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Coming Out of the Closet When Facing the Zombie Apocalypse

María Berríos

Director of Curatorial Programmes and Research at MACBA

A few months after my arrival at MACBA, in the role of Director of Curatorial Programmes and Research, I found myself looking for materials to satisfy the needs of two children who had found architectural floor plans of an upcoming exhibition lying on the office meeting-table obviously waiting to be intervened by them. They needed color-coded tools to draw out their strategy to protect the museum, and us inhabiting it, from an imminent zombie invasion. I ended up rummaging through the Education Department's storeroom. Located in the refurbished third-floor office toilets, a small-tiled space full of shelves and cabinets and overflowing with a beautiful chaos of materials: pencils, chalk, markers, textiles, stickers, papers and cardboard of all sorts. Piled up in several places, you will find an incredibly rich array of self-published artworks and printed matter. Banners, posters and zines, photocopied collages, manifestos and stickers all co-created with different groups of people, youngsters, womxn drug users, *monstruas*, schoolteachers, artist educators, students, children and others.

I was familiar with some of the publications, as I had the privilege of encountering several of them through Yolanda Jolis, Issac Sanjuan and Ricardo Pérez-Hita, three outstanding colleagues, who make up the Education Department at MACBA. Although each publication I encountered was very different, they were all simultaneously open, insightful, and revealing of a deep and rigorous practice. All with the joy and ease that comes from the know-how of holding people together through generative processes of gathering in time and space. Publishing was undoubtedly a relevant experimental tool of artistic knowledge production, generosity, and exchange.

The Education Department are the core team, lead organizers, and facilitators of what I later came to understand as a small art education school functioning within the museum. There, an expanded and remarkable group of over twenty artist-educators meet periodically to collectively learn and

unlearn together. Through mutual sharing and continuous discussion, they reflect on and shape their multi-layered practices within and throughout the vessel of the museum, connecting with the social fabric beyond its white walls. It struck me how the careful, thoughtful and exceptional work that this learning community was constantly propagating as a sort of undercurrent within the institution. A working practice, transformative for the many it touched, but also somehow managing to circulate and function without being overly-detected, even within the museum itself. The daily impact this group of people's labour has on the infrastructure of the institution, vivifies the museum. Each and every movement of educational exchange it enables is immense even if its visible traces are often elusive. Wonderful threads of this work can be followed in the abundance of small-scale, mostly self-made publications produced within these processes, as well as through the efforts of the attentive and dedicated MACBA Communication team. The collective thinking and experimentation around art education produced through these practices needed and deserved to be made more public, yet that is easier said than done. As with most museum education departments, the educational team at MACBA were far too busy developing and caring for their different projects and the people involved in them to consider publishing beyond the intense self-publishing activities that are already a part of their everyday practice.

This is a common trope, of course. Despite the grandiose promise of the late 1990s educational turn, education departments do not seem to have been able to escape the grinding impulse within the neoliberalization of contemporary art institutions to compartmentalise, enclose and, when under financial pressure, proceed to cut educational projects and funding first. Yet given the times we are living in, when private interests, lobby groups, and funding begin to steer the paths of public art and cultural institutions, we must insist on being radically public. And this involves connecting the

learning communities and makeshift schools that take shelter within the cracks of museum walls with what lies outside of them – making sure that those walls allow for the gathering and co-habitation of bodies rather than their separation or enclosure. Keeping to ourselves, unblemished, within the walls of our institutions is not an effective strategy against a zombie invasion. Collective learning, reciprocity and mutual education will always be a practice of decompartmentalization. This first *Quadern* (notebook) showcases the long-term experiences of not only MACBA's Education Department, but also of many others committed to experimental contemporary art education through publishing as an expanded practice. Publishing as a form of mutual exposure, a coming out of the storeroom closet, understood as an act of generosity, mutual acknowledgement, and collective exploration.

Publishing, Going Public, Making Yourself Public

Yolanda Jolis,
Ricardo Pérez-Hita
and Isaac Sanjuan

MACBA's Education Department

An educator takes their phone out of their pocket to take a group picture. A student sticks a slogan up in a street against touristification. A group of children hand out the fanzines they made in a museum amongst their friends. A team of educators gives a talk on their research using a conceptual map. Traces of some children's afterschool activities can still be seen at the museum entrance. Some artists use the school logo to lend credibility to their educational proposal. The Department of Communication has confirmed its hashtag to be used on social media.

These are all instances where the decision of 'going public' becomes intertwined with educational and artistic practices. Instances where we outline concrete ways of going about things that, nevertheless, we do not believe to receive the full attention they merit. This most probably comes down to the fact that we have become absorbed by an accelerated pace of productivity, and this is true for educational processes and museum work. It derives from a shared sense of frustration among educators stemming from our busy work schedules which ebb away at any possibility of pausing to reflect on what has occurred; It erodes any possibility of updating our lines of questioning based on our experiences and of trying out new ways of getting across what we have learnt.

As such, the exercise of taking time to pause has become more necessary than ever: time within a period of time which allows us to broaden and strengthen a continuous space for reflection based on our practices. A space where we can answer those questions which concern and interest us, and which we want to deepen our understanding of. This collection has been conceived with the aim of creating a calm conversation, a dialogue within publishing that opens up a temporal space for concentration, the quest for nuance, and the search for our own contradictions. A periodical publication about education in the institutional territory of contemporary art where we engage with these multiple obstacles that are continually revealed in educational practices.

But how to integrate and foster these necessary pauses where we may identify, name, and think about these educationally enriching experiences? How can we get across lessons learnt while intertwining perspectives, questions, and experiences in order to create mutual forms of understanding? How can we add value to educational activities in museums which could widen their field of influence and interest to reach institutional logics, both artistic and scholarly alike? These questions guide the publishing process underlying the day-to-day tasks carried out by MACBA's Education team alongside the careful stewardship of their colleagues working at the Publications Department. We are, as a result, talking about a necessarily collective act of 'publishing', bound to a place that links the artistic element with the educational. The Education Department is conducting its research by 'doing', i.e. working with an expanded education-oriented community which tests out the museum as a form of classroom and classrooms (as well as the street) as spaces for artistic activity and thought. We are researching modes and means to further establish the museum as a space for lived experience and learning; a learning process which is collective, intergenerational, and in constant flux and transformation.

Publishing, the first edition of this collection, demonstrates just how relevant the act of pausing remains as a way to mull over those wants and needs that first took us down an editorial path rooted in educational practices. Why the need to publish? How can we make ourselves public? There is an aspect to this decision which calls for attention and explanation. So, what has been published so far? Aida Sánchez de Serdio Martín's contribution to this notebook follows the historic tracks of education in museums through a DNA analysis of its thoughts and historical moments, while also warning us of the need to consolidate research around this collective intelligence that provokes, questions, and holds us together.

Macarena García and Belén Soto explore concrete methods for 'publishing'. The first, in a text which investigates a rather singular artefact – the challenging picture book, – narrows the gap between our materiality/bodies and our reflection on books/reading. The second opens up the meaning of 'publishing' in the context of the internet era and social media, highlighting its indirect relationship with education.

In an effort to draw attention to self-publishing practices, Lluc Mayol and Alba Oller review Massa Salvatge's experiences with editorial processes conceived as educational projects, or conversely, educational processes conceived as editorial ones. Whilst Camila González Simon turns our gaze towards fanzines as a community-building medium as sources of creativity and pedagogy, and she does so by drawing on references that go beyond the Anglo-Saxon sphere, with its tendency to eclipse and monopolise narratives on the 'family histories' of self-publishing practices.

A series of footnoted images, which uses as a pretext different activities of MACBA's Education Department, are interspersed throughout the notebook as a working tool to think about those same questions. This exercise aims to demonstrate how 'making' what we do 'public' becomes a terrain for action, as necessary as it is rough, on which we can define limits and update strategies, take on and try out new formats, and, above all, appreciate the meaning and content of educational practices in art.

By bringing together different contributions, we hope to narrow in on the question surrounding which educational and artistic policies we produce in our 'publishing'. And also, which may be the best route to materialise all these ideas jotted down in our notebook: this space which we return to time and time again to take notes, or where me might pause to pay closer attention while doodling a little picture for us then to come back, our senses rearmed. A notebook which calls on the here and now as well as our bodies, a space open to investigation, study, experimentation, and learning with others.

The Picture Book That Both Challenges and Unsettles

Macarena García

It was published in Spanish in 2003. A thick cover, 32 × 22 centimetres with a charcoal drawing depicting an incredibly high grey wall with watchtowers. It could be a fortress or a prison. Its title, *The Island (La isla)*. This illustration also wraps its way onto the back cover. Nothing would indicate that this is a book for children, apart from the fact that it has been illustrated and published by Lóguez, a publishing house specialised in children's books.

The Island is the story of slender naked man who washes up on a beach and the group of brawny island-dwellers, who on finding him have no idea what to do to with him. It is the story of how these men send him off to live in a stable, the doors to which are nailed shut, and, when the castaway – still naked, perhaps even slenderer now – looms large in the village, the locals fear him. We see the image of a horrified woman staring at his approach, an intertextual image alluding to Edvard Munch's *The Scream*, and further darker images are to follow where violence sneaks its way in when least expected. A gang of children threaten another boy with clubs as just another footnote in the pages of history. This tale is centred around the village's not knowing what to do with this man as they cannot give him work, let alone food. After a town meeting à la *Fuenteovejuna*, it is decided he must return to the sea. In the text, it is not said if they drown him, but a group of brawny men do grab him, bind him, and push him out to sea. We sea images of these brawny men. We are also told that these subjects set the fisherman's boats ablaze, the only villager to dare speak out and suggest they may be responsible for the outsider. And then they shoot at the birds to erase any sign of life there. To erase any sign of the island's existence.

