeles, California, September 19 – 22, 1985 (shown as a work-in-progress).

"Image/Word: The Art of Reading," New Langton Arts, San Francisco, California, October 8 – November 2, 1985.

Fukui International Video Festival '85: "Video – Spirit of the Time," Fukui City, Japan, November 2 – 17, 1985.

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

"Poetic License," Long Beach Museum of Art, Long Beach, California, June 22 – August 17, 1986.

"A Video Primer: Electronic Art from the 80s," The Katonah Gallery, Katonah, New York, August 17 – September 21, 1986.

The World Wide Video Festival, Kijkhuis, The Hague, The Netherlands, September 17 – October 13, 1986.

"Meet the Makers/Video Vectors: Gary Hill," Donnell Library, New York Public Library, New York, New York, October 9, 1986.

"Mediaworks: Gary Hill," Nexus Gallery, Philadelphia, Pennsylvania, October 16, 1986.

"Video: Recent Acquisitions," Museum of Modern Art, New York, New York, November 27, 1986 – February 10, 1987.

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Centre national d'art contemporain de Grenoble, Grenoble, France, January 6, 1987.

"Video Discourse: Mediated Narratives," Institute of Contemporary Art, Boston, Massachusetts, February 20 – April 26, 1987.

Whitney Biennial, Whitney Museum of American Art, New York, New York, March 31 – June 28, 1987.

"1987 Salso Film and TV Festival," Salsomaggiore, Italy, April 8 – 14, 1987.

Daniel Wadsworth Memorial Video Festival, Real Art Ways, Hartford, Connecticut, April 24 – May 8, 1987.

"Terrorising the Code – Recent U.S. Video," Australian Centre for Photography, Sydney, Australia, September 2 – 27, 1987. Travelled to: Centre for the Arts, Hobart, Australia, September 30 – October 10, 1987; Experimental Art Foundation, Adelaide, Australia, October 14 – 30, 1987; Australian Centre of Contemporary Art, Melbourne, Australia, November 5 – December 6, 1987; Wellington City Art Gallery, Wellington, New Zealand, March 12 – 27, 1988; Artspace, Auckland, New Zealand, April 6 – 22, 1988.

"The Arts for Television." co-organized by Museum of Contemporary Art, Los Angeles and the Stedelijk Museum, Amsterdam, The Netherlands. Travelled to: Stedelijk Museum, Amsterdam, The Netherlands, September 4 – October 18, 1987; Museum of Contemporary Art, Los Angeles, California, October 6 – November 15, 1987 and to other institutions in the United States and

Europe.

"An Evening with Gary Hill," Northwest Film & Video Center, Oregon Art Institute, Portland, Oregon, October 1, 1987.

15th Annual Northwest Film & Video, Northwest Film & Video Center, Oregon Art Institute, Portland, Oregon. Travelled in the United States and Canada, November 13 – 22, 1987.

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

"Video and Language: Video as Language," The Renaissance Society at the University of Chicago, Chicago, Illinois, November 22 – December 30, 1987. Travelled to: Los Angeles Contemporary Exhibitions (LACE), Los Angeles, California, December 4, 1986 – January 18, 1987.

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"Degrees of Reality," Long Beach Museum of Art, Long Beach, California, June 19 – July 24, 1988.

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

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"Les Cent jours d'art contemporain de Montréal 1989," Centre international d'art contemporain de Montréal, Montreal, Quebec, Canada, September 1 – December 3, 1989.

"Video and Language," Museum of Modern Art, New York, New York, September 7 – October 31, 1989.

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

"A Force of Repetition," New Jersey State Museum, Trenton, New Jersey, July 21 – September 23, 1990.

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

"Japan: Outside/Inside/Inbetween," Artists Space, New York, New York, February 13 – May 23,

1992.

“C’est pas la fin du monde – une exposition des années 80,” Galerie Art et Essai de l’Université de Rennes 2, Rennes, France; La Criée, Halle d’Art Contemporain, Rennes, France; Galerie du T.N.B., Rennes, France, May 12 – June 27, 1992.

“Gary Hill,” (travelling exhibition organized by the Musée national d’art moderne, Centre Georges Pompidou, Paris, France), Musée national d’art moderne, Centre Georges Pompidou, Paris, France, November 25, 1992 – January 24, 1993; Instituto Valenciano de Arte Moderno (IVAM), Centre del Carme, Valencia, Spain, February 26 – May 2, 1993; Stedelijk Museum, Amsterdam, The Netherlands, August 28 – October 10, 1993; Kunsthalle Wien, Vienna, Austria, November 17, 1993 – January 9, 1994.

“16 Dagar,” Nýlistasafnid, The Living Art Museum, Reykjavik, Iceland, June 26 – July 11, 1993.

Fifth Fukui International Video Biennial, Fukui City, Japan, July 30 – August 12, 1993.

“Summer Sunset Theater,” Hiroshima City Museum of Contemporary Art, Hiroshima, Japan, August 13 – 28, 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.

“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.

“Gary Hill,” (travelling exhibition organized by the Henry Art Gallery, University of Washington, Seattle, Washington), Kemper Museum of Contemporary Art and Design, Kansas City, Missouri, October 14, 1995 – January 14, 1996.

“Die großen Sammlungen IV. Moderna Museet Stockholm zu Gast in Bonn,” Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, July 4, 1996 – January 12, 1997.

“The Digital Video Wall,” Museum of Modern Art, New York, New York, February 21 – April 30, 1997.

“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.

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

“Art Vidéo: catastrophe et nativité,” Musée Royal de Mariemont, Mariemont, France, February 15 and March 15, 1998.

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

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

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

Solo exhibition. Centro Cultural Recoleta, Buenos Aires, Argentina, May 17 – June 4, 2000 (May 26, 2000 screening).

Solo exhibition. Museo Caraffa, Córdoba, Argentina, July 7 – 30, 2000 (July 22, 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 - 21 screenings).

“l’écriture vidéophage – les bandes vidéo de Gary Hill.” La Compagnie, Marseille, France, May 1 – 31, 2001 (May 22 & 24 screenings).

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

“Continuum: Biennale d’art contemporain du Havre,” Musée Malraux, Le Havre, France, June 1 – September 4, 2006.

Aka Renga/Red Brick House, Yokohama, Japan, June 24 – July 8, 2011.

“Radical Software. The Raundance Foundation, Media Ecology and Video Art,” ZKM | Center for Art and Media Karlsruhe, Karlsruhe, July 1 – January 28, 2018.

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

Notes:

With Don Kenny, Katherine Anastasia [Katherine Bourbonais], Eda Kazuo.

Producers: Gary Hill, Katherine Anastasia [Katherine Bourbonais].

In Japanese with English titles.

Made in Japan on equipment provided by the Sony Corporation.

URA ARU (the backside exists) was produced while the artist was in Japan as a recipient of the Japan/United States Cultural Exchange Fellowship in 1984 and 1985.