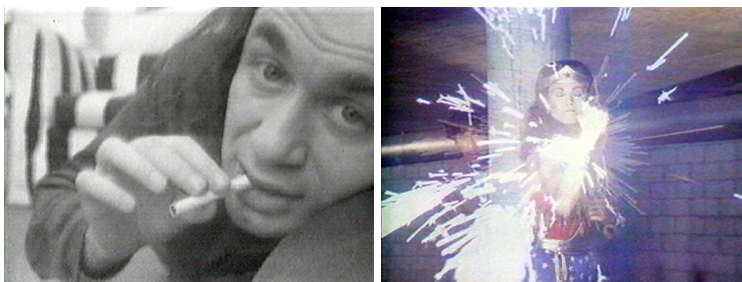


***TO BE CONTINUED: TELEVISION AS ART***

**EXHIBITION AT NSU ART MUSEUM FORT LAUDERDALE EXPLORES  
THE ROLE OF TELEVISION IN CONTEMPORARY ART  
November 19 – January 10, 2016**

**Featuring video works by Vito Acconci, Cory Arcangel,  
Dara Birnbaum, Ceal Floyer and Yoko Ono**



Vito Acconci, Still from *Theme Song*, 1973, 33:15 min, B&W video with sound, Courtesy of the Artist and Electronic Arts Intermix  
Dara Birnbaum, Still from *Technology/Transformation: Wonder Woman*, 1978-79, Video with sound, Courtesy of the Artist and Electronic Arts Intermix

Fort Lauderdale, FL – November 17, 2015 NSU Art Museum Fort Lauderdale presents ***To Be Continued: Television as Art***, an exhibition of video artworks by **Vito Acconci, Cory Arcangel, Dara Birnbaum, Ceal Floyer, and Yoko Ono**, that explores the television in the realm of contemporary art. The works in *To Be Continued: Television as Art* are displayed throughout the museum's second floor and are on view from November 19 through January 10, 2016. The exhibition is curated by Bonnie Clearwater, NSU Art Museum Director and Chief Curator. The exhibition is presented in conjunction with the museum's current exhibition, *Revolution of the Eye: Modern Art and the Birth of American Television*.

Clearwater notes, "While *Revolution of the Eye* explores the influence of modern art and the avant-garde on the early age of television, *To Be Continued* looks at how contemporary artists used existing television footage, video, and the television set and monitor as an arena for action or as an object that exists in time and space."

In **Vito Acconci's** *Theme Song*, 1973, he attempts to seduce the spectator into the television set in which he is trapped. Slithering on the floor with his face abutting the inside of the TV screen, Acconci gets up close and personal as he spouts pick-up lines directly to the spectator. His exploits make the glass screen a tangible barrier that safely guards the viewer from the artist in his TV land.

**Yoko Ono's** video sculpture *Sky TV*, 1966, brings the outside world into the gallery space through a short-circuit direct video feed of the sky. This is live TV as a subtle and poetic expression. Unlike broadcast television in which actors are the subjects, Ono's work focuses on emptiness and the infinite.

The video installation *Watercolour*, 2004, by **Ceal Floyer**, on view in the museum's second floor William J. Glackens wing, is an intense color field that fills the television monitor. Occasionally, a watercolor brush rich with pigment swishes the water, transforming the color of the field and creating the illusion that the television monitor itself is a water-filled vessel.

**Dara Birnbaum** and Cory Arcangel appropriate existing television footage to address the medium itself. Birnbaum's *Technology/Transformation, Wonder Woman, 1978-1979*, is a feminist critique of the 1970s television series *Wonder Woman* that starred Linda Carter. Birnbaum recut the original broadcast footage to create a new narrative, and in her video viewers see the protagonist in continuously looped sequences in which she explodes, trapped between the two stereotypes of the "normal secretary woman" and the "abnormal woman" of superhuman strength.

**Cory Arcangel** frequently addresses the medium of television in his work with a particular emphasis on the obsolescence of technology. In *16:09, 2007*, Arcangel demonstrates how the rapid changes in the television format impacts our field of vision. In this work, he used the famous footage of the Beatles performing on *The Ed Sullivan Show* in 1964, which was produced for the square television set, and presents the footage on a new horizontal flat screen without modifying the aspect ratio. As a result, the original Beatles broadcast is transformed by idiosyncratic cropping that is at once humorous and disturbing.

### **NSU Art Museum Fort Lauderdale**

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### **Hours and Admission:**

Tuesday, Wednesday, Friday, Saturday 11 am – 5 pm; Thursday 11 am – 8 pm; Sunday 12 – 5 pm; Monday closed.

Adults \$12; Seniors and Military \$8; Students \$5; Free for museum Members, NSU students, faculty and staff.

Admission is also free every first Thursday of the month as part of Free First Thursday Starry Nights presented by PNC Bank.

### **About NSU Art Museum Fort Lauderdale**

Founded in 1958, NSU Art Museum Fort Lauderdale is a premier destination for exhibitions and programs that encompass all facets of civilization's visual history. The museum is located midway between Miami and Palm Beach in the heart of downtown Fort Lauderdale, one of the fastest growing areas in the U.S. Its distinctive modernist building, which opened in 1986, was designed by renowned architect Edward Larrabee Barnes and is a dynamic cultural hub in Fort Lauderdale's Arts and Entertainment District. The 83,000 square-foot building contains over 25,000 square feet of exhibition space, the 256-seat Horvitz Auditorium, and Museum Store and Café. The museum's international exhibition program, which aims to challenge viewers' perceptions of the world around them, is overseen by its visionary director and chief curator Bonnie Clearwater, who joined the museum in 2013. NSU Art Museum's permanent collection contains 6,000 works. Highlights include the country's largest collection of 19<sup>th</sup> and early 20<sup>th</sup> century paintings and drawings by American realist William Glackens; the most extensive holding in the U.S. of works by post-World War II, avant-garde Cobra artists from Copenhagen, Brussels and Amsterdam; and a celebrated Latin American art collection. In 2008, the museum became part of Nova Southeastern University, one of the largest private research universities in the U.S.

Exhibitions and programs at NSU Art Museum Fort Lauderdale are made possible in part by a challenge grant from the David and Francie Horvitz Family Foundation. Funding is also provided by Nova Southeastern University, the Broward County Board of County Commissioners as recommended by the Broward Cultural Council and Greater Fort Lauderdale Convention & Visitors Bureau, and the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture.

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