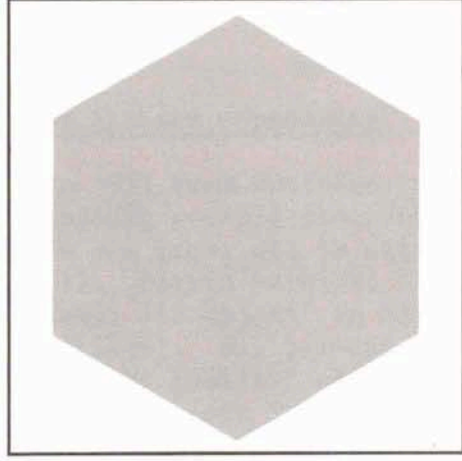


Catalogus



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# MUNTTRADAS

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## THE NEW SHAMANS

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by F. RIVAS

*(Incorporated in the underlying text are fragments of conversations I had with Muntadas in September 1976, besides fragments of two articles by J.M. Bonet, published in 1974 and 1976.)*

### The shaman-pedagogue

In 1971, Muntadas came to the thesis that "*the painting as such had outlived itself*". He explains his point of view in a text which was published in October 1971 and which refers to "*the passivity of the painting as an object*" (1) and to its social function as "*an article of consumption*". Muntadas lays stress on "*the cooperation of the public*" and "*the revival of creativity*" (inherent in each of us). The thought that "*art ought to play an educational-active role (in a provocative way, in order to wake people up)*" is essential for understanding his works of this period, and can be considered the key to the problematic then present in his works. There are two reasons for this.

First because the mechanical and simplistic identification: work of art = commercial object or fetish is one of the great lies of our time. Commerce has the world of art firmly in its grip, a process to which musea, galleries, art magazines, art criticism have contributed in no small measure. Not only paintings of valuable objects, but any "*process*", "*action*", or "*happening*" can easily be re-integrated as a commercial article. Duchamp's gesture, the offending and corrosive Dada-grin has been a thousand times falsified and emptied of meaning by those who thought they had to break with the object in order to break with the system. Meaningless repetition has brought the avant-garde artists in a dead end street. They have been producing tautologies - no doubt a symptom of cultural degeneration - and they have ended up theorizing themselves. Meanwhile, the establishment has improved its commercial techniques. It has launched a counter-attack with the introduction of new developments (e.g. hyperrealism). Duchamp used to hide behind the argument: "*The younger generation is very good, they are active and do a lot of thinking. But nothing is produced which is really new*". (2)

The 1971 declaration is also important because it articulates an idea, that will dominate the whole of Muntadas' oeuvre: his preoccupation to create useful art. The ambiguous idea "*useful art*" leads us again to an old controversy. Paradoxically enough, this controversy is most insisted upon by those (social realists etc.) who content themselves with imitating the worn-out models of bour-

geoisie and rising capitalism. It is evident though that the polarization within the world of art, within what has been labelled "*the new media*", has revitalized this controversy. New forms of social integration are being discovered and ways are being opened up for projects with an over-all character. Thus the absurd barriers of specialization, imposed by a social system which is at its last gasp, are broken down.

Muntadas' concept of "*useful art*" leads him to produce a number of works between 1971 and 1973, which are closely related to psychology and pedagogy. These experiments deal with the secondary sense-organs (smell, touch, taste). The aim of the actions undertaken is to revive the public's latent cultural sensibility. "*Sense organs such as smell, touch and taste should be given equal chances of development as the audio-visual ones. The development of the secondary sense-organs can lead us to a new aesthetics.*" (3)

Several projects are carried out : "*The experiments 1, 2, 3, 4 and 5*", "*The Sensory Project*" (meetings in Pamplona and at the occasion of the 3rd International Festival in Cadaquès), "*The Sensory Concert*" (Catalan University of Prades) etc. "*In Experiment 3 e.g. I used 13 blindfolded persons, who had never met before, and I put them in a particular space and atmosphere. I wanted to study their relations to one another, their relation to space and to the various objects and materials which I had brought in there. I would like to learn more about similar experiments in the field of psychology, e.g. in California*" (4).

The establishing of a new aesthetics through the development of the secondary sense-organs within our society is doomed to failure. Cultural influences e.g. art have profoundly altered the structure of our perception : strongly developed audio-visual sense-organs, atrofied secondary sense-organs. The possibility of harmonic sensibility runs counter to the urgent need for control by the system which desperately needs us, but which can use deformed people only. In this case, the artist-pedagogue is a shaman-initiator for small circles. But in the end, it will prove impossible for him to transform the reality, pressing in him. The contradictory situation of the artist - the modern shaman for privileged insiders - threatens to suffocate the more subversive actions. This contradiction also affects some of Muntadas' works of this period. I believe this is the case with the elaborated 1973 and 1974 projects, which in fact are but offshoots of his earlier productions. The time of the shaman-pedagogue is getting short. It is necessary for him to go in search of new horizons.

#### The shaman-sociologist

"*The experiments with secondary sense-organs are to be*

situated on the level of micro-communication. In my latest projects, I have shifted to experiments on the level of macro-communication, to problems centering on the individual's integration in society, in his cultural environment etc. I want to analyse situations with the help of sociology, rather than psychology. I also apply to anthropology, as far as not only space, but also time is concerned." (5)

In February 1974, Muntadas started a series of projects around the media of communication, involving techniques similar to those used in sociological research: comparative analyses of TV-programs in different countries at the same time, of periodicals of different countries of the same date, research of publicity, informational programs etc. His focusing on the mass media, especially press and television, introduces a totally new problematic in the world of art.

Press and television make up the most powerful ideological pillars of the system. They moreover use the visual medium the most penetrating one. State television as well as the commercial nets are truly conscience programmers, building up the inferior position and the passivity of the spectator. These powers fear any form of real communication. Liberty of the press is a great lie, both in the Western capitalistic countries and the socialist bureaucracies. One-dimensionality may take different forms: state control (in the so-called socialist countries, countries with military dictatorship, and also in Spain), or the more subtle and refined techniques used in Western "democracies": censorship, the commercial monopoly, high-priced equipment, legal subtleties, bureaucratic mantraps etc., to name but a few means used by those in power to maintain themselves.

In this situation, the development of real communication and information systems, is a necessity in order to radically change the social reality. "Numerous artists and theoretists have posed themselves questions about this: 'The International Situationist' proposes a 'détournement', a method which rejects the ideology of the media. Enzenberger advocated revolutionary slyness instead of the eternal moralizing. Jerry Rubin denounces the exaggerated puritanism whenever the use of media is concerned. With the case of Chili in mind, Matterlant proposes an alternative strategy, which runs counter to the mass culture of imperialism.

In a country such as Spain however, the situation is even more complicated. The barriers between the media controlled by the system and the few alternative media supplying parallel circuits, are insurmountable. The latter are terribly primitive in comparison with the dominating nets. In these circumstances, alternative proposals are doomed to remain theoretical with practice lagging far behind. Still there is a growing awareness of the importance to come to a better use of the media.

The Barcelona group, with Carles Santos, Peres Pertatella

and Muntadas, advocates the idea that art is a social activity, concerned with social needs. Responding to an article by Tapies, which rejected so-called 'conceptualism', the group has published its point of view in an extensive document, which proclaims that its future activities will bear a clearly alternative character. The end of avant-gardism is announced, the beginning of real political awareness. But all this remains theoretical. Verbal radicalism and practice run miles apart. Discussions are begun and points of view are put forward, but nobody settles down to creating new forms.

Muntadas was the first to leave the debate room and to present works with a decisively new character." (6)

In Sapin, where press, radio and television are submitted to a form of state control much more rigid than elsewhere in Europe, hundreds, maybe thousands of clandestine periodicals are being published. These periodicals are produced in primitive circumstances and usually exhibit the same formal deficiencies as the official media, the counterparts of which they claim to be. The message is different, but the techniques used are similar, only more primitive. The question, whether they will be able to survive the competition of the official media, remains open.

Some of Muntadas' productions, despite their marginal character, seem to open up new horizons in this prospect. They make clear that it is possible to develop alternative channels, derived from the new media. Let me refer here to the project realized in Cadaquès in August 1974. A television circuit was created which emitted programs about the reality and the problems of the city, in contrast to the kind of programs people knew from the official television. The feeling existed that it should be possible to set up a television net, which would tune in on the needs of schools, communities, districts, towns. The actual political difficulties prohibit the realization of such plans, but the experiment remains valuable in itself. Similar experiments were carried out in the San Pascual district (December 1974) and more recently in the 1st district of Barcelona, where Muntadas lives. In both cases, with the cooperation of local associations. The programs on the 1st district were shown in cafés, school and district gatherings.

#### Toward a strategy of the media: problems and difficulties

"With all its deviations, art will no longer fit into the old realistic schemes, derived from the particular practice of 19th century bourgeois artists. While claiming to be far removed from realistic standards, many contemporary artists still adhere to the old traditions. Realism has discovered a new chance of survival in the media. Its supporters, the sociological artists in France, or people such as Muntadas or Alberto Corazan in our country, assert the artist-artisan has become a specialist in media techniques:

the development of the mass media has widened the field of realistic art (knowledge and transformation of reality). Many artists now have decided to contributing to an over-all alternative, working in a team and giving the team primary importance, and contributing to a new method of production/distribution/information processing.

These are - at least theoretically - the main lines along which passive consumption and one-dimensional information can be stopped. And this seems interesting. But the problem that the barriers of art will not be crossed, still exists (limited public, galleries, specialized publications). Everything will turn out to be a phantasm. The market may even find an opportunity for self-justification in these actions. An artistic, contradictory and limited practice, en experience of the limits in the widest sense of the word will therefore be preferable. There are two possible ways: crossing the barriers or shaking off all feelings of guilt and realistic complexes (...)

Those who - with the best intentions - speak about the alternative of the media, will go over in the end or end up as harlequins. Neither will one-dimensionalism be stopped, nor will they engage themselves in truly political communitive experiments, which I would possibly to glad to support." (7)

The situation of the artist, engaged in the alternative media, is paradoxical indeed. Isolation on the one hand, vital necessity to leave marginality on the other hand. A supplementary bstacle has not yet been discussed: the scanty susceptibility, the unbelievable conservatism of the political van, when matters of art are concerned. Still these people represent the sole link between artists and militant workers in comitees and factories. Spain has more social conflicts than any other European country. A political change-over is vividly expected: one might even speak of a pre-revolutionary situation. Equipping militant groups with suited media would be of capital importance in the struggle for counter-information. Experiments such as Medvedkine's Cinema-train in Russia in the thirties would constitute an important step forward. Muntadas clearly works in this direction.

"Some texts of the *Diario de Barcelona* (August 1974) deal with the social function of the artist. 'As a cultural worker, he should not allow any mystification around his person. As a specialist, he is able to pass on the codes that make work within society meaningful. Her serves the role of catalysator. Admitting that art has a social function is recognizing that artistic activity must coincide with the reality in which we live'. This is most important in the actual context, which witnesses the rise of social and political tendencies aiming at the change-over of the system." (8)

The attitude of the political van, more interested in the reform of administration than in the above-cited matters, would drive one to despair. The Spanish political van is unfamiliar with the field of art. They have contented themselves with the organization of exhibitions and honourings, the edition of certain soft forms of social realism, the publication of graphical works in order to raise some funds, efforts to underwrite artists to ensure their social security etc. but any initiative to radically change the existing commercial system was never undertaken. They seem to content themselves with providing for the commercialization of the products, and cashing the profits. The only true alternative actions (comix, underground press...) are carried out by marginal and disconnected groups, with little impact on the social struggle.

*"It is still unclear to me how we must organize. Neither the different social classes, nor the political parties can come up with valuable alternatives. The situation is sad indeed. There are a few individual experiments, that remain marginal, and have little connection with the actual context."* (9)

#### Crossing the barriers

The final question we must raise is: what will be our strategy towards the art galleries? J.M. Bonet uses the term "*crossing the barriers or staying behind them*". Is we do not cross the barriers, what about our political and utilitarian scruples? If we dare to cross them, don't we risk to loose firm ground and to give up our social status? In the latter case, does it make any difference? Muntadas defines his present attitude towards the art galleries as follows:

*"There are two distinct levels: the galleries and all the commercial hodge-podge around them (magazines, art criticism etc.) make up one level. The second level is the street. I believe we must try to use the first level to create works that belong on the level of the street. This will give security to these works. In the projects I have shown in Barcelona e.g. I use the gallery in a double sense. First as a center of information, second as a shop. I have namely edited some very cheap publications with information on all the projects I have so far realized, and which are sold at about cost price. But the real place of my projects is outside the gallery."* (10)

I may be a little more sceptic than Muntadas, though I acknowledge the possibilities of galleries and museums. I believe we must cross the barriers, any barriers, and associate ourselves more convincingly with the people striving for a new society. We must cross the barriers of galleries, but also the barriers of the reformistic political van. We must also face the consequences. In 1971, Guggenheim refused to show a work by Haacke, because it was considered too radical a document (the work dealt

with the malpractice of real estate agent in a New York district). I also have mu doubts about the leniency of the Canadian Videograph, and I wonder whether good results can be expected.

Only time can tell, whether the crossing of the barriers is possible. Meanwhile, the old revolutionary mole keeps on digging in the foundations of the existing social order, hoping someone will equip him with electronic apparatus to facilitata his work.

