

PROJECTS / PROPOSALS

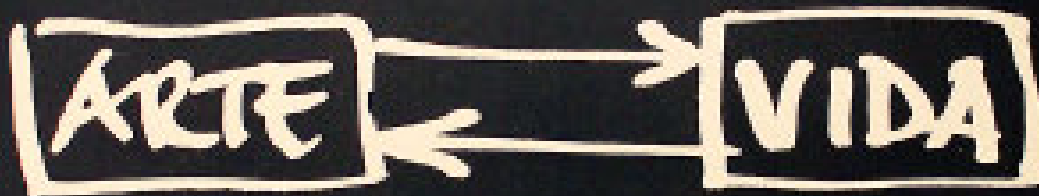
MUNTADAS

PROJECTS/PROPOSALS, 1971 – 1980 (editioned in 2017)

18 serigraph prints from 18 originals by Muntadas
made between the years 1971 – 1980
and never editioned previously

Printed on Fabriano color paper 200 g
at the Taller Vallirana in Barcelona, 2017
16 ½ x 23 ½ in. / 60 x 42 cm.
Number 2 from an edition of 12

- 1971 **ARTE <-> VIDA**
- 1971 **EXPERIENCIA 1B**
Action at: Villanova de la Roca 1971
- 1972 **CINCO SENTIDOS Olfato/Gusto/Tacto/Vista/Oído**
- 1972 **ACCIÓN TV, Vilanova de la Roca**
Action at: New York, 1972
- 1973 **QUATRO ELEMENTOS (Aire/Agua/Fuego/Tierra)**
- 1974 **ARTE <-> VIDA . Acción Comercio 64**
Action: Barcelona, 10 Nov 74
- 1975–76 **Proyecto a través de Latinoamérica (1975-76)**
Action at: CAYC - Centro de Arte y Comunicación,
Buenos Aires, 14/11/1975
MAC - Museu de Arte Contemporânea da Universidade
de São Paulo, São Paulo, 13/12/1975
Museo de Arte Contemporáneo de Caracas,
Caracas, 25/01/1976
MUCA - Museo Universitario de Ciencias y Arte,
México, D.F., 27/02/1976
- 1976 **N/S/E/O**
Exhibited: La Biennale de Venezia 1976
- 1975–76 **The Last Ten Minutes I (Argentina / Brasil / USA)**
Exhibited: The Kitchen, New York 1976
- 1977 **BARS**
Exhibited: Everson Museum of Art, 1977
- 1977 **The Last Ten Minutes II (Moscow, Kassel, Washington)**
Exhibited: Documenta 6, Kassel
- 1976–78 **Yesterday/Today/Tomorrow**
Exhibited: P.S.1, New York 1978
- 1979 **Two Landscapes**
Exhibited: CAVS/MIT 1979
- 1979 **Subjectivity/Objectivity: Private/Public Information**
Lecture Video: VIEW POINTS MOMA 1979
- 1979 **Between the Lines**
Exhibited: Boston Film/Video Foundation 1979
- 1975–1980 **Pamplona – Grazalema**
Exhibited: Guggenheim Museum 1980
- 1980 **Il Tempo del Museo/Venezia: Agua 1580/1980**
- 1980 **Personal/Public**
Exhibited: The Kitchen 1981



ARTE <=> VIDA, 1971, Serigraph Prints, 16 1/2 x 23 1/2 in.

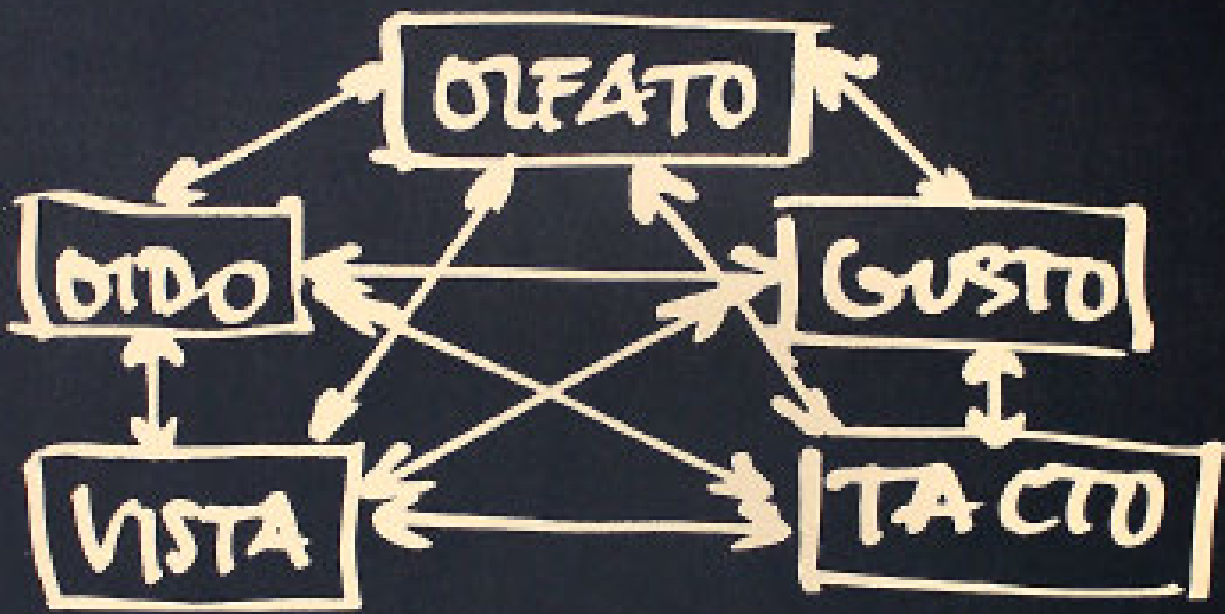
Experiencia 1 B1
 Encuentro. Presentación
 de reunión a través de
 diferentes materiales
 y reconocimiento por
 sentido del olfato.
 Fotografías.

Experiencia 1 B1
 Meeting. Presentation
 through different
 materials and recognition
 through the sense
 of smell. Photography.

