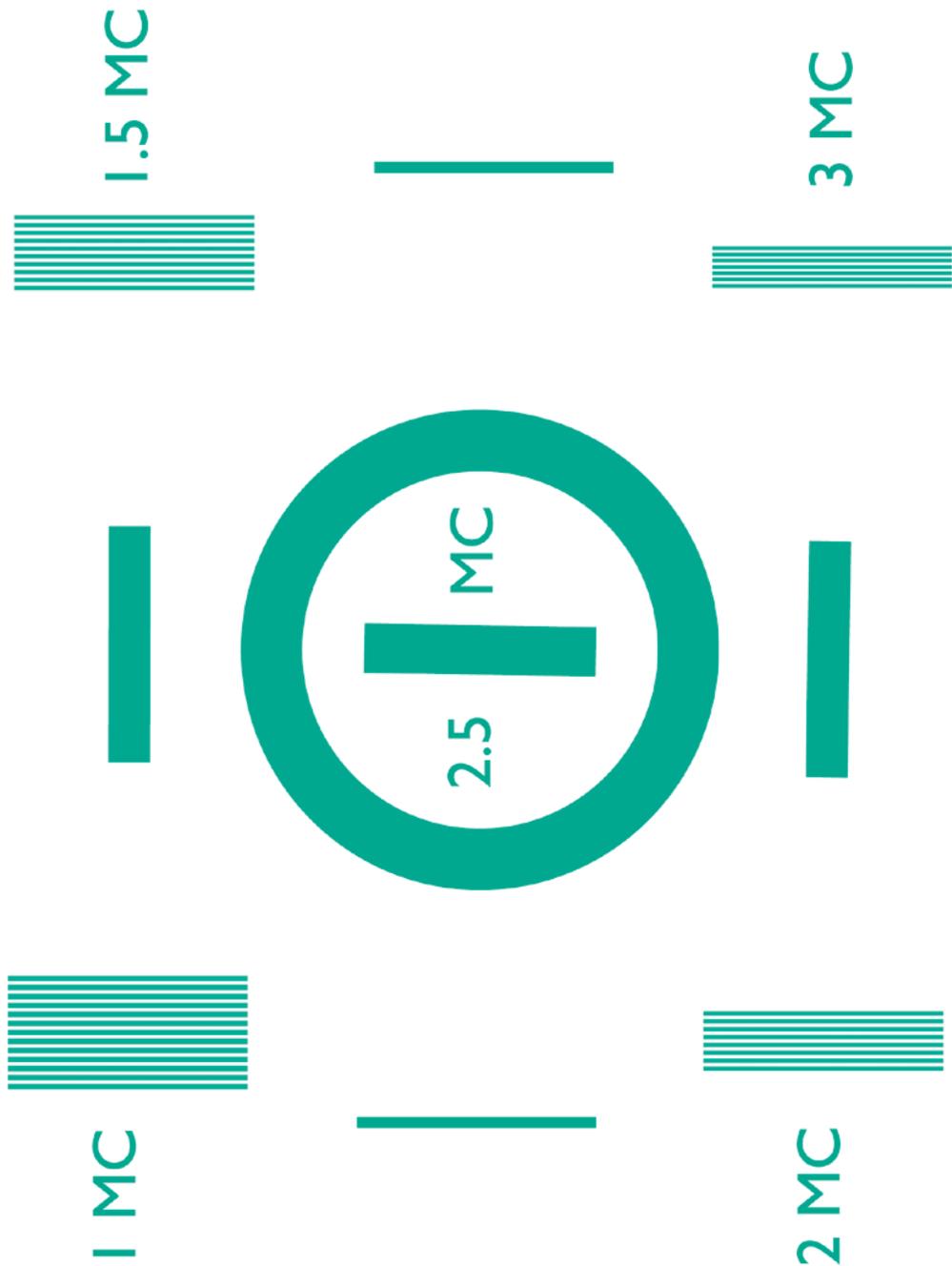


EXHIBITION GUIDE

***ARE
YOU
READY
FOR
TV?***



ARE YOU READY FOR TV?

Just when it seems that television as we have known it is over, we are asked if we are ready for more. The MACBA offers this exhibition of television defined by the experiments by artists, thinkers and media professionals in order to show what happens when a relationship is established between such different languages.

This is a different kind of television: it formulates a new space for debate; it incites the medium to unlearn what it knows, to interrogate its formulas and genres, to deceive the senses in order to escape the emitter-receptor duality.

This is not an exhibition about television, but one conceived from the place of television. Its aim: to study how the diverse ways of grasping images and the life of concepts contribute to tracing the horizon of our cultural present.

This exhibition is an essay on the intersection of separate worlds. It interrogates the choreography and the strategies used by the medium and its occasional occupants – artists and philosophers – to formalise their projects. The artists and the medium study each other in order to understand what makes television possible; they formulate questions about the social relevance and aesthetic nature of artistic production on television, and what it means to give a face to the field of philosophy. This process makes an eloquent contribution to the interpretation of the dramatic conventions and techniques that define television. Artistic invention takes endless liberties to generate realities never seen on television; philosophy binds the image to the voice and, in its indifference to the fictitious, creates another form of fiction.

The programmes that make up the different sections of this exhibition share a common feature: they show television and its double. Occupying television means accepting it, while also forcing it to speak another language so that the viewer witnesses how television is disassembled and re-assembled. Artists and philosophers interested in rewriting the television medium establish unexpected parallels between text and image, between the space-convention of the television studio and the white cube,

between the reality recorded by the camera outside of the studio and the unreality produced by mediation intrinsic to the medium.

This set of unresolved relationships is a source of fertile disturbance. The discomfort born of this dialogue between television and other worlds can be extrapolated to culture in a wider sense: friction and friction alone is capable of inciting thought.

We need a plague, and the programmes that we present here are just that. A plague is, in the words of Antonin Artaud, something capable of invading all the layers of an organism and completely disorganising it. A plague also, however, offers the organism a unique opportunity to be free of itself. Most viewers reject programmes like the ones exhibited here because they are deemed 'boring'. It is probably more to the point, though, that witnessing a process of change over which we have no control whatsoever provokes a sense of unease. If culture is not entertainment or the celebration of sameness, it is an asynchronic movement that ensues at the heart of the social, one that gives rise to phenomena that we can neither name nor consume on the spot.

THE FORM OF THE PROJECT

It is impossible to show all the material that this exhibition could include. Conceiving of it as an inventory, as an encyclopaedic archive of the countless contributions that artists have made to television would mean subjecting the viewer to endless hours of viewing. Such a conception would only serve to reveal the existence of a vast body of material. We require explanatory rather than demonstrative methods to interpret the spaces where art and television intersect.

The exhibition translates this idea into a series of ten episodes that include a limited number of examples-situations. The exhibition space becomes an event by which to explore the relationship between image and the critical act: ten 'scenes' that conceptualise different strategies and their functions. From different angles, each episode formulates the history of the dialogue between the language of art and the language of televi-

sion, on the one hand, and the language of television and the language of thought, on the other.

The contribution of the artist Dora García has been crucial to creating this approach. In recent years, she has engaged in an exhaustive investigation into television as both a setting for and an encyclopaedia of performance. A long conversation with the artist Isidoro Valcárcel Medina also proved essential to delving into the conventions that define television and to visualising how the modification of any of those conventions radically alters the outcome. Johan Grimonprez assisted in the selection of works that analyse the relationship between television, politics and public debate; he has come up with a very subtle selection of programmes that evidences the interests and fears that inform television, as well as how it influences our view of the world.

THE EMPTY PODIUM

The difficult task of mediation: the obvious hostile reaction of the viewer when he or she is before something that is not immediately understood. The question of audience is always present in both art and television, and there are examples of radical approaches to it. In art programmes that focus on the act of making known (and do not make use of pedagogical explanations that suppose an ignorant or childish viewer), television becomes an opening, a 'window onto the world', to use an image common in discussing Renaissance painting.

This desire to 'show' entails great enthusiasm. The charisma of Robert Hughes, John Berger, Paloma Chamorro or Marta Traba is essential when it comes to taking us somewhere we have never been before. Most programmes on art are conceived as a journey, a programme-adventure. The audience is not constructed as the receptor of a work, but rather as a member

of the crew of a moving ship. The nature of the programmes we present in this section is totally different and, though they are not 'art' *per se*, they are very useful to understanding that eternal tension between work and viewer, medium and audience, as well as the role that artists and intellectuals have played, and might keep playing, in television.

