

**Mireia c. Saladrigues**  
Recent Works

# Statement

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Mireia c. Saladrígues has developed her work inquiring about the experiences of art reception, gathering information about the contact of art with its public. For her, the subjection to the context is, by nature, an essential element in the conception of each project. Starting from a personal state of alarm, she deploys strategies of intuition - understanding of the artistic fact in itself; pivoting her exercise around the relation that gets established with the final user; 'accompanying' the work in his constant mutation and return to the social field that has marked its genesis.

In this situation, empirical observation and theoretical sources, experimentation in formats and analysis of contents get mixed, elaborating a trajectory in which test and error, narrative and process reinforce mutually for configuring transitory dialectic situations between author, work, receptor and environment.

Influenced by documentary and archive practices, performance, relational aesthetics and institutional critic, Saladrígues enhances her collecting impulses for making a similar mnemonic reconstruction to the one of any one other researcher. She regularly formalises her work - product in a very non-orthodox way, far from the market demands or the own manners of the artistic system.

Her recurrent interests are otherness regarding cultural translation, social imaginary and prejudices; the distance between the contemporary art and all levels of the population; the respect to the artistic work as a social and professional category, and the systems of relation that the artwork establishes with the public depending on the specific institutional machinery that frames them all.

With human contact as a starting point, her projects always demand an accomplice negotiator, opened to get involved to this caused situation, to this reflexive break in the process of artistic circulation that Saladrígues proposes and with which she hopes to establish controversy about the sense of the artistic practice itself, about its true experiential transcendence for the user.

The extension of the field of study through the situations that she has addressed and the action models that she has implemented for each of them have marked an heuristic route, which today we could think of it as a rizomatic, mutant and opened structure with methods in which artistic work and relation with the public share rather diffuse borders.

How can the art essence approach the subjectivity of the individual? On the path of the authorial specialisation, Mireia c. Saladrígues' research about the social structures of the art transcends the sensitive appearance of the things and bets for a re-elaboration of the experience in correlation with the consciousness of its users. Enthusiastic and sceptical, between the optimism of the possible and the anxiety of the attainable, Saladrígues demands the post-productive capacity of the art, that one which can endow it with sufficiency to become autonomous in its relation with the viewer, in spite of the regulated procedures that surround its contact with the public. Isn't this the metanarrative that supposedly underlies the art and, then, its purpose?

Àlex Brahim

Curator of *Cardinal Audiences*. Caja Madrid Cultural Space of Barcelona, 2011-2012

# Virtual Tour

2017 - ongoing  
Installation and web project

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- [www.virtualpresenttour.com](http://www.virtualpresenttour.com)
- *You Gotta Say Yes to Another Access*. Research Pavilion, 2017. Venice
- KONE FOUNDATION GRANT 2017-2019

-

- [Screen recording of a digital visit at the game reproduction](#)
- [Screen recording of a digital visit at the 360 documentation](#)

The ongoing *Virtual Tour* inquiries about the different systems and apparatuses that configure the transference of artistic exhibitions to digital environments; about the doubling process that occurs when making art venues and their artworks available online. It also approaches the particularities, pitfalls and complexities that such reproduction of spaces sets in relation to the acts of (digital) viewing and (digital) visiting along with the (digital and non-digital) phenomenology/ies that might arise. The project consists of several phases.

It starts by reproducing the instrument responsible for digitizing art venues so as to show it in the exhibition space. Displaying the trolley, implicates making visible the work force that pushes it; in contrast with the corporate paradigm of the largest online search engine.

*Virtual Tour* builds on a web which particular navigation system reflects back on the flattening and on the amplification of encountering art online. There the project addresses three modes of touring digitally after different processes of virtualizing: the daily annotation, a constant documentation in 360° video, and the code-construction of interactive architectural renderings.

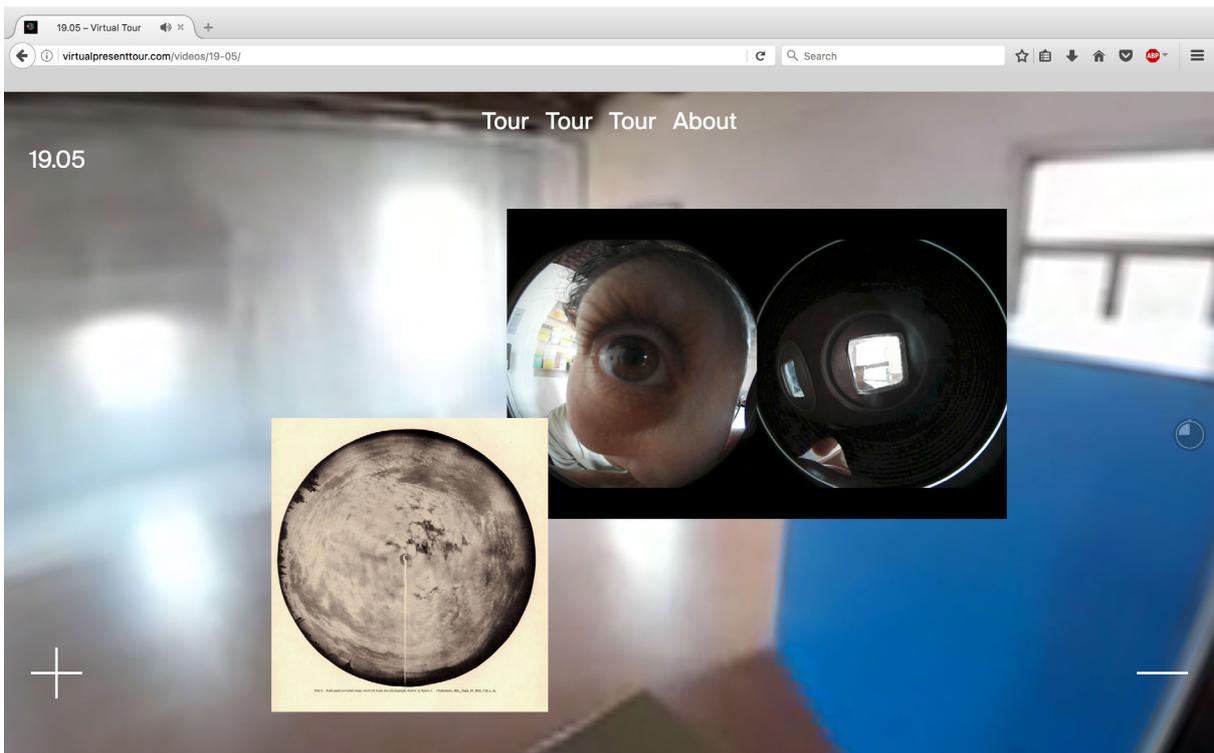
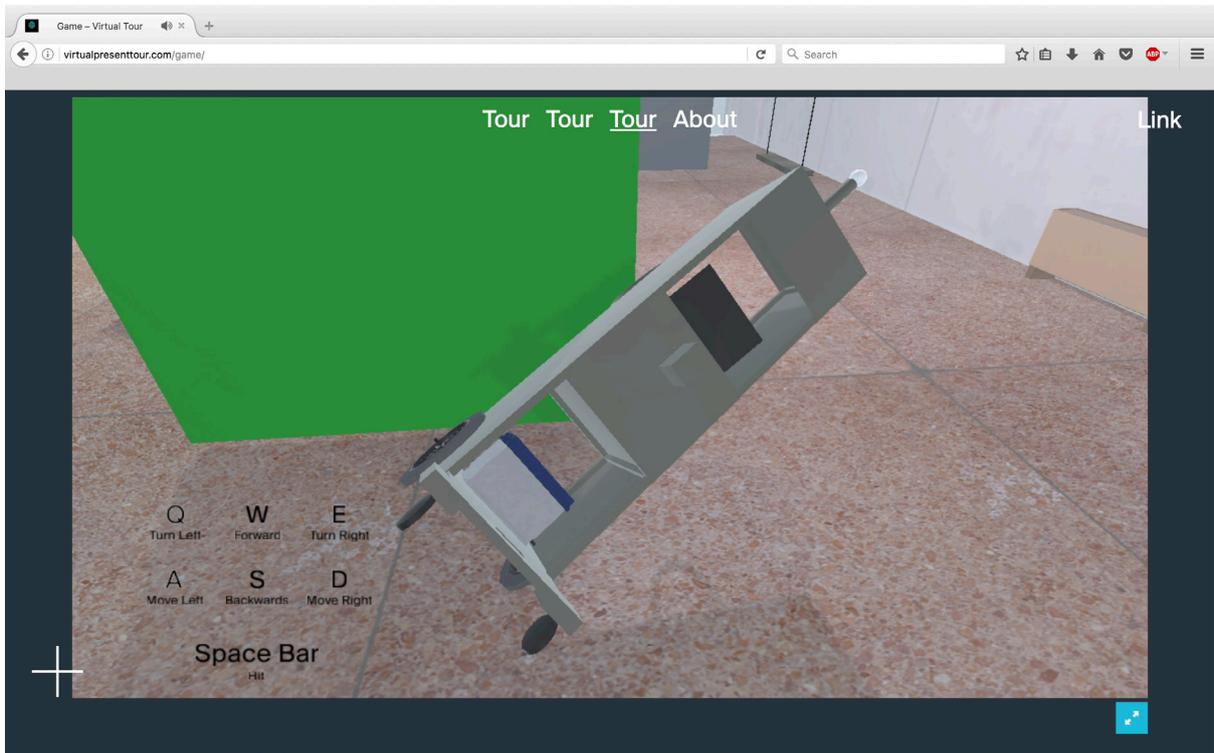
The project understands virtual as the potential of a situation that exceeds its actuality. Therefore, *Virtual Tour* looks for narratives that enable (new materialist) ways of relating to art, and for different online performativities that don't necessarily duplicate the conventions and tacit rules established in the analogue galleries.