TÍTULO	Experiencia 1
AUTORES	Walter Dreyer
TEMA	Experiencia 1
CONTENIDO	heliografos
FECHA	20 de Feb
PERIODO	1971
UBICACIÓN	Brasil
INSTITUCIÓN	acm/Fla



EXPERENCIA 1B, 1971, Serigraph Prints, 23 1/2 x 16 1/2 in.



PROYECTOS / PROPOSITES
 PROYECTOS / PROPOSITES
 PROJECTS / PROPOSALS

Untitled
 Area 47
 Untitled
 Area 47
 1972
 [Signature]

CINCO SENTIDOS, *Olfato/Gusto/Tacto/Vista/Oído*, 1972, Serigraph Prints, 16 1/2 x 23 1/2 in.



ACCIÓN TV, Vilanova de la Roca, 1972, Serigraph Prints, 16 1/2 x 23 1/2 in.



Acción - Calle Comercio frente a^o 64
 - Barcelona. 10 Noviembre 74. 20/22h.

PROYECTOS / PROPOSTES
 PROYECTOS / PROPOSTES
 PROYECTS / PROPOSALS

UNITED	Unitad
PROJECT	Acción Comercio 64
ARTIST	Helmut Peber
DATE	20/11/74
SCALE	1/1
NO. OF COPIES	1000
PRINTED AT	Mesa
PRINTED BY	Mesa / pl

ARTE ↔ VIDA, Acción Comercio 64, 1974, Serigraph Prints, 16 1/2 x 23 1/2 in.



MUNTADAS

Proyecto a Través
de Latinoamérica
NOV. 75 - FEB. 76

PROYECTO A TRAVÉS DE LATINOAMERICA

A través del 75 - 76, se refuerza a un estudio de desarrollo (DISEÑO) el desplazamiento de la conciencia a través de la comunicación (espacial) significa una reflexión sobre el tiempo y el espacio.

- 1) **Actitudinal:** se sugiere una igualdad ante una relación restrictiva, ante + vida, ante + espacio.
- 2) **Comunicación y cooperación de diferencias** resultando a través de diferentes puntos, con limitaciones (límites) psicológicas, fisiológicas, culturales, etc. pero con una personalidad propia. Los hechos, palabras, gestos etc. las diferentes significaciones dentro de una red que tiene (75) a (76) según diferentes grupos sociales, geográficos, que se refieren a un + punto, psicológico, etc.
- 3) **Desarrollo de visualización de ciertos realidades** mediante de construcción la psicología, la psicología y la sociología como manifestaciones.
- 4) **La comunicación:** "DISEÑO", en un nivel práctico del desarrollo con el uso del lenguaje. Para lograr:
 - Buenos Aires 14 de Noviembre 1975. Centro de Arte y Comunicación
 - San Paulo 13 de Octubre de 1975. Museo de Arte Contemporáneo de USP
 - Caracas 21 de Enero de 1976. Museo de Arte Contemporáneo
 - Mexico 17 de Febrero de 1976. Museo de Arte y Ciencias

El presente estudio (el diseño) = desarrollo (con un nivel práctico) LOCALIZACIÓN (funcional) referida a una acción que tiene que ver con ella y el lugar en que se realiza.

PROYECTO A TRAVÉS DE AMÉRICA LATINA

Esta es una experiencia en términos de procesos y parámetros individuales, y las actividades derivadas al reconocimiento del + espacio más amplio. La acción de mostrar un día largo + largo. Desde 1975, se ha desarrollado una práctica fundamental de un grupo humano, como una la conciencia de la "conciencia del cuerpo como objeto" y una interacción del arte como línea "abstracta-activa" y la que se genera desde, a nuestra entender, a los componentes generados de "arte abstracto" y a un grupo más específico, humano, manifestando una preocupación fundamental con "el desarrollo de las actividades como base para llegar a un aumento de sensibilización".

Las múltiples experiencias culturales e individuales que él ha realizado, como la experiencia del + la identificación de un espacio determinado con aspectos abstractos, generativos y limitados por un grupo de personas con las que venimos a, el reconocimiento (del) del cuerpo humano, a la red de R.V. que vincula al cuerpo, desde 1975, tratando de encontrar un modo de relación en realidad cotidiana a través de diferentes parámetros y distancias, con actividades como principal objetivo en la investigación (del) de los hechos. En el tiempo amplio la que la vida, el desarrollo (del) de la vida, el proceso de ir al fondo de lo que ha sido construido en la estructura actual por la necesidad de encontrar que pueden existir más y más en todo.

Del uso cotidiano que hace de varios puntos, - especialmente la actividad + tanto como instrumento de comunicación a como tipo específico de lenguaje - como una técnica de ideas manifestativas que la que nos permite ver el desarrollo de actividades y una relación íntima con sus relaciones.

En este caso, a través de los métodos de psicología y fisiología, se busca profundizar en una comprensión a reflexionar y hacer conclusiones de ciertos aspectos + a un momento + de actividades con la sociedad.