After the Second World War, something happened in France that would affect the countries close to it, especially Italy and Germany, but Spain as well: philosophers and philosophy appeared on television. Although the fact that French television was publicly owned favoured the presence of culture, this is not the only explanation for a phenomenon that would continue to grow even after the privatisation of French television. Most programmes of this sort (there were more than 3,500 from the early 1960s to the



Un certain regard. La logique du vivant. François Jacob talks to Claude Lévi-Strauss, 1972

mid-1980s) were related to the intellectual reconstruction that took place in France after the War. Today, it is almost impossible to imagine a two-hour programme in which Deleuze explains the basis of his thinking (RAI) or Gaston Bachelard speaks of the philosophy of science and poetic sentiment... There is an endless and fascinating list of programmes that offer unmediated television, polemic television that goes straight to the heart of discourse and that, though aware of being seen, is indifferent to the difficulty that this might entail. Philosophy and vision: this paradox

invents a hybrid space within television. All that is necessary to start talking is the speaker; no studio, no props, just the voice of the speaker and the guarantee that there is a subject behind it. Nor is this radio with images. It is, rather, a media proto-representation of modern parliamentarianism. This section of the exhibition contains a selection of programmes produced on these premises.



Lectures pour tous. Pierre Dumayet talks to Michel Foucault, 1966

Gran TV

- *L'Abécédaire de Gilles Deleuze, I (Idée)*, 1988-89, video, colour, sound, 00:15:51
- *Gaston Bachelard. Portrait d'un philosophe*, 1961, video, b/w, sound, 00:10:30. Institut National de l'Audiovisuel (INA)
- *Michel Foucault. Lectures pour tous*, 1966, video, b/w, sound, 00:14:34. Institut National de l'Audiovisuel (INA)
- *Martin Heidegger on future of philosophy*, 1969, video, b/w, sound, 00:02:30. ZDF
- *Claude Lévi-Strauss. Un certain regard*, 1972, video, b/w, sound, 00:54:24. Institut National de l'Audiovisuel (INA)
- *Hannah Arendt. Un certain regard*, 1974, video, b/w, sound, 00:50:00. Institut National de l'Audiovisuel (INA)
- *Jacques Lacan. La psychanalyse (partes I-III)*, 1974, video, b/w, sound, 01:35:00. Institut National de l'Audiovisuel (INA)
- *Quel avenir pour l'homme? Apostrophes n° 84*, 1976, video, b/w, sound, 01:07:16. Institut National de l'Audiovisuel (INA)
- *Les Rendez-vous du dimanche (Simone de Beauvoir, Sartre...)*, 1979, video, b/w, sound, 01:20:00. Institut National de l'Audiovisuel (INA)
- *Jacques Derrida. Le Cercle de minuit*, 1987, video, b/w, sound, 01:16:45. Institut National de l'Audiovisuel (INA)
- *Karl Popper. Contro la televisione*, 2001, video, b/w, sound, 00:27:44. Radiotelevisione Italiana (RAI)
- *Pierre Bourdieu. Sur la television*, 2001, video, b/w, sound, 00:49:35. Courtesy Doriane Films
- *Albert Serra, Els noms de Crist*, 2010, video, colour, sound, 14 episodes

DEAD AIR: THAT DREADED SILENCE

The term *dead air* refers to the interruption of a television transmission due to a technical error, a situation that reveals to the viewer things that he or she was thitherto unaware of: certain conventions, the position of the cameras, the construction of the sets – whether in the studio or not –, the script, the distance between the roles that the characters play before the camera and their true identities and opinions. This situation is the basis for a number of works that attempt to show what is usually not seen. At the centre of this section are *Soft and Hard (A Soft Conversation on Hard Subjects)*, by Jean-Luc Godard and Anne-Marie Miéville, made in 1985. In this work Godard, who was known for his research into all spheres of the audiovisual, and Miéville analyse the differences between film and television, focusing on the conventions of the ‘broadcast’, on the production of a continuous image determined to prevent its modes of production from being evidenced. But the way that the work is shot – it consists of an apparent conversation between Godard and Miéville, as if the camera were not present – alludes to the possibility of being ‘outside’ the broadcast, of ignoring the fact that the whole thing is staged for the viewer.

Born to be Sold: Martha Rosler Reads the Strange Case of Baby S. M. (1988), by the North American

artist Martha Rosler and *TVTV Looks at the Oscars* (1976), by the also North American collective TVTV, deal with similar topics.

Another production selected for this section is *De langste dag*, a work produced for television by Jef Cornelis in 1986, during the opening of the *Chambres d’amis*, an exhibition curated by Jan Hoet for the Ghent Museum of Modern Art. The idea of the exhibition was to place works of contemporary art in private spaces (houses, apartments, etc.). In his piece, Cornelis not only documents an exhibition that definitively changed ways of interpreting the public space of an institution and the private space of a residence, but also formulates a treatise on the relationship between the conventions of the art world – what is shown and what is not – and television. This is evident in the way that he films the work, using the resources of the sports broadcast as if the urban tour that he offers were a Tour de France. A segment of the programme will be exhibited on the main screen in this section, and the entire work – which is more than six hours long – is available on the *à la carte* menu.



TVTV, *TVTV Looks at the Oscars*, 1976

Gran TV

- Martha Rosler, *Born to be Sold: Martha Rosler Reads the Strange Case of Baby S. M.*, 1988, single channel video, colour, sound, 00:35:20. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium
- Jef Cornelis, *De langste dag* (fragment), 1986, single channel video, colour, sound, 00:20:25. MACBA Collection. Barcelona City Council Fund
- Jean-Luc Godard / Anne-Marie Miéville, *Soft and Hard (A Soft Conversation on Hard Subjects)*, 1985, video, colour, sound, 00:48:11. Courtesy Gaumont and Intermedio

Menu

- Samuel Beckett, *...but the clouds*, 1977, video, b/w, sound, 00:50:00. Sudwestrundfunk (SWR)
- Jef Cornelis, *De langste dag*, 1986, single channel video, colour, sound, 06:25:48. MACBA Collection. Barcelona City Council Fund
- Raintance Corporation, *The Rays*, 1970, video, b/w, sound, 00:23:00. Electronic Arts Intermix (EAI), New York
- TVTV, *TVTV Looks at the Oscars*, 1976, video, colour, sound, 00:59:00. Electronic Arts Intermix (EAI), New York

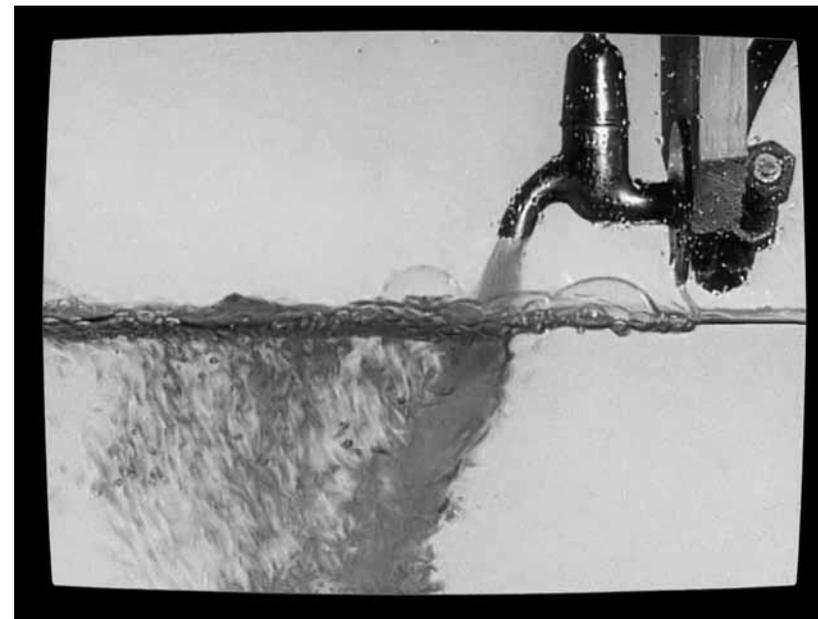
SITE-SPECIFIC TELEVISION

Just as in the mid-1970s people begin to discuss the notion of site-specific works of art created in relation to the conditions imposed by a certain physical place, there have also been works created specifically for television: Jean Dibbets's *TV as a Fireplace* (1969), Valie Export's *Facing a Family* (1971), as well as David Hall's series *TV Interruptions* (1971), in which he simulates filling a television monitor with water from the inside. This section also includes *Quad I+II* (1980) by Samuel Beckett, a work that consists of a series of minimal actions performed by figures wrapped in cloaks of different colours; their movements trace the limits of a rectangular space which is, in turn, located on a large empty black space suggestive of the other, that is, what is not seen, what is hidden behind the image.

