MESH is an intrmedia installation, an environment **You mesh with it** which forms **I am a mesh** and reforms in cyclic motions. MESH Upon entering, ENVIDEOMENT the viewer is "sensed" **Self-meshing** and interwoven into the piece **We mesh inside** it through a video memory network. **I am alive inside here** The memory is intermittently **The space opens refreshed** by the viewer's movement **9The space closes**throughout the space. 0Are you four **I am alive inside here** TV/monitors in **The space opens** the corners of the space. **The space closes** The video system MESH **Are you refreshed?** forms an observer/observed **You mesh with it** relationship **I am a mesh** inside a sound/image **ENVIDEOMENT** drone which maps **Self-meshing** the parameter **We mesh inside it** of the environment. Layers of steel MESH **The space opens** wire mesh span **The space closes** the length **Are you refreshed?** of each wall. You mesh with it Electronic sound, square wave generators, ENVIDEOMENT revolve around the space Self-meshing following the mesh We mesh inside it and the mesh and. The space opens drawing relationships be**MESH**tween frequency and The space closes grid proportions. **MESH is an intramedia environment** which forms and reforms in cyclic motions. Upon entering the viewer is sensed and interwoven into the piece through a video memory network. The memory is intermittently refreshed by the viewer's movement throughout the space. Grid structured images are multiplexed for four TV/monitors in the corners of the space. The video system forms an observer/observed relationship inside a sound/image

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MESH

is an intramedia installation,
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and interwoven into the piece through a video memory network.
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throughout the space. Grid structured images
are multiplexed for image location and image rearrangement
on four TV/monitors in the corners of the space. The video system
forms an observer/observed relationship inside a sound/image drone which
maps the parameter of the environment. Layers of steel wire mesh
span the length of each wall. Electronic sound, square wave generators,
revolve around the space following the mesh and
drawing relationships be- tween frequency and grid proportions.
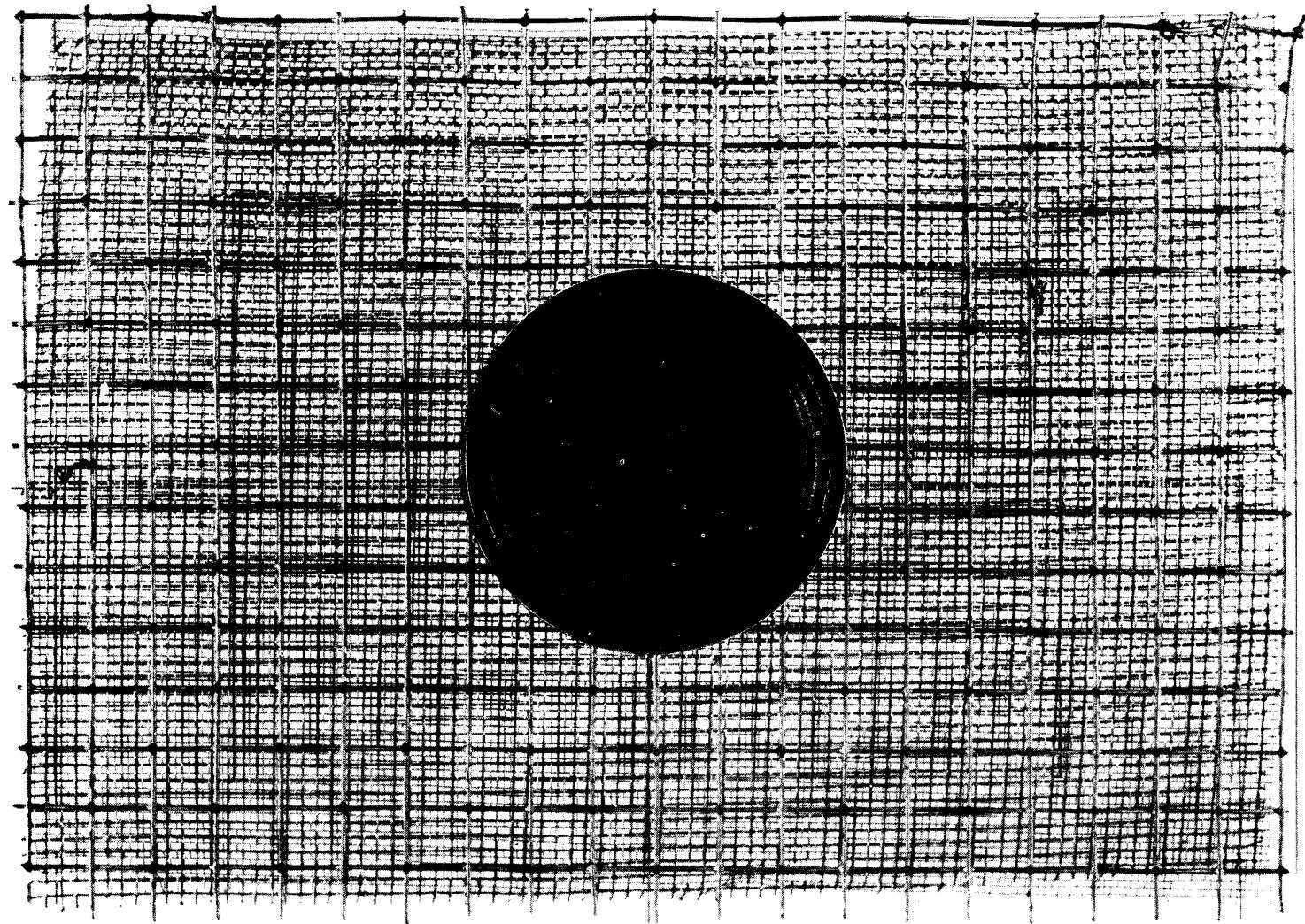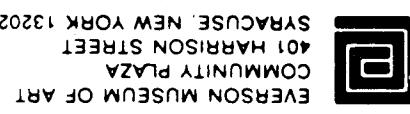
GARY HILL

MESH

MAY 11 - JUNE 30

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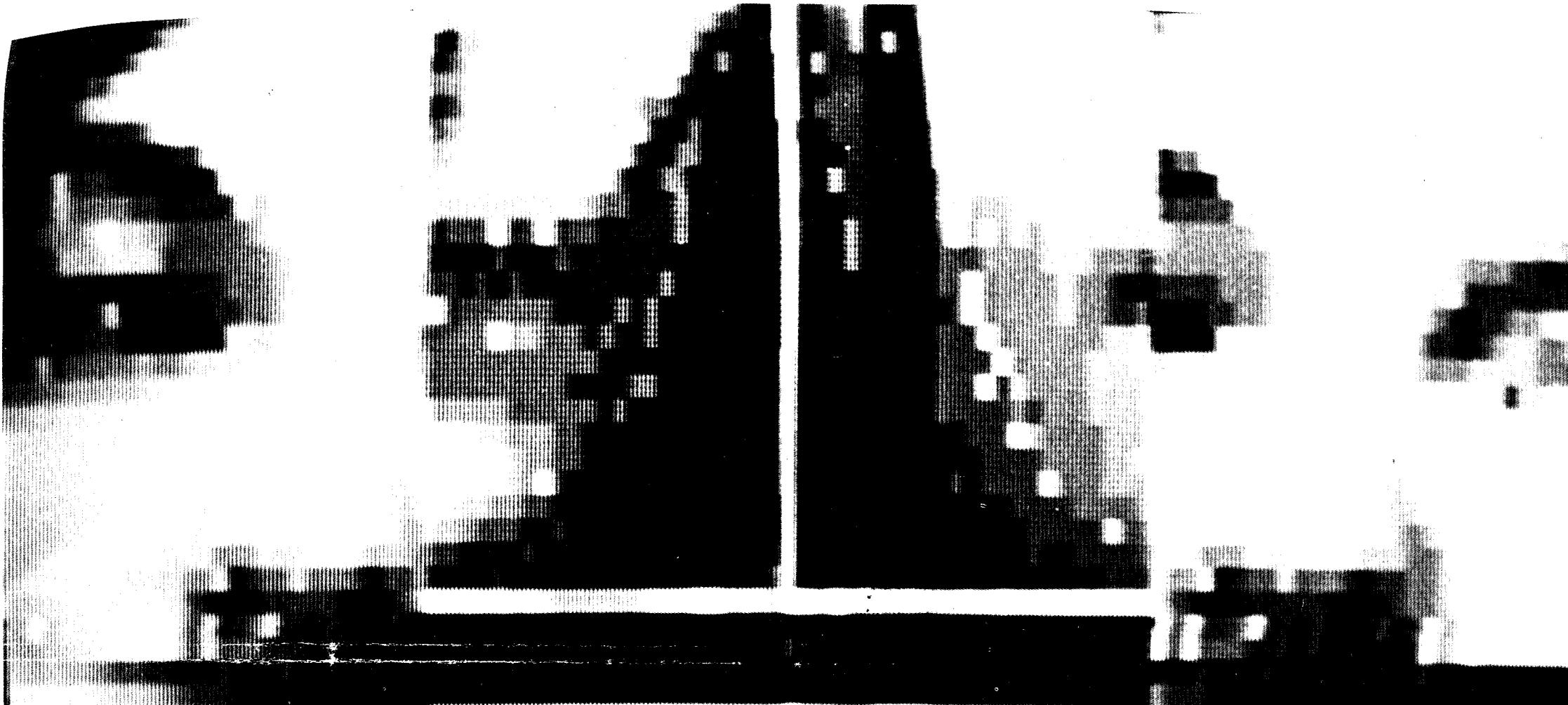
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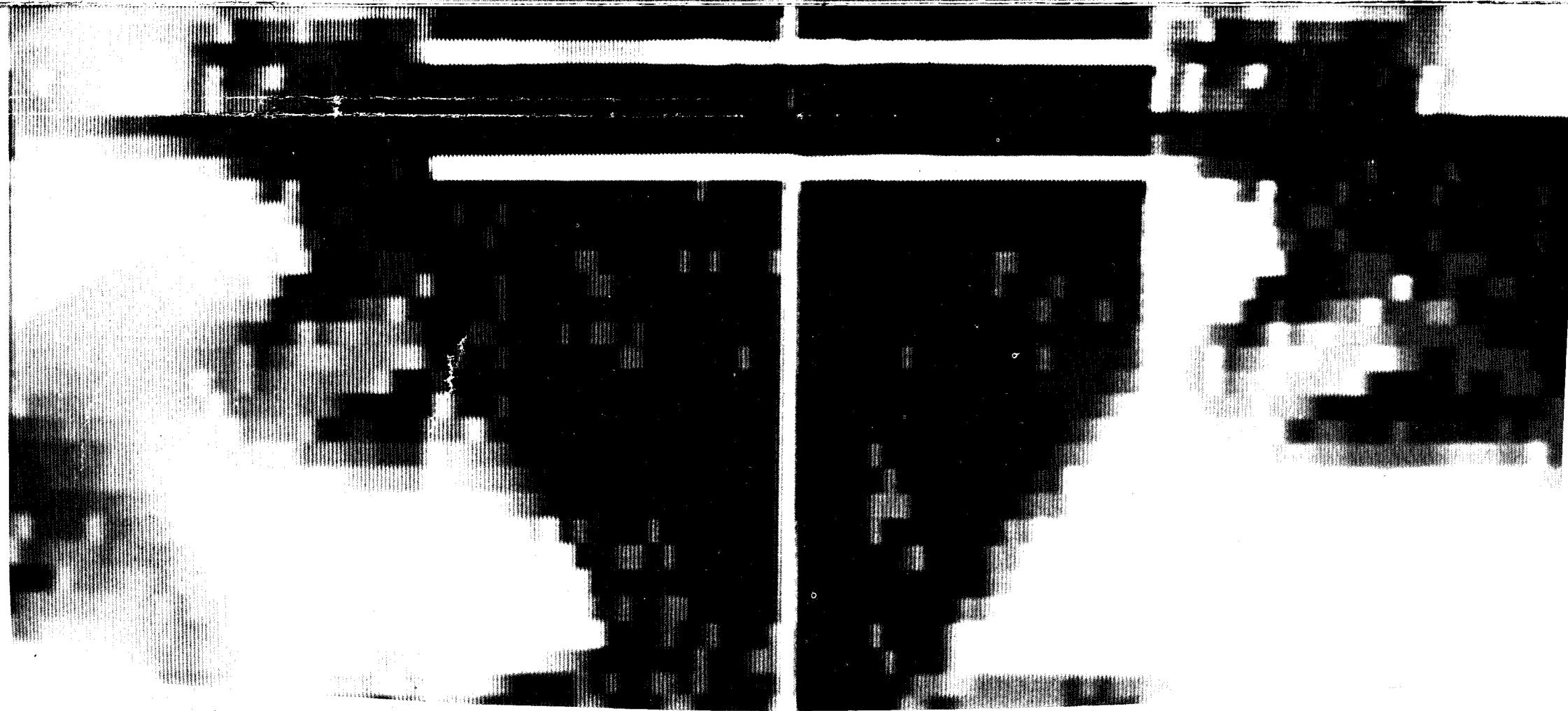
for sound, video, and wire mesh.