La isla cover, by Armin Greder (Lóguez, 2003)

'Finally, a story with an unhappy ending!' shouts out an eleven-year-old boy from the back of the room after reading the book aloud in a classroom in Santiago de Chile. It is one of the picture books we have catalogued as challenging and are reading as part of a research project. The boy in question sat at the back because not much of what we have organised in the library interested him. Perhaps he was not very interested in school. When we finished the book, silence ensued. And I laughed. I know I did because it is written down in the notebook where I jot down my fieldnotes. I also know that others laughed too. This brief gesture of a laugh and a smile was our way of saying that we were listening to him. A slightly nervous laugh. Tinted with relief, perhaps. Because *The Island* is hard-hitting and harrowingly current.

I have talked about this reading on several occasions in university contexts, classes, or at seminars and academic conferences. Only now that I am writing this text do I realise that on every one of these occasions I have tried to reenact that reading. I usually start by mentioning the research project where we would read thematically challenging books to primary school children and then read aloud the whole book while projecting the images. Once finished, another silence ensues, similar to that day in the classroom because this book

is hard to digest. Then I talk about the boy at the back of the room and how he shouted out that finally a story ended unhappily. I usually imitate him. I pretend to shout from the back of the room and pretend because it is no actual shout, of course, rather an exclamation, a release, an interjection. Someone always laughs. Sometimes, I laugh too. I ask myself why I need to reenact this moment. If anything, I think that to understand it, I need to experience it a little, that perhaps we need to arouse some sort of collective feeling that might be something akin to a shiver. I explain and reenact the reading, perhaps to synchronise moods before getting into the question of how to narrate difficult topics and of all those things we hold back from saying when trying to talk about hardships.

Challenging picture books are, for us, those books where the unexpected takes place, those that challenge our conceptions of what is appropriate. Picture books are books which tell a story through a conjunction of the visual, verbal and material; a story which resonates with our bodies, affections and ways of reading. Books with thick covers, crisp illustrations and precise texts. We use the term *challenging* to refer to, above all, those which topple conventions around what is appropriate reading for a child. They challenge the knot binding childhood and innocence. But not only that. There are thematically challenging books which challenge the very nature of books or how they should be told. There are many which challenge the tradition of a happy ending as well as a happy and just world along the way. Books which test the making of literature and art for a world in crisis. To assemble this challenging potential, a risky, mutant and exploratory pedagogical project is required. A pedagogical project which is comfortable being uncomfortable. A challenging picture book seeks, perhaps, to open up, to publish more broadly, for a different kind of reading. Beyond challenging children, it should challenge us adults and our beliefs about what is right and wrong to read. Books about death in

which a child is rotting, books about the holocaust where a summer camp becomes an extermination camp, books about xenophobia where foreigners are murdered. These are stories we are not entirely sure what to do with. These works are published among children's collections, yet place us in problematic situations and we know this to be true because our bodies likewise respond differently. They move us, mentally and emotionally. Where to place the limit? How can we approach these topics in an appropriate way? What are we doing when we say *appropriate*? The picture book could be our war machine to threaten that safe place where we know what is appropriate and necessary, what should be taught to the next generations. It wants us to read more with our bodies. To leave us asking questions and that unsettling feeling aroused when we deal with multiple emotions.

Books have a privileged position in educational culture. School exists because that's where we were taught to read. More accurately put, school exists because you had to be taught to read. Counting can be learnt intuitively, but the written word comes through blood, sweat and tears, it is said. Reading promised and still promises benefits. And today, where literacy levels in the majority of countries is pegged at 99%, when it is a given fact that everyone will end up learning to read, parents strive to ensure their children read for pleasure. So that, we hope they enjoy choosing, recommending, and talking about a book, even if just over the vacation period. Every now and then a news headline reminds us of the studies showing that those who read of their own accord – for 'pleasure', we say – boast improved mental health. These students achieve better academic results. Not only do they outperform in reading comprehension tests, they do better overall. Every three years, the results published in the PISA report confirm this when observing the academic development of fifteen-year-olds in the OCDE member countries. Reading is good for us, we have learnt. It is useful for just about everything.

Books also hide a potential for transgression. They open up things which later we are not sure how to close. Testament to this are the tensions surrounding censorship that emerge from time to time which purge reading lists and library bookshelves, following the logic that these readings may change their readers and that in turn their readers may change the world. Changes which some try to stop as if you could block out the sun with a single finger. The picture book that challenges assembles its own transgressive machine: it is an object which unfolds images and seductive materialities. They are more than verbal text, but objects oriented towards an interruption in time. Just as it would be strange to see a play broken up over several sessions – it already feels bizarre enough to be torn from our seats at the interval of a longer feature –, it would be unusual to interrupt the reading of a picture book to be resumed at another time. They are objects to be read in one sitting, to transform a space-time continuum. What is more, if a traditional book with lineal, verbal text is conceived for individual consumption, a picture book is to be shared, mediated, and entails a sharing of bodily space. They are brief tales having found a niche in the market in this generational collaboration where the adult must read to child who has yet to learn or does not feel like reading for their own reasons. But their transgressive potential, that which widens our possible register of sensitivities, utilises this sharing of space to other ends. If there is a form of reading that starts in our heads, another works through our bodies. Both forms must be close to each other because the book opens up an intimate space, a little stage setting, an act.

Books hide a potential for transgression that appears to be legitimised by the fact of their very publishing. Before, publications had to be authorised. Now, publications do the authorising. And, in some instances, the publications of these carefully made editions with detailed drawings authorise, moreover, a halt in time: to open up a topic and different

ways of approaching it. To pay attention, pause, think more seriously and, also, remove some seriousness from something else.

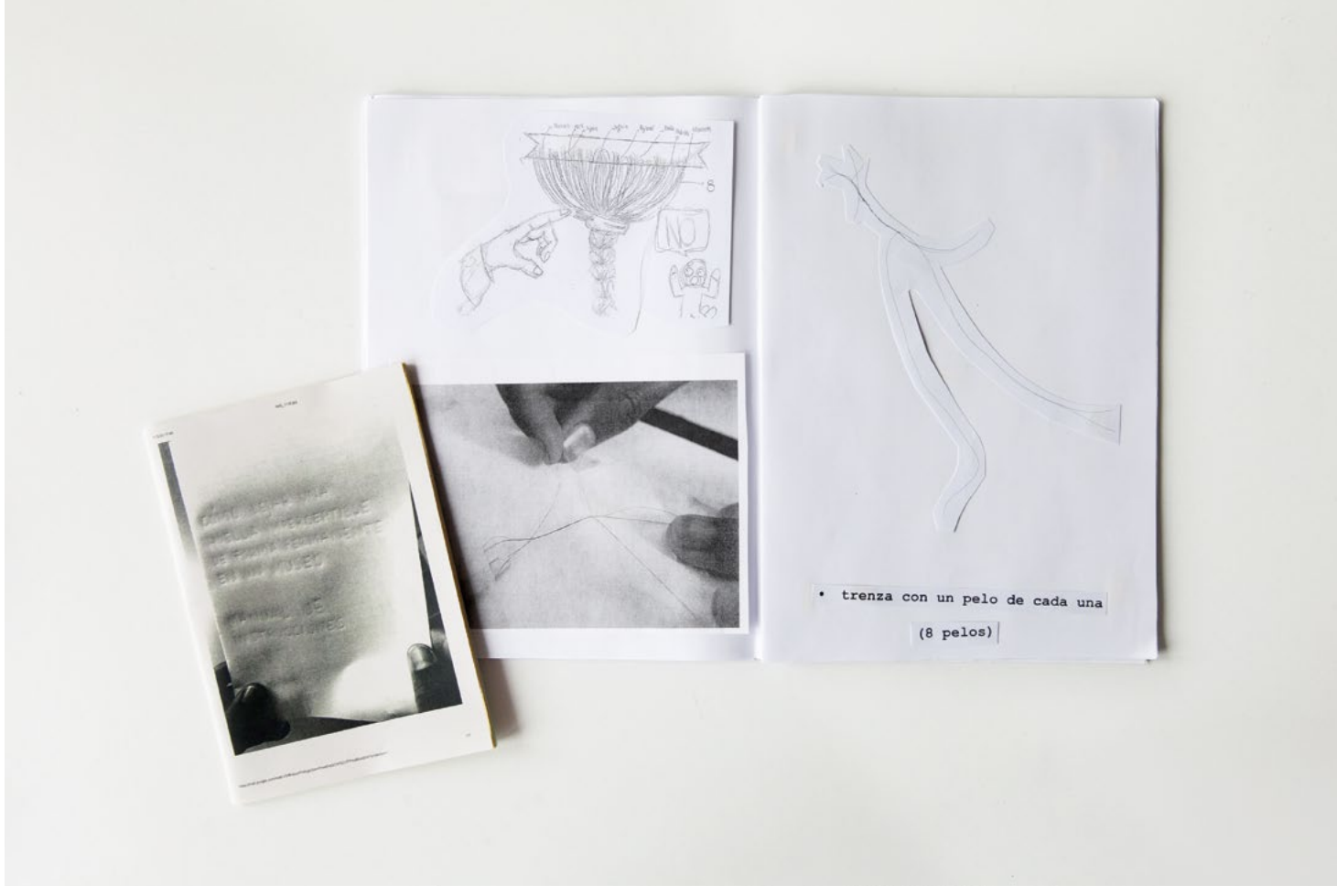
The picture book is conceived on a small, intimate scale with bodies coming together to read. But they are objects of art with ambitions, and they are read as such. They are read in familiar spaces and in classrooms, but also in libraries and other emerging spaces because there are mediators who manage to jump between registers and read for larger groups. There are readers who act them out and can project their voices. The picture book is inviting because it brings along different registers, different languages.