But there are other ways of conceiving of television as 'place', bearing in mind not only the object, the television set, but also the studio, the specificity of the place where the broadcast is constituted. One splendid example of this is the programme *Abertura*, conceived and created by the Brazilian artist and filmmaker Glauber Rocha. *Abertura* was broadcast on a weekly basis from February to June of 1979. The first image on the programme is of Glauber Rocha himself, microphone in hand, in a private space: the house of some friends, perhaps, or maybe a studio... It isn't clear. On the walls there are works of art by young Brazilian artists. A man lies comfortably in a hammock, along with a beautiful woman and a perfect *mulata* child who sits at her side, lollipop in mouth. Rocha's transmission takes place in

the living room; indeed, he has just walked into the living room of a house and, by extension, into all living rooms. He is the sort of reporter who appears by chance – no one knows how – in the middle of other people's lives. And the television is there. Excited, he almost shouts out the question: 'Why is everyone afraid of psychoanalysis?' The man in the hammock answers, and his explanations are strangely brought to life by his wife's laughter, the erotic photograph on the wall and the *mulata* child. The most important figures of a new avant-garde – artists, anthropologists, musicians – were guests on the programme each week.

We have included *Abertura* in this section not only because it is key to the relationship between art, culture and television in Brazil and much of Latin America, but also because of the film resources it uses to construct a 'place-studio' and to project, from there, an energy never before seen on television. If before we spoke of Godard and of how he wisely, in the style of Chardin, avoided the question of audience by ignoring the camera, Rocha devours the camera. In his hands, the reporter's microphone resembles a weapon, and the way he gets too close to the camera gives the impression that the viewers are no longer necessary; what is needed is participation, right now, right here, with him. Everything is nervous and empathetic. Television sets everything in motion. From within the television set itself, Rocha seems capable of taking the monitor off its pedestal.



David Hall, *TV Interruptions* (7 TV Pieces): Tap piece, 1971

- Gran TV**
 - Valie Export, *Facing a Family*, 1971, video, b/w, sound, 00:04:44. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium
 - Glauber Rocha, *Abertura*, 1979, video, colour, sound, 00:49:00. Courtesy Tempo Glauber
 - David Hall, *TV Interruptions* (7 TV Pieces), 1971, video, b/w, sound, 00:22:06. Courtesy the artist
- Monitor 1**
 - Jan Dibbets, *TV as a Fireplace*, 1969, video, colour, sound, 00:23:00. Courtesy Netherlands Media Art Institute, Amsterdam
- Monitor 2**
 - David Hall, *This is a Television Receiver*, 1976, video, colour, sound, 00:07:40. Courtesy the artist
 - David Hall, *Stooky Bill TV*, 1990, video, colour, sound, 00:04:00. Courtesy the artist
 - David Hall, *TV Interruptions* (7 TV Pieces), 1971, video, b/w, sound, 00:22:06. Courtesy the artist
- Menu**
 - Samuel Beckett, *What Where*, 1980, video, colour, sound, 00:12:00. Südwestrundfunk (SWR)
 - Samuel Beckett, *Quad I+II*, 1980, video, colour, sound, 00:15:00. Südwestrundfunk (SWR)
 - Joan Jonas, *Double Lunar Dogs*, 1984, video, colour, sound, 00:24:04. Electronic Arts Intermix (EAI), New York
 - Peter Weibel, *TV Aquarium (TV Tod I)*, 1970–72, video, b/w, sound, 00:01:27. ZKM | Center for Art and Media Karlsruhe, Videocollection / Laboratory for Antique Video Systems
 - Peter Weibel, *TV News (TV Tod II)*, 1970–72, video, b/w, sound, 00:05:47. ZKM | Center for Art and Media Karlsruhe, Videocollection / Laboratory for Antique Video Systems

TELEVISION AS KINGDOM OR THE KINGDOM OF TELEVISION

This section contains programmes that interpret television as a modern form of sovereignty, a concept born of the medium's belief in the absolute and perpetual power it has granted itself by virtue of its own logic. What must be combated is not what television says but television itself, just as in the Middle Ages instrumental music was considered pagan and, hence, had to be abolished without entering into specific aesthetic questions.

This section necessarily includes the French thinker and filmmaker Guy Debord, and his 1975 work entitled *Réfutation de tous les jugements, tant élogieux qu'hostiles, qui ont été jusqu'ici portés sur le film 'La société du spectacle'*. It also includes the reconstruction of a programme by Pier Paolo Pasolini created in 2006 by Mario Sesti and Matteo Cerami: 'In my opinion, there is nothing more ferocious than television,' stated Pasolini. This programme, *Niente di più feroce della banalissima Televisione*, is a manifesto in images that must be understood in relation to an incendiary article entitled 'I challenge the television executives', that Pasolini published in 1973 in the *Corriere della Sera*. In the article, he states that 'Television only leads to the destructive homologation of authenticity and materialisation'. In the formulations of Debord and Pasolini, there is no room for counter-television: it is not possible to

effect 'good policy' in an illegitimate kingdom. The only thing possible is the abolition of that kingdom.

Other programmes in this section include the manifesto *Television Delivers People* (1973), written by Richard Serra and Carlota Fay Schoolman. Serra/Schoolman's programme negates the image: the only thing that appears on the screen is a text condemning the harmful effects of television.

We have also included in the *à la carte* menu of this section *Container 3: De puntzak van Heine* (1989), created by the Belgian producer and artist Jef Cornelis. This work is part of a series of nine episodes that analyses, in a very peculiar manner, the possibility of the intellectual on television. A container, constructed as a mobile television studio, is the setting of this controversial series that was taken off the air after its second episode. Today, it is a crucial point of reference in attempts to understand the limits of the medium. Cornelis's container is compared to other art spaces, like the mythical Portikus, a sea container that functioned as a gallery.



Jef Cornelis, *Container 3: De puntzak van Heine*, 1989

Gran TV

- Richard Serra / Carlota Fay Schoolman, *Television Delivers People*, 1973, video, colour, silent, 00:05:55. Museum of Modern Art Circulating Film & Video Library, New York
- Guy Debord, *Réfutation de tous les jugements, tant élogieux qu'hostiles, qui ont été jusqu'ici portés sur le film «La société du spectacle»*, 1975, video, b/w, sound, 00:34:59. Love Streams / Alice Debord

Menu

- Matteo Cerami / Mario Sesti, *Niente di più feroce della banalissima Televisione* (film *La voce di Pasolini*), 2006, video, colour, sound, 00:03:56. Courtesy the artists
- Mark Achbar / Peter Wintonick, *Manufacturing Consent - Noam Chomsky and the Media* (fragment), 1993, video, colour, sound, 00:35:32. Necessary Illusions
- Jef Cornelis, *Container 3: De puntzak van Heine*, 1989, video, colour, sound, 00:59:00. Courtesy VRT
- Guillermo Gómez-Peña / Adrienne Jenik, *El Naftazteca: Cyber-Aztec TV for 2000 AD*, 1995, video, colour, sound, 00:58:00. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium
- Brian Springer, *Spin*, 1995, video, colour, sound, 00:57:00. Video Data Bank
- Bill Viola, *Reverse Television - Portraits of Viewers*, 1984, video, colour, sound, 00:15:00. Electronic Arts Intermix (EAI), New York

WHAT'S MY LINE?

The title of this section is taken from the North American programme that was first broadcast on 2 February 1950 on CBS and subsequently aired weekly until 1967. In it, the eyes of a group of jurors, figures from the worlds of fashion and journalism, were covered; based only on what they could hear, the jurors had to guess the profession of the guest. One of the most celebrated episodes featured Salvador Dalí. Along similar lines, in 1974 the Austrian artist Richard Kriesche created *Blackout*, in which he appeared blindfolded on a television panel, an act of non-vision that spoke of the critical blindness that the medium generates and the anonymity of everyone who is not on television.

The specific brand of media identity that television creates has been the focus of many artists: the almost anonymous announcements created for the first MTV shows in which we see a young Richard Prince eating an ice cream in front of the Guggenheim Museum in New York while he tells us that he is, in fact, Richard Prince, the best

kept secret in the New York art world; some of the works that Andy Warhol made for television, like *Andy Warhol's Fifteen Minutes* (1986–87), a series for MTV in which all sorts of famous, or those hoping soon to be famous, figures appeared (Jerry Hall, William Burroughs, Marc Jacobs and Grace Jones, to name but a few). More recent examples include *Gimines* (1995), where the Dutch artist Barbara Visser plays herself on *Gimines*, a very popular show in Lithuania; and Ximena Cuevas, a Mexican artist who in 2001 snuck onto an extremely popular Mexican programme. Cuevas's action was based on another spontaneous action. It broke with the conventions of television and destabilised the roles of the hosts and the producers, as well as the audience, as the character suddenly appears on the screen and must, therefore, be 'someone': if not, she would not be there.