Notes:

- (1) Catalogue exhibition Gallery Vandes, Madrid (Oktober 1971)
- (2) "Conversations with Marcel Duchamp", Pierre Cabane 1967.
- (3) "Los subsentidos", catalogue exhibition Gallery Vandres
- (4) Interview September 1976
- (5) idem
- (6) "Los nuevos medios y su uso alternativo. A proposito de Muntadas", Juan Manuel Bonet, "Solucion", February 1975.
- (7) "Una alternativa de los medios?", Juan Manuel Bonet, "El País", June 27th 1976.
- (8) Interview September 1976.
- (9) idem
- (10) idem



## THE NEW FUNCTION.

### Like a barometer

The activities which Antonio Muntadas has developed this year embrace a large geographical and socio-cultural territory (Western Europe and America) and have contributed to a better understanding of the social function the artist can have in this new society.

### Is Art at its last gasp ?

This has been proclaimed many times by all sorts of prophets. Ever since the days of Romanticism, numerous people, confronted with new artistic developments, have refused to call the innovations 'art'. These people did not realize that historical reality was ahead of the collective consciousness, satisfied with the cosy clichés of established culture, that is: the culture of the ruling class.

### The generation conflict.

We must face the fact that a type of art is dead. The old phrase 'The king is dead, long live the king', can also be applied to art: a certain type of art is dying away and we must ask ourselves, like Restany did, what will follow; the old ruler is dead, the new ruler is waiting to take over.

### The decline of bourgeois art.

Education and genetic heredity know a similar evolution, based upon the cycle of death and renewed life. We see a certain kind of art dying (the art of the galleries, the collectors, the prestige-exhibitions and musea), but it is not art itself that is dying; only the bourgeois use of it.

### The alternative.

The alternative forces manifest themselves in different (also alternative) fields, while operating in a much wider social context. Both differences not only affect the materialisation of the message, but the content of this message itself.

### The authoritarian way.

The type of art that is fading can now be confronted with this alternative. The differences are fundamental and obvious. The art of yesterday is essentially authoritarian, with the artist playing the role of a magician. His work exhibits a number of

intellectual or emotional values which the spectator is supposed to accept. The artist is mythified - he is considered to be inspired, to be the genius - his views are absolute and indisputable.

The dialectic way.

The new art which is based on alternative means does not present a common front. There is a movement to and fro. Artist and public are interchangeable. The artist does not play the role of a father any longer, but of a brother. He is not a priest but a friend. He is not a magician but a scientist. His sensations, ideas, feelings are not of primary importance. His aim is to evoke sensations, feelings and ideas. He is not a genius but a worker. He does not need to be inspired by higher powers but must have a vivid imagination. He rejects bourgeois individualism; to him, the public is more important than himself.

The new function.

The new function of art is no longer paternalistic and elitarian, as in the social system in which one class ruled the masses. The new art is to be situated at the cross-roads of new visual communication media. The artist is a specialist in teleology. He serves now the role of a catalysator, realizing really collective inter-communication.

Alexandre CIRICI

Texts and activities were based on the following concepts:

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Men and his environment; his relation to space, persons, and objects.

Senses as means of perception. Sensibilization. Experiments with the sub-senses: smell, taste and touch.

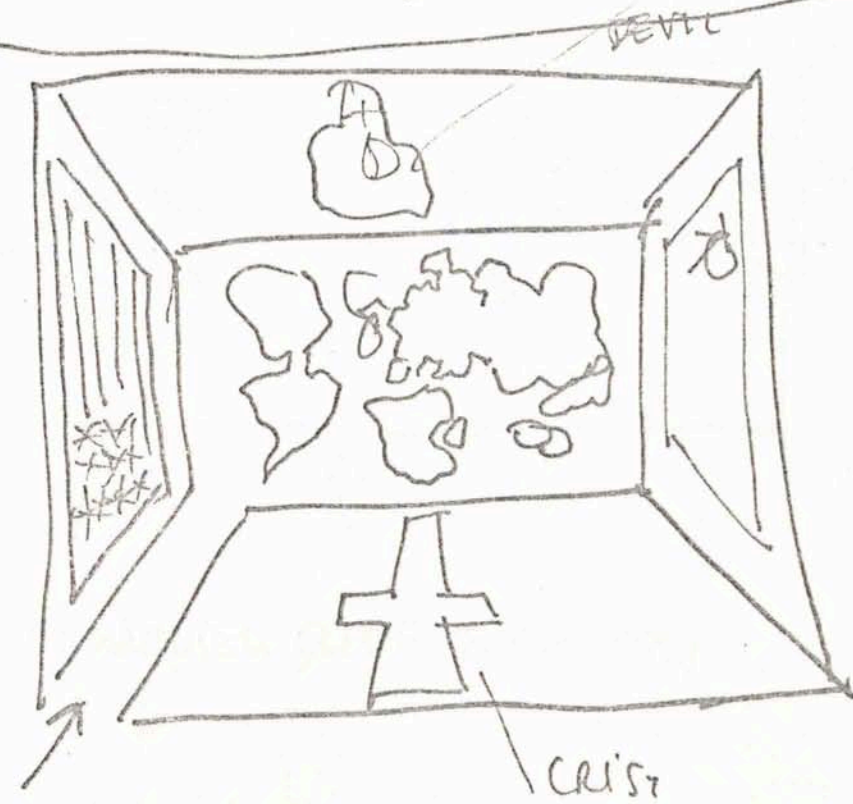
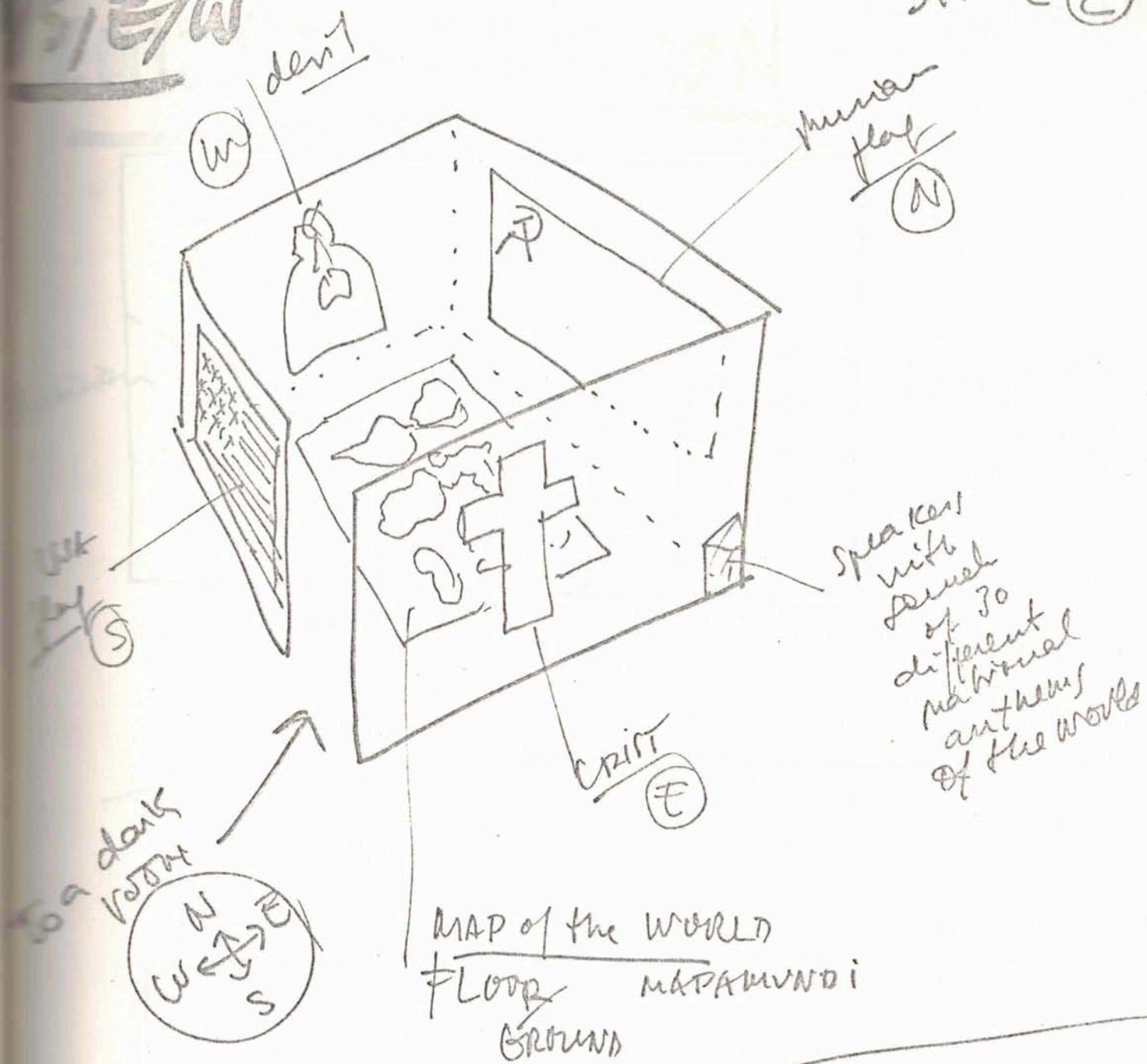
Communication / non-communication, emission / reception.

The use of communication media for analyzing and observing forms of perception.

The artist as a researcher and catalysator of changing forms of behaviour, involved and used in a social struggle.

The individual's situation within society. Critical analysis, with the help of anthropology, psychology and sociology.

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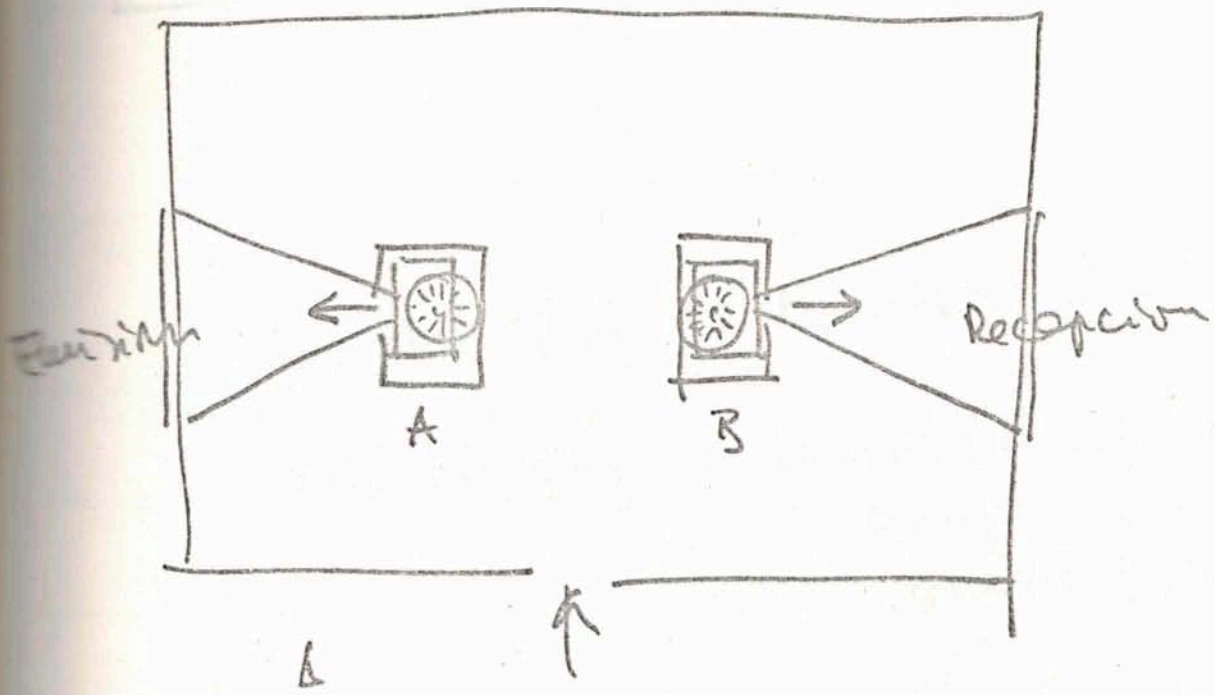
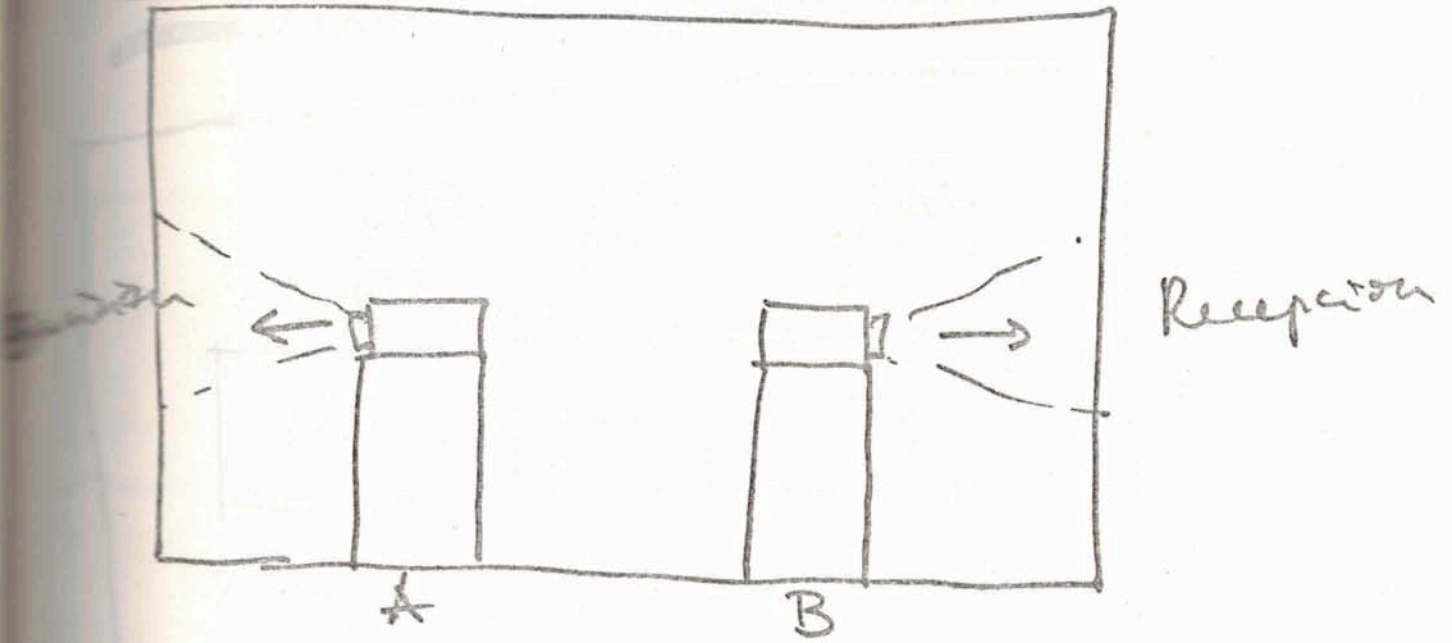


