

MUNTADAS PROTOKOLLE

18. June - 10. September 2006.

Württembergischer Kunstverein Stuttgart

Press Conference:

Friday, 16. June 2006, 11 am

Introduction

"Private and public protocols control organise and define society and our lives. They generate a set of regulations that exercise a sustained influence over our private as well as over our public behaviour. Rituals, conventions, rules...protocols cover a variety of procedures and, in one way or another, they attempt to use, define, control or exercise power. Two architectonic environments around which protocols are established and which especially pertain to our leisure time are the stadium and the museum. "Protokolle" examines these structures with respect to their forms of mediation and organisation."
(Muntadas)

Antoni Muntadas, born in 1942 and resident in New York since 1971, is one of the early representatives of international concept and media art. From 18. June to 10. September, 2006, the **Württembergischer Kunstverein Stuttgart** will be presenting his work in a **comprehensive solo exhibition**.

Muntadas has entitled his exhibition **Protokolle** (protocols). The concept "protocol" marks the prelude to a new series of projects through which the artist seeks to examine the meanings, mechanisms and effects of protocols in terms of **cultural regulations, which intervene in both public and private lives**: from written records based on a specific formula and rules determining social conduct, through to diplomatic, military and religious behavioural codices or digital network protocols.

The exhibition's point of departure comprises two works: A Recontextualized version of Muntadas' multimedia installation **Stadium: Homage to the Audience** (1989 - 2006) and the project **On Translation: Die Sammlung** (2006), which presents various works by artists such as *John Cage, Dieter Roth* or *Francisco de Goya* from quite a unique perspective.

In both works Muntadas examines the conditions that regulate our perception of and our attitudes towards culture: on the one hand, popular culture (the stadium) while, on the other, high-culture (the museum). Thus, the stadium and the museum are considered equally from the vantage points of the "protocols" each produce.

As a spatial as well as a contextual link between "On Translation: Die Sammlung" and "Stadium", Muntadas has developed a **third space**, which is dedicated to the far-reaching appearances and impact of **protocols**. The documentary material presented here tracks both linguistic definitions as well as pictorial representations of protocols – at various times and in various places. Furthermore, Muntadas shows a series of recent works, here read from the point of view of the protocol.

A **brochure** on his exhibition at the Württembergischer Kunstverein is due to be published in June, 2006 as well as a substantial **publication**, to be issued in August/September, 2006.

Projects

On Translation: Die Sammlung, 2006

In "On Translation: Die Sammlung", Muntadas examines the kinds of influence various forms of presentation have on our perception of art. To this end, Muntadas applies **multiples, objects or graphics which, though not unique pieces**, exist in various editions. The works in question have been loaned especially for the project from Stuttgart and regional collections, such as the Staatsgalerie Stuttgart or the Museum Ritter. However, each of these works will not be exhibited singularly but with two to four pendants from other international houses. Of particular significance here is the fact that all the works will be shown in the form in which the various museums also exhibit them. What interests Muntadas are the standards of art presentation, namely, presentational elements that become part of the way in which the work appears and is perceived – and that the audience commonly tends to overlook. Thus, the **Karnickelköttelkarnickel** (1972), by **Dieter Roth** appears here under a Plexiglas casing, there on an escritoire and once again in a vitrine, where it can be viewed together with other multiples. The work **Not Wanting to Say Anything about Marcel** (1969), by **John Cage** exists both as a single object but also as a series of eight to twelve objects. In each case, they are installed by the various museums in different spatial arrangements. Muntadas presented "On Translation: Die Sammlung" for the first time in 2003 as a prototype and in the context of his solo-exhibition at the Museum Am Ostwall, in Dortmund.

Protokolle, 2006

In the exhibition space, situated between "On Translation: Die Sammlung" and "Stadium", Muntadas presents a collection of **diverse materials, which he researched in the broad context of the protocols**. Thus, for example, he designed **wallpaper** comprising numerous individual commentaries on the understanding of protocols, which he received from various persons from different countries and professions. A choice of heterogeneous documents, which he collected in the context of the project, will be placed in vitrines, exploring protocols especially at the pictorial level. At the same time, in this space Muntadas shows a series of recent works, which examine the behaviour of persons under particular social and spatial conditions: waiting in queues (**On Translation: Stand By**, 2005), telephoning on mobile phones in public (**On Translation: Listening**, 2005) and in situations of negotiation (**Dealings**, 2003) or in meetings (**Meetings**, 1999/2001). The video **On View** again shows people in an undefined transit room as they peer out from behind a large plate-glass window front. By contrast, the graphic work **On Translation: The Bank** (1987) thematizes the invisible rules of economic cycles.