Barbara Visser, *Gimines*, 1995

Gran TV

- *What's My Line?*, 8th Season, episode 22, 1957, video, b/w, sound, 00:09:22
- Judith Barry, *Ten Second Films: Floating Red Lips*, 1982, video, colour, sound, 00:00:14. First exhibited in 80, Langton Street. Courtesy the artist
- Andy Warhol, *Andy Warhol's Fifteen Minutes* (pilot programme and episodes 1 and 2), 1987, one inch tape transferred to DVD, colour, sound, 01:30:00. Collection of the Andy Warhol Museum, Pittsburgh
- Judith Barry, *Ten Second Films: Blissfully Unaware*, 1982, video, colour, sound, 00:00:14. First exhibited in 80, Langton Street. Courtesy the artist
- Ximena Cuevas, *La Tómbola*, 2001, video, colour, sound, 00:07:00. Video Data Bank
- Judith Barry, *Ten Second Films: Blew*, 1982, video, colour, sound, 00:00:14. First exhibited in 80, Langton Street. Courtesy the artist
- Chip Lord, *Celebrity Author*, 1977, video, colour, sound, 00:01:52. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium
- Various Authors, *MTV ART Breaks*, 1982–87, video, colour, sound, 00:01:58. Private collection
- Barbara Visser, *Gimines*, 1995, video, colour, sound, 00:59:57. Courtesy the artist
- Richard Kriesche, *Blackout*, 1974, video, b/w, sound, 00:04:42. Courtesy ORF (Austrian Broadcasting Television)
- Ira Schneider, *TV as a Creative Medium*, 1969–84, video, b/w, sound, 00:12:08. Electronic Arts Interimix (EAI), New York

Menu 1 Menu 2

THE SHOCK OF THE NEW



Marta Traba, *La historia del arte moderno contada desde Bogotá*, 1962-1983

Or ‘*The Amazing Possibilities and Generally Mediocre Realities of Criticism*’¹

From the beginning, television has taken culture in like a strange tenant. Its programming would include art, theatre, literature and, somewhat later, music. In this section we have brought together programmes conceived from the logic of television that deal not only with classic art (there are endless examples, some of them amazing, on great masters of the past), but also with then-contemporary art, art as new at that time as the television medium itself.

In Europe, the pioneer of this sort of show was *Civilisation* (1969), a personal vision under the direction of Kenneth Clark. Created for the BBC2, this series was also one of the first produced in colour. It was not initially conceived as a programme on art, but rather on Western modernism in the fields of art, architecture, music, literature... In thirteen episodes, Clark, a critic, Oxford Don and one-time Director of London's National Gallery, surveys ‘our’ past to then return to the present. The titles of the series are telling: ‘The Smile of Reason’, to speak of The Enlightenment; ‘The Fallacies of Hope’, to discuss Romanticism; and ‘Heroic Materialism’, to address the great passage from the nineteenth to the twentieth century. One of the episodes of the series can be seen in the central area of this section alongside segments of

La historia del arte moderno contada desde Bogotá (1962–83) and *The Shock of the New* (1982).

This is the broadest selection of the little known series *La historia del arte moderno contada desde Bogotá*, hosted by the Argentine art historian and feminist activist Marta Traba, ever presented. In 1954, Traba moved to Bogotá, where she presented a television programme that radically changed the cultural debate in Colombia and had considerable impact on intellectual circles throughout the rest of Latin America as well. Traba founded the magazine *Prisma* (1957) and later the Museo de Arte Moderno de Bogotá, which she directed from 1957 to 1963. Television was her classroom. Unfortunately, the entire first season, on which production began in the mid-1950s, has been lost. In this exhibition, we present the second season, produced from the end of the 1970s until 1983, when she died in a plane crash in Madrid. A prolific writer, Traba's vision takes shape on the screen. In each episode, she addresses the audience as if she were giving a class, walking us through artists' studios and showing the differences between Cubism and Pointillism with examples made by herself. She invents eloquent terms to describe processes taking place in her immediate context at that time, referring us to the modern architecture of Rogelio Salmona to make us understand that the continent does in fact study what happens beyond its borders, taking it in and rethinking it on its own terms.

The same holds true of Robert Hughes and *The Shock of the New*, an eight-episode survey of art today; that is, of his today. The two series have something in common: they eschew chronological analysis and connect artistic production with the production of public space, of political life in the broadest sense of the term. The difference between them – and that is why we present them both here – is that while Marta Traba is aware of what is happening outside the sphere of Latin American art, Hughes deals only with works from Europe and the United States.

Another outstanding programme is *A fondo*. Its format, an interview by the journalist Joaquín

Soler Serrano, is totally different from the other programmes in this section. From 1976 to 1981, he interviewed approximately seventy people from different realms of international culture. Here, we present two interviews: one with Salvador Dalí and one with Joan Brossa.

The exhibition naturally includes a selection of the mythical programme *La edad de oro*, directed and hosted by Paloma Chamorro. Though only on the air for two years (1983–85), this show left its mark. The topic of the programme, which was closely associated with what is known as the *Movida Madrileña*, was music, but the host's ability to talk and make others talk, as well as the show's format, made it the most influential cultural platform of the moment. Chamorro had a striking ability to discuss ideas and the contexts that make them possible from the sphere of music. She turned the studio into a laboratory, and as a result was charged with defilement in 1984.

From the vast pool of works that could be included in this section, we have selected *Io e...* (1972), created by Luciano Emmer for RAI in which filmmakers, writers and other Italian cultural figures were invited to choose a work of art and use it to create a story in images for television. Outstanding episodes include the one in which Federico Fellini speaks of fascist architecture in Rome, specifically in the district known as the EUR, conceived in 1938 by the architect Marcello Piacentini for the 1942 Esposizione Universale. Other works selected include the Chilean programme *En torno al vídeo* (1984–88), created by filmmaker Carlos Flores; some of the programmes by Santiago Amón, like the one about the 1977 edition of Documenta in Kassel, and the episode of *Encuentros con las artes y las letras* (1976) on art criticism, presented by Paloma Chamorro with the participation of Santiago Amón, Simón Marchán Fiz, Andrés Trapiello and Dámaso Santos Amestoy.

Gran TV 1

- Carlos Vélez, *Encuentros con las artes y las letras*. Debate: *La crítica del arte contra la pared*, 1976, video, b/w, sound, 00:28:28. Televisión Española (TVE)
- Joaquín Soler Serrano, *A fondo: entrevista a Joan Brossa* 25/9/1977, 1976–81, video, b/w, sound, 00:14:52. Televisión Española (TVE)
- Joaquín Soler Serrano, *A fondo: entrevista a Salvador Dalí* 27/11/1977, 1976–81, video, b/w, sound, 55:48:00. Televisión Española (TVE)
- Santiago Amón, *Trazos. Revista de Arte* 28/7/1977. Santiago Amón talks about Kassel Documenta 6, 1977, video, b/w, sound, 00:20:56. Televisión Española (TVE)
- Alfredo Castellón, *Mirar un cuadro con Santiago Amón*, 1978, video, b/w, sound, 00:13:45. Televisión Española (TVE)
- Paloma Chamorro, *La edad de oro* 6/9/1983, 1983–85, video, b/w, sound, 00:17:45. Televisión Española (TVE)

Gran TV 2

- Carlos Flores, *En torno al vídeo* (1984–88), video, colour, sound, 00:17:44. Courtesy the artist
- Luciano Emmer, *Io e... Federico Fellini e l'EUR*, 1972, video, colour, sound, 00:08:57. Radiotelevisione Italiana (RAI)
- Marta Traba, *La historia del arte moderno contada desde Bogotá*, 1962–83, video, b/w, sound, 00:50:00. Fundación Patrimonio Fílmico Colombiano
- Enrico Ghezzi, *EXtra - Ghezzi commenta Grizzly Man*, 2007, video, colour, sound, 00:29:36. Fandango Distribuzione

Menu

- Kenneth Clark, *Civilisation* (episode 13: *Heroic Materialism*), 1969, video, colour, sound, 00:50:00. BBC Active
- Robert Hughes, *The Shock of the New* (episode 5: *The Threshold of Liberty*), 1982, video, colour, sound, 01:00:00. BBC Active

1. Taken from a phrase by Paloma Chamorro in her programme *Encuentros con las artes y las letras*, in the episode on art criticism.

