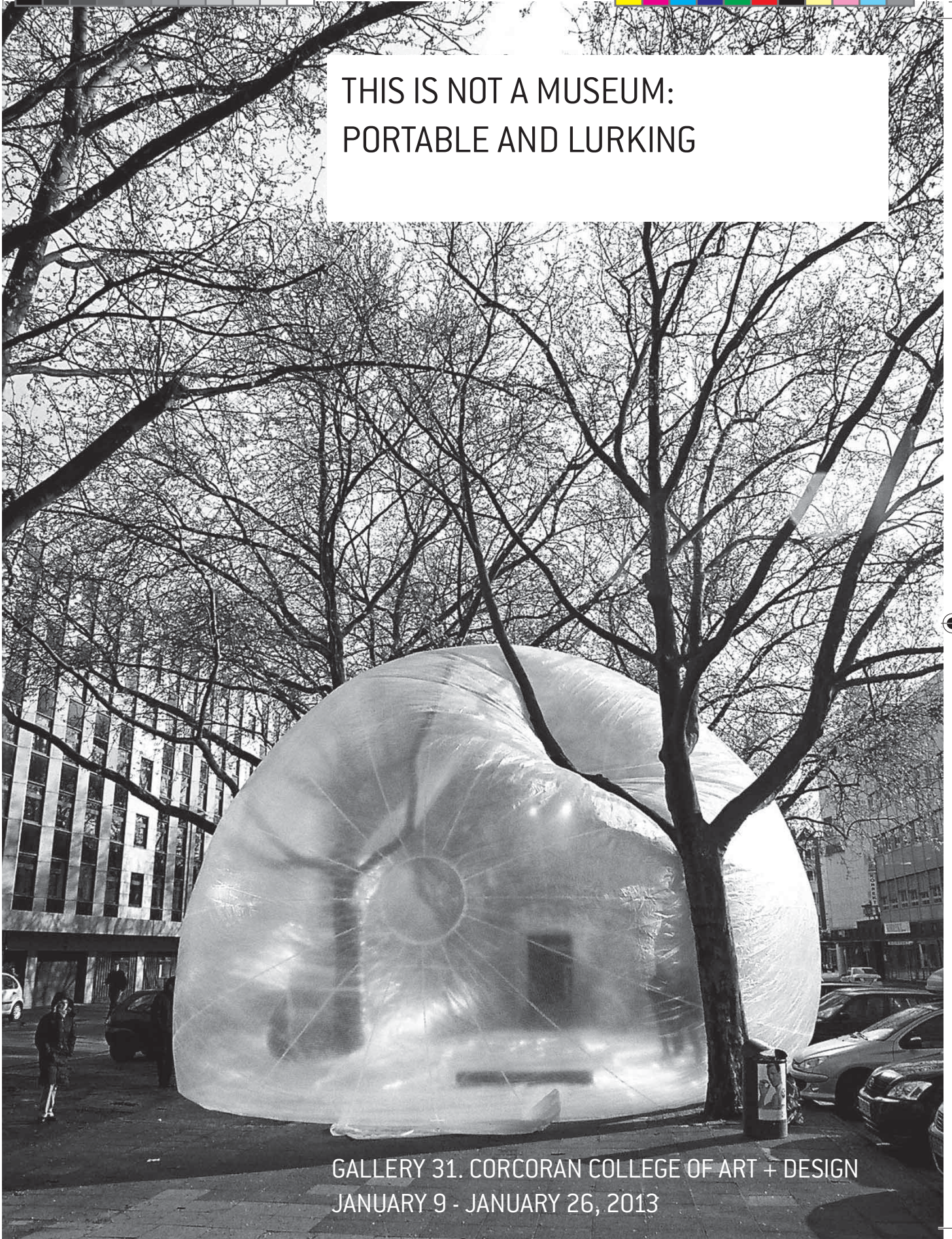




THIS IS NOT A MUSEUM:
PORTABLE AND LURKING



GALLERY 31. CORCORAN COLLEGE OF ART + DESIGN
JANUARY 9 - JANUARY 26, 2013





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THIS IS NOT A MUSEUM: PORTABLE AND LURKING

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ESTO NO ES UN MUSEO. ARTEFACTOS MÓVILES AL ACECHO

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Photo:

Page 1: *Kitchen Monument*, Raumlabor

Page 12: Emilio Pérez Piñero

Page 16: *This is not a museum. Mobile devices lurking.*

ACVic Centre d'Arts Contemporànies. Vic

Gallery 31

Corcoran College of Art + Design

from January 9 to January 26, 2013

Exhibition produced and organized by:



Collaborators:





Ceci n'est pas une voiture, a Co-Project

Ceci n'est pas une voiture covers the global context of an experiment that was carried out thanks to the involvement of many people and the support and coproduction of several institutions. *This is not a Museum. Mobile Devices Lurking* was promoted jointly by ACVic, Acci3n Cultural Espa1ola (AC/E), Can Xalant and Idensitat and directed by Mart3 Peran.

Ceci n'est Pas une Voiture was conceived as a process of work which comprises research, training, dissemination and critical assessment. With this aim in mind, various stages were conducted between 2010 and 2012 in several locations in which the University of Barcelona, Museo Nacional Centro de Arte Reina Sof3a, Roulotte (ACM Association for Culture and Modern Art), Tr3nsit Projectes, Cercle Art3stic Sant Llu3 and the National Council of Culture and Arts all took part.

This publication features the results of some of the stages, specifically those involved in the travelling exhibitions, the projects carried out previously in the residence period and produced in Vic and Matar3, and the outcome of seminars held at the Museo Reina Sof3a entitled *Direct Action Devices*. This issue of *Roulotte* constitutes just another stage which, on the one hand, marks the end of a series and on the other opens a new one which, based on travelling exhibitions, will enable similar experiments to be conducted in other contexts.

Both the exhibition and publication are examples of documentation and reflection on building mobile devices which sometimes act like an organized expansion of art centres, but are also presented as a new alternative of the traditional roles played by art practices within the establishment. A selection of over fifty study cases from various cities and countries form a suggestive collection of productions which shed some light on the varying nuances which flow between the expansion and change of the existing models.

The exhibition and publication, as a production, are characterized by an accumulation, selection and cataloguing of strategies which are used and hauled through public spaces. Some are camouflaged and others fight to be recognized, some conduct parallel activities while others are part of them and work like formalizers of the process, some build areas and others act like parasites there, some imitate existing self-constructed devices and others are seen as clever innovative devices. Most seek direct interaction, wandering through public space and,

on the whole, display an urgent will to find alternatives to the most institutionalized art practices or, as Mart3 Peran sums it up, "a subversion of the logic of museums". Being outside museums while stalking them raises many questions. The different formats, situations, locations and timing contribute to signalling possible answers while prolonging this drawn out agony seen as a recurring theme of the death of art.