The boy in the back row who cried out how finally there was a book with an unhappy ending pulls the space at the back, the space where no one wants to be, the space on the edge, towards the front. It connects us, calls to us, allows that smile to escape our lips which may just be another form of loving and caring. That a book ends unhappily might just be something hopeful. But *The Island* leaves no space open for hope, quite the reverse. It builds a wall, kills the birds, raises a fortress covering both front and back covers. The men produce a helpless man as another to be eliminated. The story never allows us to see how this outsider experiences it, how he suffers; there is no crack in the narrative through which trust can be formed, where a somewhat more hopeful ending can be gleaned. The boy who let out this exclamation of relief about a hopeless ending might also be telling us that this is indeed a way for us to read for pleasure. With stories that talk about injustice, about lives that do not solve themselves, and tell tales that no one wants to hear.

MACARENA GARCÍA is a researcher, writer, and editor. She is the author of *Enseñar a sentir. Repertorios éticos en la ficción infantil* (Teaching how to feel. Ethical repertories in child fiction) (Metales pesados, 2021) and *Origin Natives. The Stories We Tell Children about Immigration and International Adoption* (Routledge, 2017). Currently, she is both researcher and professor at the University Pompeu Fabra in Barcelona.

'Do you think reading and storytelling in a museum is different from doing so in, say, a library or a school?' This is the question driving storytellers Sherezade Bardají and Yoshi Hioki, researcher Macarena García, and the Education Department at MACBA to explore this notion and to elaborate unique forms taken on by *WOW!! Picture books and stories at MACBA*, an exploratory part of the intergenerational programme the museum offers to families on Saturday mornings.

So, *WOW!!* is an activity in motion, finding its home across different spaces in the MACBA building and inviting the physical presence of its participants, books and stories. Stories in spaces which call for contact and resonance wherever they happen to pass through with their own choreographies, words, intonation, and gestures. Voices belonging to storytellers and participants both caressing and travelling through installations and sculptures. How can storytelling, while not shying away from complexity, lower our bodies' shields and foster a more curious approach to the museum? How do the images and texts in these books breathe in the exhibition room? In this way, along with storytelling aids and the use of picture books, we continue to investigate, in Macarena García's words, 'ways of being and reading in and with the museum'.



To whom does the desire and decision to go public rightly belong to? What criteria define our choices when deciding if a project should be done in public, whether that be in the format of a gathering, exhibition, or publication?

Here, at the workshop *Children from the Neighbourhood*, comprised of six schoolgirls belonging to the schoolyear 2022–23 that meet weekly, it was decided to try and leave their own 'unnoticeable, yet permanent footprint in the museum' behind with the assistance of the artist Marc Larré coming to help over the following eight months. Anecdotal activities, like making a plait made up of a strand of each of their hair or printing their hands on the walls with invisible ink, can easily be made public in a fanzine by lending them a coherent framework. It can be done in a relatively simple way, using the tools we have to hand in that precise moment.

Printed self-publications harbour a privileged format, allowing us to collate activities, actions, and reflections emerging from lengthy work processes. It also allows us to archive this knowledge in art centres and museums, to distribute it more easily, and for participants to take home copies and hand out as many as they like.

The Dissident Object

Lluc Mayol
and
Alba Oller

Publications on Collective Practices by Massa Salvatge[1]

In May 2008, *La fanzinoteca ambulant*,[2] (The Moving Fanzine Library) was born, a project which started with aim of establishing a point of reference, consultation and archive for fanzines, handmade books, and other books that are not so easily categorised. Paradoxically, the project was born in the eye of a digital hurricane sparked by the arrival of the Web 2.0: that same year, Facebook was released in the Spanish language and the presence of several online publishing platforms had already been consolidated with the likes of Blogger, MySpace or WordPress. It seemed as if the arrival of these new publishing methods would make the idea of physical publishing redundant, at least when it came to popular, amateur, or up-and-coming voices. Nothing could have been further from the truth: editorial practices related to self-publishing, artist publications, fanzines etc. started to enjoy a period of faster-paced activity from then onwards. A sort of burst of renewed youth. Over the last two decades, self-publishing fairs and events, micro-publishing, fanzine stores, and distributors of this type of publication have all proliferated significantly.

The question is evident: for what reason, in a time where digital publishing is easier and cheaper, are supposedly obsolete paper-based publications and their practices proliferating? We might conclude that a likely answer lies in our resistance to eliminating the physical experience from reading. Its performative, object-bound and multisensorial dimension has become, even still, a necessary counterpoint to the intangible immensity that digital publishing entails.

Recently, the sound artist Edu Comelles expressed this paradox quite succinctly in an Instagram Story: 'In this era where publishing is like throwing a stone in the ocean, the fact that someone with good taste might write a beautiful message to you makes the fear of publishing nowadays fade away.' This could all be related to the notion of communities made up of unruly readers (we would add to that, unruly publishers) who Marina Garcés discusses in her article 'Lectura i comunitat'[3] (Reading and Community). Today, books, or paper publications, have become objects of dissidence in that they establish a direct and unique link between the people who publish, print, or read them. A link which remains outside of the control of algorithms.

Following this idea, publications have been joining up with collective projects organised by Massa Salvatge. It is no surprise then, that *La fanzinoteca ambulant* has been one of the driving forces behind this prolific relationship that the collective has established between publishing and pedagogical practices. The starting point for this relationship finds its roots in the project *El llibre prohibit*.[4] (The forbidden book). The idea was to create fanzines with secondary school

1 Massa Salvatge (*A name with a pun meaning 'Too Wild / Wild Dough') is and art and educational collective based in Valencia, currently made up by Alba Oller and Teresa Mata with Lluc Mayol formerly taking part up until September 2023.

2 *La fanzinoteca ambulant* was formally introduced on 17 May 2008 at Barcelona's Antic Teatre venue. This project was conceived by Ricardo Duque, Lluc Mayol and Matías Rossi.

3 Marina Garcés: 'Lectura i comunitat', *Native* (2013). Electronic link: https://nativa.cat/2013/05/lectura-i-comunitat/ [consulted on 7 March 2024].

4 *El llibre prohibit*, IES Miquel Peris i Segarra, Grau de Castelló, 2019.

students, yet not from a technical standpoint, but rather from the opportunity found in fanzines to debate and reflect on structural censorship and self-censorship at the school. This was a joint exploration of the limits of expression far removed from the digital realm of control, which opened up a safe space between publishers and their readers or producers. The physical presence of the *fanzinoteca* at the school, as an extension of the library, was the centre of focus, the point of reference. The fanzine (making of fanzines) became the place and support in which they could talk about those things, which, apparently – even though the opposite should be true – they weren't allowed to, and they could do this with an unquestionable feeling of transcendence laid bare by the very fact of seeing their ideas printed on paper, black on white.

Cover of *Les lleis del desig. El llibre roig de la sexualitat a l'institut* (Massa Salvatge, 2023)

In a similar vein, the project *El llibre roig edicions*[5] (Red Book Editions) was also developed: This includes a series of activities taking place in various contexts with the secondary school students, the idea being to modernise *The Little Red Schoolbook*[6], a manual written in 1969 by two Danish schoolteachers, whose aim was to keep the student body informed on topics which were not conversation-appropriate at school: self-organization, sex, drugs, relationships with the teachers, etc. In this case, the book as an object becomes an activating trigger, both in terms of reading – the reading of the old manual – and the collective creation of new and updated manuals, as well as other publications sprung from the pedagogical process of reflection and debate. These processes, far-flung from others centring on writing techniques, design, or editorial production, were based on the creation of spaces for debate with participating groups, in which graphic guerrilla stunts, performance pieces or participatory processes were planned. This controversy spread throughout the educational community. Following this approach, the task of artistic mediation consisted in not only planning and sparking debates and acts, but also in the act of editing, here understood as a labour of gleaning content that has emerged from this mediation in order to lend form to the book. In other words, this published book is no direct result of the student body's writing, but rather from work carried out afterwards by Massa Salvatge linking debates, conversations, artistic acts, and participation around the original text *The Little Red Schoolbook* and other contextual references.

Cover of *El libro rojo de los escolares* by Søren Hansen and Jesper Jensen (Ediciones Utopía, 1978)

Publishing within a community of teenagers today is certainly not free of tensions, contradictions, or difficulties. Primarily, one tension which is difficult to resolve hinges on the idea of jointly making and writing a book which gathers the students' voices. Firstly, because the student body is diverse and complex, and, secondly, because those participating are not necessarily representative of their generation.

5 Project *El llibre roig edicions* includes the following volumes: *Manual de resitsència a l'adultisme en l'institut* (IES Andreu Alfaro, 2022), *Conjura antiadultista en Altura* (Avan/02, 2022), *Les lleis del desig* (IES Gregori Maians, 2023) and *Conjura antiadultista a Torrelameu* (FAACCC, 2023).

6 Søren Hansen, Jesper Jensen: *El libro rojo de los escolares*. Barcelona: Ediciones Utopía, 1978. This book, originally published in 1969, was translated into many languages with relatively differing titles. We have taken as a reference title the publication banned in Spain, published by Ediciones Utopía, at the begging of the 1970's and which was used as the project's reference book for *El llibre roig edicions*.

The pedagogical processes involved in *El llibre roig edicions* underwent complex developments in which the very act of publishing became a constant back-and-forth between often opposing motivations. Yet, the collective's key motivation was clearly aimed at bringing publications' activating potential into play, all by establishing direct and tangible links that generate reflection, acts, and debates. The students' wishes wove between blind trust in the process, a temporary release from their academic routine, their keenness to express themselves freely, and the discovery of processes and perspectives linked to published works that were previously largely unknown to them.

