



The Kitchen Center
for Video · Music · Dance
Performance · Film and Literature

512 West 19th Street
New York, NY 10011
Tel: 212.255.5793

kitchen@panix.com
www.thekitchen.org
Fax: 212.645.4258

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Contact: Isabelle Deconinck
212.255.5793

Gary Hill, Meg Stuart, and Damaged Goods SPLAYED MIND OUT

Dec. 2-5 [Wed-Sat] 8:30 pm \$20 (\$15 w/TV Dinner ticket)

MacArthur award-winning visual artist **Gary Hill** and American choreographer **Meg Stuart**, with her Belgium company **Damaged Goods**, crossover the boundaries of visual arts and choreography to work "from the body out." The culmination of a three-year collaboration across two continents, *Splayed Mind Out* is a multi-layered, fragmented tale about being and viewing, physicality and language, and the emotional spaces residing between gestures.

In *Splayed Mind Out*, the art of choreography becomes a visual sculptural pose. Four dancers remind the spectator of daily movements, of the tics and jerks of an anonymous body which, like an energetic machine, constantly vibrates and pulsates. Both language and gestures are stripped of sense to bring forth an image in which the body again and again becomes an allegory of itself, of its singular vitality and characteristic fragility. In *Splayed Mind Out*, performance, video, and text seamlessly blend to explore a radical dissociation between body and mind as seen in cases of insanity or radical "absence" of mind.

About the Artists:

Gary Hill (Born in Santa Monica, California, 1951)

Gary Hill made sculpture and worked with sound for several years, before turning to video and performance in 1973. He worked at Woodstock Community Video (1974-1976) as the Artist's T.V. lab coordinator and artist-in-residence. In 1976 poets George Quasha and Charles Stein became friends providing many years of critical dialogical support and occasional collaborations. In the late seventies and early eighties Gary Hill developed complex single channel videotapes and installation works dealing with the relationship of language, image and the body. They include his first interactive video installation, *Mesh*, 1971, followed by *Full Circle*, 1978, *Around & About*, 1980, *Primarily Speaking*, 1981-83 and *War Zone*, 1980 among others. Since 1978 Gary Hill has received fellowships from the Rockefeller Foundation, the Guggenheim Foundation, the National Endowment for the Arts, and the Japan/United States Cultural Exchange. The latter enabled him to live in Japan for a year where, in collaboration with poet Shintaro Tanikawa and Noh masters, he produced the videotape "URA ARU" (the backside exists), 1985.

Gary Hill's work poses questions about the body in the 1983-87 installation *Crux* as well as in *Inasmuch As It Is Always Already Taking Place*, 1990, *Between 1 & 0*, 1993, *Suspension of Disbelief*, 1991-92 and *I Believe it is an Image in Light of the Other*, 1991; its relationship to language and entropy inside out in *Why Do Things Get in a Muddle (Come on Petunia)?*, 1984 and *Incidence of Catastrophe*, 1987-88. Performance and installation blend in *Disturbance (among the jars)*, 1988 done while an artist-in-residence at the Centre Georges Pompidou. Hill's "projective works," including *Tall Ships*, 1992, *Viewer*, 1996, *Hand Heard*, 1995-96, and most recently *Midnight Crossing*, 1997 deal with the ontological site of seeing and being confronting the viewer in relation to the other.

Gary Hill has shown his works internationally at Metropolis (1991, Martin-Gropius Bau - Berlin), Doubletake (Hayward Gallery-London), documenta 9 (1992, Kassel) and at every Whitney Biennial (New York) from 1981-1993. Solo exhibitions include among others the Guggenheim Museum (New York), the Museum of Contemporary Art (Los Angeles), the Stedelijk Museum (Amsterdam), the Centre Georges Pompidou (Paris), the Museum of Modern Art (New York), the Watari Museum of Contemporary Art (Tokyo). At the Biennial of Venice in 1995 he was awarded the Golden Lion for Sculpture. In 1998 the MacArthur Foundation rewarded Gary Hill for his work. Since 1985 Gary Hill has been based in Seattle where the Donald Young Gallery represents him.

Meg Stuart (Born in New Orleans, 1965)

Meg Stuart moved to New York in 1983 where she completed a BFA in dance at New York University and trained in release technique and contact improvisation at Movement Research. She was a member of the Randy Warshaw Dance Company (1986-1992), where she also served as assistant to the choreographer. She created several short studies on the body during this period which resulted in her first-evening length piece, *Disfigure Study* (1991). In 1994, Stuart established her company Damaged Goods in Brussels. Her evening-length pieces *Disfigure Study* (1991), *No Longer Readymade* (1993) and *No One is Watching* (1995) have been touring extensively throughout Europe, the U.S., Canada and Australia. More recently she collaborated with visual artist Via Lewandowsky for *Swallow My Yellow Smile* (1994), commissioned by the Ballet Company of the Deutsche Oper Berlin, worked with Lawrence Malstaf for the dance/art installation *Insert Skin # 1 - They Live in Our Breath* (1996), and with graphic designer Bruce Mau for *Remote*, a choreography for Mikhail Baryshnikov's White Oak Dance Project (1997). Currently she is involved in *Crash Landing*, an improvisation initiative for dancers, musicians, video& sound artists and designers, as a forum to ignite a dialogue between different performing artists to think about and to experience improvisation either in the creative process or in performance. In collaboration with Christine De Smedt and David Hernandez she organized *Crash Landing@Leuven* (1996), *Crash Landing@Wien* (Aug 1997), *Crash Landing@Paris* (Nov 1997) and more recently *Crash Landing@Lisboa* (April 1998). Her latest piece, *appetite*, has been touring in the U.S. for the past two months.

The Kitchen is located at 512 West 19th Street, between 10th and 11th Avenues. For more information or to reserve press comps, please call 212.255.5793.