



# TALL SHIPS

Gary Hill's Projective Installations — NUMBER 2  
GEORGE QUASHA AND CHARLES STEIN

# Tall Ships Gary Hills Projective Installations

**Edith Decker-Phillips**



## **Tall Ships Gary Hills Projective Installations:**

**Tall Ships** George Quasha, Charles Stein, 1997 You enter a long dark corridor Indistinct luminous shapes seem to move in place on the walls Then a human figure rises walks towards you stands and gazes at you becomes almost intimate with you before turning back whence it came In this award winning interactive installation created by video projection world renowned artist Gary Hill presents an underworld like journey from which each visitor returns to daylight somehow transformed The second book in an ongoing series of the Quasha Stein dialogue on Gary Hill leads you on an initiatory journey that parallels the experience of the installation itself The book is beautifully illustrated in duotone to give a living sense of the actual installation as it appeared in the Whitney Museum New York and many other museums throughout the US and Europe

**Viewer** George Quasha, Charles Stein, 1997 Haunting and strangely provocative new installations by artist Gary Hill celebrated worldwide in major museums and galleries are introduced through a highly readable essay by two of the artist s long time poet artist collaborators In a sort of lineup seventeen day workers full size stare at you from the wall eerily present by the magic of video projection Viewer A solitary Native American stares you in the eyes while he stares at himself from an adjacent wall then the projections switch position the watcher becomes the watched and the watched becomes the watcher Standing Apart This third in an ongoing series of the Quasha Stein dialogue on Gary Hill is beautifully illustrated in full color to give a living sense of the actual installations

**Gary Hill** Gary Hill, 2003 [A History of Video Art](#) Chris Meigh-Andrews, 2013-11-07 A History of Video Art is a revised and expanded edition of the 2006 original which extends the scope of the first edition incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists video from the mid 1990s up to the present day In addition the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists video Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years A History of Video Art orients video art in the wider art historical context with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post modernist concerns of the 1980s and early 1990s The new edition also explores the implications of the internationalisation of artists video in the period leading up to the new millennium and its concerns and preoccupations including post colonialism the post medium condition and the impact and influence of the internet

*Persephone Unveiled* Charles Stein, 2006-06-09 Persephone Unveiled reveals the goddess in all her guises as the daughter of Demeter the Queen of the Underworld the archetypal female healer and as a central figure in the Eleusinian Mysteries where celebrants experienced sacred visions through secret rituals fueled by an LSD like substance The author examines the known details about the psychoactive agent and explores the Mysteries influence on and relationship to early Christianity Guided meditations using active imagination techniques help readers summon an experience with the goddess

*Space, Site, Intervention* Erika Suderburg, 2000 From Ferdinand Cheval s Palais Ideal 1879 1905 and Simon Rodia s

Watts Towers 1921 1954 to Ant Farm's Cadillac Ranch 1974 and Richard Serra's Tilted Arc 1981 installation art has continually crossed boundaries encompassing sculpture architecture performance and visual art. Although unique in its power to transform both the site in which a work is constructed and the viewer's experience of being in a place, installation art has not received the critical attention accorded other art forms. In *Space Site Intervention*, some of today's most prominent art critics, curators, and artists view installation art as a diverse, multifaceted, and international art form that challenges institutional assumptions and narrow conceptual frameworks. The contributors discuss installation in relation to the genealogy of modern art, community and corporate space, multimedia, cyberspace, public and private ritual, the gallery, and the museum, public and private patronage, and political action. This ambitious volume focuses on issues of class, sexuality, cultural identity, race, and gender, and highlights a wide range of artists whose work is often marginalized by mainstream art history and criticism. Together, the essays in *Space Site Intervention* investigate how installation resonates within modern culture and society, as well as its ongoing influence on contemporary visual culture.

**Technologies of the Self-Portrait** Gabriella Giannachi, 2022-07-29. This book demonstrates how artists have radically revisited the genre of the self-portrait by using a range of technologies and media that mark different phases in what can be described as a history of self or selves production. Gabriella Giannachi shows how artists constructed their presence, subjectivity, and personhood by using a range of technologies and media, including mirrors, photography, sculpture, video, virtual reality, and social media, to produce an increasingly fluid, multiple, and social representation of their self. This interdisciplinary book draws from art history, performance studies, visual culture, new media theory, philosophy, computer science, and neuroscience to offer a radical new reading of the genre.

*Gary Hill : du 30 janvier au 26 avril 1998, Musée d'art contemporain de Montréal*, Josée Bélisle, Gary Hill, George Quasha, Musée d'art contemporain de Montréal, Charles Stein, Musée d'art contemporain de Montréal. Direction de l'éducation et de la documentation, 1998.

**Film, Form and Phantasy** M. O'Pray, 2004-08-05. This book explores the ideas of the neglected English aesthete and art historian Adrian Stokes. Stokes's Kleinian-based concepts of carving and modelling are analysed in relation to film, arguing that they replace the traditional notions of realism and montage in film theory and provide a set of aesthetics which encompasses mainstream and art cinema. This Kleinian psychoanalytic approach is offered to the films of Eisenstein, Rossellini, Hitchcock, and others.