4 SPOTLIGHTS FOR EACH SYMBOL

1 SPOTLIGHTS FROM THE CEILING TO THE FLOOR

# EMISSION - RECEPTION

SPACE (3)

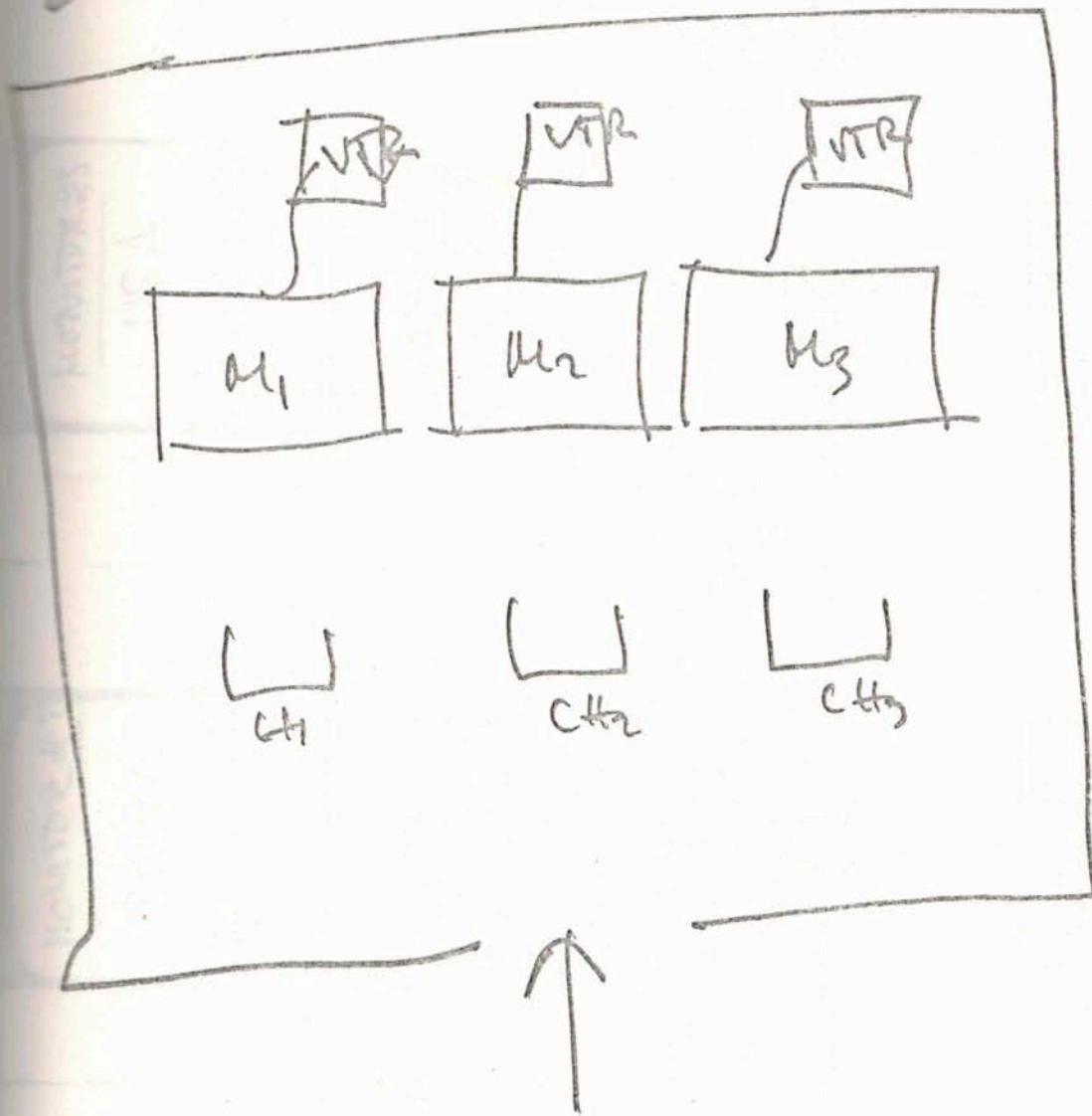


A/B : CAROUSEL SLIDE PROJECTOR

MUNTADAS  
Comercio, 64, 3.º, 2.ª  
Tel. 319 09 39  
BARCELONA - 9

# THE LAST TEN MINUTES

SPACE ①

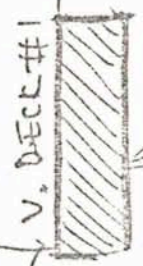


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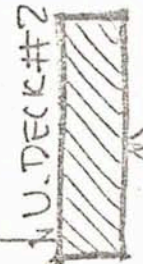
$C_1, C_2, C_3 =$  School Changer with amplifier + headphone switch (1, 2, 3)

(Part 1) Technical →

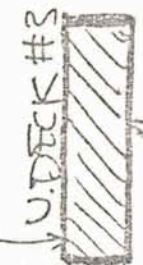
MONITOR #1  
ARGENTINA



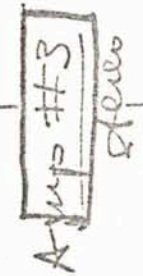
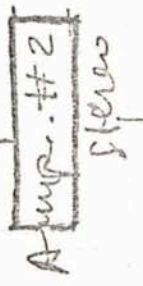
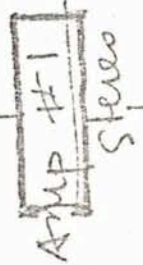
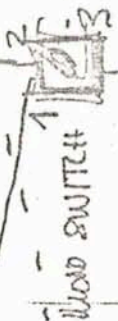
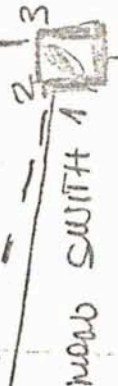
MONITOR #2  
BRASIL



MONITOR #3  
U.S.A.



2 Y CORDS



①

②

③

headphones  
Chair #1

head phone  
Chair #2

head phone  
Chair #3

CENTER

Met speciale dank voor medewerking aan :  
Chris Goyvaerts, Herman Corens, Eddy Nolf,  
François Verresen.

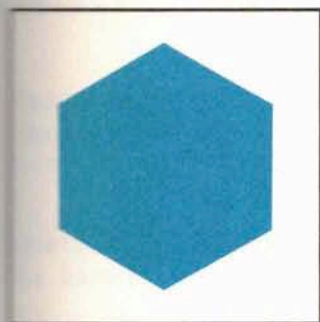
Translations : Jos Lambregs.



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tentoonstellingen

DOCUMENTATIE.

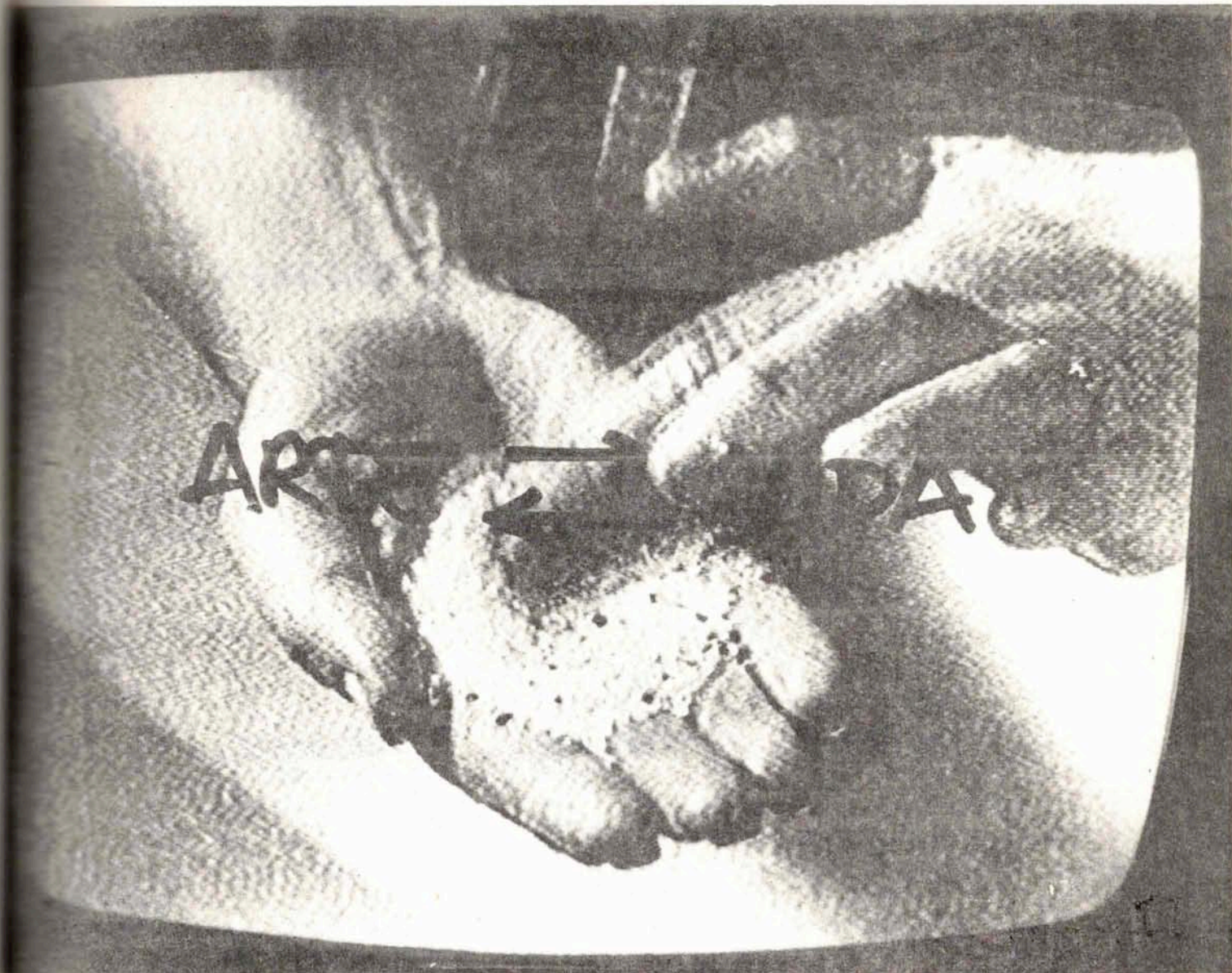
MUNTADAS 41	MIRO 80	NOV 73 PALMA DE MALLORCA
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PROJECT : SERIE "ARTE  $\rightleftharpoons$  VIDA"

Een monitor geeft een programma van een nationale zender weer (zonder klank). Er is een tekst geschreven op het beeldscherm, bovenop het televisiebeeld.

Opstelling in een ruimte van 4 X 3m.

- De kamer wordt verduisterd: enige lichtbron is de monitor zelf.



ANTONI MUNTADAS  
Barcelona, 1942

MUNTADAS 45	TV/FEB 27/1 PM	FEB 74
		NEW YORK

T.V./27 Feb./1 P.M. 8 Horas / B & N. S. (VTE) (VTA)

T.V./27 FEB./1PM.

**u.s.a.**

**inglaterra**

New York, 1974. Elf brieven worden gezonden naar elf personen in verschillende werelddelen.

**venezuela**

**japon**

**francia**

Voorstel: het registreren van één uur lokale reclame-T.V. door middel van video en dit op hetzelfde uur en dezelfde dag (N.Y. tijd). De keuze van het kanaal wordt aan iedereen vrij gelaten.

**canada**

**suecia**

**alemania**

De voorstelling van dit geheel vraagt zoveel monitors als er videobanden zijn (8) voor elke simultaan-voorstelling.

