

GARY HILL 7 November 1993 - 9 January 1994 Museum of Modern Art Oxford
In Light of the Other





Details from *Tall Ships*, 1992.
Collection Lannan Foundation, Los Angeles

Gary Hill

In Light of the Other

7 November 1993 - 9 January 1994

Gary Hill (b.1951) is one of the most important international artists currently working with video. This major exhibition provides the first opportunity in Britain to survey his work in depth. The selection comprises five recent video installations: **Inasmuch as It Is Always Already Taking Place** (1990), **I Believe it is an Image in Light of the Other** (1991-92), **Tall Ships** (1992), **Between 1 & 0** (1993) and a specially commissioned new piece, **Learning Curve**.

The roots of Hill's work lie in both American and European culture. New developments in cybernetics, communications theory, performance, video technology, conceptual art and poetry in America since the early 1960s have informed his concern with language and perception. The roots of his fragmentation of the body, meanwhile, can be argued to lie in Cubism, Freud and French Surrealist photography.

Hill explores how our consciousness is constructed through a combination of language and the visual image. In his complex video installations, spoken and written texts play a central role. Hill's pulling apart of the material of language utilises French literary thought and criticism, through the writings of Maurice Blanchot; gnostic writing, and philosophy. Yet his art is not theo-



I Believe It Is an Image in Light of the Other, 1991-1992.
Collection Stedelijk Van Abbemuseum, Eindhoven

retical. In the darkened spaces of his installations, we encounter language as part of a poetic enquiry.

In three of the five pieces shown, sound is absent; only the silent image remains. Hill positions these images outside their usual frame of the television screen by dismantling the technical equipment itself. Video monitors are peeled away to their inner tubing; images are projected down from inside long metal cylinders hanging from the ceiling; the frame of the image becomes the page of an open book. In four of the five installations the body is a major component. In Hill's work we encounter it as we do language: in its most essential state, naked, vulnerable, intimate.

In **Tall Ships**, frame, text and sound disappear, leaving the body to stand alone. Twelve figures walk silently towards us from both sides of the long, dark corridor, watching us impassively. We instinctively

move to engage with them yet they do not respond. We are left in a strange double limbo of intimacy and distance, which forms the hallmark of Gary Hill's work.

A 40 page fully illustrated catalogue with essays by Robert Mitterthal, Corinne Deserens, Stuart Morgan, Bruce Ferguson and Lars Nittve and an introduction by Chrissie Iles will be available. Special exhibition price £7.95.

A collaboration with Tate Gallery Liverpool.
Tate Gallery Liverpool: 26 February - 2 May 1994

Sponsored by Pioneer High Fidelity (G.B.) Ltd, Art Services Management, McCollister's Moving and Storage Inc., Martinspeed Limited.

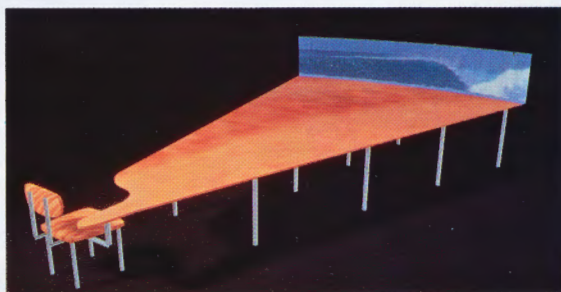
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The exhibition has received financial support from the Arts Council of Great Britain's Film, Video and Broadcasting: Great Britain Touring Fund and the International Initiatives Fund.



Learning Curve, 1993.
Courtesy Donald Young Gallery, Seattle

Gary Hill: Single Screen Videotapes Programme

Gary Hill has produced a major body of single screen videotapes which have become well-known internationally. In conjunction with the exhibition, a retrospective programme of his single screen work, including several rarely-seen tapes, will be shown daily at MOMA. The interplay between word and image and the deftness of Hill's editing and camera techniques can clearly be seen in this substantial selection of work from 1974 to the present.

Programmed by the Film and Video Umbrella

Programme 1

Air Raid 1974, 6 mins.
Full Circle 1978, 3 mins.
Primary 1978, 2 mins.
Elements 1978, 2 mins.
Mouth Piece 1978, 1 min.
Picture Story 1979, 7 mins.
Commentary 1980, 1 min.
Around & About 1980, 5 mins.
Videograms 1980-81, 14 mins.
Processual Video 1980, 11 mins.
Tale Enclosure 1985, 5 mins.
Mediations 1979-86, 5 mins.

