

WIPE CYCLE



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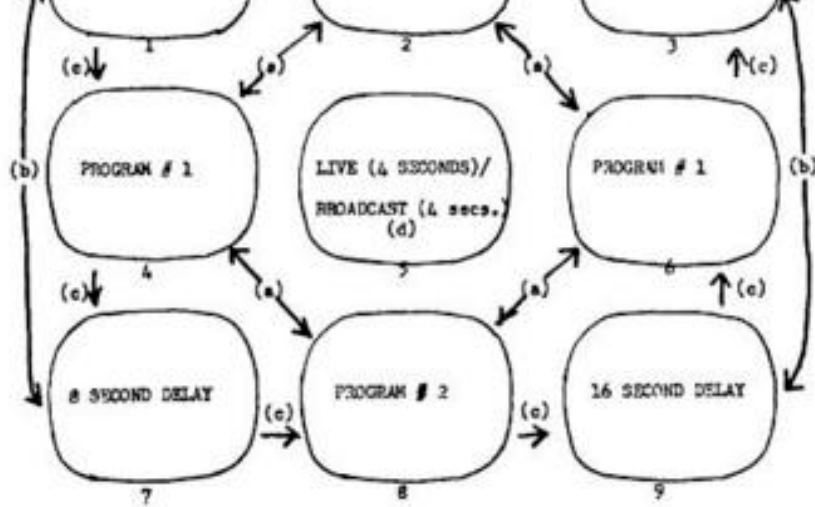
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The Work

Frank Gillette and Ira Schneider





- CYCLE (a) Monitors 2, 4, 6 and 8: Programmed change cycle, Program No. 1 alternating every eight seconds with Program No. 2.
- CYCLE (b) Monitors 1, 3, 7 and 9: Delay change cycle, Nos. 1 and 7 and 3 and 9 alternating (exchanging) every four seconds.
- CYCLE (c) Monitors 1, 2, 3, 4, 6, 7, 8 and 9: Wipe cycle, grey "light" pulse, moving counterclockwise every two seconds.
- CYCLE (d) Monitor 5: Live cycle, four seconds of live feedback alternating with four seconds of broadcast television.

WIPE CYCLE: CONTEXT

In the 60s and 70s video was a totally new art form and television flourished outside of the art world, which may explain why critical arts writing of—and about—the 1960s only credited Pop, Minimalist and Conceptual art with the emancipatory potential of these new creative forces. Such conventional criticism overlooked the medium of video and its influence over the emergent form known as video art. Yet, as seen with Happenings and other experimental art movements of the 1950s, the incorporation of video followed the desire of many artists to break away from Modernism while at the same time looking for ways to dematerialize the art object. Ignoring this aim, many art historians have only credited the fascination with new technology as the major impetus behind this new way of making art. More perceptive critics have pointed out a variety of stimuli: the prospect of changing the rules of the [art] game and of how art is made and received, the real-time aspect of the medium, the possibility of manipulating images, and video's low cost and rapid reproducibility, among others.

At these decades, video was increasingly employed as artistic tool by musicians, performance artists and other artists. The discovery of video as a mirror, as a possibility of self-portrayal, of the audience's potential participation in the events created the effortless realization of synchronization between reality and its presentation. Live environments made possible through 'closed circuits' (Nam June Paik: *Video-Buddha*, Bruce Nauman: *Video-corridor*, or Peter Campus: *Interface*, Frank Gillette and Ira Schneider, among others).