CONFRONTATIONS

Monitor 1

CONFRONTATIONS

Monitor 2

CONFRONTATIONS

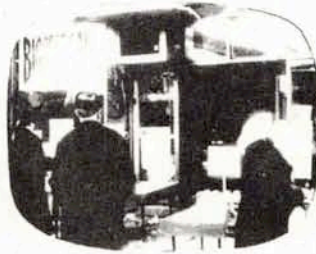
Monitor 3

1

1a

1b

Nueva York. 1973-1974. Observación, selección y comparación de comportamientos humanos - fenómenos de comunicación. Espacio/tiempo. Observación, análisis y enfrentamiento de factores que dirigen movimiento y percepción en cualquier lugar y situación. La estructura formada por los datos fuerza una comparación al receptor.



2

2a

2b

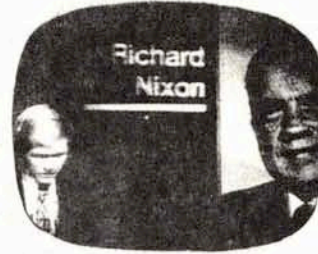
Real. Calle / Real. Streets.

30/30/30 min.

Canal St.

14th St.

42th St.



5

5a

5b

Información. Noticias / Information. News

30/30/30 min.

Canal / Channel  
41

Canal / Channel  
2

Canal / Channel  
5



6

6a

6b

T.V. Programación Comercial / T.V. Broadcast

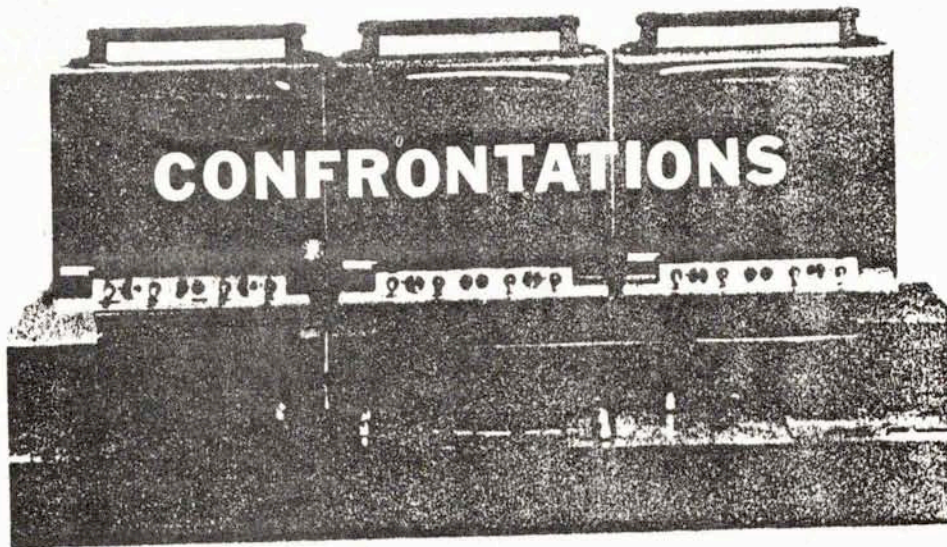
60/60/50 min.

Canal / Channel  
2

Canal / Channel  
7

Canal / Channel  
11

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### 3 SESSIONS/ ACTIVITIES

#### March 8, 2-8 P.M.

Works 71-72	40 min.
Experience #3	25 min.
Actions	26 min.
Sensorial Concert	18 min. (transfer from film)
Recognition of the body	7 min. (transfer from film)
Message	
Confrontations	
Real	30/30/30 min.
Information	30/30/30 min.
Fiction	30/30/30 min.
Television	60/60/60 min.

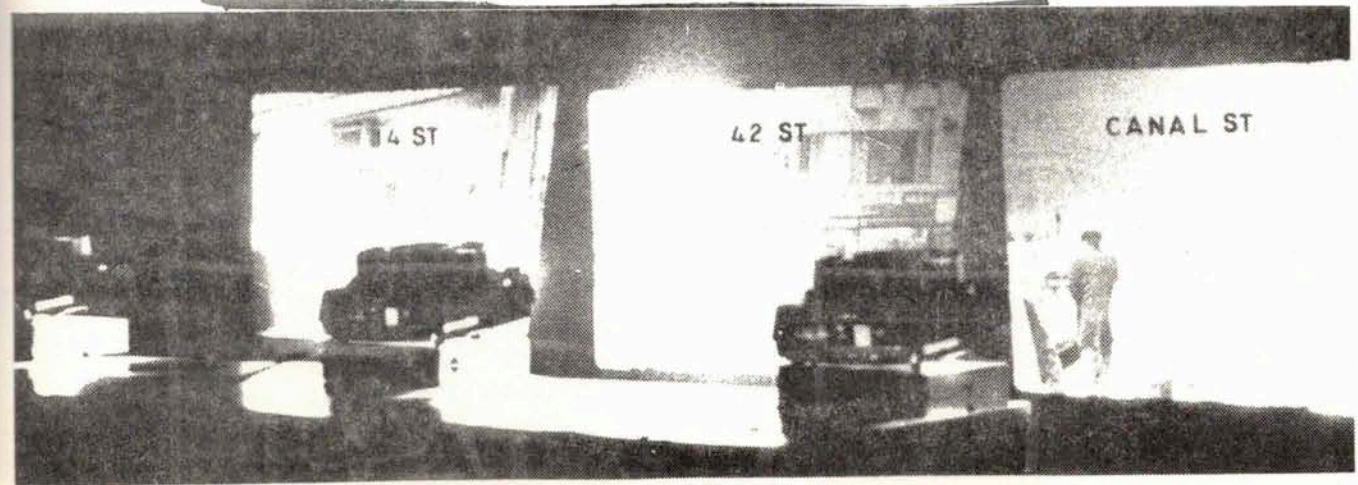
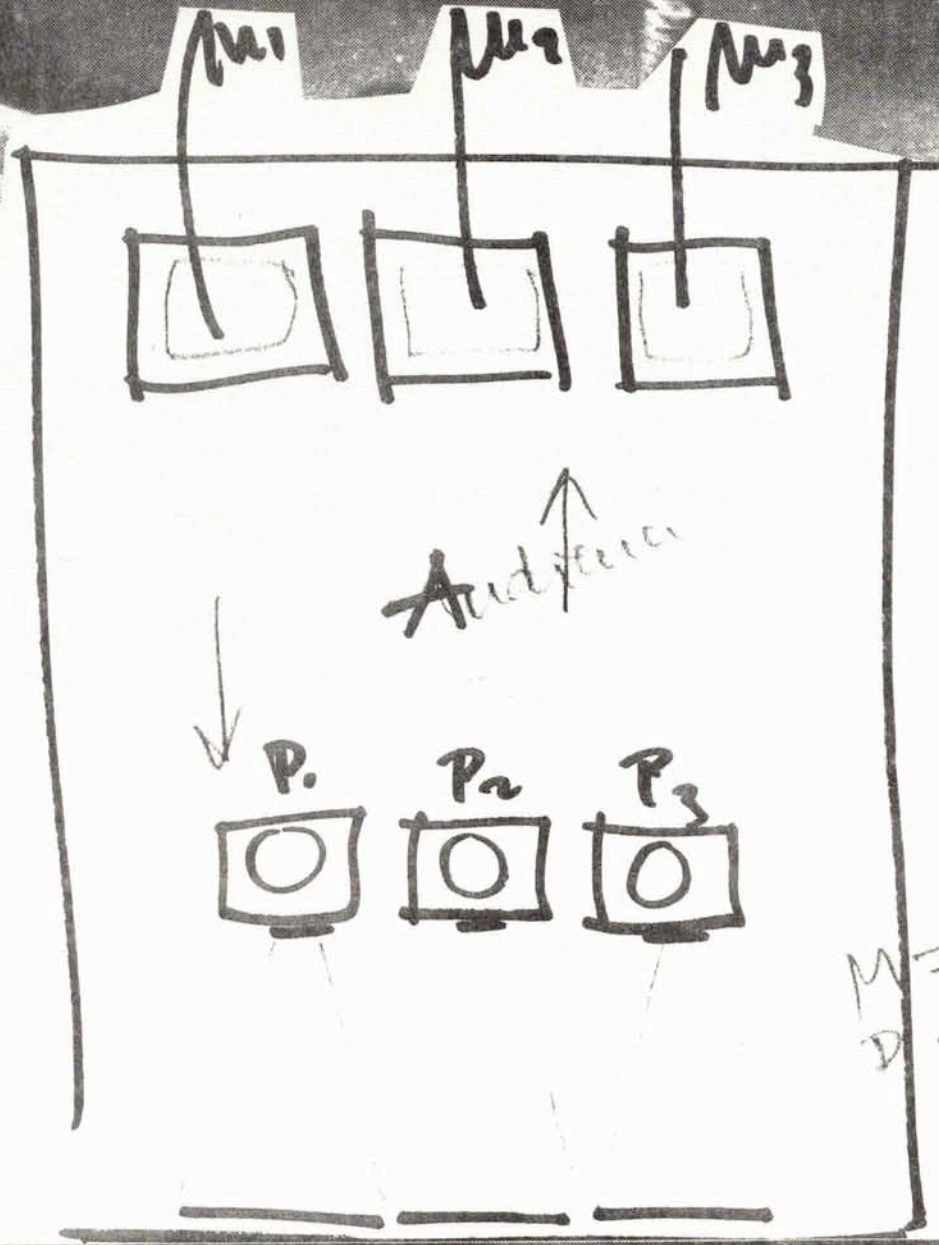
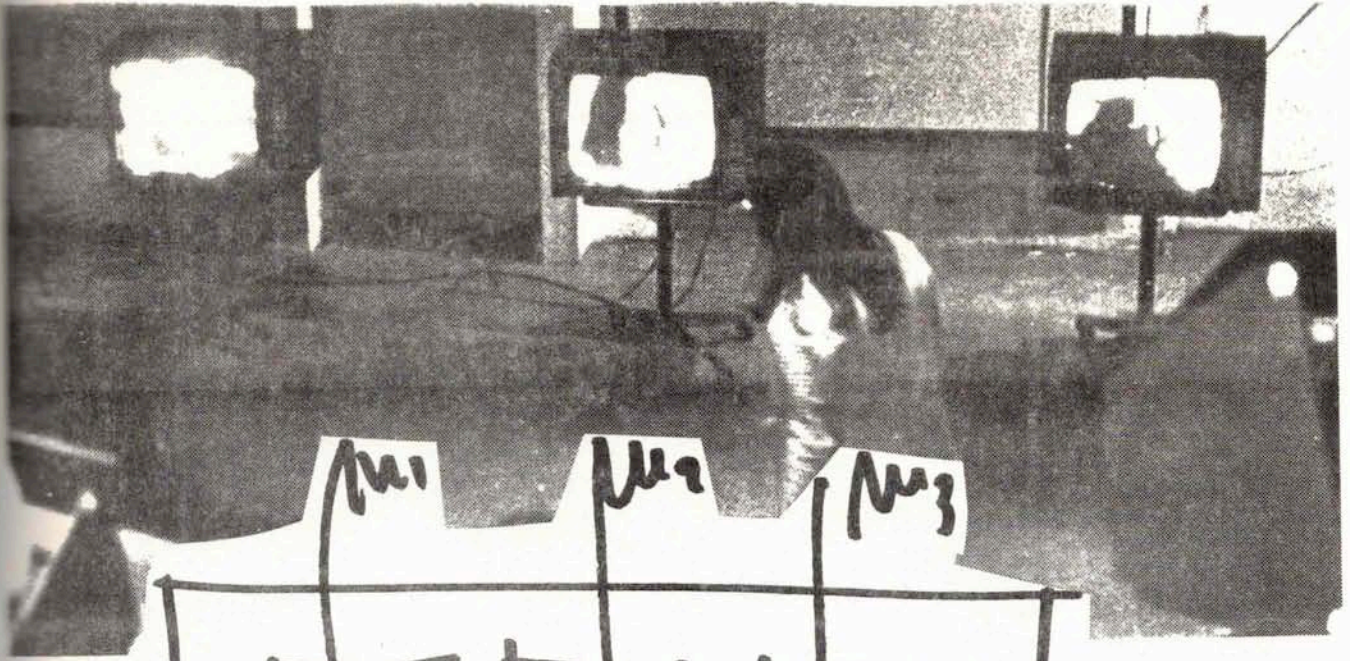
#### March 15, 2-8 P.M.

Video Performance	6 hours.
Confrontations	

#### March 26, 2-8 P.M.

Confrontations	
TV/27 Feb./1 P.M./	
N different countries	N/1 hour simultaneously.

"Confrontations", maakt gebruik van verschillende media: video, dia's en bandopnamen. Door het tegenover elkaar plaatsen van internationale communicatievormen (dagblad, tijdschrift, radio, televisie), "sensitieve accumulatiepunten" (marktplaatsen, speelplaatsen, openbaar vervoer), en verscheidene andere geografische, historische en politieke gegevens, structureert Muntadas een analytische observatie en een vergelijking van factoren, die elk bewegingen en het doorzicht in elke gegeven plaats of situatie beheersen. De gecomponeerde structuur van de gegevens dwingt de toeschouwer tot een kritische vergelijking..."



MUNTADAS	CADAQUES - CANAL LOCAL	JUL 74
56		CADAQUES



Cadaques - plaatselijk kanaal.

Projekt : Cadaques, plaatselijk kanaal.

Bestaat uit het veranderen van de "Galeria Cadaques" in een plaatselijke T.V.studio.