Everson Museum of Art
401 Harrison St.
Syracuse, N.Y.
Tues. - Sun. (12 - 5)
Sat. (10 - 5)

Selected Video Works by Gary Hill
will be shown on the Syracuse
Cable Systems (Channel 7)
May 11 thru June 30
5:30 - 6:00 p.m.

GARY HILL

"Between Cinema and a Hard Place"

1991

Installation video :

23 moniteurs, magnétoscopes,

ordinateurs.

Direction artistique

Sophie Barbaux

Rodrigo Uribe-Mallarino

Assistance technique

Marine Hugonnier

Communication

Temenos International

tél. : 44.52.02.02

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OCO

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3, rue Houdart 75020 Paris

temenos éditions / imprimerie caractères

GARY HILL

"Between Cinema and a Hard Place"

20 septembre - 2 novembre 1991

OCO

3, rue Houdart
75020 PARIS

SPRACHEN VIDEO

Les bandes vidéo de Gary Hill traitent du renvoi permanent de l'image au langage dans la mesure où notre vision du monde est modelée par le rapport langagier que nous entretenons avec les choses et les êtres, que celui-ci se fasse avec des mots, des textes, des calligraphies diverses, ou simplement avec notre regard. L'une des thématiques du travail de Gary Hill consiste à saisir les mécanismes des phénomènes de dédoublement, de duplication, d'auto-référence du langage selon diverses modalités – principalement l'écriture et la parole – en les reliant par la vision. Gary Hill s'attache à plusieurs sortes de textes (religieux, poétiques, prosodiques ou à caractère personnel) et à leurs différentes propagations et inscriptions (écriture, lecture, audition). Dans l'exposition du Centre Georges Pompidou, « Passages de l'Image », il avait utilisé pour l'installation *Disturbance (among the jars)* des textes gnostiques retrouvés dans des jarres en 1945 à Nag Hammadi, en Égypte ; un texte de Blanchot était le noyau de l'œuvre *And sat down beside her* présentée à la Galerie des Archives en septembre 1990[1]. Le support de la vidéo est alors compris comme un médium quasi transparent permettant au langage de circuler sans entraves jusqu'au regardeur.

L'interdépendance entre ce qui vu et ce qui est dit affirme que voir c'est d'abord voir du sens. Cela peut être bien sûr le sens premier du contenu de ce que l'on lit ou entend, mais à un autre niveau cela peut être le sens du langage en tant qu'il se questionne lui-même.

En utilisant dans *"Between Cinema and a Hard Place "* des passages d'un texte de Martin Heidegger « Le déploiement de la parole », tiré de *Unterweg s zur Sprache* [2], et dont le point de départ est un poème de Hölderlin, Gary Hill tente une approche de cette question, qui pourrait se résumer dans une formule même de Heidegger : « La parole est parlante ». Le texte suit une réflexion qui conduit à la région de l'être où pensée et poésie sont à proximité, et cherche à délimiter l'espace de ce voisinage sans pour autant lui assigner des lieux précis, sans lui appliquer des paramètres et des unités de mesure, car justement cette proximité dans la parole ne se comprend pas et ne s'exprime pas dans un espace-temps. En écho à cette conception, les moniteurs sont placés comme des pierres délimitant le périmètre d'une propriété, mais leur technologie dit la parole qui parle de son être sans limites physiques. Ironisant sur l'espace de la parole, sur son déploiement dans la proximité, sur les références à la nature sauvage ou à celle travaillée par l'homme en faisant défiler des images de cailloux, de brindilles, de plantes d'appartement, de champs, de montagnes, de maisons – autant d'espaces placés dans les moniteurs avec des temps calculés et préparés – *Between Cinema and a Hard Place*, (qui dérive de l'expression idiomatique Between a rock *and a hardplace* [3]) fait dire à la parole qu'elle peut se dire à travers la technique. Un jeu de voisinages et de proximités est ici mis en images, simultanément entre les différents espaces et temporalités du texte – qui traite justement de cette question – et l'espace-temps de la bande vidéo qui tantôt coïncide avec ce qui est dit, tantôt s'en éloigne. Cependant, Gary Hill ne veut en aucune façon commenter le texte qu'il utilise alors comme matériau, ni ne veut dire la vérité sur celui-ci ou le langage en général. Cherchant à explorer les processus de la production et de la réception du langage grâce à des langues, des inscriptions et des genres littéraires multiples, il veut mettre en relief les facettes même du langage. Ce travail est l'une de ces facettes mais n'en est pas l'ultime raison.

Les images qui défilent à travers les moniteurs en montrant plusieurs plans et approches du réel, donnent à apprécier des distances physiques et des grandeurs alors que les phrases proférées cherchent au contraire à annuler les écarts et les topologies supposées à cet espace du langage où se tiendrait le voisinage de la pensée et de la poésie. Entre le cinéma et le langage, entre image et texte, le spectateur se trouve pris entre les moniteurs du premier plan et les images de montagne des moniteurs de la deuxième rangée. Mais il n'est pas encore dans l'espace du langage. Le cœur de cette proximité n'est pas réductible à des calculs puisqu'en dernière instance il ne s'agit que de la « mise en chemin », que de l'interrogation ouverte du langage sur son essence .

JACINTO LAGEIRA

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1 Collection du FRAC Bretagne

2 Martin Heidegger, *Acheminement vers la parole*, pp. 193-202, éd. Gallimard, coll. TEL

3 Traduction approximative "Entre le marteau et l'enclume"

"Between Cinema and a Hard Place" 1991 - détails

GARY HILL
né en 1951 à Santa Monica, Californie
travaille à Seattle

EXPOSITIONS PERSONNELLES (sélection)

1971   Polaris Gallery, Woodstock, New York

1973   Woodstock Artist's Association, Woodstock,
New York

1974   South Houston Gallery, New York

1976   Anthology Film Archives, New York (screening)

1978   Rochester Memorial Art Gallery, Rochester,
New York (screening)

1979   The Kitchen Center for Music, Video and
Dance, New York
Everson Museum, Syracuse, New York

1980   Media Study, Buffalo, New-York
Museum of Modern Art, New-York
"Video Viewpoints" (diffusion)

1981   The Kitchen Center of Music, Video and
Dance, New-York
Anthology Film Archives, New-York (diffusion)

1982   Galerie H at ORF, Streirischer Herbst, Graz, Austria
Long Beach Museum of Art, Long Beach,
California

1983   International Culturel Center, Antwerp
The American Center, Paris (rétrospective)
The Whitney Museum of American Art, New-York
Monte Video, Amsterdam (diffusion)

1985   Scan Gallery, Tokyo

1986   Whitney Museum of American Art, New-York
(rétrospective)
Nexus Gallery, Philadelphia (diffusion)

1987   Museum of Contemporary Art, Los Angeles
Los Angeles Contemporary Exhibitions, Los
Angeles
Cornish College of Arts, Seattle
Saint-Gervais, Genève, 2e Semaine
Internationale de Video (rétrospective)

1988   Western Front, Vancouver, B.C. (diffusion)
Video Wochen Basel, Switzeland
(performance, diffusion)
ELAC, Lyon (rétrospective)

1989   Beursschouwburg, Brussels (diffusion)
Kijkuisq, La Haye, Hollande (installation)
Musée d'Art Moderne, Villeneuve d'Ascq,
France (installation, diffusion)
Video Formes, Clermont-Ferrand

1990   And Sat Down Beside Her", Galerie des
Archives, Paris
"Other words and images" (rétrospective de
bandes), Video Galleriet Huset et NY
Carlsberg Glyptotek, Copenhague
Museum of Modern Art (installations) New-Yok
Withney Museum (installations) New-York

1991   Galerie des Archives, Paris
OCO, Espace d'art contemporain, Paris

OTHERWORDSANDIMAGES

VIDEO AF GARY HILL

OTHERWORDSANDIMAGES
OTHERWORDSANDIMAGES

VIDEO AF GARY HILL

KUC

INDHOLD/CONTENTS

DER ER NOGET HENKASTET OVER TITLEN til denne udstilling med Gary Hill's videokunst – ANDRE-ORDOGBILLEDER . . . ja vist, men HVILKE andre ord og billeder? Hvad er gået forud for dem? Og hvorfor denne sammenskrivning, der gør muligheden for en fejllæsning så stor?

Hvad enten det er video-installationer eller -produktioner det drejer sig om, finder man i Hill's værker en konstant og stærk optagethed af sproget og hele repræsentationens natur. Sproget er et af de vilkår, som mennesket må leve under; vi fødes ind i et system af tegn, der allerede er givet på forhånd. Og sproget taler gennem os, snarere end omvendt. Hos Hill er videoen det privilegerede sted, hvor undersøgelserne af sprogets muligheder og dets forbindelse til verden og vor bevidsthed kan foregå. Videoen er det insisterende blik, der for et øjeblik kan tømme et ord for dets distinkte mening, og istedet få det til at fremstå blot i dets lydlighed. Den er det medium, der kan afdække nye forbindelser mellem sprog og billede.

