

Muntadas

ART ⇄ LIFE

April 12 - June 13, 2026



I met Muntadas in January 2025 through my friend Matthieu Laurette, who knew I was interested in his work and offered to put us in touch. Born in Barcelona in 1942 and based in New York since the 1970s, Muntadas is a highly prolific artist and researcher. I discovered him through his long-term project *On Translation*, and then his film series *Political Advertisements* (1952–2024), a massive archive of political campaign spots that he and his collaborator Marshall Reese have been collecting and editing for over 40 years.

After exchanging a few emails, I visited Muntadas at his loft in TriBeCa, and we talked a lot about frames, and about ephemera. In one of his many catalogs, he showed me images from *Exposicion*, an exhibition dating back to 1985 in which he displayed all of the elements that typically accompany his work—frames, vitrines, screens, slide projections, billboards—but empty, imageless. I told him about my imageless films and about the Cadre d’Or*, and gave him an invitation I had made for the 2024 Ricard Prize exhibition, which read: “No drinks for those who do not support a free Palestine, migrants’ rights, trans rights, the fight against police violence, racism, islamophobia, antisemitism and its instrumentalization.” Muntadas gave me a red sticker that read: “Warning: Perception requires involvement”—that he also produced as giant billboards and in dozens of languages—and which I soon after included in an ephemera exhibition at the Cadre d’Or, in May 2025. As I was leaving his studio, he told me: “I don’t know your work yet, but I enjoyed talking with you, because I like curious people.” Shortly afterward, I returned to photograph him at his work table, and gifted him his portrait in a Photop’s postcard frame, one of my father’s inventions dating back to 1991.

Muntadas liked my father’s story, and multiple lives of the Cadre d’Or. Last summer, at dinner at his house with some of his artist friends, he asked me if I wanted to do a retrospective exhibition of all of his flyers in the Cadre d’Or’s windows. So I came back to his studio a few days later to take a copy of nearly every card, sticker and flyer from his career, arranged alphabetically in a large chest of drawers. We spread them out on the floor and started to think about how to display them. Muntadas wanted them to spell out a word or a sentence, and that’s what gave me the idea to make letter-shaped plexiglas frames, using a technique developed by my father and brother**. This is the exhibition you’re seeing today, which frames and traces some of the history of Muntadas’ life and art.

—Mona Varichon

*Since 2024, I've been managing the framing workshop founded by my father Jacques-Henry Varichon, mostly known for his Galaxie chair but also behind a number of inventions that have yet to see the light of day outside of his workshop. Open in Paris in 1979 and located on the Viaduc des Arts since its 1994 inauguration, the Cadre d'Or had been managed by my brother Tymour since our father's death in 2011. For the last two years, I've been delighted to rediscover, archive and showcase my father's designs, his framing inventions and his research, while learning how to manage the shop where I spent most of my childhood. In November 2024, I've also started organizing exhibitions in the shop's windows. If you've ever been to the Cadre d'Or, you'll know why this place deserves to be preserved and shared with others, with its suspended mezzanine, its curved translucent walls, its cellar full of tools and sometimes homemade machines, and its profusion of inventions, models and relics that, although from a bygone era, are still as useful, innovative and inspiring as ever.

**I would like to warmly thank the Cadre d'Or's framing team – Clément Chatin, Lætitia Paviani, Mathilde Roger and Tymour Varichon – for building these challenging frames and making this project possible, as well as model maker and friend of my father Rod Marawi, who fabricated the more than 700 plexiglas clasps that hold Muntadas' cards in place. Lastly, I'm thankful to Muntadas for his enthusiasm and trust throughout this communal and uncommon project.