Het projekt richt zich tot :

- een bevolking van 3000 inwoners met speciale karakteristieken (isolement, taal, mentaliteit, toerisme, etc.)
- drie karakteristieke punten : "Maritim", "Casino", "Meliton" of "Hastal", waar de commerciële T.V. een dagelijks publiek heeft.

- Volledig projekt : De opname en de direkte uitzending van interviews, nieuws, straatbeelden, etc. van Cadaques. De inwoners een plaatselijke informatie verschaffen, terwijl zij zelf de protagonisten van hun eigen realiteit worden.

Installatie : In de "Galeria", een magnetoscoop en een monitor. Twee monitors, in de "Maritim" en in het "Casino", geplaatst naast het nationale commerciële programma.

- Gedeeltelijk projekt : De opname en de direkte en indirekte projectie in de "Galeria" van dezelfde realiteit. Een sessie in het "Casino".

## cadaques canal local

### muntadas

Galeria Cadaques. 26/27/28/29 julio 1974  
Huerto Santes 9. Cadaques, (Gerona)

**CADAQUES**. V. con municipio, en la provincia de Gerona, en la costa del Mediterráneo. Se encuentra a 180 Km. de Barcelona y 35 de la frontera francesa. Población, 1400 h., en verano alcanza de 10.000 a 12.000 h. Aduana marítima, Puerto de interés local. Aceite, Vinos, Ganados, Pesca, Iglesia del siglo XVIII, Vientos, Garbí, Levante y sobre todo Tramontana.

**PROYECTO**. La transformación de la Galeria Cadaques en emisor de TV de alcance local, con la posibilidad de establecer una red de comunicación e información con filmaciones en vivo y diferido sobre la realidad local.

La difusión de estos programas se efectuará en los puntos de audiencia pública de la TV comercial.

colaboraciones  
dario grossi / gonzalo mezza / SONY





Confrontaties met de pers.

- 8/9 december 1973.

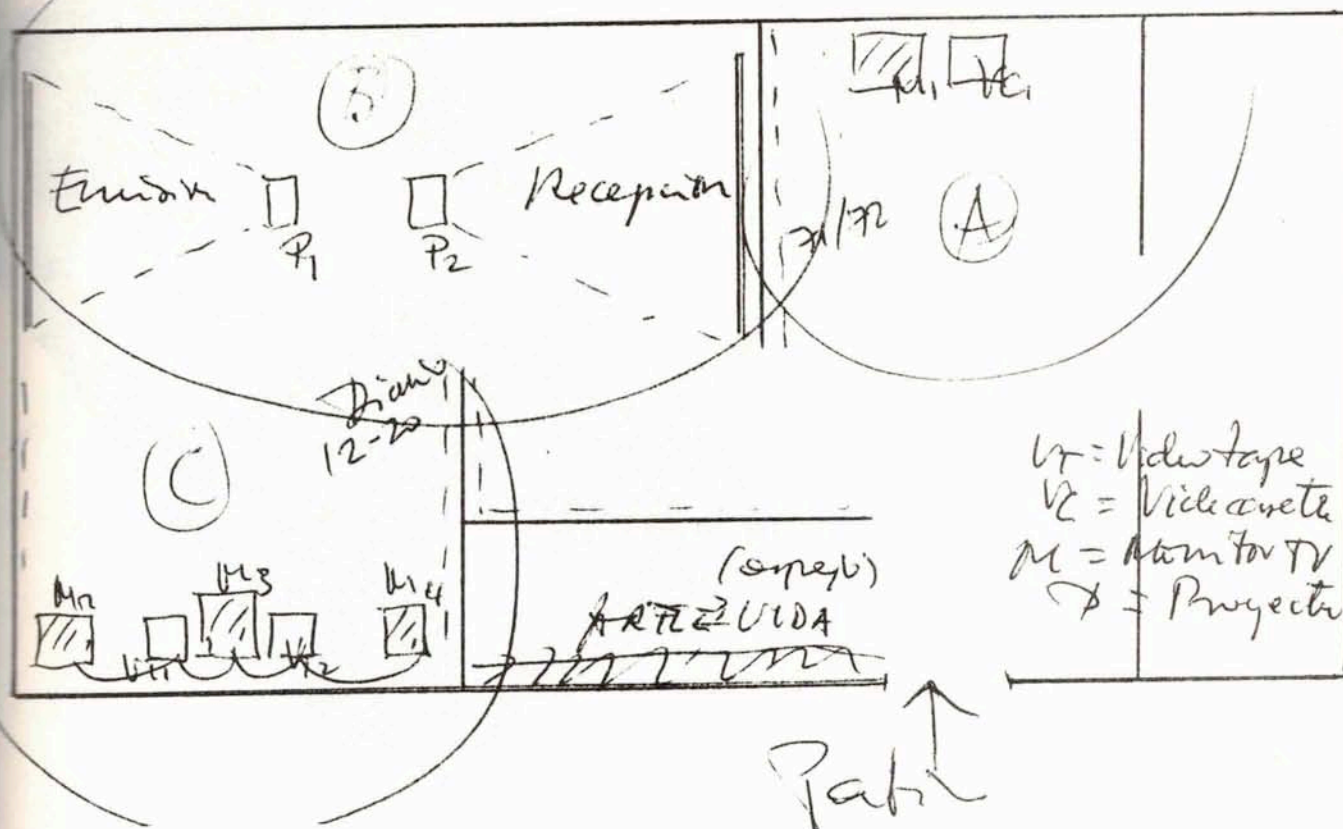
Analyse (gebruik van nieuws, inhoud, opmaak / typografie, enz.) van de pers van zes verschillende landen op een zelfde datum:

- La Nacion - Argentinië
- The Sunday Telegraph - Engeland
- Die Welt - Duitsland
- Informaciones - Spanje
- The New York Times - Verenigde Staten
- Le Monde - Frankrijk



- 11 november 1974.

Analyse van de pers van één dag in verschillende landen.



In Gallerij Vandres (Madrid)  
 werden van 12 december tot 3 januari  
 1974/75 volgende werken getoond :

Buiten, op de straat :

Het raam werd bedekt met een  
 spiegel van 2,50 m X 2,20 m, met  
 daarop het opschrift

Kunst - Leven

Binnen :

Videos 71-72

Uitzending - ontvanst

Dagboek



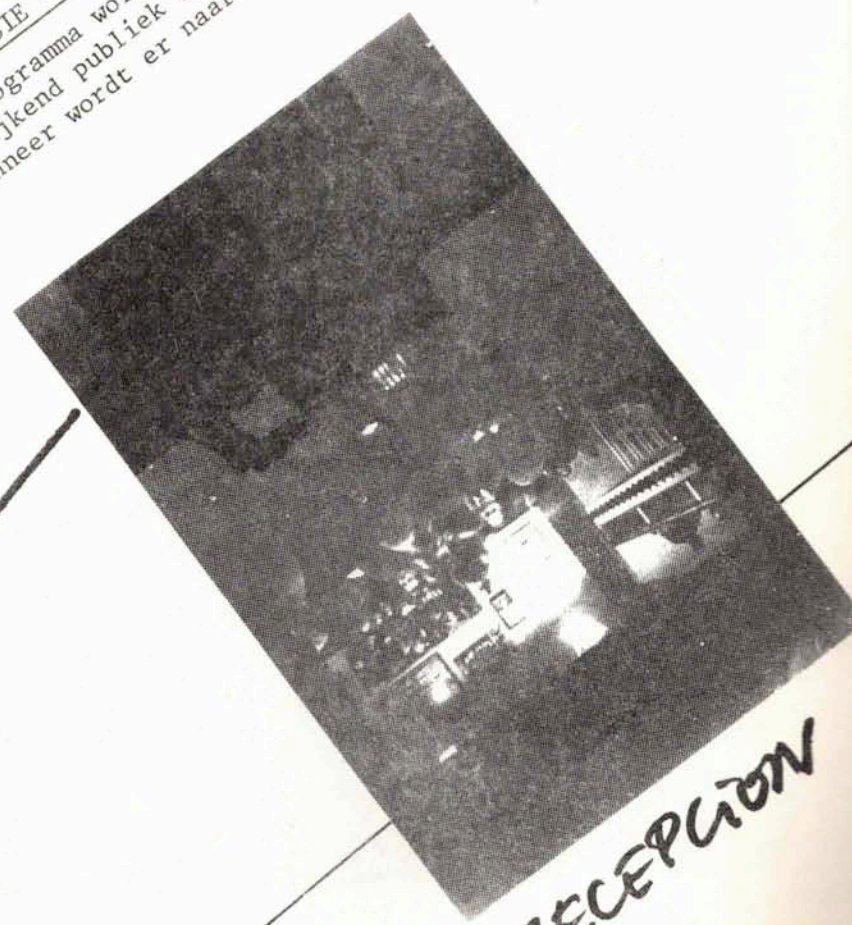
mission



R1

UITZENDING - ONTVANGST : EMISSIE - RECEPTIE

Nagegaan wordt hoe een TV-programma wordt uitgezonden en hoe het wordt ontvangen.  
Een TV-monitor en het TV-kijkend publiek worden tegenover elkaar gesteld.  
Door wie, hoe, waar en wanneer wordt er naar TV gekeken.



R2

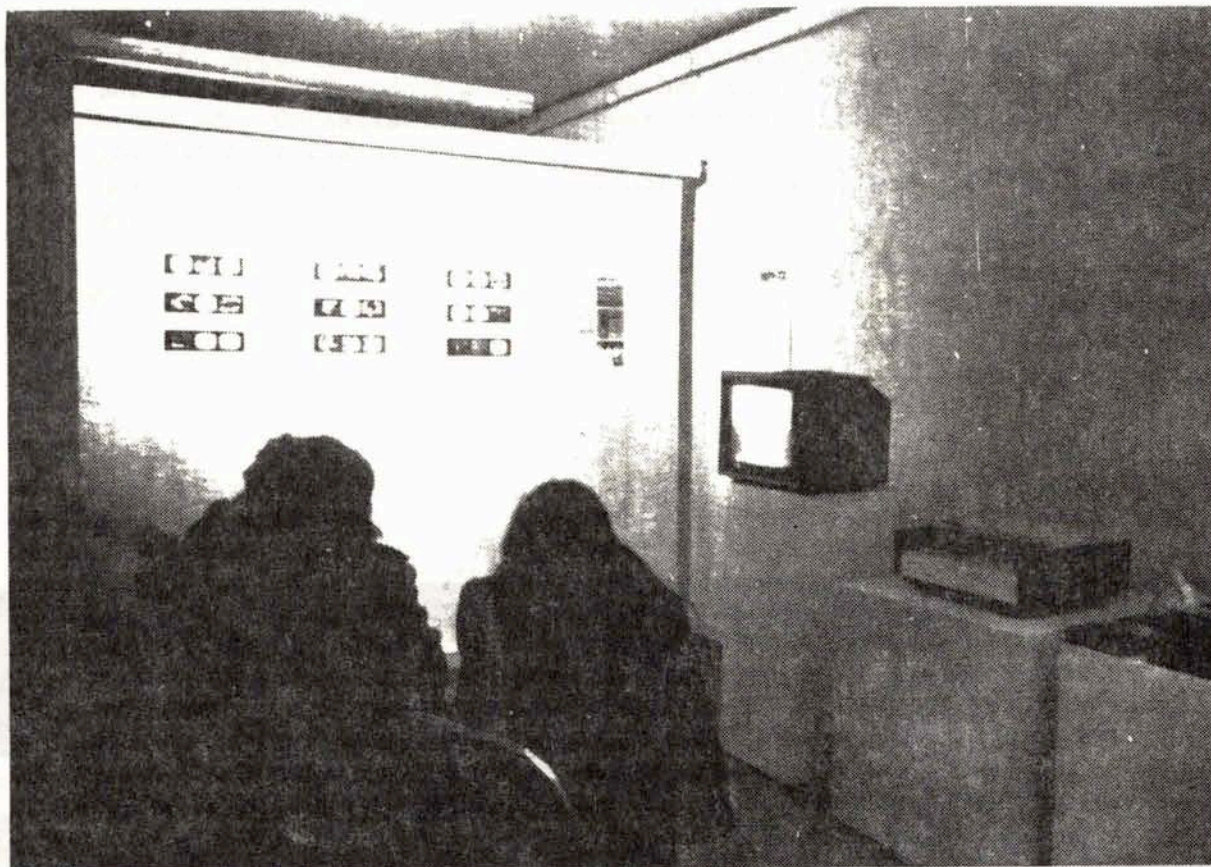
RECEPTION

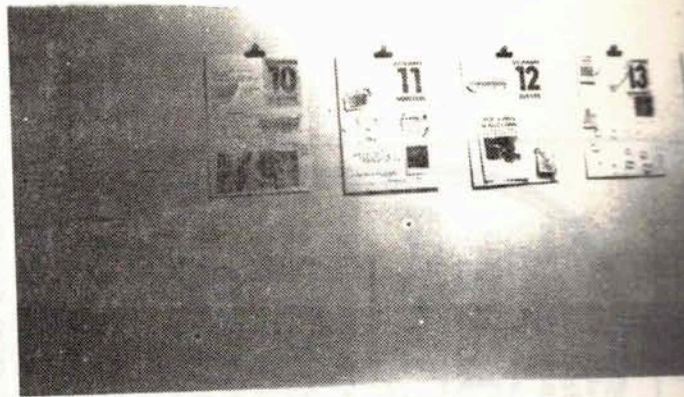
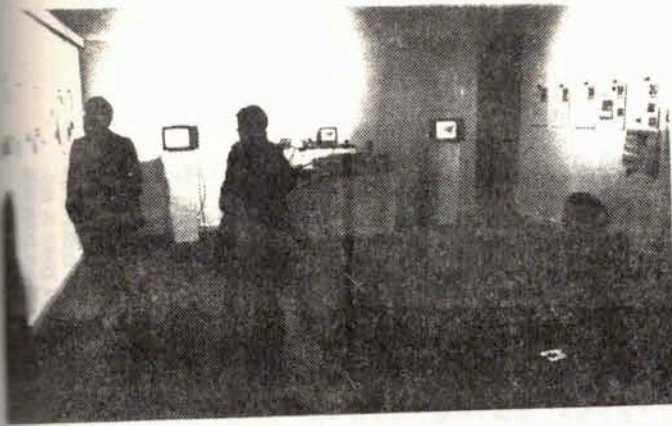
## VIDEO ACTIVITEITEN 1971-72

De werken die in standaard videocassettes worden gepresenteerd komen van videotapes en films die onderzoeken voorstellen op het gebied van de secundaire zintuigen (gevoel, reuk, smaak). Alle geregistreerde handelingen doen zich in principe voor bij de zintuigelijke herkenning, en vooral bij de gevoelsherkenning, met betrekking tot het menselijk lichaam, diverse materialen en de ruimte (de herkenning van een bos). Als punt van overweging is het belangrijk de aandacht te vestigen op het feit dat deze handelingen voorgesteld moeten worden door middel van een meidum dat gebaseerd is op het gezichtszintuig en het gehoorszintuig, en welke relatie zij vertonen als audio-visueel document, met betrekking tot het oorspronkelijk voor stel dat, in zekere zin, geen rekening houdt met de visuele en auditieve zintuigen ; alle handelingen worden blindelings realiseerbaar, zonder te kijken, allen de "gevoelsherkenning van het lichaam" introduceert een visueel element in de handeling zelf : een lens die een aantal delen van het menselijk lichaam vergroot.

