Metrópolis, a weekly television programme about contemporary art and culture, has been airing on the second Channel of TVE (Televisión Española - Spanish Public Television) since April 21st, 1985. More than 900 chapters have been broadcast nationally, with Metrópolis still following the original format - a 25 minute thematic programme that has achieved cult status as a showcase for emerging and acclaimed artists. Metrópolis has become a preeminent forum for video art, experimental film, short fiction, creative documentaries, dance films, music videos and creative, innovative commercials, all of which constitute the programme's main content.

Metrópolis has produced programmes on renowned international artists including, amongst others, Nam June Paik, Bill Viola, Gary Hill, Jenny Holzer, Michel Gondry, Vito Acconci, Marina Abramovic, Stelarc, Tony Oursler, Pipilotti Rist, William Kentridge, Nan Goldin, Francis Alÿs, Björn Melhus, Candice Breitz, Shirin Neshat, Monchi Hatoum, Zilia Leutenegger, Jim Whiting, Isaac Julien, Pierre Huyghe, Antoni Muntadas, Santiago Sierra, Pilar Albarracín, Sergio Prego and Carles Congost. In addition, several programmes have explored artists working in similar fields (computer animation, video performance, fake documentaries), on the same subject (Observador Observado - on video surveillance; Estrecho - on immigration) or in the same national context (Portugal, Mexico). A number of events have also been featured, among them the Venice Biennial and Sónar, Barcelona's annual festival of multimedia arts and music.

For Cornerhouse, Maria Pallier, a producer at Metrópolis since 1995, has selected 17 ‘chapters’ that, although focused on British and Spanish contributions, may be considered representative of the programme’s character as well as of the evolution of audio-visual arts over the past two decades. The selection includes two special Manchester-related programmes, broadcast in 1990, with Tony Wilson discussing the development of Manchester’s live music scene.

Information on programmes broadcast from September 1998 onwards as well as an online net.art section can be found at www.metropolis.tve.es (in Spanish). Since 1999 Metrópolis is also regularly aired in Europe and Latin America on TVE Internacional.
Programme 1:
Performers (23', 1996)
Reacting to a renewed interest in the field of video-performance, Performers brings together 14 outstanding pieces produced between 1992 and 1995. In clear contrast to many of their predecessors from the 70s, these artists opt for shortness, sobriety, aesthetic and conceptual impact, freshness and irony. The programme includes works by John Wood & Paul Harrison, Jane & Louise Wilson, Stephanie Smith & Edward Stewart, Michael Curran, Steve Reinke, Cheryl Donegan, Alistair Pearson, Katharina Wibmer and Pilar Albarracin.

Observer Observado / Observer Observed (28', 1998)
As the technological achievements of the 20th Century started to enable control over public and private spaces, artists from all fields have reacted to and commented on the issue of electronic surveillance. Observer Observed comprises works on film and video, interactive installations, performances and Internet projects on the subject, with contributions including Bertrand Tavernier’s La Mort en Direct (1979), Michael Klier’s Der Riese (1983), Julia Scher’s Fribourg Under Surveillance (1996), Paul Gann’s and David Trueba’s Borderline (1998), Concha Jérez y José Iges’ Polyphemus’ Eye (1997), Steve Mann’s Shooting Back (1997), Denis Beaubois’ In the Event of Amnesia the City Will Remember (1997) and George Michael’s Outside (1998).

01010 (28', 1999)
Focusing on the figure of the Cyborg as conceptually appropriated by post-feminist theory, 01010 is the third in a series of Metrópolis programmes on gender aired at the end of the millennium that reflect upon important developments in gender investigation ... Art Ensemble and Spanish artists Marina Nuñez, Bene Bergado, Daniel Canogar, Rosa Sánchez and Marcel.li Antúnez.

Programme 2
Jim Whiting (27', 1989)
Jim Whiting’s work can be located at the crossroads of disciplines such as theatre, sculpture and engineering. Having started constructing his mechanical pieces at a very young age, the artist achieved his international breakthrough in 1984 with the Grammy-winning Herbie Hancock video Rock It. This programme was produced at an early stage in his career, when he just started to become a regular contributor to art & technology festivals and experimental theatre productions. (This programme includes a summary of current cultural events featured on Metrópolis between 1985 and 1990.)

