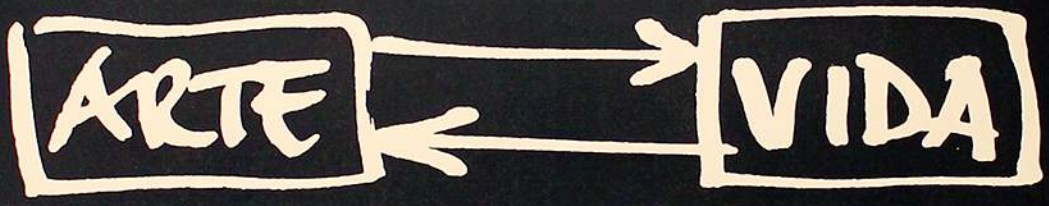
PROJECTES / PROPOSTES
PROYECTOS / PROPUESTAS
PROJECTS / PROPOSALS

MUNTADAS

PROJECTES / PROPOSTES
PROYECTOS / PROPUESTAS
PROJECTS / PROPOSALS

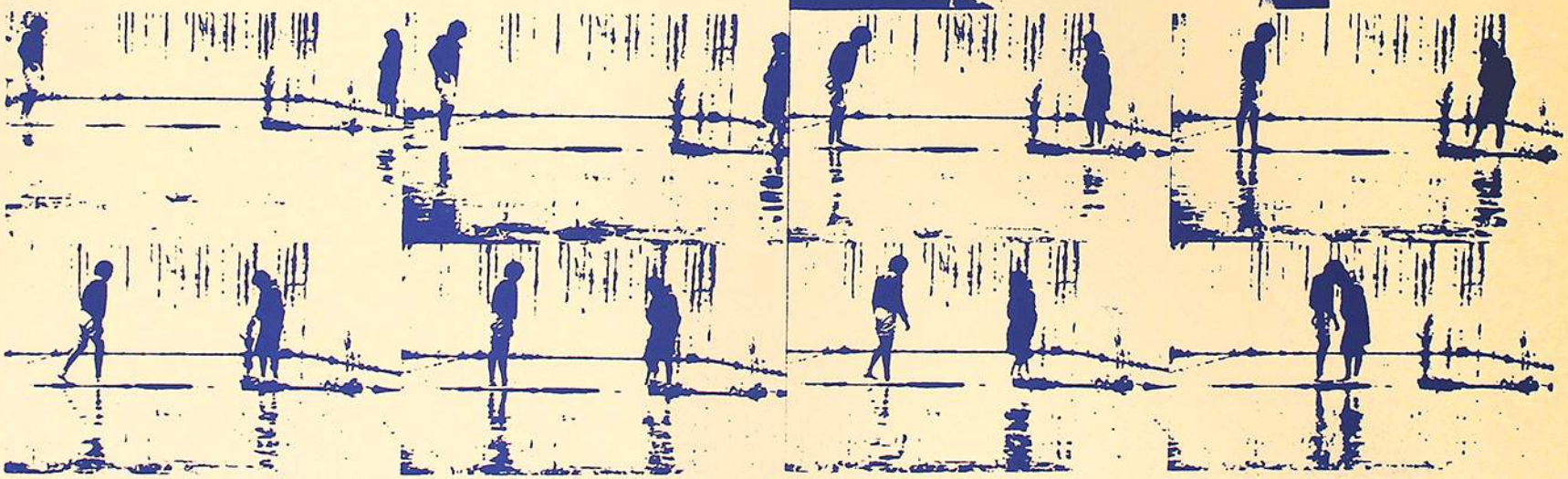
MUNTADAS

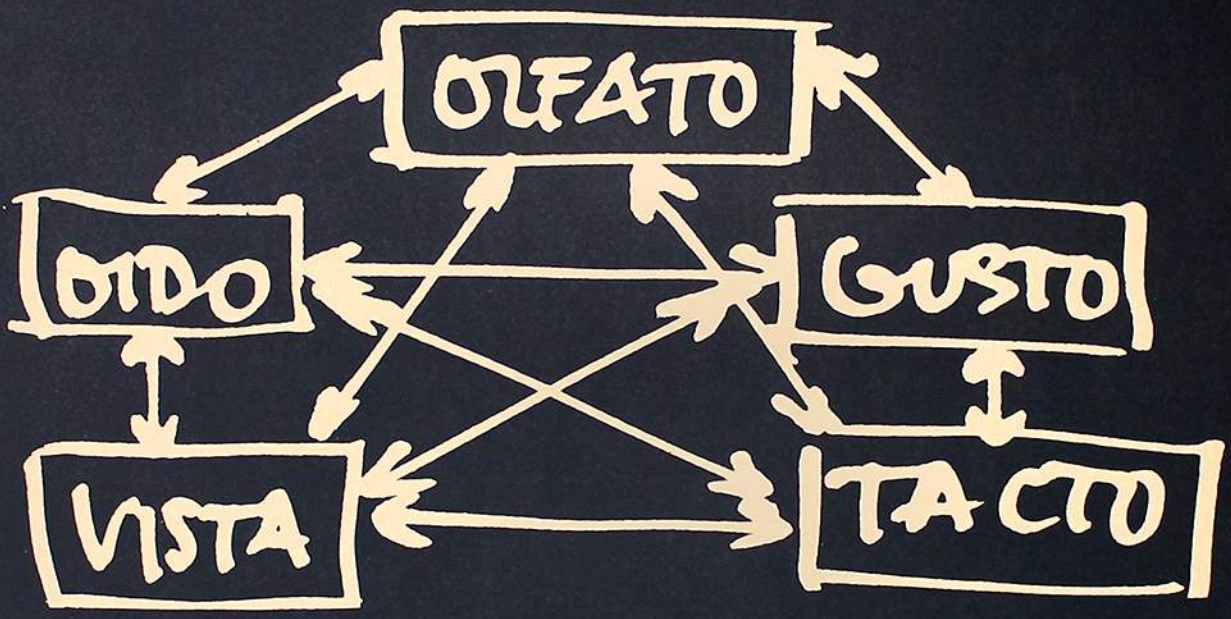

ARTE
VIDA

Experiencia 1 B)
Encuentro. Provocación de reunión a través de diferentes materiales y reconocimiento por sentido del olfato. Fotografias.

Experience 1 B)
Meeting. Provocation through different materials and recognition through the sence of smell. Photography

author auteur autor	Muntadas
title titre titulo	EXPERIENCIA 1
technique technique técnica	heliografia
dimensions dimensions dimensiones	DIN A2
year année año	1971
photographer photographe fotógrafo	Grassi
observations observations observaciones	acción/film



