

From 1986 to 1992, Spanish artist Miralda devoted most of his time and effort to the *Honeymoon Project*, through which he championed the official engagement and wedding of two monuments in love: New York City's Statue of Liberty and Barcelona's Columbus.

In 2026, to celebrate the 40th anniversary of the start of the *Honeymoon Project*, Miralda is embarking on the colossal quest to publish the vast majority of his personal archives. Under the title *Honeymoon Updates*, a total of five volumes will be released in the following years, produced by Miralda's foundation FoodCultura and the independent publisher Terranova.

To help finance such ambitious editorial endeavor, Miralda has unearthed most of the original merchandise, memorabilia and printed matter related to the Honeymoon Project, making it available for the first time for private collectors, institutions and the general public.



a



b



c



d



e



f



g



h

a. honeymoon updates vol.1 book

36€

page 4

b. lighters

1: 10€ / set of 6: 45€ / set of 6 + book: 60€

page 5

c. letterhead sheets

1: 20€ / set of 7 + book: 100€

page 6

d. piggybank

1: 40€ / 2 + book: 60€

page 7

e. t-shirt

1: 80€ / 1 + book: 100€

page 8

f. posters

1: 300€ / 2 + book: 500€

page 9

g. venice biennale street posters

1: 500€ / 4 + book: 1500€

page 11

h. deluxe box set

2500€ (book included)

page 16

HONEYMOON UPDATES VOL.1: MONUMENTS IN LOVE, CARTAS DE AMOR

416 pages / Softcover with flaps on open binding / 216 x 280 mm

36€



This first volume of the Honeymoon Updates gathers a wide selection of the hundreds of love letters received after Miralda and Montse Guillen's open call to submit such love letters from the public on both sides of the Atlantic. It includes a foreword by Victoria Cirlot, three new love letters written today by Gabriel Ventura, Pol Guasch and Karina Moret, a series of written portraits by Ramón de España about the members of the jury who selected the best love letter, and comprehensive, thorough essay by Sandra March and FoodCultura's team putting the letters and the work in perspective seen from today's world.

HONEYMOON LIGHTERS

Model 1 (Liberty), Model 2 (Columbus), Model 3 (Columbus & Liberty), Model 4 (Las Vegas Wedding), Model 5 (Keith Haring), Model 6 (Milton Glaser)
Lighter, Barcelona (1988)

Multiple color variations / 50 x 15 mm

10€ (1 LIGHTER)

45€ (SET OF 6 LIGHTERS)

60€ (SET OF 6 LIGHTERS + BOOK)



“The lighters were always a very conscious piece of memorabilia, to give them away and help our project by getting the word out. Keith Haring did his drawing for Montse, featuring the Statue of Liberty eating the flame of her torch, as a symbol of heat and passion. Milton Glaser from Push Pin studios drew the portraits of the lovers for our Honeymoon Newspaper.”

HONEYMOON LETTER SHEETS SET

Model 1 (Ms. Liberty New World), Model 2 (Honeymoon Project), Model 3 (Projecte Maig 88), Model 4 (Outlines), Model 5 (Las Vegas Wedding 1), Model 6 (Las Vegas Wedding 2), Honeymoon Envelope (Las Vegas Wedding), Honeymoon Project Business Card

20€ (1 SHEET OF PAPER)

100€ (SET OF 7 SHEETS OF PAPER + BOOK)



“This series of blank sheets of paper with letterheads specific to the project where made to be actually used. This is what we used for writing. And maybe send letters about the project. It wasn’t a publicity stunt, or a conscious promotional act. This was always an artist project. Letters, fax, ideas, headaches, nerves... And these papers were just part of it all.”

HONEYMOON PIGGYBANK FUNDACIÓ MIRÓ

Miró Foundation fund raiser can with printed drawing by Miralda, Barcelona (1988)

Three color silkscreen on can / 120 x 165 mm

40€ / 60€ (WITH BOOK)



“Back then I didn’t know what a fundraising was, but it was a way for us to finance our project. We presented a giant piggybank at Alimentaria fair in 1988, and at the same time at Miró Foundation we gave away the small ones with a print of a drawing I’ve made of food brought by Columbus from America. If people came back with coins inside of the piggybank, I would sign and sometimes hand-colour the drawings as a sign of gratitude. We then did a huge medal made of white rice and black squid ink, and for its round structure we used the same metal tin from the piggybanks, with the coins splashed around it.”

YES I DO / SÍ QUIERO T-SHIRT

Screen printed T-shirt for Las Vegas wedding ceremony, Las Vegas (1992)

Black and pink silkscreened T-shirt / 420 x 650 mm

80€ / 100€ (WITH BOOK)