Stadium. Homage To The Audience XII, (1989 – 2006)

The multimedia installation, "Stadium. Homage to the Audience", which Muntadas first presented in Banff (Canada), in 1989, consists of an **eliptic colonnade** at the centre of which can be seen the floor projection of a **video**. The visitor cannot enter the interior space of this "Arena", namely, the video projection can only be viewed through the gaps between the columns. What can be seen is a collage of different recordings of stadium visitors. **Four slide projections** comprising over three hundred pictures, which Muntadas produced himself or found in newspapers, journals and television, can be viewed at the four corners of the space. A specific aspect of the stadium is allocated to each of the slide projections: these focus on the architecture, furniture, symbols and activities of the respective events (sport and musical events, religious and political events etc.), as well as the technologies and media presence in and around the stadium. The **soundtrack** for the installation is, in turn, a compilation of different audio backgrounds taken from stadiums: anthems, pop-music, speeches, applause etc. – as a "homage" referring to the sensation and presence of the audience. For the Stuttgart exhibition, the installation "Stadium" will be set in local and regional contexts. The installation will be supplemented by two other works **Stadia, Furniture, Audience** (1990) and **Architektur/Räume/Gesten** (1991), which examine the relationship of architecture and the regulation of human behaviour in and through architecture.

Biography

Antoni Muntadas

* 1942 in Barcelona, resident in New York since 1971

Muntada's art work has been presented at the **documenta 6** (1977) and **documenta 10** (1997), the **Biennales of Venice** (2005 and 1976), **Kwangju** (2004), **Havana** (2000), **Lyon** (1995) and **São Paulo** (1983 and 1981).

Numerous large exhibition houses have dedicated **solo-exhibitions** to his work among which number the MACBA, Museu d'Art Contemporani de Barcelona (2002), the Museo de Arte Moderno, in Buenos Aires (2002), the Berkeley Art Museum, in California (2001), the Musée d'Art Contemporain de Montréal (2001), the Witte de With in Rotterdam (1999), the Museum of Modern Art in New York (1994), the Wexner Center for the Arts in Columbus (1994) and the Museo Reina Sofia in Madrid (1988).

His **first large solo-exhibition in Germany** took place in **2003 at the Museum am Ostwall, in Dortmund** and was curated by Hans D. Christ and Iris Dressler. A further solo-exhibition in Germany was put on in 2004 by the Neue Museum Weserburg, in Bremen. Muntada's work is, among others, represented in Stuttgart by the Galerie Brigitte March.

The artist is **guest professor for the MIT Visual Arts Program**, in Boston.

Information

Muntadas. Protokolle

18. June - 10. September 2006

A project by

Württembergischer Kunstverein Stuttgart

Curators

Hans D. Christ, Iris Dressler

Coordination

Dr. Cornelia Lund

Press conference

Friday, 16. June 2006, 11 am

Opening

Saturday, 17. June 2006, 7 pm

Exhibition tour with the artist

Sunday, 18. June 2006, 1 pm

Hours

Tue, Thu-Sun: 11 am - 6 pm

Wed: 11 am - 8 pm

Entrance fee

5 Euro, 3 Euro reduced

Lenders

On Translation: Die Sammlung

Galerie Brigitte March, Stuttgart

Hamburger Bahnhof: Staatliche Museen zu Berlin, Nationalgalerie

Herbert Hossmann, Hamburg

Kunsthalle Bremen - der Kunstverein in Bremen

MACBA, Barcelona

Museum am Ostwall, Dortmund

Museum Ritter/Sammlung Marli Hoppe-Ritter, Waldenbuch

Dieter Roth Foundation, Hamburg

Staatliche Kunsthalle, Karlsruhe

Staatsgalerie Stuttgart, Graphische Sammlung

Stadtmuseum Oldenburg

Universitäts- und Stadtbibliothek, Cologne

ZKM | Museum für Neue Kunst, Karlsruhe

Antoni Muntadas

Der Künstler

Galerie Brigitte March, Stuttgart

Kent Gallery, New York

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Spanische Botschaft

Solitude

Tensator

Pro Lab

Hewlett Packard