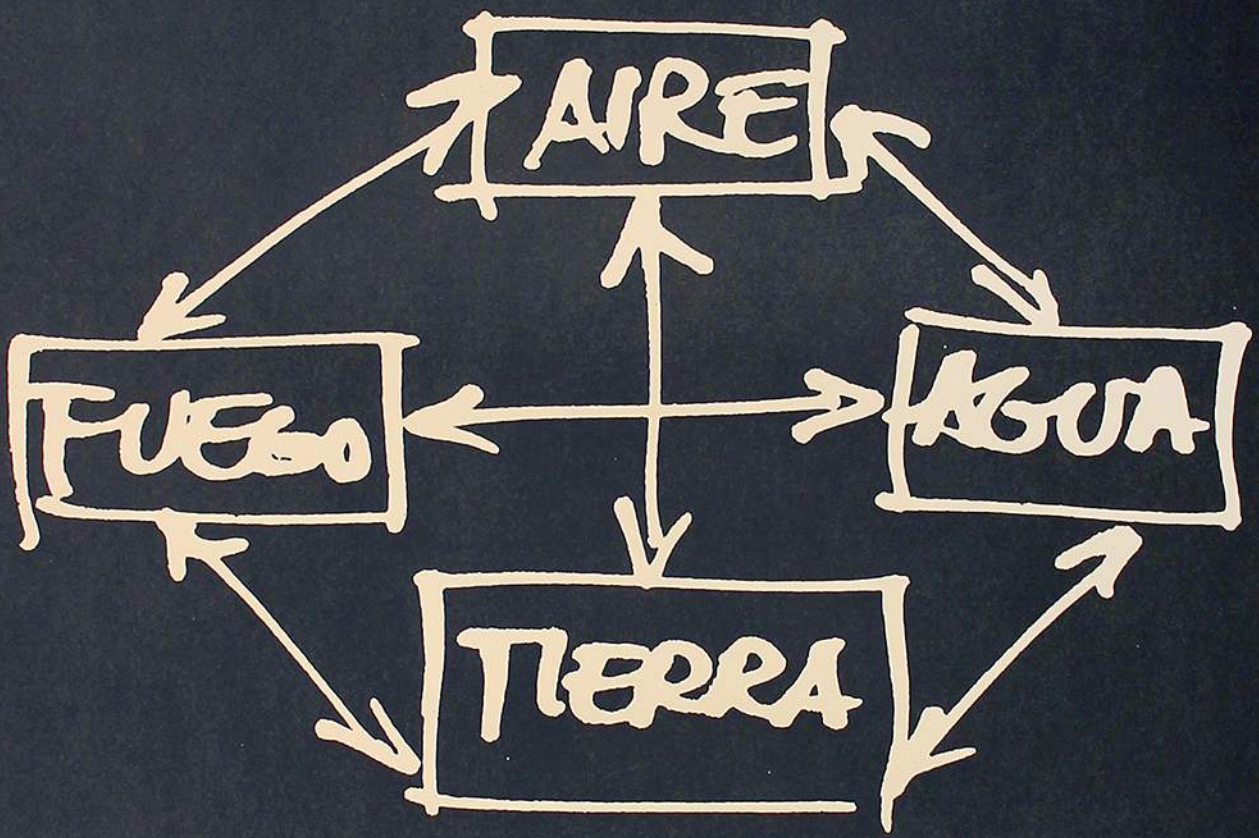


PROJECTES / PROPOSTES
PROYECTOS / PROPUESTAS
PROJECTS / PROPOSALS

author / auteur / autor	[illegible]
title / titre / título	[illegible]
technique / technique / técnica	Heliografia
format / formato	DIN A2
year / année / año	1972
photo after photograph / fotografia	
observations / observations / observaciones	[illegible]

author auteur autor	Muntadas
title titre título	"Acción TV"
technique technique técnica	heliografía
dimensions dimensions dimensiones	DIN A2
year année año	1972
photographer photographe fotógrafo	Rivera
observations observations observaciones	acción/film

PROJECTES / PROPOSTES
PROYECTOS / PROPUESTAS
PROJECTS / PROPOSALS



PROJECTES / PROPOSTES
PROYECTOS / PROPUESTAS
PROJECTS / PROPOSALS

author autor autor	Montada
title título titre	Quatre Elements
technique técnica technique	Heliografia
dimensions dimensiones dimensions	70 x 46
year año année	1973
photographer of photographs fotógrafo	
observations observaciones observations	retocada

Acción - Calle Comercio frente nº 64
- Barcelona. 10 Noviembre 74. 20/22h.

author / auteur / autor	Muntadas
title / titre / título	Acción Comercio 64
technique / technique / técnica	Heliografia
dimensions / dimensions / dimensiones	DIN A2
year / année / año	1974
photographer / photographe / fotógrafo	Mezcá
observations / observations / observaciones	acción / foto

PROJECTES / PROPOSTES
PROYECTOS / PROPUESTAS
PROJECTS / PROPOSALS

MUNTADAS

Proyecto a Traves de Latinoamerica NOV. 75 - FEB. 76

NOTAS SOBRE EL PROYECTO A TRAVES DE LATINOAMERICA

4 meses (Nov. 75 - Fev. 76) referidos a un trabajo en proceso (tiempo)
El desplazamiento/itinerario a traves de Latinoamerica (espacio) significa una reflexion sobre el tiempo y el espacio.
Se relaciona a los siguientes puntos:

a) Arte ⇄ Vida. No significa una igualdad sino una relacion reversible.
Arte → Vida
Vida → Arte

b) Observacion y comparacion de diferentes realidades a traves de diferentes pueblos, con caracteristicas similares (historicas, geograficas, culturales, etc) pero con una personalidad propia. Los hechos, palabras, gestos etc. con diferentes significados dentro de unos codigos (conocidos o no) segun diferentes grupos etnicos, geograficos, que se refieren o no a paises, nacionalidades, etc.

c) Intento de visualización de dichas realidades teniendo en consideracion la entropologia, la psicologia y la sociologia como modelo/soporte.

d) La accion/situacion: "HOY", en cuatro puntos del itinerario era el nexo del proyecto. Tuvo lugar: en
- Buenos Aires 14 de Noviembre 1975. Centro de Arte y Comunicación
- Sao Paulo 13 de Diciembre de 1975. Museo de Arte Contemporaneo de USP
- Caracas 25 de Enero de 1976. Museo de Arte Contemporanea
- Mexico 27 de Febrero de 1976. Museo de Artes y Ciencias

El proceso Emision (el mismo trabajo) - Recepcion (las cuatro diferentes localidades/audiencias) referido a una accion que tiene que ver con dia y el lugar en que se realiza.

PROYECTO A TRAVES DE AMERICA LATINA

Entre el trabajo medido en términos de propiedad y puramente individual, y las actividades destinadas al reconocimiento por un público más amplio, la elección de Muntadas no deja lugar a dudas. Desde 1971, él ha definido unos puntos fundamentales de su propio lenguaje, entre ellos la necesidad de la participación del público (un salto considerable fuera de "la pasividad del cuadro como objeto") y una interpretación del arte como tarea "educativa-activa" (lo que se acerca mucho, a nuestro entender, a los componentes generales de "arte sociológico"). A un nivel más especifico, Muntadas, manifiesta una preocupación fundamental con "el desarrollo de los subsentidos como base para llegar a un aumento de sensibilidad".

Las múltiples experiencias colectivas e individuales que él ha realizado, como la experiencia nº 3 (identificación de un recinto descubriendo sus aspectos olfativos, gustativos y táctiles por un grupo de personas con los ojos vendados), el reconocimiento táctil del cuerpo humano, o la red de T.V. que estableció en Cadaqués, canal local, tratando de encontrar un modo de entender su realidad cotidiana a través de diferentes procesos y dinámicas, son actividades cuyo principal objetivo es la interrogación práctica de los hechos. Es el hecho empírico lo que le atrae, el dinamismo concreto de la vida, el proceso de ir al fondo de lo que ha sido neutralizado en la existencia actual por la ausencia de contornos que parecen faltar más y más en todo.

Del uso alternado que hace de varios medios, - especialmente la televisión (tanto como instrumento de comunicación o como tipo específico de lenguaje)- vemos una imagen de ideas caracteristicas por lo que nos parece ser su capacidad de meditación y una relación íntima con sus enfoques.

Es algo que, a través de los matices de sensibilidad y dialéctica, se filtra gradualmente en uno, induciéndonos a reflejar y sacar conclusiones de nuestro encuentro (o no encuentro) de individuos con la sociedad.

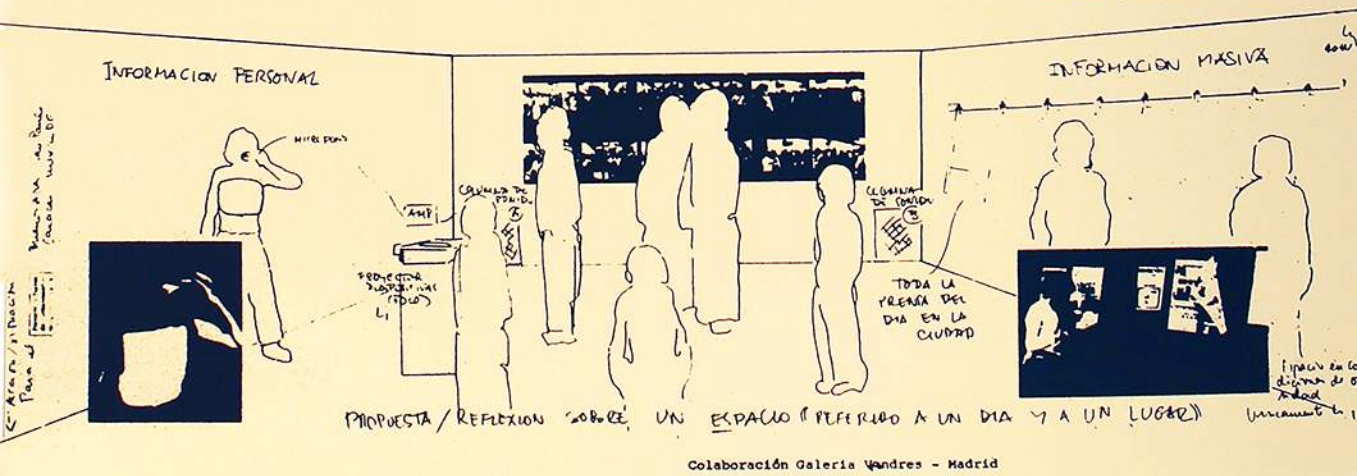
Su gira actual a través de América Latina, visitando Argentina, Brasil, Venezuela y Méjico, es una experiencia única, no solo por su planeamiento estricto sino también por los métodos que él utiliza para enfocar similaridades y diferencias de realidades temporales y espaciales; una apreciación del metabolismo de los espacios sociológicos urbanos en naciones de economía dependiente, a pesar de la energía amarga y explosiva de su confrontación. Su "Arte-Vida" es una busquedad de "ArteTotal" que es, en turno, una promesa de "Vida Total".

