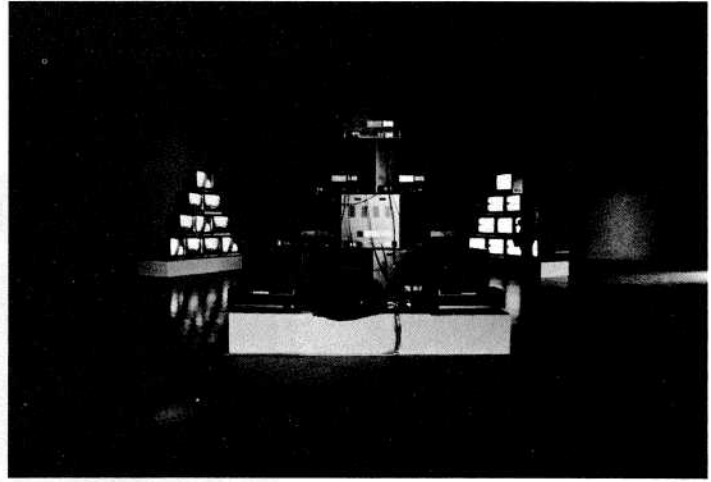


Terraquae. A single internal sync television camera scans snails and crabs from above. Three other environments are in the background. Information is displayed on the *Integration Matrix* of monitors at the right. Gallery C, facing west.



Tetragramaton. Each stack of ten GBC 17" monitors is fed by two JVC 3/4" cassette playback decks. Gallery B, facing northeast.

Photos: Kerby Smith

Frank Gillette

Everson Museum of Art, Syracuse, New York

by Judson Rosebush, Everson Museum of Art

Although the Everson Museum of Art in Syracuse has exhibited the works of many video artists in the past, the recent month-long exhibition devoted to artist/theoretician Frank Gillette was the first time any Museum has used its entire facility to display the works of a single artist working in video. Gillette's exhibition at the Everson was held between May 19 and June 18, 1973.

Gillette gained recognition as an early maker of 1/2" video tapes, as the co-founder of Raindance, and as a lecturer and author of *Between Paradigms*, a mythological text connecting classical modes of thought with systems theory and cybernetic principles. His exhibition at the Everson included a videotape retrospective and a series of unique information environments which incorporated television as one of their elements.

Gillette believes that the traditional perception of man as separate from and superior to nature has provided an ideological basis which encourages technology to ravage nature and thus threaten man. The Everson environments juxtapose biological and technological processes and suggest that man, nature and technology are all parts of a unity. Television is used as one of the new references which re-relates these elements; because Gillette uses its processes (rather than just its images) as a compositional element, he augments the definition of its scope and purpose.

Many of his environments, such as *Track/Trace*, *Gestation/Growth*, *Subterranean Field* and *Terraquae* consist of closed ecological systems which are scanned by television cameras and fed back on monitors as information. Thus the spectator is able to experience the actual process, as well as the televised information of the process; his participation in both produces a third, or meta-level.

Each of these environments possess different characteristics. In *Gestation/Growth* chicken eggs hatch and the chicks grow to maturity; thus the processes inside the environment are both discontinuous and continuous. In *Subterranean Field* termites eat random patterns in wood veneers. In *Terraquae* five separate closed environments depict various ecological processes, such as metabolic exchange, symbiosis, birth/death, decay/growth. In *Track/Trace* a pyramid of monitors displays the contents of a Museum gallery so that the viewer experiences himself as information, both in real and delayed time and from different points in space.

The televised information from all the different systems is displayed on a single *Integration Matrix*, in which the viewer can explore the nature of the similarities and differences of the various systems.

In the remaining work, *Tetragramaton*, 30 television monitors are placed equidistant around a 25 foot diameter circle in three sets of ten. Each stack receives two different channels of video information, creating a multi-screen triangle of moving images. In all six channels of video information surround the viewer with images outside the gallery: oceans, forest, ponds, birds and clouds, and a single audio track unifies the work.

The Everson has published a comprehensive catalogue of the exhibition, which includes articles by James Harithas and David Ross of the Everson, as well as the text of a Willoughby Sharp interview of Frank Gillette, an illustrated description of the video tape retrospective, and an extensive description of the pieces in the exhibition. The 44 page catalogue contains numerous pictures and illustrations and is available from the Everson Museum of Art in Syracuse, N.Y.

Frank Gillette: Catalogue of the Exhibition at the Everson Museum of Art. 44 pages text, illustrations and photographs at \$3.95 each. Published by The Everson Museum of Art, 401 Harrison Street, Syracuse, New York.

The Everson also has available the following video tapes in any helical format: *Frank Gillette Video Catalogue* (short excerpts of all tapes), 60 min. B&W, \$75. *Willoughby Sharp Videoviews Frank Gillette*, 60 min. B&W, \$50 rental, \$300 purchase.

Information about the rental and purchase of all Frank Gillette video tapes included in this exhibit is available upon request.