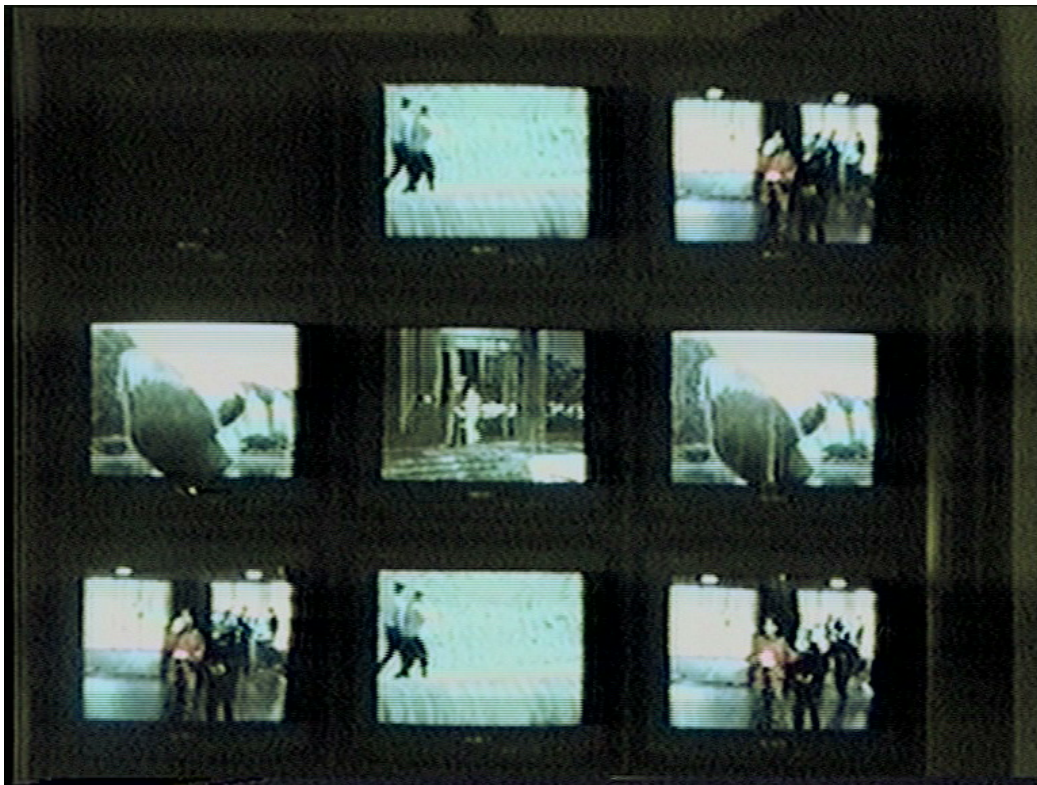
Together to the electronic experiments of Fluxus, which hoped to break "the pseudo-transparency of the medium television," using the expression of the French theorist René Berger shaped the early stage of video art. The artistic uses of the video of the 70, the "anti-television," as the late Douglas Davis, an experimental artist himself, wrote back in 1973 in his pioneer book on the connections between art, technology and science, *Art and the Future*. Today a classical in its field, on page 85-86, Davis points out the difference between works by Nam June Paik, Wolf Vostell or Earl Reiback, among others, that "disabled normal TV reception, turning the cathode-ray tube into an electronic canvas" from works that "dealt basically with feedback." Although he mentions other artists interested in the idea of feedback, *Wipe Cycle* is described as a "Television Mural," that mixed live images of the viewers with previously videotaped material and regular TV programming.

WIPE CYCLE: SEMINAL WORK

First exhibited at the Howard Wise Gallery in New York in 1969, in the groundbreaking exhibition *TV as a Creative Medium*, the artists' intention was to integrate the viewer and his local environment into the larger macro-system of information transmission.

One of the first video installations to involve the viewer in an active role on the screen **Wipe Cycle** provided an element of surprise and its correlation between the viewer's image and broadcast imagery emphasized the individual's relationship to information. Gillette described the piece as a television mural designed to engage and integrate the viewer's television "image" at three separate points in time and five exchanging points in space ... The intent of this overloading (something like a play within a play) is to escape the automatic "information" experience of commercial television without totally divesting it of its usual Content.

Wipe Cycle was the work that fermented the idea and developed groups such as Global Village or Raindance Corporation that thought to distribute "pure information," videotaping in the streets daily events or panel discussion and play them back in monitors for small audiences. On their side, Gillette, Schneider and other artists wished-for to initiate a large network of videotapes distribution covering ideas and news not broadcast through the regular news. Despite of this successful start and the thinking that *Wipe Cycle* generated after this exhibition it was exhibited only three times more: at the *Video-Skulptur, retrospektiv und aktuell, 1963-1989*, Kölnischen Kunstverein, Cologne 1989 that toured to two other locations the same year: Congress Hall (now Haus der Kulturen der Welt), Berlin and Kunsthaus Zurich in a color version.



Wipe Cycle remains a complex and intriguing work. As critic Richard Kostelanetz wrote, "The spectator feels caught in an intelligent, watchful, oblivious system whose incessant and variable observations remain compelling and mysterious even after their operation is explained."

Description of the work.

The completed installation will consist of nine monitors whose displays are controlled by synchronized cycle patterns of live and delayed feedback, broadcast television, and taped programming shot by Gillette and Schneider with portable equipment. The images are displayed through alternations of four programmed pulse signals every two, four, eight, and sixteen seconds. Each of the cycles acts as a layer of video information, while all four levels in concert determine the overall composition of the work at any given moment.