Muntadas no es un artista que gasta su tiempo con experiencias sensoriales o presentando Video-Tapes, sino alguien que se preocupa de utilizar al máximo los medios de comunicación a su alcance y todas las relaciones humanas que puedan ofrecer un posible mensaje de interés comunitario.

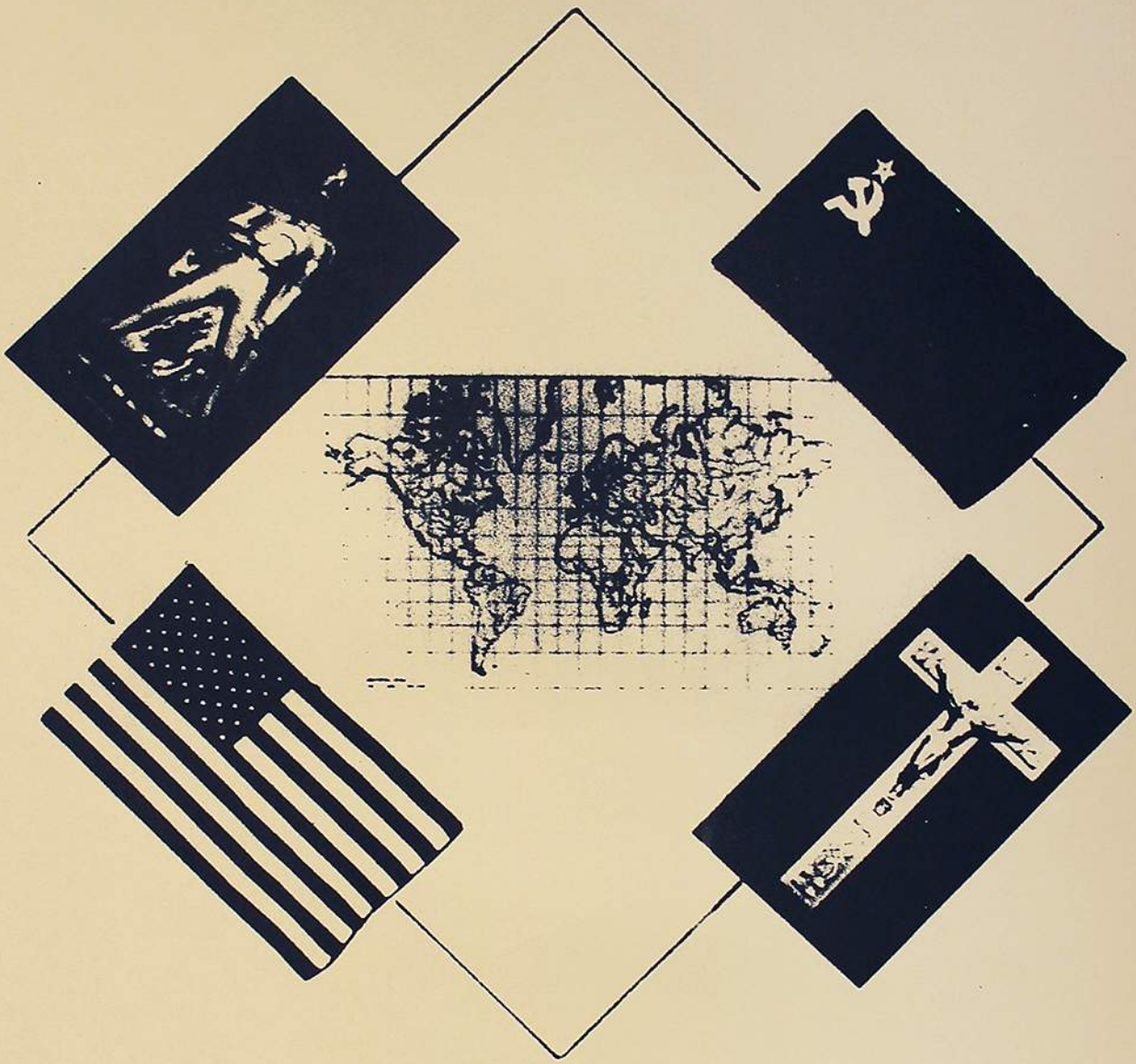
Walter Zanini

Director del Museo de Arte Contemporaneo de la Universidad de Sao Paulo

Traducido del portugues



Colaboración Galeria Vandres - Madrid



N
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S

UNO SPAZIO MENTALE / APERTO
RIFERITO A
UNO SPAZIO FISICO / CHIUSO

THE LAST TEN MINUTES

Argentina Channel 9

BUENOS AIRES

1 → 2 NOVEMBER 75 - Tuesday 23 - Talisman triangle hypnotical circus - canal (9) - prop - 5 → 6 1.11'7" AM the end 1 FLORIDA → 7 →

THE LAST TEN MINUTES

Brazil Channel 4

SAO PAULO

→ 9 DECEMBER 75 - Tuesday 16 - film - Rede Globo - prop - Canal (4) → 10 → 11 → 12 12.20' hm the end 1 13 CIDADE → 14 →

THE LAST TEN MINUTES

USA Channel 11

NEW YORK

15 → 16 MARCH 76 - Wednesday 3 - call now encounter (11) WPIX New York - bandeira/prisma → 17 → 18 → 19 1.40' hm the end 1 20 42 Street → 21 →

author auteur autor: Turnbull
title titre título: The Last Ten Minutes
technique technique técnica: Lithography
dimensions dimensiones: DIN A2
year année año: 1975/76
photographer photographe fotógrafo: Robert
observations observations observaciones: Studio

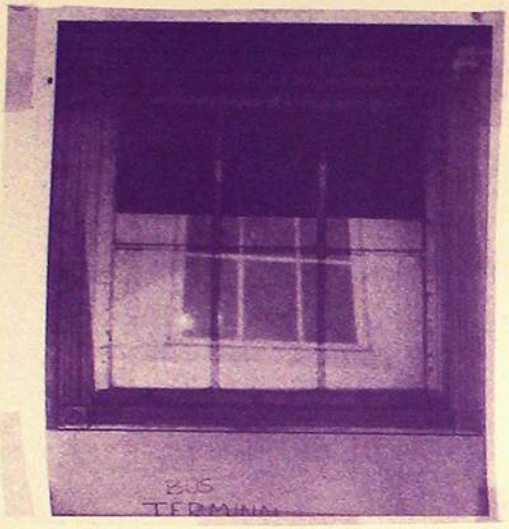
MUNTADAS

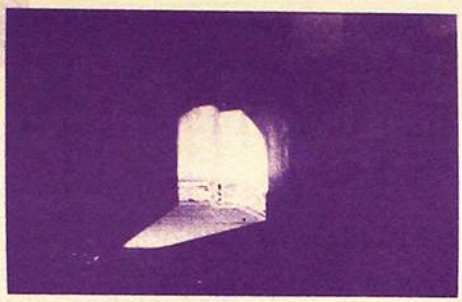
P.S. 1, Special Project,

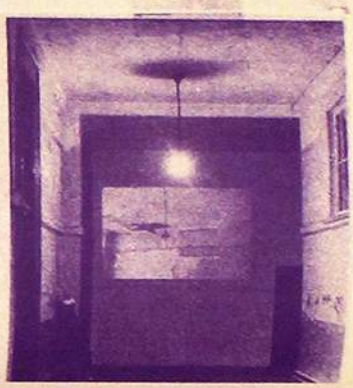
Installation: April 14, 15, 16.
Documentation: April 17-May 28
1—6 P.M. Thursday — Sunday

YESTERDAY / TODAY / TOMORROW

This project is an installation running through the P.S. 1 building. In April 1976 I gained access to the building before it was opened to the public. At the time, I documented the physical condition of the place that, except for the natural mark of time, remained essentially the same as in 1962, when it was still a public school. Walls, blackboards, bulletin boards, signs and other traces of school activities bore evidence of its former use.