Territorial, social and also educational contexts are present in most of the studies presented, but these also include development created within the context of the project *Ceci n'est pas une voiture*. ACVic, AC/E, Can Xalant and Idensitat feel at ease with these expanded processes, drawn out over time, distributed over various locations and related to one another, and which require extensive negotiations with the many agents involved, whether these are individuals, institutions or self-managed collectives. We are keen to unite art, education and territory by establishing rhizomatic structures among them and through them, where some nodes aspire to achieve, and do achieve, the independence of others. All these are part of a network linked to many or few connections, yet each is connected by educational experience promoted as an aesthetic and political practice tied to a certain territorial context.

The experiments in the context of debates and seminars have served to analyze the relationship between mobility and space as a producer of knowledge. Just like cultural practices, they also promote a permanent translation of social forces in vectors of movement to achieve a subjective and political transformation. Moving these considerations, thoughts and proposals to other locations constitutes the object of interest of this publication together with the travelling nature of exhibitions. Witnessing this in many other existing projects with similar features and extending the collection of such cases is part of the global view of this co-project.

ACVic, AC/E, Can Xalant, Idensitat.



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Ceci n'est pas une voiture. Mobile devices stalking museums

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The need for critical analysis on the roles and functions of museums was approached from an array of perspectives. So-called Institutional Criticism first carried out this work through a generation of artists who questioned the processes of the aesthetic legitimization exerted by this institution; after the 1990s the second generation of Institutional Criticism was characterized by the incorporation of critical analysis in the core of its own institutional structure, an introspection which would guarantee the invulnerable museum to expand. In this context the imperative is placed on creating tools for a sort of third generation of Institutional Criticism that is able to examine museums from without with the function of rehabilitating the capacity of aesthetic experience as a basis of free subjectivity in a plural public sphere. The creation of mobile para-museum devices must be interpreted as being based on this precise need and thus, as a possible tool for the third generation of Institutional Criticism.

The possibility of subverting the logic of museums by building mobile devices has been around for quite some time. Starting with Marcel Duchamp's famous suitcase (*Boîte-en-valise*, 1941) the initiatives to move the area of aesthetic experience beyond the confines of museums have grown. But this tradition of "travelling art" has also been the target of a recent cooptation made by conventional museums. Indeed, in the last decade we have witnessed a proliferation of temptations to increase the perimeters of traditional museums using portable structures (temporary pavilions in the Serpentine Gallery since 2000, the project for the Temporary Guggenheim Tokyo in 2001 or, even more eloquently, the recent *Chanel Contemporary Art Container* planned by Zaha Hadid in 2008).

Faced with this invasion, *Ceci n'est pas une voiture. Mobile devices stalking museums* aims to catalogue and reflect the other initiatives which, when visiting public spaces,

collide with these museum-like conventional prostheses to the extent that, instead of the museum walls growing in linear metres, they restructure the functions of this exhibition device into a Nomadic platform to promote self-managed direct participation to conduct social research and structure educational experiments. In other words, if the conventional museum's temporary pavilions aim to extend their times and spaces of appearance with the aim of strengthening the propagation of its narrative models, the mobile artefacts stalking the museums will be those that test ways to understand the exhibition cell as a place for reception and construction of plural and critical narratives as opposed to the hegemonic model while moving through the same social landscape.

The Project *Ceci n'est pas une voiture. Mobile devices stalking museums* is conceived as a process of work that combines research and training. With this objective, different stages of the project have been distinguished which have been carried out between July 2010 and February 2012.

Stage 1. Consultation on portable museums. A Group of students studying the subject of "Contemporary Art Policies: New Production and Management Mechanisms" from the Master's course entitled Advanced Studies on the History of Art (University of Barcelona), conducted an initial balance of the subject presented as a Consultation paper at Can Xalant (May - July 2010). <http://canxalant.org>

Stage 2. *id Mataró-Vic*. Production of two projects selected from a public competition to be carried out as resident projects at ACVic and Can Xalant and using the travelling devices from Idensitat and Can Xalant CX-R (June - September 2011). <http://idensitat.net>



Stage 3. Spaces, travels and mobile devices. Workshop directed by Raumlabor and organized by Idensitat at the Cercle Artístic de Sant Lluc. Presented intensive field work which analyze the context of the Santa Caterina neighbourhood in the old quarter of Barcelona, and in which the construction of projects and mobile prototypes be established. [11 - 14 October 2011]
<http://idensitat.net>

Stage 4. Exhibition *This is not a museum. Mobile devices lurking*. ACVic Centre d'Arts Contemporànies. The exhibition presents over fifty case studies from all over the world. Conceived as an informational archive, the exhibition also features some of the original devices together with various productions carried out thanks to the work done in the streets. The exhibition is scheduled to travel around the country, during which time new cases may be added regarding specific areas where it is shown. [October 2011 - February 2012].
<http://acvic.org>

Stage 5. Meeting *Direct action devices*. The meetings were organized with three round tables according to the areas of thought suggested by the MNCARS department of Public Programmes: Radical pedagogy; Other Institutional Organizations and Mobility and Social Space. *Direct Action Devices* was a meeting designed to discuss the processes of structuring tools that are able to renew the usual roles of contemporary art. Confronted with the insistence of museums to manage contemporary art production as a way to achieve passive recognition, in recent years we have witnessed the proliferation of self-organized initiatives which delve into the enormous possibilities derived from implementing art practices in public spaces. These initiatives have enabled new formats of display devices to be

designed, which have now become instruments of direct participation placed at the disposal of social research. The meeting was held with three round tables which, after preparing the various discussion materials, will present their conclusions in sessions open to the public. Participants: Joaquín Barriendos, Jesús Carrillo, Antonio Collados, Pep Dardanyà, Edgar Endress, Yaiza Hernández, Ramon Parramon, Martí Peran, Matthias Rick, Javier Rodrigo, Tomas Ruiz-Rivas y Aída Sánchez de Serdio. [30 November - 1 December 2011].

Stage 6. Special issue of *Roulotte. Roulotte:09. This is not a museum. Mobile devices lurking*. This publication cover the materials shown in the exhibition, workshops conducted during the process and the lectures presented during the meetings.
<http://www.roulottemagazine.com>

Stage 7. Exhibition *This is not a museum. Mobile devices lurking*. Slovene Ethnographic Museum and MSUM Museum of Contemporary Art Metelkova. Workshop directed by Domènec and Tadej Pogacar, Ljubljana. [14 May - 17 Jun 2012].

Stage 8. Exhibition *This Is Not a Museum: Portable and lurking*. Corcoran Gallery of Art [9 - 26 January 2013]. Workshop directed by Domènec, Edgar Endress and the Floating Lab Collective, and seminar, Corcoran College of Art + Design and George Mason University, Washington D.C. [22 - 26 January 2013].