Zo stelt het scherm de handelingen voor d.m.v. zintuigen die de zintuigen in kwestie aanvullen en, bijvoorbeeld in "Pressie" en "Boodschap" (beide uit "Acciones I", (1972) heeft het gezicht van de toeschouwer een dubbele functie, in die geval gaat het om enige teksten bij de handeling gevoelsmatig gelezen worden en die tegelijkertijd in hun visuele vertaling worden gelezen door degene die naar het scherm kijkt. Dit gebruik van de video (of van de film) moet dus gezien worden als documentatie bij enige handelingen, die op zijn beurt een voorstel tot realisatie laat zien, als oefening van secundaire zintuigelijke kennis.

In het kader van de werken die gerealiseerd worden op audio-visuele basis, voegen deze zich bij de onderzoeken op het gebied van de voorstelling en de mechanismen van de perceptie.



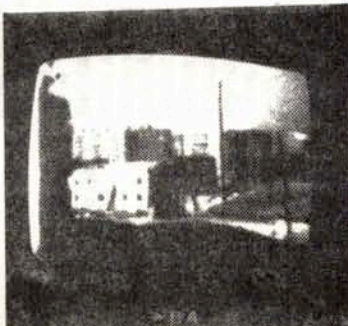


### DAGBOEK

Gedurende 20 dagen werkte Muntadas in galerij Vandres in Madrid. Met behulp van een draagbare uitrusting (portapak) maakte hij opnamen van persoonlijke dagelijkse aantekeningen, persknipsels, bezoekers die commentaar leverden bij het tentoongesteld voorstellen deden of informatie aanbrachten over video, werken met polaroid enz.

De gerealiseerde tapes vallen in twee groepen uiteen:

- 1) Tapes over culturele media en hun gebruik
  - interviews in de galerij of op straat: wat is kunst? Wat is leven?
  - gesprek tussen Lugan en Muntadas over vegetale en tactische sensibiliteit.
  - bij het TEI (Onafhankelijk Spaans Toneel) sessie lichamelijke expressie en discussie over de situatie van het onafhankelijk toneel in Spanje.
  - oprichting van een vereniging voor culturele promotie en artistieke vernieuwing.
- 2) Video als alternatief van de bestaande informatiesystemen (macro-televisie).
  - San Pescual-wijk: door plannen van het Madrileense stadsbestuur met verhuis bedreigd. Gerealiseerd met medewerking van het wijkcomitee. Vertoning gevolgd door discussie.
  - het slachten van een varken in Utande (Guadalajara). Vertoning in een volkscafé.



**SATURDAY AFTERNOON**

- 1:30 H** **VENTURE** "Istanbul." Travelog
- 2:00 H** **FEATURE FILM** "Our Film." Set at a New England girls' school, nostalgic film looks tenderly at experiences of two roommates and their tumbling love affairs. Starring Pamela Sue Martin and Betsy Slade. (PG) 90 min
- 3:30 H** **FEATURE FILM** "Birth of a Legend." Tender, heart-warming story of an orphaned coyote pup's adventures and misadventures in search of a home. Highly acclaimed nature movie (G) (1 hr. 40 min) (Movie is followed by the award winning short "The Mad Baker")
- 4:30 C** **THE ARABIC PROGRAM** Host Ibrahim Abdel Sayed shows films and teaches conversational Arabic
- D** **THE FACETS OF LOVE** Hosts Carole Wolverton and Alan Rogers talk about various facets of love. Today's topic is jealousy and the guest is cinematographer Soo Hum. Sponsored by Gifted Children Research Institute (60 min)
- 5:00 C** **EXPLORER POST PRESENTS** Steve Anderson talks with Ziadimir Matko, director of the Zagreb Film Studio (animation studio)
- 5:15 H** **BOXING SPECIAL** Muhammed Ali vs. George Foreman from Zaire
- 5:30 C** **POTTERY DEMONSTRATION** Hostess Heather Haven spotlights personalities. Tonight's guest is actor Tucker Smallwood who discusses the absence of the middle class black American in today's television

**EVENING**

- 6:00 C** **THE CHOICE IS YOURS** Hostess/composer Bernice Perry talks with actress Cornelia Sharpe and hairdresser-of-the-stars Pierre Pierre Michael. Pianist Darwin also sings two of Ms. Perry's songs
- D** **THE PRODUCERS** Host Michael Garr interviews Bob Nemiroff, producer of the Award-winning Broadway musical "Raisin." Viewers are invited to attend special seminars.
- H** **FEATURE FILM** "Bang the Drum Slowly." Robert DeNiro gives a superb, sensitive performance as Bruce Pearson, baseball catcher doomed to die of Hodgkin's Disease (PG) 1 hour, 40 min
- 6:30 C** **THE NEW MOVEMENT SHOW** Host Glen Misick presents The New Movement Singers and the group Alaythia

- D** **THE FOLK ARTS RING THING** The X Seaport Museum
- 7:00 C** **MANHATTAN TONIGHT** Hosts Elrom Allen and Linda Danis showcase a variety of people and places (Live; 60 min)
- D** **THE WORLD OF PARAPSYCHOLOGY** Bernard Green talks with Gene Kieffer of the Kundalini Research Foundation about yoga and altered states of consciousness
- D** **THE PETER ABEL SHOW** Host Peter Abel talks with producer/director/playwright Bob Dahdah (producer of the original "Dames At Sea," "Curley McDimple," etc.) about his latest play "Up in the Air Boys." The show also features a series of theater, movie and dance reviews
- H** **FEATURE FILM** "Birth of a Legend." Tender, heart-warming story of an orphaned coyote pup's adventures and misadventures in search of a home. Highly acclaimed nature movie (G) 1 hour, 40 min
- 8:00 C** **CHANNING CHASE**
- D** **MARSHALL & NESTOR'S MAGIC RADIO THEATER** The zany madness of Sandy Marshall and George Nestor. Tonight: "Caraway Street," a satirical children's program where children are taught the ABC's by a new method called torture
- F** **CHINESE FEATURE FILM** "The Galaxy of Stars." Chinese musical (2 hours)
- 8:30 C** **GREENWICH VILLAGE USA** Michael Cobb talks to Burt Bernstein, author of "The Life of James Thurber"
- F** **ACTIONS AND TACTILE RECOGNITION OF THE BODY** Presented by artist Tony Muntadas. The first portion of the program is a series of five conceptual shorts relating to specific actions. Part II is a video version of tactile recognition of the body. Created in 1971
- 9:00 C** **YOGA AND THE GOLDEN DAWN** Host Irwin Konopiaty demonstrates this method of modern spiritual expression
- D** **INTERNATIONAL VARIETY SHOW WITH HOST Don Julio**
- 9:30 C** **MADNESS REACTION** Host Lee Ross explores various concepts of madness with guests. Viewers are invited to phone in questions and opinions during program (Live)
- D** **JESUS CELEBRATION** (60 min)
- H** **FEATURE FILM** "Serpico." Dramatization of New York City cop's real life battle to expose departmental corruption. Al Pacino stars (2 hours, 10 mins)

**9:30 C**

**HARLEM HERE IT IS** John Greenidge hosts "Don't Close the Doors to Wisdom," a show about the plight of the libraries. Tonight's guests are Mrs. Shirley McKay, Director of Central Harlem Project, NY Public Library; Branch Librarians Mr. Jomarjo Bowen, Rose Jackson and Bonnie Sterling; and community representatives Joe Bonelli and Charles Frost, Jr.

**D** **EXPLORING THE MEDIA** Hostess Barbara Lee Diamonstein interviews guests from different branches of media (60 min.)

**10:00 J** **CABLE T.V. ARTS** "Art Herstory" Hermine Freed demonstrates video art presentation in this personal vision of women in the history of art. Also "The Advent of the Advent." David Silver discusses the advent video projector

**10:30 C** **101 WEST 10TH STREET** Melanie Cobb talks with Louise Campanelli, author of "Sex and All You Can Eat."

**11:00 C** **THE TEX FENSTER SHOW** Disc jockey Tex Fenster plays old and new records, tells jokes and chats with occasional guests

**11:30 C** **OFF TO SEE THE WIZARD** Gandolph Gray presents adult viewing material in this program combining satire and video technique. Viewers may phone in questions and opinions during programming. (Live)

**D** **THE ALTERNATIVE** Marty Evans talks about current events.

**SATURDAY AFTERNOON**

- 4:30 D** **HELLENIC VOICE** Focuses on Greek events in the Washington Heights/Inwood area (60 min)
  - 5:30 C** **LABOR COMMITTEE** New Solidarity World News
  - D** **POST AVENUE BLOCK ASSOCIATION** Community news program (60 min.)
  - 10** **24-HOUR TIME/WEATHER LISTINGS**
- EVENING**
- 6:00 C** **THE CHOICE IS YOURS** Hostess/composer Bernice Perry talks with actress Cornelia Sharpe and hairdresser-of-the-stars Pierre Michael. Pianist Darwin also sings two of Ms. Perry's songs
  - 6:30 C** **HOMOSEXUAL RENAISSANCE** L. Craig Schoonmaker talks with guests about self-enhancement for homosexuals
  - D** **STORYLAND CARAVAN** Sandy Landsman sings, plays the guitar and leads games for children
  - C** **MANHATTAN TONIGHT** Hosts Elrom Allen and Linda Danis showcase a variety of people and places (Live; 60 min.)
  - D** **FRIENDS OF THE LIVING INNOCENTS** Concerning abortion
  - C** **GIUSEPPE'S CAFE** Join variety show host Giuseppe Bruno and his guests ventriloquist Lee Pittsburgh and Dean Foster, singer at Brandy's II.
  - D** **THE PETER ABEL SHOW** Host Peter Abel talks with producer/director/playwright Bob Dahdah (producer of the original "Dames At Sea," "Curley McDimple," etc.) about his latest play "Up in the Air Boys." The program also features a series of theater, movie and dance reviews.
  - D** **THE STATUS QUO** Host Mr. X discusses current social and political issues with guests
  - F** **CHINESE FEATURE FILM** The Galaxy Of Stars. Chinese musical (2 hours)
  - C** **GREENWICH VILLAGE U.S.A.** Michael Cobb talks to Burt Bernstein, author of "The Life of James Thurber"
  - D** **ACTIONS AND TACTILE RECOGNITION OF THE BODY** Presented by artist Tony Muntadas. The first portion of the program is a series of 5 conceptual shorts relating to specific actions. Part II is a video version of tactile recognition of the body. Created in 1971.