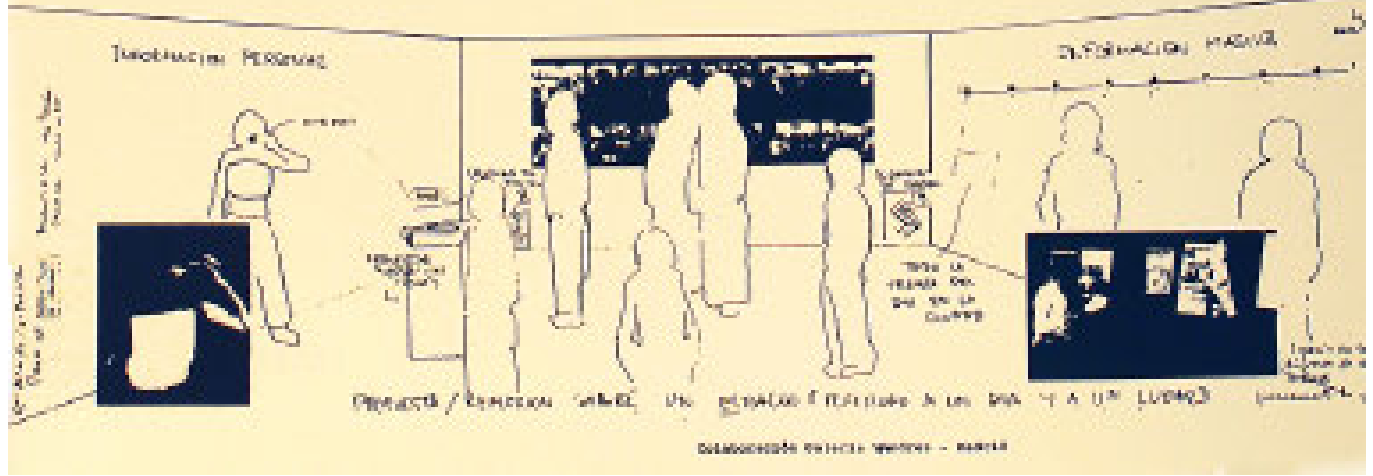
En este sentido a través de América Latina, realizando experimentos, rituales, vivencias y reflexiones, en una experiencia única, se busca un + procesamiento creativo más amplio por los métodos del + acción para entender actividades y el desarrollo de actividades humanas y humanas una comprensión del mundo (del) de los aspectos comunicativos humanos en términos de conciencia, desarrollo, a pasar de la conciencia humana de un momento de construcción, de "arte-vida" en una respuesta de "ritual" que es, en todo, una práctica de "vida física".

Estas no es un estudio que trata de llevar un experimento psicológico a procesamiento físico-humano, sino al contrario que se busca de utilizar el mismo los métodos de comunicación a su tiempo y todo las relaciones humanas que pueden ofrecer un posible camino de desarrollo humano.

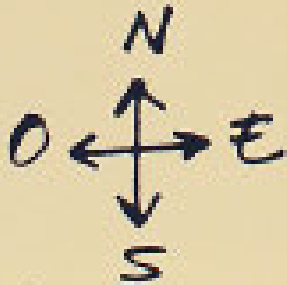
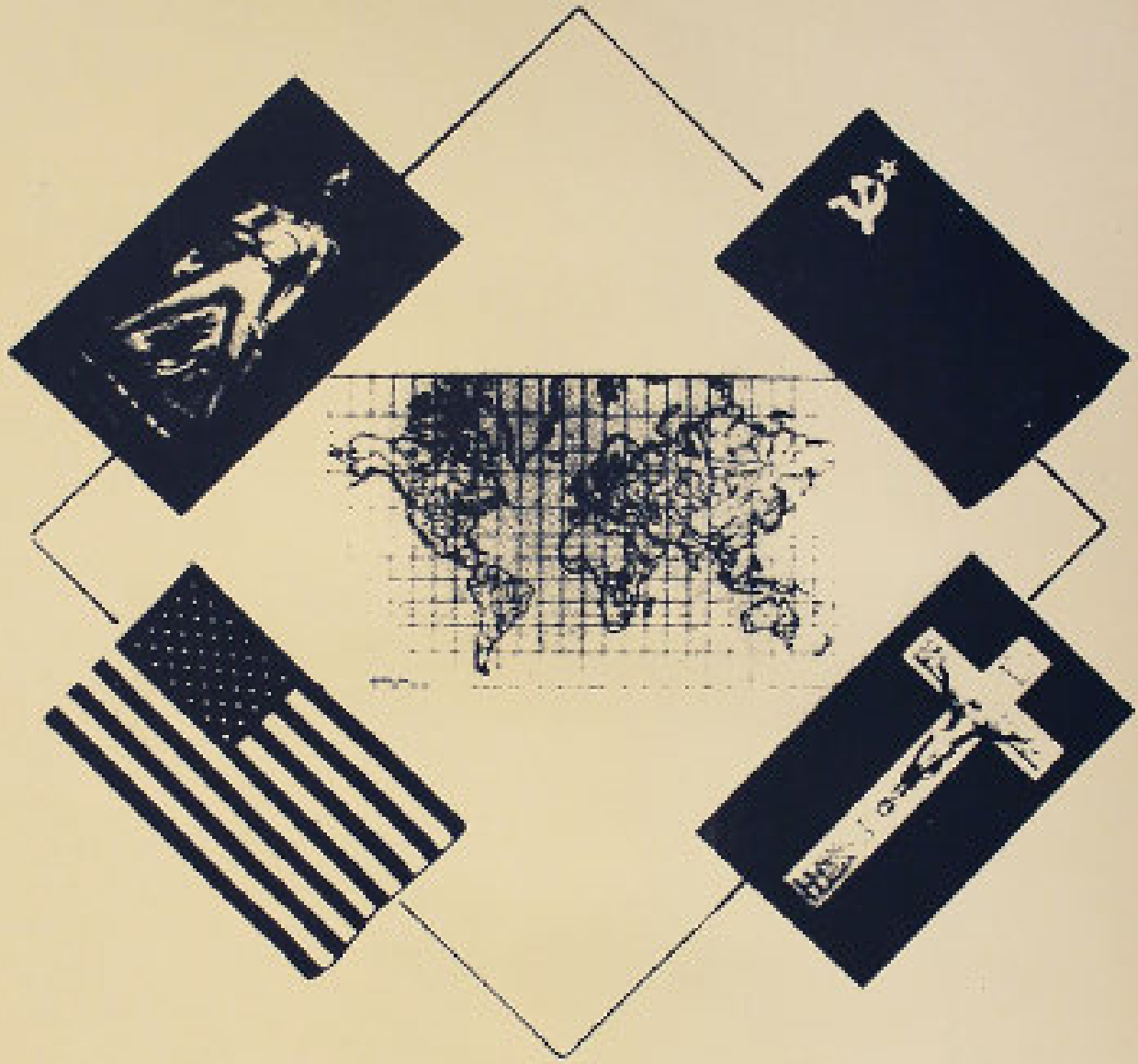
Walter Dardot

Director del Museo de Arte Contemporáneo de la Universidad de San Paulo

Trabaja del portugués



Proyecto a través de Latinoamérica, 1975-76, Serigraph Prints, 16 1/2 x 23 1/2 in.



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

N/S/E/O, 1976, Serigraph Prints, 16 1/2 x 23 1/2 in.

