



Antoni Muntadas

Spectacle / Power / Mass Media

OPENING 8 MARCH 10 pm

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“Muntadas (born in Barcelona 1942) exhibits for the first time at Cristina Guerra Contemporary Art, in Lisbon. The exhibition *Spectacle / Power / Mass Media* presents works from the 1990’s to the 2010’s, most of them never shown before in Portugal.

Muntadas’ multidisciplinary practice explores and analyses the social, political and anthropological phenomena of our world, in order to reveal the way in which reality is configured and controlled by the mass media. His work uncovers the power mechanisms that support the systems of persuasion by using the same strategies of the mass media.

Muntadas rejects a linear reading of the present and proposes a history that is a combination of multiple events, including memories of the past and visions of the future.” Michael Tarantino; *Artforum*, Feb. 1995

Two works from the 90s are based on the analysis of gesture as a symbol of power. *Portraits* is a series of silkscreen prints exploring discourses in front of cameras with images taken from the media of public figures addressing an audience, one of the most recurrent images in the media landscape. The super enlarged images focus on the act of talking, isolating the mouth and the microphone, suspending the action and making any reference to the identity of the public figure, to the location and the event disappear. The microphone becomes a symbol and a prosthesis of power. On the other hand, *Architektur/ Räume /Gesten II* is a photo collage series focusing on the relationship between a hand gesture, the interior space for decision-making space and the exterior of an urban building. The combination of the images in this triptic unfolds to establish relationships between gestures of authority, agreement, consensus and imposition, boardrooms designed specifically for people who control a company to meet and take decisions, and architecture as a representation of the economic and political power in post-industrial society.

The sphere of spectacle is reflected upon in three works based on football, investigating topics such as mass events, identity, violence and sport. They belong to the series *On Translation* which analyses the concept of ‘translation’ from wide-ranging perspectives, tackling linguistics, as well as economic, political and cultural issues. Football has become one of the biggest mass media spectacles in the world followed by millions of viewers, feeding the lucrative sports business. There are various packagings and rules for the way in which the ‘spectacle’ is presented by the producers and managers, to send messages to the audience. In international competitions played by national teams, there is the ritual of singing the national anthem at the beginning of the match. *On Translation: Hinmes* discloses the different social behaviours of the players during that moment in order to reflect on patriotism, colonization and globalization.

One of the most exciting moments in a football match is when a goal is scored. On Translation: Celebracions makes manifest a chain of such reactions and rituals, reflecting on the personal, intimate and almost erotic reactions between the players as well as on the universal phenomena of interaction between the player and the sports fans. The International Federation of Association Football (FIFA) is responsible for the organisation of the international tournaments and their rules. On Translation: FIFA 2014 is a mural of different images related to football, presented during the 2014 FIFA World Cup Brazil where advertising, fanaticism, violence and control to point to the flip side of 'spectacle'.

Carolina Grau

Antoni Muntadas was born in Barcelona in 1942 and has lived in New York since 1971. Through his works he addresses social, political and communication issues such as the relationship between public and private space within social frameworks, and investigates channels of information and the ways they may be used to censor or promulgate ideas. His projects are presented in different media such as photography, video, publications, the Internet, installations and urban interventions.

Muntadas has taught and directed seminars at diverse institutions throughout Europe and the United States, including the National School of Fine Arts in Paris, the Fine Arts Schools in Bordeaux and Grenoble, the University of California in San Diego, the San Francisco Art Institute Cooper Union in New York, the University of São Paulo, and the University of Buenos Aires. He has also been invited as a resident artist and consulting advisor at various research and education centers including the Visual Studies Workshop in Rochester, the Banff Centre in Alberta, Arteleku in San Sebastian, The National Studio for Contemporary Arts Le Fresnoy, and the University of Western Sydney. Antoni Muntadas has been a visiting professor at the Visual Arts Program in the School of Architecture at MIT in Cambridge from 1990 to 2014. He is currently teaching at at the Veneto Institute of Architecture in Venice.

Muntadas has received several prizes and grants, including those of the John Simon Guggenheim Memorial Foundation, the Rockefeller Foundation, the National Endowment for the Arts, the New York State Council on the Arts, Arts Electronica in Linz, Laser d'Or in Locarno, the Premi Nacional d'Arts Plàstiques awarded by the Catalan Government and the Premio Nacional de Artes Plásticas 2005. One of his most recent awards is the Premio Velázquez de las Artes Plásticas 2009 granted by the Spanish Ministry of Culture.