GRECO-LATIN MARRIAGE: FAR-REACHING VISION

The word *television*, a combination of the Greek prefix *tele* (far) and the Latin noun *visio* (vision, the act of seeing), holds the key to the medium's success: it allows us to see faraway, where our eyes can't reach. Although television began with transmissions from studios, it has been used for commercial ends since the mid-1930s. The introduction of the first portable television camera in 1962 changed the course of the medium's history. The possibility of capturing an image, recording it on tape and broadcasting it in a much shorter period of time than any other medium enhances a sense of immediacy. While watching, we have the feeling that we are right where the event is taking place. Television is, unquestionably, the medium that has made the greatest contribution to the visualisation of the process by which the world has been integrated, if not to the construction of the world as such. This process is by no means new; indeed it began with statements like 'the sun never sets on the British empire', originally used to describe the Spanish realms under Phillip II. Television's endless ability to transmit images from almost any corner of the planet means that it enhances a subject's mental image of geographic and geopolitical expansion by displaying it before his or her eyes on a screen. But every world has its counter-world, its contrary, the doubt about that which the image does not show.

At the centre of this section we find *Simultaneidad en simultaneidad*, by the Argentine artist Marta Minujín. The artist conceived a two-day event to be held at the Instituto Torcuato Di Tella (Buenos Aires) in October of 1966. On the first day, sixty well-known media personalities were invited to the Institute's auditorium, where they were photographed, filmed and interviewed as they walked in. Eleven days later, these same people returned to the auditorium to watch the results of the first session. At the same time, five hundred telephone calls were made and one hundred telegrams sent to viewers who were observing the recording of the event on television. The phone calls and the telegrams contained the message 'you are a creator'. This action was conceived in conjunction with Allan Kaprow (from New York) and Wolf Vostell (from Germany). Each of the three participating artists created a

happening, which the other two would repeat on the same day and at the same time in their respective countries. The result of the simultaneous actions was communicated via satellite to the three countries. Marta Minujín was a pioneer when it came to understanding the possibility of uniting performance and retransmission, the presence of the body and an action in a specific place, on the one hand, and the endlessly expanding audience of that event or happening, on the other, by means of audiovisual methods.

Created by North American artist James Lee Byars and recorded for Belgium television by Jef Cornelis in 1969 at the Hudson Institute, in New York State, *The World Question Center* entailed a similar binding of action, television and the telephone. Along with a small group of people, James Lee Byars, wearing a white outfit and the hat he was known for, is in the middle of a circle formed by the members of the recently created Hudson Institute, a think tank on world issues. The viewer witnesses how Byars attempts to communicate via telephone with artists, scientists, physicians, musicians and intellectuals from the entire world in order to ask them to formulate the questions that make their work meaningful, the key that connects art and research to life. The retransmission says a lot about the problem of retransmission. Though most of the people contacted had been previously informed about the call, many of them do not seem to understand what is happening, partly because they cannot see Byars on the phone and cannot grasp the pseudo-religious nature of this act in relation to major worldwide concerns. Some of the calls are cut off. In some cases, like the call to Beuys, the person does not seem to understand that what is requested is a question, and offers instead a statement, in the case of Beuys in German, on the future of capitalism and self-management. What is clear is Byars's intention to use the medium to connect with the entire world and to have many others from many different places participate in his work.

Another American, Douglas Davis, was also a pioneer in the use of the medium. In 1977 he participated, along with Nam June Paik and Joseph Beuys, in the first retransmission via satellite of the

opening of Documenta 6 in Kassel. Entitled *The Last Nine Minutes*, the piece is exhibited here alongside a selection of other works that also attempt to use television to maximise connectivity: *Seven Thoughts* (1976) and *Ménage à trois* (1986).

Some works attest to a new interest in art outside major centres, events like Documenta that marked a trend. Jef Cornelis' recordings of Documenta 5 and Documenta 7 are a good example of this, as is the work created by the artists' collective Telewissen on the audience at Documenta 6 in 1977. A mosaic of images and sounds, the original version of this work is almost six hours long. It shows the visit to an exhibition in an attempt to incite public participation in events of this sort.

At another extreme lies *Ian Breakwell's Continuous Diary* (1984), by the British artist Ian Breakwell. A series created for Channel 4, the programme was broadcast in April and May of 1984. Breakwell, with the help of the producer Anna Ridley, uses the language of the transmission of an important event to discuss the minutiae of daily life. From so close, daily life is not televisable, unless we consider *Big Brother* or reality

shows a strange variation on this earlier work, which was created with a great sense of humour. Precursors to this sort of work and its language are the collective Media Bus, which in 1975 created *Probably the World's Smallest TV Station*, a project in which a mobile unit reports on the reality of the population of Lanesville, in the state of Indiana, where a UFO had supposedly been spotted. That is the excuse for the artists' collective to descend on the town and convince everyone to participate in a joint programme.



Media Bus, *Probably the World's Smallest TV Station*, 1975

- On wall** — Marta Minujín, *Cabalgata*, 1964. Courtesy the artist
- Marta Minujín, *Simultaneidad en simultaneidad*, 1966. Courtesy the artist
- Gran TV** — Media Bus, *Probably the World's Smallest TV Station*, 1975, video, b/w and colour, sound, 01:00:00. Electronic Arts Intermix (EAI), New York
- Douglas Davis, *Seven Thoughts*, 1976, video, b/w and colour, sound, 00:02:05. Electronic Arts Intermix (EAI), New York
- Douglas Davis, *Ménage à trois*, 1986, video, colour, sound, 00:59:45. Electronic Arts Intermix (EAI), New York
- Monitor** — Ian Breakwell, *Ian Breakwell's Continuous Diary*, 1984, video, colour, sound, 00:58:00. Annalogue LTD
- Menu 1** — Joseph Beuys / Douglas Davis / Nam June Paik, *Documenta 6 Satellite Telecast*, 1977, video, colour, sound, 00:30:00. Electronic Arts Intermix (EAI), New York
- Jef Cornelis, *Documenta 5*, 1972, single channel video, Digital Betacam transferred to DVD, colour and b/w, sound, 00:53:19. MACBA Collection. Barcelona City Council Fund
- Juan Downey, *The Looking Glass*, 1982, video, colour, sound, 00:28:49. © Juan Downey. Courtesy Marilys Belt de Downey
- Juan Downey, *The Return of the Motherland*, 1989, video, colour, sound, 00:27:10. © Juan Downey. Courtesy Marilys Belt de Downey
- Telewissen, *Documenta 6: Private Beobachtungen durch ein Medium, Video für jedermann vom 31.08.1977*, 1977, video, colour, sound, 00:14:00. Hessischer Rundfunk
- Menu 2** — Jef Cornelis, *James Lee Byars: The World Question Center*, 1969, single channel video, b/w, sound, 01:02:06. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium

THE INVETERATE JOKER

The point of departure for this section is a concept developed by the North American sociologist Erving Goffman. In his influential book *Asylums* (1961), Goffman coined the term 'secondary adjustment' to describe the behavior typical of individuals in institutions who attempt to avoid the complete annulment of the self that their circumstances entail. They engage in small acts of resistance that do not threaten the monolithic power of the institution, yet allow the individual to believe that he or she has a minimal degree of autonomy. This term could be applied, for instance, to the jokes that circulated in concentration camps or the Socialist block, or the insults muttered by underlings, inmates and students. In terms of the institution of television, one can use this concept to understand ways of being at once inside and outside of the medium. The most common example is the individual who constantly interrupts either another person's narrative or the conventional course of a programme with comic and/or ironic remarks. The nature of the discourse of the speaker is not recognised by the interrupting party, and he or she makes use of sarcasm to mark a distance from the situation at hand. The commentator does not respond to the arguments, but summarises them, imbuing them with the genre of satire and irony.

This resource is used by many artists and thinkers to create a framework in which they envision themselves on television; it is a useful strategy when it comes to conceptualising the function of the artist or the thinker in the medium. The overarching question posed by programmes of this sort is: can something meaningful, something truly subversive, be said in this way, in the subterfuge of the joke? This amounts to interrogating the limits of what can be paraphrased, and the extent to which forms of analysis that do not seem overly rigorous, like humour, can provide an understanding as great or greater than other methods of studying television.

In the late 1970s, General Idea, a Canadian art collective co-founded by Felix Partz, Jorge Zontal and AA Bronson, created a series of works on this premise. *Pilot* (1977), produced for public television in Ontario, takes the form of a news programme in which the artists themselves are the topic discussed: their careers, their ascent from unknown nobodies to well-recognised and glamorous artists. To that end, they deployed all the resources that the group had developed: public appearances, incursions into the world of fashion, films... A breadth of display apparatus that mocked and criticised the art world. The conception of *Test Tube* (1979) is similar to *Pilot*. The

result of a three-month residency in Amsterdam, this work shows the three artists sitting in front of a wall of coloured light – which they call the Colour Bar Lounge – where, with their backs to the viewer, they explain how an artist can further his or her career. The programme is structured in three parts, each of which ends in a commercial also produced by the artists.