Activating pedagogical processes via publishing practices has been a constant in many other projects carried out by Massa Salvatge, which have often been conceived as mechanisms for remote activation. The task of generating a published work to close the exhibition cycle *Ser sense ser-hi* (Being without being there) curated by the collective nyamnyam[7] in Valls, ended up turning into a complex artefact in editing and publishing, with diverse mediating mechanisms coming into play. The curators' thesis posited a tension around the idea of presence during the creative and exhibiting processes in art. The publication brought together possibilities deriving from this tension and generated content based on meetings and conversations with what were considered subaltern actors in artistic processes in different exhibition-based projects (gallery wardens, neighbours to the exhibition space, participants in the artistic proposals, etc.). Members of the art world were also called upon, but due to their physical distance, were not able to visit the exhibition, that is to say, they did not see it themselves, but rather became aware of its existence

7 nyamnyam is a collective for the creation and exchange of knowledge founded by Iñaki Álvarez and Ariadna Rodríguez. The proposal *Ser sense ser-hi* included exhibitions by rosanayaris, Fernando Gandasegui, Alex Solé and Èlia Bagó, and Lluc Mayol took place in the Capella de Sant Roc in Valls, in 2020.

vicariously, either through the texts or explanations given by the communication team. In these meetings, placards and pamphlets from the exhibitions were used to generate speculation and draw probable, or improbable, links which went on to be annotated and drawn out directly onto these print outs. Annotations, which were later scanned and added to the final published work. Out of all of these processes, a weekly chapter would be written and mocked up and then emailed to the exhibition room. Once there, a local helper undertook the task of printing it with a risograph copier found in the room, generating a sort of performance art in which the printing process, normally hidden from view, happened live in the exhibition room.

Guerrilla graphic interventions carried out with students from the Andreu Alfaro Secondary School (Paiporta), *Conspiració: Manual de resistència a la adultocràcia*, 2022

The performativity derived from paper-based publications, both in their elaboration and reading, has been one of the aspects the collective has explored as a potential activator.

El museu en cadena[8] (The museum production line) was a family-oriented activity, where participants collectively accepted the task of working as a fast-paced production line in order to create a paper-based work without precisely knowing the nature of its content (one that would not be revealed until the end.) The act, led by two mediator-performers, became a collective choreography of repeated movements taking as a starting point varying printing methods. At the end, each participant received a copy of the publication hot off the press in which a final message came into view. Both the production and reading of the publication were directly related, as the secret, or hidden message had been concealed via a method used amongst publishers called 'imposition'. In this technique, pages in a published work appear to be ordered incorrectly on their 'print sheets,' a large sheet of paper where all the pamphlet pages were printed at once. In this case, the pamphlet was sixteen pages long, and on each page there was a printed letter. Simply by folding the sheet in the correct way and then cutting off the edges, participants produced a booklet where, once in the right order, the hidden message was revealed, page after page: 'T-r-e-n-c-a-/-l-a-/-c-a-d-e-n-a.' (Break the chain).

This relationship between technical processes, gesturing (the body), and reading represent elements that always come into play when publishing becomes meshed with projects led by Massa Salvatge, and in which concepts around education and published works stretch beyond their meaning. In all these cases, publications are more than just a story, a document, or a record of events. They represent a field of play and/or a tool to activate educational processes that go beyond the mere idea of educating, to find one's feet in both an artistic and likewise pedagogical environment. It becomes, consequently, political, reaching out to collectives of all stripes: from school groups to families, neighbours, and

8 *El museu en cadena*, 2021–22, Institut Valencià d'Art Modern (IVAM).

artists, educators, etc. In every case, paper-based works feature as a mechanism for action, or the object for dissidence discussed at the beginning. Dissident in that they go against the grain of cultural trends and go beyond just questioning and directly implicate the communities involved.

LLUC MAYOL is an artist, graphic designer, and professor of Arts at the Open University of Catalonia (UOC). His projects centre on the established relationships between publishing practices and education, as well as mediation and artistic creation. With a marked, political engagement, he has been a driving force behind independent cultural platforms such as Saladestar and La fanzinoteca ambulant, in addition to his participation in collective projects including Nau 21, Artdoules, L'Automàtica, Escuela Meme, La Figuera, and Massa Salvatge.

ALBA OLLER is a mediator, researcher, and professor of Didactics in Artistic Education at the University of Alacant. As a member of Massa Salvatge, she merges cultural mediation with her research through projects which call for reflection on infant participation in culture and the arts with an anti-adultist perspective. Doctor in Educational Investigation, her research centres on teacher training in relation to an artistic education based on visual culture.

Which processes, attitudes, and behaviours lie behind a sticker you come across in the street? And if we said this same sticker was part of a school project, would you still find it appropriate?

To what extent have behaviours and acts changed when it comes to broadcasting your message in the public sphere? What role do support materials – fanzines, posters, pamphlets, and stickers – play among teenagers?

Leaving school as a form of collective action during school hours. Deciding among ourselves who our message is targeted at to choose the most strategic spots to carry out our action. Choosing visible spaces, but still partially inaccessible, so that our stickers enjoy the longest lifetime possible. No plan, just get to work! Stickering guerilla-style! A student picks a spot and bam! Slap bang in the middle of a busy road driving into the neighbourhood, next to the market. It sits alongside another sticker on the same topic. Their creative processes may differ, yet here they both are, sharing a space, in dialogue with each other and shouting out loud into the street. Anonymously.

This political action was carried out as part of the *En residència* programme. Throughout the schoolyear of 2022–23, we worked alongside artists Elena Blesa Cábez and Todo por la Praxis with a group of 13 and 14-year-olds attending Joan Salvat Papasseit Secondary School in Barcelona's neighbourhood of La Barceloneta.

If ever there were an image that truly captured an educator's work, it would probably be blurry and poorly framed, a snapshot taken on a mobile phone. Among the several jobs in the air that an educator has to juggle, (the attempt of) documenting what has happened in a workshop would be one of them. Here they have captured the precise moment when a child raises their tablet to photograph the group climbing a gate, part of an activity in the workshop *Els nens i les nenes del barri* (Children from the neighbourhood) led by the artist Christina Fraser over the schoolyear 2019–20.

An ordinary image saved to your device, along with so many others that capture relevant objects and moments in our work but are difficult to publish (or even archive) due to their poor quality and comprehension. And also due to the difficulty of finding a space to make such an image public. Which policies of representation inform our work? How best to represent a working progress? Is it really so important? Are we managing to create a practice or proper tradition of representation? Or rather, are we making ourselves public using parameters which are alien to us and belong more properly to the worlds of communication or design?

The Fanzine as Haven: a Space for Creation and Collective Learning

Camila González Simon

In 1966, Chilean artist, musician and poet Violeta Parra answered a question when interviewed in the magazine *Aquí Está*: 'As an artist I am like an ant burrowing underground in the search for a haven to store its heart.'[1] Like her, we too in our art and publishing create paper-based havens to foster creativity, freedom, and community.

For bordering on a century now fanzines have become a way to communicate freely. Rooted in a tradition of alternative media, these small-scale publications emerged out of an experimental, handcrafted publishing process and have continued to be a medium for cultural resistance working in the margins, linking publishing, art, design, and communication.

The search for greater freedom in terms of page design, editing ideas, rigorous design, and sales demand has been a source of inspiration for independent and alternative publishers.[2] When this freedom is applied to pedagogical and groups contexts, we hope to generate participatory spaces for creativity, here understood in line with the psychologist and

1 Marisol García: *Violeta Parra en sus palabras: entrevistas (1954-1967)*. Santiago: Editorial Catalonia, 2016, p. 81.

2 Maryam Fanni, Matilda Flodmark, Sara Kaaman (eds.): *Natural Enemies of Books*. Stockolm: Occasional Papers, 2020, p. 64.

educator Ferenc Mérei's definition as that impulse to imagine other unimaginable modes of knowing.[3]

How do fanzines create community? What can we learn by publishing them as a part of our community and educational practices? Despite self-publishing's larger presence in Latin America than in Europe, most studies have been carried out in anglophone and European countries. Drawing on my work in Santiago de Chile, I intend to investigate these questions using both an historical and theoretical framework to articulate reflections expressed in my own fanzine workshops I have led.

Although creating and distributing them remain the main objective, the workshops have become a fundamental space for strengthening communities. Sharing tools and publishing strategies, which are both accessible and economical, opens up a place for conciliation, learning, and enjoyment between fluid and diverse communities, outside of more specialised circles. In conjunction with the lesbian publishing initiative HAMBRE,[4] we aim to forge collective, free, creative and safe spaces for all identities, where we can experience the possibilities of artistic freedom proffered by the page.

What are fanzines?

Fanzines are cheap, radical, alternative publications, born out of the desire for free expression. Once made, they remain ISBN-free and circulate outside of hegemonic circles. According to researcher Elke Zobl, they may be made out of the need to express ourselves – both individually and collec-

3 Ferenc Mérei: 'Foreword to the Hungarian edition of Erika Landau's book "The Psychology of Creativity", 1974' at Dóra Hegyi, Zsuzsa László, Franciska Zólyom (eds.): *Creativity Exercises: Emancipatory Pedagogies in Art and Beyond*. London: Sternberg Press, 2020, p. 18.

4 In 2019, along with artist Daniela Josefina, we created HAMBRE, a lesbian publishing initiative aiming to boost dissident narratives and imagery in Latin America through fanzines, workshops, and gatherings. For more information, visit www.hambrehambrehambre.com.

tively – out of the joy of making them, as a means for creativity, or as a way to join a community.

Traditionally speaking, they may be defined as small, non-commercial, self-published magazines, although their possibilities go beyond the simple question of their format. If indeed 'fanzines, like our bodies, change over time,'[5] we must define them as an 'experience in publishing autonomously'.[6]

Handmade publishing processes are characterised by the participation of their creators in the production stage, which in turn erases the border between producers and readers. Walter Benjamin points out that a work whose author is also its producer must encourage others to produce and foster further collaborations.[7] This idea is echoed in Ulises Carrión's text *El arte nuevo de hacer libros* (The New Art of

5 Alison Piepmeier: *Girl Zines: Making Media, Doing Feminism*. New York: NYU Press, 2009, p. 28.

6 Nazareno Bravo: 'Fanzines y autogestión como estrategia y sentido. Un estudio en la provincia de Mendoza (2015-2020)', *RevCom*, no. 13. (2021), p. 2.