Stage 9. Exhibition *This is not a museum. Mobile devices lurking*. Centro Cultural de España en México, Mexico City [5 April - 13 June 2013].





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This is not a Museum. Mobile Devices and Social Space. Martí Peran

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Though not based on exhaustive research, the collection entitled *This is not a Museum. Mobile Devices Lurking* features over fifty projects and initiatives created to serve as alternative tools to counter conventional art institutions. The sheer quantity is eloquent in itself. It seems that traditional museums are indeed suffering from increased stalking by a wide range of replicas which, with the use of activities that they promote, are likely to hasten a reform of the traditional roles and duties exerted by the old institution within a homogeneous public sphere. Contrary to the strict objective of coordinating specific taste and sensitivity according to a model of bourgeois subjectivity, the new paramuseum devices use a range of heterogeneous situations.

At least five different types can be identified from among the various profiles and activities provided by these devices. First there are those that simply work like mobile multifunctional containers, reining in the power of a Nomadic creativity in response to local needs (01: *Galeria Callejera*; 02: *Motocarro*; 05: *CPAC.Centro Portátil de Arte Contemporáneo*; 23: *Fiteiro Cultural*; 30: *Travelling Museum*; 32: *Centro Cultural Nomade*; 40: *Kunst Station Triemli*); and other devices were conceived as spaces in which to build relationships and exchange goods, know-how and skills (03: *Street Museum*; 13: *Mobile Stealth Unit*; 28: *Wikitanckers*; 31: *Temescal Seed Swap*; 34: *Serenade in the ruins*; 39: *the Filing Cabinet*); while a third group prioritized its educational aims by turning the device into an educational and services unit (08: *Burn Station*; 15: *S.P.O.T (Public Service to Optimize Junk)*; 25: *Nezahualcoyótl Library*; 29: *Open-roulotte radio*; 33: *Pan American School of Anxiety*); and also the mobile devices were turned into specific research tools (17: *Camping, caravaning, architecturing*; 20: *Conurban Rally*; 38: *S.E.F.T.-1. Manned Exploration Railway Probe*; 51: *We riders*); and, lastly, those devices that mainly aspire to air voices of political and social dissidence (06: *Defence Museum in Madrid*; 24: *La Maquila Region*; 27: *Mobile Press*). The spectrum and volume of these thus seems to legitimize the need to pay attention to this phenomenon and analyze it with a view to recognizing its effective scope as opposed to traditional museums¹. This is the perspective

we used to present the whole project, without adversely affecting an analysis of these devices that both produced delightful contributions and structural paradoxes.

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[Mobility]. Defending mobility and flexibility is first based on hegemonic structures, which are given to summing up the alleged virtues of the relocating of capital that is in perpetual movement, and of a labour force that has nothing to do with the former specializations so as to favour the constant mutation of needs and a flexible life devoid of ties with locations and biographical projects. The political and economic programmes used to form subjectivity have mostly translated into calculations and managing movements. This has turned mobility into a recurring theme within the culture of critique, whether using it to denounce the ideology and interests underlying the defence of mobility, or in an effort to revert the notion of nomadic existence to the possibility of spreading a transforming action².

The devices in *This is not a Museum* must be included in the exploration and use of mobility because of their power to deform, by which they attack conventions projected upon the physical and social territory of the city. Wherever urban planning aims to codify behaviour and dictate the order of the distribution of capital, the appearance of travelling devices injects unexpected situations and practices upon this territory and breaks up the regular structure of social space. Instead of covering public space with a body of accounts which limit and portray it in accordance with the model derived from the social contract, each activity promoted by each mobile device stimulates aesthetical, pedagogical and political anomalies which break with the logic and consensus of representation. Portable museums no longer export forms of imagination unlike those we are acquainted with but, on the contrary, operate like listening and action devices so that the heterogeneity of the public sphere can channel its psyche, manage its own representation, formalize its emergencies and find its own solutions. With this range of new expectations, bordering on the lines of



fleeing, which could be called an instituent practice, one that is able to provide content to participative practices, portable museums seem able to adapt to the needs of a new institutional critique unlike ordinary Museums that are still anchored to the liturgy of contemplation despite their rhetorical corrections.

Each portable museum is built like an organized micro-system to meet its expectations; however, even when it acts as an alternative form to traditional museums, its *instituenting* action does not always aspire to develop an explicit conflicting action that seeks to move and substitute the *instituted*. The exhaustive examination of the very idea of mobility provided by these devices enables one to see this. It is enough to witness how, from among the various examples of portable museums that make up *This is not a Museum*, at least three different modes of mobility can be seen – often with obvious junctions – each with their different levels of interlocution unlike the conventional institution of museums.

Firstly there are devices invented for **circular mobility**, characterized by their moving from a central point of departure towards other points and then to subsequently return to their departure points. This circularity, which requires a way back, is conditioned by the institutional nature of the promoter who, by testing mechanisms of externalization, requires the device to be returned to the centre to serve as a witness to its journeys. Thus, portable museums promoted in this mode within the institutional context become tools with which the art system attempts to redefine its functions so as to benefit from a much sought after reunion with the worlds of life that have uprooted it. Accordingly and within the context of this project, at least the productions promoted by open competition for the use of the caravan *CX-R* at Can Xalant and the *travelling device* of Idensitat (17: *Camping, Caravaning, Architecturing* and 15: *S.P.O.T. Public Service of Optimizing Trash*) are all worthy of mention. Indeed in both cases the centres producing this research offered their mobile devices with the aim of enabling the selected projects to be taken on the road and later return to the aforementioned centres loaded with their respective adventures to be edited, again, within the system.

A second mode is **decentralized mobility** which occurs when the journeys multiply their ways by multiplying the centres around which they gravitate. This consequently implies travels which are the result of an array of vectors of movement, in which these devices move freely to the next location. This more *rhizomatic* mobility now responds to the self-managed nature of the device, totally free from any institutional structure and thus free from any pre-established route and protocols of return. With this radical mode of mobility, portable museums such as the *Travelling Museum* [32] or the *Portable Contemporary Art Centre* [05] become veritable alternative microstructures to conventional museums and operate like other platforms to construct a plural subjectivity which can barely be governed by their own promoters. This decentralization thus becomes the guarantee of real autonomy that enables one to test the real processes of making ways of art overflow.

At the same time, what might be called **detained mobility** is no other than an oxymoron to describe the other experiences of portable museums which, strictly speaking, consist of adding on different locations without the distance separating them ever being explored from any angle whatsoever. This is consequently all about nomadic initiatives which are now developed previously somewhere else. These are the dynamics used for example by *Burn Station* [08], *Fiteiro Cultural* [23] or the *Pan American School of Anxiety* [33], all of which coincide with the pedagogical profile and rendering of services given the fact that it is precisely this way of forming new dimensions, all of which characterizes portable museums that move in this detained way. With this kind of singularity, the relationship of these mobile devices with the institutional context does not lie in their possible organic ties but in their capacity to turn into replicas, but now changing the order of their logics of mediation with the public sphere towards the ambit of value of usage and pedagogical updating.