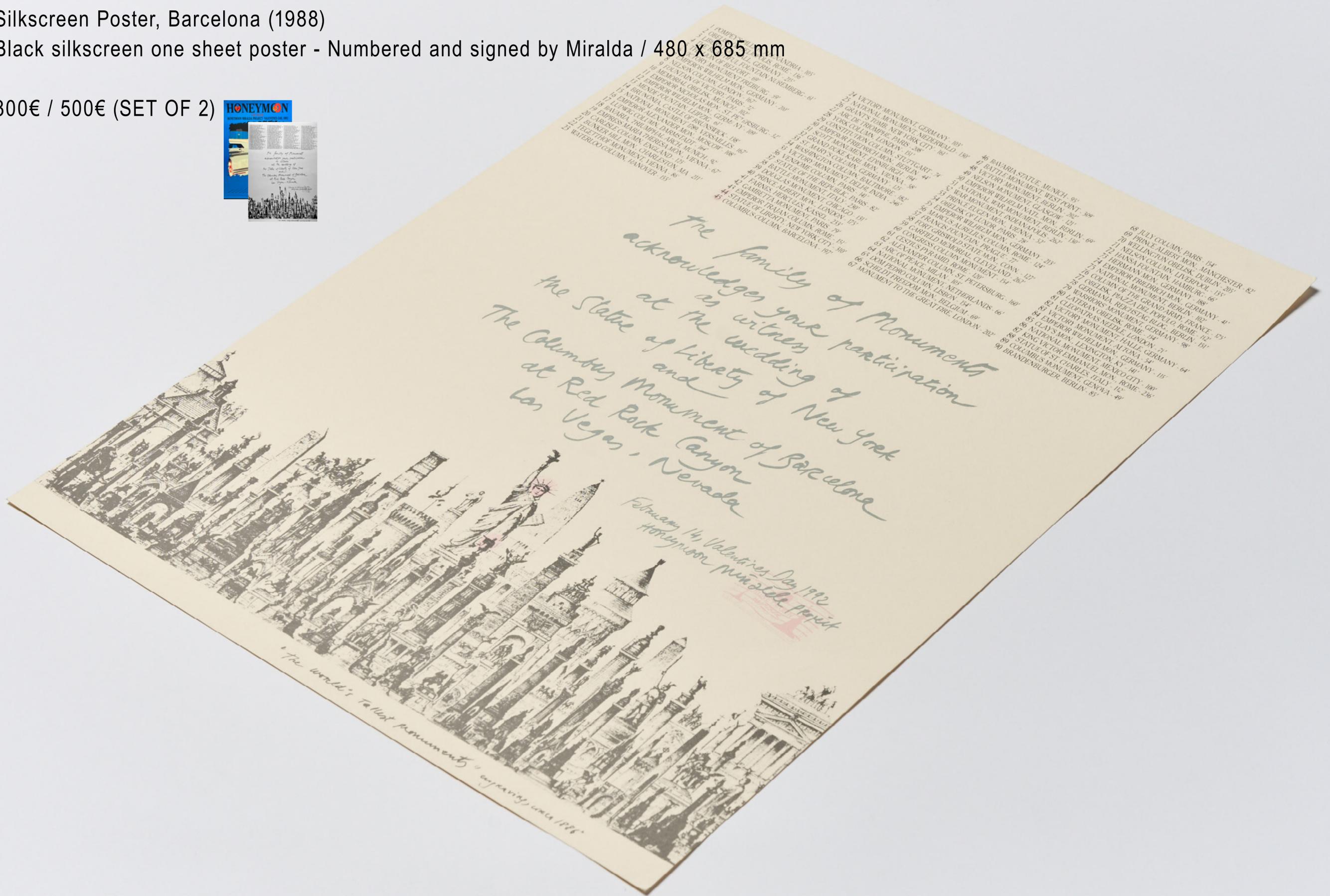
“The T-shirts were done for all the team and crew that worked with us at the wedding ceremony in Las Vegas in 1992, although I do remember some of them were sold to the public, too”.

THE FAMILY OF MONUMENTS

Silkscreen Poster, Barcelona (1988)

Black silkscreen one sheet poster - Numbered and signed by Miralda / 480 x 685 mm

300€ / 500€ (SET OF 2)



“This poster was handed out to the audience during the wedding ceremony as an official acknowledgment of the event. It was made after an original etching from 1888, very shortly after both monuments were created.”

VALENTINE'S DAY AT CAESAR'S PALACE

Poster for an event that never happened, Las Vegas (1992)
Color offset - Numbered and signed by Miralda / 485 x 685 mm

300€ / 500€ (SET OF 2)



“The project for Valentine’s Day at the Caesar Palace was halted and never came to happen. It was due to the increasing “mise en conscience” of how much of the quincentenary of the discovery was actually worth celebrating. The people at Caesar Palace, probably the biggest, main casino in Las Vegas were afraid of any controversy and decided to step back. So the poster is actually the only existing evidence of an event that actually never was.”

VENICE BIENNALE STREET POSTERS

Large format posters for the streets of Venice during the 44th Venice Biennale (1990)

Silk screened poster / 670 x 985 mm

500€ (1 POSTER)

1500€ (SET OF 4 POSTER)



“These series of posters were used as teasers for our show at the Spanish pavilion of the Venice Biennale. There were so few walls in public space to be used to advertise the art shows, that people were literally queuing to hang their posters, and placing them on top of each other. So every day at six in the morning we would go to these walls and glue our posters, which would only stay there for a few minutes before being covered by some other artist’s or institution. It was big competition.”