In the very early days of cable television in the United States, more specifically in Los Angeles, the Argentine artist David Lamelas began producing a number of shows in a medium new to him. *The Hand* (1976) shows a group of wholly unlikely characters. The host of the show, Bárbara López (a fake name), introduces the guests: Ghila Benesty, a journalist (a real one) from Israel, and Kevin Gold, a fake rock star invented by the artist. After a performance by Kevin and a harmless conversation about a rough spot in his career, the conversation turns

to something important: Kevin owns an island that he might be using to traffic weapons. The two women pursue this line of questioning and, though he denies their accusations, it comes to light that he collects guns. Things get ugly. Kevin's papers fly about, the image blurs after the flash of what appears to be a knife and the test card appears. Bárbara reappears. It seems that a terrible accident has occurred: Kevin Gold has been murdered... Created in a largely amateur style, the improvisation threatens to go out of control and, while the show is funny, the fact that one of the performers, Ghila, is who she says she is makes the whole thing seem like the strangest television programme ever.



General Idea, *Pilot*, 1977

Gran TV

- Jef Cornelis, *Daniel Buren (Palais Royal)*, 1971, single channel video, Digital Betacam transferred to DVD, colour, sound, 00:18:16. MACBA Collection. Barcelona City Council Fund
- Chris Burden, *The TV Commercials*, 1973–77, video, colour, sound, 00:03:46. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium
- General Idea, *Pilot*, 1977, video, colour, sound, 00:28:56. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium

- Stan Douglas, *Monodramas*, 1991, video, colour, sound, 00:00:30
- Martin Kippenberger, *Musée National d'Art Moderne présente un entretien de Martin Kippenberger avec Roberto Ohrt* 14/6/1993, 1993, video, colour, sound, 00:06:35. © Estate Martin Kippenberger, Galerie Gisela Capitain, Cologne

Monitor

- David Lamelas, *The Hand*, 1976, video, colour, sound, 00:35:00. Courtesy David Lamelas and LUX, London

Menu

- Jef Cornelis, *Sonsbeek buiten de Perken*, 1971, single channel video, Digital Betacam transferred to DVD, b/w, sound, 00:46:03. MACBA Collection. Barcelona City Council Fund
- General Idea, *Test Tube*, 1979, video, colour, sound, 00:28:15. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium
- Ángel Carcavilla / Carolina Delpiano / Álvaro Díaz / Rafael Gumucio / Pedro Peirano, *Plan Z* (fragments), 1997–98, video, colour, sound, 00:16:00. Courtesy the artists
- T.R. Uthco / Ant Farm (Doug Hall, Chip Lord, Doug Michels, Jody Procter), *The Eternal Frame*, 1975, video, b/w and colour, sound, 00:23:50. MACBA Collection. Museu d'Art Contemporani de Barcelona Consortium

ON TV: THE SPIRIT OF MIMESIS

Mimesis is the resource man uses to create other worlds. Imitating allows us to better understand what we imitate without disregarding difference. To do something different with television, one must first attempt to be television.

One highly playful moment that illustrates this paradox well is Joseph Beuys singing on what appears to be a variety show of the sort aired on Saturday nights in the early 1980s. In *Sonne Statt Reagan* (1982), the image is very different, though. What Beuys imitates is not the monitor but television itself. On the middle of the stage, surrounded by the young members of a rock group – actual musicians, judging from the results – Beuys sings fairly well: ‘From the country that destroys itself and dictates to us the “way of life”, Reagan comes bringing weapons and death.’ This is followed by a series of protests until we come to the chorus, for which the song is named, in which Beuys belts out: ‘But we want sun, sun instead of Regen!’ He mocks his own poor pronunciation, as Reagan becomes *Regen*: ‘We want sun, sun instead of *rain*.’ His performance was aired on the largest German television channel, ADR, in July 1982 on a programme called *Bananas*, which was very similar to *Chacrinha*, another variety show broadcast in those years from Rio de Janeiro, a launching pad for the Tropicalia movement.



Jaime Davidovich, *Live Show*, 1983

There are other examples where artists and philosophers use their knowledge of the media to ‘make and unmake television,’ so to speak. The French artist Robert Filliou, for instance, engages in teaching and learning as a sort of performance. His work from 1979 makes use of the same structure as the book he had published almost a decade earlier, in 1970, in which artists like Allan Kaprow, John Cage, Dieter Roth and Beuys speak of what teaching means and what learning implies. In the video, there are two Fillious: one who comes on the screen and gives orders, makes statements and teaches, and another standing before the monitor, doing what he is told. The master and the apprentice, the master and the slave.

Another excellent example is *Live Show* by Jaime Davidovich, an Argentine artist raised in Uruguay who has lived in New York since the 1960s. Inspired by the Dadaist performance of Cabaret Voltaire, this programme was broadcast on cable television from 1979 to 1984. Taking advantage of the fact that cable television had yet to define its profile and audience, Davidovich created his own form of avant-garde television. Like many who came before and would come after, he drew inspiration from stand up comics, specifically Ernie Kovacs. Like Filliou, Davidovich created an alter ego, Dr Videovich, who hosts the show. More recently, the German artist Christian Jankowski produced a programme for Italian television, *Telemistica* (1999), on premises almost identical to those used by Davidovich. This was Jankowski’s foray into a programme dedicated to reading the tarot cards. The artist takes advantage of the possibility of seeing the future by calling in the programme and engaging in a series of televised conversations on the future of his work, what new projects he should pursue, how he can better position himself in the art market and be better understood by museums and the art audience, etc.

Imitation is one of the best ways of understanding the logic of a genre. Although

not included in the exhibition, we refer to *Moderatoren im Fernsehen* (1974), by the German filmmaker Harun Farocki, because it follows that principle to the letter and has become a paradigmatic example. In it, Farocki examines the methods of television hosts by taking their behaviour to the extreme, almost like a prosecutor on a North American television series. The host is the mediator par excellence, and in the end he or she is more vulnerable than any of us, bared even before the viewer, the juror in the people’s court.

This section also includes *Ways of Seeing* (1972), the television series created and hosted by John Berger in collaboration with Mike Dibb. Unlike *The Shock of the New*, under the direction of art critic Robert Hughes, *Ways of Seeing*, which is based on a book of the same name, is not a programme about art, but about vision and mimesis. Conceived as a series of essays, the series revolves around the question of vision and the analysis

not only of images but also of our behaviour before them. It is no coincidence that the person entrusted with the task of joining the image and graphics was Richard Hollis, the most influential typographer in England at that time and the creator of, among other things, the corporate identity of the Whitechapel Art Gallery in London. All of this contributed to creating one of the most influential, if not most widely viewed, programmes ever.

Gran TV

- *Arte Elettronica (Su Manifesto del Movimento Spaziale per la Televisione*, Lucio Fontana 1952), 1972, video, colour, sound, 00:35:32. Radiotelevisione Italiana (RAI)
- Jaime Davidovich, *Live Show*, 1979–84, video, colour, sound, 00:20:00. MACBA Collection. Museu d’Art Contemporani de Barcelona Consortium
- Dara Birnbaum, *Pop-Pop Video*, 1980, video, colour, sound, 00:09:00. Electronic Arts Intermix (EAI), New York
- Joseph Beuys, *Sonne Statt Reagan*, 1982, video, colour, sound, 00:02:42. Staatliche Museum zu Berlin, Nationalgalerie, Joseph Beuys Medien-Archiv Joseph Beuys, VEGAP, Barcelona 2010