This installation is actually an emphatic record of past and present images of the building and shows the action of time, the physical alterations the place has undergone and its present use as an alternative space for experimental art projects.
The two different phases/uses of the building and the transition fr one to the other, are a definite comment on the sociological and cultural politics of our time.
The installation is set up in various ways, depending on the space and subject involved. Slides taken in 1976 are superimposed either on the surface of a object or an architectural element.

P.S. 1 4601 21st Street
Long Island City, Queens, N.Y.
tel: 233-1096

Car: Midtown Tunnel-exit 1st past toll booth, turn right under LIE cross Jackson Avenue. Subway: #7 Flushing Line at Times Square or Grand Central to Hunter's Point. E or F train to 23rd Street/Ely Avenue, two stops from 5th Avenue Museum of Modern Art.

Project Studios One, a Center for the Experimental Arts, is a project of the Institute for ART AND URBAN RESOURCES, Inc. and is supported in part by the New York State Council on the Arts and the National Endowment for the Arts.

Special Thanks to:
Gerd Stern and Intermedia Systems Corporation
Johanna Heer
Sally Sigal
and
Gerhard Naschberger

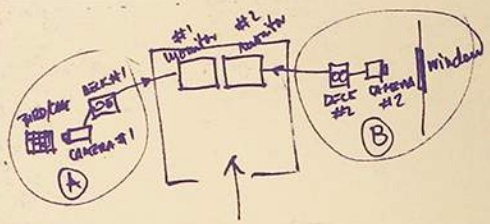
MUNTADAS

VIDEO WORKS '71-77
& "THE ANIMAL SERIES"

15 APRIL - 15 MAY 77

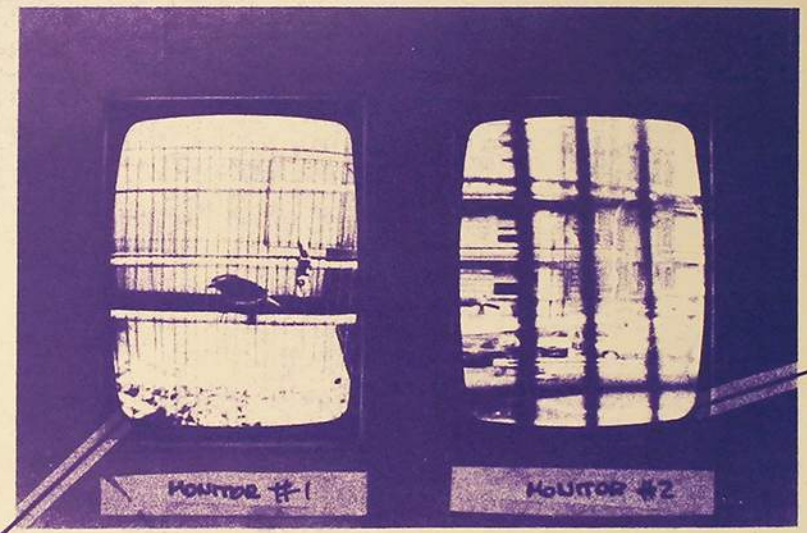
EVERSON MUSEUM OF ART

PROJECT FOR LIVE INSTALLATION : "BARS"



"BARS"

The situation pictured here is a live, closed-circuit television installation. The monitor on the left depicts a caged bird which we view from outside the cage. The cage itself and the camera were hidden from public view. The monitor on the right shows a street scene familiar to local inhabitants as a view from across the museum plaza. This scene we view from inside. The camera for this monitor was secluded in another area of the museum and tape was applied to the window glass to simulate bars. Posted nearby was a statement repeating the above in addition to a listing equating inside with mind, body, room and psychology and outside with other minds, communication, environment and sociology.



CAMARA #2

CAMARA #1

SOME OBSERVATIONS ABOUT THE RECENT WORK OF ANTONIO MUNTADAS FOLLOWING HIS EXHIBITION AT THE EVERSON MUSEUM OF ART IN SYRACUSE, NEW YORK.

Besides the installation "Bars", which is described on the previous pages of this publication, Muntadas included in his exhibition most of his video documents from 1971. These included "Tactile Recognition of a Body", "The Skin and Twenty Materials", "Subsensorial Actions", "Sensorial Concert", and the series, "Actions". All of these works document Muntadas' intense interest in experiments and experiences utilizing what he terms the secondary senses. In most of these projects Muntadas wears a blindfold in order to heighten his experience of tactility. The viewer, however, receives this information visually, through the video medium so is removed from the physicality of the experience. Nevertheless, the viewer becomes strongly aware of the beauty and sensuality of Muntadas' actions. Whether it is the mere suggestion of tactility or being able to watch the process taking place, the experience is indeed transmitted to the viewer. If anything, the tapes do the job so well that tension and anxiety are present because of a natural desire to participate in the project on an equal and physical level.

In these works Muntadas seeks to underline the importance of sensory development. All of his work of the period reflects this concept. For certain, as our cultures evolve towards more mechanization and convenience, we, as individuals, have less responsibility to develope in this area. One hundred years ago most had moral responsibilities which developed a dependence on the 'hand made' process. A farmer, for example, would also be a doctor for his animals, a blacksmith, a carpenter, and a writer. He had to develope himself to be a master of many trades. All these responsibilities would involve a more integrated and less fragmented development of the total sense structure. Nowadays we all have our 'specialty' or area of interest and our actions become subject to those necessities.

In Spain, the artist has always been in an honored position. As in other European countries, the latest work of a painter or sculptor was very often commissioned by the church and the people were expected to understand any significance in a picture. The artist was, above all, credible and his decisions were received with interest. Now that the artist is no longer committed to illustrating Biblical reference he is free to address himself to either the human condition or compositional sensibilities. He has not, however, relinquished his position in society as interpreter of mystical truths. It is this heritage of the artist which has allowed Muntadas to evolve as social respondent, an almost unavoidable circumstance, especially in an era of new humanism.

During this period which the videotapes are from, Muntadas also did a series of activities which involved large groups of people. Some of these projects were exhibited in the Everson show in the form of photo-enlargment documents. Through these activities Muntadas developed as observer of the a posteriori effects of the social gathering. At first, the sensory aspects and later, any phenomena which controlled the inter-communication of the participants. At this point Muntadas becomes the audience and his activities become framing devices for the observation of anything. He proceeded to initiate many projects which gave him the opportunity to observe a variety of social activities, ("Markets, Streets, Stations") and the behavioral aspects of each.

Through his use of television as a documentary tool and his continuing interest in human behavior and communications he began to evolve a sensitivity about television. His work, "Confrontations" in 1974 presents a comparison between three channels of video under four different structures. The first, 'real' streets shows three street scenes which exhibit a local reality because of the lack of control over the content. The others are three channels of three different movies, one representing each decade; three channels of network news programs, and three channels of network programs from the present. These three latter parts clearly exhibit the technical approaches employed by broadcasters and enables the viewer to make critical comparisons as to the degree of coercion to which the average viewer is subjected. "Cadaques Local Channel" is a similar structure. Under the cover of 'artistic experience' an alternative network was initiated which operated for four days. Because of the strict measures imposed on the dissemination of information in Spain the character and reputation of the town gallery aided him in the realization of the work. At meeting places in the village additional monitors were placed next to the existing ones and programs were produced which reflected the local reality of the village. The gallery was equiped with a transmitter and the live network became an extended portrait of the village in comparison with the strict informational codes of the existing network. Characteristics and contrasts between the two channels became evident as the project extended across the four days. The language, attitudes and gestures, and treatment of the television images on the existing channel became evident as a false, fixed reality whereas Muntadas' channel was like holding a mirror to the life of the village. His sensibility about television was not just realizing the lack of and offering a model for, communication but the fact that television as it exists anywhere, leaves nothing to the imagination.

Also included in the exhibition was the new videotape, "Snowflakes", which, along with the installation, "Bars" is part of a continuing series featuring animals. The first part of the tape is information about the subject, an albino gorilla caged in the Barcelona zoo. The rest of the tape depicts the gorilla in a variety of attitudes and activities. In addition to the gorilla the picture is often wiped from the side with another picture of the people observing the gorilla. The viewer watches not just the animal but the process of the animal being watched. Again Muntadas is careful not to overdirect the information and attention of the viewer and reduce the opportunity of a mental interaction.