Virtual Tour

At Display

2017



Virtual Tour  
Online  
2017

# Exploration of the Gaze

2014

Photography Series and Sign Language Performance

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- ETAC GRANT 2014. Residencies at Centre d'Art Le Lait and La Panacée
- *Spectator's (im)positions*\* [ETAC Online exposition](#)

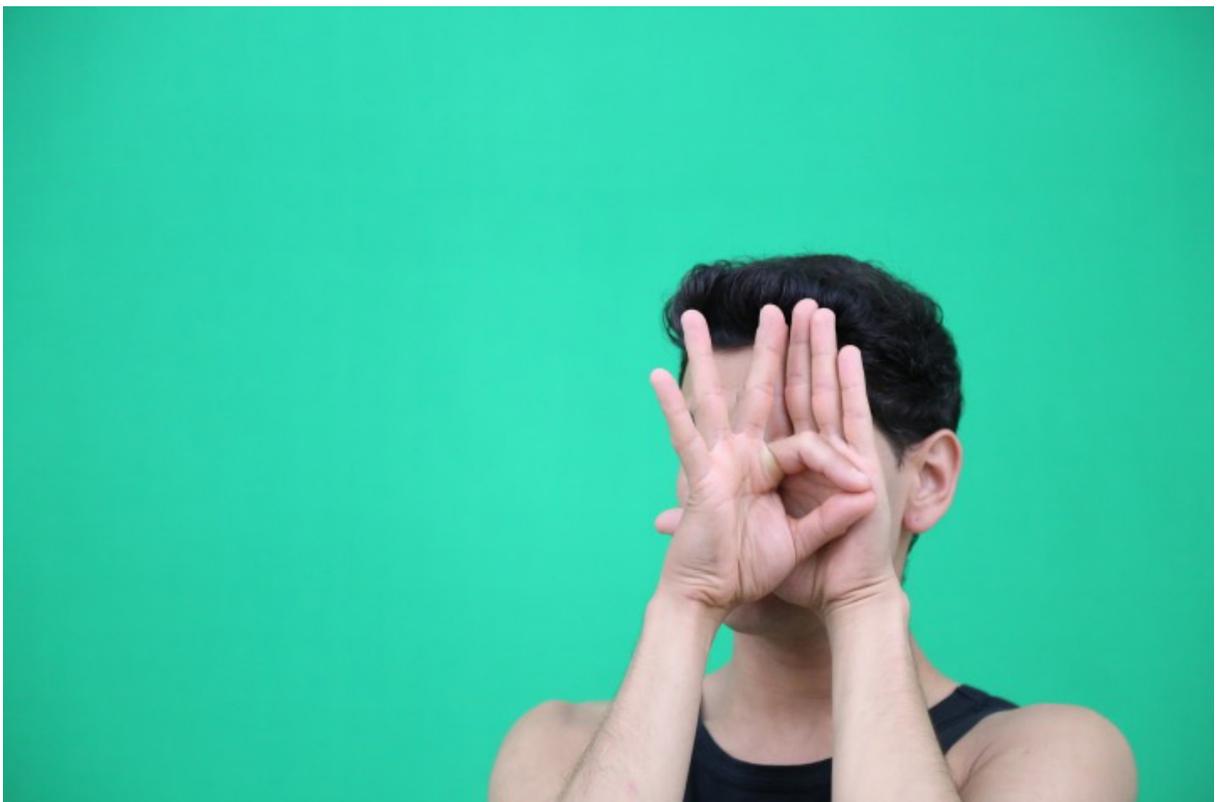
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*Exploration of the Gaze* is a collaboration with one deaf dancer from the company *Singulier Pluriel*. We gesturally explored the particularities of the visual engagement with the world, the function of the eye, the process of the gaze. Can we make appropriate distinctions between gaze typologies? How to detonate the Kantian paradigm of spectatorship that remains operative in the shadows cast by modernity?

The documentation of the individual and exclusive signs that Joaquim Munoz elaborated, involved a non-logo-centered research and a crossed-lingual communication. During the sessions previous to the explorative inquiry, we both acknowledged that the common signs referring to terms as eye, gaze, observation, and comprehension resemble on the movements performed by a camera operator, or the mechanisms of the camera.



Examination of the Gaze  
Pictures Serie  
2015



Examination of the Gaze  
Pictures Serie  
2015

# A Specific Representation

2014

Video, 8m 5 sec

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- Entre autres mouvements. Echoes #4. Curated by Jackie-Ruth Meyer. Centre d'Art Le Lait. 08.01.15-08.03.15. Albi
- Mark Lorimer performance. Echoes #4. Centre d'Art Le Lait. 07.01.15. Albi
- ABANS QUE ELS GESTOS ESDEVINGUIN PARAULES. La BF 15. Curated by Perrine Lacroix. 11.09.14-08.11.14. Lyon

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- [Watch the video here](#)

An invitation to think about the dichotomy between what is biological and what is learned; between the natural and the representation is the work *A Specific Representation*. It focuses on the being as reification, rendering, and contemplative edification. In the eight minutes single shot video, four people move normatively and repeat pensive gestures within a white environment that doesn't have any spatial reference. The "actors" are dancers undergoing a one-day session iterative exercise, recalling the body memory, while recovering and re-enacting the same learned gestures that we are all familiar with.

In such "suspended space" that is white as it could be red, black or green for financial reasons, I was interested in inquiring: Does the museum emerge from the "non-space" when recalling the learned gestures? If so, are the "normative and repetitive gestures" in themselves the museum per se?

The final output of this poetic video work became in itself a reply to the initial questions. By one hand, the resemblance of the white "non-space" to the white cube evokes the museum, while by the other hand, the exercise for isolating the movements of an spectator, makes us think of any person as an actor. In such way, and as if it would be a mirror, when *A Specific Representation* is projected, instigates visitors to be conscious of its position and condition.



A Specific Representation

Stills

2014



A Specific Representation  
Stills  
2014

## A Specific Representation #2

In progress

Video

- 
- ETAC GRANT 2014. Residencies at Centre d'Art Le Lait and La Panacée
- Entre autres mouvements. Echoes #4. An invitation to Yago Hortal. Curated by Jackie-Ruth Meyer. Centre d'Art Le Lait. 08.01.15-08.03.15. Albi
- Mark Lorimer performance. Echoes #4. Centre d'Art Le Lait. 07.01.15. Albi
- Spectator's (im)positions\* [ETAC Online Catalogue](#)
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*A Specific Representation # 2* takes further the questions that motivated *A Specific Representation*, along with the ones that germinated from it.