Programme 2

Happenstance (Part One of Many Parts) 1982-3, 6 mins.
Why Do Things Get In a Muddle? (Come on Petunia) 1984, 32 mins.
URA ARU (The Backside Exists) 1985-86, 28 mins.

Programme 3

Primarily Speaking 1981-83, 19 mins.
Incidence of Catastrophe 1987-88, 44 mins.
Site Recite (A Prologue) 1989, 4 mins.

Gary Hill: Day Seminar

Sunday 7 November
11am - 5pm
Human Anatomy Lecture Theatre,
University of Oxford, South Parks Road

Includes a special performance by Gary Hill, George Quasha and Charles Stein.

To coincide with the exhibition, the Museum of Modern Art is bringing together a group of international speakers to explore issues in Gary Hill's work. The seminar will examine the role of the French philosopher Maurice Blanchot's ideas and the changing emphasis of text, silence and distance in Hill's recent work.

Raymond Bellour; writer; literary critic; Director of Research at the Centre National de la Recherche Scientifique, Paris.

Lynne Cooke; Curator, DIA Art Foundation, New York; art critic.

Dr. Paul Davies; Lecturer in Philosophy, University of Sussex.

Gary Hill; artist.

George Quasha; poet; associate publisher and editor, Station Hill Press; performance artist; musician; collaborator with Gary Hill.

Plus one other speaker to be confirmed.

Chair; **Chrissie Iles;** Curator, Museum of Modern Art Oxford.

Tickets £15, concessions £8.
Booking essential - limited places.
To book tickets, telephone (0865) 722733.

A MOMA 2 event

Lower Gallery

Inflections

Photographs by Paul Kilsby



Paul Kilsby, *Eve* from 'After Van Eyck'

Paul Kilsby's photographs take the form of small scale tableaux in which reproductions of paintings are variously overlaid with objects. Often the paintings are initially cropped, framed, cut, torn or burned. These manipulations provide personal and allusive interpretations of the original images, raising issues of authenticity and an alternative to the orthodox or 'textbook' descriptions of their meaning.

The selection, arrangement and lighting of these objects draws on the European tradition of still-life painting, with its dual exploration of the material and symbolic aspects of objects. The photographs are concerned with an investigation into the way we encounter and react to paintings, bringing our own obsessions to bear upon another's vision.

BREATHING FORM

29 - 31 October

A weekend of performances relating to the body and language

A live art event presented in Oxford by the Ruskin School of Drawing and Southern Arts in collaboration with the Museum of Modern Art, Oxford and other venues.

BREATHING FORM PERFORMANCES

Stuart Brisley

Saturday 30 October 6-9pm

*From hand to mouth to foot
From foot to mouth to hand
From mouth to foot to hand*

'Proposition . . . an action, a series of actions, a set of images, a performance.'

A specially commissioned durational performance by Stuart Brisley which explores the activity of labour and the disintegration of progress. This is the last of a cycle of works performed in Quebec, Prague, Barcelona, Trento and Dresden. The audience may enter and leave at any time.

Caroline Bergvall

Sunday 31 October 5pm

Strange Passage

Strange Passage uses a text written by the artist for a chorus of voices and subtle light constructions, to trace the uneasy make-up of identity through themes of sleep and sexuality, language and oblivion. Duration: 40 minutes. Restricted audience - booking advisable.

Also performances by

Clare Carswell, crischeek, Philip Hall, Louise Massaoudi, Gary Stevens and Aaron Williamson

at other venues in Oxford from Friday 29 - Sunday 31 October. For further performance and booking details, write enclosing an SAE to the Ruskin School of Drawing, 74 High Street, Oxford OX1 4BG.

BREATHING FORM LECTURE SERIES

Tuesdays, 4.30pm
Examination School, High Street, Oxford

Anthony Howell, Ian Hunt, Susan Melrose, Gray Watson, Mel Gooding, Stuart Brisley.
See *Diary* for dates and details.

THE DONALD KUSPIT LECTURE

Monday 8 November 1993
Café MOMA, 7pm

Professor Donald Kuspit

Hollywood, Depression and High Art: the collapse of avant-garde models of art and the myth of the fine artist.

Donald Kuspit is Professor of Art History and Philosophy at the State University of New York at Stony Brook, Andrew Dixon White Professor at Large at Cornell University and contributing Editor to *Artforum*. His recent books include *The Cult of the Avant-Garde Artist*, *Signs of Psyche in Modern and Post-Modern Art* and *The Dialectic of Decadence*.

