INTERVIEWS

GEMMA MEDINA ESTUPIÑÁN AND ALESSANDRA SAVIOTTI
Universidad de La Laguna and Asociación de Arte Útil

Broadcasting the archive in Barcelona: Analysing the side effects of Arte Útil projects

ABSTRACT

'Broadcasting the archive' is an independent project conceived and curated by us in collaboration with Van Abbemuseum, Middlesbrough Institute of Modern Art (mima) and the Asociación de Arte Útil. The idea arose from the urgency to spread the Arte Útil archive created as a principal source of reference and the core of 'The Museum of Arte Útil'[1] beyond the institution, which hosts the material. Being the initial archive researchers, we started thinking about how to make visible the potentiality that the archive – intended as a tool – has. The project is the first attempt to emancipate usership around the Arte Útil archive through a year touring activity programmes such as workshops, discussions and tours hosted by different organizations in various locations in Europe and United States. This interview will reflect on how 'Broadcasting the archive' could be considered as a new methodology to understand the porosity of Arte Útil – intended as a movement – outside and inside the institutional framework, with a particular reference to the programme we developed at Museo d'Art Contemporani de Barcelona (MACBA), in collaboration with the Avalancha collective, Núria Güell, Rubén Santiago and Valentina Maini. We invited them to revisit the conversations we had during the weekend for this journal.

1. The Museum of
   Arte Útil was a
   long-term research
   project initiated by
   Tania Bruguera in
   collaboration with the
   Van Abbemuseum (NL),
   the Queens Museum

(US) and Grizedale Arts (UK) focused on rethinking the role of art and art institutions in our contemporary society. Arte Útil roughly translates into English as 'useful art' but it goes further suggesting art as a tool or device. The aim was to present a survey of past and present projects that draw on artistic thinking to imagine, create and implement tactics that change how we act in society. The project comprised a research, an international open call, an online platform as the starting point of the association of Arte Útil practitioners, a series of public projects, a lab presentation at Queens Museum and culminated in an exhibition that transformed the old building of the Van Abbemuseum into the Museum of Arte Útil (December 2013–March 2014). More info available at http://www.museumarteutil.net.

2. The programme developed during 'Broadcasting the archive' is available at https://www.arte-util.org, accessed 26 January 2017.

3. Avalancha is a collective founded by Elena Blesa Cábez, Cloe Masotta Lijtmaer, Víctor Ramírez Tur and Sergi Casero in 2013 and based in Barcelona (Spain).

4. Avalancha 'Carnavalized' Chapter 3 of *La guia secreta de Barcelona* (*The Secret Guide to Barcelona*) (Carandel 1974), into a collection of critical stories that affected the district during the last 40 years. Using the guide as a series of visual, literary and artistic references, they reviewed the visual

Alessandra Saviotti (AS): The programme we developed for 'Broadcasting the archive #6 – Barcelona' was the richest of all of those we presented during 2015–16, in terms of discussions and engagement with a specific local constituency. We activated a series of online conversations as well as Skype calls to prepare ourselves and create a common ground between our partners.[2] I think that the strength of it laid precisely in the open collaboration we activated with the collective Avalancha[3] who hosted us, being the mediator between us, the museum and the city. At the same time, we used the Arte Útil archive to look for meaningful case studies to include in the conversation. We focused on the role that the city of Barcelona played in the projects we chose, in particular considering the city's public space and its inhabitants, both temporary and permanent.

The first action towards the implementation of 'Broadcasting the archive' as a methodology started with the idea of the city tour. As the researchers who compiled the archive, we have a strong knowledge of every case study included in it, but we are not necessarily familiar with the geographical contexts and locations of every specific project. Thus, we involved Avalancha in creating the context utilizing a series of resources that they have been using in their practice as artists and researchers, combining art and film history with their personal experience as inhabitants of Barcelona. We invited them to curate a tour around the city and, as a result, they proposed to show a different aspect of the Raval, the neighbourhood where the MACBA museum is located. The Raval is one of the two oldest neighbourhoods of Barcelona and it has also been the theatre of many urban experimentations. Recently, it has been transformed from a very depressed and working class area, into one of Europe's key touristic references. At the centre of the Raval lies the MACBA, the so-called 'la perla del Ravel' (the Raval's gem), which represents the cultural shift that the city's government is striving for.

