

broadcast

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Cover image:
Gregory Green
*WCBS Radio Caroline, The Voice of The
New Free State of Caroline*
(installation view)



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June 4 – August 7, 2010

Dara Birnbaum
Chris Burden
Gregory Green
Doug Hall, Chip Lord, and Jody Procter
Christian Jankowski
Iñigo Manglano-Ovalle
Antoni Muntadas
Nam June Paik
neuroTransmitter
TVTV / Top Value Television
Siebren Versteeg

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Broadcast explores the ways in which artists since the late 1960s have engaged, critiqued, and inserted themselves into official channels of broadcast television and radio. From TVTV's iconoclastic television broadcast from the floor of the 1972 Republican convention to Gregory Green's recent pirate radio station installations, these artists' works have intervened into broadcasting systems as a means of examining or challenging the influence and power of TV and radio. At times the works in *Broadcast* are hostile, such as Chris Burden's infamous 1972 hostage-taking of a TV host at knifepoint; at other times they are collaborative, such as Christian Jankowski's 1999 project for the Venice Biennale, for which he repeatedly called in to psychics on live Venetian television. In still other instances artists critically reuse previously broadcast material: Dara Birnbaum appropriates media coverage of the 1977 kidnapping of German industrialist Hanns-Martin Schleyer by the Baader-Meinhof group, while Antoni Muntadas incorporates and studies cold war broadcasting conventions in cities worldwide.

By co-opting the sounds, images, and presentation strategies of our culture's dominant forms of mass media, the works in *Broadcast* reveal the mechanisms and power structures of broadcasting systems, challenging their authority and influence. Whether borrowing its conventions or engaging in a live TV or radio broadcast themselves, the artists represented here compel us to look more closely at this force in our culture.



Iñigo Manglano-Ovalle
Search -En Busqueda
2001 (detail)

This brochure has been published to accompany Broadcast, a traveling exhibition co-organized by the Contemporary Museum, Baltimore, and iCI (Independent Curators International), New York, and circulated by iCI. The curator is Irene Hofmann, Executive Director of the Contemporary Museum. The exhibition is made possible, in part, with support from the iCI Exhibition Partners.

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Works in the Exhibition

Dara Birnbaum

Hostage, 1994

Six-channel color video with six-channel stereo sound, interactive laser, four Plexiglas shields, and metal ceiling mounts; installation dimensions and running times variable. Courtesy of Marian Goodman Gallery, New Your and Paris

Dara Birnbaum's proactive video installations are among the most influential contributions to contemporary discourse on the role of broadcast media. *Hostage* takes as its point of departure the media coverage of the kidnapping and subsequent murder of the German industrialist Hanns-Martin Schleyer by the Ted Army Faction in 1977. With monitors suspended from the ceiling playing archival television footage of events directly related to the kidnapping, *Hostage* poses the challenging questions—what is the appropriate role of the media in a sensitive hostage situation.

Chris Burden

TV Hijack, February 9, 1972

Two panels: three gelatin silver prints and one photocopy on mat board; and three gelatin silver prints and one chromogenic print on mat board; 201/4 x 38 in. and 241/4 x 453/5 in. Courtesy of the artist

Throughout the 1970s Chris Burden produced shocking and at times extreme performances that challenged the boundaries of art. A number of these seminal performances involved broadcasting on local radio and television stations and are early examples of Burden's challenge to a medium that he viewed as controlling and duplicitous. During an artist interview broadcast live on Channel 3 Cablevision in Irvine, California, on February 9, 1972, Burden took his interviewer, Phyllis Lutjeans, hostage with a small knife held to her throat. He threatened her life if the station stopped its live transmission of the incident. TV Hijack was Burden's response to this TV station's repeated rejection of his proposals for TV programming.

Four TV Commercials, 1973–77/2000

Single-channel color and black-and-white video with sound; 4:46 minutes. Courtesy of the artist

During the early to mid-1970s, Chris Burden produced a number of short television commercials that were broadcast on various channels in Los Angeles and New York. One of these commercials consisted only of the words "Leonardo da Vinci, Michelangelo, Rembrandt, Vincent van Gogh, Pablo Picasso, Chris Burden." Each name appears in succession on the screen while Burden is heard announcing each name. This commercial, known as Chris Burden Promo, was broadcast during prime-time commercial breaks.

