



*For Immediate Release
January 2009*

ICI announces the premiere of the traveling exhibition

BROADCAST

exploring the work of contemporary artists who critique and insert themselves into official channels of broadcast

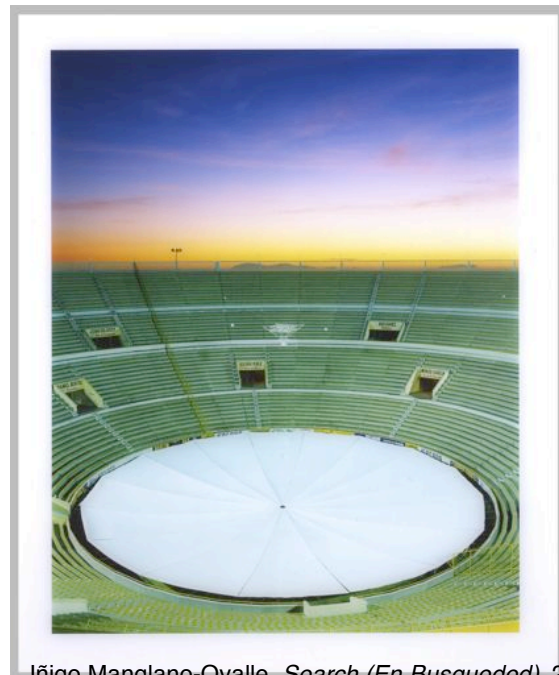
Curated by Irene Hofmann and co-organized by iCI, New York, and the Contemporary Museum, Baltimore

Touring September 2007 through September 2009

Broadcast explores ways in which artists since the late 1960s have engaged, critiqued, and inserted themselves into official channels of broadcast television and radio. The exhibition, first to explore this engaging subject and to examine this provocative body of work, began its tour at the Contemporary Museum, Baltimore, on September 9, 2007.

Curated by Irene Hofmann, executive director of the Contemporary Museum in Baltimore, **Broadcast** is co-organized by iCI, (Independent Curators International), New York, and the Contemporary Museum,

Baltimore, and circulated by iCI. The exhibition features thirteen works from the early 1970s to the present by an international group of artists, including single-channel monitor-based



Íñigo Manglano-Ovalle, Search (En Busqueded), 2000

videos, video-projection works, photography, installations, and interactive broadcasting projects. Ranging in date from 1966 to 2007, the works in the exhibition make use of one of two strategies: broadcasting and re-broadcasting. The former refers to works that involve an artist intervening into existing broadcasts or broadcasting channels by participating in a live broadcast (either as an invited or uninvited participant) or by creating a broadcast. The latter features the use or manipulation of previously existing TV or radio material. Within each of these strategies, there are two impulses followed by the artists—either an iconoclastic, aggressive position, at times intended to question FCC regulations, or a more cooperative and collaborative position on the other.

While this exhibition focuses primarily on more recent artists' explorations of broadcast themes, **Broadcast** includes a selection of important early works that trace the development of this increasingly relevant area of artistic production. Some artists in the late 1960s and 1970s began to broadcast on their own, seeking a parallel system to commercial broadcast television, while others began to cooperate with progressive public television stations that invited artists to participate in residency programs. Some of the first works by the guerrilla television group TVTV were edited at WNET's TV Lab such as the landmark documentary, *Four More Years*, (1972). An iconoclastic view of the American electoral process, *Four More Years* is TVTV's irreverent coverage of Richard Nixon's 1972 presidential campaign and the Republican convention in Miami.

In a hostile intervention, Chris Burden's *TV Hijack*, (1972) was his response to a TV station's repeated rejection of his proposals for TV programming ideas, and was a challenge to what Burden viewed as the control television has on our lives. During a live broadcast on Channel 3 Cablevision in Irvine, California, on February 9, 1972, Burden took his interviewer Phyllis Lutjeans hostage with a small knife held to her throat and threatened her life if the station stopped the live transmission of the incident. At the end of the recording the artist destroyed the tapes of the interview.