7 Walter Benjamin: *Walter Benjamin: Selected Writings.* Cambridge: Harvard University Press, 2005, p. 777.

Book-Making, 1975); publishing is not just about content creation but also fully participating in the process. As such, herein lies the possibility 'of re-politicizing the trade and publishing practices'.[8]

Fanzines weave together affective networks between collaborators via the processes of creation, production, and distribution.[9] Playing on the iconic saying in feminist activism, the fanzine's content and physicality means the personal can be expressed as political: when it comes to fanzines, publishing is political.

This countercultural and amateur practice inspires a democratic vision of art and culture. Publishing means questioning the hegemonic status quo and those who have authorship (or the authority) to write. To further emphasise this point, I would like to turn to Lucía Egaña's words when she affirms that 'to make a fanzine, there's no need to ask for anyone's permission. It means creating life that needs no permission to exist'.[10]

Experimental community-based publishing as a form of resistance

The word 'fanzine' emerged in 1930 in the US, a combination of 'fan' and 'magazine', to refer to published works created by fanatics. Although *The Comet* is often referred to as the first of its kind, Alison Piepmeier has pointed towards examples produced by women communities circulating in the nineteenth and twentieth centuries, despite the many obstacles they faced.

8 Eric Schierloh: *Manual de edición artesanal*. Santiago: Alquimia ediciones, 2022, p. 62.

9 Alison Piepmeier: 'Why Zines Matter: Materiality and the Creation of Embodied Community' at *American Periodicals*, vol. 18, no. 2. Columbus: Research Society for American Periodicals, 2008, p. 214.

10 Iurhi Peña: *Autoeditoras: Hacemos Femzines!: una archiva de fanzines feministas mexicanos, latinoamericanos y de otras latitudes recopilados del 2015 al 2020*. Mexico City: Beibi Creisi, 2021, p. 43.

Already from the sixteenth century onwards, other publishing formats, like chapbooks or cordel literature, widened access to new readership and ways to read. These publications precluded alternative publishing, characterised by its innocence, precarity, creativity, and resistance against conventional publishing houses. Fanzines also share in much with publications by artists using intimate and freer forms of expression. For this reason, their stories are unquestionably intertwined.

The rise in popularity of the mimeograph and photocopier in the second half of the twentieth century led to a rise in fanzines and posters around the world, bridging the gap between communication and publishing in communities that have traditionally been excluded from these processes and therefore challenging the confines of established publishing cultures.[11] Through their publication and circulation, everyday experiences are legitimised beyond sociopolitical limitations.[12]

In Latin America, fanzines arose in response to the repression and oppression endured under dictatorships. Some precursors as far as experimental published works go include the magazines by Edgardo Antonio Vigo, Clemente Padín, and Miguel Ángel Guereña in Argentina and Uruguay, as well as *El corno emplumado* (The Plumed Horn) in Mexico, who all over the fifties and sixties created a proposal for publishing within poetical-conceptual works.[13] The cannon of experimental publishing can also be called into question for the absence of Latin American artists and, moreover, women such as Cecilia Vicuña,[14] Lygia Clark, Vera Chaves Barcellos,

11 Kate Eichhorn: *Adjusted Margin: Xerography, Art, and Activism in the Late Twentieth Century*. Cambridge: MIT Press, 2016.

12 Rosemary Clark-Parsons: 'Feminist Ephemera in a Digital World: Theorizing Zines as Networked Feminist Practice', *Communication, Culture and Critique*, vol. 10, no. 4, 2017, pp. 557–73.

13 Daniela Hermosilla: *Revistas de artista. Reflexiones desde su legado documental*. Santiago: Ediciones Metales Pesados, 2023.

14 The Chilean artist and poet Cecilia Vicuña published *Sabor a mí* (1973) with the Beau Geste Press publishing house two months after the civil-military coup in Chile.

and Lenora Barros, who are often forgotten in History of Art narratives, but have been reprised in the publication *Ensayo 2: We want to know* by the curator and researcher Mela Dávila Freire.

Raymond Williams opines that culture, understood as a form of resistance, transforms into a field of action where other possibilities in the struggle for social change can be imagined.[15] The ideas proposed by the Mexican artist and editor Felipe Ehrenberg and the North American artist Rini Templeton are an inspiration because of their exploration of publishing work as a common axis in community education in Mexico from the 1960s to 1980s.

During their exile in England in 1971, Felipe Ehrenberg and Martha Hellion founded the publishing house Beau Geste Press. On returning to Mexico in 1974, they proposed establishing an organised model of publishing, building networks between normal schools in order to promote cooperation and solidarity, as well as most importantly articulating a singular and autonomous voice. This proposal would go on to be materialised in *Manual del editor con huaraches* (Manual for Sandal-Wearing Publishers), and then later be revisited by Nicolás Pradilla in his book contextualising and sharing tools conceived in publishing seminaries.[16]

Years later, Rini Templeton would begin working on a manual in printing practices while teaching at the UAM Xochimilco, which would remain unpublished, however, until its later unearthing by featuring in the book *Folleto de folletos: nueve pasos para preparar impresos y un anexo contra la desesperación* (Pamphlet of Pamphlets: Nine Steps to Get Your

15 Stephen Duncombe: *Cultural Resistance Reader*. London, New York: Verso, 2002, p. 35.

16 Nicolás Pradilla: *Un modelo de organización colectiva para la subjetivación política*. Mexico City: Taller de ediciones económicas, 2019.

Printing Started and an Appendix Against Despair, 2023). The publisher Yissel Arce highlighted her drive to 'create images according to popular causes and movements'.[17]

Understanding the power behind free, community-based communication and publishing as form of activism inspired me to contemplate the fanzine practice and to share my lessons in my work through workshops, collective experiences, manuals, and diagrams. For this reason, three words steer my work: fanzines for everyone.

Fanzines for everyone: experimental and educational workshops

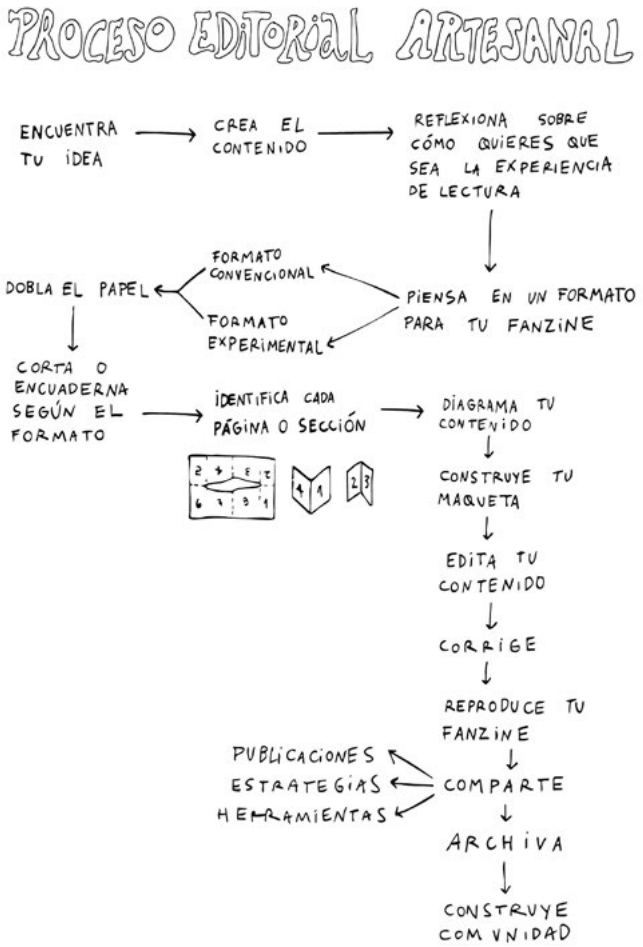
Dear reader, imagine a table shared by a group of people covered in paper and stationery, where those of different ages, genders, and backgrounds create jointly. We are in a fanzine workshop at Museo Violeta Parra where we may experience the handmade publishing process through the creation, production, and editing of a collective fanzine.

Those participating have come for different reasons: to learn how to make handmade publications to then be able to replicate this in their own cultural and community environments; to get out of the house and create something collectively; or out of curiosity, to experiment with physical objects as a craft and in a cheap format. In this way, publishing becomes a learning process, where the job is defined in its doing. And sharing the processes behind handmade publications allows us to reflect on the work itself and community building.

In the first session, we walked around the museum and switched on our creative curiosity looking for images and words which inspired us and reached us in that moment.

17 Rini Templeton and Yissel Arce: *Folleto de folletos: nueve pasos para preparar los impresos y un anexo contra la desesperación*. Mexico City: Universidad Autónoma Metropolitana, 2023, p. 8.

By comparing what we created individually, we looked for things in common. The publishing comity is made up of all those present at the workshop. Collective work poses several challenges: taking representative decisions, respecting our creativity and experiences, reflecting on and then capturing intimate thoughts. Even still, we built an ephemeral collective memory made up of small fragments.



Fanzines para todes drawing.

We finished the workshop with a corrected mock-up of the fanzine and a commitment to meet up again to proofread, print, fold, bind, and launch our fanzine in the museum. This publication will line the shelves of our fanzinoteca, where it will be read by others wandering into the communal documentation centre and, we hope, will continue to encourage them to learn, create freely, and publish.

Conclusions

Dear reader, we are a large colony of ants building interconnected underground havens. We are a community of humble and hopeful people who are looking for a practice which yields a safe, inclusive, and free space for creation, learning, and collaboration.