In sum, there are enough signs in the array of relationships these can hold with the institutional structure of the art system in the various kinds of mobility propagated by the portable museums. Mobile devices can both operate





like elements forming internal cracks that should be repaired and thus strengthen the system and also decide to be radically independent and be set free from the contents of Museums. This ambivalence however, far from becoming the pretext of an argument to neutralize their effectiveness, is precisely what enables one to appraise the profile of these devices as tools for institutional critique. Indeed, only as long as the portable museums *intervene in* and *are different from* the conventional system of art, can they carry out an effective critique that is able to bring the potential of aesthetic experiences up to date while establishing a situation of permanent reform in accordance with this potentiality inside the museum.

[Institutional critique]. The general collapse of the institutional sphere is just one of the many consequences of the crisis of representation. Indeed, if the institutional sphere, as a social structure, once had a function of amassing meaning and redistributing it within the public sphere according to demand, despite this it began to manage these expectations with an excess of specialization and a clear incapacity to update itself, which delegitimized the institution as a structure of representation. What the institution holds and spreads is still the contents that were deposited through an array of deals and social agreements struck with some class interests and historical imperatives beyond heterogeneous subjectivity and the new social fractures which should have been repaired. In this context, the consolidated institutional sphere, from the political to the aesthetic ambit, suffers from such discredit that is hard to repair and it thus becomes indispensable to test new instituent practices.

The institution of art, while still under suspicion, has always been surrounded by a certain halo of reform and self-critique³. The cracks affecting the body of the Museums are often conceptualized as breaches through which their hegemony can be consolidated and as a consequence could continue to exert their representative role. The relentless calls to reconsider the device of "exhibitions", seek new kinds visitors and participation, suggest so; and if by using these channels the results are considered to be paltry, the role of Museums is thus sublimed under the panacea of *creative factories* without them being able to hide the fact that behind this rhetoric lies the most traditional relentless protocol to turn the symbolic machinery of capitalism into a factory of subjectivity.

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The turning point which validates the Museum's efforts to reform itself lies in the fantasy of what lies beyond. Since 1972 when Robert Smithson warned of the perils of *Cultural Confinement*⁴, the obsession of the art system to re-establish its links with the outside has been relentless. These are the veritable dynamics that have caused a huge effervescence of public art practices. The presumption by which a reunion with the outside guarantees the function of Museums is, however, highly tendentious; in fact it simply presupposes that there is tension in creative production, which occurs beyond its limits and its reproduction, and upon which Museums have the prerogative. The setting between inside and outside thus ensures this tension is dissolved and, as a result, consolidates the Museum's functions. But the real challenge does not consist of inventing tools to legitimize the survival of the institutional structure, but to guarantee that these art practices conduct self-criticism on their chances of surviving and producing. As for this, the outside does not exist in the Museum's view, but rather an outside which has nothing to do with the institutional context through which flow the worlds of life and where the possibilities and needs of a plural public sphere may form an alliance with art to be instituted as new social representatives. This is the illusion which, to a greater or lesser extent of effectiveness, portable museums carry with them, like rolling thrift stores that no longer project their traditional contents outside museums but rather operate like receivers of other contents against which a new art mediation is not required but rather an overflow of art until it becomes, as mentioned above, a pedagogical activity, producing services, political subjectivization or so many other heterogeneous profiles.

This overflow of art works created by moving these to a diversity of other situations turns these portable devices into tools of institutional critique as they coordinate art operations beyond their field, in the open beyond the institutional sphere, and in which they will have to prove their effectiveness by clashing with the heterogeneity of the public sphere. For this same reason, mobile devices also operate like producers of social space; at least as long as their appearance in urban space and their call to participation ensure the conditions of the chance to speed up the visibility of personal psyches, so that certain dissonances become small powers of production and, beside these peculiar art interventions, even counter-



spectators appear (singular visitors outside the idea of a homogeneous public) which are dearly sought after by Museums so as to maintain their paternalism. The power of mobile devices to produce social space from a general perspective lies precisely in their disruptive nature, by getting in the way of the ordinary logics of planning space⁵; but this is only feasible provided these devices are real objects which, as well as calling for streets to become veritable arteries of public space, are also able to occupy and hinder these paths so as to create temporary locations. Indeed, portable museums, as mobile devices and unlike the cosy relationship traditional museums share with spectacular architecture, must battle with a performance-like mechanical dimension which is basic for them. Portable museums must move around and must often even be pulled along by hand. This characteristic is not however a secondary subject. On the contrary, it enables a crucial double issue to be raised: the incarnation of critique⁶ and the implicit scope of object-instruments. Regarding the first statement, the basic thing is to highlight the fact that portable museums are not carriers of accounts that always match the ambit of ideas and conscience, but rather interfere physically with public space, literally incarnating other ways to share the space. If traditional museums approve certain languages, they exhibit rather than activate them. Yet portable devices do actually channel practices with various languages, and where speech is at stake, there are bodies that talk. The carriers and users of these devices are real subjects that thus confer their specific tonality and political intentions upon their accounts and acts. As regards the objectual scope of devices, besides the fact that they may feature an obvious aesthetical character able to draw interest and attention, they are tools that have an unequivocal implicit power thanks to their intrinsic deforming mobility, but also because of what they represent as low intensity, low cost architecture, paying attention to recycling, sustainability and multi-functionality. Faced with the materiality of the traditional works of art, replete with secret eloquent signs, the materiality of portable devices act like a fickle system of possibilities which, when used, always aim beyond art. When all is said and done, this is not a museum.

- 1 Gerald Raunig. *Instituent Practices. Fleeing, Instituting, Transforming*. 2006. (<http://eipcp.net/transversal/0106/raunig/en>)
- 2 Among the many projects worthy of mention in this double perspective, see: *Geography and the Politics of Mobility*. Generali Foundation. Vienna, 2003; *Travelling. Portable Culture*. CAAC. Seville, 2004; See *how they move. Four ideas on Mobility*. Telefónica Foundation. Madrid, 2005.
- 3 The efforts to acknowledge the collapse of Museums to alleviate its consequences or even to rebuild them upon their ruins are innumerable. In our specific context, worthy of mention is the insipid introspection formed in *10.000 francos de recompensa [El Museo de Arte Contemporáneo vivo o muerto]* (Adace, Unia, Seacex. Madrid, 2009) or the most academic of works of *El Medio es el Museo* (Fundación MARCO. Vigo, 2008)
- 4 Robert Smithson. "Cultural Confinement". In Jack Flam (ed) *Robert Smithson: The Collected Writings*. University of California Press. Berkeley-Los Angeles- London, 1996. pp. 154-156
- 5 Naturally this is based on Henri Lefebvre's renowned postulates (*La production de l'espace*. Anthropos. Paris, 1974)
- 6 We use this expression in the light of the work by Marina Garcés. *To Embody Critique* [21006]. <http://eipcp.net/transversal/0806/garces/en>