OCTOBER

- 26 **Anthony Howell** - The psychoanalysis of performance art*
- 30 **Breathing Form** - Stuart Brisley performance, 6 - 9pm
- 31 **Breathing Form** - Caroline Bergvall performance, 5pm

NOVEMBER

- 2 **Ian Hunt** - Lip Reading by Swaying Lamps - the Performance of Complicated Poetry*
- 7 **Gary Hill**: In Light of The Other opens
Inflections: Photographs by Paul Kilsby opens
Gary Hill Day Seminar 11am - 5pm Human Anatomy Lecture Theatre, University of Oxford, South Parks Road
- 8 Evening Lecture: **Professor Donald Kuspit** talks on 'Hollywood, Depression and High Art: the collapse of avant-garde models of art and the myth of the fine artist'
- 9 **Susan Melrose** - Somatographies/Properties/Proprieties*
- 11 **Life Drawing Workshop**: Reframing the Figure 6.30 - 8.30pm
- 13 **Drawing Workshop**: Physical Presences 10am - 4pm
- 16 **Gray Watson** - Performance Ritual: the Sacred and the Perverse*
- 18 **Life Drawing Workshop**: Reframing the Figure 6.30 - 8.30pm
- 20 **Drawing Workshop**: Reflected Selves 10am - 4pm

- 23 **Mel Gooding** - Dada Then and Now*
- 25 **Life Drawing Workshop:** Reframing the Figure 6.30 - 8.30pm
- 27 **Drawing Workshop:** Memories and Dreams 10am - 4pm
- 30 **Stuart Brisley** - Ideas about european performance before 1990*

DECEMBER

- 2 **Life Drawing Workshop:** Reframing the Figure 6.30 - 8.30pm
- 4 **Photo-Workshops:** Public and Private 10am - 4pm
- 11 **Photo-Workshops:** Pieces and Puzzles 10am - 4pm

JANUARY

- 8 **Photo-Workshops:** Words and Pictures 10am - 4pm
- 9 **Gary Hill:** In Light of The Other closes
- Inflections:** Photographs by Paul Kilsby closes
- 16 **The Raw and the Cooked:** New Work in Clay in Britain opens
- * **Breathing Form Lecture Series**
on Tuesdays at 4.30pm at the Examination School, High Street, Oxford

'Positive Lives. Responses to HIV'
National Museum of Photography, Film and Television, Bradford
23 November - 28 February 1994
MOMA Oxford
17 April - 19 June 1994

'Sol LeWitt - Structures 1962-92'
Fruitmarket Gallery, Edinburgh
13 November - 9 January 1994

'The Raw and the Cooked New Work in Clay in Britain'
Museum of Modern Art, Oxford
16 January - 10 April 1994
Glyn Vivian Art Gallery, Swansea
18 June - 31 July 1994

'Robert Doisneau: A Retrospective'
Musée d'Art Contemporain de Montréal, Canada
20 January - 24 April 1994

'Life after Chernobyl: A Hard Rain' Photographs by Yuri Ivanov
Denbigh Library Museum & Gallery
9 January - 7 February 1994
Aberystwyth Arts Centre
2 April - 14 May 1994

NEW EXHIBITIONS AVAILABLE

The Raw and the Cooked:
New Work in Clay in Britain

Contemporary Art from Argentina

Chinese Posters from the Cultural Revolution

A Tale of Two Cities: Photographs of Mexico City and Beijing by Magnum photographer Stuart Franklin

Positive Lives: The Response to HIV. Photodocumentation by NetWork Photographers for the 10th anniversary of the Terence Higgins Trust. Large version: 200 photographs Small version: 30 photographs

EXHIBITIONS AVAILABLE NOW

'Bracha Ettinger: Matrix - Borderlines'.

'A World of Difference. Images of Oxfam across the World'. Photography exhibition to celebrate Oxfam's fiftieth anniversary

'The Dragon in the Treasure House'. Behind the Myths of Tibet. A photographic exhibition by Catriona Bass

'Life After Chernobyl: A Hard Rain'. Photographs by the Byelorussian photographer Yuri Ivanov

'East Timor 1974-1992. Years of Silence: Images of Resistance'.

