Broadcast Yourself is a touring exhibition produced by AV Festival 08 and Cornerhouse in collaboration with the Hatton Gallery with support from Arts Council England, CRUMB at the University of Sunderland and The Leverhulme Trust (Early Career Fellowship). It was part of AV Festival 08: Broadcast, International festival of electronic arts featuring visual art, music and moving image. www.avfestival.co.uk

Fri 13 June - Sun 10 August

Broadcast Yourself is an international group exhibition which looks at the current trend of sharing videos online (on websites such as YouTube) through the presentation of video and web-based art from the 1970s, 80s and 90s. It presents the work of a diverse group of artists who have challenged television culture by questioning what it means to put oneself 'on-air'.

In the 1970s and 80s, artists approached television from two different perspectives: as a platform for the dissemination of their video work, or as a medium to be taken over and manipulated. Recognising that TV was a powerful influence, but one that was outside an individual's control, artists created their own interactive systems, controlled by the audience and broadcast internationally. In the USA, TV was a commercial interest, a space for advertisements, and being on television meant working with broadcasters (and within existing legislation). Artists circumvented this relationship through residencies, interventions, commercial enterprises and collaborations.

With the widespread availability of camcorders in the late 1980s and early 90s, broadcast quality production technology led to what is now known as narrow-casting - the limited distribution of broadcast networks online. The end of public service broadcasting and the World Wide Web made it possible for artists to connect with each other and create their own broadcast networks online. The works in this exhibition are examples of how individuals have established themselves in relation to the dominance of broadcast networks, focusing on tele-visual platforms which have supported artists' programming (commercial networks, cable and state sponsored TV, pirate TV, the Internet, and other private initiatives).

Broadcast Yourself renews our understanding of television culture as new digital technologies expand the distribution of audio - visual work, and as artists demonstrate how we can all, now, broadcast ourselves! www.broadcastyourself.net

**Broadcast Yourself**

**Artists’ interventions into television and strategies for self-broadcasting**

Artists and projects: Active Ingredient (Rachel Jacobs/Matt Watkins); Shaina Anand; Ian Breakwell; Stan Douglas; Alistair Gentry; Guillermo Gómez-Peña & Adriene Jenik; Doug Hall, Chip Lord and Jody Procter; Joanne Jackie (Miranda July et al.); Pat Naìl & Wendy Kirkup; TV swansong (curated by Nina Pope & Karen Guthrie); Bill Viola; Van Gogh TV; 56KTV Bastard Channel (curated by Reinhard Storz/excultur.org).

Curated by Sarah E. Cook and Kathy Rae Huffman

**Van Gogh TV (Karel Dudesek, Benjamin Heidersberger, Mike Hentz, Salvatore Vanasco and others) (Germany)**

**Piazza Virtuale, 1992**

1. Excerpt from 100 days programme from Documenta X, showing 14 August 1992 (transmission with Ludwig Seyfarth as a gift for John Cage who died the previous day) (projection)

2. The Piazza Virtuale documentary, by Uta Hoffman, 1993 (on monitor)

3. Schematic diagram of the Piazza Virtuale system and other archival materials

**Alistair Gentry (UK)**

Nowhere Plains, 2005

4 channel video installation of archived live performance streamed via the web. Courtesy of the artist

In December 2005, four performance lectures by Alistair Gentry in which he undertook a supposed journey to Mars were broadcast during the Radiator Festival for New Technology Art in Nottingham. These lectures, which culminated with Alistair’s landing on the red planet (The UNSA BERG mission to Utopia Planetia), were streamed live from Radiator’s site to the Internet, and to large screens at Castle Green (the city’s highest point) and Broadway Cinema in Nottingham, to Phoenix in Leicester and to Q Arts in Derby. These videos document that live broadcast event.

www.alistairgentry.demon.co.uk

**Doug Hall, Chip Lord and Jody Procter (USA)**

The Amarillo News Tapes, 1980

Installation with video

Courtesy of the artists

Newsdesk environment built by AV Festival and Cornerhouse

The installation consists of a recreation of the actual news desk from KVII TV (Channel 7) in Amarillo, Texas, rebuilt in the gallery as an environment in which to show video relating to the residency there in 1979 by Doug Hall, Chip Lord and Jody Procter. This piece was originally supposed to be part of a series of residencies at television stations, which weren’t realised, and so stands as documentation of their artistic intervention in the TV studio. Collaborating with local newsmen, they combined documentary, sociology and parody in this analysis of news-gathering, disseminating and manipulating. Their innovative approach to new technologies has led them to national and international acclaim, creating innovative projects that merge location, social networking, bio-sensing and play. For this online interview Active Ingredient will discuss their research into new uses of interactive video on mobile devices, the internet, and video in performance.