For the first time, we decided to invite the artists to join the conversation with the twofold aim to use the archive as a possible medium for connecting practitioners and to analyse which particular tactics they had enacted to respond to certain demands.

As Núria Güell, Rubén Santiago and Valentina Maini have worked in the city as well as in this particular neighbourhood, we invited them to talk about the difficulties, or perhaps rather, the side effects they experienced with each project.

Our aim was to experiment around the idea of using 'Broadcasting the archive #6' as a project in transformation, a project in which we could adopt a practice methodology based on dialogue. The idea to use the project as a model to implement a pedagogical methodology around Arte Útil, came from Paulo Freire's definition of 'problem posing education' (Freire 2005: 88). According to the method developed by the philosopher, we proposed to discuss with the artists their process of creating, striving for the emergence of critical intervention in reality. Considering that all of them used a dialogical approach in the process of generating their works, we wanted to explore the possibility of activating an ongoing activity which had a particular context as a starting point.

Gemma Medina Estupiñan (GM): The proposal of analysing the concepts of gentrification, and the use and abuse of public space as a common good from the perspective of the arts, gave us the opportunity to reckon, appreciate and experiment with the history of the city and the urban process from El Ravel (Carandel 1974).[4] I think that one of the main obstacles about operating with

Figure 1: Gemma Medina Estupiñan and Alessandra Saviotti, Broadcasting the archive #6 – Barcelona, *city tour organised by Avalancha, Spain, 2016. Photo: Alessandra Saviotti.*

an online archive is that you miss part of the context and it can reduce your perspective. When we talk about Arte Útil, this intricacy is significant because we are analysing practices that are reacting to local dilemmas. It is fundamental to understand the circumstances around each project and learn from the local knowledge. As a methodology, 'Broadcasting the archive' intends to fill this gap. We are opening up the discussion and an exchange of case studies with other local practitioners and communities that could apply the Arte Útil criteria and their strategies.

The tour led by Avalancha illustrated how this neighbourhood had been transformed throughout the last two centuries with many different interventions. It also showed how nowadays, Raval remains immersed in a process of constant transformation that often doesn't involve its inhabitants. This aspect was completely intertwined with the selected projects.

Within this context, art and communities have gained a fundamental role in the formation and deformation, irruption and disruption of the public space. It addressed another critical discussion and contradiction inherent of Arte Útil: the fact and the threat of instrumentalization. In Barcelona, art has been used by the government as a tool for marketing, attraction, local and international promotion, as an instrument of sanitation or even as a touristic advertisement. Furthermore, we discussed art as a process that burst into the public space, changing its function. We examined examples where art

5. GATCPAC (Grup d'arquitectes i Tecnics Catalans per al Progrés de l'Arquitectura Contemporània, 1928–39). Together with Le Corbusier, they designed the *Plan Macià*, an attempt to clean, physically and morally, the effects of the industrialization in the Raval. Based on a functional distribution of the city, they proposed to demolish the whole area to build a new and modern Barcelona, erasing any trace of its history. The plan was truncated by the outbreak of the Spanish Civil War, see Ealham (2005).

6. Sculptures of Joan Miro, Fernando Botero, Roy Lichtenstein, Javier Mariscal, Frank Gehry and Claes Oldenbourg among others were commissioned or acquired as part of a long-term Public Art plan for the 1992 Olympics. From Wikipedia: 'Public art in Barcelona', https://en.wikipedia.org/wiki/Public_art_in_Barcelona#1992_Olympics, accessed 18 September 2016.

7. Winy Maas, Jacob van Rijs and Nathalie de Vries.

8. http://www.macba.cat/en/exhibitions-fabrications/1/exhibition-archive/calendar, accessed 15 September 2016.