In this case, the iterative exercise session inquiries:

Can the museum emerge in the largest granite quarry of Europe when recalling the learned and interiorized spectators' gestures? In the middle of the stone blocks, between the comings and goings of men and machines, would these "repetitive gestures" rewrite such a signified place or just add another layer on it?



A Specific Representation #2

Stills

In progress

# I'll Find a Place for You

2013-2014

Series of photographs, rehearses, personal documents and concert

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- FACTOTUM. Antoni Tàpies Foundation. 2013-2014. Barcelona
- [Manferri Live](#). Antoni Tàpies Foundation. 07.02. 2014. Barcelona

-

*I'll Find a Place for You* is a collaborative work with the (real) security guard Francisco Manuel Ferrús. He becomes Manferri when singing Juan Bau and Nino Bravo; and he rehearses in Fundació Antoni Tàpies during his rounds, when the museum is closed.

In the framework of the project, he discloses this dual condition in different moments and spaces. Manuel's personal documents are displayed in unusual areas of the galleries, like traces of his presence on the invisible doors that hide the fire extinguishers. When Manferri is at work, his voice occupies all the existing spaces while surprises visitors who encounter a security guard rehearsing at work, in the underground exhibition rooms. This agency overtakes all institutional conventions when he performs his first solo concert *Manferri Live* in front of the painting *Urbilder* (1988) by Antoni Tàpies, and most of the audience are faced with the choice of joining in on the chorus of the cheesy popular Spanish songs or behaving in accordance with what is expected at a museum under the observation of fellow audience members.

A photographic series documents and visually narrates *I'll Find a Place for You* when portraying Francisco Manuel/Manferri at his round with a microphone as part of his work equipment.



I'll Find a Place for You  
At Display  
2013 - 2014

Os mando este video, con  
mi trabajo que ha sido grabado  
en el Auditorio de la Fundación  
Antoni Tàpies para el programa  
El Semifaro

Espero que sea de vuestro  
agrado, y felicitara por vuestro  
programa

con saludo Branis

Francisco Manuel Ferrín Ballarín

C/ Ricart N° 44 2º 1ª

SANT Adrián del Besòs

TEL 462 25 80 → PARTICULAR

TEL 487 03 15. → FUNDACIÓN ANTONI TÀPIES  
"MI LUGAR DE TRABAJO"

# Entrevista al Sr. Manuel Ferrús Ballester. "Man-Ferri".

**FRANCISCO MANUEL FERRÚS BALLESTER O "MAN-FERRI"** com a cantant en el món artístic de Sant Adrià del Besòs (Barcelona) i el seu hobby de al més de la cançó. Ha participat en concursos de karaòka com aficionat, i l'any 1997 va quedar en primer posició en el Festival de Karaòka de l'avinguda de Catalunya de St. Adrià del Besòs, i en el Festival de Karaòka de Badalona.

L'any 1996 fou entrevistat en el programa de RÀDIO PUNTA, on va interpretar diverses cançons de Nino Bravo. De fet, hem de dir que Nino Bravo és un dels seus cantants preferits, de qui a més a més ha fet una petita biografia, que encara no ha editat. El altre cantant que admira són Joan Sisa i Francisco.

Ha fet també càrrecs pel programa d'RAJ "Canta de novella" i pel programa de TV3 "Sant com tu?" a més, té un treball seu a BMG Entertainment S.A. i també a CADENA DRAI, al programa "Jota en la festa".

Durant la dècada dels noventa, per tant, s'ha mogut entre festivals de karaòka, ràdio i televisió, per donar-se a conèixer. La darrera entrevista a una ràdio fou a RÀDIO GRÀCIA i Barris de Olesa (Barcelona), al programa "Fes de nos".

És avui el tema a MANQUEEN TELEVISIÓ "Man-Ferri", una persona que treballa per una agència de serveis de vigilància i seguretat i que, com a hobby, li agrada cantar.

1.- El teu treball no té res a veure amb el món de la cançó, però, en canvi, el teu hobby et porta a continuar lluitant per tenir una oportunitat en aquest panorama artístic. Des de quan tens aquesta afició per la cançó?

És autodidacta, no has rebut mai classes de cant per educar la veu. T'has plantejat alguna vegada dedicar-te exclusivament a propiar-te'n per tenir més oportunitats?

2.- Suposo que també hi ha decepcions. Ens podries explicar aquella part més fosca, la dels moments que t'apassionen dels seus artistes, per tal que es vegi que no ho és tan maco com el que apareix en alguns concursos televisius.

3.- T'és més casual i tota una folla, que n'opines del teu hobby, i animes a presentar-te a més proves? I els teus companys de feina què et diuen quan els hi expliques que quan tens temps lliure vas a cantar a concursos de karaòka?

T ENCONTRE D'AMICS I FAMILIARS I  
AMICS DE NINO BRAVO  
ACREDITACIÓ

Per a: *VALERIA*  
Localitat: *SANT JORDI DE Noya*

*Valeria*  
C/ Mallorca de Noya, 100



I'll Find a Place for You  
At Display  
2013 - 2014



I'll Find a Place for You  
At Work  
2013 - 2014



I'll Find a Place for You  
Manferri Life  
2013 - 2014



I'll Find a Place for You  
Photo series  
2013 - 2014



I'll Find a Place for You  
Photo series  
2013 - 2014



I'll Find a Place for You

Photo series

2013 - 2014

# Rotations #2 The Exit

2013

Video installation

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- *Rotacions #2 La sortida*. àngels barcelona gallery. Sep. 2013. Barcelona
- *Art Nou. Primera Visió*. Sep. 2013. Barcelona
- Review of *Rotacions*. Rebecca Close. Frieze Magazine, 157. Sep. 2013
- *Participación inevitable*. Noèlia Hernández. La Vanguardia. Culturals 585.

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[Visitors Leaving the Museum](#)

[Scalators Views video](#)

[Scalators in Loop](#)

A gallery, an art space, a white cube [...] has become a hotbed of contemporary production. Of images, jargon, lifestyles, and values. Of exhibition value, speculation value, and cult value. Of entertainment plus gravitas. Or of aura minus distance. A flagship store of Cultural Industries, staffed by eager interns who work for free.

A factory, so to speak, but a different one. It is still a space for production, still a space of exploitation and even of political screenings. It is a space of physical meeting and sometimes even common discussion. At the same time, it has changed almost beyond recognition. So what sort of factory is this?

Hito Steyrerl. *Is a Musuem a Factory?*

Published online in e-flux journal #7, June-August 2009. Available here. This also appears in Hito Steyerl (2012). *The Wretched of the Screen*. Berlin: Co-published by Sternberg Press and e-flux journal.

In 1895, the Lumière brothers recorded the first cinematographic images: workers leaving the factory in Lyon. The theme of these shots could have been, at that time, arbitrarily chosen. However, given the changes that have taken place over the last century—and in particular in the last four decades—these images now appear profoundly symbolic.

Today the factory is like a phenomenon from another time, something that took place in an earlier life. We are left only with its remains. Since those initial images were recorded, they have become a recurring theme for filmmakers, artists and intellectuals, from Fritz Lang, to Charlie Chaplin, to Harun Farocki.

The factory not only has become a theme in the poetic sense, but also carries social and political significance. Globalization has led to the displacement of production to other continents, and one of the most common uses for the factories that were left here has been their conversion into spaces for the art and culture industry. Today, the structures that used to house Fordist activities have been filled with new types of production, new working conditions, new social structures and new power relations.

Thus, symbiotically, factories have become museums and museums have become factories, housing a new type of industry that doesn't produce physical material but rather values,

relationships and ideologies. They are spaces for immaterial production, paradigms of structure and function of Post-Fordist societies.