Details from Janet Moore, Touring Exhibitions Assistant (0865) 722733

Education

for Schools, Colleges of Further and Higher Education, Community Groups and the Public

SATURDAY WORKSHOPS

Drawing Workshops

for adults and young people

Three one-day workshops in which participants will explore with artist **Andrew Walton** how we come to understandings of ourselves and the world through our bodies and the way we draw them.

Physical Presences

Saturday 13 November, 10am-4pm

Reflected Selves

Saturday 20 November, 10am-4pm

Memories and Dreams

Saturday 27 November, 10am-4pm

Fee £12.50 per workshop or £35 for advance bookings for all three workshops (fees include VAT at 17.5%).

All materials are included in the workshop fees. Places are limited to fifteen per session. To book, please telephone the Museum on Oxford (0865) 722733.

Photo-Workshops

for adults and young people

Photo-artist Elizabeth Williams will lead three one-day workshops for young people and adults which will explore how a variety of photographic and photocopying techniques can be used to draw, piece together and construct visual images about our own identities.

Public and Private

Saturday 4 December, 10am-4pm

Pieces and Puzzles

Saturday 11 December, 10am-4pm

Words and Pictures

Saturday 8 January 1994, 10am-4pm

Fee £15 per workshop, or £40 for advance bookings for all three

workshops (fees include VAT at 17.5%).

All materials are included in the workshop fees but participants should have their own 35mm camera, simple or sophisticated, which they can bring with them to use. Places are limited to fifteen per session. To book, please telephone (0865) 722733.

Life Drawing

for people with previous life drawing experience

Reframing the Figure

Four Thursday evening workshops: 11, 18, 25 November; 2 December: 6:30-8:30pm

This course will use life drawing to examine the framing of visual and sensory perceptions. Sessions will relate to the current exhibitions and will include an illustrated selective survey of the presentation of the figure in painting and photography. Led by Paul Kilsby, photographer and art historian, with model Juliet Shelley, dancer and Alexander practitioner.

Fee £6 per workshop, or £20 for advance booking for all four workshops (fees include VAT at 17.5% and materials).

Numbers on this course are limited so booking is essential. Phone Judith Crowle on (0865) 722733 for further details.

EXHIBITION

Look Out

Tuesday 21 December 1993 - 9 January 1994. Education Studio.

An exhibition of work by two artists with disabilities which explores aspects of the human condition. **Achille Formis**, painter,

and **Graeme Scott**, sculptor, combine their strong and idiosyncratic visions of the human figure alone and in relationship. The exhibition gives a platform to the work of artists whose life experiences might otherwise have prevented their contribution from being seen.

Organised by ITHACA.

Sponsored by The Platinum Trust, J A Clark Charitable Trust, Southern Arts, The Wellcome Foundation Ltd and Cherwell District Council.

EDUCATIONAL FRIENDS OF MOMA

The Museum's special membership group for schools and colleges.

The Museum's Educational Friends scheme offers valuable benefits which include unlimited free access to the Museum's exhibition programme for teaching staff, senior students and accompanied groups as well as discounted booking rates to educational activities and events. Admission to talks is free to teachers, lecturers and senior students.

The Museum also arranges In-Service Study and Practical sessions for teachers from individual or associated schools.

Why not join us? Annual subscription is only £58.75 including VAT (which can be reclaimed by educational establishments).

To find out more, or to become an Educational Friend, please telephone or write to:

Ian Cole

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Registered Charity No. 313035



Museum of Modern Art Oxford

30 Pembroke Street

Oxford OX1 1BP

Telephone (0865) 722733

Opening Times

Galleries and Bookhouse

Tuesday-Saturday 10am-6pm.

Late night opening Thursday until 9pm.

Sunday 2-6pm.

Café MOMA

Tuesday-Saturday 10am-5pm.

Late night opening Thursday until 9pm.

Sunday 2-5pm.

Admission

£2.50, concessions £1.50. Friends of MOMA free. Free admission Wednesday 10am-1pm and Thursday 6-9pm.

Friends of MOMA

Join the Friends of MOMA and enjoy a list of benefits including free entrance to the galleries and regular mailings of exhibition information. For further details pick up a leaflet from the front desk.

Access

Full access is provided for disabled people. Parking for disabled drivers is available in St Ebbe's Street.

Hire of MOMA

The galleries are available for hire for business and private functions.

How to find MOMA

Our entrance is round the corner from the Tourist Information Centre in St Aldates, next door to the back entrance of Marks & Spencer in Pembroke Street.