Gran Bretaña, Video / Great Britain, Video (27', 1995)
This programme reflects the exceptional productivity and creativity of the British audio-visual arts scene in the early 90s, before the YBAs (Young British Artists) and the definite acceptance of video into the fine arts market. Great Britain, Video emphasizes the diversity of media, techniques, and conceptual and aesthetic approaches present in the work of both students and experimental artists such as Michael Curran, Allison Murray, Tony Hill, St. John Walker the Butler Bros., Simon Pummell, Catherine Elwes, and Ruth Lingford.

Isaac Julien (28', 2004)
In 1984, Isaac Julien founded Sankofa, a black arts & communications student collective that produced his graduation film Territories as well as Looking for Langston, gaining him worldwide recognition as an experimental filmmaker. From his early days as a filmmaker and human rights activist to his present acclaim as a contemporary artist, Julien has addressed issues such as sexual and racial identity, migration, cultural heritage and art itself. The programme is divided into three sections (The Gay Issue, The Museum, and The Diaspora); each comprised of two works related in subject but created at least 10 years apart.

Programme 3
Video, cuerpo e identidad femenina / Video, Body and Female Identity (30', 1999)
Video, Body and Female Identity presents the works of Spanish artists Eugenia Batcells, Eulalia Valladares and Carmen Síguez without representing different generations and art expressions (conceptual art, installation and video / performance, respectively), share a profound interest in video and the representation of women in media. Each of the artists talks about her personal approach to the issue and her relationship to technology. The programme is the result of a partnership between Metrópolis and ECAM, the Madrid Film and Audiovisual Arts School, and was entirely produced by students.

Pilar Albarracin (25', 2006)
Since the times of the Franco regime, Spain is often associated with the imagery of traditional Andalusian values and folklore. The intrinsically Spanish flair of Pilar Albarracin’s work is rooted in its critique and subversion of these stereotypes and clichés. Addressing themes of gender identity and violence, Albarracin questions the construction of national identity and the fetishisation of the Spanish female. Using irony, camouflaged exaggeration as stylistic and structural devices, Albarracin’s performances are both humorous and thought-provoking.

Estrecho / Straits (31', 2000)
Touching on the complex and problematic issue of migration, the artists included in this all-Andalusian programme live and work in the region of Southern Spain and the Straits of Gibraltar, reflecting on how first-hand experience of the dramas that take place every day on the European coast of the Straits. In these works, Rogelio López Cuenca, Valeriano López, Federico Guzmán, Pepa Rubio and José Luis Tirado, amongst others, discuss the restrictive and consequently one-way character of free movement, (mis)conceptions of paradise and the rather questionable application of concepts like ‘legal’ or ‘illegal’ to human beings.

Piel, carne y fluidos / Skin, Flesh and Fluids (29', 2001)
At a first glance, Skin, Flesh and Fluids could be misconstrued as an update on body art ‘a la española’. The programme, however, establishes a distinction between the politically motivated body art of the 60s and 70s and the more recent artistic confrontation with the physical body, its boundaries and its sensorial capacities. The first section, titled Second Skin, presents the work of artists like Javier Pérez, Dora García, Mapi Rivera and Jaume Parera, who use garments, masks and other body extensions to communicate with their surroundings or to transform their identity. In Body Interior: Flesh and Fluids, Alex Francés, Itziar Okariz, Mabi Revuelta and Paco Cao look inside the body to exhibit its constituents, thus breaking one of the last remaining taboos.

Programme 4
Antoni Muntadas (16', 1988)
Antoni Muntadas is, without doubt, the best known Spanish media artist. Living in Barcelona and New York since the early 70s, he introduced video art and community video to Spain, founding his work on a critical investigation of language, communication and mass media. The programme was produced on the occasion of the artist’s solo exhibition Hibridos at the Reina Sofia Museum in Madrid, showing five installations and five single-channel videos, including seminal works such as On Subjectivity and Slogans. This programme includes a summary of current cultural events featured on Metrópolis between 1985 and 1990.

Santiago Sierra (28', 2004)
Few artists have been as prolific as Santiago Sierra in his short life span. His use of language, communication and the body provokes irritation and confusion his works produce are due to their capacity to break the viewers’ expectations: the artistic object and / or its location are usual problematic; the audience’s participation is achieved through coercion or exclusion; the economic power relationships in society and art are exposed and criticised in a highly critical and confrontational way. His work is informed by minimalism, often uses mass-produced industrial objects and human beings who are being paid for undergoing physical interventions on their bodies or carrying out futile manual labour.