The piece consists of a grid of nine monitors; a camera hidden amid the monitors feeds a live image to the center screen. This image switches to the outer monitors in eight- and 16-second intervals so that at any given time the viewers see themselves. These live images are intercut with broadcast images, and at periodic intervals the

screens are wiped blank.) And the process begins again.

The current digitalized edition of Wipe Cycle is in an edition of three. It consist of :

four video programs without watermark plus a few minutes each of broadcast footage from 1969 and 1989.

1)

Installations instructions?

Installation design?

Type of equipment (video and sound)

The delivery of the programmed material could be on a USB stick or for archival security a special Blu-ray Disc (M-Disc, which is supposed to hold the data up to 1000 years).

All programming and content for this installation is stored in the computers which additionally perform the switching. ????



Exhibition History

TV as a Creative Medium, Howard Wise Gallery, New York May 17, 1969

Video-Skulptur, retrospektiv und aktuell, 1963-1989, Wulf Herzogenrath , curator,

25 Jahre Video-Skulptur Videoinstallationen Videotapes Kongresshalle Berlin (now Haus der Kulturen der Welt), Berlin, 27 August – 24 September 1989

Kunsthaus Zurich 13 October – 12 November 1989

The artists

Frank Gillette

Merging a rich visual sensibility with an almost scientific engagement with taxonomy and ecological systems, Frank Gillette is a video pioneer whose multi-channel installations and tapes focus on empirical observations of natural phenomena. An early theorist of video's formal and aesthetic parameters, in 1969 he was a founding member and president of the influential video collective **Raindance**. <http://www.radicalsoftware.org/e/history.html> With influences ranging from cybernetics to painting, Gillette was an innovator of the multi-channel installation form, experimenting with image feedback, time-delay and closed-circuit systems. His seminal installation *Wipe Cycle* (1969), produced in collaboration with **Ira Schneider**, was included in the landmark 1969 exhibition *TV As A Creative Medium* at the Howard Wise Gallery in New York.

Gillette's later multi-channel works draw parallels between technological, ecological, and cognitive processes. His meticulous, close-up visual records of ecological systems and natural landscapes are structured on rigorous observational systems and strategies of visual associations. "Work in the medium of the realist," he states. His striking studies of ecological microcosms employ a magnified realism, a kind of scientific naturalism, to pose metaphors for universality and specificity, observation and perception, through a reconstitution of the natural order. In addition to his work in video, Gillette actively works in painting, drawing, and photography, and is the author of several publications.

Gillette was born in 1941. He studied painting at the Pratt Institute in New York. Gillette is the recipient of numerous awards, including fellowships from the Rockefeller Foundation and the Guggenheim Foundation, and grants from the New York State Council on the Arts and the National Endowment for the Arts. He was artist-in-residence at the American Academy in Rome in 1984-85. Gillette is the author of numerous published works, including *Between Paradigms* (1973) and *Of Another Nature* (1988). His videotapes have been seen in solo exhibitions at the Everson Museum of Art, Syracuse; Contemporary Arts Museum, Houston; The Corcoran Gallery of Art, Washington D.C.; Leo Castelli Gallery, New York; Long Beach Museum of Art, California; The Institute of Contemporary Art, Boston; and the Whitney Museum of American Art, New York. In addition, Gillette's work has been seen in numerous group shows, at festivals and institutions including Kunsthalle, Cologne; Documenta 6, Kassel, Germany; Venice Biennale; The Museum of Modern Art, New York; Carnegie Museum, Pittsburgh; San Francisco Museum of Modern Art; and Neuer Berliner Kunstverein, Berlin. He lives in New York.

Electronic Arts Intermix

Ira Schneider

Ira Schneider was a pioneer of video in the late 1960s and early 1970s. In his work with video installation and single-channel tapes, he explored the manipulation of time, interactivity and simultaneity as formal and conceptual devices. A participant in the landmark exhibition *TV as a Creative Medium* at the Howard Wise Gallery in 1969, he created several important early multi-channel video installations, including *Manhattan is an Island* and, with **Frank Gillette**, *Wipe Cycle*. Schneider was a founding member of the **Raindance** Foundation and a co-publisher of the seminal video journal *Radical Software*. In 1976, he and Beryl Korot co-edited *Video Art: An*

Anthology, one of the first and most important anthologies of critical writing in the early years of the alternative video movement.

Schneider was born in 1939. He received an A.B. from Brown University and an M.A. in psychology from the University of Wisconsin, Madison. His numerous awards include grants and fellowships from the New York State Council on the Arts, the National Endowment for the Arts, and the Guggenheim Foundation. He has taught at the University of California, San Diego; The American Center, Paris; and Cooper Union. He lives in Berlin.

Electronic Arts Intermix

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