THE LAST TEN MINUTES	Argentina Channel 9				BUENOS AIRES	
→	NOVEMBER 75	- Truman		" 1.11' Am	"	→
→	Sunday 23	- Wilson's tomias - Canal 9 → prop		the end 	Florida	→
THE LAST TEN MINUTES	Brasil Channel 4				SAO PAULO	
→	DECEMBER 75	- film		" 12.20' Am	"	→
→	Tuesday 16	- Red blob - prop - Canal 4		the end 	Algarve	→
THE LAST TEN MINUTES	USA Channel 11				NEW YORK	
→	MARCH 76	- call new		" 1.40' Am	"	→
→	Wednesday 3	⑪ WPIX New York - banner/turn		the end 	42 Street	→

Thursday
 The last ten
 minutes
 Wednesday
 Dec 17
 1975
 Rodrigo
 1975

The Last Ten Minutes I (Argentina, Brasil, USA), 1975–76, Serigraph Prints, 23 1/2 x 16 1/2 in.

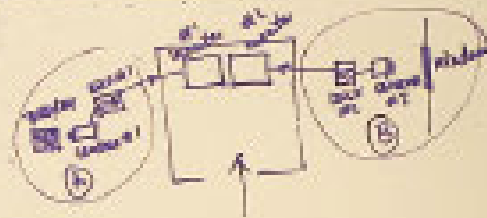
MUNTADAS

VIDEO WORKS 71-77
 & "THE ANIMAL SERIES"

15 APRIL - 15 MAY 77

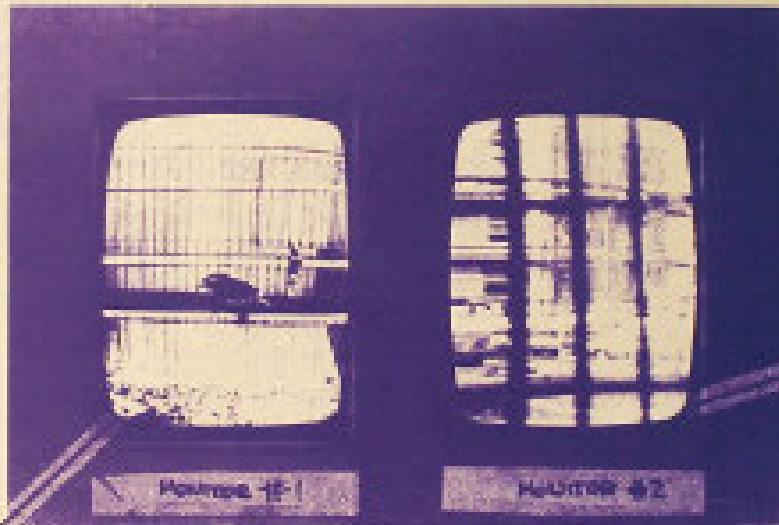
EVERSON MUSEUM OF ART

PROJECT FOR LIVE INSPIRATION : "BARS"



"BARS"

The structure presented here is a live, closed-circuit television installation. The monitor on the left displays a video that which was view from camera one (left). The tape head and the camera were hidden from view in Japan. The main part of the right panel is a screen camera located in local restaurants as a view from across the street in Osaka. This screen was also from Osaka. The camera for this monitor was also located in another area of the museum and tape was spliced to the window glass in similar form. Personal history was a statement regarding the above in addition to a listing (writing) made with artist, talk, room and introductory and outside with other related, communication, environmental and technology.



Handwritten text describing the installation, mentioning the use of video and the location of the camera.

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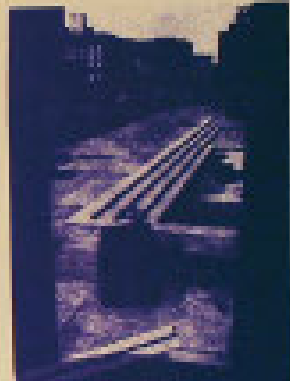
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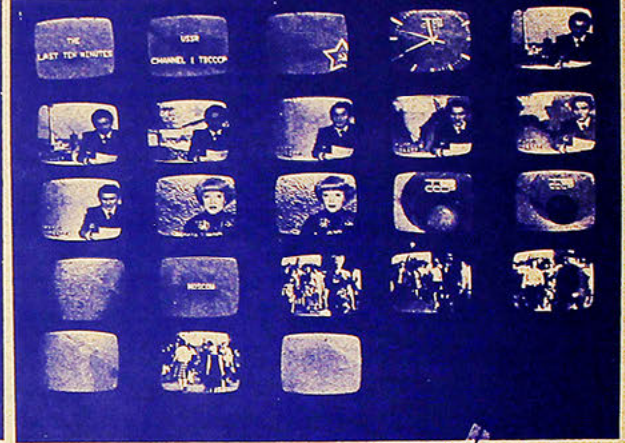
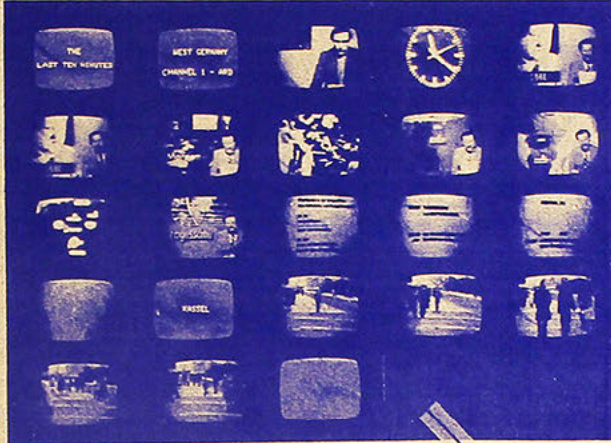


BARS, 1977, Serigraph Prints, 23 1/2 x 16 1/2 in.

U.S.A.

W. GERMANY

U.S.S.R.