From *Travelling Museums* to *Travelling Art*. Notes for a local genealogy of portability. Martí Peran

The array of portable museums offered by *This is not a Museum. Mobile Devices Lurking*, regarded as a series of alternatives to conventional museums, in the context of their stagnation as a tool capable of feeding processes of autonomy. Thus the emphasis of interpreting the building of portable devices as a possible action of cutting edge institutional critique is now able to operate from outside the framework of a museum. In this situation, our job was more political than historical. On the one hand, in today's context of an art system enlarged within some global logics, this array of devices purposely mixes examples from a host of different origins. However, if we strictly regard the phenomenon of portable museums as devices for cultural and political action, then the portability of these modern day mobile museums, far from appearing to be something situational, legitimized by various imperatives belonging to the present, must be acknowledged as bearing a historical genealogy that informs and encourages it. These notes intend to shed some light on information that will allow a reconstruction of the historical genealogy of portable museums in Spain.

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In April 1931 when Spain proclaimed the Second Republic, the level of illiteracy stood at around forty-four per cent. From the late 19th century the Free Education Institution (Institución Libre de Enseñanza), aware of the size of the problem, began considering the possibility of organizing Travelling Missions to guarantee educational and cultural assistance in the most underprivileged areas of the peninsula. This old yearning, first thought of by Francisco Giner de los Ríos, finally came true just one month after the Republic was proclaimed. The Pedagogical Missions Trust, headed by the Ministry of Public Education and Fine Arts, was set up in May 1931 to carry out its first mission in December that same year in the town of Ayllón in Segovia.

The aim of the Pedagogical Missions was quite ambitious. First, they aimed to disseminate general culture by setting up libraries, presenting recordings, projections and

conferences, as well as exhibitions with the use of the Travelling Museum. This museum consisted of two collections of fourteen copies of historical paintings exhibited in El Prado Museum. Reproductions of El Greco, Velázquez, Ribera, Murillo and Goya, by Ramon Gaya, Eduardo Vicente and Juan Bonafé, were exhibited at Town Halls, schools or workers' centres after being hauled by truck and mules to the remotest parts. The second action front of the Missions was to spread pedagogical renovation which would allow local teachers to carry on the work of the missions. Lastly, the Missions also organized "public meetings where the democratic principles postulated by modern countries were taught"¹.

The theatre activity conducted by the Pedagogical Missions was one of the most prolific since, together with the Theatre of the Missions headed by Alejandro Casona, Federico García Lorca and Eduardo Ugarte set up *La Barraca* University Theatre in 1932. Both initiatives shared the same pedagogical aim despite the former being obliged to create its own repertoire, specifically designed for illiterate peasants without any theatrical tradition, Lorca concentrated on addressing the kind of audience "who wore roughly woven shirts and stood before Hamlet, Esquilo and all things great"².

The fascist uprising in 1936 put a stop to the work by the Pedagogical Missions; yet the situation of war, far from causing the disappearance of portable devices as a way to spread cultural activities and political subjectivation, actually increased their presence. The format used in these circumstances was, above all, the war library which was to sustain, even on the front, this commitment to free access to culture and information as the cornerstone of the revolutionary illusions.

The first library-truck was built in 1937 by the Madrid Writers' Group (Agrupación de Escritores Madrileños). In that same year, the regional government of Catalonia's Department of Culture set up the Library Service on the Front (SBF) which was to approach the issue in a quite rigorous and systemized way. This Service represented an institutional takeover of the initiative by the Catalan Writers' Group (Agrupació d'Escriptors Catalans) to provide



soldiers on the front in Aragón with a collection of books, similar to the one proposed by Juan Vicens, the former library inspector in the Pedagogical Missions, who found ways to distribute them to different war zones. The SBF was organized with two sub-headquarters which distributed the material to the command centres, hospitals and trenches. The first worry for SBF, besides obtaining material³ and struggling with the problems of moving it, was the setting up of strict protocols to organize the service and design the most suitable devices for travelling.

To organize the front line library service accordingly, a rigorous guide was published which distinguished *Simple Libraries* from *Travelling Libraries*⁴ according to where they were placed. In any case, both required suitable devices able to be hauled easily and quickly as the circumstances required. To find a solution for the portability in their design, an excellent reference point existed in modern architecture which before the war was applied to research of mobile, flexible solutions for recreational use and which could now be used in situations of war. This is how the SBF, under the guidance of the architects of the GATCPAC, fomented a specific design for portable devices for the war libraries: a bookshop-library for hospitals; a wardrobe-writing desk for the sub command centres on the battle front and a box-library for those garrisons on the front line⁵. Of all these, designed with an impeccable rationalist style, the box was the widest used, with some thirty units built.

The experience of the American and British war libraries was so successful that they became an important reference point for SBF's activity. Following these models, in 1938 a solution was sought for the problem of transporting books using a device called the *Bibliobus*, a truck that was adapted to work as a mobile library with a collection of three thousand books. The truck, which became a model of the philosophy of spontaneity applied to infrastructures, after providing a service along fourteen routes throughout Catalonia, was used in January 1939 to carry to exile a number of distinguished intellectuals⁶.

The darkest period of the post war, despite providing all the right conditions to carry out emergency architecture, barely enabled any initiative to unfold. We had to wait for the years of *desarrollismo* or development to once again find, with the obvious ties to technological optimism which was thriving in the western world, new projects that were to swell this genealogy of portable museums in Spain. The reappearance of this account began in 1961, when the young Emilio Pérez Piñero won a students' contest held in London in the context of the 7th Congress of the International Union of Architecture. The jury – headed by no other than Buckminster Fuller – was

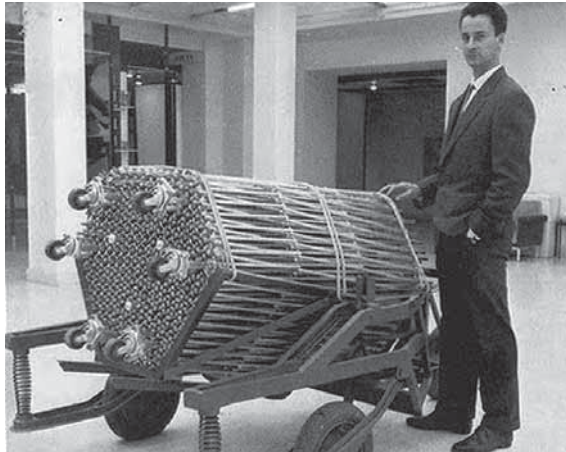
amazed by the *Transportable Theatre project* presented by the young student from Murcia, a foldable structure of modular trusses.