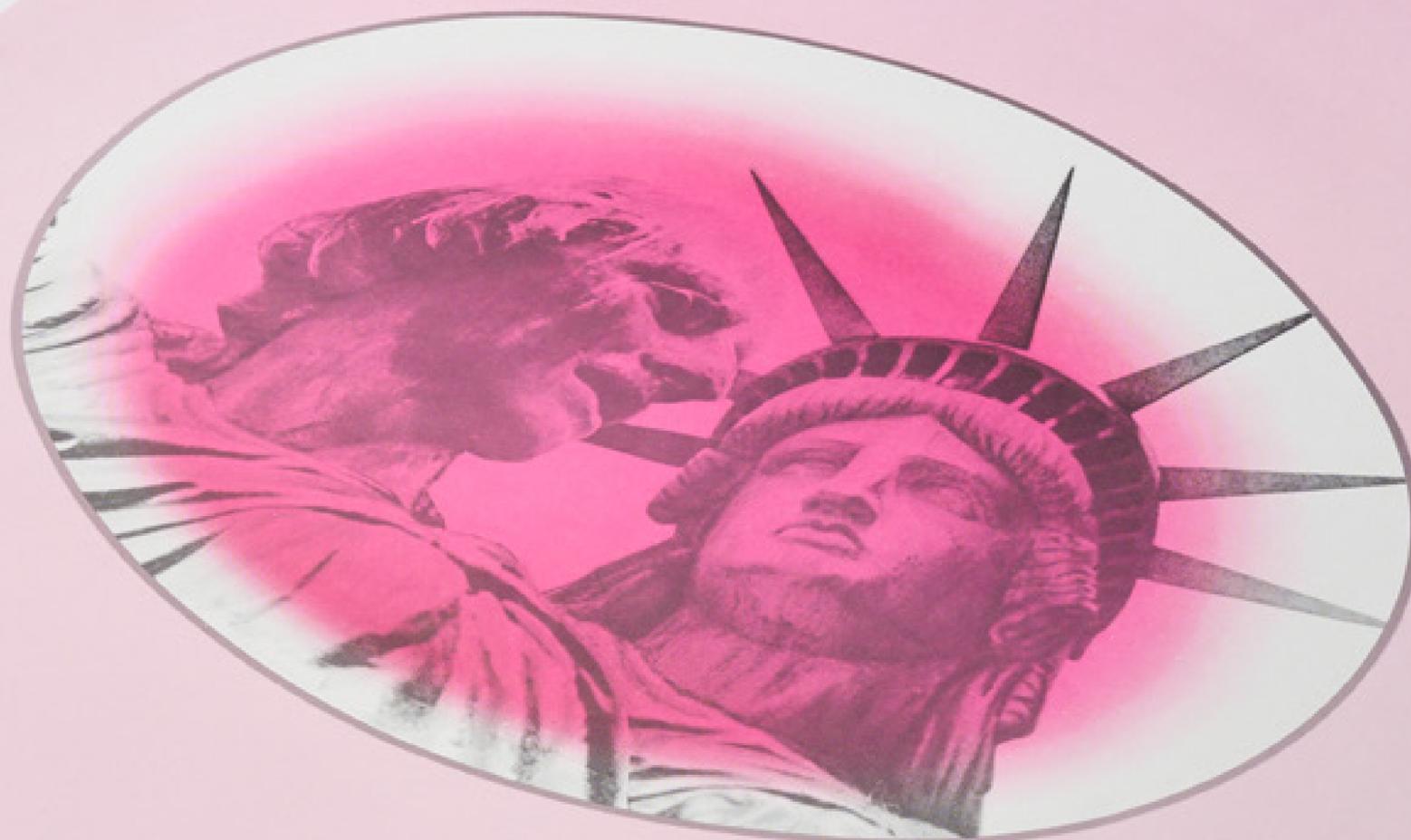
STEP 1 (STAMP)

Large format posters for the streets of Venice during the 44th Venice Biennale (1990)

Silk screened poster / 670 x 985 mm

500€ (1 POSTER)

1500€ (SET OF 4 POSTER)