This re-affirmation of individualism in thought and imagination is the crux of Muntadas work. What appears to be framing devices for Realism turns out to be compositional sensitivity for an existential dialogue between the information furnished and the receiver. Muntadas uses his work to create a state of mind leaving the viewer to discover and develope a passionate awareness of individual freedom through individual freedom and imagination.

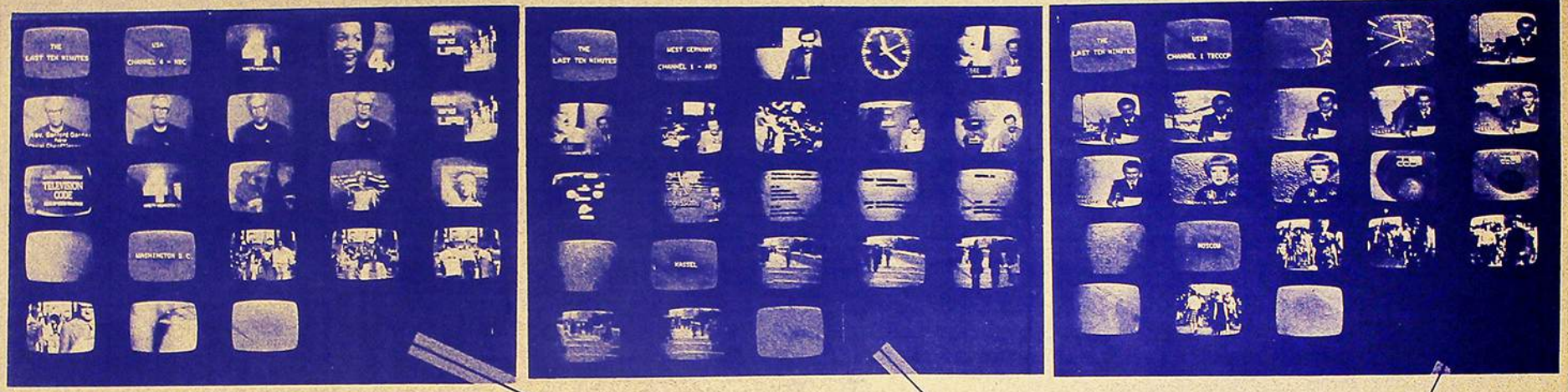
Local residents who viewed the installation "Bars" were able to recognize the image on the right-hand monitor as the County Court House.

Richard Simmons

U.S.A.

W. GERMANY

U.S.S.R.



PROJECT: **MUNTADAS**

The Last Ten Minutes (Moscow, Kassel, Washington),

General Description: The simultaneous playback of the last minutes of evening television programs in three different countries taped directly from the screen on the same day (May 1, 1977) juxtaposed with human scenes from the respective cities of the countries represented. (Moscow, Kassel, Washington).

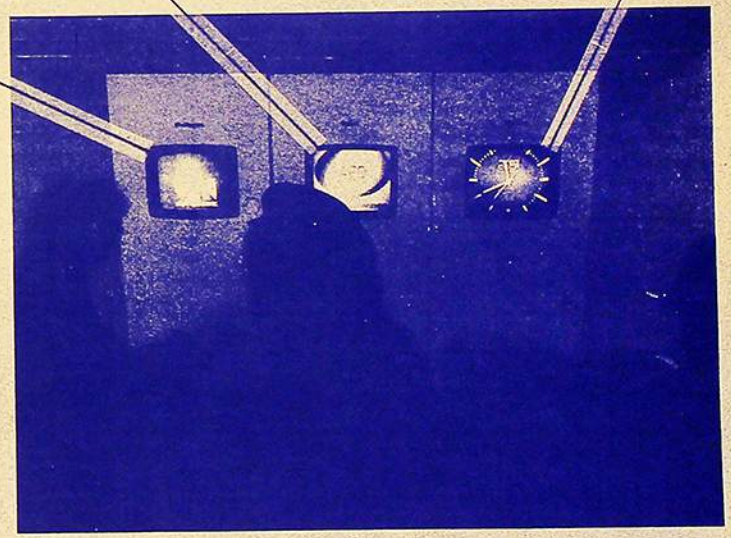
Video installation with three t.v. monitors and special sound system and three sets of headphones.

Collaboration of Realization & Production: Dimitri Devyatkin, Wolf Kahlen, Gabrielle Fohle

Collaboration of Post Production: Sandra Devlin Studio, Inc.

documenta 6

	MUNTADAS
	THE LAST TEN MINUTES
	Video/installation
	10 min. Loop.
	1977
	Devyatkin/Kahlen/Muntadas
	for Documenta



"TWO "LANDSCAPES"

© MUNTADAS 1979

→ to WRIGHT STATE UNIVERSITY
DAYTON - (OHIO)

JUXTAPOSITION OF TWO REALITIES

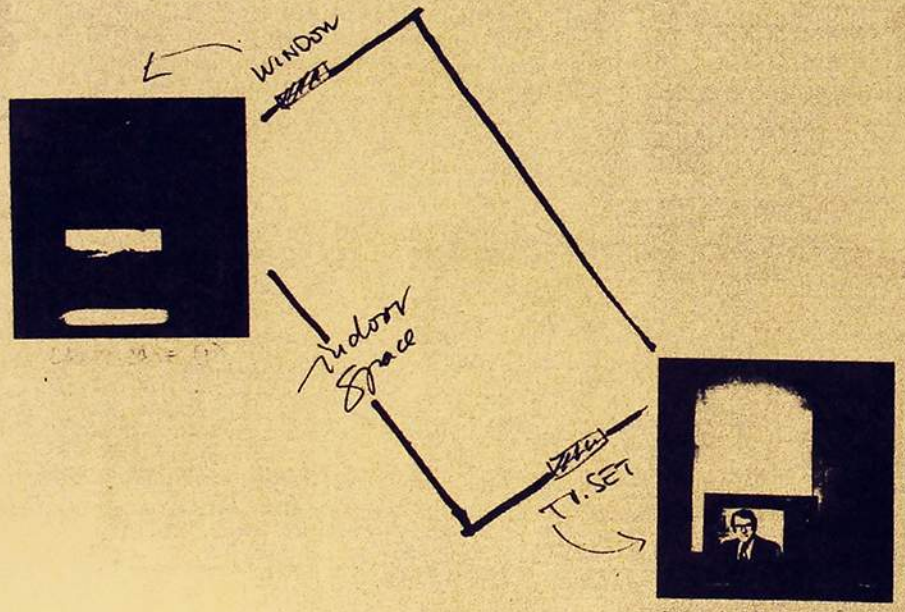
- REAL LANDSCAPE : REAL
- MEDIA LANDSCAPE : REAL