The *Transportable Theatre* was just a model, but it helped Pérez Piñero to begin a prestigious career as a creator of foldable structures. The central feature of his invention was a module, formed by a group of three or four bars which swivelled on a central nucleus. The advantage this offered compared to other traditional modules with spokes is that the structures of trusses were much lighter, guaranteed easy unfolding and were geometrically easy to design⁷. With the potential of these solutions, Pérez Piñero performed his first important work when he designed the *Transportable Pavilion for Exhibitions* (1964) which was commissioned by Franco's government to house the exhibition *25 Years of Peace*. Portability placed at the disposal of the most tendentious propaganda. Following this, Pérez Piñero continued working on foldable theatres formed by woven domes made with bars; he built the acclaimed *Cinerama* (1967) and was in charge of building the dome at the Dalí Museum in Figueres following his failure to strike a deal with NASA to study building greenhouses on the surface of the Moon.

The same year Emilio Pérez Piñero passed away, the *Art Meetings in Pamplona*⁸ were held. In 1972, the presentation in public of the most radical art works came up against many problems with political repression and internal disputes. Yet they represented a fundamental exercise to conquer public space for battle. Around that time, even the inexperienced Juan Manuel Bonet did not miss the fact that the street “is a way to understand the new works as another aspect of renovating language; it is the audience or the relationship between audiences and works that determine the ideological connotations of art”⁹. Yet these *Meetings* also provided a quite singular covered area to house many of the works: inflatable pneumatic structures designed by José Miguel de Prada Poole. These consisted of ten semi-spheres measuring twenty-five metres in diameter and linked by cylindrical tunnels. These huge marquees became an ephemeral museum where works were presented by some of the best known international artists, in addition to various structures to project sound and experimental poetry recitals. In sum, this was a giant portable museum which the inventor described as a work of *action art* in that its use as a multifunctional container, available for various operations and due to its simple construction, could be set up anywhere¹⁰.

The inflatable pavilions had already been used by Prada Poole in *Estructura Neumática Límite en Elipsoide de Revolución* (1970) and above all in *Instant City* (1971)





an ephemeral city built in the context of the International Design Congress held in Ibiza. In this pneumatic city, each visitor could build his own refuge by following a simple list of instructions¹¹. This low intensity technical architecture has however, huge environmental and above all political potential. The very idea of portability is the key concept to sight this breach: “What would happen if we could change a neighbourhood from one place to another in a matter of hours? How would this affect the mentality of those who live in these cities? What would happen if houses could be where they are needed and not where they are? This same lack of dynamism, this heavy weight, this immobility of cities, this lack of physical relationships with the space, turns the problem of localization into a problem of speculation. Something which is found close to another special something will still be close to this privileged place decades from now. Yet, what if we were able to prove that this statement is false?”¹².

Among the most recent projects by Prada Poole, there is still room for another singular project for portable museums: the feverish project entitled *The Gate*, invented for Ellis Island in New York consisted of a museum composed of a huge transparent structure installed at the end of a corridor over the river, around which the architect imagined various floating containers which transport museum activities all over the world, while receiving all sorts of products from faraway. The work swells the enormous chapter of the architect’s unachieved projects; yet, bearing in mind the recent spectacle represented by the grandiloquent fantasies of portable museums such as the *Chanel Contemporary Art Container*, one could rightly

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think that there is still a future for this kind of radical imagination.

Among the young Spanish artists who presented their works in the *Meetings* in Pamplona, were Isidoro Valcárcel Medina and Antoni Muntadas. Both were soon to present a number of specific projects which, due to their mood and formalization, constituted the beginning of the following episode of this local genealogy of portable museums. The former was then involved in studying movements and spaces in the city; a job that would keep him occupied for the following years and resulted in such emblematic works as the *Advertising Men* (1976). A leaflet used to invite citizens to participate in the project described the job to a tee: “We offer you the chance to appear in the Madrid street of your choice carrying upon your shoulders one of our billboards which you have previously prepared with the message you wish to convey”¹³. Indeed, this was a call to participate directly using a transportable blackboard measuring 40x80 cm with which the bearer walks around urban spaces. The artist himself was a billboard man, taking advantage of the situation to launch a new denunciation of the need to identify art with life; a simple equation by which, any inscription upon the board became a sort of mobile poem which, by extension, turned the board into a portable museum.

In Pamplona Antoni Muntadas was now working on the use of audiovisual devices, but it was not until 1974 when he specifically channelled these media towards the public sphere. It was then that he presented the famous *Cadaqués Canal Local*, a television broadcasting circuit which was placed at the disposal of the community for four days to broadcast and discuss common issues. With this antecedent – and its immediate predecessor *Barcelona Districte I* (1976) – a young group of Catalans from different backgrounds and training decided to set up Video-Nou in 1977.¹⁴ The aim of this group was to promote and disseminate the use of videos as a medium of communication and social dynamism. Inspired by the tradition of Vertov’s *Kinopravda* and *cinema vérité*, their idea consisted of crossing the boundary between producer and consumer, promoting recordings in situ and live participation by the characters appearing. With this in mind, they first obtained elemental portable video equipment (the *portapak* manufactured by Sony in 1968) to travel to the location where the film was to be shot. With support from the Serveis de Cultura Popular Foundation they began an ambitious *Initial Project to Study the Forms of Life and Popular Culture in the Neighbourhoods of Barcelona* (1977), of which the Intervention Video at *Can Serra* (1978) was notable. Can Serra was an area on the





outskirts of the city affected by great problems of urban planning speculation. Besides documenting the problem in Can Serra by allowing all those involved to speak out, Video-Nou taught workshops and organized discussions to instruct in the use of audiovisual tools, converting this peculiar, elemental portable museum into an effective pedagogical device.

The members of Video-Nou set up the *Community Video Service* (SVC) in 1980, a documentary base and platform to disseminate their works which, in turn, was provided with a video-bus, a mobile unit built inside an old bus¹⁵, equipped with a complete recording studio, and production and editing facilities which enabled users to manage the whole process of producing their own documentaries. Unlike the precarious conditions and disinformation suffered by the republican missions, the time that elapsed up to the years of so-called “democratic transition” at least enabled us to ensure a more dynamic encounter with the public. Yet, despite all these improvements, as the project entitled *This is not a Museum* tries to highlight, nothing seems to argue the need for these devices to be just as indispensable today as they were back then.

