

Fri 13 June - Sun 10 August

Galleries 1, 2 & 3

# BROADCAST YOURSELF

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

Artists and projects: Active Ingredient (Rachel Jacobs/Matt Watkins); Shaina Anand; Ian Breakwell; Chris Burden; Stan Douglas; Alistair Gentry; Guillermo Gómez-Peña & Adriene Jenik; Doug Hall, Chip Lord & Jody Procter; Joanie 4 Jackie (Miranda July et al.); Pat Naldi & Wendy Kirkup; TV swansong (curated by Nina Pope & Karen Guthrie); Bill Viola; Van Gogh TV; 56KTV Bastard Channel (curated by Reinhard Storz/xcult.org).

Curated by Sarah E. Cook and Kathy Rae Huffman

*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 programmes to a niche audience (similar to today's podcasts). Similarly, technological advances like the release of a commercial Internet-browser in the mid 1990s and the rise of 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* 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!

[www.broadcastyourself.net](http://www.broadcastyourself.net)

## Gallery 1

### **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 trawled You Tube 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](http://www.make-tv.net)

### **Shaina Anand (India)**

#### **Khirkheeyaan, 2006**

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

*Courtesy of the artist*

*Khirkheeyaan* 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 conversation systems for the use of 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](http://www.chitrakarkhana.net)

### **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, Giorgio 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 swansong* transmitted 8 specially commissioned artworks reflecting on the current state of flux in television to desktops around the world, and to special events at thirty UK & Ireland venues which offered free public web access for the day. The website documents all aspects of the project and includes archived streams of the project broadcast on that day.

[www.swansong.tv](http://www.swansong.tv)

## Events

### **Screen Test Panel Discussion**

**Sat 14 June, 2.00pm**

Broadcast Yourself co-curator Kathy Rae Huffman, artists Benjamin Heidersberger (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-curator 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 first reality 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 2

### **Ian Breakwell (UK)**

#### **Ian 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)**

#### **SEARCH, 1994**

*Courtesy of the artists and Locus+*

These videos have been compiled into a programme to more accurately represent how they would have been seen by viewers 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, 1994**

*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 Ruben Martinez, 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, a video chain-letter project for distributing women's video work includes: Elina Shatkin, Tammy Rae Carland, Sarah Marcus & Kristin Kuppenbender, Erica Hill, C. Ryder Cooley & Rachel Mayeri, Naomi Uman, Tye Smith, Eileen Maxson, Jennifer Reeder, Dulcie Clarkson, Miranda July, Jan Trantum & Brittany Goodin, Sarah Kennedy, Zoey Kroll, Sativa Peterson, Vanessa Renwick, Karen Yasinsky, Sarah Jacobson, G.B. Jones, Kara Herold, Deborah Stratman, Sarah Hanssen, Sarah Shapiro, Helen Mirra*  
*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](http://www.joanie4jackie.com)

### **Reinhard Storz / xcult.org (Curators) (Switzerland)**

#### **56KTV Bastard Channel, 2004**

*With contributions by: exonemo, Monica Studer and Christoph van den Berg, Marc Lee, jimpunk, Birgit Kempker, Shu Lea Cheang, Beat Brogle & Philippe Zimmermann, Young-Hae Chang Heavy Industries, Nathalie Novarina & Marcel Croubalian, Jody Zellen, Martin Dahlhauser and Dorothea Hein, Fran Ilich, Estee Oarsed*

*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.56kbastard.tv](http://www.56kbastard.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 the 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 what 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 5 times a day. The video seen here is a series of 15 second excerpts presented in the order they were recorded.

[www.billviola.com](http://www.billviola.com)

## Gallery 3

### **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 Planitia), 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.alistairegentry.demon.co.uk](http://www.alistairegentry.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, dissemination and presentation, and, in doing so, deconstruct the role of television in legitimising and contextualising events.

*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](http://www.avfestival.co.uk)*

### **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*

*Courtesy of the artists*

In 1986, Dudesek, Heidersberger, Vanasco, and Hentz formed the group Van Gogh TV, which was active in Hamburg and Hanover as a flexible, international collective of artists, technicians, programmers and curators. *Piazza Virtuale* was one of their most successful broadcasts, allowing individuals to create the programme through their telephone keypads.

## 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 European 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.

[www.cornerhouse.org/broadcastyourself](http://www.cornerhouse.org/broadcastyourself)

### **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.

[www.cornerhouse.org/broadcastyourself](http://www.cornerhouse.org/broadcastyourself)

exhibition funders



**The Leverhulme Trust**

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