

Broadcast Yourself

Artists interventions into television and strategies for self-broadcasting from the 1960s to today, co-curated by Dr. Sarah Cook (CRUMB, University of Sunderland) and Kathy Rae Huffman (Visual Arts Director, Cornerhouse, Manchester)

Exhibition dates:

28 Feb to 5 April 2008 – Hatton Gallery, Newcastle Upon Tyne

1 June to 31 August 2008 – Cornerhouse, Manchester

AV Festival Dates: 28 Feb to 8 Mar 2008

www.broadcastyourself.net

<http://www.avfestival.co.uk>

Curatorial statement:

Broadcast Yourself is a gallery-based, international group exhibition of visual art projects that focuses on how artists have strategically used television and other televisual platforms to challenge the dominant culture of broadcast television. By contextualising current trends within mainstream online culture alongside important works of video art from the 1970's, 80's and 90's, the exhibition explores the many different ways that artists have approached the medium. The exhibition considers how individuals have established themselves within a commercial broadcast environment, how they have turned TV technology into a meaningful artistic platform, how they have given control to the viewer and even 'squatted' TV, undertaking a variety of personal acts to put themselves on-air / on screen. Through installations, single channel video works and online digital media projects, Broadcast Yourself celebrates artists' engagement with television and maps its recent shift onto the web.

Informed by art history and the history of broadcast television, this exhibition challenges the prevailing culture of television by exploring many of the social, political and economic factors that have both helped and hindered artists' access to the airwaves. The works chosen address the understanding artists have had about the power of television to communicate to vast audiences and its inescapable cultural influence. By looking at different types of TV programmes - music video, documentary, news, drama, comedy, reality, live, etc - as well as the many different types of televisual platforms – commercial broadcast networks, cable networks, state sponsored TV, pirate TV and more recently, the web – we can trace a line of artistic investigation and intervention into otherwise commercial or controlled environments. The exhibition asks: What are the important conceptual, participatory and experimental projects, as well as the artists' initiatives, where independents and artists have successfully put themselves into the TV environment? How has artists' programming been supported by broadcast TV? What does it mean to personally appear on TV?

Television culture is often consumed passively and this exhibition seeks to show how artists have taken control of the way that television and other audio-visual culture is consumed and given it back to the people. The exhibition is also a timely reminder of how we have come to today's situation of unthinkingly uploading personal videos to the web and how artistic endeavour and quality can be borne of the critical use of these tools.

Broadcast Yourself will restage important historic installation works, as well as works that have never before been seen in the UK. Some of these works will be achieved through the recreation of a period living room and a broadcast environment, in which audiences may view and interact with the works. The installation works will be presented alongside single channel video works and computer based web-works, and will include loans from collections, as well as projects developed in close collaboration with the artists. The exhibition is concerned with artists putting themselves on television, and then moving towards the idea that anyone can put themselves on TV, through the use of the Internet. The exhibition highlights projects where the artists intended to subvert TV or make an intervention into it, or create alternatives to it – as these are the models for today's internet broadcasting. These artists set the standard or the pace of what is possible now. Many of the projects are documentation-based installations of broadcast events. Works which were themselves simply broadcast on television are not exhibited without the contextualization of when and how they were broadcast and the platforms the artists created for doing so.

Exhibited Works

An American Family, 1973 (USA)

PBS reality television show and documentary / single channel video

Chris Burden (USA)

Chris Burden Promo, 1976

Single channel video

Kit Galloway and Sherrie Rabinowitz (USA)

Hole in Space, 1980

Synchronized two channel (large screen) Installation and documentation

Doug Hall, Jody Proctor and Chip Lord (USA)

AmarilloNews Tapes, 1980

Installation with video, 28 mins.

Bill Viola (USA)

Reverse Television: Portraits of Viewers, 1984

Single channel video

Ian Breakwell (UK)

Ian Breakwell's Continuous Diaries, 1984

Produced by Annalogue for Channel 4 / Single channel video

Stan Douglas (Canada)

Television Spots 1987-88

single channel video, 4:10 min

VGTV (Van Gogh Television) (Germany)

Piazza Virtuale, 1992

Video projection installation and documentation

Pat Naldi and Wendy Kirkup (UK)
Search, 1994
Single channel video

Guillermo Gomez-Pena (USA/Mexico)
El Naftazteca: Cyber Aztec TV for 2000 AD, 1994
Single channel video (document of webstream)

Miranda July (USA) et al.
Joanie 4 Jackie (aka Big Miss Moviola), 1996-present
video chainletter project for distributing women's video work

Karen Guthrie and Nina Pope (UK)
TV Swansong, 2002

56KTV Bastard Channel, 2005
curated by Reinhard Storz / xcult.org (Switzerland)
online projects

Active Ingredient (Rachel Jacobs / Matt Watkins) (UK)
MakeTV.net, 2005
Website archive screen and documentation installation

Alistair Gentry (UK)
Nowhere Plains, 2005
installation of archived stream of live web-performance

Shaina Anand (India)
Khirkeeyaan, 2006
Video installation