This exhibition by Mireia c Saladrigues invites us to reflect on these and other questions. *Rotations #2 The Exit* is the third instalment of a series of exhibitions that the artist has developed in àngels barcelona, beginning in September 2012. The first, *Welcome. We're On The Same Time*, reflected on how we, the gallery public, act according to tacit rules, learned rituals instilled by museums that determine our gestures in art spaces. In *Rotations #1 Routes*, we moved through the gallery space covered in plastic bubble wrap, as the act of walking and the sound of exploding plastic bubbles, guided us to a subtle physical understanding of the space. Finally, in this third exhibition, the artist focuses on the social choreography of the visitors, looking at how they are physically displaced by through the different areas of art spaces. The public is both a catalyst and a product of a pervasive and intangible factory, where the gaze is work and the routes and circulation through this space, the entrances and the exits, are the flow of commerce.

To this end, the artist begins with a proposal recorded at the Tate Modern in London, drawing a direct analogy between the museum and the factory while considering the relationships between contemporary forms of production and the organization and formation of the public.

In the back room we can see a video that shows the movements of the visitors inside the museum-factory. Titled *Scalators Views*, this piece draws an analogy between the physical displacement and the type of production that takes place in this institution.

A second piece, *Scalators in Loop*, documents the museum escalators as if they were a production line. The objects transported on them are, in this case, the visitors. This image allows us to think about the museum as an institution that serves to mould the individual while producing immaterial values, like social relationships, lifestyles or certain ideologies.

Finally, we find *Visitors Leaving the Museum* in the front room, a shot of the main exit of the Tate Modern Gallery (which is housed in what was originally a power station in London). Alluding to *Workers Leaving the Factory* by the Lumière brothers, the artist captures visitors as they exit the museum. The choice of museum is not arbitrary; the Tate Modern is one of the pillars of cultural mass entertainment. In contrast to the workers who—as Farocki has shown in his video *Workers Leaving the Factory*—leave quickly, here the visitors adopt a slower choreography, wandering, moving comfortably at a relaxed pace. At the same time, the building's façade, in this case, isn't austere and does in fact have a notable demonstration of power: a large sign announcing the current exhibition. Curiously it is the work of Roy Lichtenstein, one of the most widely known "pop" artists.

The parallelisms that the artist establishes between the workers and the visitors make us think not only of how factories have been repurposed for cultural industries, but about new forms of production. The way in which a piece is exhibited incorporates visitors of the gallery. We also are part of this choreography, even while we are merely shadows integrated onto the video. In the pervasive factory it no longer matters if the time and space of art is the same, or if we are entering or leaving. We form part of the flow of circulation, production and consume, and therefore, we are also part of this public.

This exhibition is the first public presentation of a project that Mireia c Saladrigues is developing for her research as a student in the International Doctoral Studies Program at the Fine Arts Academy of the University of the Arts.

Text by Cristina Garrido, independent curator and researcher, and Mireia c. Saladrigues



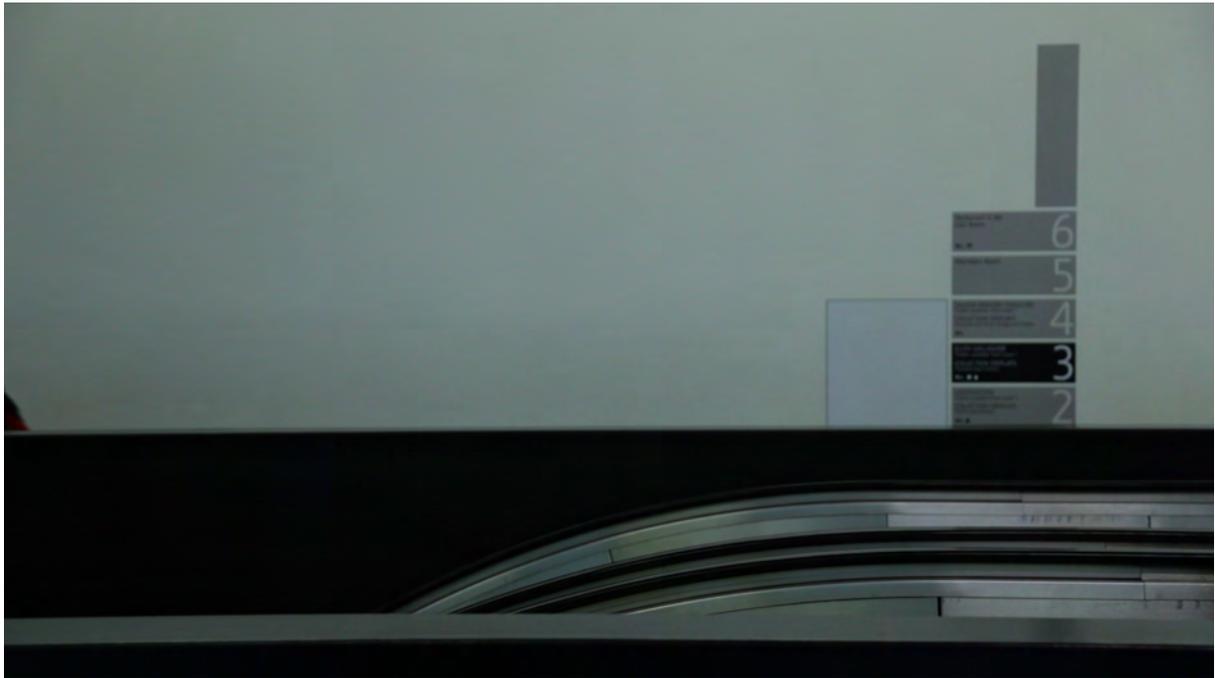
Rotations #2 The Exit  
Projections of *Scalators Views* and *Scalators in Loop*  
2013



Rotations #2 The Exit  
Projections of *Visitors Leaving The Museum*  
2013



Rotations #2 The Exit  
Stills of *Visitros Leaving The Museum*  
2013



Rotations #2 The Exit  
Stills of *Scalators Views*  
2013



Rotations #2 The Exit  
Stills of *Scalators in Loop*  
2013

# Horizontal Orientation

2013

Bubble wrap installation

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- *ABANS QUE ELS GESTOS ESDEVINGUIN PARAULES*. La BF 15. Curated by Perrine Lacroix. 11.09.14-08.11.14. Lyon

- *Rotacions #1 The Exit*. àngels barcelona gallery. July 2013. Barcelona

- *Spoken Word* by Eloy Fernández-Porta. àngels barcelona gallery. 07.09.13. Barcelona

- *A talk*. àngels barcelona gallery. 25.07.13. Barcelona

-

The plastic bubble wrap, which is typically used when transporting artworks, now completely covers the floor of the exhibition space. One could imagine that the gallery was undergoing renovation, or that the floor was being protected for being covered with a different material, the same way archaeological artefacts remain buried for a period of time.

However in this case, the artist is not interested in the material's traditional uses but rather in activating its physical qualities: the fact that the small air capsules explode under pressure. This is, of course, well known. More than once we all have held a piece of bubble wrap in our hands, and have played by popping it just for pleasure, almost unable to stop.

But it is an entirely different situation when the material is on the floor of a space you wish to enter, in which you find yourself engaged in a sort of inevitable participation, where you cannot avoid making noise while walking around, revealing your presence and leaving an audible trace of your movements.

Perhaps you would have preferred to go unnoticed. Or on the contrary, perhaps you would react with excitement, trying to pop more and more bubbles, walking on areas that haven't been stepped on yet, and thus changing the typical route through the space, alternating the way in which you would normally circulate through it.

Returning to the subject of walking (this minimal physical gesture needed to visit an exhibition), Saladrigues subtly guides us toward a physical recognition of the place, where our condition as spectators makes us involuntary performers, or sound makers. This turn could potentially be read as a participatory accent or a willingness to incorporate the visitors into the exhibition, but actually puts pressure on conventional relationships between artistic production and consumption. In doing so, by making the spectator a producer, the public is casted as a driving force of an uncontrollable and intangible factory, where not only the gaze, but also the route and circulation is work, forming the different shifts, entrances and departures, the spaces we inhabit.