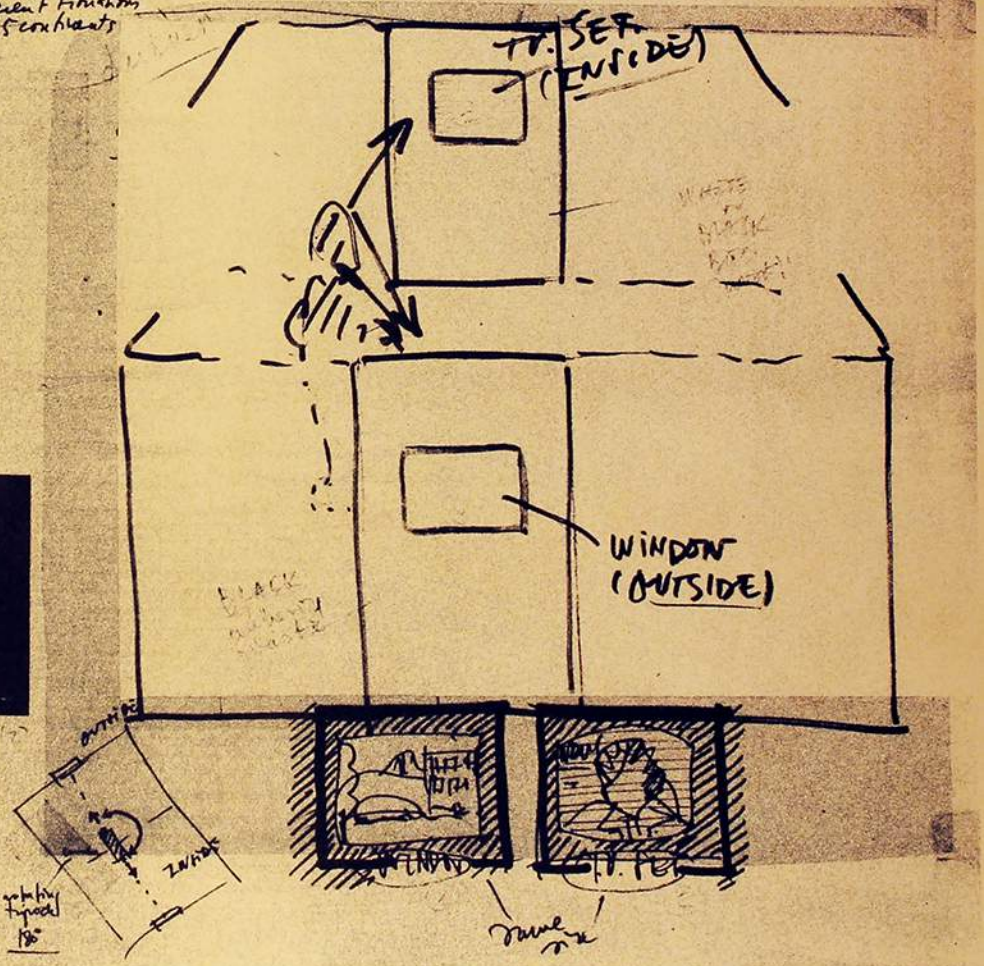
JUXTAPOSITION OF TWO LANDSCAPES

- NATURAL : REAL
- ARTIFICIAL : REAL

project to realize in 5 different situations
5 sketches / 5 continents

THE INSTALLATION



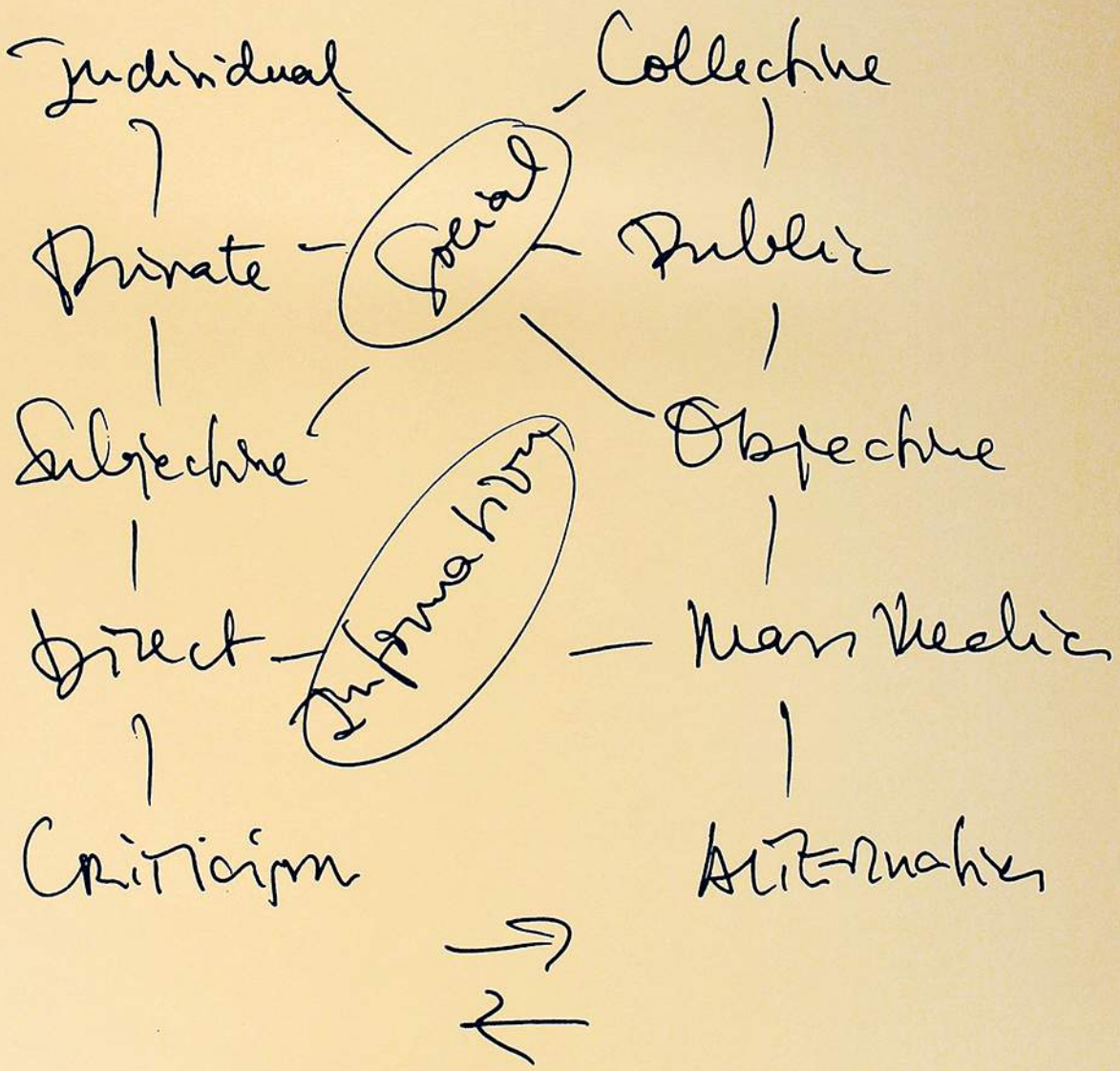


- A SPACE WITH OPPOSITE WALLS
- IN ONE OF THE WALLS → WINDOW
- WINDOW = T.V. SET (SAME DIMENSIONS)

The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

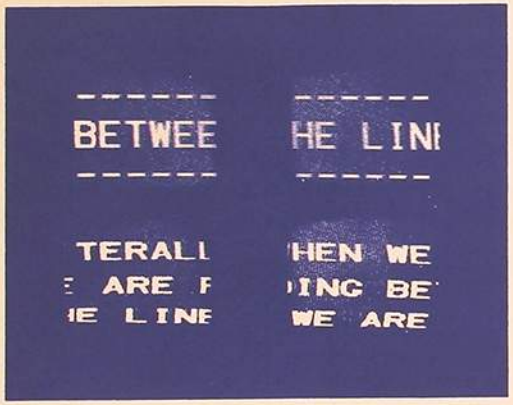
April 3, 1979

Muntadas
Subjectivity/Objectivity:Private/Public Information



BETWEEN THE LINES

THIS PROJECT INCLUDES AN INSTALLATION AND A TAPE WHICH CAN WORK SEPARATELY OR TOGETHER. BOTH ARE BASED ON THE CONCEPT OF THE VISIBLE/INVISIBLE AND THE MENTAL/PHYSICAL LIMITS OF TELEVISION.



MUNTADAS:

BETWEEN THE LINES

A new video installation.

Saturday, February 24th at 8:00 P.M.

Muntadas' recent works *The Last Ten Minutes. On Subjectivity* deal with the relationships between personal and public (subjective/objective) information – how media works in different social, cultural and political environments through what Muntadas calls the invisible mechanisms.

Muntadas will be present

Presented by

Boston Film & Video Foundation

THIS PROGRAM WAS SUPPORTED IN PART WITH FUNDING FROM THE MASSACHUSETTS COUNCIL ON THE ARTS AND HUMANITIES AND THE NATIONAL ENDOWMENT FOR THE ARTS.