Der er for så vidt intet nyt i, at videoen kan producere levende billeder, der trods deres gengivende egenskaber trækker sig tilbage fra verden, og virker mærkværdigt fjerne. Det på een gang chokerende og smukke ved Gary Hill's videokunst er, at den iscenesætter forhold, som vi alle lever under, således at nye sider afsløres. – En aggressiv intonation bliver pludselig melankolsk, en målrettet håndbevægelse tøvende. Derfor er der tale om »andre« ord og billeder; de er alt for basale til at virke fremmede, alligevel eksisterer de kun i kraft af videoen.

VIDEOKUNSTEN UDFOLDER SIG I TO FUNDAMENTALT FORSKELLIGE KATEGORIER, der har med selve fremvisningen at gøre. I installationen er det videoens rumlige aspekt, der dominerer. Det er videoen, når den er mindst flygtig og mest kropslig. Den anden kategori er den, som vi også kender fra de andre levende billeder – produktioner, som har et tidsligt forløb. Gary Hill, som oprindeligt er billedhugger, arbejder indenfor begge disse kategorier. Under udstillingen i Video Galleriet og Glyptoteket bliver der lejlighed til at se tre af hans videoinstallationer og alle hans produktioner. Hans værker er for så vidt blevet repræsentanter for videoens spændvidde som kunstart under denne udstilling. Som sådanne er de nok atypiske, for der er en tendens hos Hill til at gå den stik modsatte vej af den, der synes oplagt. Se f.eks. på *CRUX* – den installation, som Glyptoteket viser. De fem monitorer, der tilsammen gengiver et menneskes yderpunkter (to hænder, to fødder og hovedet) i formen af et kors, skaber en slags ikke-skulptur. Det er et perceptivt narreværk; vi ser, at kroppen, som er på vej hen imod os ikke findes. *CRUX* er altså meget lidt rumlig i sit udtryk. Til forskel fra mange andre videoinstallationer har den desuden et klart tidsligt forløb, en begyndelse og en slutning, en bestemt varighed. På den anden side er Hill's videoproduktioner som nævnt tidligere på selve det visuelle plan ikke særligt præget af den flygtighed, som ellers er blevet et af videokunstens særkender. I videoer som *Why Do Things Get in a Muddle? (Come on Petunia)* og den nyeste *Site Recite* er rum og tid størrelser, der omend særprægede, så også er meget veldefinerede. Det kaos, der ligger og ulmer i sproget og som gør krav på et særligt sted, et område netop mellem verden og sprog, kræver faktisk både stringens og tydelighed.

OTHER WORDSANDIMAGES INDEHOLDER SOM NÆVNT, DELS TRE INSTALLATIONER, HVOR-AF DEN ENE, *INASMUCH AS IT'S ALWAYS ALREADY TAKING PLACE*, VISES FOR ALLERFØRSTE GANG, DELS EN RETROSPEKTIV VISNING AF HILL'S BÅNDPRODUKTIONER. Et særskilt program for visningen af disse produktioner findes på udstillingsstederne.
I dette lille katalog finder man en tekst, der omhandler nogle af Hill's vigtigste båndproduktioner, samt forholdsvis korte, subjektive beskrivelser af de tre udstillede installationer. Den ene af disse tekster er skrevet af Gary Hill selv. Dens skitseagtige knaphed skyldes det enkle forhold, at installationen der beskrives, i skrivende stund endnu er under udarbejdelse. Derfor kan der også forekomme små uoverensstemmelser mellem installationen og Hill's beskrivelse af den. Kataloget rummer iøvrigt også videografi og biografi.

OTHER WORDSANDIMAGES er det første direkte og synlige resultat af samarbejdet mellem Ny Carlsberg Glyptotek og Video Galleriet i Huset. – Et samarbejde, der skyldes en gensidig interesse for videokunsten. Med udstillingen håber vi at kunne inspirere og stimulere det miljø omkring videokunsten i Danmark, som gennem de sidste par år har vokset sig stærkt.
Til sidst en varm tak til Kulturministeriet, Kunstkanalen, Carlsberg, Det kgl. Danske Kunstakademi, The Chase Manhattan Bank, Moderna Museet, Audioscan og alle andre, der har bidraget til at skabe denne udstilling.

Vibeke Vogel   Flemming Johansen
Videokonsulent Video Galleriet   Direktør, Ny Carlsberg Glyptotek.

THERE IS A CERTAIN CASUALNESS ABOUT THE TITLE of this exhibition of Gary Hill's video art. – *OTHER WORDSANDIMAGES* ... indeed, but WHAT other words and images? What makes them »other«? How do they differ from those that necessarily have preceded them? And why this writing in one word which is so easily misread?
In Hill's video installations as well as productions, there is a prevalent and forceful preoccupation with language and the very nature of representation. Language is one of the conditions that man must live under; we are born into a system of signs that is pre-established, and language speaks through us rather than the other way around. In Hill, video is the privileged place where it is possible to examine the potentialities to language and its connection to the world and to our consciousness. Video is the insistent look that can momentarily drain a word of its distinct meaning and instead make it appear solely in its audibility. It is the medium capable of uncovering new connections between language and image.
In a sense there is nothing new about the fact that video is able to produce moving images that withdraw from the world and appear strangely alien, in spite of their reproductive qualities. What is at the same time shocking and beautiful in Gary Hill's video art is its mise-en-scène of conditions we all live under so that new aspects are revealed. – An aggressive intonation suddenly turns melancholy, a determined gesture becomes hesitant. That is why one can speak of »other« words and images; they are far too basic to seem alien, they only exist however by virtue of video.

VIDEO ART IS DEVELOPING WITHIN TWO FUNDAMENTALLY DIFFERENT CATEGORIES which are both related to the actual presentation. In the installation, the spatial aspect is what predominates. It is video at its least elusive and most physical. The other category is the one we are familiar with from the other forms of moving images – productions which have temporal development. Gary Hill, who was originally a sculptor, works within both of these categories. During the exhibition at Video Galleriet and Glyptoteket it will be possible to see three of his installations and all of his productions. In a way his works have become representatives of the scope of video as an art form at this exhibition. As such they are probably atypical, for Hill tends to choose the exact opposite of what seems the obvious. Take a look at *CRUX*, for instance, the installation exhibited at Glyptoteket. The five monitors which reproduce the extreme points of a human being (two hands, two feet, and the head) in the shape of a cross form a sort of non-sculpture. It is a perceptive delusion; we realize that the body which is approaching us is non-existent. Thus, *CRUX* is definitely not very spatial in its expression. And unlike many other video installations it has a well-defined temporal development, a beginning and an end, a finite duration. However, as mentioned previously, the visual level of Hill's video productions is not particularly marked by the elusiveness that has become one of the characteristics of video art. In videos such as *Why Do Things Get in a Muddle? (Come on Petunia)* and the latest, *Site Recite*, space and time are very well-defined concepts even though they are unusual. The chaos which is smouldering beneath the surface of language and which lays claim to a special place – a field exactly between the world and language – actually demands cogency as well as distinctiveness.

AS MENTIONED, *OTHER WORDSANDIMAGES* CONSISTS PARTLY OF THREE INSTALLATIONS, ONE OF WHICH, *INASMUCH AS IT'S ALWAYS ALREADY TAKING PLACE*, IS SHOWN FOR THE VERY FIRST TIME, AND PARTLY OF A RETROSPECTIVE SHOWING OF HILL'S TAPE PRODUC-TIONS. A separate programme for the showing of these productions can be found at the exhibition grounds.
In this small catalogue you will find a text which deals with some of Hill's most important tape productions, as well as relatively brief, subjective descriptions of the three installations exhibited. One of these texts is written by Gary Hill himself. Its draft-like brevity os due to the simple fact that the installation which is described is still in progress at the time of writing. Consequently, minor discrepancies between the installation and Hill's description of it may appear. In addition, this catalogue contains videography and biography.

OTHER WORDSANDIMAGES is the first direct and visible result of the collaboration between the Ny Carlsberg Glyptotek and Video Galleriet in Huset. This collaboration is based on a mutual interest in video art. With this exhibition we hope to inspire and stimulate the artistic environment of video art in Denmark which has established itself strongly over the past few years.
Finally we wish to express our sincere gratitude to the Ministry of Cultural Affairs, Kunstkanalen, Carlsberg, Det Kgl. Danske Kunstakademi, The Chase Manhattan Bank, Audioscan, »Moderna Museet«, and to all those who contributed to the creation of this exhibition.

Vibeke Vogel   Flemming Johansen
Video Curator Video Galleriet   Managing Director Ny Carlsberg Glyptotek

VERDEN HAR SIN EGEN TID, der går 'fra evighed og til evighed', og i den har menneskene indrettet sig i en lille lomme af kulturel tid med projekter, dagligliv og levet liv, en livstid, her kaldet det gode.

Men af og til standser menneskene op. Stiger ud af projekternes og det daglige sociale livs tid, og falder ind i et kort øjeblik af evighed, som ikke peger nogen steder hen. På bagsiden af livets og sprogets evindelige fremadstræben. På bagsiden af den uophørlige bestræbelse på at sikre dagen i morgen, fremtiden og livet selv. Dér finder vi kunsten. Dér finder vi billedkunsten, poesien, litteraturen, hvilket i Gary Hills værker er sider af samme sag. Som f.ex. i *Incidence of Catastrophe*, hvor han læser *Thomas the Obscure* af den franske forfatter og filosof Maurice Blanchot.

Ikke sådan at forstå at *Incidence*... skulle 'illustrere' Blanchots tekst, ligesom bogen ikke kan læses »nachträglich« som en kommentar til Hills video, men netop sådan at *Incidence*... er en læsning, en udveksling, hvor billeder og tekst cirkulerer i nye fletværk.

Faktisk er *Incidence*... bemærkelsesværdig 'tavs' i forhold til Hills tidligere videoer, som netop er karakteristiske ved deres insisteren på sproget. For at forstå denne ændring som umiddelbart ser ud som en total kovending, er det nødvendigt, at gribe tilbage og undersøge, hvordan sproget optræder i de tidligere videoer.

I *URA ARU*... er det japansk, der er på programmet. Nu er japansk ikke et hvilket som helst sprog: For det første forstår vesterlændingen ikke en lyd af det, og for det andet er Japan Zen-buddhismens vugge. Og Zen-traditionen rummer, som Roland Barthes har gjort opmærksom på[2], et for vesten ukendt begreb: Satori. Satori betegner en tomhed, en intethed, et fravær af betydning, som ikke er værdiladet, dvs. som ikke er mystikerens ekstatiske »bliven-eet-med-Altet (eller Gud)«, og ej heller den negativt prægede forladt-

THE WORLD HAS ITS OWN TIME which spans 'for ever and ever', and within it man has installed himself in a small pocket of cultural time with projects, daily life, and lived lives; a lifetime, here referred to as good.

But now and again man stops. He steps out of the time of projects and daily social life and drops into a brief moment of eternity, pointing nowhere. On the backside of the perpetual progress of life and language. On the backside of the incessant endeavours to secure tomorrow, the future, and life itself. This is where we find art. This is where we find the visual arts, poetry, literature, which in Gary Hill's works are interrelated. As for instance in *Incidence of Catastrophe* in which he reads *Thomas the Obscure* by the French author and philosopher Maurice Blanchot.

