

## Specials > JUAN MUÑOZ'S WORKS FOR RADIO

The *Specials* programs focus on projects by artists and curators who have some kind of connection to the Museum's programming and the MACBA Collection. Over the next few months, *Specials* will recover and broadcast the radio works created by Juan Muñoz, one of the artists whose work is represented in the MACBA Collection.

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From 1992 to 2001, Juan Muñoz carried out a series of works using materials that we would not expect to find in the hands of a sculptor: the voice, music, sound. Muñoz conceived and made these works specifically for radio so that they would circulate through the airwaves at a particular moment of the day and reach listeners who had tuned in, either by choice or by chance. Radio Web MACBA is going back to these radio works with the aim of bringing them to a wider audience and having them recognised as an additional element of the artist's work along with the sculpture and writing he carried out simultaneously and without a break, and in order to go beyond the physical space that Juan Muñoz occupies within the MACBA Collection.

*Building for Music* (1993), *A Man in a Room Gambling* (1992), *Will it Be a Likeness?* (1996) and *A Registered Patent* (2001-2002) use sound, the voice and music as their basic raw materials. They all have something in common – an element that was of special interest to the artist: they had to be broadcast on public radio stations.

# JUAN MUÑOZ'S WORKS FOR RADIO

## 01. "Building for music" (1993)

*Building for Music* was the result of collaboration with the composer Albert Iglesias, who had similar interests to Juan Muñoz and an unquenchable curiosity that led him to offer knowledge and solutions beyond those strictly concerned with music composition. *Building for Music* was Muñoz's response to an invitation to participate in *Sonsbeek 93*, an art exhibition held in the park of the Dutch city of Arnhem, which is unfortunately known for the battle that took place there at the end of the end of World War II. From the start, it was conceived as a radio broadcast combining two kinds of programs: the literature broadcasts that abounded on European public radio on one hand, and contemporary music programs on the other. The artist begins the broadcast by stating that the program is about to start, and announcing its theme. In this case, the program's theme was one which would continue to interest Muñoz in all his work and is closely linked to the development of radio broadcasts: different kinds of auditoriums and the symbiotic relationship and influence of architecture on music and composition. This is actually his most 'musicological' work in that it is based on a comparison between the problems of listening and vision-related phenomena. As the visual phenomena are examined one by one in narrated sequences, they are linked to different effects that arise from the way the human eye perceives light "with the help of" architectural elements or reflective devices: the confusion that comes from perspective (distances, hypnotic effects, etc.), the effects of reflection and distortion, mirrors, the way built volumes are perceived or read, etc. The use of two different tones of voice in the narrative suggests two alternating periods and produces a sense of compressed time, of an encounter in History. Through the distortion of the time of the broadcast into periods of history, listeners are taken deep into the field of invented history, which Muñoz was so fond of.

*Building Music* already contains a series of themes and actions that were appreciated by Juan Muñoz and developed in his sculptures: the construction of visual spaces that point to the volume of the built environment (optically patterned floors, the scale of figures, etc.), the verisimilitude of the improbable and the way problems of architectural composition have been historically approached in cities. It could be possible to understand the relationship between the optically patterned floors and the radio works by taking into account that one of the artist's obsessions was to achieve an intense fiction that could replace the qualities of the artwork with those of the receiver's experience.



[Juan Muñoz "The Nature of Visual Illusion", 1994]

## 02. Works by Juan Muñoz in the MACBA Collection

"London Balcony" 1987 Escultura/3 dimensiones

[http://www.macba.es/controller.php?p\\_action=show\\_page&pagina\\_id=29&inst\\_id=18318](http://www.macba.es/controller.php?p_action=show_page&pagina_id=29&inst_id=18318)

"Popular Songs III" 1987 Instalación

[http://www.macba.es/controller.php?p\\_action=show\\_page&pagina\\_id=29&inst\\_id=18317](http://www.macba.es/controller.php?p_action=show_page&pagina_id=29&inst_id=18317)

"The Nature of Visual Illusion" 1994 Escultura/3 dimensiones

[http://www.macba.es/controller.php?p\\_action=show\\_page&pagina\\_id=29&inst\\_id=22253](http://www.macba.es/controller.php?p_action=show_page&pagina_id=29&inst_id=22253)

## 03. Acknowledgements

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## 04. Copyright note

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