Fanzines offer a creative and educational means to bolster active participation and non-hierarchical learning. By producing them collectively, it becomes possible to archive a diversity of experiences and voices, as well as reflecting on our local and personal memories. The bridging of experimental publishing with community-based learning offers the possibility of exploring creative processes, not to mention political and pedagogical ones, from the private sphere out towards the public. As such, they transcend time and space in the workshop, acting as seeds bound to sprout new ways to read and create.

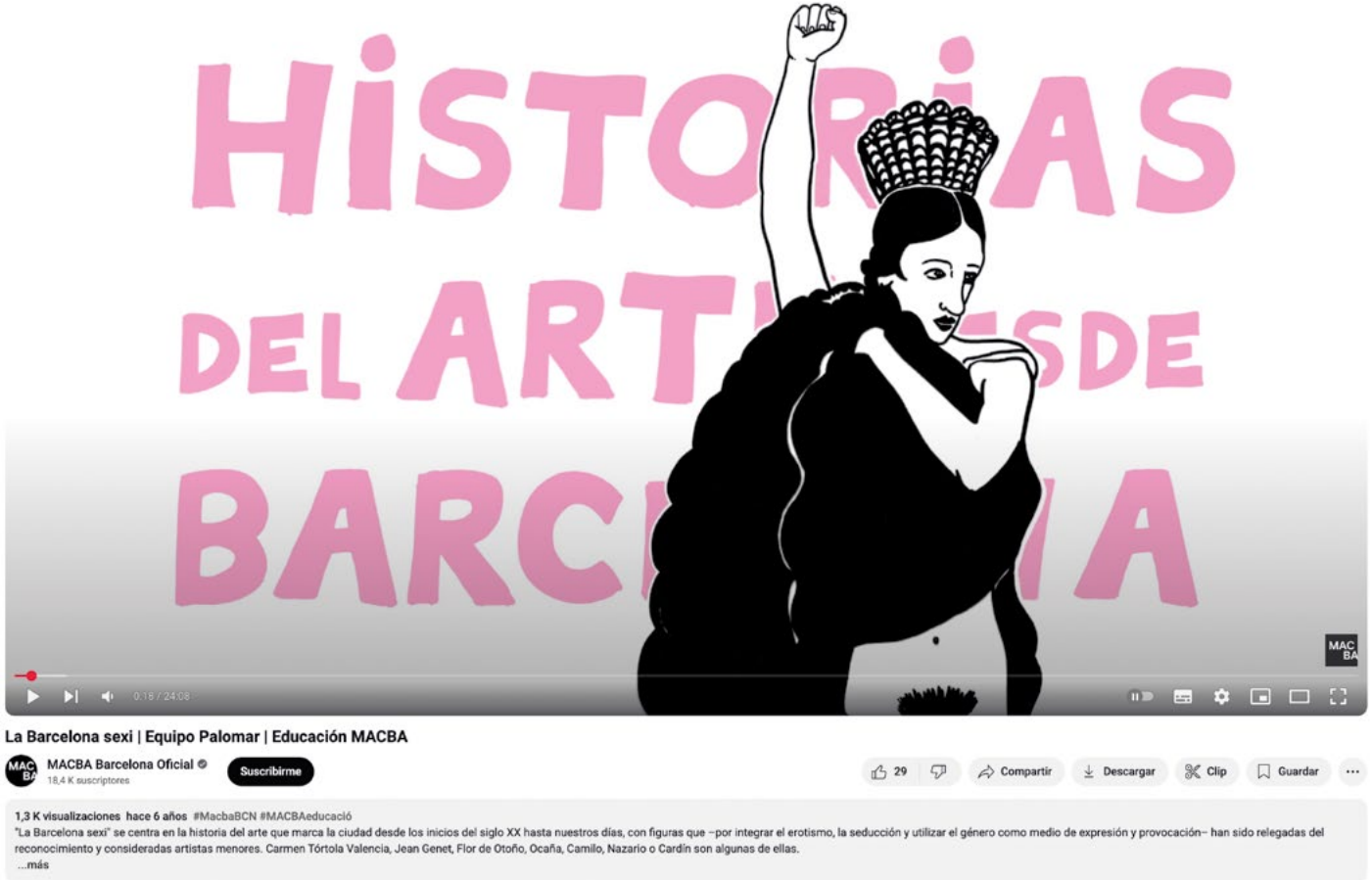
CAMILA GONZÁLEZ SIMON is an editor, journalist, and researcher. Codirector of HAMBRE, a lesbian publishing initiative, her works aims to amplify women's work and Latin American dissidence through fanzines and communal experiences. In 2022, she participated in *lumbung of Publishers* at Documenta 15, and in 2025 she was awarded the first Printed Matter Publisher Work Grant. González is also author of *Fanzines para todes* (Fanzines for everyone) (HAMBRE, 2022), a manual on how to create fanzines based on her research around the possibilities the medium offers as a tool for collaborative resistance.

Metzineres are our neighbours. They provide a place of understanding and mutual support, activists for healing, 'a non-profit cooperative based in Raval (Barcelona), offering a safe space for womxn with drug dependencies' as they describe themselves. We ran a weekly fanzine workshop with them every Monday from 2021 to 2023. The fanzine served as a a way to break the ice and get to know one another better, as well as their stories, both hidden and invisible. To get to know the lives they lead.

How can we manage our nerves, uncertainty, and worries to generate a space of trust? Where should we start? By embracing the act of doing, the curiosity this can foster can force out those initial few words to make contact: 'What's that you're doing there?', 'Do you know what a fanzine is?', 'Can you give me a hand?' 'Is it easy?', 'Do you like drawing, writing, making collages?'

The spoken word opens up new possibilities, a space for active listening, and a thread for weaving an environment of understanding and connection between themselves. It acts as a starting point to join up ideas to act out together. 'What's your name?', 'Is there anything you'd like to share?', 'Do you enjoy cooking?', 'What's your favourite recipe?'

As an educator, you might start a fanzine workshop with the idea of making an enriching shared experience until you decide that, rather than directing, you would rather open up and show them that you too want to learn to make a fanzine, and to do it with them.



Which kind of educative practice allows and promotes YouTube? Although within education we are constantly creating content and adapting this to the reality of each situation, we seldom distribute this task across a platform like YouTube. Since beginning in 2019, *Art Histories from Barcelona. A School Art Project* concerns itself especially with the act of sharing/socialising created content in the Education Department via videos and an accompanying teaching dossier uploaded to the museum website.

When the audiovisual component has been made public on YouTube, the platform forces you to put away the dossier as the vocabulary is clear enough: *subscribers, like or not like, share, viewings, #MacbaBCN, ...* Here, viewing policies, attention and hierarchies of different channels meet with educational policies. Many things might happen in this group activity: if you want to see the episode 'La Barcelona sexi' (The Sexy Side of Barcelona), for instance, you have to subscribe to YouTube and confirm your age.

6 Teeny-Tiny Black Holes in the Galaxy

Belén Soto

(2) DIFFERENT CHANNELS INCITE DIFFERENT IMAGINATIONS, PERFORMTIVITIES, AND POLITICAL CONSCIENCES.

(A TEXTBOOK, A FILM, THE MUSEUM'S WEBSITE, ZARA'S WEBSITE, TIKTOK, A TWITTER PROFILE, HOW I ACT IN THE STREET, PHONE CALLS FROM MY MOTHER, MY WORK WHATSAPP GROUP, MY FRIEND STARING INTO MY EYES AS WE TALK...)

HOW DO WE PROCESS THE INFORMATION COMING FROM EACH SOURCE? WHAT REACTIONS -INTELLECTUAL, GESTURAL, OR EMOTIONAL- ARE MOST REOCCURRING?

Llados @lladosfitness
Uno ve quien coño fakin eres cuando tienes un problema!!
Dime cuando tengas un problema yas a ser una puta fakin nenaza y quedarte inmovilizado?
O vas a operar y tomar accion masiva con un mindset positivo

LilyDragonSlayer | NSFW +18
Grande Llados!!! Quiero tener tu mindset para mi negocio en Onlyfans!

Excm@ Ceporr@ @Zankochanc
El nuevo perfil de "machito" woke es un moñas con sabor a soja, a un paso del llanto y la homosexualidad.
Así os quiere la Agenda, débiles, quebradizos, manipulables.

kared @Kared91
vaya putisimo flow un saludito llados 💪

Andrea @andreitayu00
Tremendo garrulo

SOVEREIGNTY OVER WHAT WE PUBLISH FLUCTUATES DEPENDING ON THE CHANNEL'S OWNERSHIP: WHETHER THEY ARE OPEN OR COMMUNAL (VOICE/ BODIES PRESENT, FANZINES, COMMUNAL RADIO, A WEBSITE ON YOUR OWN SERVER...), PUBLIC (LOCAL/STATE/ ETC, INSTITUTIONAL...), OR PRIVATE (META PLATFORMS, INTERHUB, GOOGLE, REPSOL, ENDESA...).

WHAT WOULD HAPPEN IF TOMORROW WORDPRESS -SERVICE PROVIDER FOR MANY SELF-RUN SCHOOL WEBSITES, EDUCATORS, INDEPENDENT PROJECTS... -SET IN PLACE A MONTHLY FEE OF 20€?

(3) THE HALLUCINOGENIC EXPERIENCE IN READING (WALTER BENJAMIN IN 'PARACINEMA', ESPERANZA COLLADO'S BOOK)

WHEN READING CAUSES AN AUTHENTIC DIALOGUE, IT CONJURES UP AN HALLUCINATION WHICH TRANSPORTS YOU TO THE IDEAS ON DISPLAY.

THE MEDIA HAS GONE STALE, LIKE THOSE CRISPS THAT HAVE BEEN SITTING ON THE TABLE FOR SO LONG THAT NOBODY HAS DRAWN UP THE COURAGE TO EAT THEM AND THE LONGER THIS GOES ON FOR, THE LESS YOU FEEL LIKE EATING THEM AND THE STALER THEY GO.