9. Motto of the Center for Alternative Technology (Arte Útil n.260): *failure is the compost of success' type, because that is why we did things: to see if they would work, because nobody anywhere was doing that and still do not.* Pat Borer, co-founder, in Allan Shepherd (2015) or National Library of Wales, catalogue reference CAT/6/1.

was a tool for protest, giving visibility to local urgencies: art that denounced; art that questioned itself, challenging its limits as agglutinative or sparking political participation, collaborating in campaigns initiated by the citizens. We walked through the history from the rationalist plans of GATCPAC[5] to the construction of MACBA; from the Keith Haring mural, 'Together We Can Stop AIDS' to a series of sculptures marking routes as pinpoints on a map and defining a new face of the city for the Olympics.[6] Finally, we considered several present projects like 'BioBui(L)t' by Valentina Maini in collaboration with BaM and others; 'Black on White' and 'Support Swedish Culture' by Núria Güell; 'How to transform a public toilet into a Spa' by Rubén Santiago or the intervention MVRDV[7] at Plaça dels Àngels in front of MACBA.[8] Namely, the last project succeeded in activating an empty and unblemished space that hindered locals' interaction just by drawing a series of sport grounds on the paving. Kids took over the space and after closing the exhibition, they maintained the sense of usership and ownership of the zone. Ultimately, this sense was assumed by the skaters that have colonized the square, opening up new dynamics of negotiation with the institution, giving MACBA a strong legitimation beyond the art world that is more than evident via social media, if you search for #macba on Instagram, Twitter or Facebook.

I think 'Broadcasting the archive' as a methodology has been fundamental to understanding this context through collaboration. Activating the Arte Útil archive through a dialogue with the initiators of the projects allowed us to go a step further, addressing its effectiveness and its inspirational potential, and it enabled us to focus on the complexities of these practices in order to develop a pedagogical model to be implemented in the future. We wanted to consider the backstage, the actions and reactions of the participants; the use, misuse and abuse of/by the agents involved; the consequences or side effects of these projects, thinking about the failure or the coefficient of art (Wright 2013: 13). The intrinsic conditions of these practices also carry enormous risks. In Arte Útil, *failure is the compost of success*[9] and we wanted to delve into these side effects, considering the learning process and whether some particular conditions existed that would enable us to identify concrete strategies to combat them.

AS: *Núria, we would like to hear about two projects in particular: 'Support Swedish Culture' (2014)[10] and 'Analysis on discourse' (2016); the latter is the development of your previous project 'Black on White' (2013).[11] I am personally intrigued with your capacity for repurposing institutions which commission a work from you whilst, at the same time, using your privileged position as a white European woman artist to create projects that challenge the law operating in a condition of a-legalism (Wallis 2015: 37). How and why did you start these projects?*

Núria Güell (NG): In the last years, as you said, I have done some projects challenging the law through my own privileges as a European woman artist, assuming all the risks that implies. Some institutions wanted to show the result of these projects but they didn't assume any risk. So, at a certain point I started thinking that institutions can get involved themselves in the projects in a deep way too, which includes using different privileges that art institutions typically enjoy. Generally, they are part of the national structure but, on the other hand, they are covered by the conceptual framework of art, which implies that they can instrumentalize the autonomy that art

Figure 2: Gemma Medina Estupiñan and Alessandra Saviotti, Broadcasting the archive #6 – Barcelona*, workshop, MACBA, Spain, 2016. Photo: Alessandra Saviotti.*

10. The artist employed four Roma people, who usually begged on the streets, to raise funds professionally in the public space, emulating what many NGOs do. In this case, the funds collected were supposed to support the Swedish culture. Through these temporary employment contracts, the Roma would acquire access to the Swedish social services. After several months of negotiations the commissioner of the project decided to cancel it because of external pressures coming from other cultural institutions who felt Roma would be instrumentalized.