I do not mean to imply that *Incidence*... is meant as an »illustration« of Blanchot's text, just as the book cannot be read as a supplement comment on Hill's video, but rather that *Incidence*... is a reading, an exchange, in which images and text circulate in new concatenations.

As a matter of fact *Incidence*... is remarkably »silent« compared to Hill's earlier videos, which are characterized precisely by their insistence on language. In order to understand this change, which at first sight seems to be a complete about-face, it is necessary to go back and examine how language appears in the earlier videos.

In *URA ARU*... the matter at hand is Japanese. However, Japanese is not just another language: first of all it is pure gibberish to the westerner, and secondly Japan is the cradle of Zen Buddhism. And, as Roland Barthes has pointed out[2], the Zen tradition includes a notion which is unknown to the Western World: Satori. Satori denotes an emptiness, a nothingness, an absence of meaning which is not loaded, that

hed, som eksistentialismen, nihilismen eller den sorte romantik, hver på deres måde har talt om.

Dérfor taler manden japansk i *URA ARU*.... Fordi man åbenbart skal helt om på den anden side af kloden, til det japanske sprog for at finde et bare nogenlunde hæderligt begreb for denne intethed, dette værens grundvilkår, uden at få tanken forplumret af den vestlige dialektik mellem ondt og godt, negativt og positivt, Gud og Satan.

Som grundvilkår for al væren kan denne intethed nemlig ikke undgå at optage sindene, heriblandt kunstnernes.

OG *URA ARU*... KAN SELV SES som en eksercits i satori: tegn og gerninger opstår og udvikler sig for vores øjne og øren, tilløb til sætninger cirkulerer rundt vandret såvel som lodret, uden at fæstne deres betydninger i meningsfulde, sammenhængende projekter.

Tværtimod er det sprogets lydlighed, der dominerer, den sproglige 'substans', fonetikken, der sammen med skriften, tegnet udgør tilskuerens oplevelsesrum. Der 'males' med sproget, mere end der fortælles om eller peges på en bagvedliggende, original virkelighed med det. Og det med 'maleriet' er værd at hæfte sig ved. Hill er nemlig i eminent grad billedkunstner. At det så ofte er sproget, der står model ændrer intet i denne sammenhæng. Det væsentlige er, at han generelt bruger videoen – ikke til at beskrive eller 'lave film' med – men til at male med. Uden at han derfor forfalder til orgiastiske udskejelser i det digitaliserede billedes mange forvridningsmuligheder à la »X antal billeder i samme billede, fuld knald på farverne, godt med effekter, suggererende musik og så nogle hurtige klip«. Næ, det der kendetegner hans video er det stramme koncept og det plastiske arbejde med flade, volumen og lyd, og, da mediet er levende billeder: deres indbyrdes bevægelige spil.

is, which is neither the ecstatic »becoming-one-with-the Universe (or God)« of the mystic nor the negatively marked forsakenness with which existentialism, nihilism and the black romanticism have been concerned in different ways.

That is why the man in *URA ARU*... speaks Japanese. Because apparently you must go around the world, to the Japanese language, to find anything that remotely resembles a fair concept of this nothingness, this basic prerequisite for being, without having your mind muddled by western dialectics between evil and good, negative and positive, God and Satan.

For as a prerequisite for any form of being, this nothingness cannot but occupy the minds, and among them the minds of the artists.

AND *URA ARU*... ITSELF can be understood as an exercise in satori: signs and wonders arise and develop before our eyes and ears, fragments of sentences circulate horizontally as well as vertically without attaching their meanings to sensible, coherent projects.

On the contrary it is the audibility of the language that predominates, the linguistic »substance,« the phonetics which in combinations with the writing, the sign, constitutes the spectator's space of experience. Rather than describing or pointing to any underlying, original reality of it, Hill »paints« with language. And the idea of »painting« is worth noticing. For to an eminent degree Hill is a visual artist. The fact that very often he uses language as his model is irrelevant in this connection. The point is that he generally uses video – not to describe or »make films« with – but to paint with. Which does not mean that he is tempted into orgiastic debaucheries in the numerous possibilities of distorting contained in the digitized image, such as »umpteen images within one frame, maximum colour intensity, plenty of effects, evocative music, and then some quick cuts.« What does characterize his videos is

Og omvendt skriver han med billederne. Det er hele tiden tegnet, teksten, repræsentationen selv, der iscenesættes. Sprog- og billedforløb væves sammen i eet tekstil.

Den maske, der hele tiden optræder i *URA ARU..*, og som flyder på vandet er derfor ingenlunde tilfældig. Den vedrører selve omdrejningspunktet i værkerne: tegnet, billedet, repræsentationen. Masken er netop det, der står i stedet for eller skjuler noget, nemlig ansigtet og dets udtryksfuldhed. Masken er ren facade, ren udvendighed. Stivnet som det enkelte tegn, men samtidig hele tiden pegende fremad som sproget og teksten selv, foregøglende et 'sandhedens priviligerede øjeblik' forude, det øjeblik nemlig hvor masken falder og afslører en bagvedliggende realitet.

Men masken falder bare ned i vandet, repræsentationen peger ingen steder hen. Ligesom teksten, de japanske ord, bare messende trykkes ud i rummet uden udtryksfuldhed. Det er ren kunstighed det hele, ren kunst. Gestik og stemme er veltilrettelagt og trivialiseret: endnu en 'skrift', koderet og uden inderlighed. Udtrykket kan bare vendes om, spejles i sin modsætning: endnu et udtryk. Sådan er palindromets logik. Ligesom skuespilleren, performeren, recitatøren eller hvad man nu skal kalde den maskerede optrædende, også uophørligt væver på et tekstil af gesti og ord.

I den henseende hænger *URA ARU...* og *Why Do Things Get in a Muddle? (Come on Petunia)* snævert sammen. De agerende skal ikke, som ellers på film (eller teater) skjule 'kunstigheden', kunsten bag naturlig optræden eller bagved livagtige følelser osv. I *Muddle..* er det specielt tydeligt: de agerende har under optagelserne talt og bevæget sig baglæns, derefter er videoen blevet redigeret omvendt, med det resultat vi nu ser og hører til følge. Hermed afskediges illusionen om at kameraet og tilskueren iagttager en rigtig lille 'virkelighed' som en tilbagetrukken bevidsthed med dennes

the tight concept and his plastic work on surface, volume and sound, and, since the medium is moving pictures: their mobile interplay.

And conversely he writes with the images. Constantly it is the sign, the text, the very representation that is being directed. The sequences of language and images are interwoven into one piece of textile.

Thus, the mask that recurs all through *URA ARU..* and floats on the water is by no means random. It concerns the very centre og rotation in the works: the sign, the image, the representation. The mask is exactly what replaces or covers something, namely the face and its expressiveness. The mask is nothing but front, nothing but superficiality. Stiffened like each of the signs, but at the same time pointing forward, just as the language and the text itself, pretending that there is a »privileged moment of truth« ahead, the moment, that is, when the mask is dropped and reveals a reality behind it.

But the mask is simply dropped into the water, the representation is pointing nowhere. In the same way that the text, the Japanese words, is chantingly squeezed out into the room, devoid of expressiveness. Everything is pure artificiality, pure art. Gesticulation and voice are well arranged and trivialized: yet another »scripture,« regularly enciphered and empty of fervour. The expression can simply be reversed, reflected in its own counterpart: yet another expression. This is the logic of the palindrome. In the same way that the actor, the performer, the reciter – or whatever one chooses to call the masked artist – is continuously weaving a piece of cloth out of gesticulations and words.

In this respect *URA ARU...* and *Why Do Things Get in a Muddle (Come on Petunia)* are closely connected. Unlike the convention in film (or theatre), the performing artists are not supposed to hide the »artificiality,« the art, by acting naturally or by conveying life-

privilegium på at uddrage essensen, betydningen, meningen med det hele. Hvad vi ser i *Muddle..*, er bl.a. videofilmens tekniske muligheder og konceptets iscenesættelse, som når f.ex. faren midt i samtalen med sin datter svælger store mundfulde piberøg – omvendt åndedræt og dermed piberygning lader sig nemlig ikke praktisere.

BEVÆGELSER OG SÆTNINGER er fascinerende og gribende, ikke fordi de udtrykker dybe bagvedliggende åndelige og sjælelige konflikter, de er det simpelthen qua selve konceptet.

Andre måder at opnå det samme på, er at insistere på billedets grafiske og formmæssige billedkvaliteter, som f.ex. i *Primarily Speaking*, som er strengt formmæssigt opbygget – men formerne er tomme: et tilfældigt udsnit af højspændingsmaster og -ledninger – eller slet ingen ting: intet billede i billedrammen.

Tilskuerens opgave som 'læser' af disse tomme billedrammer (konsekvent iscenesat med TV'ets colourbar som bagtæppe) er den vanskeligste af alle: at holde kæft – at droppe fortolkningens evige småsludrende betydningstilskrivning. Tomheden er hverken tragisk eller befriende.

Den er helt betydnings-løs. Billedernes rytmiske skift dikteres ikke af en dyb indre sammenhæng, men af en non-stop talestrøm. Klipningen er lagt tilrette efter de sproglige modulationer på lydsiden, som består af een lang henvendelse fra et »jeg« til et »du«, sammensat af lutter dagligdags floskler, en uafbrudt sproglig tomgang.

Fra den linde indholdstomme sproggrød i *Primarily...*, over *Muddle...*'s besværede, næsten smerteligt vanskeliggjorte sprog og *URA ARU...*'s selvspejlende tegn, går der en lige linje frem til sprogets endeligt i den tavse *Incidence....* En sprogløs katastrofe, med uforståelige følger. (»Katastrofe«: græsk for 'vendepunkt').

like emotions, and so on. In *Muddle...* this is particularly evident: during the shooting, the performing artists have been speaking and moving backwards, then the video has been edited conversely, the result being what we now see and hear. Hereby Hill dismisses the illusion that the camera and the spectator are watching a genuine little »reality«, as an unobtrusive consciousness with its privilege of extracting the essence, the significance, the meaning of everything. Among other things we see in *Muddle...* the technical possibilities of video and the directing of the concept, as for instance when the father swallows big mouthfuls of pipe smoke in the middle of a conversation with his daughter – for reversed breathing, and consequently pipe smoking, is not possible.

MOVEMENTS AND SENTENCES are fascinating and stirring, not because they express profound, underlying intellectual and spiritual conflicts, but simply qua the concept itself.

A similar effect is achieved either by insisting of the graphic and formal IMAGE qualities of the image, as in Primarily Speaking, which is a rigidly formal composition – but the forms are empty: a random segment of high-tension pylons and cables – or by showing nothing: no images within the frame.

The spectator's job as a »reader« of these empty frames (consistently set up with the colourbar of the television set as back cloth) is the most difficult of all: to shut up – to drop the perpetual, chattering attribution of significance in any interpretation. The emptiness is neither tragic nor relieving.