La Biennale di Venezia
Giardini di Castello
VENEZIA
Italia

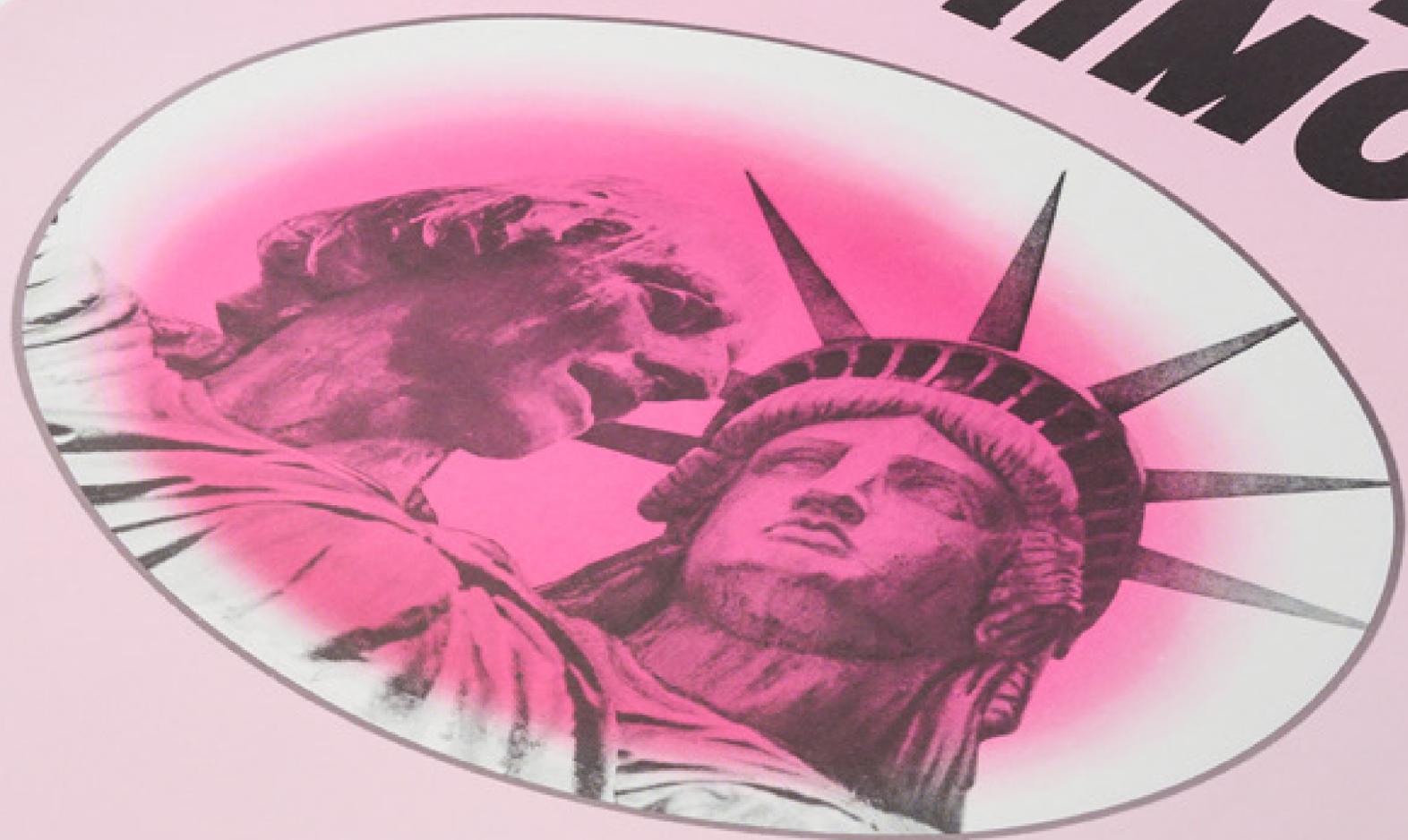
STEP 2 (MATRIMONIO)

Large format posters for the streets of Venice during the 44th Venice Biennale (1990)

Silk screened poster / 670 x 985 mm

500€ (1 POSTER)

1500€ (SET OF 4 POSTER)



PUBBLICAZIONI DI MATRIMONIO

SI PUBBLICA MATRIMONIO



La Biennale di Venezia
Giardini di Castello
VENEZIA
Italia

pubblicità e comunicazione

STEP 3 (COLOMBO LIBERTY)

Large format posters for the streets of Venice during the 44th Venice Biennale (1990)

Silk screened poster / 670 x 985 mm

500€ (1 POSTER)

1500€ (SET OF 4 POSTER)



STEP 4 (MIRALDA)

Large format posters for the streets of Venice during the 44th Venice Biennale (1990)

Silk screened poster / 670 x 985 mm

500€ (1 POSTER)

1500€ (SET OF 4 POSTER)



THE HONEYMOON PROJECT DELUXE BOX SET

Limited edition of 10 copies, signed and hand numbered by the artist.
Containing a full set of 55 original historical documents from Miralda's personal archive.
580 x 375 x 70 mm

2500€



THE HONEYMOON PROJECT DELUXE BOX SET



1. HONEYMOON NEWS - 2 YEARS / WINTER 88

First installment of the Honeymoon newspaper, New York (1988)

12 pages / 320 x 520 mm



“It was obvious to me that we had to do a newspaper. I’ve always worked on newspapers. When Montse and I first met I proposed to do a newspaper for the MG restaurant in Barcelona. I did them for El Internacional. Even before that I did them for Miami Miralda New World Festival of the Arts... A newspaper was a very important format, a direct way to communicate. For people to take home, to fold or wrap. Anyway we decided to do a newspaper for the Honeymoon project, and I wanted the serial order to communicate the chaos and confusion of the project, so we labeled it 2, for the two years we’ve been working on it, although it is the first issue. I love to create confusion as part of my artistic practice. It makes people think and fantasize.”

2. INVITATION TO THE ENGAGEMENT PARTY JACOB JAVITS CENTER

Three-fold sealed invitation with plastic numbered credit card, New York (1986)

3 printed pages + stamped cover / 125 x 165 mm



“This numbered plastic credit card included in the invitation would actually give you access under Liberty’s skirt at the show. Once inside you would find her engagement ring, the size of her finger, which was made with a TV set as the jewel, the last large TV console manufactured by Mitsubishi, and cans of Coke for the metal ring itself.”

5. TV RING PRESENTATION PROGRAM BEAVER COLLEGE ART GALLERY

First installment of the Honeymoon newspaper, Glenside (1989)

4 pages / 150 x 215 mm



“The same TV ring from the Javits Center then traveled around. In this case to Beaver College, near Philadelphia, where it was displayed and I did a public talk. Most pieces from the project would then have a life of its own.”