11. The artist used the budget of 3000 € proposed for the project to create a cooperative providing services, lead by migrants that functioned as a legal framework with which to subvert the Spanish Immigration law. The MACBA was their first client. http://www.nuriaguell.net/, accessed 27 January 2017.

has gained in the last century. Part of my methodology is based on including institutions as participants and exploiting their privileges concerning the requirements of each project. Generally, it aims to 'subvert' some laws or question some moral rules. Sometimes, I say that I use the art as an umbrella. In other words, it means to use art institutions as a legal shield concerning legal structures or processes, where I activate a-legal actions as a semantic resource. The Project 'Black on White' started because of my anger against immigration laws in Europe. I began because I wanted to use the privileges of an art institution to subvert the immigration laws. Additionally, I considered the racism that is involved in these kind of processes, both the one executed in an institutional way and the one that arises, unintentionally or unconsciously, through the 'good will'. I started a legal research for a project in the Netherlands and later, the MACBA invited me to work there, so I readjusted my research to the legal conditions in Spain. I made a proposal to one representative of the collective SOM 300, who was one of the spokesperson of the group of migrants recently evicted from the warehouses in Poble Nou.

In the case of 'Support Swedish Culture', it began with an invitation from a public art institution in Sweden. I proposed two ideas, and they chose the one related to the gipsy phobia, which was a dominant discourse of the political representatives during the campaign for the last European elections in Sweden. I did some field research in Stockholm that included conversations

with Roma people from Romania that survived begging in the streets, with workers from the Romanian Embassy, and Swedish citizens. Then it became a legal examination and the result was a project that also subverted the exclusion of the Roma people to have any right in the Swedish society while trying to question its prejudices.

GM: *I am also intrigued by the fact that you totally embrace being an artist who creates 1:1 scale (Wright 2013: 3) projects, which imply a certain danger in terms of control. Your position as author, in fact, mutates into an initiator at the same time as your audience becomes user and co-producer of the project. The artist or initiator cannot control the whole process, but she or he has the responsibility to acknowledge it. Sometimes, in the long term, this shift hints at a failure or a side effect in the process, like it happened for the aforementioned projects. I'm interested in this inter-subjective space-time within a 'social phenomenological framework' (Knon 2002: 3) and how it affects the project. In concrete terms, how did the temporality of both projects determine their failure?*

NG: I wouldn't call it a failure. I think it has more to do with the fact that the results do not concur with the initial intentions. It is basically a discrepancy between the ideal – that which you had in mind when you created the projects – and the real – in other words, how it finally happens. In all my projects, I work with people and this means that I work with yearning subjects; therefore, you cannot foresee the result. The first project that you mentioned contained a mistake from the beginning – maybe even since its planning – and also because of the accomplices with whom I formed an alliance to achieve the plan. In this case, the temporality was necessary to bring to light this 'mistake'. In the case of 'Support Swedish Culture', the time factor played a significant role due to the fact that the presidential elections brought a change in the government during the process and from my point of view it affected the political agenda of the institution that had invited me.

AS: *Finally, we appreciate your openness in talking about the side effects and your honesty in analysing the process, which you add as an additional step to the work itself. As a matter of fact, you included both projects on your website[12] and this opens up a possibility to create a second or even third chapter of the same work. Looking back, could you elaborate on what you would change?*

NG: Well, the project at MACBA was incorrectly outlined from the beginning, because beyond creating a legal framework to subvert the immigration law, it created a tool of power that could have many applications, other than the ones that I could be responsible for. Because my intention was to avoid any power position within the collective, so when the project took a controversial direction, I didn't have any legal power to do anything.

Some of my mistakes were based on believing in the discourses without being aware that, even when they are akin in ideological terms, they can be just pure rhetoric. For example, I trusted one of the leaders of the movement whom the left wing had legitimized to be its spokesperson, without questioning and verifying if he was considered as legitimate within the community that he supposedly was representing.

On the other project, 'Support Swedish Culture', I would not change anything. I would repeat everything as it was conceived. Maybe I should have been just more strategic in our last meeting with the director of the Institution who cancelled the project, as I let myself be carried away by emotion.