MUNTADAS

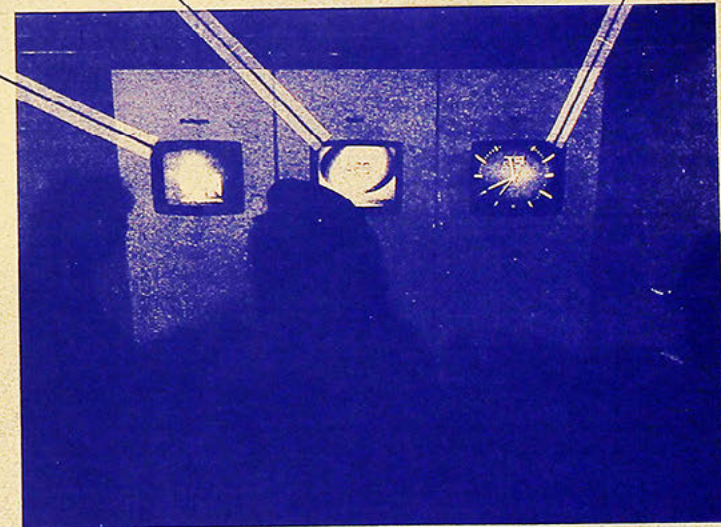
PROJECT: The Last Ten Minutes (Moscow, Kassel, Washington),

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 rerepresented. (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.



AUTHOR	MUNTADAS
TITLE	THE LAST TEN MINUTES
TYPE	Video/Installation
LENGTH	10 min. Loop
DATE	1977
ORGANIZATION	Devyatkin/Kahlen/Muntada
COLLECTION	for Documenta

The Last Ten Minutes II (Moscow, Kassel, Washington), 1977, Serigraph Prints, 23 1/2 x 16 1/2 in.

MUNTADAS

P.S. 1, Special Project,

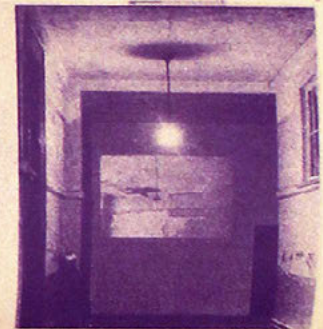
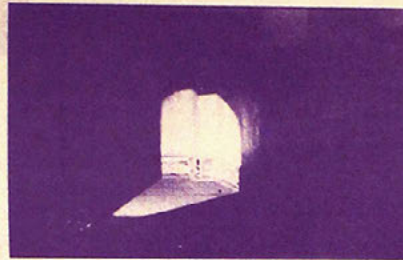
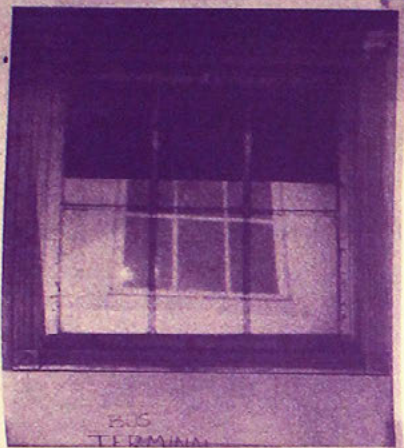
Installation: April 14, 15, 16.

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 its ^{re}opening 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.

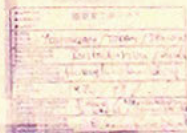
The two different phases/uses of the building and the transition from one to the other, are a definite comment on the sociological and cultural politics of our time.

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 Museum Tunnel exit past ball booth turn right under IRT cross Jackson Avenue. Subway 47th Flushing line at 19th Street or Grand Central to Hudson's Point 4, or 6 train to 23rd Street, Ely Avenue. Two stops from 5th Avenue Museum of Modern Art.
PROJECT STUDIO 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



TWO "LANDSCAPES"

© MUNTADAS 1979

→ TV WRIGHT STATE UNIVERSITY
DAYTON - (OHIO)

YUXTAPOSITION OF TWO REALITIES

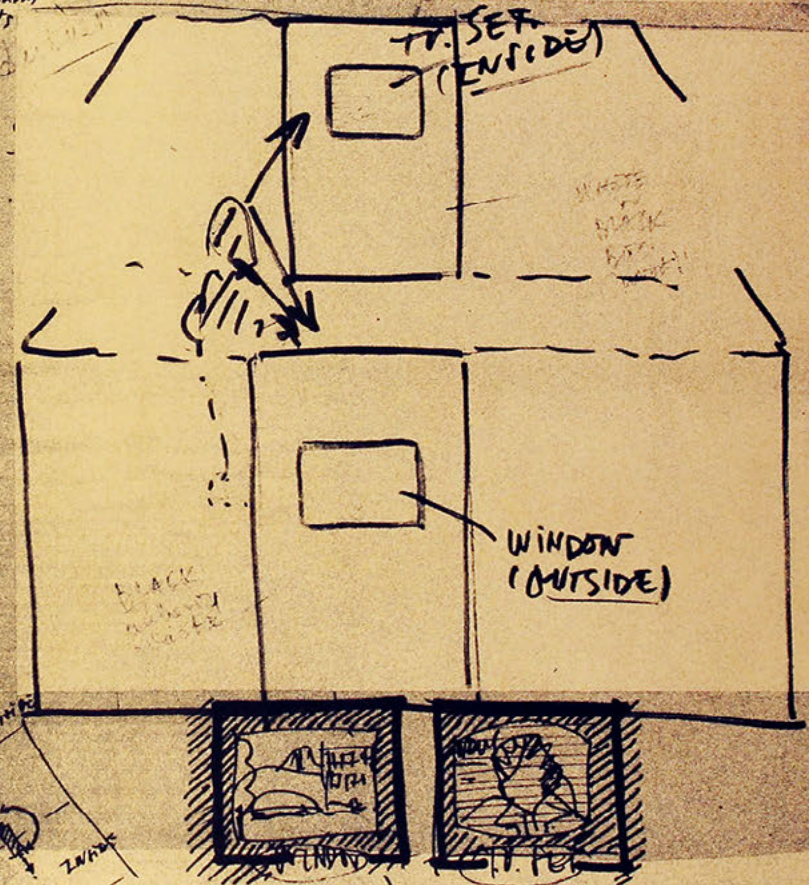
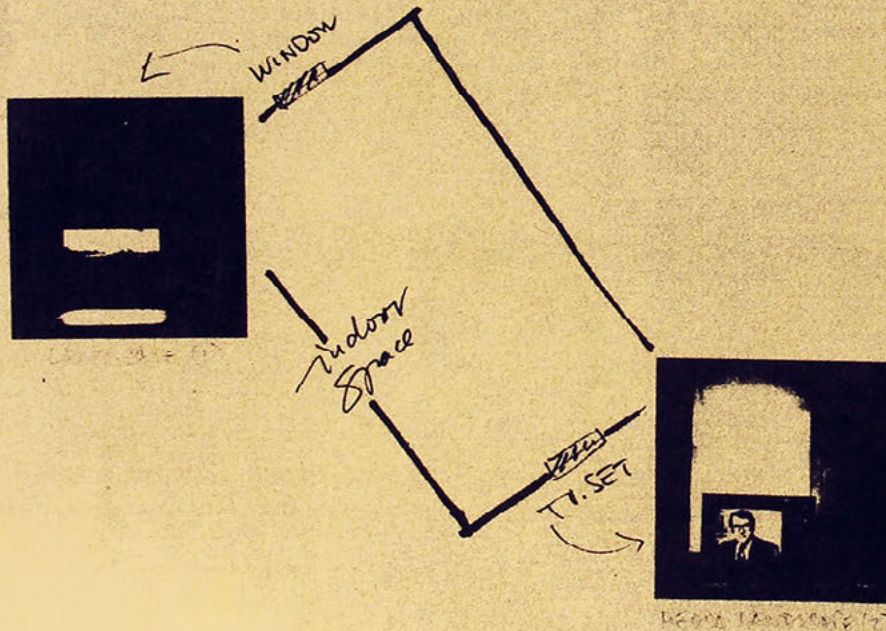
- REAL LANDSCAPE : REAL
- MEDIA LANDSCAPE : REAL