ADMISSION:

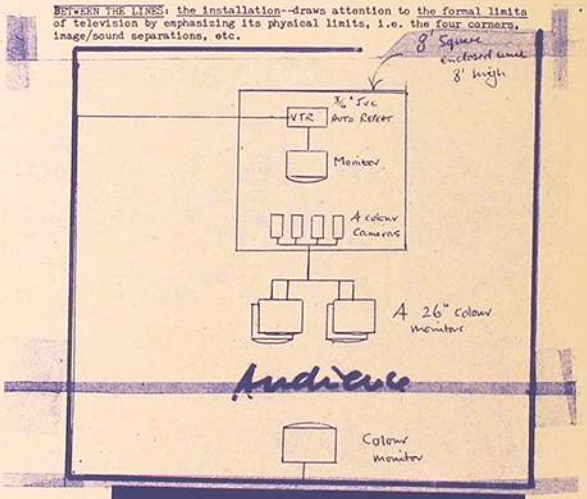
Non-Member	$2.50
Member	$2.00
Student	$2.00

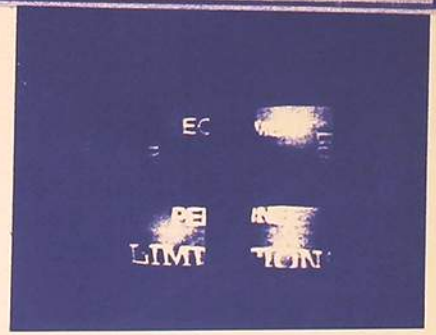
LOCATION:
BF/VF Studio Theater: 39 Brighton Avenue, Allston (near B.U. and Commonwealth Avenue, on the side of the building marked DIEBOLD)

THE INSTALLATION

"Literally when we say we are 'reading between the lines' we are completing information from the text with our own process of thinking, knowledge, information, subtlety. We are looking deeper than the printed words. We do the same thing with images, drawings, photographs, etc. With television images and words are experienced together. Television watchers use the same process as readers but less consciously. One difference between text and television is speed: with texts it is easy to stop and think; with television there is no time to stop and think while we absorb information from a moving image." --

BETWEEN THE LINES: the installation--draws attention to the formal limits of television by emphasizing its physical limits, i.e. the four corners, image/sound separations, etc.





author / auteur / autor: MUNTADAS SERRAN PAGAN
title / titre / título: PAMPLONA-GRAZALEMA
technique / técnica: MIXED MEDIA
dimensions / dimensiones:
year / année / año: 1975-1980
photographer / photographe / fotógrafo: (1)
observations / observations / observaciones: BOOK + INSTALLATION

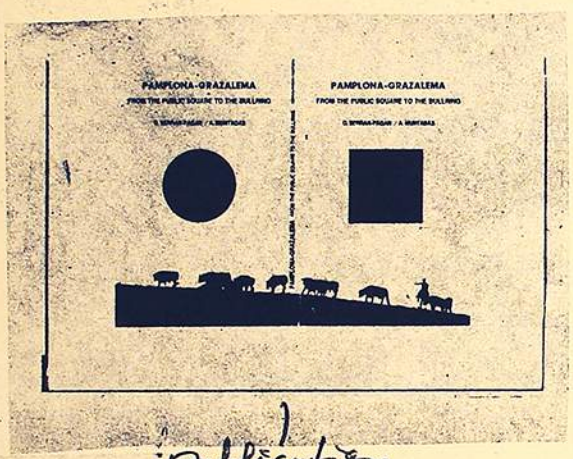
PAMPLONA-GRAZALEMA

Pamplona-Grazalema is the result of work in visual media and anthropology done from 1975 to 1979. The social sciences and the visual arts are combined in an interdisciplinary effort to explore the transformation and the social implication of the fiesta of the bull in Spain.

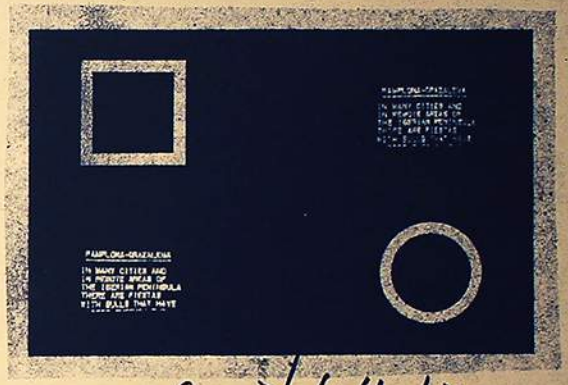
In certain parts of the country, such as Grazalema, the custom of running the bull on a rope is preserved: one of the oldest forms of bullfighting and an important component of local culture. Elsewhere, for example in Pamplona, this practice and others which were once a part of the tradition of the people have evolved: a popular fiesta turned into a commercial show. The runner became the professional bullfighter, and the bull moved from the public square to the bullring.

This work consists of a book and a video installation that complement each other.

MUNTADAS SERRAN-PAGAN



:publication



video installation

PUBLICATION SPECIFICATIONS

- Translation : Hardie St. Martin
- Coordination : Danielle Tilkin
- soft cover book, 3 colors
- 8 1/2" x 5 1/2"
- 168 pages
- 120 black & white photographs
- 6 diagrams/graphics
- Notes & Bibliography

"In Grazalema the bull has not moved into the bullring and is not killed publicly; nor has he ever faced the professional bullfighter. There is a close relationship between the way the fiesta has persisted and the economic life of this town. Grazalema showed us the relationship between the collapse of its industry and the celebration of its fiesta, but we had not learned how these or similar corridas had developed in other parts of Spain. In the section dedicated to Pamplona our main objective was to study the systems of power that influenced the fiesta's evolution. The municipality was responsible for the fate of the bulls on a rope, for the loose bulls moving from the public square to the bullring, for the disappearance of the runners in the ring, and for the birth of the modern bullfighter. The municipality's interests converted a popular tradition into a show that is now a tourist attraction."

ACKNOWLEDGEMENTS

We are very grateful to the people of Grazalema and Pamplona without whose help this work would not have been possible.

We would like to thank the following people for their cooperation : John Barnett, Manel Pérez, Eugeni Bonet, Katya Purse, Karin Bacon, López Tavanazzi, Anne Bray (Photographs), (Graphic material from postcards, catalogues and Pamplona's newspapers.)

Mireia Sentis, Beatriz and Pablo Ronal, Jay Ruby, Angel Capellán, Lala Gomá, Jorge Dercallar, Francisco Viqueira, Jose Luis Roselló, Dino Pacio, Gloria Kirby, for their help while we were working on the project.

We are endebted to these institutions for their financial support: Ministerio de Cultura (Centro de Investigación de Artes Plásticas y Nuevas Formas Expresivas), Comité Conjunto Hispano Norteamericano para Asuntos Educativos y Culturales, Galería Vandrés, Spanish Tourist Office (New York) and the Guggenheim Museum.

Fiestas dedicated to the bull have endured in Spain because over the years they infiltrated her culture in the areas of language, religion, economics, politics and social organization, leaving visible traces in the ideological structure. These socio-cultural forms embedded in the local culture are precisely what keeps the fiesta alive. The central purpose then, of *Pamplona-Grazalema* has not been to study the visual medium or the fiesta itself, but to relate it to society and see how it has worked into the social units and became an integral part of the world view and values of the people.

NOTES PARALLEL TO THE PROJECT

The project *Pamplona-Grazalema* is an installation of videotape, film and slides, together with a book of texts and images. It is an attempt to approach greater objectivity by combining distinct methodologies which give as complete a vision as possible of the symbolism of the bull and what it represents in Spain.

Over the past five years the visual conception and point of view of this project has evolved through personal selection and reduction into two complementary presentations which have taken the following form:

Videotape: a fast medium. Images and sound symbolic and suggestive of information as well as audio-visual references.

Publication: a slow medium. Texts and graphic images which present the background information with greater density.

Installation:

Two fifteen-minute tapes, one devoted to Pamplona, the other to Grazalema, are run simultaneously on separate monitors. The juxtaposed material contrasts the following elements:

- bull and people
- silence and sound
- color (red for Pamplona; green for Grazalema) and black and white
- abstract and realistic images

The result is a visual, referential and symbolic body of work which is complemented by the publication.

Publication:

Texts and images which place the project in a socio-anthropological framework that includes references to the historical, economic and political context; transcriptions of interviews and a conclusion in which the authors present a critical assessment of the project and review the premises and outcome of an interdisciplinary collaboration.

Technical data :

Preparation time : June 1975-February 1980. Field work and filming in Pamplona and Grazalema in July 1975, 1976, 1977, 1978 and 1979.

VIDEO

Accumulated visual material : 4 hours of film; 22 hours of videotape; 2,000 slides.

Field work : John Barnett, Daniela Tilkin, Manel Perez, Katya Purse, Lala Goma, Lopez Tavanazzi, Eugeni Bonet.

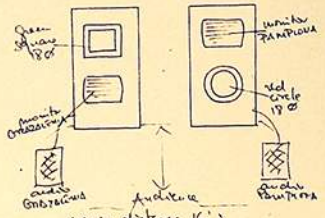
Post-production and editing : John Barnett.