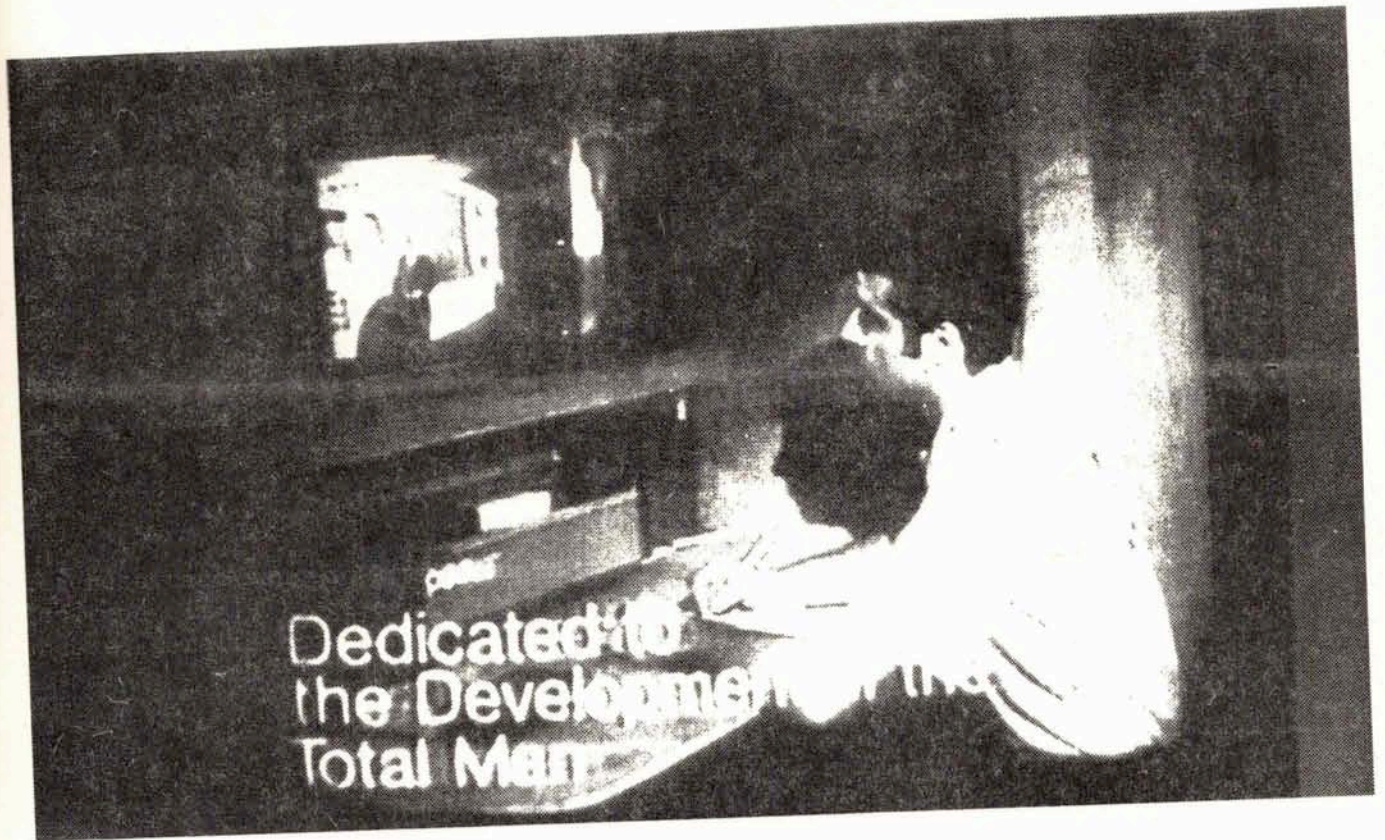
**if**

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(incl. Potato, Salad & Dressings Bread & Creamy Butter)

**YOU PAID TOO MUCH!**

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Het resultaat van een communicatie proces.  
Een tape uit 1971, gerealiseerd in Barcelona, lag aan de basis van een  
andere, gerealiseerd in New York in 1975.

## PAMPLONA - GRAZALEMA

Een vergelijkend werk/dokument betreffende twee populaire feesten met eigen karakteristieken in Spanje, allebei met betrekking tot de stier.

In twee steden :

Pamplona (150 000 inwoners)- Noord Spanje

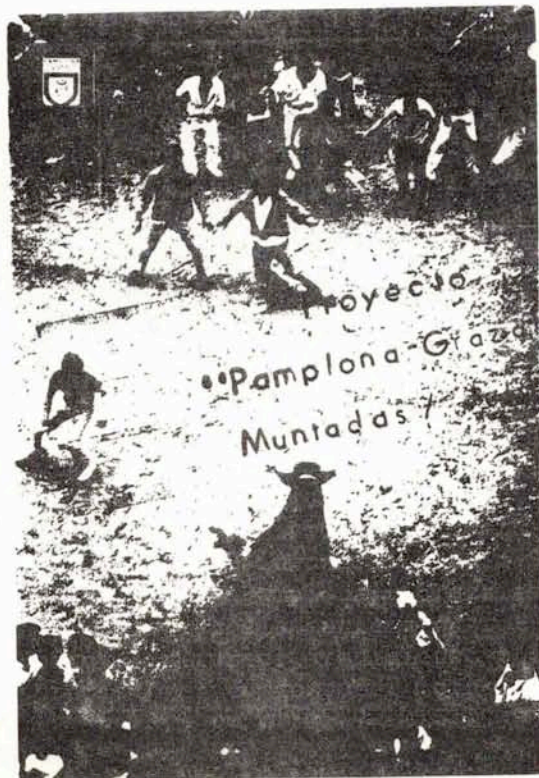
Grazalema (2 000 inwoners) - Zuid Spanje.

De vergelijking Pamplona - Grazalema openbaart radicale verschillen. De stier als aanleiding tot een socio-anthropologische benadering (cultureel, religieus, politiek, gedragspatronen in twee geografisch en contextueel totaal verschillende situaties).

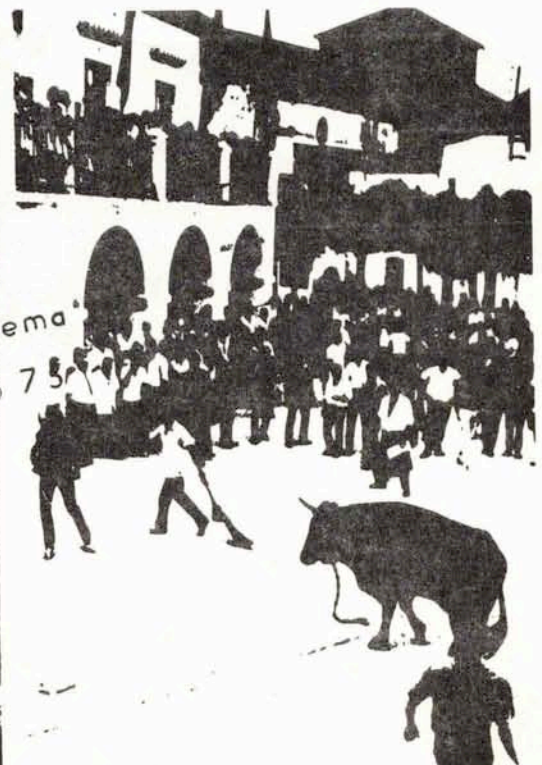
## Procesmatige werken

Gestart in juli 1975.

In samenwerking met Gines Serras Pagan, sociaal anthropoloog, momenteel docent aan de universiteit van New York.



Pamplona 11-12-13

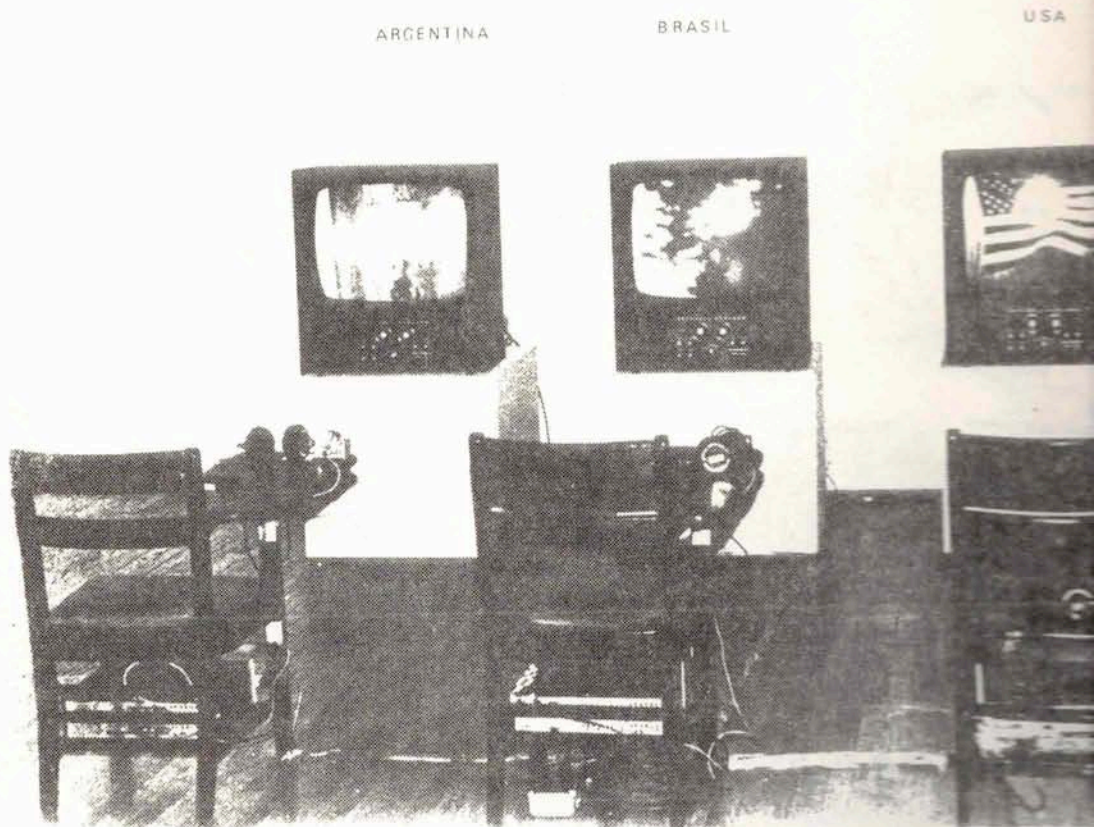


Grazalema 19-20-21



De laatste tien minuten.

"De laatste tien minuten" is een procesmatig werk dat begin in mei 1977 zich vertaalt in een simultane weergave van de laatste T.V. uitzending avonds, direkt opgenomen van het scherm op band in de verschillende landen geconfronteerd met stadsbeelden. Een gedeelte van dit werk (Argentinië, zilië, V.S.A.) werd getoond in "The Kitchen"(N.Y.) onder de vorm van een weergave van drie T.V.-kanalen.

Installatie in "The Kitchen".

- 3 monitors / Uitzending
- 3 video-recorders /
- 3 versterkers //
- 3 klankselektors // Ontvangst.
- 3 koptelefoons //
- 3 schoolstoelen //

MUNTADAS	PROYECTO A TRAVES DE LATINO AMERICA	NOV 75-FEB 76
76		LATINO AMERICA

Nota's aangaande het project "Door Zuid-amerika".

Uitgangspunt: een vier maanden (nov.75-feb. 76) durende (tijd) tocht door Zuid-amerika (ruimte).

Doelstelling: beschouwing over tijd en ruimte.

De volgende punten werden bestudeerd:

1) Kunst - Leven (betekent niet gelijk aan, staat in omgekeerde relatie tot)

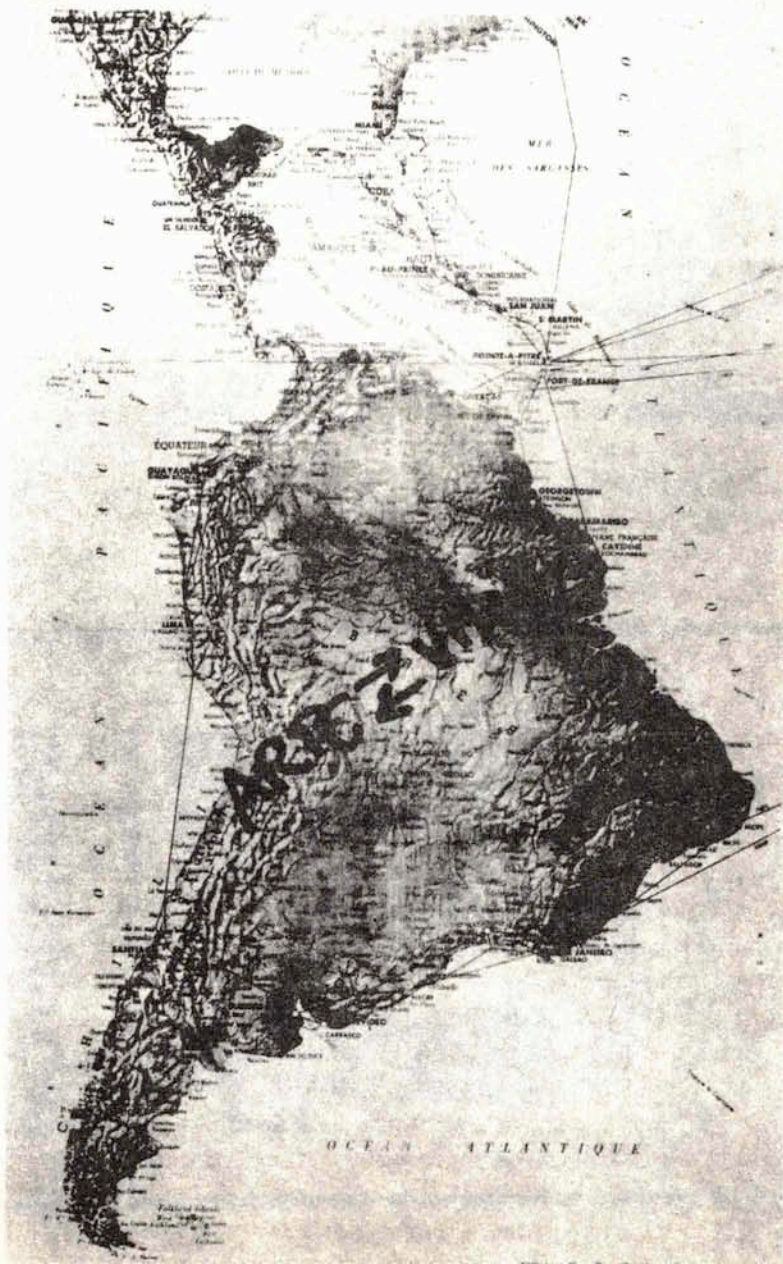
Kunst - Leven

Leven - Kunst

B) Observatie en vergelijking van de verschillen tussen plaatsen met gelijkaardige karakteristieken (historisch, geografisch, cultureel enz.), maar met een eigen identiteit. Dit leidde tot de conclusie dat feiten, woorden, gebaren enz. verschillend worden opgevat naargelang de welbepaalde code van de etnische en geografische groepen.