Instances of critical reuse of previously broadcasted material include *Hostage* (1994) by Dara Birnbaum that uses archival media coverage from the 1977 kidnapping of the German

industrialist Hanns Martin Schleyer by the Baader Meinhof group, or Antonio Muntadas' *The Last Ten Minutes*, (1976-77) which studies broadcasting conventions in cities worldwide at different moments in history.

Christian Jankowski's video work, *Telemistica*, (1999) which was first shown at the 1999 Venice Biennale, features footage from live broadcasts of psychics on local Venetian television stations. Jankowski called a number of these popular shows and posed questions to the psychics and astrologers about how his work would be received at the Biennale. Some of Jankowski's questions include: "What will the public think about my work?" "Will they like it?" "Will I be successful?"

12 Miles Out, (2005) by the artist group neuroTransmitter, explores the practice of offshore pirate radio prevalent in Europe in the 1960s and 1970s, and in the US a decade later. Merging analog radio technology with line drawing, this visual and sound installation uses ambient sound and archival audio material broadcast from a transmitter incorporated into the representational drawing of the 1964 host ship of Radio Caroline, one of the most infamous radio ships that occupied international waters off the coast of Great Britain.

Whether appropriating its conventions and programs, or engaging in a live TV or radio broadcast, the artists in this exhibition subvert the authority and influence of a pervasive and powerful medium.

About the Curator

Irene Hofmann is Executive Director of the Contemporary Museum in Baltimore. Some of her recent exhibitions include *Cell Phone: Art and the Mobile Phone* and *St. Cecilia*, a solo exhibition of works by Joseph Grigely. Previously, as Curator of Contemporary Art at the Orange County Museum of Art, she was co-curator of the 2002 and 2004 California Biennial and the photography and video exhibition *Girls' Night Out*. She has organized exhibitions and projects with artists such as Kutlug Ataman, Mark Dion, Jason Dodge, Fabrice Gygi, Iñigo Manglano-Ovalle, and Marjetica Potrč.

Artists in the Exhibition

Dara Birnbaum

Chris Burden

Gregory Green

Doug Hall, Chip Lord and

Jody Procter

Christian Jankowski

Iñigo Manglano-Ovalle

neuroTransmitter

Antonio Muntadas

Nam June Paik

TVTV/Top Value Television

Siebren Versteeg

Exhibition Itinerary

Contemporary Museum, Baltimore
Baltimore, Maryland
September 9 — November 17, 2007

Museum of Contemporary Art, Detroit
Detroit, Michigan
September 12 – December 28, 2008

Pratt Manhattan Gallery
New York, New York
February 19 - May 2, 2009

Hoffman Gallery, Lewis + Clark College
Portland, OR
September 8 - December 13, 2009

Picker Art Gallery, Colgate University
Hamilton, NY
February 1 - March 13, 2010

USF Contemporary Art Museum
Tampa, FL
June 11-August 7, 2010

Audio Tour

A cell phone audio tour led by the curator with comments from five of the artists in the exhibition will be available at hosting venues.

Exhibition Credit Line

Broadcast is a traveling exhibition co-organized by the Contemporary Museum, Baltimore, and ICI (Independent Curators International), New York, and circulated by iCI. The guest curator is Irene Hofmann. The exhibition and tour are made possible, in part, with support from the ICI Exhibition Partners.

About ICI

Founded in 1975, ICI is a non-profit organization dedicated to enhancing the understanding and appreciation of contemporary art through traveling exhibitions and other activities that reach a diverse national and international audience. Collaborating with a wide range of eminent curators, ICI develops innovative traveling exhibitions, accompanied by catalogues and other educational materials, to introduce and document challenging new work in all mediums by younger as well as more established artists from the United States and abroad.

About the Contemporary Museum

The Contemporary Museum promotes the art and culture of our time by producing and presenting new works, new thinking, and new processes that are immediately relevant. The Contemporary has earned international acclaim for its thought-provoking exhibitions, innovative programming, and unique collaborations with artists, curators, critics, and members of the community.

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For additional information or visual materials, contact Michelle Jubin, 212-254-8200, ext. 21 or jubin@ici-exhibitions.org. Visit iCI's web site: www.ici-exhibitions.org