ABANS QUE ELS GESTOS ESDEVINGUIN PARAULES  
Installation views  
2014



Rotations #1 The Route

Installation views (after opening)

2013



Rotations #1 The Route  
During the opening  
2013



Rotations #1 The Route  
During the opening  
2013



Rotations #1 The Route  
A talk  
2013

# Welcome. We're On The Same Time

2012

Photographs (51,5 x 34cm)

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- *Benvinguts. Tenim la mateixa hora.* àngels barcelona gallery. 2012. Barcelona

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Welcome. You mostly likely took care when coming in, entering calmly, and relatively quietly. Now you're keeping your voice rather low, moving slowly about, with elegance. You refrain from touching. Mainly observing. Some of you speak to the people working in this space, others are interested in the work on display. You leave just as you came. But, what are you doing here? Who are you? Where do you come from?

Some hands; gestures tracing patterns; internalized rules; behavioral habits. Learned rituals determine our movements in art spaces. Spaces or ritual structures – to use Carol Duncan's words – incite visitors, consciously or unconsciously, to interpret the specific representation they house.

These are the mechanisms which Mireia c. Saladrigues invites us to reflect on during her first solo exhibition at àngels barcelona. Her proposal, which will conclude at the end of the season, in June, 2013, explores the characteristics of the gallery's visitors: what filters them, what prior knowledge they bring, and how discipline and authority influence their bodies and behavior.

Under the title *Welcome. We're On The Same Time*, the artists brings us to the gallery, a space where as visitors – united, surely, by a similar formation or by common interests – we respond to the same tacit rules, the same behavior patterns. Unlike some art spaces (such as museums or cultural centers, spaces that are symbolically more open to the general public) that employ security guards or other surveillance measures, commercial art spaces don't use these mechanisms to enforce rules. As gallery visitors we carry these premises with us.

Recognizing the process of internalization can only lead to us questioning who we are. On one hand, we must consider what our capital is, what Bourdieu referred to as our acquired values (cultural, social, symbolic, economic, etc.). On the other hand, we are led to question whether we are modeled, programmed, or educated to act in a determined way. In other words, to what extent are we subjects in the Foucauldian notion of biopolitics?

The exhibition presents two pieces (produced expressly for this show) that questions the role and behavior of its spectators. At the entrance of the exhibition is *He esdevingut (I've Become)*, an audio installation of a male voice interpreting

a text by Peter Handke (author, playwright, Austrian director, and exponent of the neoavanguardia). The fragment is taken from *Self-Accusation*, a piece where the interlocutor explains how he had to learn a series of behavior patterns and rules in order to become a social being. Supporting this idea is a photograph present in the same space, from Saladrigues' project *Her Museum*, that was shown in Espai 13 of the Joan Miró Foundation, Barcelona. This work functions as an icon of prohibition, an image of the rules. In this way, the artist invites us to become more aware of who we are, the path we have followed and what we are doing here.

In an adjacent space is *Benvinguts. Tenim la mateixa hora (Welcome. We're On The Same Time)*, a series of photographs that show Nico Baixas (a performer who specializes in hand gestures) moving an orthopedic glove, manipulating it into different expressions, as if he was trying to teach it. The photographs are distributed casually in a glass vitrine, inaccessible. On top of the vitrine is the glove that appears in the photographs, challenging us to reproduce the same, or similar, gestures. Inviting us to think about the dichotomy between what is biological and what is learned; between the natural and the representation. Thus, the work allows the artist to tempt us with a key question: are we, as spectators – and as social beings – capable of unlearning?

With this proposal (the first exhibit will be shown at the gallery until September 28th, 2012, with a second one scheduled for June 2013), Mireia c. Saladrigues continues to build on her line of work, reflecting on art, the spaces where it circulates, its audiences and, in particular, the mechanisms that articulate it. The questions are also central for the work she is developing for her upcoming exhibits in the Museu Abelló de Mollet and Artium, the Contemporary Art Museum of Victoria, Spain.

Text by Cristina Garrido



Welcome. We're On The Same Time  
General exhibition view  
2012



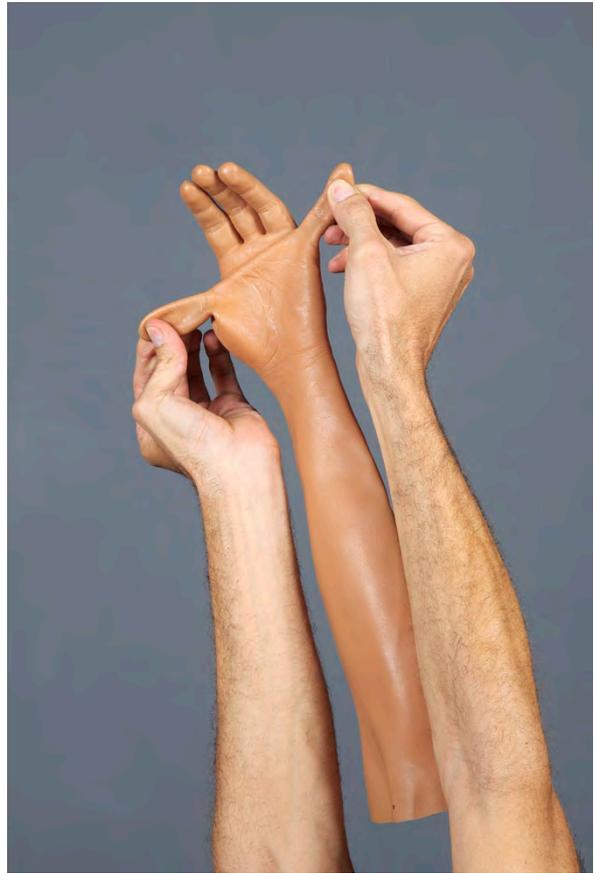
Welcome. We're On The Same Time  
Details of I've Become piece  
2012



Welcome. We're On The Same Time  
Details of Welcome. We're On The Same Time piece  
2012

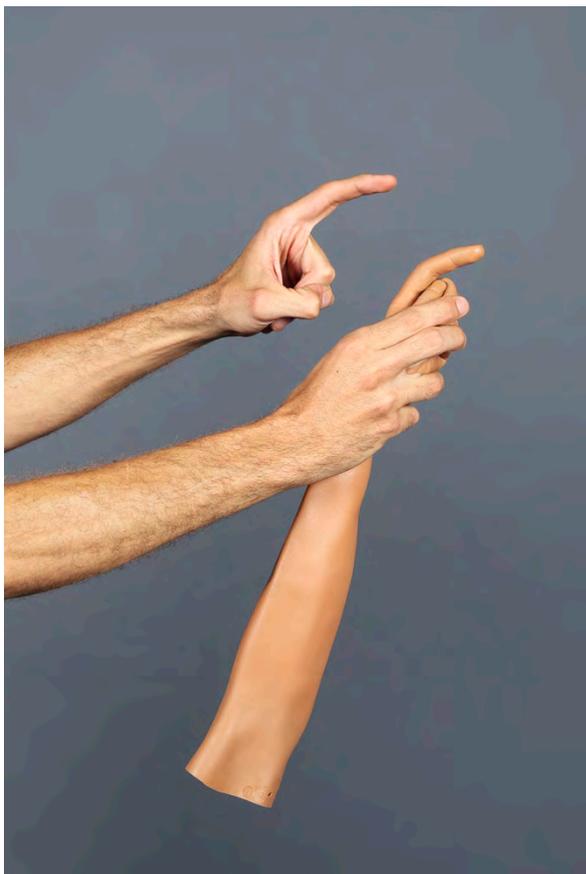


Welcome. We're On The Same Time  
Details of Welcome. We're On The Same Time piece  
2012



Welcome. We're On The Same Time  
Pictures of Welcome. We're On The Same Time piece

2012



Welcome. We're On The Same Time  
Pictures of Welcome. We're On The Same Time piece  
2012

# Mind your Manners!

2011

Photographs (51,5 x 34cm)

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- *Homo Ludens*. De Brakke Grond Amsterdam. NL
- *Who Told You so?!#3 Truth vs. Scène*. Onomatopee. Eindhoven. NL
- *In conversation with Mireia c. Saladrigues*. By Hadazs Zemer Ben-Ari. In: *Who Told You so?!* catalogue. Eindhoven. NL
- *Benvinguts. Tenim la mateixa hora*. àngels barcelona gallery. Barcelona. ES

-

Gestures of a contemporary art museum security guard to a visitor.  
The embodiment of museum's disciplinary role.  
A series of pictures.