Figure 3: Gemma Medina Estupiñan and Alessandra Saviotti, Broadcasting the archive #6 – Barcelona, *visit to BioBui(L)t-Txema, Spain, 2016. Photo: Alessandra Saviotti.*

And yes, I included the projects on my website because I think that although the results were not the expected ones, both projects can be very useful as a knowledge device, also it enables us to rethink this kind of practice. Habitually, the projects that are shown are the 'happy ending projects', but I felt important to show the so-called 'failed' projects as an exercise of honesty with the real and its complexities, purposefully avoiding idealistic discourses.

GM: *Rubén, your project 'Turning a Public Toilet into a Spa' (2007) operated both in the public space and the public sphere, tackling some urgent issues such as the lack of services for homeless people and the presence of drug addicts and dealers in the square. Gayatri Spivak considered it in a conference as a model of intertextuality in action. She defined it as an account of a failure explaining that even if was not done with such intention, the textuality of the installation 'took on board the fact of the failure' (Spivak 2007). Could you explain about this intertextuality? How was the project related to the context and how did it respond to past interventions of the Council in the area?*

Rubén Santiago (RS): I moved to the neighbourhood Barri Gotic in 2007 at a time when a process of gentrification started to become visible. There, while

Figure 4: George Orwell square commonly known as Plaza del Tripi, Barcelona, Spain, 2016. Photo: Christine van Meegen.

I was artist-in-residence at Hangar[13] I realized 'Turning a Public Toilet into a Spa' at George Orwell square, commonly known as Plaza del Tripi, due to the large amount of psychedelic drugs consumed by people around the square, and due to the nearby presence of a supervised injection site. The area was so dangerous that you would often hear tourists screaming after being robbed on the streets. I got very inspired by the neighbourhood. It was where I lived, so my perspective was coming from the inside. I felt part of the community

and sometimes I experienced the same conditions. The first time I moved to Barcelona, I was very young and sometimes I slept on the street too.

My idea was not to realize a patronizing or charity project, instead, I wanted to create something to which I could relate personally. Despite the fact that the Gothic was one of the most overpopulated neighbourhoods in Barcelona in 2007, the city council decided to install just one public toilet in the middle of the square. I decided to commit an act of vandalism, because I did not ask any authorization from the city council, and with the help of the inhabitants I turned the toilet into a spa. Basically, I hacked (Wright 2013: 32) the hydraulic system with the help of some friends and I installed a hydro-massage shower, I provided homemade body soap, shampoo, and towels that I would replace regularly. People who lived in the square and the owner of the bars helped me to control the spa, especially to avoid clashes with the police, but unfortunately the spa lasted just three days, because it was vandalized by some drunk tourists.

AS: *Did the police ever come or try to stop you in the process?*

RS: No, they never came and probably nothing would have happened anyway. It is pretty hilarious because George Orwell square was one of the first areas where the city council decided to install a CCTV system. Once again, the inhabitants of the area reacted to it, but they did it in a festive way, dancing in front of the cameras and so on.

GM: *We could affirm that you had the extensive support of the community involved. It relates to another question embedded in these practices: the legitima-tion from inside and outside the art world. Since in this case, you did not have any institutional support.*

RS: No. But I would like to comment on the term institution. Earlier with Núria, we were mentioning institutions in relationship to the use of fund-ing. I personally think that art is an institution in itself. I will try to explain it better: if I declare myself as an artist, I can have a certain degree of privilege. At the same time, I might also hate the idea of being in a sort of power, but the meaning does not change. Therefore, if an artist is stopped by the police, he or she could always say: 'I am making art'. Then the action acquires an institutional value.

AS: *We can say that sometimes artists use art as an alibi.*

RS: I was an artist-in-residence at Hangar at that time, so the idea of using art as an alibi amplifies here. Speaking of which, once I realized a project in Santiago de Compostela[14] where I was able to alter the proportion of chemi-cal components needed for water purification for domestic use. As a conse-quence of that, people in Santiago drank, cooked and took showers using modified water. I could do that precisely because of my status as an artist. I could have been considered a terrorist if the action had occurred outside the art context.