Menu 1

- *Alô Alô Terezinha* (fragment), 1983, video, colour, sound, 00:03:00. Courtesy Imovision
- Boris Groys, *Thinking in Loop: Three videos on iconoclasm, ritual and immortality (Iconoclastic Delights, Religion as Medium and The Immortal Bodies)*, 2002–07, video, colour, sound, 00:29:00. ZKM | Center for Art and Media Karlsruhe, Videocollection / Laboratory for Antique Video Systems
- Christian Jankowski, *Telemistica*, 1999, video, colour, sound, 00:10:00. Courtesy the artist
- David Lamelas / Hildegarde Duane, *The Dictator*, 1978, video, colour, sound, 00:15:00. Courtesy David Lamelas and LUX, London
- Glenn Lewis / Marianne Filliou / Robert Filliou / Taki Bluesinger, *Teaching and Learning as Performing Arts Part II, Video University*, 1979, 01:22:30. MACBA Collection. Museu d’Art Contemporani de Barcelona Consortium
- *Última entrevista com Clarice Lispector, Panorama*, 1977, video, colour, sound, 00:26:47. TV Cultura
- *Alô Alô Terezinha*, 1983, video, colour, sound, 01:29:55. Courtesy Imovision
- *Realtime* (fragment), 1993, video, colour, sound, 00:06:08. Courtesy ORF (Austrian Broadcasting Television)
- John Berger, *Ways of Seeing*, 1972, video, colour, sound, 02:00:00. Courtesy John Berger
- Gediminas Urbonas / Nomedas Urbonas, *tvvv.plotas*, 2005, video, colour, sound, 05:00:00. Courtesy the artists

PLACE/PRESENTATION/PUBLIC: TELEVISION AND POLITICS



Antoni Muntadas, *TVE: primer intento*, 1989

Whereas ‘Television as Kingdom’ deals with the medium as institution and calls for its abolition, this section deals with politics in television. In the spirit of Bertolt Brecht, first, and Theodor Adorno, later, many artists have understood that the problem is not the medium *per se*, but who controls it. Many have advocated a public space by means of and for television; they believe that activism by means of television contributes to the analysis of the medium while also forging a new consciousness on the part of the audience. This is unquestionably the section with the largest number of works, and the one with the greatest ramifications for the post-television era or the era of television via the Internet, not to mention the millions of television projects initiated by community and activist groups. Indeed, such projects could be the subject of an entire exhibition. We think it is interesting, though, to envisage this way of understanding television within the analysis of the possible relationships between art, culture and the medium of the sort formulated here, rather than as a single issue. The reason for this is obvious: we hope to give the viewer the opportunity to analyse different languages and to see that the life of politics is not limited to or exhausted by any one of those languages.

One of the works at the core of this section is *Der Ärger mit den Bildern* by Harun Farocki. A

critique of the concept of feature, Farocki made this show for the television programme *Telekritik*, aired on the German channel W3 on 16 May 1973. The work deals with the various meanings of the word *feature*: trait or characteristic, on the one hand, feature film, on the other, and feature referring to a news story. *Der Ärger mit den Bildern* analyses television from these perspectives, all of which directly concern filmmakers and their role on television. To report means to bring something to bear, to convey, to give news. And that is what a news feature does: transport an external reality and insert it in a magazine or a television programme. Farocki’s programme is an essay in images on this genre; it effectively sums up his vision of television and its relationship to filmmakers.

Harun Farocki, like Alexander Kluge, belongs to a generation of filmmakers that opened up an unprecedented space in German public television. In Berlin in 1968, he had participated in the occupation of the Film Academy of the then West German Republic due to political disagreements with the directors of that institution (indeed, this protest led to a student take over, and the renaming of the academy *Dziga Vertov Akademie*). All of this led to a series of reactions very much in keeping with what another filmmaker and lawyer, Alexander Kluge, would put forth in 1962 in his *Oberhausen Manifesto*, which forced the German government to subsidise new cinema and to establish a quota for a minimal number of authored works to be shown on public, and later private, television.

Hence, this section necessarily includes a selection – which Kluge himself helped select – of Kluge’s extensive work for television. Specifically, it includes segments of three of his best-known programmes, *Früchte des Vertrauens*, *10 vor 11* and *Prime Time/Spätausgabe*. Broadcast by a private channel (RTL), *10 vor 11* is the longest running programme of this kind, from May 1988 to the present. Each programme lasts between

eighteen and twenty-two minutes, and presents a cultural/political issue constructed in collage format while Kluge makes comments in voice off. The structure of *Prime Time/Spätausgabe* is similar: it lasts fifteen minutes and was aired every weekend from 1998 to 2008.

The works by Adam Curtis, included in the *à la carte* menu segment of this section, are quite different. A British producer and television creator, his knowledge of the construction of political life on television led him to produce a series of works very akin to works by artists – if the distinction between producers and artists is

applicable –, such as *The Trap: What Happened to Our Dream of Freedom?*, both from 2007.

The approach of the North American collective TVTV (Top Value TV), formed in San Francisco in 1972, is different. Here, we present a selection of their most important creations, such as *Four More Years* (1972), on the Republican National Convention that year, and *The World’s Largest TV Studio* (1972).

NO, by the Chilean video artist Juan Downey, and several projects created in the Spanish context, like the works by the collective Video-Nou (1976–79), are also on view in this section.

- Gran TV 1**
- TVTV, *The World’s Largest TV Studio*, 1972, video, b/w, sound, 00:59:04. Electronic Arts Intermix (EAI), New York
 - Alexander Kluge, *Prime Time/Spätausgabe: New York Ground Zero*, 2002, video, colour, sound, 00:14:40. Courtesy the artist
 - Harun Farocki, *Der Ärger mit den Bildern*, 1973, video, colour, sound, 00:44:00. Harun Farocki Filmproduktion
- Gran TV 2**
- Juan Downey, *NO*, 1988, video, colour, sound, 00:04:30. © Juan Downey. Courtesy Marilyns Belt de Downey
 - TVTV, *Four More Years*, 1972, video, b/w, sound, 01:02:28. Electronic Arts Intermix (EAI), New York
 - Video-Nou, *Telediario Montesol - Onliyou*, 1977, video, b/w, sound, 00:08:41. MACBA Collection. Museu d’Art Contemporani de Barcelona Consortium
 - Antoni Muntadas, *Video is Television?*, 1989, video, colour, sound, 00:05:34. MACBA Collection. Museu d’Art Contemporani de Barcelona Consortium
- Menu 1**
- Fernando Acuña / Patricia Collyer / Marcelo Ferrari / Cristián Galaz / Augusto Góngora / Rodrigo Moreno del Canto / Fernando Paulsen / Jaime Sepúlveda / Yerko Yankovic, *Teleanálisis*, episode 41: *Las armas de la paz*, 1988, video, colour, sound, 00:38:00. Courtesy the artists and Museo de la Memoria y los Derechos Humanos, Chile
 - Dara Birnbaum / Dan Graham, *Local TV News Analysis*, 1980, video, colour, sound, 01:06:00. MACBA Collection. Museu d’Art Contemporani de Barcelona Consortium
 - Adam Curtis, *The Trap: What Happened to Our Dream of Freedom*, 2007, video, colour, sound, 01:00:00. Archive.org
 - Doug Hall / Chip Lord / Jody Procter, *The Amarillo News Tapes*, 1980, video, colour, sound, 00:25:25. Electronic Arts Intermix (EAI), New York
 - Alexander Kluge, *10 vor 11*, 1988, video, colour, sound, 00:23:35. Courtesy the artist
 - Alexander Kluge, *Früchte des Vertrauens*, 2009, video, colour, sound, 01:25:21. Courtesy the artist
 - PAGÉS (Nasrin Tabatabai / Babak Afrassiabi), *Satellite: As Long As It Is Aiming At The Sky*, 2010, video, colour, sound, 00:28:55. Courtesy the artists
 - *Panorama Vidéographies*, 1976–86, video, colour, sound, 00:22:00. Images Archives SONUMA-RTBF
 - VideoFreeex, *Chicago Travelogue: The Weatherman*, 1969, video, b/w, sound, 00:22:30. Video Data Bank
- Menu 2**
- Enzo Biagi, *Il fatto* (Berlusconi’s censoring attack on the programme and Biagi’s response, 18/4/2002), 2002, 00:03:41. Radiotelevisione Italiana (RAI)
 - Peter Bull / Alex Gibney / George Muldoon, *The Ruling Classroom*, 1979, video, b/w, sound, 00:57:38. Courtesy the artists
 - John Cage, *Water Walk* (performance on TV show *I’ve Got a Secret*), 1960, DVD, b/w, sound, 00:09:23. The John Cage Trust
 - Juan Downey, *In the Beginning*, 1976, video, colour, sound, 00:10:40. © Juan Downey. Courtesy Marilyns Belt de Downey
 - Marcelo Expósito / Arturo-Fito Rodríguez / Gabriel Villota, *No haber olvidado nada*, 1996–97, single channel video, b/w and colour, sound, 00:54:00. MACBA Collection. Fundació Museu d’Art Contemporani de Barcelona. Gift Taller de la Fundació
 - Antoni Muntadas, *TVE: primer intento*, 1989, single channel video transferred to DVD, b/w and colour, sound, 00:38:20. MACBA Collection. Museu d’Art Contemporani de Barcelona Consortium
 - Antoni Muntadas / Marshall Reese, *Political Advertisement VII: 1952-2008*, 2008, video, b/w and colour, sound, 00:10:40. MACBA Collection. Museu d’Art Contemporani de Barcelona Consortium
 - Raindance Corporation, *Raindance Media Primers*, 1970, video, b/w, sound, 00:23:08. Electronic Arts Intermix (EAI), New York
 - Félix Pérez-Hita, *Programas que no pasan por el tubo*, 2010
 - Johan Grimonprez, *YouTube me and I tube you*, 2010
- Menu 3**
- Menu 4**

Exhibition

From 5 November 2010
to 25 April 2011

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Round table with Dora García, Chus Martínez, Pere Portabella and Albert Serra
Friday 5 November, at 7 pm

Are You Ready... to Surf?