Single sheet program for the celebration of the 100 years of Columbus monument, Barcelona (1988)

Double-sided print / 150 x 210 mm



“This document is interesting for the information it contains. It speaks of the international exhibition from 1888 and the important times for Barcelona in which the monument was created, with this sense of elevation, and presenting itself to the world from atop. It also documents a parade float with Liberty on it, representing one of the different continents. So it proves both monuments got to meet each other very early on, besides being born at the same time, on the same parallel, under similar circumstances. They were both built in 1886, even if Columbus was only presented two years later for the international exhibition.”

7. COCTEL HONEYMOON BLUES

Postcard with cocktail menu, Barcelona (1988)

Double-sided postcard / 145 x 105 mm



“This little cocktail invitation was made around the same time as the hundred-year celebration of Columbus monument and about the same time the first love letters were shown at Miró Foundation. It was all done with important support from the town of Hospitalet de Llobregat.”

8. PRENÚPCIES PROGRAM POSTER FUNDACIÓ MIRÓ

Six fold program for the prenuptial agreement ceremony, Barcelona (1988)

Double-sided fold out / 210 x 630 mm



“This exhibition at Miró Foundation was really the first big event of the project. Under the concept of the engagement’s trousseau, we presented the engagement gown, stockings, and veil, together with the first love letters and the rice medal.”

9. PRENÚPCIES BRIDAL BOUQUET FUNDACIÓ MIRÓ

Thread and needle set on screen-printed silk clipping, Barcelona (1988)

Single-side print / 50 x 295 mm



“At Barcelona’s Miró Foundation there’s a big olive tree, Miró favorite tree, a symbol of the Mediterranean. We decided to fill the tree with ribbons and silk flowers that grew not in the tree itself, but in the fabulous world of love, and brides, and couture. So we transformed Miró’s olive tree. We dressed it, in a way.”

10. TROUSSEAU INVITATION SALA MUNCUNILL

Invitation postcard, Terrassa (1987)

Double-sided print / 150 x 105 mm



“This is from 1987, so one of the very first actions, and in Terrassa, the town where I’m from, very devoted to textile. I actually studied textile engineering. But I left to Paris before finishing my studies, never looking back on it.”

11. INVITATION FOR THE CLOSING OF TROUSSEAU SALA MUNCUNILL

Screen printed dyptich, Terrassa (1987)

Double-sided print / 105 x 150 mm



“The previous, pink invitation was something to be sent by mail. Whereas this invitation was something I would personally hand to people.”

12. PETTICOAT INVITATION WOLFSON CAMPUS OF MIAMI DADE COMMUNITY COLLEGE

Screen printed folder with two color sheets, Miami (1988)

Single-side print / 430 x 145 mm



“At some point we had to divide the project’s operational site in two facilities, one in Barcelona, and another one in the US, moving from New York to Miami. This was one of the first actions in Miami, a pivotal collaboration with the university at a campus named after Micky Wolfson, who would later create The Wolfsonian museum. A very interesting man, strongly rooted in the local community.”

13. HONEYMOON BLANK LETTER PAPER

Sheet of paper with customized letterhad - Model 1 (Projecte Maig 88), Barcelona (1988)

Single-side print on blue paper / 210 x 297 mm



“I think this was probably the very first letterhead paper we did for the project. May 1988.”

14. HONEYMOON MAILING STAMPS

Two sticker mailer stamps with NYC PO BOX, Barcelona (1988)

One-side stickers with special inks / 70 x 60 mm



“Chronologically, which I’m not sure is interesting, I’d say this is the first piece of printed matter we did. We can see the connection with a previous project we were working on called “Export-Import”, a banquet, which we see in the lower stamp with our address then in New York, and above it, the founding images I created of Columbus and Liberty, as silhouettes and as a combined portrait. These were made to present the whole project and spread the word.”

15. HONEYMOON PROJECT BUSINESS CARD

Screenprinted business card, Barcelona (1988)

Single-side print / 53 x 85 mm



“Well this is exactly what it says it is. The business card of the project, with our addresses in both Barcelona and New York City.”

16. HONEYMOON PROJECT FOLDER

Honeymoon-branded document folder with printed summary of projects, Barcelona (1992)

Three-sided gatefold with one-side color print / 230 x 305 mm



“This folder was one of the last pieces to be produced. It sums up and illustrates with photographs most of the actions and events from the project.”

17. HONEYMOON NEWS - 3 YEARS / SUMMER 89

Second installment of the Honeymoon newspaper, Tokyo (1989)

8 pages / 320 x 520 mm



“This was our third year, 1989. This second issue of the newspaper was entirely made in Tokyo, designed and printed there. I sent them a bunch of information and images and then there was absolutely no way to communicate with them during the process, until one day out of the blue we received the finished lot, and I was so happy with the result. It is a very Japanese visualization of the project. It contains, among other things, a visual essay of the rituals and traditions involved in a Japanese wedding ceremony.”

Staple bound booklet, New York (1991)

32 pages / 152 x 152 mm



“The Edible Belt was an installation at Holly Solomon that captured all the culinary exchanges between the two continents through the different travels made by Columbus, but in this publication, in this little catalogue we also included all the drawings made by French haute couture designers with their proposals for the wedding gown. Some of the actual gowns made by these top fashion designers were sent to us through the embassy and shown at New York’s French Cultural Center at the same time as the Holly Solomon exhibition.”

