Broadcast
June 4 – August 7, 2010

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 artist’s 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.

Editing: Jennifer Lerner
Design: Ryan Gladhill
© 2007 Contemporary Museum, Baltimore, and iCI (Independent Curators International), New York

Dara Birnbaum
Chris Burden
Gregory Green
Doug Hall, Chip Lord, and Judy Procter
Christian Jankowski
Siglo Manguano-Ovalle
Antoni Muntadas
Nam June Paik
Search – En Busquedad
2001 (detail)
Iñigo Manglano-Ovalle

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.

The Institute for Research in Art is recognized by the State of Florida as a major cultural institution and receives funding through the State of Florida, Department of State, Division of Cultural Affairs, the Florida Council on Arts and Culture, and the National Endowment for the Arts. The USF Contemporary Art Museum is accredited by the American Association of Museums.

For more information call 813-974-4133
or visit www.ira.usf.edu
Dara Birnbaum

**Bostage**, 1981

For his chroma-keyed videos with side-strings scored video, animation, laser, laser projection, laser beam, and sound mixing, Dara Birnbaum is best known for her television series **Hostage Situation** (1977). This series is a seminal work in which Birnbaum distorts and manipulates footage from a 1976 hostage situation to question the role of the media in response to an incident.

**Video Tape Study No. 3**, 1981

This video uses a video mixer to create a tape that is a series of video images that are constantly changing. The images are displayed on a television screen, and the audience is encouraged to think about the relationship between the images and the real world.

**Dana Project**, 1979

This project uses a video mixer to create a tape that is a series of video images that are constantly changing. The images are displayed on a television screen, and the audience is encouraged to think about the relationship between the images and the real world.

**cry@x**, 1997

This project uses a video mixer to create a tape that is a series of video images that are constantly changing. The images are displayed on a television screen, and the audience is encouraged to think about the relationship between the images and the real world.

**Broadcast**, 2012

This project uses a video mixer to create a tape that is a series of video images that are constantly changing. The images are displayed on a television screen, and the audience is encouraged to think about the relationship between the images and the real world.

**Chris Burden**

**TV Hijack**, February 9, 1972

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 names of the stations and are early examples of Burden's challenge to a medium that he viewed as controlling and duplicitous.

**Four TV Commercials**, 1976-1978

Doug Hall, Chip Lord, and Jody Procter produced a number of short television commercials that were broadcast on various channels in Los Angeles and New York. These commercials were intended to be a challenge to the medium of television and its control over the audience.

**Christian Jankowski**

**TV Hijack**

This is a project in which the artist takes over a television station and broadcasts a message that is relevant to the current political and social climate.

**Search - En Busquedad**, January 15, 2003

This is a project in which the artist takes over a television station and broadcasts a message that is relevant to the current political and social climate.

**Antoni Muntadas**

**The Last Ten Minutes, 1977**

This project uses a video mixer to create a tape that is a series of video images that are constantly changing. The images are displayed on a television screen, and the audience is encouraged to think about the relationship between the images and the real world.

**频率分配（频率指派）**, 2005

This project uses a video mixer to create a tape that is a series of video images that are constantly changing. The images are displayed on a television screen, and the audience is encouraged to think about the relationship between the images and the real world.

**Siemens Visteon**

**CC**

This project is a series of interactive computer games that are designed to be played on television sets. The games are designed to be played by people of all ages and are intended to be a form of entertainment that is both engaging and educational.

**Robert Vargas**

**Videoroom**, 2000

This project uses a video mixer to create a tape that is a series of video images that are constantly changing. The images are displayed on a television screen, and the audience is encouraged to think about the relationship between the images and the real world.