Mind Your Manners!

Photograph

2011



Mind Your Manners!

Photograph

2011



Mind Your Manners!

Photograph

2011



Mind Your Manners!  
Photograph  
2011



# Her Museum

2011

Books, poster photograph, tables, stools, shelves  
Security guard

-

- *The end is where we start from*. Cycle curated by Karin Campbell. Espai 13. Fundació Joan Miró Barcelona. Sep. 29th – Nov. 13th. 2011. Barcelona
- *Public behaviour in a Museum*. A talk by Art historian Jorge Luis Marzo and Security guard Montserrat Saló. Sep. 29th 2011. Barcelona
- *MY BOOK, MY MUSEUM*. A conversation between Oriol Fontdevila, Jorge Luis Marzo, Montserrat Saló and Mireia c. Saladrigues. Poster, book insert. Designed by [Ariadna Serrahima](#). Printed in [L'Automàtica](#). Sep. 2012. Barcelona

-

[A short video here](#)

*My Museum - Mi museo* book [here](#)

A peculiar security guard takes care, in her own way, of a book (*Mi museo - My Museum*) written by herself and edited by the artist. In there she describes the experiences of observation of the public behaviour and artworks surveillance in a contemporary art museum. This auto-quotational paraphrase, and the performative sculpturization of the internal system of the project, provokes, in an ironical situation, the reviving of the behaviour speeches that the institutional context imposes.

Visitors needed to figure out by themselves what was the project about. Once this happened, they would, most of the times, get a copy presented.

## Gallery Text

In 1737, the Salon became a fixture in Parisian cultural life. Staged every other year, this free, public exhibition permanently changed both art consumption and production in the French capital. Art historian Thomas Crow argues that the birth of the Salon also meant the rise of a totally new art public, one that was heterogeneous, opinionated, and unpredictable. As the Salon increased in popularity, the art world noticed a gap between what exhibitions were intended to represent and how they played out in practice, a tension that arguably remains present today. Crow explains:

[The Salon] was collective in character, yet the experience it was meant to foster was an intimate and private one. In the modern public exhibition, starting with the Salon, the audience is assumed to share in some community of interest, but what significant commonality may actually exist has been a far more elusive question.<sup>1</sup>

One reason this “commonality” is so difficult to pinpoint is that both audience members and institutions (the Salon in the 18<sup>th</sup> century, the museum now) are responsible for shaping an art public’s shared identity. Upon attending an exhibition, individuals knowingly join a group of people defined by its interest in art. For its part, the hosting institution physically unites the exhibition community and sets standards that dictate which behaviors are acceptable, and which are reprehensible. In the Salon, these standards, born of the notion that viewing art was a privileged act, served to ease the minds of wealthy patrons who were alarmed by unprecedented social engagement among people from different classes.

The Salon’s legacy of normalized codes of conduct has remained strong in contemporary museum practice, despite attempts by many artists starting in the mid-20<sup>th</sup> century to interrupt or even end formal, rule-based behavior within exhibitions. In reacting against the staid museum “white cube,” artists have highlighted an issue with which many Salon visitors would likely have identified: that within museums, people are forced outside of their comfort zones because they are expected to adhere to certain norms. By inviting audiences into their creative processes, artists can draw upon humans’ impulse to act as social beings and communicate when they congregate for a shared purpose.

*Her Museum* looks at how an exhibition context instigates certain types of behavior and how these behaviors can be confused by the unpredictable nature of social interaction.

The project begins with a single object – a book written by an individual who has spent much of her adult life watching other people engage with art. Yet this book is only part of the story. The rest you must discover on your own.

Karin Campbell

Curator, *The End Is Where We Start From*

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<sup>1</sup> Crow, Thomas. *Painters and Public Life in Eighteenth-Century Paris*. New Haven & London: Yale University Press, 1985.



Her Museum  
My Museum - Mi museo book  
2011



Her Museum  
Exhibition details  
2011



Her Museum  
Exhibition details  
2011



Her Museum  
Exhibition details  
2011

My Museum, written by Montserrat Saló & edited by Mireia C. Saladrugues



El museo, escrito por Montserrat Saló y editado por Mireia C. Saladrugues

Her Museum  
*Mi museo - My Museum* book  
2011



Her Museum  
 Mi museo - My Museum book  
 2011

me very angry when visitors don't respect the rules, or the excitement I feel at times without my colleagues sometimes laugh at the way that we behave. They say that no matter how seriously I take it, I'm never going to enter a museum. I look forward to going to work more and more each day because I've already seen so many things there. I think it's very important to be in a museum, because you gradually enter your inner self. When you are in contact with the artists and the works, they transmit their great sensibility to you in an act of protection, and they show you attitudes that you weren't even aware existed. And you gradually sense your inner self joining into their sensibility, and you end up feeling that it is something that belongs to you, or at least something very familiar and intimate.

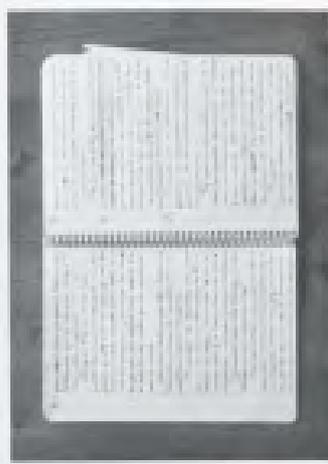
And by now I also know how to treat visitors. You can't treat all visitors the same, because they don't affect the same. With visitors who are respectful, my eyes and jaw relax and I keep it casual, naturally. And with visitors who don't follow the rules right from the start, you slowly evolve in on them, patrolling slowly, giving them long looks and trying to meet their gaze or stopping whatever they do. And finally you go for the full move or fear like a tiger: closing in on the prey, giving it a warning and an attack is imminent.

antipartiendo lo mismo. Al igual como se cost  
 los artistas y los obras, de un modo como otros  
 quien se gran sensibilidad y le transmiten  
 actitudes que hasta son transmiten de manera  
 Y me pareciera que la intención de ellos, como  
 sensibilidad hasta que llega a sentir que es algo  
 que es el mismo lo mismo familiar y cercano.



Y me t  
 que  
 como de  
 como me  
 de por  
 transmiten  
 que transmiten  
 que un poco  
 que desde  
 transmiten  
 que que le  
 que transmiten

como los que pasan rápidamente. De los que ya  
 saben de qué va la obra y se dirigen directamente  
 a ella. Como los que no entienden, que están



Her Museum  
 Mi museo - My Museum book  
 2011

My Museum, written by Montserrat Saló & edited by Mercè C. Saladrigan



Mi museo, escrita por Montserrat Saló y editada por Mercè C. Saladrigan

Her Museum  
*Mi museo - My Museum* book  
2011



# Radically Emancipated

Ongoing research and documentary project

Videos, audios, photographs, letter from Alfredo Jaar, Alfredo Jaar robed slide, Ana Maria Maiolino robed pieces and more

Barcelona, Vitoria, Bogotá

-

- *Composition Of The Place II: Cardinal Audiences*. Curated by Álex Brahim. 2011. Cultural Space Caja Madrid  
*Robbery And Theft As A Form Of Dialogue With The Work Of Art*
- A talk by Andrés Hispano, curator and audiovisual creator and Félix Pérez-Hita, audiovisual creator. Sep. 7th 2011. Cultural Space Caja Madrid
- *Notes On Theft As A Form Of Dialogue With The Work Of Art. For Cardinal Audiences* catalogue. By Andrés Hispano, curator and audiovisual creator and Félix Pérez-Hita, audiovisual creator. 2011. [PDF](#)
- *No Touching*. Artist book. Designed by FerranelOtro. [PDF](#)
- *No tocar, por favor* [blog](#). About how museums discipline citizens when consuming or perceiving artistic images. In progress
- *No tocar, por favor*. Group exhibition. Curated by Jorge Luis Marzo. Artium - Contemporary Art Museum of Basque Country. May 18th - Sep. 21st. Vitoria
- *No tocar, por favor*. Group exhibition. Curated by Jorge Luis Marzo. 2014. Bogotá. Colombia
- *No tocar, por favor*. Catalogue exhibition. 2013