His work has been exhibited in numerous museums, including The Museum of Modern Art in New York, the Berkeley Art Museum in California, the Musée Contemporain de Montreal, the Museo Nacional Centro de Arte Reina Sofia in Madrid, the Museo de Arte Moderno in Buenos Aires, the Museu de Arte Moderna in Rio de Janeiro and the Museu d'Art Contemporani de Barcelona, while other international events in which he has presented work are the VI and X editions of Documenta Kassel (1977, 1997), the Whitney Biennial of American Art (1991), the 51st Venice Biennial (2005) and those in São Paulo, Lyon, Taipei, Gwangju and Havana.

Subsequent to *On Translation: I Giardini* displayed at the Spanish Pavilion in the 51 st Venice biennial, his latest solo exhibitions include *Protokolle*, *Württembergischer Kunstverein Stuttgart*, *Muntadas. Proyectos Urbanos (2002/2005)*... *Hacia Sevilla 2008*, *Centro de las Artes de Sevilla* and *Muntadas. Histoires du couteau*, *Le Creux de l'enfer*, *Centre d'art contemporain*, Thiers. In 2006 he presented the installation *On Translation: SocialNetworks* at the Inter-Society of Electronic Arts in San José, California. In 2007 *Muntadas/BS. AS.* was exhibited simultaneously at the Telefónica Foundation Space, the Recoleta Cultural Center and the Spanish Cultural Center in Buenos Aires. In 2008 he presented *Petit et Grand* at the Cervantes Institute in Paris and *Muntadas: The Construction of Fear and the Loss of Public Space* at the José Guerrero Cultural Centre in Granada. During 2009 he made an intervention at the Mies van der Rohe Pavillion with the Project *Muntadas. On Translation: Paper BP/MVDR*. In Montreal he showed *La construction de la Peur* at the Contemporary Art Gallery SBC and *Muntadas: Vidéo, média critique*, a retrospective presented at the Cinematheque Quebecoise.

In 2010 he presented his project *On Translation: Açik Radyo, Myths and Stereotypes*, supported by the program *Lives And Works* in Istanbul, exhibited at the Istanbul Modern Museum. This year *Muntadas* has exhibited *Informação-Espaço-Controle* in *Estação Pinacoteca* in Sao Paulo, Brasil; and *About Academia*, at The Carpenter Center for the Visual Arts at Harvard University, Cambridge, MA. This exhibition has travelled to Arizona State University Museum and to the American Academy in Rome, Italy. His most recent exhibition, *Muntadas: Entre/Between*, took place in the Museo Nacional Centro de Arte Reina Sofia, Madrid, from November 2011 until March 2012. It was exhibited at the Fundação Calouste Gulbenkian, Lisboa, Portugal and it was shown at the *Jeu de Paume* in Paris and in the *Vancouver Art Gallery*, Vancouver, Canada, in 2013.

Recently he has shown in *Kent Fine Art*, New York, *Galleria Michella Rizzo*, Venezia, *Galeria Joan Prats*, Barcelona and *Galeria Moisés Pérez de Albéniz* y in Madrid as well as the *MuCEM- Musée des Civilisations de l'Europe et de la Méditerranée- Marseille* in France.

In 2015 he was invited by the 72nd Venice Film Festival to show in the public space his new work *Dérive Veneziane*, a video projection dedicated to the city of Venice.

Since 2011 he has been working on the project *Asian Protocols*, which was first presented to the public in 2014 at the Total Museum in Seoul, Korea. The second stage took place at *3331 Arts Chiyoda* in Tokyo, Japan in 2016, and the next step of the project will develop in China.

During 2016 *Mutadas* has worked to continue his artwork *About Academia (2011)*. This has resulted in the two homonymous exhibitions *Activating Artifacts: About Academia*, at *De Appel*, Amsterdam, The Netherlands, and at the *Center for Art, Design and Visual Culture*, University of Maryland, Baltimore, USA. In January 2017 *Muntadas* has had a solo exhibition, *Palabras, palabras...*, at *Moisés Pérez de Albéniz Gallery* in Madrid, and in October, another one at *OCAT*, Shanghai: *Muntadas Videoworks*.