It is completely devoid of meaning. The rhythmical shifts of images are not dictated by any profound inner coherence, but by a nonstop torrent of speech. The editing is adjusted to the linguistic modulations on the soundtrack, which consists of one long address from

Ikke flere spejlinger, ikke flere ekkoer (»Come on Petunia« er f.eks. et ekko i anagramform[3] af »Once upon a time«). Tilslut står teksten der blot, – som et tavst monument i et sprogligt slutspil.

Fjernt fra det absurde teaters ordsalat – blot helt meningsløse sproglyde. Og det er dette ikke-sprog, der ifølge Barthes kendetegner det japanske satori.

Vejen frem til dette punkt er gået gennem en stadig sproglig 'nedskrivning': i *Primarily* . . . var der stadig et 'jeg', der talte til et 'du' – noget, som har været meget karakteristisk for Hills tidlige værker (se f.eks. *Around and About* fra 1980). Dette 'jeg' forsvinder ud af billedet i *Muddle* . . . til fordel for den i dette tilfælde radikalt mere distancerede dialog mellem 'han' og 'hun'. I *URA ARU* . . . er også disse instanser forsvundet. Tilbage står den klangløse oplæsning, som allerede blev foregrebet i *Muddle* . . ., men nu er det ikke længere en forfatter, der taler gennem skuespillernes mund, men en japansk-engelsk ordbog.

Til gengæld er det som om billedsproget er gået den modsatte vej. Fra de kaotiske, tilfældige eller abstrakte billedhændelser i de tidlige videoer, over de uforståelige ophobninger af billedforløb i *Primarily* . . . frem mod en stadig større umiddelbar 'billedlæselighed' til *Incidence* . . ., hvor billedsproget er enkelt og klart.

BILLEDSIDEN ER BLEVET stadig mindre excentrisk i sin pegen på sig selv som billede, stadig mere 'normaliseret'. At det imidlertid *er* billeder, der taler lades man ikke i tvivl om: diskret brug af slow-motion og andre raffineret diskrete tekniske virkemidler skal nok minde os om det. Men de er blevet mindre anmassende, og tilraner sig derfor ikke så megen betydning. I deres nye enkelhed nøjes de med at sige: sådan – her er et billede af en mand, der læser, set bagfra, og man er ikke et øjeblik i tvivl om at dette er et billede, der mangler bare guldrammen.

an »I« to a »you«, composed merely by commonplaces, an unbroken linguistic idling.

From the thin, inane linguistic porridge of *Primarily* . . ., via the troubled, almost painfully hampered language of *Muddle* . . ., and *URA ARU* . . .'s self-reflecting sign, there is a straight line to the final end of language in the silent *Incidence* . . . A languageless catastrophe with incomprehensible consequences. (»Catastrophe«: Greek for »turning point«)

No more reflections, no more echoes (»Come on Petunia«, by way of example, is an echo in the shape of an anagram [3] of »Once upon a time«). Eventually the text just stands there – as a silent monument in a linguistic postlude.

Far from the verbiage of the Theatre of the Absurd – just completely meaningless speech sounds. And this non-language, according to Barthes, is what characterizes the Japanese Satori.

This point has been reached through a steady linguistic »devaluation«: in *Primarily* . . . there was still an »I« talking to a »you« – something very characteristic of Hill's early works (see for instance *Around and about* from 1980). In *Muddle* . . . this »I« is replaced by the dialogue between »he« and »she«, which in this case is radically more alienating. In *URA ARU* . . . even those elements have disappeared. What remains is the dull recitation that was already anticipated in *Muddle* . . ., but now it is no longer an author speaking through the mouth of an actor; it is a Japanese-English dictionary.

On the other hand, it seems as if the language of images has taken the opposite direction. From the chaotic, incidental or abstract occurrences of images in the early videos via the obscure accumulations of sequences in *Primarily* . . . towards a still higher degree of immediate »image-legibility« to *Incidence* . . ., in which the language of images is simple and clear.

Dette nulpunkt, denne stilhed i sproget og billederne, det tyste, udramatiske: her var engang en mand, nu er her et billede; hvad er det nu, det minder os om? Jo, som sagt i indledningen, det er livets bagside, den vi lidt kejtet med Gary Hill kaldte ondskaben. Hvis vi nu følger ham ind i *Incidence* . . . og *Site Recite*, kan vi droppe dramatikken og kalde den døden slet og ret. Det udtryksløse ansigt i slutningen af *Incidence* . . ., de renskurede knoglerester, konkylier og kranier i *Site Recite* kræver ingen tillægsord, intet tillæg af betydning.

Genstandene i *Site Recite* er lige så mange uklassificerbare billedtegn for døden. Som 'stemmen' (hvem?) siger: »there is something in every description, that can only be a trap«. Hill har fuldført den bevægelse, han viste os i *URA ARU* . . .: en hånd (hvilken?) tegner en perfekt cirkel, og suger den derpå op i sig selv igen. Det lange arbejde med tegnene, sprogets og billedernes, har tømt dem. Det er hverken Gud eller Satan, der driver deres spil i det, der træder frem for vores sanser.

Døden, intetheden er ikke en irreversibel tragedie. Den er »indifference to the centripetal vanishing point that mentality posits to falsely« (fra *Site Recite*).

Satori: bagsiden eksisterer.

1. **Palindromer** er ord eller sætninger, der læses ens forfra og bagfra.
2. **Barthes** »L'EMPIRE DES SIGNES«, Genève, 1970.
3. **Anagrammer** er ord eller sætninger, der dannes af andre ord eller sætninger ved at flytte om på bogstaverne.

1. **Palindromes** are words or sentences that read the same backwards and forwards.
2. **Barthes**, L'EMPIRE DES SIGNES, Genève 1970.
3. **Anagrams** are words or sentences that are composed out of other words or sentences by rearranging the letters.

THE VISUALS HAVE GROWN STILL *less* eccentric in their pointing to themselves as images, still more »normalized.« However, there is never any doubt about the fact that it *is* images that speak: the subdued use of slow-motion and other subtle, discrete technical effects will always remind us. But they have become less presumptuous, and consequently they usurp less significance. In their new simplicity they are content with stating: there you are – this is a picture of a man who is reading, seen from the back, and you never doubt that this is a picture, the only thing missing is the gilt frame.

This zero, this stillness of language and images, the hushed and undramatic: there used to be a man here, now there is a picture; what does that remind us of? Indeed, as mentioned in the introduction, it is the backside of life, which we, with Gary Hill, somewhat awkwardly called evil. But if we follow him into *Incidence* . . . and *Site Recite* we can forget the drama and call it death, pure and simple. The impassive face that appears towards the end of *Incidence* . . ., the scoured scraps of bones, shells and sculls in *Site Recite* demand no adjectives, no addendum of significance.

The objects in *Site Recite* constitute the same number of unclassifiable images of death. As »the voice« (who?) says: »there is something in every description, that can only be a trap.« Hill has completed the movement he showed us in *URA ARU* . . .: a hand (which hand?) draws a perfect circle and absorbs it again. The sustained work with the signs of language and images, has emptied them. It is neither God nor Satan who is at play in what stands out to our senses.

Death, nothingness, is no irreversible tragedy. It is »indifference to the centripetal vanishing point that mentality posits so falsely« (from *Site Recite*).

Satori: the backside exists.

UDSAT
PÅ HJERTETS
BJERGE

EXPOSED
UPON THE MOUNTAINS
OF THE HEART

GARY HILL'S VIDEOINSTALLATION *CRUX* (1983-87) er en meget stor opbygning af fem monitorer, der viser fem videobånd, med lyd. De fem skærme er anbragt i en slags korsform og viser henholdsvis kunstnerens hoved, hans venstre og hans højre hånd og hans venstre og højre fod mod en skiftende landskabsbaggrund: et stort forfaldent hus, træer og himmel, en masse stenbrokker og skærver, til sidst med vand indover. Der er et tydeligt forløb på 28 min. i videooptagelserne.

I Edith Deckers korte præsentation af Gary Hill i den af hende og Wulf Herzogenrath udgivne, meget spændende og inspirerende »Video-Skulptur« (DuMont 1989) kan man læse, hvordan videofilmene er blevet til: de er optaget på ruinøen Bannerman Island i Hudson-floden, hvor Hill spændte fem kameraer fast til henholdsvis brystkurv, arme og ben, rettet mod hoved, hænder og fødder, hvorpå han foretog en vandring ned over øen, endende i vandkanten.

HILL'S INSTALLATIONER, som han vil holde skarpt adskilt fra sine video-film, kalder han »system performances«, fortæller Decker; installationen er en slags rumlig iscenesættelse, en performance-situation. Men hvor andre af Hill's »videoskulpturer« er performance af en installation, dér er *CRUX* en installation af en performance, nemlig den filmede vandring. Men

Poul Borum

GARY HILL'S VIDEO INSTALLATION *CRUX* (1983-87) is a very large composition of five monitors, showing five tapes with sound. The five monitors are arranged in a kind of cruciform figure and show the artist's head, left and right hand, and left and right foot respectively, against a changing background of landscapes: a large dilapidated house, trees and sky, a lot of rubbles and broken stone, eventually covered with water. There is obviously a development, of about twenty eight minutes, in the video.

In Edith Decker's brief presentation of Gary Hill, which is included in her own and Wulf Herzogenrath's very exciting and inspiring »Video Skulptur« (DuMont 1989), she describes the creation of the video tapes: they are shot on the ruined Bannerman Island in the Hudson River where Hill attached five cameras to his chest, arms and legs respectively, aimed at his head, hands and feet, and then he began to wander down across the island to the waterline.

HILL CALLS HIS INSTALLATIONS, which he distinguishes sharly from his video films, »System Performances« Decker informs us; the installation is a kind of spatial mise-en-scène, a performance situation. But whereas other of Hill's »video sculptures« are performances of an installation, *CRUX* is an installation of a performance, namely the filmed wandering. But also here, as in all of Gary Hill's work, the representation is philosophically substantiated and sensuous.

også her, som i alle Gary Hill's værker handler det om en filosofisk underbygget sanselig repræsentation.

CRUX »handler om« kroppens fravær. Jeg er fem kameraer. De befinder sig i det sorte rum, som de fem monitorer danner yderpunkterne af. Kroppen er indskrevet i sorthed, i fravær. »Sjælen befinder sig dér hvor krop og yderverden mødes«, siger den tyske romantiker Novalis.

ANSIGTET FORSVINDER OFTE I SKYGGE, og imens oplever man hænder og fødder som mindre og mindre hænder og fødder, mindre og mindre menneskelige – de bliver næsten abstrakte gribe- og afværgeredskaber. Og så er det igen pludselig ansigt og to hænder og to fødder vi ser i det skiftende lys fra omverdenen (en ø –). Og skærmene bliver kontaktflader, og billederne handler om de enkleste ting: at se, at røre ved, at stå og gå.

Ligeledes indgår ansigtet, hænderne og fødderne snart i baggrunden, i naturen, og snart er det som om de (dvs. han) holder billedfladen ud imod os, hænderne og fødderne bliver vore hænder og fødder, mens »verden« hele tiden hvirvler og forsvinder.