COMMUNICATION VIA SOCIAL NETWORKS IS STALE. THERE IS NO HALLUCINATING HERE, IT SIMPLY KEEPS YOU IN A PERMANENT DISSOCIATIVE STATE (INDIFFERENT, BECAUSE YOU CANNOT BEAR TO RECEIVE EVEN ONE MORE ISSUE)

we also overuse words until they become temporarily meaningless
care, becoming, mediat-PUAJ!
Are there any words we couldn't find alternates for?
DEATH LOVE LIFE
or will i grow to hate them too in no time?

IN WHAT WAYS DO OUR DAILY CHANNELS BECOME SATURATED -FOR EXAMPLE: SOCIAL NETWORKS- AND IN WHAT WAYS CAN WE FURTHER EXPLOIT THE CRACKS IN THEIR USES WHICH PRODUCE A "TRUER" LIKING TOWARDS READING?

ÁNGELA SEGOVIA HAS PUBLISHED THIS STORY INCLUDED IN A FUTURE BOOK SHE IS WRITING:

angela.segoviasoriano 46min

Se ha dicho en otras historias que el bien es el orden establecido mientras que el mal es la libertad. El mal es la libertad tomada contra el bien, que es el orden. Eso se ha dicho, las palabras lo han dicho, en otras partes. Aquí no se dirá eso. El mal no es la libertad aquí. El bien no es el orden. No es así en esta historia. En esta historia la libertad es la libertad. En esta historia el bien es misterioso tanto como el mal. El bien y el mal se parecen. Son casi lo mismo, pero de un lado y del otro. Son una fuerza parecida, una fuerza total. La bondad total es incomprensible. Se puede pensar en la inocencia total. Es algo incomprensible. Algo no humano. No civilizado. Al igual que el mal total no puede ser humano ni mucho menos civilizado. El bien está en todas partes. También el mal está en todas partes. Dentro de unos ojos está el bien. Dentro de unos ojos está el mal. Dentro de unas palabras está el bien, dentro de las mismas, acaso, puede estar el mal. Donde el bien y el mal se tocan, es ahí donde debe estar dios, es como la punta del cuchillo que señala el lugar donde está

IS THIS ❤ OR #TOOMUCHTEXT?

④ SOMETIMES A PUBLICATION'S CONTENTS REMAIN SELF-CONTAINED IN THE PUBLICATION ITSELF:

ALL CONTENT IS SHUT-OFF AND CLOSE-MINDED IS A RHETORIC WHICH WORKS DISCURSIVELY BUT ISN'T POSSIBLE TO APPLY TO LIFE, IT PLACES INTELLECTUAL AUTHENTICITY ABOVE FACTUAL POSSIBILITY. SOMETIMES, IT'S PRODUCTIONS THAT DIRECT US TOWARDS SOCIAL GROUPINGS WITH "X" NEEDS -EXAMPLE: ART EDUCATION FOR TEACHERS, BOURGEOIS POETRY FOR PAROCHIAL TOWNSPEOPLE- BUT IN FACT, IT ONLY REALLY WORKS IN THE ENDOGAMOUS WORLD OF ART/CULTURE ENTITIES.

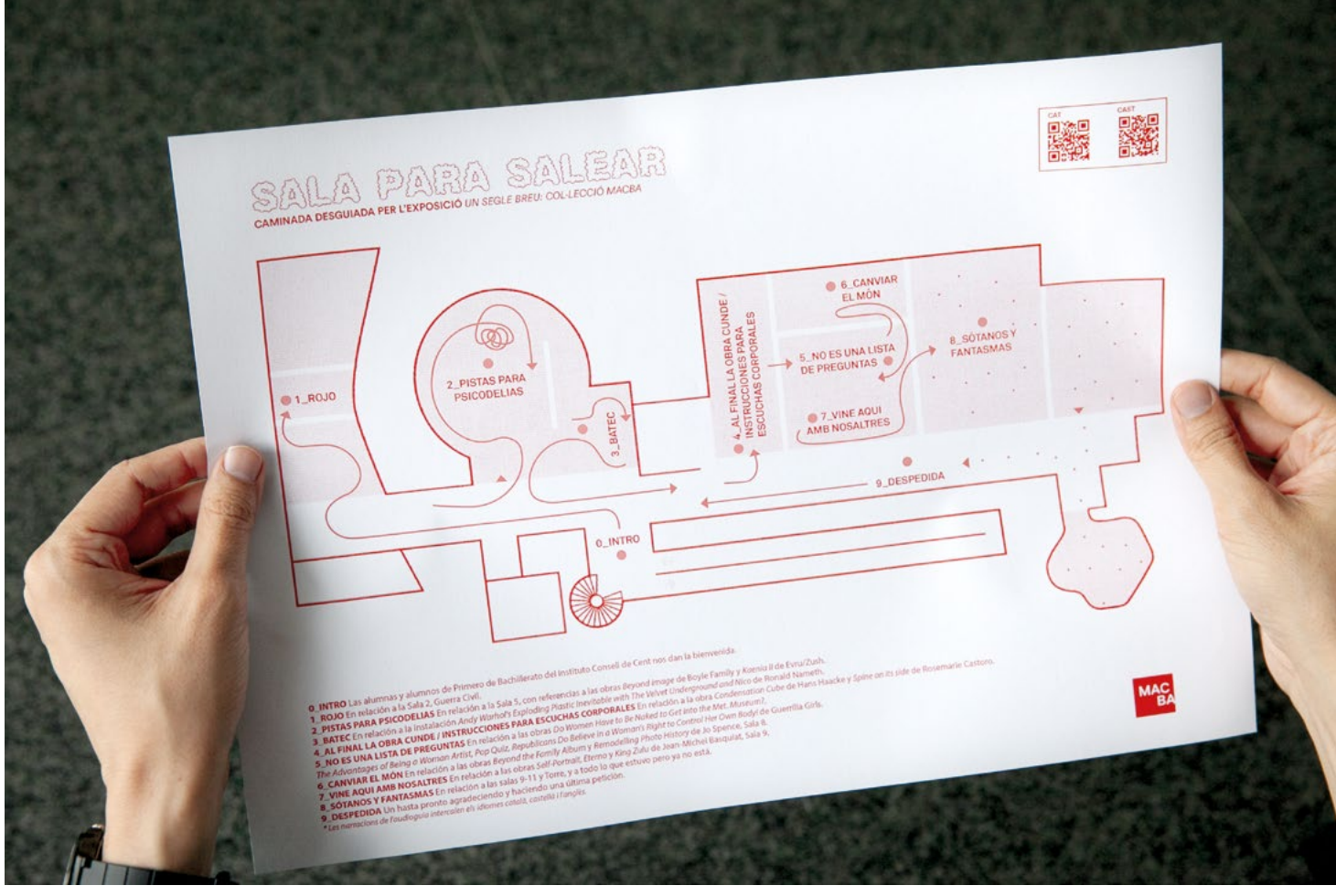
SOMETIMES, CONTENT POINTS FURTHER AFIELD OF THE PUBLICATION, IT LEADS YOU AWAY:

⑤ SOMETIMES WE PUBLICLY MAKE STATEMENTS AND/OR DEMANDS WITHOUT BEING AWARE OF OR TAKING RESPONSIBILITY FOR THE CONSEQUENCES -WHETHER THEY BE OBVIOUS OR UNEXPECTED.

EXAMPLE: WHOM AND WHAT DOES CANCEL-CULTURE, COLLECTIVE PUNISHMENT SERVE? WHAT IS POWER WHEN PUNISHMENT IS DISTINGUISHED INSTEAD OF ADOPTING STRATEGIES WHICH TRANSFORM STRUCTURAL VIOLENCE? WHO TAKES CHARGE OF THOSE EXCLUDED FROM A SPACE, A TIME, AND A GROUP OF PEOPLE? HOW TO JUDGE THE GRAVITY OF A MISTAKE OR AN OFFENSE? IS THERE A TIME WHEN IGNORING PEDAGOGY BECOMES LICIT? WHAT FACTORS URGE US TO MAKE PUBLIC OUTCRIES OR OFFICIALISE CLOSE-MINDED AND IDENTITY-CENTRED SPEECHES ABOUT THE "WICKEDNESS" OF A PERSON THAT HAS DONE SOMETHING WRONG? IF SOMEONE DOES SOMETHING WRONG, DOES THAT REMOVE ALL VALUE FROM EVERYTHING ELSE THEY HAVE DONE? TO WHAT EXTENT SHOULD WE BE PRIORITIZING OUR MENTAL HEALTH BY CEASING TO EXPOSE OURSELVES TO CERTAIN SITUATIONS AND TO WHAT EXTENT SHOULD WE STOP DODGING FRANK AND OPEN CONVERSATIONS ABOUT OUR FEARS, DIFFERENCES, AND LIMITATIONS?

WHERE DO WE DRAW THE STRENGTH FROM WHEN WE ARE CONSTANTLY TIRED?

BELÉN SOTO is head of public programmes at Hamaca, an experimental video viewing platform. She has participated in several art collectives and projects involved in cultural activism including the likes of DU-DA, TMTMTM, or Galaxxia. Recently, she has published *¿pasarás a despedirte?* (Stopping by to say goodbye?) (Blatt & Ríos, 2024), and through Hamaca publishing house, *Conflicto no es lo mismo que abuso*, (Conflict is not the same as abuse) (La Escocesa, 2024) jointly with Laura Macaya.



Whose voices can legitimately talk about an artwork, collection, or museum? Whose cannot? This is the driving question behind the project *Sala para salear. Caminada desguiada per l'exposició Un segle breu. Col·lecció MACBA* (Room for ruminating. A deguided route around the exhibit, A Brief Century: MACBA Collection), led by Itxaso Corral Arrieta, Antonio Gagliano, and Alba Rihe over the schoolyear 2020–21 with art students from the IES Consell de Cent college.