C) Visualisering van deze relaties, gebaseerd op antropologische, psychologische en sociologische methodes.

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



Vandaag.

- Deze situatie greep plaats in:
- Buenos Aires 14 november 1975. Centro de Arte y Comunicacion
- Sao Paulo 13 december 1975. Museo de Arte Contemporaneo de USP
- Caracas 25 januari 1976. Museo de Arte Contemporanea
- Mexico 27 februari 1976. Museo de Artes y Ciencias

Het project Emission (hetzelfde werk) - Reception (de vier verschillende locaties/toeschouwers) wordt aangepast aan de dag en de plaats waar het wordt getoond. Hetzelfde werk wordt op verschillende plaatsen getoond. De kunstenaar is vooral geïnteresseerd in de reacties van de verschillende groepen toeschouwers.

**NOVIEMBRE**

Cuarto Crecienté - Sale el sol 5.40 - Pón. 19.35

# 14

*S. Laurencio*

**VIERNES**

S. LAURENCIO, OB.

DEZEMBER

*S. Laurencio*

# 18

SABADO

Q. CRESCIENTE

ENERO

# 25

*S. Laurencio*

DOMINGO

*Reunion / Reunion  
(del proyecto a  
través latinoamericano  
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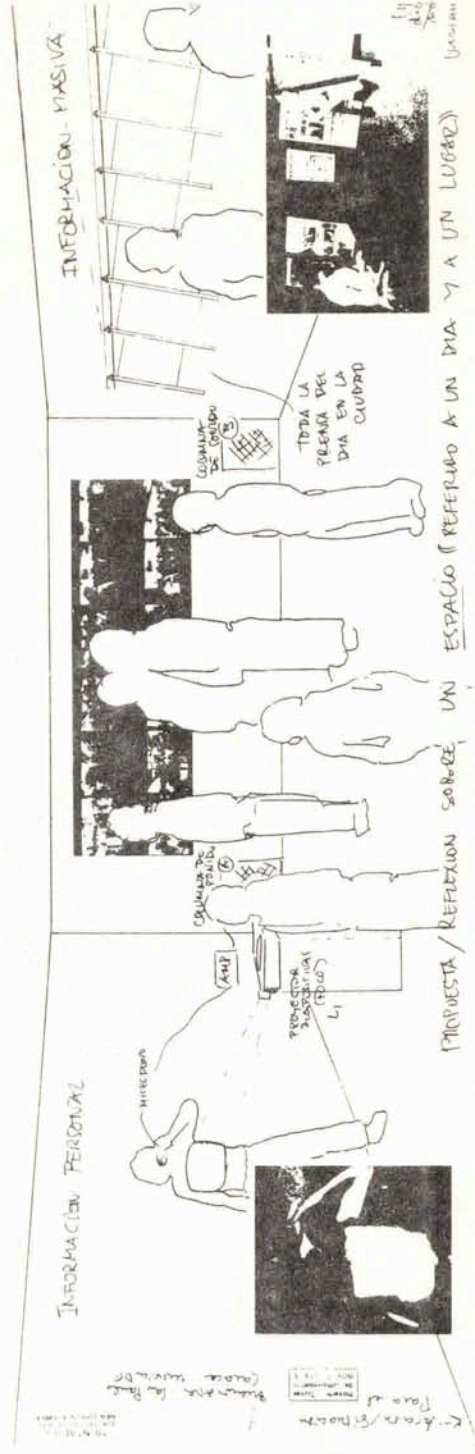
*1976*

# FEBRERO

27

MIÉRCOLES

SAN LEANDRO



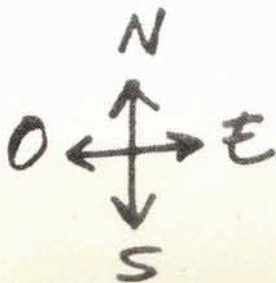
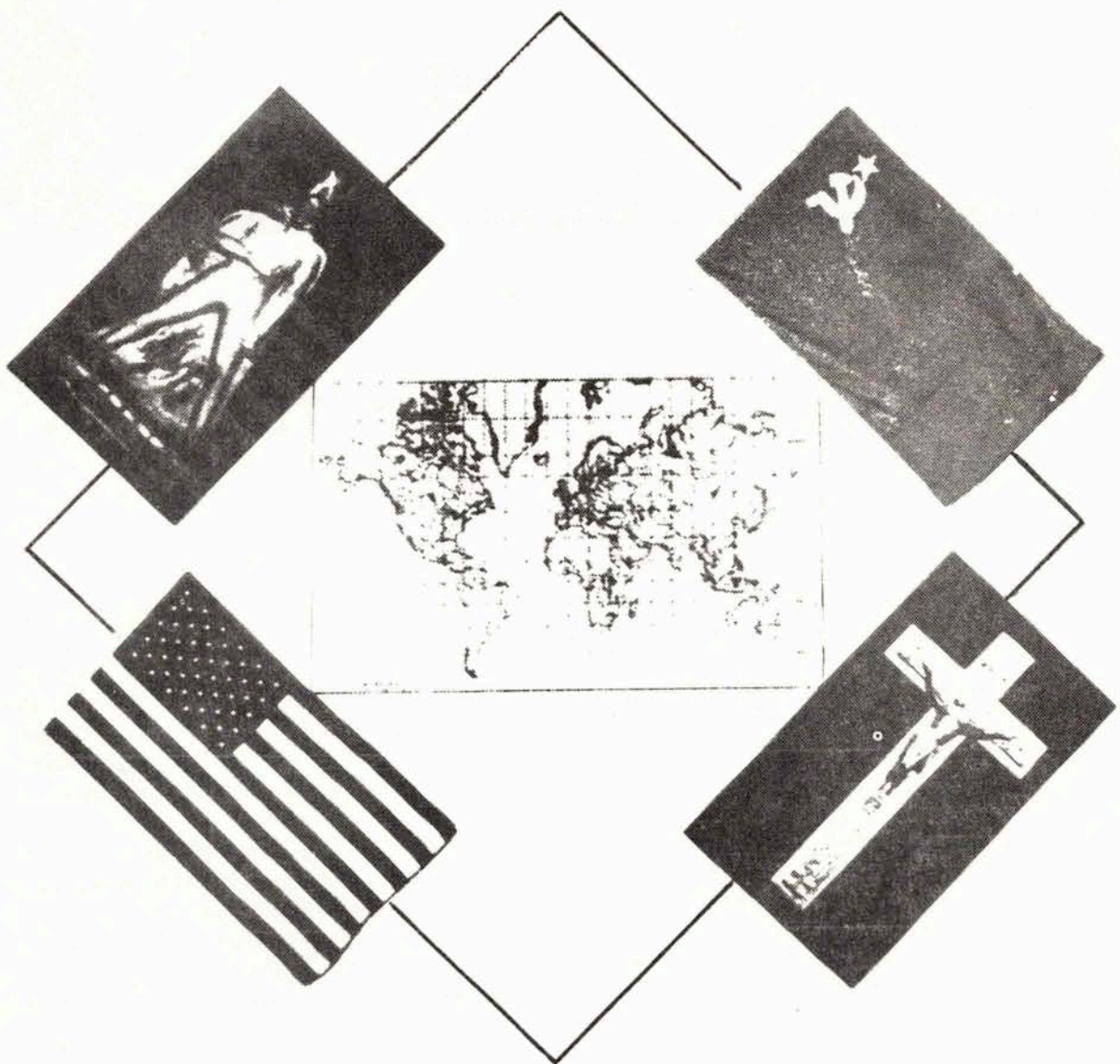
MUNTADAS

79

N / S / E / O

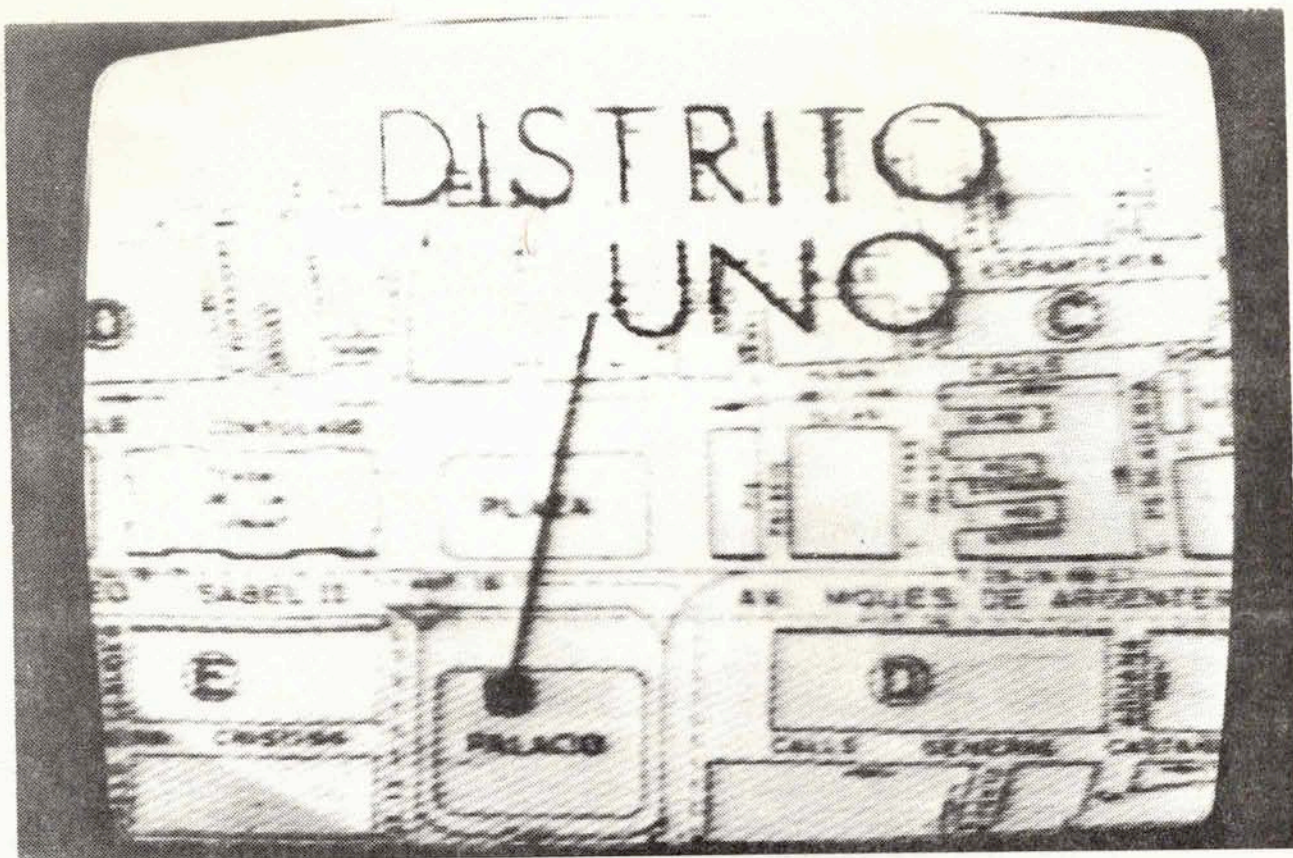
JUL 76

VENEZIA



N / Z / O / W

Een mentaal / open ruimte in referentie  
tot een fysisch / gesloten ruimte.



#### Barcelona Eerste Wijk.

Op 8, 9 en 10 oktober werd "Barcelona Eerste Wijk" getoond in de bar Kiosco op de Plaza Palacio. Het was een reeks van 3 videoprogramma's, die gebruik maakt van de visuele mogelijkheden van lokale televisie; een micro-televisie die beperkte groepen diende, zoals in dit geval: de gemeenschap van de wijkbewoners.

"Barcelona Eerste Wijk": "Het project is een poging tot het vestigen van een eenvoudige basiscommunicatieketen tussen de inwoners van een wijk d.m.v. televisieprogramma's, gewijd aan de wijk zelf, ter plaatse opgenomen en weergegeven. Een dergelijk project wil en kan ook niet elk aspect raken. Het poogt de mogelijkheden te tonen van communicatie d.m.v. televisie voor gemeenschappen met specifieke karakteristieken, en dit op kleine schaal als model voor toekomstige interdisciplinaire werken.

Het concept van het Barcelona Eerste Wijk project (het maken van een programma voor één wijk), kan beschouwd worden als een activiteit die parallel is aan de informatieve tentoonstelling in de Ciento Galerij: "De keuze van deze wijk werd vooral bepaald door mijn kennis ervan, doordat ik er zelf in leef, en verder door een aantal factoren die de speciale karakteristieken van dit project vereisen".