20. CIMARRÓN LIBERTY JEANS

Promotional sticker, Valencia (1991)

One-side sticker / 125 x 100 mm



“This sticker was put out by Cimarron, a brand of blue jeans from Valencia. They manufactured a pair of jeans the size of the statue of Liberty, which were later presented in public in a specific event.”

21. AMONESTACIONES (MARRIAGE BANS) 44TH VENICE BIENNALE

Blank fill-in form to be deposited at the booth of the Spanish pavillion, Venice (1990)

Double-sided sheet fold / 120 x 480 mm



“These marriage bans were part of my installation at the Spanish pavilion of the 1990 Venice Biennale. We asked the people to express if they were for or against the union, and what reasons they could have to oppose the wedding.”

22. ENTRANCE TICKET, COLUMBUS COSTUME CONTEST

Exhibition ticket, Seibu, Tokyo (1989)

Single-side print / 180 x 65 mm



“Back then, the art industry in Japan was very simple and based around classic-run museums and institutions. So it was of great help to function there through the Seibu Gallery, part of the Seibu department store, which had a more modern approach and were a great platform for contemporary artists.”

23. POSTER, COLUMBUS COSTUME CONTEST

Double-sided program poster, Seibu, Tokyo (1989)

4 pages / 2 sides fold out / 420 x 595 mm



“This recto/verso poster, a promotion for the costume contest, was done with the same imagery as the Japanese issue of the newspaper, but the photograph of Columbus and the clouds that’s tinted in green on the paper is seen here in full color. A very dreamy image, very Japanese.”

24. BLANK FORM, COLUMBUS COSTUME CONTEST

Participant blank form cardboard, Seibu, Tokyo (1989)

One-sided print / 210 x 145 mm



“This is just the blank form that had to be filled by the participants in the costume contest held in Tokyo.”

25. WEDDING GOWN PRESENTATION WINTER GARDEN

Invitation card including envelope, New York (1991)

Double-sided print / 113 x 160 mm



“Winter Garden is Pelli Clarke’s stunning greenhouse structure which got partially destroyed when one of the Twin Towers fell on it. Beautiful building. I had the privilege to present in public the bride’s wedding gown there. And the veil. The veil is utterly important. To me it always felt like the cod fish of the project.”

26. LIBERTY BELLE CAPE POSTER PHILADELPHIA MUSEUM OF ART

Program poster, Philadelphia (1990)
Two sided folded sheet / 280 x 425 mm



“Amazing museum, the Philadelphia Museum. You can find most of Duchamp’s work there. Both the poster and the postcard feature a drawing I had made. Originally, the bride’s cape had to travel the streets, as part of the Winter Carnival parades with the Mummies. But what we finally did was place the cape on the impressive staircase of the museum, and it stayed there for a little time.”

27. LIBERTY BELLE CAPE POSTCARD PHILADELPHIA MUSEUM OF ART

Souvenir postcard, Philadelphia (1990)

Two-sided print / 110 x 160 mm



“The Mummies contributed to the right half of the bride’s cape. You can even see it in the drawing. It looks cut in halves, almost sliced. The left side was made in yellow acrylic fabric, like some sort of Goddess, or mythical figure. While the right half was more popular and down to earth, a patchwork of small pieces from different Mummies with a very interesting iconography. Some of the original Mummies’ pieces were later exhibited at the Venice biennale. I still have a few of them. The rest have flown away to the farthest corners of the universe.”

Single-sheet press kit, Philadelphia (1990)

One sided print / 215 x 278 mm



“Well this is what was actually handed to visitors once they came into the museum. The poster was for promotion, the postcard to be mailed to contacts, and this was the simple give-away for visitors.”

29. BON ANNIVERSAIRE!, 100 YEARS OF THE EIFFEL TOWER

Wedding cake postcard, Paris (1989)

Two-sided print / 105 x 145 mm

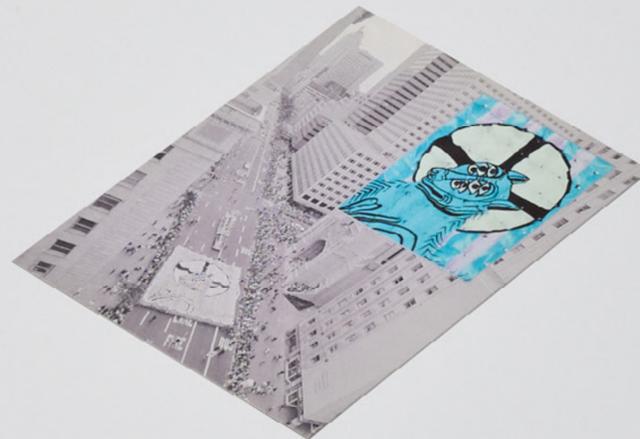


“This is actually a collage, even if it looks like the final real thing. It was made to announce the installation, so we had to pre-visualize it.”

30. NUPTIAL BEDSPREAD APOCALYPTIC LAMB 5TH AVENUE PARADE

Postcard, New York (1989)

Double-sided print / 115 x 160 mm



“This postcard was made to celebrate our participation in the 5th Ave. parade, where we managed to include the giant bedspread featuring the Apocalyptic Lamb taken from the twelfth century paintings on the church of Sant Climent de Taüll.”