YUXTAPOSITION OF TWO LANDSCAPES

- NATURAL : REAL
- ARTIFICIAL : REAL

THE INSTALLATION

project to realize
in 5 different situations
5 panels / 5 contexts



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

Two Landscapes, 1979, Serigraph Prints, 23 1/2 x 16 1/2 in.

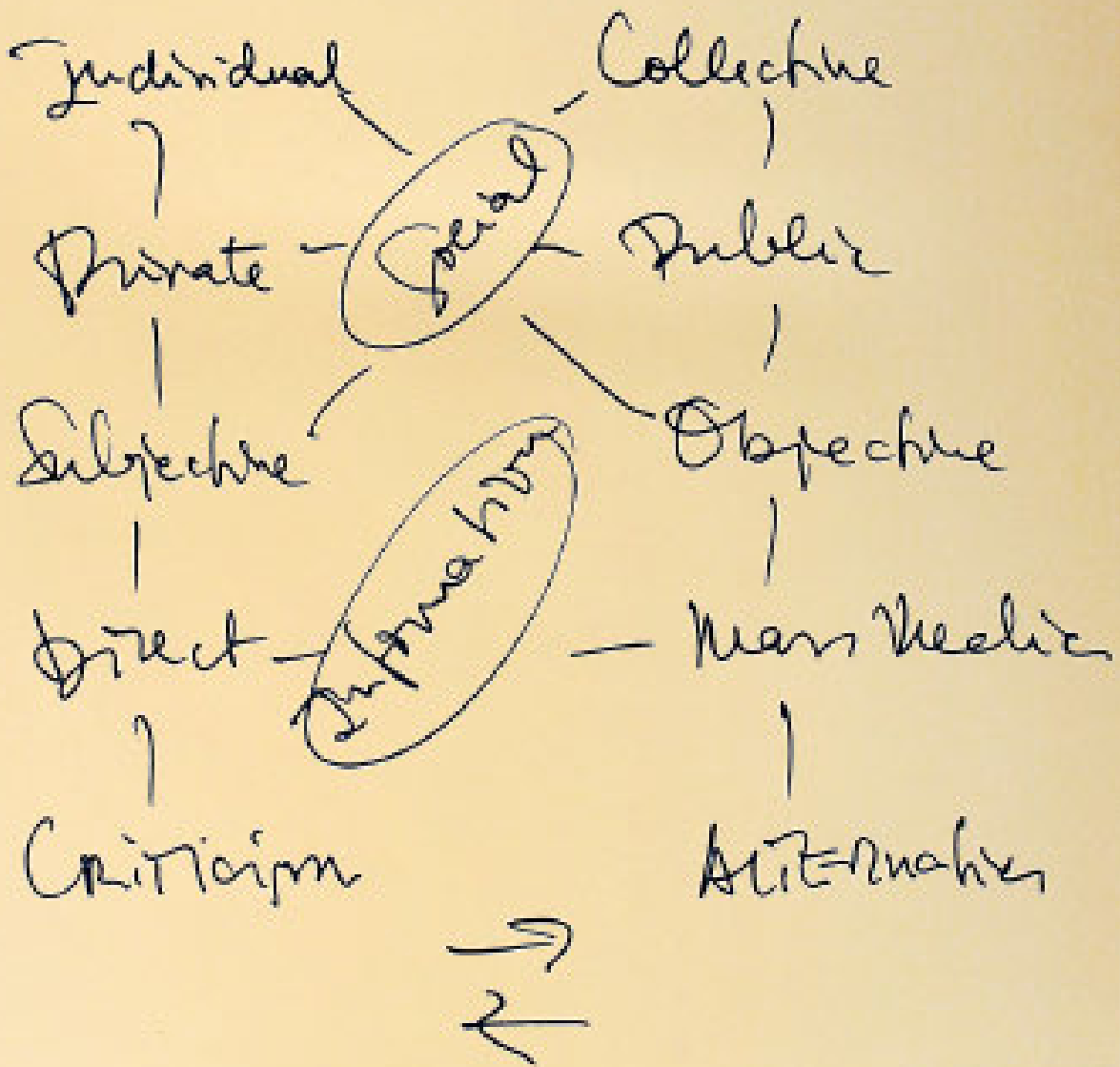
The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

April 3, 1979

Muntadas

Subjectivity/Objectivity: Private/Public Information



Subjectivity/Objectivity: Private/Public Information, 1979, Serigraph Prints, 16 1/2 x 23 1/2 in.