www.cornerhouse.org/broadcastyourself

**Online Content**

Podcast: Van Gogh TV

Benjamin Heidersberger, Mike Hentz, Salvatore Vanasco, Karel Dudesek and others created the artists’ media group Van Gogh TV in 1986, evolving out of Ponton Europa Media Art Lab and their experiments in mobile pirate TV broadcasts. This podcast conversation reflects on their experiences in using mass media technology to create interactive communication projects for both television and Internet.

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Video Interview: Active Ingredient

Active Ingredient is an artist led company that specialises in interactive media. Their innovative approach to new technologies has led them to national and international acclaim, creating innovative projects that merge location, social networking, bio-sensing and play. For this online interview Active Ingredient will discuss their research into new uses of interactive video on mobile devices, the internet, and video in performance.

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**Oonnnlliinnee  CCoonntteenntt**

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www.cornerhouse.org/broadcastyourself

**www.broadcastyourself.net**
Active Ingredient (Rachel Jacobs / Matt Watkins) (UK)
The Fantasy A-List Generator, 2008
Live Interactive Broadcast Project
Please Note: The interviews will be broadcast live on the plasma screen in the stairwell of the gallery and on the web
Active Ingredient trolled YouTube for celebrity interviews. From these interviews they took the questions asked, rather than the answers. These questions form the basis of The Fantasy A-List Generator, where the original context is altered by re-asking them randomly to members of the public. How does the meaning of these questions change when asked outside of their original setting and interpreted from another person’s point of view? Can we provide better answers than the celebrities?

Nina Pope & Karen Guthrie (Curators) (UK)
TV swansong, 2002
A Somewhere project curated by Karen Guthrie and Nina Pope
With works by: Jordan Baseman, Graham Fagen, Rory Hamilton & Jon Rogers, Chris Helson, Nina Pope & Karen Guthrie, Giorgia Sadotti, Jessica Voorsanger and Zoë Walker & Neil Bromwich
On Wednesday, March 20th, 2002, Somewhere (a new art organisation led by Northern Art Prize winning artists Nina Pope & Karen Guthrie) presented the innovative broadcast TV swansong, a homage to TV past, present and future, live on the Internet. The first project of its kind, TV system as a localised network of communication. Television sets and cheap surveillance equipment, coupled with an RF modulator, microphones, audio mixers and metres of coax cable were laid out to form collaborative public web access for the day. The community-at-large. Equipment, electricity, consent and participation were sourced on site, as four sets of cameras, TVs and mics were planted within a 200 metre radius of each other. The cameras sat on top of the TVs and the audio video from the four views were connected to a quad processor and audio mixer. This quadrant comprising sound and image from all four locations was fed back to the TVs, allowing the subject / viewer / performer / audience to interact with others in the frame. Video became the ‘site’ for these interactions and conversations.

www.chitrakarkhana.net

Shaina Anand (India)
Khirkeeyaen, 2006
Video documentation: 7 episodes (on monitors) & compilation highlights (projected)

Courtesy of the artist
Khirkeeyaen is an exploration of an open circuit TV system as a localised network of communication. Television sets and cheap surveillance equipment, coupled with an RF modulator, microphones, audio mixers and metres of coax cable were laid out to form collaborative public web access for the day. The community-at-large. Equipment, electricity, consent and participation were sourced on site, as four sets of cameras, TVs and mics were planted within a 200 metre radius of each other. The cameras sat on top of the TVs and the audio video from the four views were connected to a quad processor and audio mixer. This quadrant comprising sound and image from all four locations was fed back to the TVs, allowing the subject / viewer / performer / audience to interact with others in the frame. Video became the ‘site’ for these interactions and conversations.

www.chitrakarkhana.net

Events

Screen Test Panel Discussion
Sat 14 June, 2.00pm
Broadcast Yourself co-curators Kathy Rae Huffman, artists Benjamin Heidensberger (Van Gogh TV) and Alistair Gentry, and producer Anna Ridley will discuss methods of dissemination for media art, including television, public spaces, urban screens, and the internet. The conversation will reference a range of artworks from the exhibition Broadcast Yourself.
Free, Gallery 3