GM: *Valentina, you are among the initiators of 'BioBui(L)t Xtema' a project that was awarded with the Pla de Buits grant by the city council of Barcelona. In a manner, the project was officially recognized and promoted by a public institution outside the art world. Could you please underline the relationship and dissensions with the city council, the public space and the users of the project?*

15. BioArquitectura
Mediterranea (BaM) is a
non-profit association
located in Barcelona
that promotes the
development of
sustainability and
good practices in
architecture and
urbanism.

16. The other associations
involved in the project
are SiteSize, Olab, Lab's
and Meridiano 70 y
medio.

17. CCCB is the acronym
for Centre de Cultura
Contemporania de
Barcelona.

18. Pla de Buits Urbans
amb Implicació
Territorial i Social
(Plan for empty plots
with territorial and
social involvement).
The grant is aimed to
revitalize wastelands
of the city of Barcelona,
through public
interest activities on
a temporary basis,
driven by public or
private non-profit or
NGO organizations,
promoting the
involvement of
civil society in the
regeneration and
revitalisation of urban
fabric. 'BioBui(L)t
Txema' was granted
in the first edition,
in 2013, among 12
projects that got the
use and management
of an empty plot in the
city until the end of
2016.

Valentina Maini (VM): 'BioBui(L)t Txema' started as a collaboration between volunteers from the BaM association,[15] that is still leading the project, and four other local associations.[16] Our idea was to create a project where one could learn and experiment with natural, compostable and re-used materials. Our aim was to provide a free space in which to develop a programme of activities to build bridges among citizens, private companies and institutions. Our interest was to learn, teach and discuss self-building systems, providing new models to implement in the public space. We also wanted to connect with other institutions in the cities, specifically the University, the MACBA and the CCCB[17] using the public space as an excuse and a motivation for doing it.

After submitting the project to the open call promoted by the city council called Pla de Buits, our proposal was selected.[18]

Despite the fact that we did not have a budget available, from the very beginning the project gained a lot of attention, particularly from architects: a lot of them subscribed for the meetings, which were mostly about how to practically build the building to develop our programme. The relationship with the city council was good, until the property of the designated area for the realization of the project changed from the city council to MACBA. The museum had already planned to extend the building occupying the area we were using. On the one hand, this fact gave us a lot of freedom for experimentation, because we were aware that the time frame of the project was three years, but on the other hand, the city council used the project as a propaganda tool for the coming elections. They put a lot of pressure on us to be successful because they had awarded us.

AS: *In a sense, it was successful regarding numbers of participation and collaboration among citizens, tourists, and everyone who helped in the construction with some organizations engaged and private companies that donated materials. But still, there is a contradiction, misuse or instrumentalization within the terms of use and involvement of the communities and the council. How would you define this dichotomy?*

VM: It does not make sense to build a structure in the middle of Barcelona, where there are so many buildings to refurbish. We could have enrolled in a volunteer programme to just refurbish those empty buildings, for instance. With 'BioBui(L)t' we wanted to create a building we could use as a tool for testing another way for creating value by sharing our skills and creativity. We used the building as an excuse for learning from each other in order to create real goods that could be used to sustain the group which built the project and that could function as a model for other people. The fact that the project is embedded in the city is great for many reasons, in particular for its visibility, for the value of the land and for its location.[19]

The main problem I have now with the Pla de Buits grant is that it enforces a neo-liberal approach to the city: offering public land to an NGO or a non-profit organization is the same as privatizing the public space. The fact that no budget was offered to the project is the reason we won! Otherwise, the same old associations would have been the winners.[20]

GM: *Initiating an art project in the public space implies usership (Wright 2013: 66) from both the community that inhabits that space, but also from temporary inhabitants, like tourists for instance. In all of the four projects we analysed, some side effects occurred and the artists could not predict or avoid them. Going back to the*

Figure 5: Núria Güell, Analysis on discourse/Black on White, *Spain, 2016.*

project by Rubén, would you ever have guessed that tourists as temporary users of the public space, could destroy it?