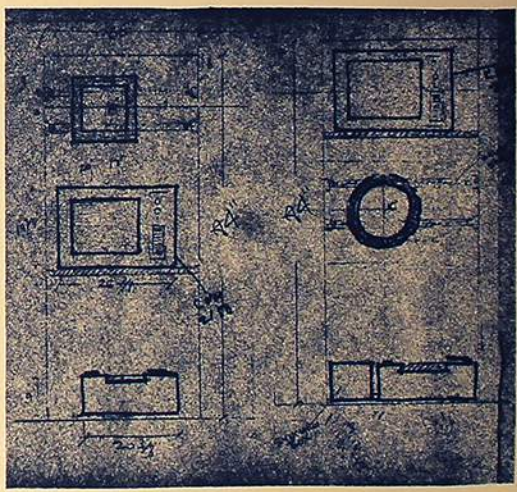
Post-production facilities : Film/Video Department, Massachusetts Institute of Technology, Cambridge; Massachusetts School of Arts, Boston; Educational Video Resources, Massachusetts Institute of Technology.

Technical advice : Mark Abatte; Technisphere

VIDEO IN-FORMATION SPECIFICATION

- 2 color monitors
- 2 video playback decks (3/4")
- 1 synchro remote control unit
- 2 light boxes (10" x 10") or 2 slide projectors
- 1 amplifier
- 2 speakers





PROPUESTA PARA LA MUESTRA: "IL TEMPO DEL MUSEO/VENEZIA"

AGUA 1580-1980

author / auteur / autor	MONTADA
title / titre / título	Agua 1580/1980
technique / technique / técnica	mixed media
dimensions / dimensions / dimensiones	1x1x2
year / année / año	1980
photographer / photographe / fotógrafo	Montad. Instalation
observations / observations / observaciones	

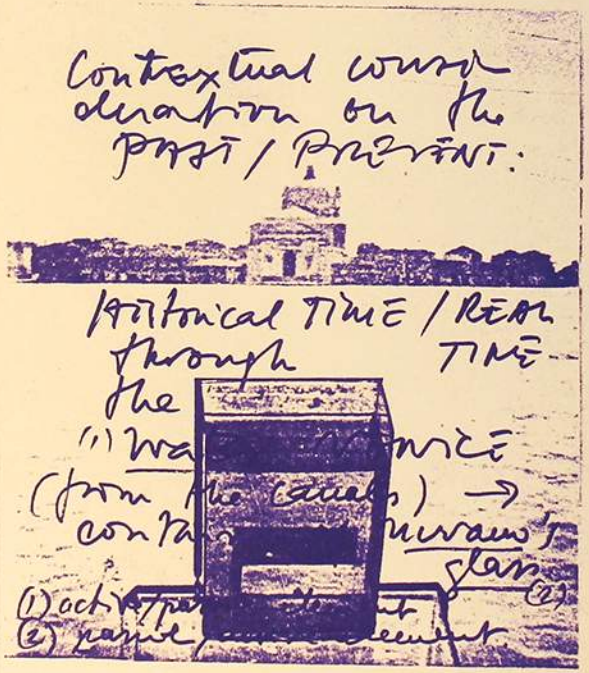
AGUA 1580-1980

Pre-Propuesta para la muestra:

"IL TEMPO DEL MUSEO-VENEZIA"

- Concepto: Es una reflexion contextual sobre el pasado/presente: Tiempo historico/real a traves del agua en Venezia
- Visualizacion: Es una instalacion de 1m x 1m x 2m(base) que consiste en dicho espacio lleno de AGUA (1) de los canales.
  El recipiente teoricamente (y practicamente de ser posible) (*) de VIDRIO DE MURANO (2)

(1) Elemento pasivo/activo
(2) Elemento activo/pasivo
(*) De no poder ser en vidrio de Murano el recipiente podra construirse/ /utilizar en material transparente



The Kitchen Center for Video and Music

press release

Muntadas

Personal / Public
Video Installation
The Gallery, April
Tues-Sat 1-6pm

Three Videotapes
Video Viewing Room
April 1-26, 1-2pm

In April, The Kitchen presents the work of Spanish artist Antonio Muntadas. April a video installation entitled Personal/Public will be featured in The Gallery; April 1-26, the Video Viewing Room will include three recent videotapes: Liege 12.9.77 and Between the Lines (shown on odd-numbered days) and On Subjectivity: About TV (shown on even-numbered days).

Muntadas works with communications systems and their social implications, the general area that he calls 'media landscape.' The media landscape is an invisible environment composed of media-produced images and the mechanisms and effects of media, both visible and invisible. Muntadas notes that his efforts are aimed at the development of a 'critical subjectivity.' He sees the dichotomies of subjective/objective, personal/public and visible/invisible as functions of this development.

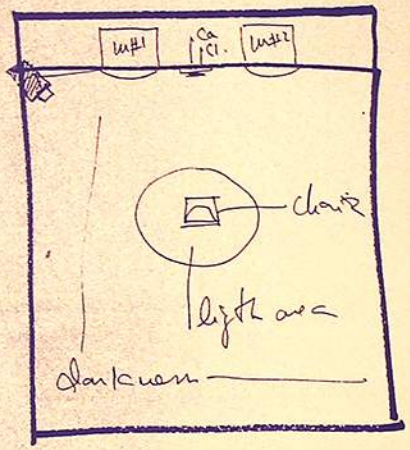
GALLERY--April Personal/Public focuses on the intersection where personal information is rendered public by the media and public information becomes personal by individual interpretation. The installation of TV monitors, live camera and simulated viewing situation is designed to make this intersection visible.

VIDEO VIEWING ROOM--April 1-26 Three videotapes. Liege 12.9.77 (1977) is an 18-minute color tape produced for Belgium TV. It is a consideration of the media's handling of information in a multi-lingual country (French, English, Flemish and German): TV vs. VTR. Between the Lines (1979), a 25-minute color tape, deals with the mental and physical informational limits of television (programs, selection decisions, time schedules, editing, etc.) and specifically how facts (in this case the 'news') are reported. On Subjectivity: About TV (1978), a 50-minute color/black and white tape, questions TV's distribution of information: how people read, screen and interpret images, how TV's mechanisms function and articulate information. Excerpts from everyday television programs and opinions of TV watchers are combined with reflections on television as a medium.

Muntadas' work invites inquiry into the potential of television and consideration of the intentional/unintentional, visible/invisible influence of television in our daily lives.

484 Broome Street between West Broadway and Wooster, New York City

PERSONAL / PUBLIC



equipment

c_1 = camera ← live
m_1 = closed circuit
m_2 = broadcast T.V.
cl: office clock.
ca = calendar

PERSONAL / PUBLIC

author / auteur / autor	MUNTADAS
title / titre / título	PERSONAL/PUBLIC
technique / técnica	MIXED MEDIA
dimensions	18 x 24 ft
year / année / año	1980
photographer / photographe / fotógrafo	Mark Perry
observations	Installation

thanks, th: Tom Lawson, Angeles

Projectes / Propostes

18 serigrafies a partir de 18 originals de Muntadas realitzats entre els anys 1971 i 1980

L'edició consta de 15 exemplars:
– 12 exemplars numerats de l'1/12 al 12/12
– 2 exemplars Prova d'Artista: P.A. 1 i P.A 2
– 1 exemplar Hors Commerce marcat: H.C.

S'han imprès sobre paper Fabrianocolore de 200 g de 60x42 cm al Taller Vallirana de Barcelona.

Editat per Arxiu/AM. Centre d'Estudis i Recerca

Barcelona, febrer 2017

Proyectos / Propuestas

18 serigrafías a partir de 18 originales de Muntadas realizados entre los años 1971 y 1980

La edición consta de 15 ejemplares:
– 12 ejemplares numerados del 1/12 al 12/12
– 2 ejemplares Prueba de Artista: P.A. 1 y P.A 2
– 1 ejemplar Hors Commerce marcado: H.C.

Se han impreso sobre papel Fabrianocolore de 200 g de 60x42 cm en el Taller Vallirana de Barcelona.

Editado por Arxiu/AM. Centre d'Estudis i Recerca

Barcelona, febrero 2017

Projects / Proposals

18 silkscreen prints from 18 originals by Muntadas made between the years 1971 and 1980

The edition consists of 15 copies:
– 12 numbered copies from 1/12 to 12/12
– 2 Artist's Proofs AP 1 and AP 2
– 1 Hors Commerce (Not for Sale) copy marked HC

Printed on Fabrianocolore paper 200 g 60x42 cm at the Taller Vallirana in Barcelona.

Published by Arxiu/AM. Centre d'Estudis i Recerca

Barcelona, February, 2017

Número d'edició:
Número de edición:
Edition number: