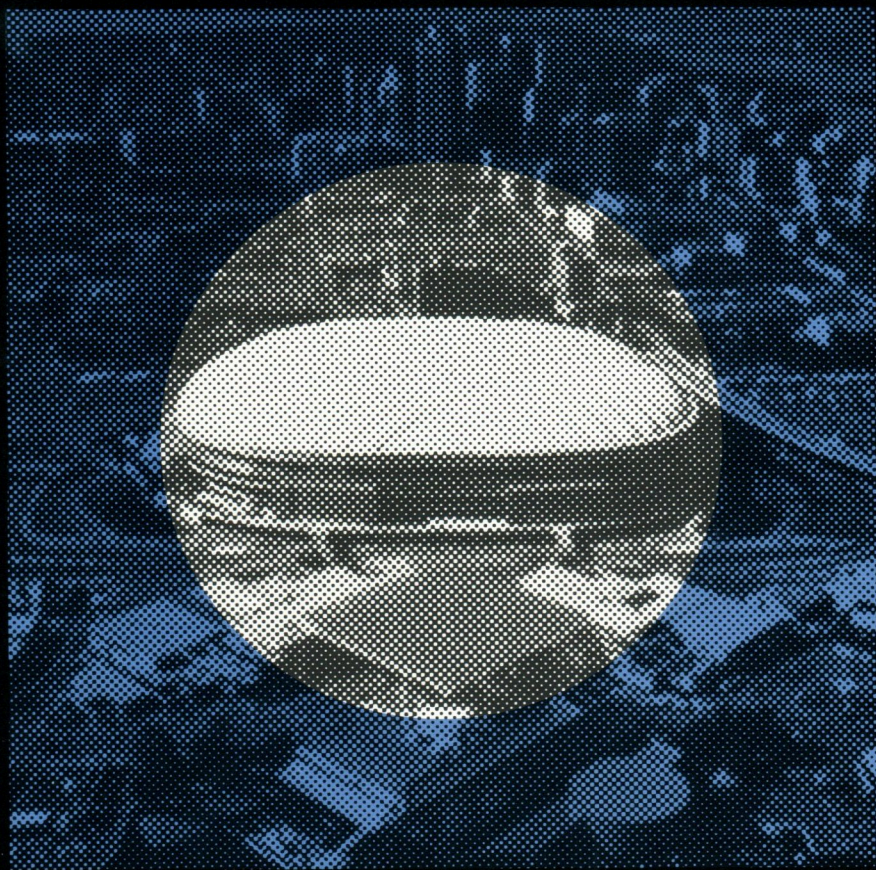


# STADIUM IV



MUNTADAS

## MUNTADAS

Born in Barcelona, Muntadas has been based in New York since 1971, producing installations, site specific projects, video tapes and publications.

### Recent Selected Solo Exhibitions

1987

Musée d'Art Moderne, Villeneuve d'Asq, France  
Galerie Gabrielle Maubrie, Paris  
Exit Art, New York  
Palacio de Madraza, Granada  
North Hall Gallery, Massachusetts College of Art, Boston

1988

The Power Plant, Toronto  
Centro de Arte Reina Sofia, Madrid  
La Criée, Rennes, France  
Galeria Marga Paz, Madrid  
Palau de la Virreina, Barcelona  
Galerie Gabrielle Maubrie, Paris

1989

Moos Gallery, New York  
Walter Phillips Gallery, Banff  
Corner House, Manchester, England  
Galerie des Beaux Arts, Brussels  
Ikon Gallery, Birmingham, England  
Tornoko Liguori Gallery, New York

1990

Winnipeg Art Gallery, Winnipeg  
Israel Museum, Jerusalem

## Stadium

The installation **STADIUM - Homage to the Audience** - acts as a metaphor using the stadium as a paradox. On the one hand, the spectacle is shown as a mass event: the gathering of a crowd in a specific time and place at a popular and supposedly democratic event. On the other, the spectacle is a vehicle for propaganda and the manipulation of the masses under the cover of entertainment.

The 20th century stadium has become a set for mass media events that reach a dual audience: the live audience and the media public. The first perceives the event from a personal viewpoint with direct sensorial impact and the latter receives the mediated viewpoint that finally becomes the 'worldwide' reality of the event.

The audience is the consumer and the product. When it sometimes reacts it is called violent. The violence might be inherent in what the audience is watching, or it could be prompted by the set-up, the architecture, the security system or the presence of the media.

**STADIUM** was conceived as a project which will change wherever it is exhibited. The basic concept will remain the same but it will vary in relation to the space and the context where it is shown.

Muntadas

## Introduction

The stadium of the 80s asserts its prominence in our cityscape as a contemporary landmark, an ubiquitous monument to the urban western world. Derived from the ancient Greek “stadion”, indicating “a measure of distance”, today’s stadium has come to measure civic pride and success.

As deliberate displays of progress and power, these buildings assume influential roles in community development. The events they house bring into being a more cosmopolitan city, the multiplier effect of tourist dollars translates into an economic boost, and masses of people are pleasurably entertained. At the same time, this progress coexists with regression: we witness invisible methods of crowd control that eliminate unwanted sideliners; there exist “executive boxes” which are a throwback to the caste system separating the new class of idle rich; and as a roadhouse venue for elaborately packaged rock concerts, the stadium stands as a willing partner in the commodification of culture representing the conservative outgrowth of what, in the 60s, was an alternative activity for radical youth. Replete with its sophisticated contradictions, the stadium continues to be a significant arena for waging the political, economic and ideological battles of the day.

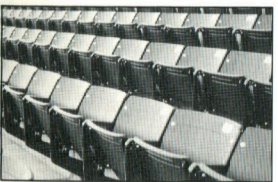
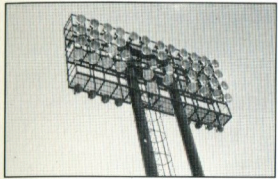
In his installation, Muntadas elicits these cultural and political implications of the stadium in order to reveal the tools of manipulation. Not unlike his

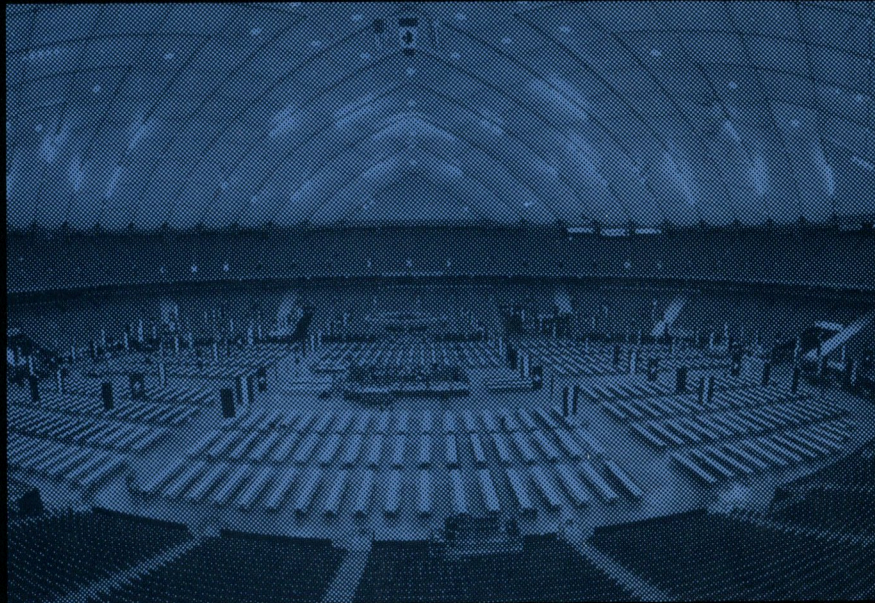
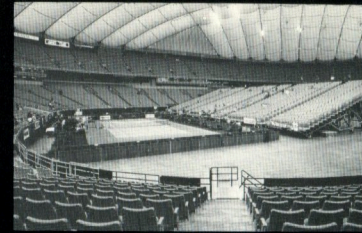
investigations in earlier works, Muntadas continues his critical analysis of archetypes. Using a deconstructivist approach, here he highlights not only the stadium’s architecture and its events, but also isolates details of the infrastructure that are less visible signs of corporate, political and cultural intention. Through layers of images and sounds, the installation underlines the stadium’s function as a public architectural form, one that is instrumental in determining ideology.

By using the seductive theatricality of the spectacle and focusing on the particular role of media, Muntadas interprets the stadium event and turns it into a metaphor for the larger manipulations of contemporary culture.

It is the masses, the viewers, the customers, who are manipulated, their behaviour modified, and it is the history of the crowd that will inadvertently speak about society, about prevailing attitudes and codes, about violence and humour, and about the successes and failures of social controls. It is as an homage to the audience that Muntadas’ STADIUM can be viewed.

Daina Augaitis  
Curator, Walter Phillips Gallery





### **Charles H Scott Gallery**

8 April to 6 May 1990

Opening 7 April at 8:00 pm

Emily Carr College of

Art and Design

1399 Johnston Street

Granville Island

Vancouver, British Columbia

Canada V6H 3R9

604 687.2345

### **Acknowledgements**

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Greg Bellerby

Curator

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