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[Teaser](#)

[Video Capsules](#)

Artist book in [PDF](#)

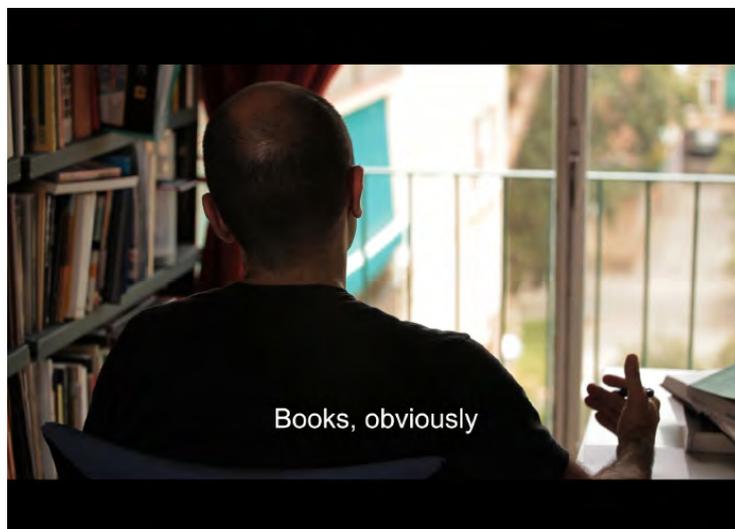
Catalogue of *No tocar, por favor* show in [PDF](#)

Somewhere between the prohibited and the sublime, *Radically Emancipated*, in an exhibition within the cycle *Composition of the Place II: Cardinal Audiences*, looks for the first time at the experience of thefts of artworks fragments that have been carried out in Barcelona by perpetrators who see their actions as exercises in profound and respectful communion with the work. In this vision of the desire to transcend the ephemeral experience of contemplation – through appropriation – the exhibition touches on fetishist materialisation and possible impertinence in the face of security codes and regulations, but also comments on the poetry and politicisation required by the inner time of use of the artwork, beyond throwaway consumption and its domains of safeguarding.

At this first stage, the project shows six cases and three testimonies while contrasting them with the opinion of theoreticians, artists, a security guard, a collection coordinator, an art foundation director and a private inspector. During the exhibition, two more cases are confessed. Meanwhile, the unique slide from Alfredo Jaar is stolen and sent back in an anonymous envelope to àngels barcelona gallery, the one I work with. The collaborators related with the compiled materials are: Fundació Tàpies: Laurence Rassel

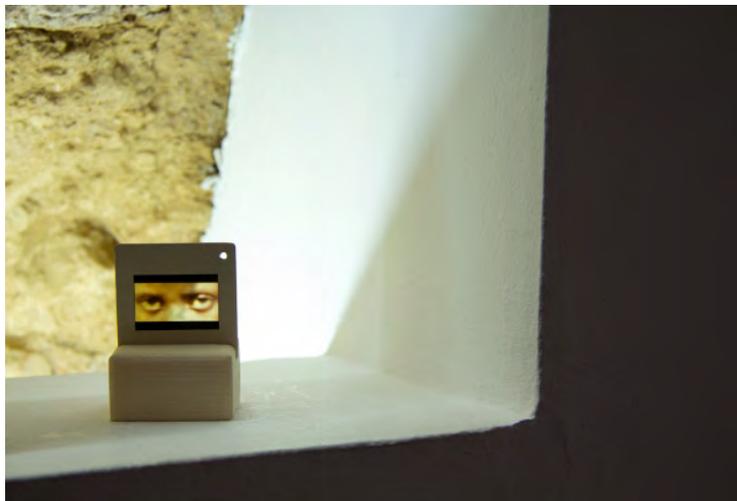
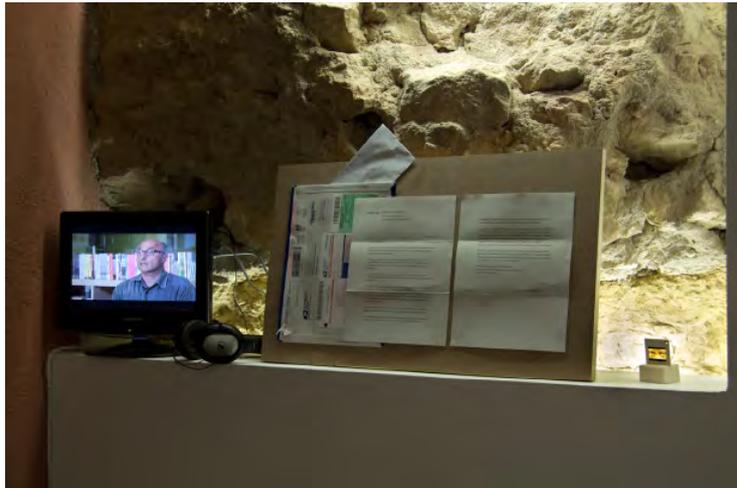
(Direction), Sandra Fortó (Collection, Registration and Exhibition Coordinator), Linda Valdés (Web Coordinator and Audiovisual Contents). Fundació Joan Miró: Martina Millà (Head of Program and Projects), Centre d'Art Santa Mònica: Vicenç Altaió (Director), Alfredo Jaar (Photographer and artist), Ignasi Aballí (Artist), Ria Vergaeghe (Artist), Marc Vidal (Ana Maria Maiolino assistant), Jordi Mijà (Artist), Jorge Colomar (Private Investigator), Montserrat Saló (Security guard), Andrés Hispano (Curator and audiovisual creator), Félix Pérez-Hita (Audiovisual creator), three anonymous testimonies.