31. HONEYMOON BLANK LETTER PAPER

Sheet of paper with customized letterhad - Model 2 (Ms. Liberty New World), New York (1989)

Single-side print / 215 x 278 mm



“Just another of our generic, daily base piece of stationery. Probably one of the early ones.”

32. HONEYMOON NEWS - 4 YEARS / SPRING 90

Third installment of the Honeymoon newspaper, Paris (1990)

8 pages / 320 x 520 mm



“Third issue of the newspaper, corresponding to number four. Fourth year of the project, 1990. First one made in Barcelona, second in Tokyo, and this third one made entirely in New York. Different team, different press. The cover features the Apocalypse Lamb bedspread on the fifth avenue parade. And the central double spread contains a drawing by Keith Haring made for Montse, around the idea of Liberty’s nutrition, eating the flame of her torch.”

33. HEISHI EARRINGS 100\$ FICHE MIRAGE CASINO

Cut-out casino fiche, Las Vegas (1992)

Multi coloured plastic / 40 x 40 mm



“These hundred-dollar chips were pierced by hand, one by one, by the lady with beautiful hands pictured in my photographs. The chips would only lose their hundred-dollar value once they were pierced, so for hours we had a guard from the Mirage Casino watching closely that none of us would put one of them out of his sight. They were then used as beads to create a necklace for the bride, inspired by a real native-American indigenous necklace.”

34. INVITATION TO THE BRIDAL TEA POT SHOWER MCCARRAN AIRPORT

Invitation leaflet with silver foil souvenir and envelope, Las Vegas (1992)

Two-sided print / 108 x 140 mm



“In the US most shower parties are themed, so we decided ours would be around tea. It was a collaboration with Italian artist Titina Maselli, who designed the tea pot set Liberty size, made of papier maché in Marseille, and displayed for the public at Las Vegas MacCarran international Airport.”

35. WITH THIS RING... IKON GALLERY

52

Hand program for the exhibition "With this ring", Birmingham (1991)

Five-folds brochure / 120 x 210 mm



"Ikon Gallery really supported our project. They produced this whole presentation of the Eternity Ring at the Jewellery Quarter, a famous district in Birmingham."

36. THE ETERNITY RING BROCHURE IKON GALLERY

Brochure for the Eternity Ring ceremonial procession, Birmingham (1991)

Three-fold brochure / 100 x 210 mm



“The previous document is about the whole exhibition at the gallery, which included other artist’s works related to rings, whereas this triptych brochure is specifically about the public ceremony of the Eternity Ring in Birmingham’s Centenary Square. The silver ink really inspired us for later publications and printed matter.”

37. BIRMINGHAM: THE ETERNITY RING IKON GALLERY

Invitation for the Eternity Ring public ceremony and exhibition, Birmingham (1991)

Two-sided card / 150 x 210 mm



“Birmingham was very public and very collaborative, both with other artists and with the audience. We could really bring the works outside, to the streets and even on boats through their canals.”

38. THE HONEYMOON PROJECT IKON GALLERY

Triptych for the Eternity Ring public ceremony, Birmingham (1991)

Three-fold program / 150 x 210 mm



“Birmingham got so big that at some point it jumped to the local papers and journalists started asking “Why are we spending so much public money on this?”, trying to build some controversy around me and the Honeymoon Project.”

39. SNAKE SCALE CONFETTI, ETERNITY RING BIRMINGHAM CENTRAL LIBRARY

Printed pink paper confetti, Birmingham (1991)

Loose confetti pieces / 15 x 70 mm



“These are samples of the real confetti used for our ceremonial parade in the streets of Birmingham.”

40. OFFERING RING, ETERNITY RING CEREMONY

Ring, Birmingham (1991)

Metal ring / Dimensions variable



“Lots of people from Birmingham participated by bringing their own rings as offerings, which were placed inside the Eternity ring to create a ring of rings. This is one of them.”

41. ETERNITY RING BRUSSELS' CAFÉ-THÉÂTRE DU BOTANIQUE

Event invitation, Brussels (1991)

Two-sided card / 210 x 105 mm



“The Eternity Ring was later moved to Brussels, and we invited all members of the 12 countries of the European Union to participate offering a precious ring from their country. Many ambassadors or representatives participated, and these more worthy rings were placed inside our big Eternity Ring.”

42. THE ETERNITY RING WINCHESTER COMMUNITY CENTER

Event invitation, Las Vegas (1992)

Two-sided card / 215 x 140 mm



“Again, the Eternity Ring travelled around, flying to Las Vegas’ Winchester Community Center. As I said before, many of the pieces of the project got a life of their own.”

43. THE ETERNITY RING WINCHESTER COMMUNITY CENTER

Brochure, Las Vegas (1992)

Two-fold brochure / 140 x 215 mm



“After Las Vegas the Eternity Ring would travel to the lobby of an art deco hotel in Miami, where sadly some of the most valuable rings inside were stolen. They only stole the good ones.”

44. PRE-HONEYMOON EXHIBITION ALLIED ARTS COUNCIL

Invitation card, Las Vegas (1991)

Two-sided print / 100 x 235 mm



“It was a good and strong alliance with the Allied Arts Council. They really helped us out a lot for all of our actions in Vegas.”