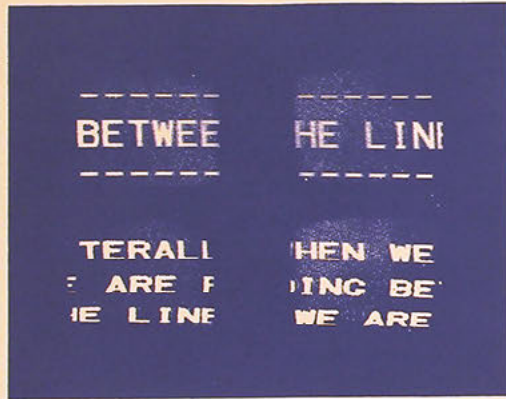
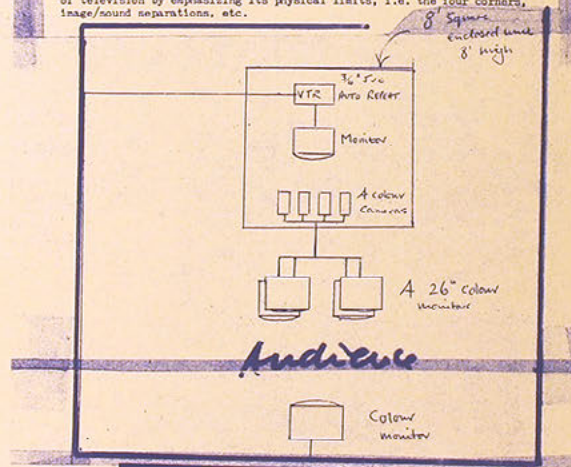
BETWEEN THE LINES

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.

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.



MUNTADAS: BETWEEN THE LINES

A new video installation.
Saturday, February 24th at 8:00 P.M.

Muntadas' recent work, *The Last Ten Minutes On Suburbia* deal with the relationships between personal and public subjective objective information--how media works in different social, cultural and political environments through which Muntadas calls the invisible mechanisms.

Muntadas will be present

Presented by

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

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



Between the Lines, 1979, Serigraph Prints, 23 1/2 x 16 1/2 in.

MUNTADAS SERKAN-PAGAN
MINED APT/16
 1975-1980
 SERKAN-PAGAN

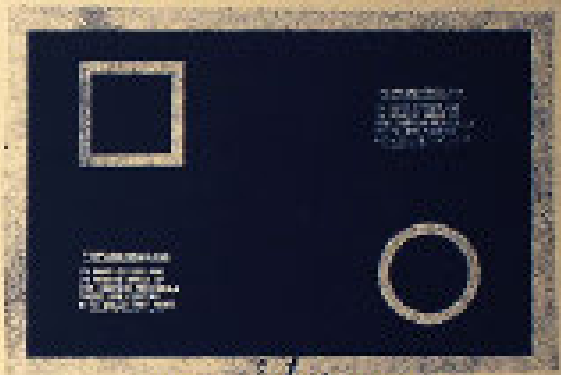
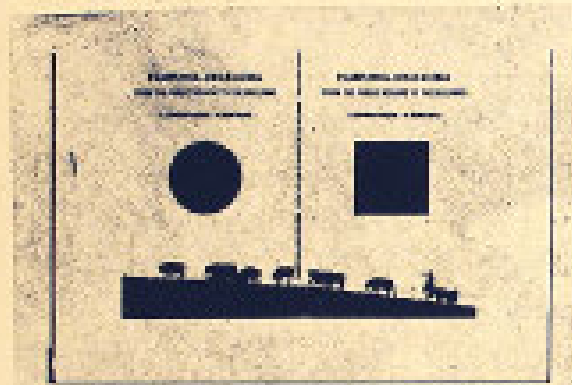
PAMPLONA-GRAZALEMA

Pamplona-Grazelema is the result of work in visual media and anthropology done from 1975 to 1980. The social sciences and the visual arts are combined in an interdisciplinary effort to explore the transformation and the social implication of the bull in the town.

In certain parts of the country, such as Grazelema, 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 SERKAN-PAGAN



video installation

publication

DESCRIPCION DEL PROYECTO

- MUNTADAS: 1975-1980
- SERKAN-PAGAN: 1975-1980
- SERKAN-PAGAN: 1975-1980
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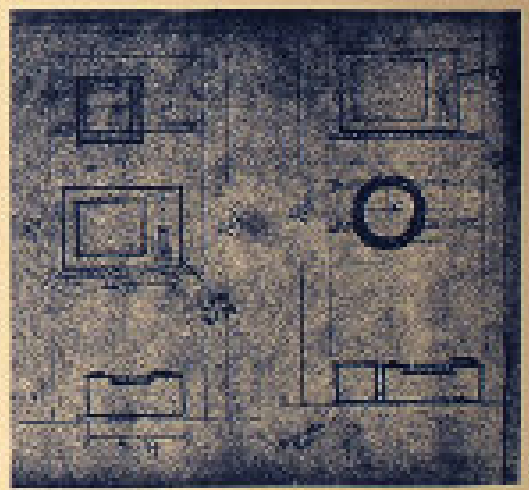
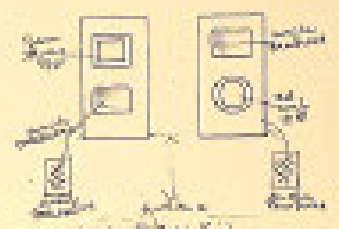
El proyecto de Muntadas y Serkan-Pagan se centra en el estudio de la transformación social y cultural de la fiesta de la corrida de toros en Pamplona y Grazelema. El trabajo se divide en dos partes principales: un libro y una instalación de video. El libro, titulado 'Muntadas Serkan-Pagan', es un estudio antropológico y social que analiza la evolución de la corrida de toros en estas dos localidades. La instalación de video, por su parte, presenta una serie de imágenes que exploran la transformación de la corrida de toros en Pamplona y Grazelema. El video muestra cómo la corrida de toros en Pamplona ha evolucionado de una fiesta popular a un espectáculo comercial, mientras que en Grazelema se ha preservado una tradición más antigua de la corrida de toros en una plaza pública.