Gregory Green

WCBS Radio Caroline, The Voice of The New Free State of Caroline (Baltimore), 2007

Installation of a functional 1-watt FM radio broadcast station; dimensions variable. Courtesy of the artist and Kinz, Tillou + Feigen, New York

Since the early 1990s Gregory Green has been installing short-range pirate radio stations in galleries and museums to challenge the power of established broadcasting channels by turning over content control to individuals. WCBS Radio Caroline, The Voice of The New Free State of Caroline (Baltimore) is a functional 1-watt FM radio station open for use by the public.

Doug Hall, Chip Lord, and Jody Procter

The Amarillo News Tapes, 1980

Single-channel color video with sound; 25:52 minutes. Courtesy of the artists and Electronic Arts Intermix (EAI), New York

Seeking to dissect television newscasts Doug Hall, Chip Lord, and Jody Procter traveled to Amarillo, Texas, and observed the business of news at KVII-TV. As "artists-in-residence" at the station's Channel 7 Pro News, they accompanied the reporters in the field and watched newscasts from behind the scenes. They later taped their own version of a newscast in collaboration with the cast and crew. Divided into several themed segments, The Amarillo News Tapes features the artists rehearsing with local anchorman Dan Garcia, KVII reporters reading absurdist copy written by the artists, and Chip Lord as the Pro News weatherman.

Christian Jankowski

Telemistica, 1999

Single-channel color video with sound; 22 minutes. Courtesy of the artist and Maccarone Inc., New York

Christian Jankowski, whose video projects often blur the line between the staged and the real, particularly as they apply to mass media, created *Telemistica* in Venice, Italy, when he was invited to participate in the Venice Biennale. For his contribution, Jankowski called phone-in psychic shows, which are popular on Venetian television, and posed questions to the psychics about how his work would be received at the Biennale. Among Jankowski's questions were: "What will the public think about my work?"; "Will they like it?"; and "Will I be successful?"

Iñigo Manglano-Ovalle

Search - En Busqueda, January 10, 2001

Chromogenic print 58x48 in. recording: 8 hours. Courtesy of the artist and Max Protetch Gallery, New York

Radio transmissions have been prominent in a number of Iñigo Manglano-Ovalle's works, which explore such issues as global surveillance, international relations, and politics. For *Search - En Busqueda* Manglano-Ovalle transformed a bullring in Tijuana into a radio telescope complete with an antenna and a large reflector dish that would search for signs of aliens from outer space. The signals picked up by the telescope created a "white noise" that the artist broadcast to the Tijuana region on pirate FM radio. Search was a dramatic installation that transformed an otherwise chaotic public space of sport into a serene visual and sonic environment. As a project that was realized approximately 100 feet away from the United States border, Search was also intended as an ironic comment on the constant search along the border for "aliens" of a more terrestrial kind.

Antoni Muntadas

The Last Ten Minutes, 1977

Three-channel black-and-white video with sound and three classroom chairs; installation dimensions variable; each video 10 minutes. Courtesy of the artist and Kent Gallery, New York

Over the last thirty years Antoni Muntadas has produced works in diverse media—including photography, video, Internet, and multimedia installations—that investigate channels of information. In *The Last Ten Minutes*, three TV monitors show ten minutes of television from the end of a night of programming, each from a major network in one of three cities. With programming from the U.S., West Germany, and the Soviet Union, the piece sets up a compelling contrast of broadcasting conventions in three very different cultures.

neuroTransmitter

Frequency Allocations (in 3 parts), 2005

Poster, take-away flier, and single-channel color video with sound; poster and flier: 18x24in each 17:26 minutes. Courtesy of the artists

neuroTransmitter is an artist collaborative co-founded in 2001 by Valerie Tevere and Angel Nevarez. Working with transmission, sound production, and mobile broadcast performances, neuroTransmitter investigates the politics, history, technology, and power of radio. In *Frequency Allocations (in 3 parts)*, neuroTransmitter explores the power of media conglomerates, the federal government's regulations of the airwaves, and the possibilities of producing do-it-yourself radio broadcasts outside of governmental and corporate control.

Nam June Paik

Video Tape Study No. 3, 1967–69

Single-channel black-and-white video with sound; 4 minutes. Courtesy of Electronic Arts Intermix (EAI), New York

No artist has had a greater influence on the artistic potential of video and television than Nam June Paik. Among the first artists to buy Sony's Portapak portable video equipment when it was introduced in 1965, he created some of the first video art with the footage he shot. Made in collaboration with experimental filmmaker Jud Yaiikut, *Video Tape Study No. 3* is a seminal work in which Paik distorts and manipulates footage from news conferences by U.S. President Lyndon B. Johnson and New York Mayor John V. Lindsay. In this irreverent and at times technically crude video, Paik challenges the authority of such broadcasts even briefly inserting himself into the footage by wagging his finger at the television screen.

TVTV / Top Value Television

Four More Years, 1972

Single-channel black-and-white video with sound; 61:28 minutes. Courtesy of Electronic Arts Intermix (EAI), New York

TVTV was a pioneering video collective active throughout the 1970s. It was an ad hoc group that at times included such video artists as Skip Blumberg, Allen Rucker and Michael Shamburg. TVTV's *Four More Years* is a landmark documentary and classic work of guerrilla television that presented a critical view of the American electoral process, captured through their candid coverage of Richard Nixon's 1972 presidential campaign and the Republican convention in Miami. TVTV's cynicism about the political process, and the access afforded by their low-tech, and lightweight Portapak video equipment resulted in an irreverence and spontaneity in this work that was unheard of in broadcast journalism at the time.

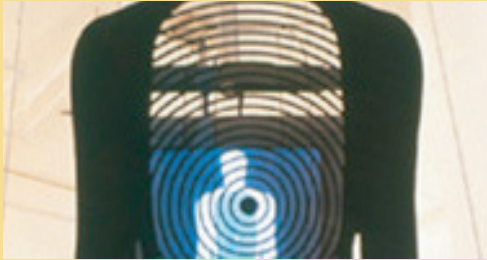
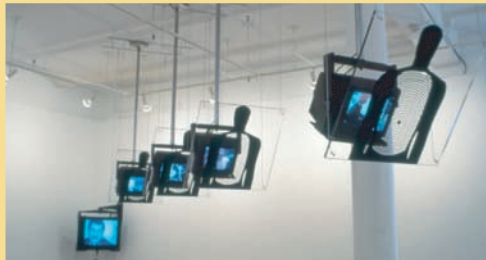
Siebrén Versteeg

CC, 2003

Digital program on Internet-connected computer output to wall mounted television; presented in real time. Courtesy of Max Protetch Gallery, New York, and Rhona Hoffman Gallery, Chicago

Siebrén Versteeg's works integrate and contrast television and Internet sources to examine the influence of various media. In *CC*, a mute TV screen displays a loop of six talking newscasters while a Web-connected feed of real-time blog entries streams underneath as if it were closed-captioned text, while in fact it is an incongruous procession of personal experiences. The disconnect between what is seen on the screen and what reads below undermines the presumed authority of the evening news report.

Dara Birnbaum
Hostage
1994
(installation view)

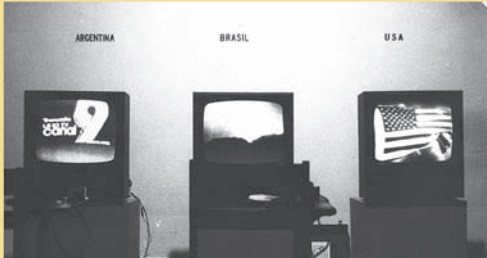


Doug Hall, Chip Lord,
and Jody Procter
*The Amarillo
News Tapes*
1980 (video still)



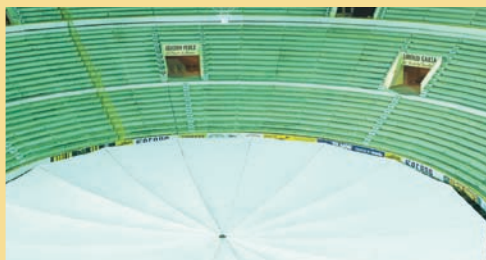
► Gregory Green
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Christian Jankowski
Telemistica
1999 (video still)



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The Last Ten Minutes
1977 (installation view)

Iñigo Manglano-Ovalle
Search - En Busqueda
2001 (detail)



► neuroTransmitter
*Frequency Allocations
(in 3 parts)*
2005 (video still)

Nam June Paik
Video Tape Study No. 3
1967-69 (video still)



► TVTV /
Top Value Television
Four More Years
1972 (video still)

Siebrén Versteeg
CC
2003 (video still;
installation view)