45. INVITATION LETTER TO THE WEDDING

Invitation to wedding ceremony signed by Liberty and Columbus, Las Vegas (1991)

Single-sided print on blue paper / 210 x 297 mm



“This is a very serious invitation, with all the information very well explained and detailed. Almost like a formality.”

46. HONEYMOON ENVELOPE

Stamped envelope dated on Valentine's Day 1992, Las Vegas (1992)

Single-sided printed envelope with rubber and postal stamps / 145 x 110 mm



"I guess this is the envelope we used to send away the wedding invitations, judging by the date on the stamp. Valentine's day, 1992. That's when the wedding took place in Red Rock Canyon, the desert of Las Vegas."

47. TRAVEL BROCHURE TO LAS VEGAS WEDDING

Brochure, Las Vegas (1992)

Three-fold brochure / 105 x 230 mm



“This is a real touristic brochure. This was done in Barcelona to encourage people to fly to Las Vegas to attend the wedding.”

Fold out program poster, Barcelona (1992)

Four-fold brochure poster / 150 x 400 mm



“This was quite something. The idea was to transform the Olympic torch into the Liberty torch through a ceremony with real fire. In the exact moment the Olympic torch was sailing into the Barcelona harbor, officially kicking off the Olympic games, at that very same moment we were burning a “falla” on the water. The first ever aquatic “falla”, made in collaboration with the big maestro Manolo Martín, had been done for the presentation of Liberty’s blue jeans in Valencia. But we turned that into something bigger for this second aquatic “falla”. I wanted the “falla” to be Liberty’s arm with the torch, life-sized, coming out of the water in Barcelona, but they turned that down. So I did something else instead. But once in flames, it totally looked like her arm holding the torch.”

49. WEDDING PIÑATA BADGE

Round badge with needle pin, Los Angeles (1992)

Printed paper on metal badge / 55 x 55 mm



“This was badge we made for the Piñata action in Los Angeles. A giant, massive wedding piñata made by a children’s workshop at the Junior Art Center.”

50. PRENÚPCIES BRIDAL VEIL FUNDACIÓ MIRÓ

A piece of the original bridal veil presented in the Prenúpcies exhibition, Barcelona (1988)

Cut-out pink fabric / Dimensions variable



“The rooms of the venue were flooded with waves of different colors, featuring a giant printed heart made up of tiny hearts. The Bridal Veil was presented as part of the Prenupcias exhibition at the Miró Foundation. It was an installation in which a series of monitors projected images from the Où com balla, which I had personally documented. These monitors were connected to fans that, as they spun, set the veil in motion and sent it flying through the air. Fantastic.”

51. 1992 HONEYMOON CALENDAR

Monthly calendar published by Ediciones Cubicas, Madrid (1991)

26 pages / 320 x 320 mm



“The calendar, published in Madrid by Editorial Cúbicas, features on its back cover a series of recipes by Montse Guillén addressing the importance of foods imported by Columbus. In other words, it emphasizes the Columbian Exchange through the introduction of ingredients such as potato, corn, tomato, chocolate, pineapple, pumpkin, among others. The calendar dates from 1992 and was published at the end of 1991. It illustrates the different actions and projects that formed part of the project’s itinerary, although a portion is missing, corresponding to the final phases of the project. The idea behind the calendar was to work with images that had the quality of documentary material, semi-intervened through color photocopies typical of the period.”

Quarterly magazine, Volume 13, Number 1. January/February/March 1992, Las Vegas (1992)

32 pages / 213 x 280 mm



“Arts Alive is a publication with a non-glossy appearance, far removed from the glamorous image of Las Vegas. It provides information about a range of cultural activities taking place in the city at the time, as well as descriptions of various events and actions from the Honeymoon Project.”

53. LAS VEGAS WEDDING EVENTS

Spiral bound wedding planner for February 13-14-15, 1992, Las Vegas (1992)

24 pages / 140 x 360 mm



“The catalogue aims to document all the different events and activities that took place in Las Vegas in 1992, during the final phase of the project. It includes an individual data sheet for each of the different actions.”

54. TROUSSEAU MAILING STAMP

Sticker, Terrassa (1987)

Stamp-shaped cut out sticker / 35 x 55 mm



“The Ajuar mailing stamp was produced jointly with the catalogue, with the support and collaboration of the Terrassa team, where the Trousseau project was presented. It shares the same aesthetic as the invitation.”

55. POTATO BADGE FOR “COLÓN DESCUBRIÓ LA PAPA” EXHIBITION

Rounded promotional badge for the exhibition Miralda-Benet Rossell at Galería Sebastiá Petit, Lleida (1990)

Plastic covered paper on metal badge / 35 x 35 mm



“The slogan: “Columbus discovered the potato” ... not America... has been promoted since the very beginning of HM and is directly related to the importance the potato acquired in the European diet following Columbus’s second voyage.”



If you wish to support Miralda's Honeymoon Updates by purchasing some of the items on this document, please follow this link to our online store: TERRRANOVA.COM

Or if you prefer, write an email to Anissia Libera Fontana from FoodCultura: anissia@foodcultura.org and/or Luis Cerveró from Terranova: luis@terrranova.com (please mind the 3 RRRs on the URL)

Terranova
Comte Borrell, 99
08015 Barcelona
www.terrranova.com

FoodCultura
Joan d'Austria, 88
08018 Barcelona
www.foodcultura.org

www.honeymoon-updates.com