Installationen bliver et episk forløb, selve den arketypiske romantiske vandring i et ruinlandskab. Og Crux'et bliver også det de gamle teologer kaldte et »tankekors«, dvs. et paradoks, som ikke kunne fattes med tanken, men måtte accepteres med troen.

Vi må tro på kroppens nærvær i dens fravær. Vi lægger selv krop til.

Og hoved, hænder og fødder bliver i egentligste forstand ekstremiteter, yderligheder. Det handler om udsathed, om at være udsat.

Gary Hill's installation fik mig til at tænke på et digt af Rilke fra 1914, »Ausgesetzt auf den Bergen des Herzens«. Måske kan også andre bruge det som en guide

CRUX »is about« the absence of the body. I am five cameras. They are placed in the black space in which the five monitors constitute the extreme points. The body is inscribed in blackness, in absence. »The soul is where the body and the outer world meet«, the German romanticist Novalis claims.

THE FACE IS OFTEN OBSCURED by shadows, and at the same time the hands and feet are experienced as smaller and smaller, as less and less human – they become almost abstract devices for gripping and averting. Then suddenly again it is the face and two hands and two feet we see in the changing light from the surrounding world (an island). The monitors become contact surfaces, and the images deal with simple things: seeing, touching, standing and walking.

Similarly now the face, the hands and feet are part of the background, of nature and it is as if they (he, that is) hold out the image surface against us, the hands and feet become our hands and feet, while the »world« is constantly whirling and disappearing.

The installation turns into an epic, the very archetypal romantic wandering in a wasteland. And the *CRUX* also turns into what the old theologians called »a cross of the intellect,« that is, a paradox that is incomprehensible to the intellect but had to be accepted by means of faith.

We must have faith in the presence of the body in its absence. We lend our own bodies to it.

Quite literally the head, hands and feet become extremes, boundaries. The subject is exposure, being exposed.

Gary Hill's installation made me think of a poem by Rilke from 1914, *Ausgesetzt auf den Bergen des Herzens.* Others might also find it useful as a guide to the

til den rejse Gary Hill tager os med ud på på eget ansvar. Her er det, i Thorkild Bjørnvigs kongeniale gendigtning:

UDSAT PÅ
HJERTETS BJERGE

Udsat på hjertets bjerge. Se dog hvor lille
ordenes sidste landsby, og højere,
ak, men hvor lille, endnu en allersidste
følelsens gård. Kan du erkende den?

Udsat på hjertets bjerge. Stengrund
under min hånd. Her blomstrer vel noget
tøvende op, på det stumme fjeldstyrt blomstrer
en uvidende urt syngende frem.
Ak, men den vidende? Den, som begyndte at vide
og tier, udsat på hjertets bjerge.

Dér går vel med sluttet bevidsthed
mange omkring, mangent et sikret bjergdyr
vandrer og dvæler. Og store sikrede fugle
kredser om tindernes rene vægring. – Men her
værgeløs, udsat på hjertets bjerge . . .

journey Gary Hill takes us out on, at our own responsibilities. Here it is in Albert Ernest Flemming's acclaimed translation:

EXPOSED UPON
THE MOUNTAINS OF THE HEART

Exposed upon the mountains of the heart.
Look how little there!
See: how small there lies the last domain of words,
and higher still and smaller yet the final
granary of feeling. Do you recognize it?

Left exposed upon the mountains of the heart.
Barren rock under your hands.
Yet there still blooms something here:
from out of the cleft rock and unknown flower
blossoms singing! But the knowing one? Oh, he began
to comprehend, is silent now, exposed
upon the mountains of the heart.

Here is, where full of confidence,
surefooted animals come roaming, stay awhile,
grazing, change directions, come and go.
And the giant bird of prey comes circling
around the mountain peak's pure refusal. –
But no longer finding shelter,
here upon the mountains of the heart . . .

(From: Rilke, Rainer Maria. *Selected Poems,* translated by Albert Ernest Flemming, p. 220. Methuen, New York 1986.)

DEN
SIDSTE MAND
PÅ KORSET

THE
LAST MAN ON THE
CROSS

HVORFOR BLANCHOT? Hvorfor *Thomas the Obscure?* Jo, for i den bogs første kapitler, de kapitler, som helten – skuespilleren / forfatteren i *In Situ* – læser, er der et usædvanligt voldsomt sammenstød mellem det visuelle og sproget. Thomas – og det er måske herfra han har sit navn »the Obscure« – fortaber sig, forsvinder i sit eget bliks intimitet, som han ikke føler kommer fra hans egen krop, men derimod udefra, fra natten, fra selve stilheden i alting. Og ordene, for Thomas er også læser, bliver en del af hans triumferende og truende blik, de stråler ud derfra som øjne, som levende væsener, (»en kæmperotte med gennemborende øjne og glimtende tænder«), der udøver en tiltrækning på ham som minder om dødskampen. Man forstår godt, at Gary Hill, som er så besat af sprogets materielle beskaffenhed, at han nu i årevis har brugt det som det vigtigste værktøj i sine kompositioner, har følt sig tiltrukket af et skønlitterært værk, som han her – både metaforisk og bogstaveligt – sætter op over for TV-mediets fiktion og apparatur.

Hvad er det så den underforståede tilskuer, som Gary Hill tilbyder en magelig siddeplads, ser på den video, som toner frem og forsvinder i korte sekvenser på *In Situ*'s eneste monitor. Først er det havet. Dernæst øjnene af den mand, vi kalder helten: ultranærbilleder af skiftevis venstre og højre øje, vidt åbne, men alligevel lukkes de to gange heftigt i, for heftigt, som for at

Raymond Bellour

WHY BLANCHOT? Why *Thomas the Obscure?* Because in the first chapters of this book, in the chapters read by the hero, the actor-author of *In Situ* there is an extraordinarily violent clash between sight and language. Thomas – and this is perhaps where he gets the name obscure – Thomas loses himself, disappears, in the intimacy of his own gaze, which he experiences as coming not from his body, but from outside, from the night, from the very silence of things. And the words, because Thomas is also a reader, enter into this triumphant and threatening gaze, they radiate from it like the eyes of living beings, (»a gigantic rat, with piercing eyes, gleaming teeth«), exercising a hold over him that is like the hold of a fight to the death. It's understandable that Gary Hill, so haunted by the materiality of language that for years now has made it the principal tool of his compositions, tempted by a work of fiction that he opposes here, in both a metaphorical and real manner, to the fiction and the apparatus of television.

What does the implied spectator, to whom Gary Hill offers a comfortable chair, see in the tape that appears and disappears, in short sequences, on the single monitor of *In Situ*? First the ocean. Then the eyes of the man we'll call the hero: the left eye and the right eye, in turn, in extreme close up, wide open, yet twice closing violently, too violently, as if to nullify an untolerable sight that must nonetheless be tolerated. A zoom pictures a fragment of a page from *Thomas the Obscure*, the words »staring into the . . . « can be

udslette et uudholdeligt syn, som ikke desto mindre må udholdes. Der zoomes ind på et brudstykke af en side fra *Thomas the Obscure*, og man kan tyde ordene »stirrer ind i . . .«. Så havet igen, og himlen. Og nærbilleder af heltens pande og febrilske hænder, som pludselig afbrydes af en uhørlig baglæns afspillet stemme på lydsporet. Denne lyd indleder videoens anden billedserie: fjernsynsbilleder fra Irangate-krisen, våbensalget til Contraerne, vi ser præsident Reagan, osv. To gange bliver disse billeder flettet sammen med dem fra den første billedserie: først i en lang række dobbelteksponeringer og overtoninger; og dernæst i parallelklipning (det vil sige de to vigtigste implikationsprincipper i enhver beretning, der fortælles i billeder). Ind i mellem disse to afspilninger fra fjernsynet sidder helten ved et bord og spiser, mens han læser i *Thomas the Obscure*. Og to gange synker han sammen og glider bagover ned af stolen. Første gang begynder han igen at læse, mens han ligger på gulvet. Men anden gang skyder han op igen, som en dykker, der når havoverfladen, og svømmer så med besvær i lang, lang tid (det er her parallelklipningen bruges).

DET ER SELVFØLGELIG MEGET ENKELT – faktisk for enkelt – at se denne montage som en kritik af informationsformidlingen, af TV-mediets informationsforvrængning; en kritik, der er dygtigt opbygget af de enkelte elementer i hele installationen. I dette værelse, som gengiver skærmens proportioner, er tæppet (stilfuldt gråt) forsynet med striber, der minder om linjerne i videobilledet, og lænestolen (betrukket med grå velour) er så komfortabel, at den, der sidder i den automatisk glider hen mod TV-apparatet, lader sig flyde ind i billedet. For at fremhæve dette fik Hill den idé at lave om på monitoren og lænestolen så de kom til at minde om hinanden ved at gøre puden i lænestolen mindre og ved at placere skærmen i en større ramme, hvis proportioner svarer nøjagtigt til skærmens egne.

made out. Then again, the ocean, the sky. And close ups of the hero's forehead and feverish hands, which are suddenly interrupted by an inaudible voice on the soundtrack playing backward. This sound introduces the tape's second series of images: television images, the Irangate crisis, the sale of arms to the Contras, we see Reagan, and so on. Twice these images interwine with those of the first series: first in a long series of double exposures and dissolves; then in parallel editing (or the two great implication principles of any narrative told in images). In between these two interventions of television, the hero, seated at a table, eats while reading *Thomas the Obscure*. Twice he collapses in his chair and falls back. The first time he begins reading again while lying on the floor. But the second time he shoots back up as if surfacing from an underwater dive and then swims with difficulty for a long, long time (this is when the parallel editing is used).