DESCRIPCION DEL PROYECTO

El proyecto de Muntadas y Serkan-Pagan se centra en el estudio de la transformación social y cultural de la fiesta de la corrida de toros en Pamplona y Grazelema. El trabajo se divide en dos partes principales: un libro y una instalación de video. El libro, titulado 'Muntadas Serkan-Pagan', es un estudio antropológico y social que analiza la evolución de la corrida de toros en estas dos localidades. La instalación de video, por su parte, presenta una serie de imágenes que exploran la transformación de la corrida de toros en Pamplona y Grazelema. El video muestra cómo la corrida de toros en Pamplona ha evolucionado de una fiesta popular a un espectáculo comercial, mientras que en Grazelema se ha preservado una tradición más antigua de la corrida de toros en una plaza pública.

DESCRIPCION DEL PROYECTO

El proyecto de Muntadas y Serkan-Pagan se centra en el estudio de la transformación social y cultural de la fiesta de la corrida de toros en Pamplona y Grazelema. El trabajo se divide en dos partes principales: un libro y una instalación de video. El libro, titulado 'Muntadas Serkan-Pagan', es un estudio antropológico y social que analiza la evolución de la corrida de toros en estas dos localidades. La instalación de video, por su parte, presenta una serie de imágenes que exploran la transformación de la corrida de toros en Pamplona y Grazelema. El video muestra cómo la corrida de toros en Pamplona ha evolucionado de una fiesta popular a un espectáculo comercial, mientras que en Grazelema se ha preservado una tradición más antigua de la corrida de toros en una plaza pública.



Pampolon - Grazelema, 1975-80, Serigraph Prints, 23 1/2 x 16 1/2 in.

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

AGUA 1580-1980

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 Venecia
- **Visualizacion:** Es una instalacion de 1m x 1m x 2(basa) que consiste en dicho espacio lleno de AGUA (1) de 100 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/ utilizarse en material transparente

ARTISTAS	
TITULO	Agua 1580/1980
TEMA	tiempo y medio
FORMATO	1 x 1 x 2
FECHA	1980
EXPOSICION	galeria de arte
UBICACION	Montalban

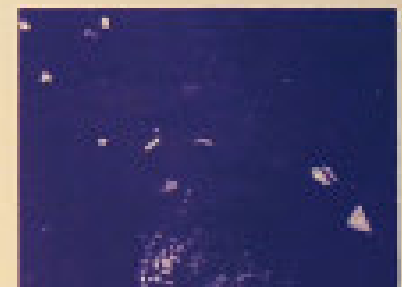
Contextual con-
 sideration on the
 PAST / PRESENT:



Historical TIME / REAL TIME
 through
 the



"I was ... while
 (from ...) →
 con ... Murano's
 glass
 (to ...)
 (to ...)



Il Tempo del Museo/Venezia 1580/1980, 1980 Serigraph Prints, 23 1/2 x 16 1/2 in.

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.

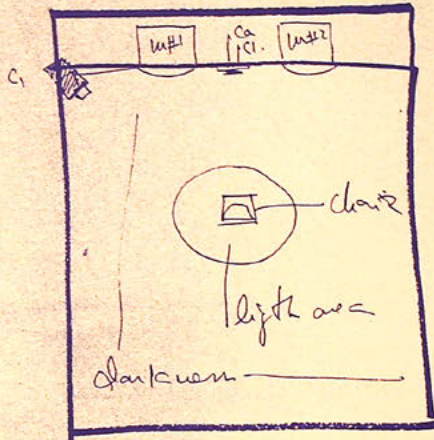
VIDEO VIEWING ROOM—April 1-26 Three videotapes. *Liege 12.9.77* (1977) is an 18-minute color tape produced for Belgian TV. It is a consideration of the media's handling of information in a multi-lingual country (French, English, Flemish and German): TV vs. VTR. *Between the Lines* (1979), a 25-minute 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 reflectors 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



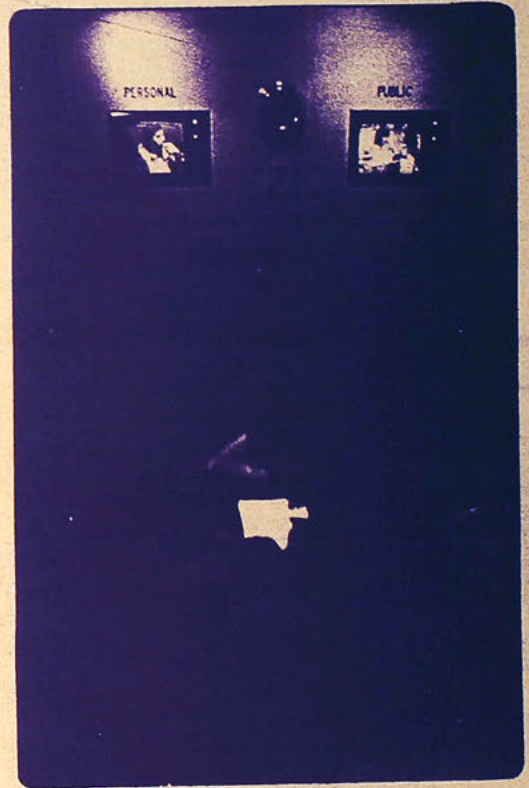
PERSONAL / PUBLIC



equipment
 } E_1 = camera ← live
 } M_1 = closed circuit

 M_2 = broadcast T.V.
 Cl = office clock
 Ca = calendar

PERSONAL / PUBLIC



MUNTADAS	
Author	MUNTADAS
Editor	MUNTADAS
Title	PERSONAL / PUBLIC
Year	1980
Technique	MIXED MEDIA
Dimensions	18 x 24 ft
Distribution	1980
Site	MANHATTAN
Observer	MARTIN
Observations	INFORMATION

Thanks to: Tom Searson, Lagos

Personal/Public, 1980, Serigraph Prints, 23 1/2 x 16 1/2 in.

KENT
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