Case study: YouTube me and I tube you
Lecture by Johan Grimonprez
Thursday 18 November, at 7 pm

Are You Ready... to Speculate?

Case study: Philosophy programmes on the ORTF
Lecture by Tamara Chaplin
Thursday 20 January 2011, at 7 pm

Are You Ready... to Relate?

Case study: Marta Traba, educational television in Colombia
Lecture by Nicolás Gómez Echeverri
Monday 21 February 2011, at 7 pm

Are You Ready... to Disseminate?

Case study: Pioneering cultural programmes in Spain
Round table with Manuel Hueriga and Andrés Hispano
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Digital publication

Are You Ready for TV?, digital publication available at <<http://www.macba.cat>>. Designed by Z.A.K. Texts by Judith Barry, Ina Blom, Tamara Chaplin, Hans Magnus Enzensberger, Dora García, Mario García Torres, Johan Grimonprez, David Lamelas, Chus Martínez, Albert Serra and Temporary Services (Brett Bloom, Salem Collo-Julin and Marc Fischer), among others. The texts can be downloaded as a PDF file and they will be published every two weeks.

TV Web MACBA

The exhibition also includes an experimental television project, TV Web MACBA, available at <<http://twm.macba.cat>>

Radio Web MACBA

Non the Radio, by Kenneth Goldsmith, coming soon at <<http://rwm.macba.cat>>

Exhibition curated by Chus Martínez

With the special collaboration of Dora García, Johan Grimonprez, Albert Serra and Isidoro Valcárcel Medina

Organised by the Museu d'Art Contemporani de Barcelona (MACBA) and co-produced with the Centro Galego de Arte Contemporánea (CGAC)

Most programmes included in the exhibition are screened in the original version without subtitles. In most cases you can access the subtitled version at <<http://twm.macba.cat>>.

Museu d'Art Contemporani de Barcelona

Plaça dels Àngels, 1
08001 Barcelona
www.macba.cat

Opening times

Weekdays, 11 am to 7.30 pm
Saturdays, 10 am to 8 pm
Sundays and holidays, 10 am to 3 pm
Closed Tuesdays (except holidays)
Open Mondays

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ELS NOMS DE CRIST

A television series by Albert Serra conceived for this exhibition

'The perfection of things depends on each and every one of us becoming a perfect world, so that by all souls being in me and I in all others, and I having the being of all and they – each and every one of them – mine, the entire machinery of the Universe should be linked and embraced, and the multitude of its difference made one...'

Fray Luis de León,
The Names of Christ, volume I

From the beginning, it was clear that an exhibition that dealt with the relationships between genres, between ways of understanding the image and ways of studying the dramatic arts should include a project by the filmmaker Albert Serra. We discussed a number of ideas, such as a project based on one of the classics by the leading French theorist Guy Debord. But ultimately Serra chose to work on the basis of *The Names of Christ*, a work that Fray Luis de León began writing in prison in 1572 and did not finish until 1586. The work was written in the midst a crisis: King Phillip II declared Spain bankrupt in 1575 and, for the first time ever, figures at the University of de Salamanca and other experts were speaking of the over-expansion of the Empire, which was in a state of ruin due to a lack of credit even though it 'dominated the world'.

One afternoon during the midsummer Saint John celebration, three friends agreed to meet in a country house not far from Salamanca. They decided to spend their time together conversing, though they had to agree on a topic. One of them took out a folded sheet of paper and passed it to his friend. On it, the words 'the names of Christ' were written. He had seen those words written amidst the third friend's writings and had been trying to find the right time to speak of the question. The conversation was lively. What

does it really mean to interrogate names? What role do they play? To what end are there so many ways of referring to Christ in a text like the Holy Scriptures? It would seem that there are many names for Christ, some of them particularly striking: Blossom, Road, Pastor, Mount, Father of the coming century, Arm of God, Prince of Peace, Jesus...

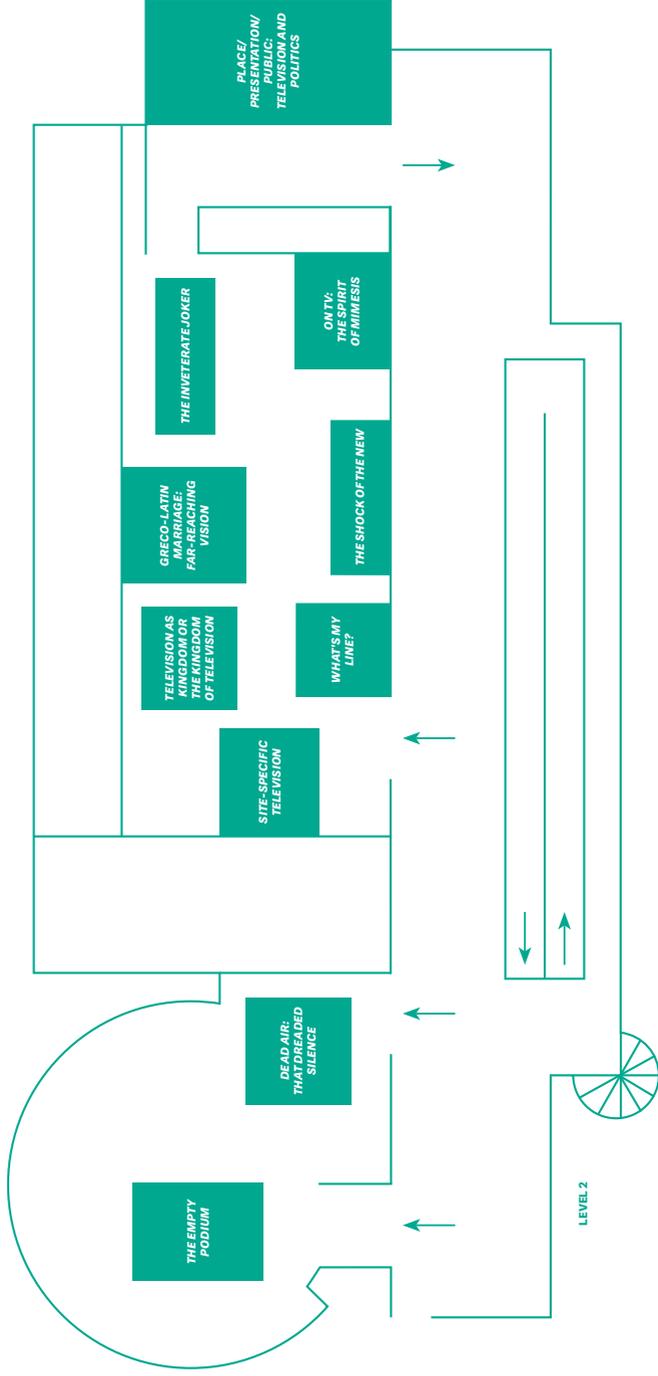
The text, which takes the form of a conversation between these three friends, explores what speaking means. A noun is 'a brief word that replaces that which is spoken of, and taken as that thing itself'. Words, then, are extremely important, and they appear to address our most immediate needs: an understanding of things, of what is happening, and the problems that ensue in translation. Translation is nothing less than an attempt to wed two worlds, literature and film, film and museum, television and the essay genre. It all has to do with the question of naming and with the exercise of translating, first, and then interpreting the result.

Filmed in a wholly free style in the museum's spaces, the project will form part of the exhibition itself and also be available on the experimental television channel recently created on our website <http://twm.macba.cat>.

Written and directed by Albert Serra
Executive production: Montse Triola
Image: Jimmy Gimferrer
Sound: Jordi Ribas
Editing: Àngel Martín
Actors: Roman Bayarri, Jordi Pau, Nanu Ferrari, Gerard Teixidor, Montse Triola, Victòria Aragonès, Lluís Serrat, Lluís Carbó

Partially filmed in the Museu d'Art Contemporani de Barcelona (MACBA) in September 2010.

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Zero TV. More television at the MACBA Study Center