As their sessions progressed a fresh reading of the exhibit emerged, taking as starting points the body, sound, and mapping. Under categories such as 'Al final la obra cunde' (At the end the piece catches on), 'Canviar el món' (Changing the world), or 'Sótanos y fantasmas' (Basements and ghosts), the students' voice recordings were published on the website along with institutional visuals including maps and audio guides, adding a new layer of understanding to the exhibit.

How do two unrelated narratives sit side-by-side? Two distant voices? Which gets priority when publishing them on the web? What room do we make for strangeness in our public relations? *Sala para salear* has been published to help find those communities who are looking for or need this way of experiencing the museum.

An image captured in MACBA's main foyer, the museum's entrance through which all of its visitors eventually pass. A space housing the Education Department's projects including group greetings, conversations, dynamics, practices, public presentations, etc. Yet they all have the same shared characteristic: one that's one-off and spontaneous in nature, like this banner, intended to be put on display and presented at the public presentation of 'Mission Zipline' carried out by MACBA's *Grup de joves* (Youth Group) of the class year 2022–23 with the artist Anna Irina Russell.

Here is a space-time continuum, usually a confined one, which we occupy, inhabit and where the dynamics and spaces in the museum transform. But the day of the presentation we broke a highly integral piece of our ingrained logic. 'Why don't you leave the banners hanging a while longer in the museum foyer?', suggested the museum management. We had not considered this option, and it called for prudence, modesty, and caution in the ways in which we imagine and project ourselves institutionally as a space for learning. And so, this banner, striking its own singular tone and evoking its own imaginary associations and messages, hung proudly in the main foyer for several days.

A Simple Timeline

Aida Sánchez de Serdio Martín

When it comes to the question of museum education/mediation in recent years, what key points of reference have come to influence this sphere? How have these changed? And what are they responding to? This rather ambitious line of questioning prompting my contribution to this research has triggered a rather modest search for sources, which in turn has given way to the even more modest preliminary timeline accompanying this text. In light of the incipient nature of the research, its limitations (and potential) should be outlined.

Firstly, as mentioned before, this research has been formatted into a timeline in which these reference points can be found according to year of publication. The beginning of this line dates back to the 1970s, when the first educational departments in art museums were created in the Spanish state. Obviously, this was a discretionary decision and does not mean that educational practices or examples had not taken place before this date. Moreover, I have centred it, albeit by no means exclusively, on those examples which have had an impact in Spain, because every geographical context requires a different historical contextualization, and, in our case, data compilation is still a very necessary task. Nevertheless, a sustained line of questioning exists between the educator/mediator community and researchers from across the whole state which justifies a unified treatment.

In regard to the notion of a "point of reference", I have constrained the concept to material published with an educational/mediative understanding in museums. As such, we are talking about an exclusively documentary piece of research. This means that certain events are not included, such as the creation of educational departments, academic programmes, projects or activities, gatherings and conferences, etc. unless they generated the publication of conceptualising documentation. Neither have I interviewed any people operating in this field at any moment, work which would be fundamental to any research of a greater scope.

Another factor for limiting my selection of examples has been the choice to centre it strictly on education/mediation in art museums, with the inclusion of only the occasional text on artistic education in general if it has been housed within the realm of museums.[1] This means that in the timeline as it stands, no references to museology, educational theory, political and cultural theory, philosophy, etc. can be seen, which would also be essential to understand perspectives on education in museums.

Given that my task has been to look into those examples which have been significant for education/mediation in museums, I have managed to record those texts quoted or mentioned in other catalogues or texts on the subject, which have been shared in reading groups, referred to in gatherings, or have a certain number of quotations, etc. This was especially difficult in regard to the initial years under study here, as the documents published then very rarely included bibliographies. And it remains the case, though not as gener-

1 An important publication on education in museums which I have not been able to include is the minutes for the Jornadas de Departamentos de Educación y Acción Cultural de Museos (Conferences of the Departments of Education and Cultural Action of Museums), for the simple reason that they are so vast in number they would exhaust the whole timeline. Yet, it is important to mention them here as a form of continuous record-keeping on the actions and thinking of educational departments in Spanish museums in the 1980s.

alised as before, that there is a tendency to focus on the practical rather than the theoretical, defending both the present and future of this profession rather than its historical contextualization, – an understandable attitude for a field under construction, one which fights to achieve institutional recognition where no prior examples exist locally. In some cases, there remained the constant question of whether these leading examples are significant for actively working educators/mediators or for those studying these practices. And as is often the case in research projects of vast dimensions, there are references which I have simply not been able to locate and have eluded me. The results of all these selections and conditioning factors are the 67 examples compiled in this timeline, and these too have been limited to create a representation in a legible format.[2]

Other considerations relating to this selection bear no relevance to spatial or temporal concerns, but rather my own historical positioning and the perspective this entails. In this sense, the greatest challenge has been to research those periods which I have not personally experienced. As such, it remains to be seen whether the gradual increase in reference points perceived towards the end of the timeline reflect, effectively, a real increase in production (quite possible) or the simple fact that I have seen this all firsthand. What is more, my affinity towards certain educational outlooks may have biased my decision to recognise sources which diverge from these, although I have tried to reflect the overlap of different trends in each period.

2 In this vein, the edited volumes or magazine editions in which chapters and articles from numerous authors feature have been recorded as a single reference, without detailing every author included in the document as it was spatially impossible. As a result, the timeline should not be used to find particular names of people: they may be present in the collective publications, or perhaps they have fallen into one of the successive limiting filters previously described.

All these conditioning factors having been met (perhaps excessive in number), some appreciations can indeed be deduced and should be explored in phases carried out in future research. Firstly, I have mentioned the rise in conceptualising and theorising publications on this subject since the turn of the millennium. This work is feasible due to the growth and age of this field. Not only has the state seen an increase in the number of educational or mediation departments in its art centres over the years, but also awareness about the importance of generating knowledge has grown, as seen in the publications realised in this area. Also, those involved have had more access to training, leading to increasingly more pertinent and rigorously founded contributions, which weave together both experience and theory in a productive way. A further question pertains to the consolidation and budgetary funding of these departments and to the working conditions in which this double task of intervention and reflection is being developed, considering the generalised precarity that continues to pervade this sector.

Another suspicion yet to be confirmed orbits around the types of debates and argumentation in education/mediation which have continued over time; in the early years a large part of the production revolved around the telling of experiences, the carrying out of surveys, and defending museums' pedagogical role, following the lead given by museum texts and international organs such ICOM/CECA; in the 1990s, learning theories and differentiating types of public gain clout; in the 2000s, critical stances are consolidated, not only on education, but also on art and museums. Around the end of this decade the term 'mediation' comes into use, the concept of an 'educational turn', critical debates about pedagogy and curation arise, and political demands on working conditions in the profession are first articulated.

It would be interesting follow up on concrete terms like, for instance, the relationship between curation and education, which already appears in the 1990s and goes on to trans-

form under notions ranging from didactic museology to the exhibition as a form of communication, and on to the idea of an educational shift towards the hybridisation of both these sectors. Or the question of research in education within museums, which was conceived in pioneering fashion from as early as the 1980s. Or even how debates on difference should be approached, from different paradigms on inclusion up to the multiple stances taken on decolonial, trans-feminist, queer, and crip criticism.

All in all, this is only the beginning of what could (and should) become a wider line of research which critically historicizes the field of education/mediation in art museums for our local context. We are working in an area often afflicted by presentist attitudes, born principally out of structural institutionalism and modern day working conditions, which do not consider time for reflection as a part of our work efforts. That is why this kind of research is necessary in order to understand the diverse focus points and practices found in museum education/mediation – and, in effect, their policies –, as well as the very figure itself of educator/mediator in a museum.

Naturally, every time and place calls for different modes of action and theorisation, yet the consolidation of a field involves carrying out a line of questioning which draws out all of this in its historical and conceptual evolution. This awareness of the trends and positions taken by educators/mediators in museums, as well as their historical unfolding, bolsters our capacity for dialogue and political action with the collective. Not to mention productive inter-generational dialogues, and dialogue between those practising and investigating, which all contribute towards consolidating communities made for debate and learning. Because it is not a mere question of recognising the labours of those who have come before us, but above all, to understand where we have come from as a way to imagine possible futures together.

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How are we meant to explain a shared collective thinking experience? Or explain a space of constantly shifting relations, full of thorny processes, requiring care and attention? How are we supposed to bring into the present moment both groups and individuals, who at the same time inhabit another larger present tense?

This map welcomes you to experience *Lo estamos haciendo* (We are doing it, 2024), a publication bringing together collective thinking processes with the aim of designing a mobile art device to be shared between the educational departments of Es Baluard Museu (Palma de Mallorca), IVAM (Valencia), and La Panera (Lleida). The workshop *Pensando juntas un dispositivo de arte móvil* (Brainstorming a mobile art device) has been an ongoing process stretching over two years.

The map appears, an investigational tool used for translating shared conversations and for charting their shifting coordinates and interrelationships so that the most important spots in the experience can be identified.

Let's map (ourselves) to understand (ourselves). Over and over again, repeatedly. Jump from one map to the next. We may be many maps at once because explaining ourselves is no easy task.

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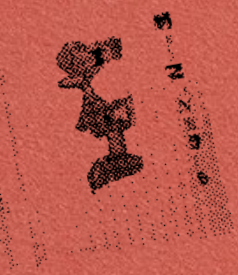
Publishing is the opening number to a line of publications from MACBA's Education Department inspired by the day-to-day educational practices within contemporary art and museums. This first edition in the *Quadern d'educació* (Educational Notebook) provides time to think about our experiences, share what we have learnt and to think about publishing as an artistic and pedagogical practice. As such, fanzines, stickers, conceptual maps, picture books and hashtags become gestures that cause us to reflect on the how, why, and to whom education is made public.



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