RS: No, never. I hoped it would have lasted more. However, I think that the fact the project survived for three days was already a success, not a failure. At that time, I hoped the council would have taken it as a suggestion to install some more public toilets or to ameliorate the service. It did not happen, and when the project was destroyed I just cleaned it up. And now it's gone.

The presence of public toilets can be interpreted as a signal denoting how the public space could potentially be problematic.

Plus, I think that the process of gentrification works along these terms: the city council abandons a neighbourhood, which is already particularly difficult, and then it says: 'Ok, there are several problems, hence let's encourage the opening of some fancy cafés so poor people will go away'.

The danger of creating art projects that provide solutions is always present. In the end, who is going to use and appropriate them? Thinking about the project now, I would be much more explicit about the intentions, I would try to be more didactic and explain my aim better.

CONCLUSION

When we invited the artists to discuss their projects, we wanted to understand the reasons of what we thought was a failure and if we could foreclose a sort of manual for best practices to use and implement.

To us, the fact that one user took over Núria's project using it to exploit and threaten his collaborators, that tourists destroyed Rubén's toilet just after three days, and that Valentina decided to leave the project after its implementation, underlines the fragility and the danger of being an initiator instead of an author. They all left the process open to other people's agendas and this determined each project's failure. As Barthes suggested, every project based on the activation of the public sphere implies the combination of multiple individual interpretations and decisions, those of the participants or even the institutions involved, and it can repurpose itself (Barthes 1968: 1). Considering

Figure 6: Núria Güell, Support Swedish Culture*, Sweden, 2014.*

these projects, we wanted to face the complexities of these processes, stressing different ways of instrumentalization and misuse. Furthermore, we were keen to understand how an artist deals with it and if they had some suggestion in order to avoid unfortunate situations like the abovementioned.

However, during the conversation, all of them explained how these events did not determine a failure, but rather a side effect or a misuse of the work. Precisely because the projects are included in the archive and they are representing what Arte Útil means, they imply that art only as a proposal is not enough (Aikens 2016: 316). Artists demonstrated to be ready to take all the risks to realize what Tania Bruguera defines as a *feasible utopia* (Bruguera 2016: 316).

These side effects are an inherent part of what could be considered as the 'art coefficient' (Duchamp 1956: 139). We can affirm that all the projects described above operate in another territory, which is different from the one of the art. Güell, Santiago and Maini, operated in an extraterritorial reciprocity (Wright 2013: 29) leaving their own territory for another. They opened a space for other subjects to use, which became extremely desirable for practitioners belonging to other fields.

The tour of Avalancha Collective pointed out that the Raval itself exemplified throughout its history a continuous process of politically driven transformations and artistic interventions that affected, included and excluded communities and inhabitants. In many cases, the time factor played a significant role in redefining all these artistic interventions, where different subjects adapted and re-purposed them, building multiple layers of usership as a *self-regulated mode of engagement and operation* (Wright 2013: 68). It recovers the sense of use crumbling its bond with consuming (Burtenshaw 2013: 4). Taking the risks to situate their practice in the extraterritorial reciprocity, the artists opened the possibility for collaboration, transforming the idea of 'space' in 'time' of cooperation and intervention. As Stephen Wright affirms, they opened up *the time of common*, yet heterogeneous purpose, which is precisely the way in which Arte Útil operates, evidencing and assuming all the contradictions and risks implicated, and dealing with side effects to become more effective.

We conclude that 'Broadcasting the archive' as a methodology, can be considered as the first step for a pedagogical approach to Arte Útil. It is both a model and a tool that unfolds in a series of toolkits, manuals and dynamics that function as strategies of how to use and activate the archive, always in direct collaboration with local constituencies. Operating as Arte Útil, the project follows the conditions defined by Freire when he affirmed that 'to teach is not to transfer knowledge, but to create the possibilities for the production or construction of knowledge' (Freire 1998: 30).

