

Wednesday, February 18, 2009

"Broadcast" Exhibition

Starts in 2 days

At Pratt Manhattan Gallery

Media: Photography, Video installation

Pratt Manhattan Gallery will present "Broadcast," an exhibition of thirteen works by an international group of artists who, since the 1960s, have engaged, critiqued, and inserted themselves into official channels of broadcast television and radio. The exhibition will run from February 20 – May 2, 2009 and will include single-channel monitor-based videos, video-projection works, photography, installations, and interactive broadcasting projects.

"Broadcast" is a traveling exhibition co-organized by the Contemporary Museum, Baltimore, and iCI (Independent Curators International), New York; circulated by iCI; and guest-curated by Irene Hofmann. The exhibition comes to Pratt Manhattan Gallery from Museum of Contemporary Art, Detroit, and Contemporary Museum, Baltimore. The exhibition and tour are made possible, in part, with support from the iCI Exhibition Partners.

Work in the exhibition dates from the late 1960s and 1970s, when artists began to broadcast on their own, seeking a parallel system to commercial broadcast television, and when others began to cooperate with progressive public television stations that invited artists to participate in residency programs.

"With works that directly engage, challenge, or subvert the structure and authority of broadcast media, the artists in this exhibition post provocative questions about the impact that radio and television can have in shaping the events of our time," said guest curator Hofmann. "At a time when YouTube invites us all to 'Broadcast Yourself,' the works in the exhibition remind us that, even with such democratizing new broadcast outlets, the power and control of our traditional media outlets is still held only by a few powerful entities."

The artists in this exhibition work in one of two ways—by creating or inserting themselves in original broadcasts or by appropriating existing ones. Within each of these strategies, there are two impulses followed by the artists—either an iconoclastic, aggressive position, at times intended to question Federal Communications Commission regulations, or a more cooperative and collaborative position.