**New Media and the Artaud Effect** Jay Murphy, 2021-11-20. This book proposes following Antonin Artaud, an investigation exploring the virtual body, neurology, and the brain as fields of contestation, seeking a clearer understanding of Artaud's transformations that ultimately leads into examining the relevance Artaud may have for an adequate theory of the current media environment. *New Media and the Artaud Effect* is the only current full-length study of the relation of Artaud's work to dilemmas of digital art, media, and society today. It is also singular in that it combines a far-reaching discussion of the theoretical implications and ramifications of the late or final Artaud with a treatment of individual media works, sometimes directly inspired from Artaud's travaux. Artaud has

long been justly regarded as one of the seminal influences in mid and late 20th century performance and theater it is argued here that Artaud's insights are if anything more applicable to digital post digital society and the plethora of works that are made possible by it

**Paik Video** Edith Decker-Phillips, 1998 Paik Video by Edith Decker Phillips a renowned critic of contemporary media art is a complete and meticulously documented account of Nam June Paik's career from its beginnings in Western style musical composition through his discovery of the revolutionary work of John Cage to his present status as a major figure in 20th century art Known in the 50s for his action music he was led by electronic music to the visual electronics of television Besides providing extensive aesthetic and technical analyses of the whole spectrum of Paik's oeuvre from the late 50s to 1984 Paik Video emphasizes the artist's work in video installations as embodying the artist's major vision and influence in contemporary art It also includes a complete thematically organized catalogue of Paik's installations from 1963 to 1984 over one hundred illustrations of Paik's work including eight pages in full color ample and informative annotations a full bibliography and name and subject indexes

**An Art of Limina** George Quasha, Charles Stein, 2009 Foreword by Lynne Cooke Text by George Quasha Charles Stein

**Space Odysseys** Victoria Lynn, 2001 The Australian international artists in this exhibition invite the viewer to plunge into uncanny and intoxicating environments of light imagery and sound Even though electronic technologies are used by many of the artists in the exhibition this is not the subject of their work they explore space time light and the journey

*PAJ*, 1998

*At the Edges of Vision* Ren van de Vall, 2017-07-05 In *At the Edges of Vision* Ren van de Vall re-examines the aesthetics of spectatorship in terms of new media art and visual culture The aesthetic experience of visual art has traditionally been described in terms of the distanced contemplation and critical interpretation of the work's form and representational content Recent developments in installation video and computer art have foregrounded the bodily and affective engagement of the spectator and in retrospect throw into question the model of spectatorial distance for more traditional art forms as well But what does this development entail for art's potential for reflective imaginative and experiential depth Is art still capable of providing a critical counterpoint to the ubiquitous presence of sensational yet short lived media imagery when it speaks to the senses rather than to the mind In a thorough examination of examples from painting film installation art and interactive video and computer art Van de Vall argues for a tactile and affective conception of reflection linking philosophy and art Looking at a Rembrandt self portrait and navigating through an internet art work have in common that both types of work rely on a playful rhythmically structured sensuous and embodied reflexivity for the articulation of meaning This sensuous dimension of playful reflexivity is just as important in philosophical thought however as the transcendental condition for genuine open ended reflection Drawing on the philosophy of Merleau-Ponty Levinas Lyotard and Deleuze on the one hand and on new media theory on the other Van de Vall develops a performative phenomenology of aesthetic reflection visuality and visual art in order to rethink art's ethical and political relevance in present day digital media culture

**Plateau of Humankind** Arsenale di Venezia, 2001

*Maquis*, 2002

**Exhibiting Cinema in Contemporary Art** Erika Balsom, 2025-10-01 Whether it involves remaking an old Hollywood movie projecting a quiet 16mm film or constructing a bombastic multi screen environment cinema now takes place not just in the movie theatre and the home but also in the art gallery and the museum The author of this engaging study takes stock of this development offering an in depth inquiry into its genesis its defining features and the ramifications it has for art and cinema alike Through the lens of contemporary art history she examines cinema studies great disciplinary obsession namely what cinema was is and will become in a digital future

**Mobilizing Place, Placing Mobility**, 2016-08-15 What role does place have in a world marked by increased mobility on a global scale What strategies are there for representing place in the age of globalization What is the relationship between place and the varied mobilities of migrancy tourism travel and nomadism These are some of the questions that run through the ten essays in this collection The combined effect of these essays is to participate in the contemporary project of subjecting the links between place mobility identity representation and practice to critical interdisciplinary scrutiny Such notions are not the property of particular disciplines In the era of globalization transnationalism and readily acknowledged cultural hybridity these links are more important than ever They are important because of the taken for grantedness of the universal impact of globalization the receding importance of place and the centrality of mobile identities This taken for grantedness masks the ways place continues to be important and ways in which mobility is differentiated by race gender ethnicity nationality and many other social markers This book is a concerted attempt to stop taking for granted these themes of the age Material discussed in the essays include the creation of cultural routes in Europe the video s of Fiona Tan artistic and literary representations of the North African desert the production of indigenous videos in Mexico mobile forms of ethnography the film *Existenz* Jamaica Kincaid s writing on gardens the video representation of sex tourism and ways of imagining the global Authors include Tim Cresswell Ginette Verstraete Ernst van Alphen Ursula Biemann Laurel C Smith Nick Couldry Isabel Hoving Ren e van de Vall Inge E Boer and Kevin Hetherington

**Movements in Art Since 1945: Second Edition (World of Art)** Edward Lucie-Smith, 2020-04-14 A classic introduction to art since the end of the Second World War *Movements in Art Since 1945* tells the story of art across all forms of media over the past seventy five years Revised and redesigned for the first time since 2001 this standard introduction to visual art in the postwar era examines the movements trends and artists from abstract expressionism to the present day Writing with exceptional clarity and a strong sense of narrative Edward Lucie Smith demystifies the work of dozens of artists and reveals how the art world has interacted with social political and environmental concerns This book includes detailed coverage of major developments within the artistic community such as pop art conceptual and performance work neo expressionism and minimalist art across the globe including Asia Africa and Latin America A new chapter on art since 2000 includes discussions of work by Banksy and Ai Weiwei as well as recent trends in art from Russia and Eastern Europe Featuring nearly 300 images of key artworks that range from graffiti from 1980s New York to contemporary painting from China this updated

edition of *Movements in Art Since 1945* is as global in its reach as art has become in the twenty first century

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