Sergio Prego (25', 2007)
In his works, Sergio Prego destabilises both the notion of the sculptural object and human perception. Often referring to artists from the 1960s and 70s, he turns the world, as we perceive it, literally upside down. Characteristic of many of his videos is the utilisation of a home-made device composed of several photographic cameras. These photographs are then edited on video to create a range of images. Prego’s work explores a movement of the human body through space and time. The results are choreographed sculptures that investigate the relationship between the body and its environment.

Programme 5
Performers (23', 1996)
Revealing the interest in the field of video-performance, Performers brings together 14 outstanding pieces produced between 1992 and 1995. In clear contrast to many of their predecessors from the 70s, these artists opt for shortness, sobriety, aesthetic and conceptual impact, freshness and irony. The programme includes works by John Wood & Paul Harrison, Jane & Louise Wilson, Stephanie Smith & Edward Stewart, Michael Curran, Steve Reinke, Cheryl Donegan, Alistair Pearson, Katharina Wibmer and Pilar Albarracin.

Observer Observado / Observer Observed (28', 1998)
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01010 (28', 1999)
Focusing on the figure of the Cyborg as conceptually appropriated by post-feminist theory, 01010 is the third in a series of Metrópolis programmes on gender aired at the end of the millennium that reflect upon important developments in gender investigation and politics of the 20th Century. This final part of the trilogy presents works by artists who have centred their theoretical investigation and artistic practise around the concept of the Cyborg or post-human, including internationally renowned figures such as Stelarc, Ofani, Sandy Stone, Stahl Snsielie, Critical Art Ensemble and Spanish artists Marina Nuñez, Bene Bergado, Daniel Canogar, Rosa Sánchez and Marcel.li Antúnez.

Viva Spanish and Latin American Film Festival Thu - Sun 6 March
Metrópolis TV Lounge is programmed to coincide with v!vaf! Spanish and Latin American Film Festival which will be bringing the best of Spanish and Latin American cinema to our cinema screens, alongside a great selection of guests, special events and parties! For more information visit www.vivalfilmfestival.com
Programme 1:

Performers (23', 1996)
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Thu 6 - Sun 16 March
¡Viva! Spanish and Latin American Film Festival

Metrópolis TV Lounge is programmed to coincide with ¡Viva! Spanish and Latin American Film Festival which will be bringing the best of Spanish and Latin American cinema to our cinema screens, alongside a great selection of guests, special events and parties! For more information visit www.vivalfilmfestival.com

Programme 2

Jim Whiting (27', 1989)
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Programme 3

Video, cuerpo e identidad femenina / Video, Body and Female Identity (30', 1999)
Video, Body and Female Identity presents the works of Spanish artists Eugenia Baellars, Eulalia Valdés and, and Carmen S. Síguera with two pieces representing different generations and artistic expressions (conceptual art, installation and video / performance, respectively), share a profound interest in video and the representation of women in media. Each of the artists talks about her personal approach to the issue and her relationship to technology. The programme is the result of a collaboration between Metrópolis and ECAM, the Madrid Film and Audiovisual Arts School, and was entirely produced by students.

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**Events**

**Exhibition Tours**

Thu 14 February, 6.00pm & Sun 2 March, 3.00pm

Join Chris Clarke, Cornerhouse's Visual Arts Education Officer, for an informal introductory tour of Metrópolis TV Lounge, Left but a Trace and Living with Andis. The tour on Sun 2 March will be BSL interpreted by Siobhan Rocks.

**One Hour Intro: Metrópolis TV Lounge**

Wed 5 March, 6.00pm

Maria Pallier, the curator of Metrópolis TV Lounge, will speak about her role as editor of the weekly arts and culture programme, and discuss its history and evolution including generic considerations on the relationship between art and television. Pallier has an extensive background in media arts, having founded and directed Madrid-based TRIMARAN arts promotion, dedicated to programming, distribution and event management in the field of video art, experimental film and inter-media art, from 1990-1995. She has also produced and directed CIBERRIA the International Symposium on Electronic Art in Bilbao, been an Advisory Board member and video art curator for ARCO Electrónico and, since 1999, has been the editor and content coordinator at Metrópolis (TVE - Televisión Española).

£3.50 full / £3.00 concs.

**Gallery 1**

*Metrópolis TV Lounge is showing concurrently with the exhibitions Left But a Trace and Chosil Kil: Living with Andis.*