In a broad sense, 'Broadcasting the archive' allowed us to rethink the role of the Asociación de Arte Útil and its future as a nomadic institution, a platform for users and a research environment. The project has proved the potentialities of collaboration to export and revisit the archive towards multiples contexts and perspectives, maintaining the primary lines that define Arte Útil as a movement, with all its porosity, but without dogmatizing it. We have created a model that led us into an organic articulation of partnerships and collaborations that opened up a further step for the Asociación, focused in a pedagogical model. It will materialize in a series of exercises devoted to challenge the notion of Arte Útil using the idea of the curriculum as a starting point.

REFERENCES

Aikens, N., Lange, T., Seijdel, J. and ten Thije, S. (eds) (2016), *What's the Use? Constellations of Art, History, and Knowledge: A Critical Reader*, Amsterdam: Valiz.

Avalancha (2016), 'Capitol 3', http://capitol3.tumblr.com. Accessed 15 September 2016.

Barthes, R. (1968), 'The death of the author' (trans. Richard Howard), in R. Barthes, *Image, Music, Text,* New York: Hill and Wang, http://writing.upenn. edu/~taransky/Barthes.pdf. Accessed 15 September 2016.

Benjamin, W. (1934), 'The author as producer', http://yaleunion.org/wp-content/uploads/2013/12/Walter_Benjamin_-_The_Author_as_Producer.pdf. Accessed 16 September 2016.

Bishop, C. (2006), 'The social turn: Collaboration and its discontents', *ArtForum* 44, February, pp. 178–83.

—— (2012), *Artificial Hells: Participatory Art and the Politics of Spectatorship*, London: Verso.

Burtenshaw, R. and Robinson, A. (2013), 'David Harvey interview: The importance of postcapitalist imagination', *Red Pepper,* 21 August, http://www. redpepper.org.uk/david-harvey-interview-the-importance-of-postcapitalist-imagination/. Accessed 15 September 2016.

Certeau, M. de (1984), *The Practice of Everyday Life*, Berkeley: University of California Press.

Duchamp, M. (1956), 'The creative act', in M. Sanouillet and E. Peterson (eds), *The Essential Writings of Marcel Duchamp*, London: Thames and Hudson, pp. 138–40.

Ealham, C. (2005), *Class, Culture and Conflict in Barcelona, 1898–1937*, New York: Routledge.

Freire, P. (1998), *Pedagogy of Freedom*, Maryland: Rowman & Lifflefield Publishers.

—— (2005), *Pedagogy of the Oppressed*, 30th Anniversary ed., New York: Continuum, http://www.msu.ac.zw/elearning/material/1335344125freire_pedagogy_of_the_oppresed.pdf. Accessed 30 January 2017.

Kester, G. H. (2004), *Conversation Pieces: Community and Communication in Modern Art*, Berkeley: University of California Press.

Kwon, M. (2002), *One Place After Another: Site Specificity and Locational Identity*, Cambridge: MIT Press, https://monoskop.org/images/d/d3/Kwon_Miwon_One_Place_after_Another_Site-Specific_Art_and_Locational_Identity.pdf. Accessed 30 January 2017.

Phillips, A. and Erdemci, F. (eds) (2012), *Social Housing – Housing the Social: Art, Property, and Spatial Justice*, Actors, Agents and Attendants, Amsterdam: Skor.

Shepherd, A. (2015), *Voices from a Disused Quarry: An Oral History of the Centre for Alternative Technology*, Wales: CAT.

Simon, N. (2010), 'The participatory museum', http://www.participatorymuseum.org/read/. Accessed 10 September 2016.

Spivak, G. (2007), 'Alter globalization and conceptual art', *Becoming Dutch Caucus*, Van Abbemuseum, Eindhoven, 6 December, https://www.youtube.com/watch?v=rgBxjukvpi4. Accessed 20 January 2017.

Wallis, J. (2015), 'Interview with Tania Bruguera', *Art & the Public Sphere*, 4: 1&2, pp. 31–38.

Wright, S. (2013), *Toward a Lexicon of Usership*, Eindhoven: Van Abbemuseum.