IT'S OBVIOUSLY VERY SIMPLE, in fact too simple, to see in this editing a criticism of information, of televised disinformation, skillfully set up by the elements of the general apparatus. In this room that reproduces the proportions of the monitor, the carpet (a stylish gray) is lined with stripes that bring to mind the lines of the video frame, and the armchair (covered in gray velour) is so comfortable that its occupant slides naturally toward the TV set, lets himself glide into the image. To underline this Hill thought of modifying the monitor and the armchair in the same way, by reducing the size of the cushion in the armchair and by placing the monitor in a frame that exceeds it in exact proportion. From this comes the reinforced effect of the TV images themselves, most often reduced to a partial frame in the center of the image. What's more, they move backward in this frame, with the same movement that makes Blanchot's reader fall back. It is done so thoroughly that when the hero swims, and seems

Dette forstærker effekten af TV-billederne, som for det meste kun vises i en lille ramme midt i billedet. Ydermere bevæger de sig baglæns inde i rammen med samme bevægelse, som Blanchots læser, der glider ned fra sin stol. Det hele er så gennemført, at når helten svømmer og ser ud til at være ved at drukne, ja så er det informationer, han svømmer i; det er informationer, der først lokker ham og siden er ved at kvæle ham. Men det er også (og det er her, kritikken bliver interessant, eller rettere intelligent) Blanchots tekst, han krydser; det er den, han svømmer og flyder i. Hvis man har læst *Thomas the Obscure*, vil man huske, at Thomas i bogens første kapitel er så optaget af sit forsøg på at modstå havets dønninger, at han et øjeblik er ved at blive dræbt. Og hvis man har studeret Hill meget opmærksomt, har man måske kunnet tyde en del af den første linje i historien blandt de mange sider fra bogen, der snart danner midtpunkt og snart blafrer rundt, så man faktisk ikke kan læse teksten: »(Thomas satte sig ned) og kiggede på havet«. Det er det hav, der ses i videoens allerførste indstilling, og som senere dukker op adskillige gange (allerede i 1979 var den første linje af PROCESSUAL VIDEO: »Han var fortrolig med havet«)

Vi har altså med to former for død at gøre, som begge er metaforiske, men ikke desto mindre prægnante: den ene kommer fra TV (her følger Gary Hill et kendt spor, som amerikanske kunstnere udførligt har udforsket); den anden kommer fra Blanchots tekst, og den er langt mere original. Den gengiver nemlig meget præcist, (jeg ved dog ikke, hvor godt Hill kendte teksten eller var opmærksom på den) hvordan Blanchot i sine essays behandler forholdet mellem det skrevne ord og det, han kalder DEN LØSE SNAK eller DEN UKENDTE STEMME. Han modstiller selvfølgelig de to begreber på samme måde, som man, med henvisning til kunstens specificitet og autonomi, har gjort

about to drown, he is swimming in information, it is information that lures and then smothers him. But it is also (this is where the criticism becomes really interesting, or intelligent) Blanchot's text that he crossed, is the one in which he is swimming and floating. *Thomas the Obscure*'s reader will not have forgotten that Thomas, in the first chapter of the book, is so wrapped up in his effort to resist the swell of the ocean that there is a moment when he almost lets himself be killed. And a very careful reader of Hill might have made out, in the numerous pages of the book that are centered and waver in such a way that one can't really read the text, part of the story's first line: »(Thomas sat down) and looked at the ocean«. This ocean appears in the tape's very first shot and comes back several times (already, in 1979, the first line of PROCESSUAL VIDEO: »He knew the ocean well«).

And so there are two forms of death at work here, both metaphorical yet nonetheless full of significance: one comes from television (here Gary Hill puts himself in a well known position that has been developed at length by american artists); the other comes out of Blanchot's text and is much more original, reproducing in a very exacting manner (I don't know to what extent Hill was familiar with the text or even aware of it) the way in which Blanchot introduces the relation between the literary word and something he calls the »rumor« or the »foreign voice« into his essays. He opposes the two, obviously, in the same way this has been done since the nineteenth century, in the name of the specificity and autonomy of art. But he introduces the idea that from this point on literature comes into its own, and can show its difference only when it confronts head on and even excessively, this rumor, and even risks being confused with it. Because the two are cut from the same cloth, their difference being that the literary word exists only to oppose this rumor, to op-

det siden det nittende århundrede. Men han introducerer samtidig det synspunkt, at litteraturen fra nu af kun kommer til sin ret og kun kan vise sin egenart, når den direkte og nådesløst konfronteres med denne løse snak og endda risikerer at blive forvekslet med den. For de to er gjort af samme stof; forskellen på dem er, at det skrevne ord kun eksisterer for at udfordre den løse snak, for at udfordre alle de former for diktatur, den indeholder ved at konfrontere den med sin sidste force: sin stilhed. Herfra kommer dets evne til at resignere, og dets særlige intimitet med døden.

GARY HILL FORSTOD AT UDTRYKKE denne intimitet direkte i en installation, som han udbyggede både før og efter skabelsen af *In Situ.* I *CRUX* er der et øde og trist ølandskab, hvori der ligger en slotsruin, og her gengiver fem monitorer billederne fra fem kameraer, der er fastgjort på skuespillerens / forfatterens krop: to på hans fødder, to på hans hænder og et på maven rettet mod hans ansigt. Teksten, der ledsager denne utilsluttede krops gang, er i sig selv en »blank« tekst. Den har ikke det fundamentalt maskinagtige præg over sig, som de fleste af Hills andre videoer: det er en tekst om desperation og omflakken, der minder om nogle af Nouveau Roman-teksterne, og især om Blanchots, hvis forvridende og decentrerende styrke, Hill har opfanget. Fra denne ensomme skæbne, som faktisk slet ikke er en skæbne, fordi den hverken har begyndelse eller slutning, bærer helten korset alene (et kors, der i installationen dannes af de fem skærme). Han bliver én af de mange mulige kristusfigurer (der er FOUR HUNDRED MEN ON THE CROSS), som Michaux gjorde til ét af nøglepunkterne indenfor den moderne litterære forestillingsverden, og han bliver Blanchots LAST MAN, som er kristusfigurens sidestykke. Kristus som den sidste mand. De sidste to indstillinger i *In Situ,* som tilsyneladende ikke er forbundet med resten, har samme stakåndede karakter: en

pose all forms of dictatorship contained within it, by confronting it with the only force it has left: its silence. From this comes its power to withdraw, its special intimacy with death.

GARY HILL KNEW HOW TO GIVE, DIRECT expression to this intimacy in an installation whose elaboration went on before and after the creation of *In Situ.* In *CRUX,* in a desolate island landscape featuring a castle in ruins, five monitors reproduce the partial images from five cameras attached to the author-actor's body: two on his feet, two on his hands and one at his waist, aimed toward his face. The text that accompanies the gait of this disconnected body is itself a »blank« text, it doesn't have the essentially machine-like quality of most of Hill's other tapes: it is a text of desperation and of wandering, close to some of the writings of the nouveau roman, and in particular to those of Blanchot, whose dislocating and decentering force is captured by Hill. From this solitary destiny, that in fact isn't a destiny at all because it has neither beginning nor end, the hero bears the cross, alone (a cross designed in the installation by the five monitors). He becomes one of many possible Christs (there are FOUR HUNDRED MEN ON THE CROSS) which Michaux made into one of the key points in the domain of modern literary imagination, and Blanchot's LAST MAN who is his counterpart. Christ as the last man. The last two shots in *In Situ,* seemingly detached from the rest, have their same erratic quality: a quick – we almost want to say running – overhang, in a park where the ground is covered with dead leaves; followed by the resumption of a similar movement, this time showing to the contrary the trees, and centered on the character's back, which seems to carry the weight of the world. With the difference that his cross is shown here when he turns around and presses the remote control, and when the image disappears: his cross is at once his wild

hurtig, man fristes til at sige krybende, forlæns bevægelse i en park, hvor jorden er dækket af visne blade; fulgt af en tilsvarende bevægelse, men nu vises derimod træerne, og der centreres på personens ryg, som synes at bære verdens vægt. Men med den forskel, at man nu kan se hans kors, da han vender sig om og trykker på fjernbetjeningen, og billedet forsvinder: Korset bliver på én gang til hans vilde løb og ækvivalenten til hans omflakkende ord, som Blanchot har overtaget, – og til fjernsynet.

DET ER, HVAD DER kommer ud af den meget raffinerede forvirring, som skabes mellem de handlinger og positioner, der sammenkæder de to serier af kontrasterende billeder. Men for at opnå den konceptualisering, han ønskede at frembringe, inddrog Hill én mekanisme i en anden, uden hvilken den kun ville have begrænset mening, og hvorigennem den udtrykker noget, Blanchot ikke kan sige på samme måde, fordi den har med syn og berøring at gøre. Hill har rent faktisk placeret fire søjler i sit rum, der kan antyde verdenshjørnerne indenfor informationsområdet. Men fremfor alt har hver søjle en ventilator, som er forbundet med en anden, kraftigere ventilator, som kommer imellem tilskueren og TV-apparatet. Deres vigtigste funktion er at sprede de stykker papir, der i faste intervaller falder fra en maskine og, efter at have hvirvlet rundt om tilskueren, lidt efter lidt dækker jorden. Disse papirer, og det er det virkeligt geniale ved installationen, gengiver billederne (og teksten) fra det videobånd, der samtidig spiller på skærmen.

Jeg foretrækker at lade alt det være op til fantasien, som kan siges om den måde, hvorpå film eller video (her gør det ingen forskel, bortset fra at video, nok engang, bedre end filmen selv kan udtrykke, hvad film er, og hvad den bliver til gennem video) illustreres gennem denne dobbelte virkning. Disse hvirvlende blade er fotogrammer, de skiftende indtryk fra den

race, the equivalent of his wandering word taken over by Blanchot, and television.

THIS IS WHAT COMES OUT of the very subtle confusion brought about between the acts and the positions that bring together these two series of opposing images. But Hill, in order to arrive at the conceptualization that he wants to produce in this manner, included the first device in a second one without which it would have only a limited meaning and through which it expresses something that Blanchot cannot say in the same manner, because it has to do with seeing and touching. Hill has, in fact, arranged in his space four pillars that can suggest the cardinal points of the field of information. But above all, each of these pillars has a ventilator, which is tied to another, stronger one, which intervenes between the spectator and the TV set. Their main function is the dispersal of the leaves that fall in regular intervals from a machine and are strewn little by little over the ground by turning haphazardl, around the spectator. These leaves, and this is the installation's true stroke of genius, these leaves reproduce the images (and the texts) of the tape that is playing at the same moment on the screen.

I prefer to leave to the imagination all that can be said about the way the cinema - or video - device (here it is all the same, with the difference that video, once again, is able to say or to show better than cinema itself what cinema is, and what it becomes through video) is illustrated by this effect of doubling. These swirling leaves are photograms, the successive impressions of the »magic pad« in which Freud saw the truest representation of the subconscious, they are the stratum of the »film apparatus« made visible, the layers in which Thierry Kuntzel so clearly saw a more exact replica of what Freud was trying to imagine. They are also the pages of the Book (all books and any book) in its uncer-

»magiske blok«, som Freud betragtede som den mest præcise repræsentation af underbevidstheden, de er lagene, som er blevet synliggjort af det filmapparatur i hvilket Thierry Kuntzel så rigtigt har set en endnu mere præcis version af det, Freud prøvede at forestille sig. De er også Bogens (alle bøgers og enhver bogs) sider i dens usikre fald og dens splittelse. Men fremfor alt vil jeg gerne give udtryk for den fryd, vi føler, når vi som forsøgskaniner opdager, at de papirer der nærmest falder ned på vores hoveder, er de samme billeder, som kommer ind i vores hjerner, som var de skræller fra vores kranier. Gary Hill fortalte mig om en episode fra dengang, han arbejdede på *In Situ* i Los Angeles: øjet, som er det første billede, der reproduceres på papir, satte sig på vej mod jorden fast på det øje, der i samme øjeblik sås på skærmen. Det blev siddende, indtil en tilskuer rejste sig for at fjerne det. Det drejer sig om ikke at lade vore sanser forvolde for megen skade på vore idéer. Eller måske er det lige omvendt.

tain fall, its dispersal, its cast of the die. But above all, I would like to express the jubilation that comes over the spectators guinea pigs when we understand that these leaves, which are more or less falling on our heads, are the images that are entering into our brains, something like the layers of skin on the skull. Gary Hill told me that during the creation of *In Situ* in Los Angeles, the eye that is the first image reproduced on paper became stuck, in falling, on the eye that appeared at the same moment in the monitor. It stayed there until a spectator got up to take it off. A matter of not letting our perceptions wreck too much havoc in our ideas. Or maybe it's just the opposite.