Exhibition Tours
Thu 19 June, 6.00pm & Sun 13 July, 5.00pm
Join Kathy Rae Huffman, Cornerhouse’s Visual Arts Director and co-curators of Broadcast Yourself, and Chris Clarke, Cornerhouse’s Engagement Manager, for an introductory exhibition tour on Thu 19 June. The tour on Sun 13 July will be BSL interpreted by Siobhan Rocks.
Free

Special Screening:
El Naftazteca: Cyber Aztec TV for 2000 AD and An American Family Revisited: The Louds 10 Years Later
Sat 9 August, 1.30pm
This double feature screening accompanying Broadcast Yourself presents two short films: Guillermo Gómez-Peña’s El Naftazteca (1995, 58 mins, Dir: Adriene Jenik) is an online performance intervention, with the artist adopting the persona of a Chicano-Aztec VJ to elaborate the complications of American identity. An American Family Revisited (1983, 59 mins, Dir: Alan and Susan Raymond) is a ten-year update on the Loud family and their reflections on becoming the family TV stars. The screening will be introduced by Broadcast Yourself co-curators Sarah Cook and Kathy Rae Huffman.
£4.60 full / £3.30 concs.

Gallery 1

Ivan Breakwell (UK)
Ivan Breakwell’s Continuous Diaries, 1984
Produced by Annalogue for Channel 4
Courtesy of Anna Ridley and Felicity Sparrow

Chris Burden (USA)
Chris Burden Promo, 1976
Courtesy of the artist

Stan Douglas (Canada)
Television Spots, 1987 - 88
Courtesy of the artist

Pat Naldi and Wendy Kirkup (UK)
SEEC, 1994
Courtesy of the artists and Locus+

These videos have been compiled into a programme to more accurately represent how they would have been viewed by viewers sitting in their living rooms at the time of their original broadcast. The living room evokes the period of artists’ first experiments with television broadcasts - the 1970s. Extended programme notes for the works are available.

Guillermo Gómez-Peña (USA / Mexico) and Adriene Jenik (USA)
El Naftazteca: Cyber Aztec TV for 2000 AD
Single channel video (documentation of webstream)
Courtesy of the artist and VideoDataBank

Interrupting the nightly news in an act of guerrilla television, artist Guillermo Gómez-Peña here adopts his well known persona of a Chicano-Aztec VJ - “The Mexican who talks back, the illegal Mexican performance artist with state of the art technology” - to examine the complications of American identity. As a kind of post-NAFTA Cyber Aztec TV pirate, he commandeers the television signal from his underground "Vato bunker", where virtual reality meets Aztec ritual. This video documents a performance originally aired as a webcast, with guest performances by Roberto Sifuentes and Rubén Martínez, and which took place in a real underground bunker at I-EAR studios, Troy, New York.

Miranda July et al. (USA)
Joanie 4 Jackie Retrospective, 1995 - present
DVD compilation (projected) & documentary (on monitor) posters


Joanie 4 Jackie is an independent distribution system and feminist art project created by Miranda July in 1995. July invited women filmmakers and video artists to submit their completed works to be compiled into a ‘chainletter’ tape, which came with a corresponding booklet of letters written by the artists. She then mailed these tapes and booklets back to the women filmmakers. This compilation was produced for the exhibition The Way That We Rhyme at Yerba Buena Center for the Arts, San Francisco, 2008.
www.joanie4jackie.com

Reinhard Storz / xcult.org (Curators) (Switzerland)
56KTV Bastard Channel, 2004
With contributions by: exenoex, Monica Studer and Christoph van den Berg, Marc Lee, jimpunk, Birgit Kemper, Shu Lea Cheang, Beat Brogle & Philippe Zimmermann, Young-Hie Chang Heavy Industries, Nathalie Novarina & Marcel Croubalian, Jody Zellen, Martin Dahhaus and Dorothea Hein, Fran llich, Estee S Decision.