- 8 See *Encuentros de Pamplona 72: fin de fiesta del arte experimental*. MNCARS. Madrid, 2009.
- 9 J. M. Bonet. *La calle como lugar para la creación artística*. Diario de Navarra, 28 June 1972.
- 10 J. M. Prada Poole. *Radical Architecture*. Speech in the context of *DHUB. Little Talks*. Barcelona, 10 November 2010 (www.pradapoole.com). In this speech the architect defines the structures in Pamplona as “the place of paths leading nowhere”.
- 11 See José Miguel Prada Poole. *Atlántida / Instant City*. Roulotte: 03. (2007). Pp-16-31
- 12 J. M. Prada Poole. *La arquitectura perecedera de las pompas de jabón*. (1968) (www.pradapoole.com)
- 13 Reproduced in *Ir y venir de Valcárcel Medina*. Fundació Antoni Tàpies / Comunidad Autónoma de la Región de Murcia / Diputación de Granada. Barcelona, 2002. P.149.
- 14 The collective Video-Nou is made up of Carles Ameller, Genís Cano, Albert Estival, Xefo Guasch, Marga Latorre, Pau Maragall, Lluïsa Ortíz, Lluïsa Roca and Joan Úbeda. Community Video Service was formed by Francesc Albiol, Carles Ameller, Esteban Escobar, Albert Estival, Núria Font, Xefo Guasch, Pau Maragall, Maite Martínez, Lluïsa Roca, Josep M^a Rocamora and Joan Úbeda.
- 15 See *Video-Nou / Servei de Video Comunitari*. In *Desacuerdos 3. Sobre arte, política y esfera pública en el Estado español*. UNIA/ MACBA / Arteleku/ Diputación de Granada. Barcelona, 2005. p. 166 and p. 171

- 1 Regarding the programme and actions conducted by the Pedagogical Missions, see *Las Misiones Pedagógicas. 1931-1936*. Publicaciones de la Residencia de Estudiantes. Madrid, 2006; *Val del Omar y las Misiones Pedagógicas*. Publicaciones de la Residencia de Estudiantes/ Sala Verónicas. Madrid-Murcia, 2003. The quote is by C. Díaz Castañón. *Alejandro Casona*. Caja de Ahorros de Asturias. Oviedo, 1990.
- 2 Carlos Morla Lynch. En España con *Federico García Lorca. Páginas de un diario íntimo. 1928-1936*. Renacimiento. Sevilla, 2008. p. 128. Regarding La Barraca, see *Titeres de Cachiporra. Las Huellas de La Barraca*. SEACEX. Madrid, 2007.
- 3 The collections of the SBF for each unit, preserved in the Tarragona Public Library, consisted of some three hundred volumes, especially Catalan literature and political theory and history.
- 4 Teresa Andrés. *Indicaciones sobre la organización de las Bibliotecas de Frentes, Cuarteles y Hospitales*. Cultura Popular. Barcelona, 1937.
- 5 Vicenç Aullé. *El Servei de Biblioteques del Front, epopeia cultural del segle XX*. ITEM. No 44. Barcelona, 2006. Especially pp. 79-81. These designs were published in *La Vanguardia* on 27 February 1938. On applying research to flexible architecture for recreational purposes, –besides recalling that the GATPAC considered using its famous *Foldable House* for the City of Rest and Recreation (1931) used in other programmes– and which were later used in war and in the post war, see *L'Architecture d'Aujourd'hui. Solutions d'urgence*. No 3-4. Paris 1945.
- 6 Pompeu Fabra and Mercè Rodoreda used the Bibliobus to cross the border according to eye witness accounts by Miquel Joseph Mayol (*El Bibliobus de la llibertat*. Símbol Editors. Barcelona, 2008).
- 7 J. P. Valcárcel. *La obra arquitectónica de Emilio Pérez Piñero*. Boletín Académico. Escuela Técnica Superior de Arquitectura. N16. 1992. See also J. Calvo López/ J.P.Sanz Alarcón. *Arquitectura plegable para una década prodigiosa. La obra de Emilio Pérez Piñero y la arquitectura de los años setenta*. EGA: magazine of graphic and architectural expression. No. 17, 2011. Pp. 114-127.



01 GaleríaCallejera

Pablo Rojas Schwartz / New York, Anchorage (Alaska), Vancouver, Portland, Calgary / Banff (Alberta), Chicago, Austin, Tempe, San Francisco, Los Angeles, Mexicali, Lagos de Moreno (Jalisco), Toluca (Mexico), Mexico City, Puebla, Mérida (Yucatán), Ciudad Guatemala, San Salvador, Tegucigalpa, San José, Panama, Maracaibo, Caracas, Bogota, Quito, Lima, Asunción, Montevideo, Buenos Aires, Santiago, Ushuaia, Sao Paulo 2004-2011 / www.galeriacallejera.cl

02 Motocarro

Domènec / Manresa, Spain 2009-2010 / www.domenecc.net

03 Museo de la Calle

Colectivo Cambalache / Bogotá, Colombia 1998 / <http://museodelacalle.tripod.com>

04 Mesa Rodante Móvil

Adriana García Galán / Beirut, Lebanon / 2005 / <http://nomargen.free.fr>

05 CPAC (Centro Portátil de Arte Contemporáneo)

Antimuseo / Mexico City, Mexico 2009-2011 / www.antimuseo.org

06 Museo de la Defensa de Madrid

Tom Lavin / Madrid, Spain 2007 / www.antimuseo.org

07 La Fanzinoteca Ambulant (The Travelling Fanzineotheque)

Lluc Mayol, Matias Rossi, Ricardo Duque / Barcelona, Spain / 2005-2011 / www.fanzinoteca.net

08 Burn Station

Platoniq / México City, Bogota, Madrid, Berlin, Paris, Marseille, Florence, Brussels, Lima, Amsterdam, Rotterdam, Strasbourg, Cambridge, Shanghai / 2004-2011 / www.platoniq.net / www.burnstation.net

09 The Floating Museum

Floating Lab Collective / Washington DC, USA / 2009-2011 / www.floatinglabcollective.org

10 UMPA Unitat Mòbil de Prèstecs d'Art

Cristian Añó and David Armengol / Barcelona, Spain / 2004

11 Spacebuster

Raumlabor / New York, USA / 2009 / www.raumlabor.net

12 Kitchen Monument

Raumlabor / Duisburg, Mülheim, Hamburg, Warsaw, Giessen, Berlin, Hannover, Liverpool / 2006-2011 / www.kuechenmonument.de / www.raumlabor.net

13 Mobile Stealth Unit 002

Beth Coleman and Howard Goldkrand / New York, USA / 1999 / www.soundlab.org

14 Centers of the USA

The Center for Land Use Interpretation / California, EUA / 2010 / www.clui.org

15 S.P.O.T. (Servicio Público de Optimización de Trastos)

Makea tu vida / Vic, Spain / 2011 / www.makeatuvida.net

16 We Can Xalant

a77, Pau Faus / Mataró, Spain / 2009 / <http://wecanxalant.blogspot.com/>

17 Camping, caravaning, architecturing

Miquel Ollé and Sofía Mataix / Barcelona, Spain / 2011

18 Caravana Natura

Núria Güell / Vidreres, Spain / 2006 / www.nuriaguell.net

19 Puck Cinema Caravana

Toni Tomàs and Carles Porta / Bellpuig, Spain / 2009-2011 / www.puckcinema.com

20 RallyConurbano

RallyConurbano / Buenos Aires, Argentina / 2004-2009 / <http://rallyconurbano.com.ar/>

