

GARY HILL
Ghost Chance

Opening on Sunday 20 October 2019, h 11 - 15
Galleria Lia Rumma | Via Vannella Gaetani 12 | NAPLES
Gallery opening hours: Tuesday-Saturday 11 a.m. - 2.30 p.m. / 2.30 – 6:30 p.m.

On Sunday 20 October 2019, Galleria Lia Rumma in Naples opens *Ghost Chance*, the new solo exhibition by Gary Hill.

In his fourth exhibition with the gallery, the American artist is presenting six works “in conversation.” Three new works, *Ghost Chance* (2019), *Locked Grooves* (2009-19), and *Place Holder* (2019) are interspersed with *Is a Bell Ringing in the Empty Sky* and *Loop Through*, both from 2005, and the *SELF ()* series (2016). Although known for his work with language and electronic media what stands out here is the absence of language with the only linguistic traces vibrating in the titles. Even the aesthetic is held at bay as the artist embraces a decidedly more conceptual mode.

Entering the gallery the visitor is quickly confronted with the *SELF ()* series--five white acrylic sculptures ranging from a simple square to more enigmatic geometric forms--all with an eye/lens at the center.

“... But over time and accumulated views of the veritable forms a disturbance sets in. A conflicting realization that the very intimacy of self (not the face that the gaze locks onto but the hair, flesh, and cloth that clothes it wherein the gaze is rather absorbed) is rendered as mere texture and that which we identify as “self,” our face and its expression, has disappeared.”
http://garyhill.com/work/mixed_media_installation/self-series.html

In the adjacent elongated space is *Ghost Chance*, which gives the exhibition its title, a six-channel audio/video installation. All moving images are fixed frames of portions of vinyl records focusing on minute fluctuations of light across the grooves. As a whole they conjure up the blackness of space, heavenly bodies and relentless circular motion. The sound is only that of dust and scratches randomly making rhythmic patterns or not as the case may be.

Occupying a pair of similarly vaulted spaces are two works realized with the actress Isabelle Huppert, *Is a Bell Ringing in the Empty Sky* and *Loop Through*. In the former, Huppert becomes a portrait in motion, fluctuating between “herself” and “acting,” where a rush of subtle changes of behavior and emotions are revealed: discomfort, intensity, boredom, playfulness, annoyance, agitation, coyness, etc. and yet, nothing happens save for a moment, an airplane is heard flying overhead. In the latter the person/actress is always looking at one of two cameras, creating a triadic relationship between the viewer, Huppert, and, in a sense, her double.

Place Holder, a single-channel HD video with multichannel audio, sees the artist himself, repeatedly flipping a coin until he drops it and drops out of the frame at which point the sound of the coin hitting the ground takes center stage. The action, as if to question chance, or hope of a different outcome, also touches on questions of artificial intelligence at the same time resonating with the double doubled Isabelle Huppert.

The exhibition ends with *Locked Grooves*, (a technical term referring to the inner groove on a vinyl record in the form of a closed loop, which traps the tone arm and needle, preventing it from entering the label area), a ten-channel video installation utilizing intimately sized flat panel displays of headshots of people wearing headphones. We do not know what they are listening to, but we imagine, perhaps we begin listening as we watch the subtle changes in their behaviour and emotions.

In some sense all these works and particularly how they are installed here and now have something to do with neighboring nothingness.

Gary Hill (b. 1951, Santa Monica, CA) is an interdisciplinary artist and has worked with sculpture, sound, video, written and spoken text, installation and performance. Since the early seventies he has remained committed to an experimental practice in dialogue with an array of issues ranging from the physicality of language, synesthesia and perceptual conundrums to ontological space and viewer interactivity.

Exhibitions of his work have been presented at museums and institutions worldwide, including solo exhibitions at the Fondation Cartier pour l'art contemporain (Paris); San Francisco Museum of Modern Art; Centre Georges Pompidou (Paris); Guggenheim Museum, (New York); The Henry Art Gallery (Seattle); Museum für Gegenwartskunst (Basel); Museu d'Art Contemporani (Barcelona); and Kunstmuseum Wolfsburg; Museum of Contemporary Art (Los Angeles); MIS – Museu da Imagem e do Som (São Paulo); Musée d'Art Contemporain de Montréal; Center for Contemporary Art, (Tel Aviv). Commissioned projects include works for the Science Museum in London and the Seattle Central Public Library in Seattle, and an installation and performance work for the Colosseum and Temple of Venus in Rome. Hill has received fellowships from the National Endowment for the Arts and the Rockefeller and Guggenheim Foundations, and has been the recipient of numerous awards and honors, most notably the Leone d'Oro Prize for Sculpture at the Venice Biennale (1995), a John D. and Catherine T. MacArthur Foundation Fellowship Award (1998), the Kurt-Schwitters-Preis (2000), and honorary degrees from The Academy of Fine Arts Poznan, Poland (2005) and Cornish College of the Arts, Seattle (2011). He was awarded the Genius Award in Film by The Stranger, Seattle (2011).