56KTV Bastard Channel is a cross between television and a web project, an Internet platform that works within the low-tech, financial means of network art and has collaborators on three continents. It intends to reflect the web as a time-based medium, like a cross between the relentless continuity of television and the hesitant web response of a 56K modem.
www.56ktv.bastard.tv

Bill Viola (USA)
Reverse Television: Portraits of Viewers, 1983
Single channel video
 Courtesy of the artist and Electronic Arts Intermix
Produced by the New Television Workshop, WGBH, Boston

Bill Viola videotaped viewers of WGBH, Boston’s Public Television Station, and broadcast the portraits of viewers back on the channel. These videos were of people from around Boston area, shot in their own living rooms and were filmed in ten minutes of continuous shooting, with ambient audio. It was intended that these portraits would appear one at a time during intermittent programming breaks with no indication to the viewer of who they were. They were to appear often, so that a viewer who might not recognise what he or she saw once would gradually see others and become intrigued. The work was presented during two weeks in late November 1983 on WGBH and PBS as 30 second segments, each airing a day a time. The video seen here is a series of 15 second excerpts presented in the order they were recorded.
www.billyviola.com
Active Ingredient (Rachel Jacobs / Matt Watkins) (UK)
The Fantasy A-List Generator, 2008
Live Interactive Broadcast Project
Please Note: The interviews will be broadcast live on the plasma screen in the stairwell of the gallery and on the web
Active Ingredient trolled YouTube looking for celebrity interviews. From these interviews they took the questions asked, rather than the answers. These questions form the basis of The Fantasy A-List Generator, where the original context is altered by re-asking them randomly to members of the public. How does the meaning of these questions change when asked outside of their original setting and interpreted from another person’s point of view? Can we provide better answers than the celebrities?

www.make-tv.net

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Video documentation: 7 episodes (on monitors) & compilation highlights (projected)

Courtesy of the artist
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www.chitrakarkhana.net

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With works by: Jordan Baseman, Graham Fagen, Rory Hamilton & Jon Rogers, Chris Helson, Nina Pope & Karen Guthrie, Giorgio Sadotti, Jessica Voorsanger and Zoli Walker & Neil Bronmich
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www.swansong.tv

Guillermo Gómez-Peña (USA / Mexico) & Adreni Jenik (UK)
El Naftazteca: Cyber Aztec TV for 2000 AD, 1994
Single channel video (documentation of webstream)

Interrupting the nightly news in an act of guerrilla television, artist Guillermo Gómez-Peña here adopts his well known persona of a Chicano-Aztec VJ - “The Mexican who talks and performs into the airwaves” - to examine the complications of American identity. As a kind of post-NAFTA Cyber Aztec TV pirate, he commandeers the television signal from his underground “Vato bunker”, where virtual reality meets Aztec ritual. This video documents a performance originally aired as a webcast, with guest performances by Roberto Sifuentes and Rubén Martinez, and which took place in a real underground bunker at I-EAR studios, Troy, New York.

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www.56kbastard.tv

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In the 1970s and 80s, artists approached television from two different perspectives: as a platform for the dissemination of their video work, or as a medium to be taken over and manipulated. Some artists circumvented this relationship through residencies, interventions, commercial enterprises and collaborations. With the widespread availability of camcorders in the late 1980s and early 90s, broadcast quality production technology led to what is now known as narrow-casting - the limited distribution of audio/visual work, and as artists demonstrate how we can all, now, broadcast ourselves!

Broadcast Yourself revises our perceptions of television while questioning viewers' roles in the creation of this culture. Our understanding of television continues to change as new digital technologies expand the distribution of audio/visual work, and as artists demonstrate how we can all, now, broadcast ourselves!

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**Alistair Gentry (UK)**

*Nowhere Plains, 2005*

4 channel video installation of archived live performance streamed via the web.

**Doug Hall, Chip Lord and Jody Procter (USA)**

*The Amarillo News Tapes, 1980*

Installation with video

**Van Gogh TV (Karel Dudesek, Benjamin Heidersberger, Mike Hentz, Salvatore Vanasco and others) (Germany)**

*Piazza Virtuale, 1992*

1. Excerpt from 100 days programme from Documenta X, showing 14 August 1992 (transmission with Ludwig Seyfarth in tribute to John Cage who died the previous day) (projected)
2. The Piazza Virtuale documentary, by Uta Hoffman, 1993 (on monitor)
3. Schematic diagram of the Piazza Virtuale system and other archival materials

**Online Content**

**Podcast: Van Gogh TV**

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