21 Le CNA Dans les villages

Cinéma Numérique Ambulant (CNA) / Benin, Burkina Faso, Mali, Niger and France / 2004-2007 / www.c-n-a.org

22 Fala dos confins

Virginia de Mesdeiros / São Paulo, Brazil / 2010 / www.faladosconfins.com.br

23 Fiteiro Cultural (Culture kiosk)

Fabiana de Barros / João Pessoa, Brazil / 1998-2011 / www.fiteirocultural.org

24 La Maquila Región 4

Amor Muñoz / Mexico City, Oaxaca, Tijuana, Mexico / 2010-2012 / www.amormunoz.net

25 Biblioteca de Nezahualcóyotl

Diego Pérez / México City, Mexico / 2006 / www.diegoperez.org

26 M.E.T. (Modular Engagement Transporter)

Floating Lab Collective / Washington DC, USA / 2010-2011 / www.floatinglabcollective.org

27 Imprenta Móvil

Nuria Montiel / Mexico City, Mexico / 2010-2011

28 Wikitankers

Straddle3 / Todo por la Praxis / Vic, Spain / 2011 / www.acvic.org

29 Open-roulotte radio

LaFundició / Ripollet, Spain / 2008-2011 / <http://open-roulotte.pbworks.com>

30 Museo Ambulante

Theo Craveiro / São Paulo, Brazil / 2010 / theocraveirotrabalhos.tumblr.com

31 Temescal Seed Swap

Marksearch / Oakland, USA / 2005-2011 / www.marksearch.org





32 Centro Cultural Nómada

a77 / Buenos Aires, Argentina / 2011 /
www.centroculturalnomade.blogspot.com

33 Escuela Panamericana del Desasosiego

Pablo Helguera / Mexico / 2003-2011 / www.panamericanismo.org

34 Serenata en las ruinas

Kabaret Machine / Cali, Colombia / 2011

35 Canómada

Colectivo Descarrilados / Cali, Colombia / 2008-2009 /
<http://colectivodescarrilados.blogspot.com/>

36 Tren de los curados

Colectivo Descarrilados / Havana, Cuba / 2005 /
<http://colectivodescarrilados.blogspot.com/>

37 Cronivichana

Colectivo Descarrilados / Cali, Colombia / 2010 /
<http://colectivodescarrilados.blogspot.com/>

38 S.E.F.T.-1 Sonda de Exploración Ferroviaria Trioulada

Iván Puig and Andrés Padilla / Mexico / 2010 / www.seft1.net

39 L'Arxivador

Anna Recasens / Barcelona, Spain / 2008-2011 /
www.interraincognita.org

40 Kunst Station Triemli

Public Works / Zurich, Switzerland / 2010-2011 /
www.publicworksgroup.net

41 Unofficial Tourism

Iñiqui Larrimbe / Madrid, Spain / 2009-2010 / <http://web.jet.es/larry/>

42 CX Simulator

Felix Mathias Ott / Mataró, Spain / unrealized project /
www.felixmathiasott.com

43 Trailer Talk

Sabrina Artel / New York, USA / 2004-2011 / www.trailertalk.net

44 The Orbit

Raumlabor / Freiburg, Germany / 2006-2011 / www.raumlabor.net

45 ¿De parte de quién? Call free: Locutorio Móvil

Josep-Maria Martín / Barcelona, Spain / 2003 /
www.josep-mariamartin.org

46 Carrinho multimídia (Multimedia cart)

Ana Dumas / Salvador de Bahía, Brazil / 2009 /
www.carrinhomultimidia.com

47 BASEmóvel ou Conversa como lugar

Vitor Cesar / Fortaleza, Brazil / 2002-2008 / www.vitorcesar.org

48 Folk Float

Public Works / Egremont, United Kingdom / 2007 /
www.publicworksgroup.net

49 Espais, trànsits i dispositius mòbils

Raumlabor / Dimas Enrique Agudo, Melina Analyti, Flavia Aprilini, Maria Cedó, Alejandra Domínguez, Eider Eguren Golkouria, Jaime Esparza, Pedro Eurutia, Isabel Gill, Jo Graell, Esteve Holgado, Angel Illescas, Pablo Ángel Lugo, Juan Pablo Martínez, Carolina Maria Martins, Diana Padrón, Pablo La Parra, Annagiulia Parizzi, Dario Reina, Andrea Rodríguez, Giovanni Roncador, Irene Ruiz, Florian Schmidt, Alsa Serrano, Giorgia Sgarbossa, Verónica Toscano, Imma Vallmitjana, Norma Yhared / Barcelona, Spain / 2011 / www.raumlabor.net

50 Hanguendo - Periódico con Patas

Raimond Chaves / El Cerro, Naranjito, Puerto Rico; Berlin; Lima; Barrio Venecia de Bogotá, Colombia; San Juan de Puerto Rico; Modena; Terrassa; Barcelona; Seville; Lleida / 2002-2006 / www.puiqui.com

51 WE Riders

Marksearch / Oakland, USA / 2006 / www.marksearch.org

52 Ciza Musej

Domènec and Tadej Pogacar / Vid Avdic Batista, Sabina Bakula, Boris Beja, Lea Bradaševic, Vesna Crnivec, Blažka Drnovšek, Lela B. Njatin, Anja Kozlan, Tatjana Legat Lokar, Tea Pristolic, Zala Kurincic, Nina Rojc, Kaja Mihajlovic, Gal Košnik, Brina Ivanetic, Nina Pufic / Ljubljana, Slovenia / 2012

53 Workshop

Edgar Endles, Floating Lab Collective and Domènec / Washington, D.C., USA / 2013

54 Current Recorder

Billy Friebele / Washington, D.C., USA / 2012-2013 / www.billyfriebele.com

55 The Museum of Failure's Nomadic Display Mechanism

The Great Moments in Western Civilization Cooperative / Buffalo, NY, USA / 2012-2013 / www.greatmomentsinwesternciv.com

56 The Pavement

Joe Reinsel / Flint, MI, USA / 2012 / www.joereinsel.org/the-pavement

57 Blindspot Galleries

Lisa Bulawsky / St. Louis, MO, USA / 2002-2005 / 2009 /
lisabulawsky.com/blindspotgalleries

58 Adventure Residency Mobile Base Project and Camper Contemporary Project

Calder Brannock / Washington, D.C., USA / 2010-2013 /
www.campercontemporary.com

59 The Museum of Censored Art

Mike Blasenstein and Michael Dax Iacovone / Washington, D.C., USA / 2011 / www.museumofcensoredart.com