Translated from the french by Alison Rowe

INASMUCH as it is Always Already Taking Place består af 12 billedrør – lysemitterende elementer fra TV-skærme. Rørene er ført ud af deres kabinetter via kabelbundter. De varierer i størrelse fra 1 tomme til 24 tommer og ligger på et stort arbejdsbord. Selve den måde, de er arrangeret på, er akkumulativ – en opstabling. De ligner en slags efterladenskaber – former, som er skyllet op fra havet. Hver enkelt bevidner et brudstykke af en krop – måske en tilbagelænet skikkelse, en mand, der læser, et lig etc. – og gør for stedse den faktiske størrelse uendelig (dvs., et 1″ rør viser et udsnit af en håndflade, eller måske et uigenkendeligt hud-terræn; et 4″ rør viser en del af en skulder eller et øre; et 10″ rør viser maven og så videre). Der er ikke meget bevægelse over nogen af udsendelserne (det afsløres ikke, om det er et flakkende blik eller kroppens rislen). Bevægelsen objektiverer sig selv inden i en lukket løkke uden begyndelse eller ende. Det anatomiske område er endeløst, hvor fragmentarisk det end er.

INASMUCH as it is Always Already Taking Place consists of 12 cathode ray tubes – light emitting elements of television monitors (CRTs). The tubes are extended out from their housings via bundles of cabling. Varying in size from 1 inch to 24 inches, they lie upon a large work table. Their arrangement as such is one of accumulation – a pile up. They appear as a kind of debris – bulbs that have washed up from the sea. Each one is a witness to a fragment of a body – perhaps a reclining figure, a man reading, a corpse, etc – forever rendering actual size ad infinitum (i.e. a 1 inch tube displays a portion of a palm of a hand, or perhaps an unrecognizable terrain of skin; a 4 inch tube displays part of a shoulder or an ear; a 10 inch tube emits the stomach and so on). Each emission bares little movement (whether it be a wavering gaze or the murmur of the body remains unknown). The movement objectifies itself within a closed loop with no begining and no end. The anatomical site is incessant however fragmentary.

Gary Hill

Født 1951 i Santa Monica, Californien. Er oprindelig billedhugger, og begyndte at arbejde med video i 1973. Han har studeret ved Arts Students League i Woodstock, New York, og derefter arbejdet i forskellige byer i staten New York. Har blandt andet gæsteproduceret i Japan hos Sony (1984-85) og i Frankrig hos Centre Georges Pompidou. Bosat i Seattle, Washington, hvor han underviser ved Cornish College of the Arts.

Born 1951 in Santa Monica, California. Originally a sculptor, Gary Hill began to work with video in 1973. Educated at the Arts Students League in Woodstock, New York, he subsequently worked in various towns in the state of New York. Guest productions in Japan at Sony (1984-85) and in France at the Centre Georges Pompidou. Now lives in Seattle, Washington where he teaches at the Cornish College of the Arts.

GRUPPEUDSTILLINGER (et udvalg)/ SELECTED GROUP EXHIBITIONS

1974 55 Mercer Gallery, New York, »Artists from Upstate New York«

1975 Museum of Modern Art, New York, »Projects Video V«

1977 Everson Museum of Art, Syracuse, New York, »New York in Abstract Videoimagery«

1979 Museum of Modern Art, New York, »Projects Video XXVII«

Everson Museum of Art, Syracuse, New York, »Video Revue«

Media Study, Buffalo, New York, »Beau Fleuve«

1980 Hallwalls, Buffalo, New York »Installation: Video«

1981 Museum of Modern Art, New York, »Projects Video XXXV«

1982 Sydney, Australia, Biennale

1983 Palais des Beaux-Arts, Brussels, Belgium, »Art Video Retrospectives et Perspectives«

University Art Museum, University of New Mexico, Albuquerque, New Mexico »Video As Attitude«

Hudson River Museum, Yonkers, New York, »Electronic Visions«

Walter Philips Gallery, Banff, Alberta, Canada, »The Second Link: Viewpoints on Video in the Eighties«

1984 Venice Biennale, Venice

The Louisana World Exhibition, »So There, Orwell 1984«

Long Beach Museum of Art, Long Beach, California, »Video: A Retrospective«

1985 New Langton Arts, San Francisco, »Image/Word: The Art of Reading«

Kijkhuis, The Hague, The World Wide Video Festival

Kulturhuset, Stockholm, Video Art: Stockholm International Festival '85

American Museum of the Moving Image, Astoria, New York, »A Video Sampler«

Fukui International Video Festival '85, Japan

1986 Museum of Modern Art, New York, »Video: Recent Aquisitions«

Los Angeles Contemporary Exhibitions, Los Angeles, »Video and Language. Video as Language«

American Film Institute, Los Angeles, National Video Festival

Washington Project for the Arts, Washington, D.C., »Cryptic Languages«

Los Angeles Contemporary Exhibitions, Los Angeles, »Resolution: A Critique of Video Art«

Musee National d'Art Moderne, Centre National d'Art et de Culture George Pompidou, Paris, »Collections Videos-- Acquisitions Depuis 1977«

Kijkhuis, The Hague, The World Wide Video Festival

San Francisco Video Festival, San Francisco

Circulo De Bellas Artes, Madrid, Spain, II National Video Festival of Madrid

Long Beach Museum of Art, Long Beach, California, »Poetic Licence«

Saw Gallery, Ottawa, Canada, International Festival of Video Art

Independent Curators Incorporated, New York, »Video Transformations«

INFERMENTAL V, Holland

1987 Museum Fridericianum, Kassel, »Documenta 8«

Institute of Contemporary Art, Boston, »Mediated Narratives«

La Jolla Museum of Contemporary Art, San Diego, California, »Video Discourse: Mediated Narratives«

Western Front, Vancouver, B.C., INFERMENTAL VI, New World Edition.

Rutgers University, Newark, New Jersey, »Avenues of Thought: Cultural and Spiritual Abstractions in Video«.

Mandeville Gallery, University of California at San Diego, »The Situated Image«

Henry Art Gallery, University of Washington, Seattle, »15th Avenue Studio *2: The Mechanics of Contemplation«

International Touring Exhibition organized by the Museum of Contemporary Art, Los Angeles and the Stedelijk Museum, Amsterdam, »The Arts for Television«

Geneva Center for Contemporary Engraving, Geneva, »Cinq pièces avec vue«

Japan '87 Video Television Festival, Tokyo.

Everson Museum of Art, Computers and Art«.

1988 INFERMENTAL VII, Buffalo

Long Beach Museum of Art, Long Beach, »Degrees of Reality«

CREDAC, Paris, »Art Video American«

Walter Phillips Gallery, Banff, Alberta, »As Told To«

4th International Manifestation of Video and TV, Montbéliard, France

London Film Festival, London

Kijkhuis, The Hague, The World Wide Video Festival

3. Videonale, Bonn

1989 Whitney Museum of American Art, New York, 1989 Biennial Exhibition

Kölnischer Kunstverein, Köln, »Video-Skulptur retrospektiv und aktuell 1963-1989«

SEPARATUDSTILLINGER (et udvalg)
SELECTED SOLO EXHIBITIONS

1971 Polaris Gallery, Woodstock, New York

1973 Woodstock Artist's Association, Woodstock, New York

1974 South Houston Gallery, New York

1976 Anthology Film Archives, New York

1978 Rochester Memorial Art Gallery, Rochester, New York

1979 The Kitchen Center for Music, Video and Dance, New York

Everson Museum, Syracuse, New York

1980 Media Study, Buffalo, New York

Museum of Modern Art, New York, »Video Viewpoints«

1981 The Kitchen Center for Music, Video and Dance, New York

And/Or Gallery, Seattle, Washington

Anthology Film Archives, New York

1982 Galerie H at ORF, Steirischer Herbst, Graz, Austria

Long Beach Museum of Art, Long Beach, California

1983 International Cultural Center, Antwerp

The American Center, Paris

The Whitney Museum of American Art, New York

Monte Video, Amsterdam

1985 Scan Gallery, Tokyo

1986 Whitney Museum of American Art, New York

Nexus Gallery, Philadelphia

1987 Museum of Contemporary Art, Los Angeles

Los Angeles Contemporary Exhibitions, Los Angeles

Cornish College of the Arts, Seattle

St Gervais, Geneva, 2nd Seminar on International Video.

1988 Western Front, Vancouver, B.C.

Video Wochen, Basel, Switzerland

ELAC Art Comtemporain, Lyon, France

1989 Beursschouwburg, Brussels

Kijkhuis, The Hague, Holland

Musée d'Art Moderne, Villeneuve d'Ascq, France

Pacific Film Archives, San Francisco

VIDEOGRAFI / VIDEOGRAPHY
BÅND / TAPES

The Fall, 1973. 11:00 (s/h, b/w)
Air Raid, 1974. 6:00 (s/h, b/w)
Rock City Road, 1974-75, 12:00
Earth Pulse, 1975. 6:00
Improvisations with Bluestone, 1976. 6:00
Mirror Road, 1976. 6:00
Bathing, 1977. 4:25
Windows, 1978. 8:00
Electronic Linguistics, 1978. 3:45 (s/h, b/w)
Sums & Differences, 1978. 8:00 (s/h, b/w)
Mouth Piece, 1978. 1:00
Full Circle, 1978. 3:25
Primary, 1978. 1:40
Elements, 1978. 2:00 (s/h, b/w)
Objects with Destinations, 1979. 3:40
Equal Time, 1979. 4:00
Picture Story, 1979. 7:00
Soundings, 1979. 17:00
Processual Video, 1980. 11:30 (s/h, b/w)

Black/White/Text, 1980. 7:00 (s/h, b/w)
Commentary, 1980. 0:40
Around & About, 1980. 4:45
Videograms, 1980-81. 13:25, (s/h, b/w)
Primarily Speaking, 1981-83, 18:40
Happenstance (part one of many parts) 1982-83. 6:30 (s/h, b/w)
Why Do Things Get in a Muddle? (Come on Petunia), 1984. 32:00
Tale Enclosure, 1985, 5:30
URA ARU (The Backside exists), 1985-86. 28:00
Mediations, 1986. 4:45
Incidence of Catastrophe, 1987-88. 43:51
Site Recite (a Proloque), 1989. 4:00

INSTALLATIONER /
INSTALLATIONS

Hole in the Wall, 1974
Mesh, 1979
War Zone, 1980
Around & About, 1980 (2 versions)
Glass Onion, 1981
Equal Time, 1982
Primarily Speaking, 1981-83
In Situ, 1986
CRUX, 1983-87
Mediarite, 1987
DISTURBANCE (among the jars), 1988

And Sat Down Beside Her, 1990
Inasmuch As It Is Always Already Taking Place, 1990

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