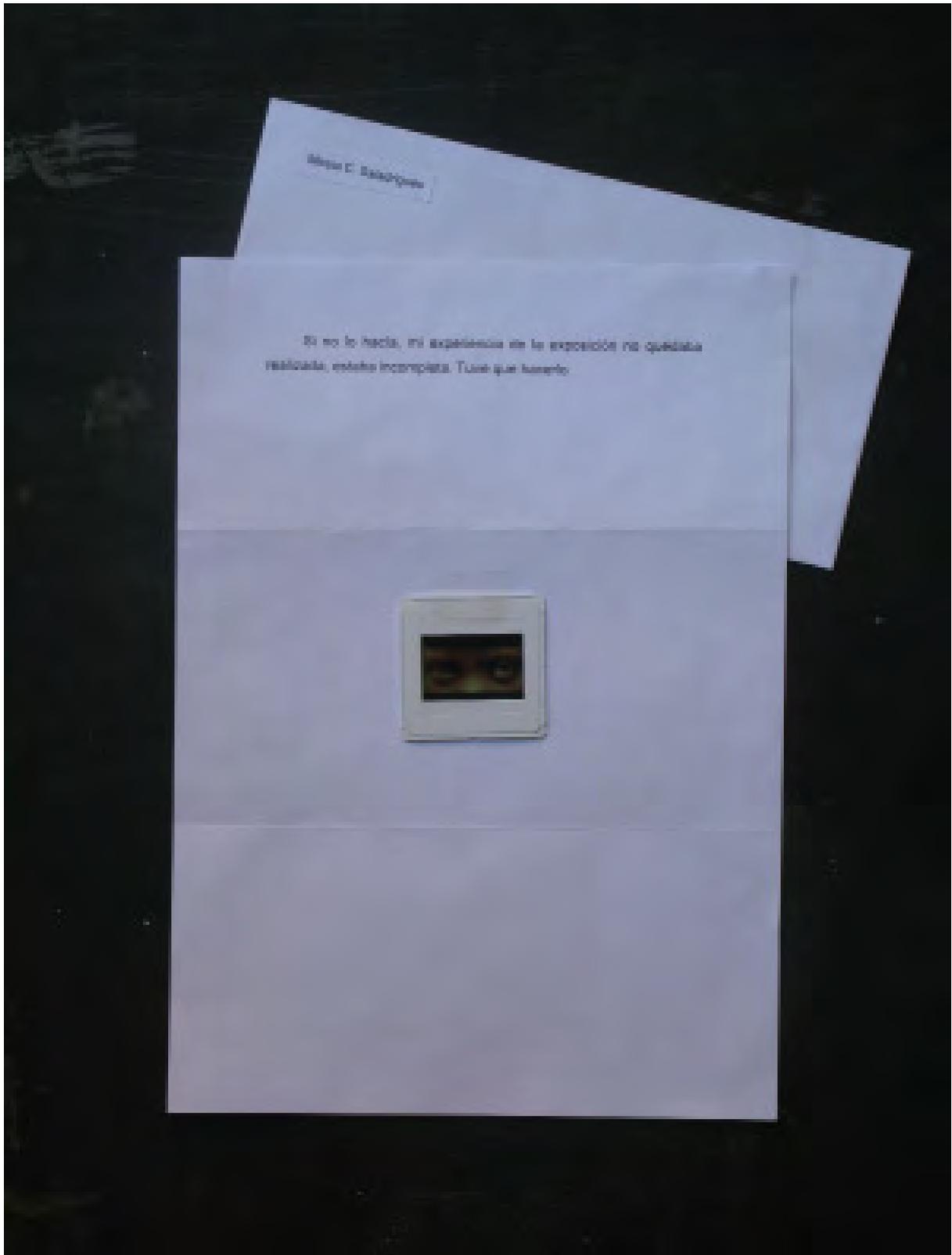




Radically Emancipated  
Exhibition views  
2011



Radically Emancipated  
Exhibition views  
2011



Radically Emancipated

Stolen slide from the exhibition that was sent back to me

2011



Radically Emancipated  
No tocar, por favor. Artium exhibition views  
2013



Radically Emancipated

No tocar, por favor. Artium show catalogue

Detail of my article "Yo sólo he robado por amor"

2013



un rato, ¿cómo no vamos a pintar un sigilote a la diosa, a arrancar a correr por el Louvre o robar un puñado de pipas de porcelana?

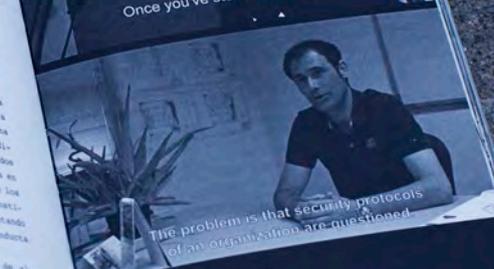
En este caso está bien conocer que el museo es su nacimiento «durante el proyecto supuestamente democrático que supuso la ilustración», fue un instrumento de disciplina que, heredando los códigos de conducta de los salones parisinos del siglo XVIII, tenía la función de modificar las formas públicas para volverlas dóciles: «It would teach the young child to respect property and behave gently» (Cole, 1884: 354). Y es que el espacio expositivo —un lugar para ver y ser visto—, fue a la vez el sitio donde aprender cómo y qué mirar, así como para ser educado cívicamente. De este modo el pueblo —el público convertido a la vez en sujeto y objeto controlado por la mirada— nunca pudo hacerse visible al poder. Sin embargo, el poder se volvió visible al público y, por lo tanto, al pueblo.

Esas normas tácitas, surgidas en el Salón de la idea de que ver Arte era una acto privilegiado, sirvieron para tranquilizar los patrones bienestantes, alarmados por una interacción social sin precedentes entre personas de diferentes clases. Así, los códigos de conducta normalizados que nos ha legado el Salón se han mantenido con fuerza en las prácticas contemporáneas de los museos, a pesar de los intentos de muchos artistas, mediadores e incluso instituciones, que desde mediados del siglo se vienen tratando de desacreditar e incluso acabar con este tipo de conducta formal y regulada en las exposiciones.

También existen obras que rompen eso, y que de alguna manera más o menos ambigua cuestionan esa necesidad de ilusionar algo. Así, ese gesto podría llegar a formar parte de la obra misma y ser aceptado por el artista como una posible fórmula del espectador con su trabajo. Esta



Once you've stolen something...

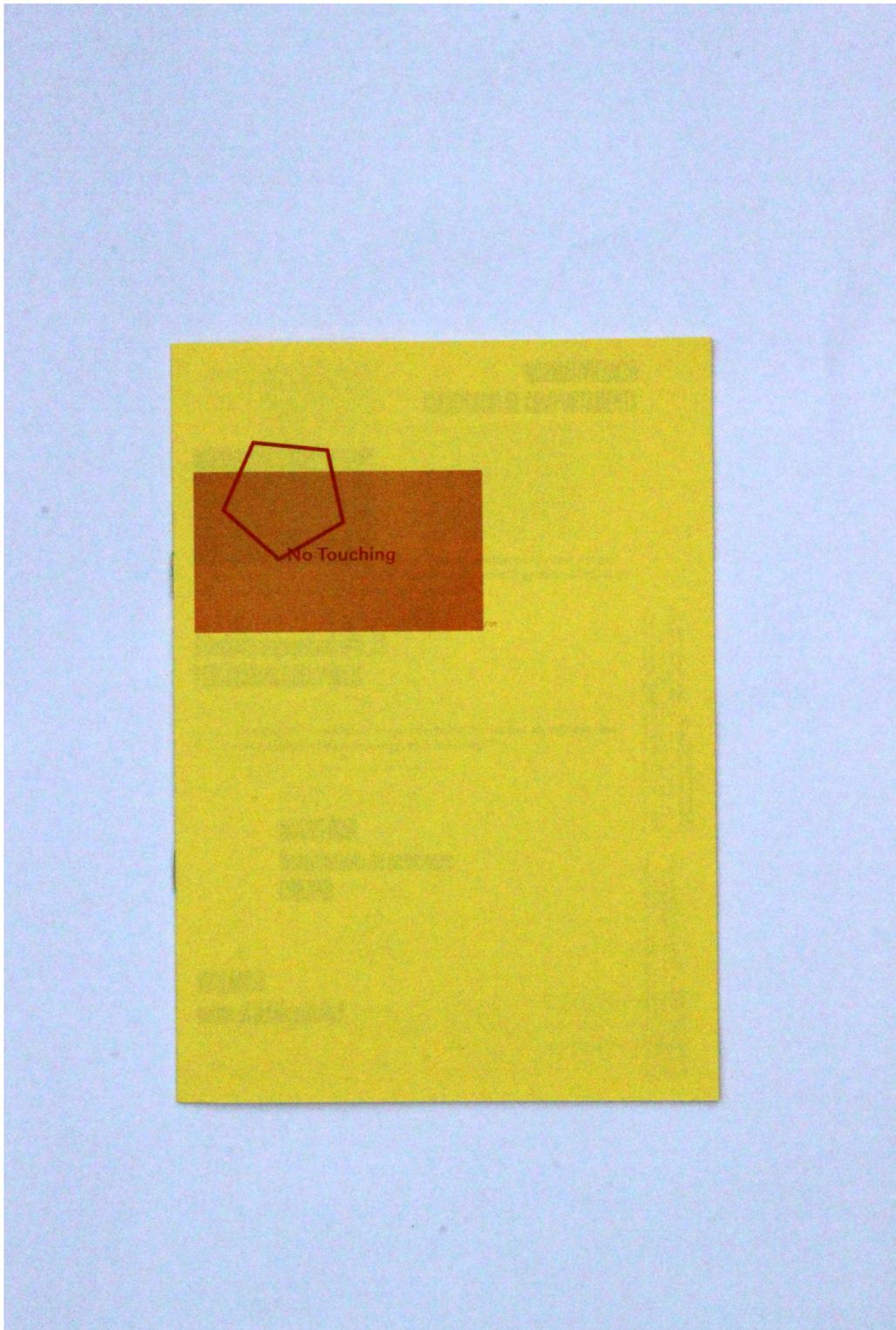


The problem is that security protocols of an organization are questioned

Radically Emancipated. Testimonio. J. video, 7 min. 44 s., 2011.  
Capítulo 6. Testimonio. J. video, 4 min. 31 s., 2013.

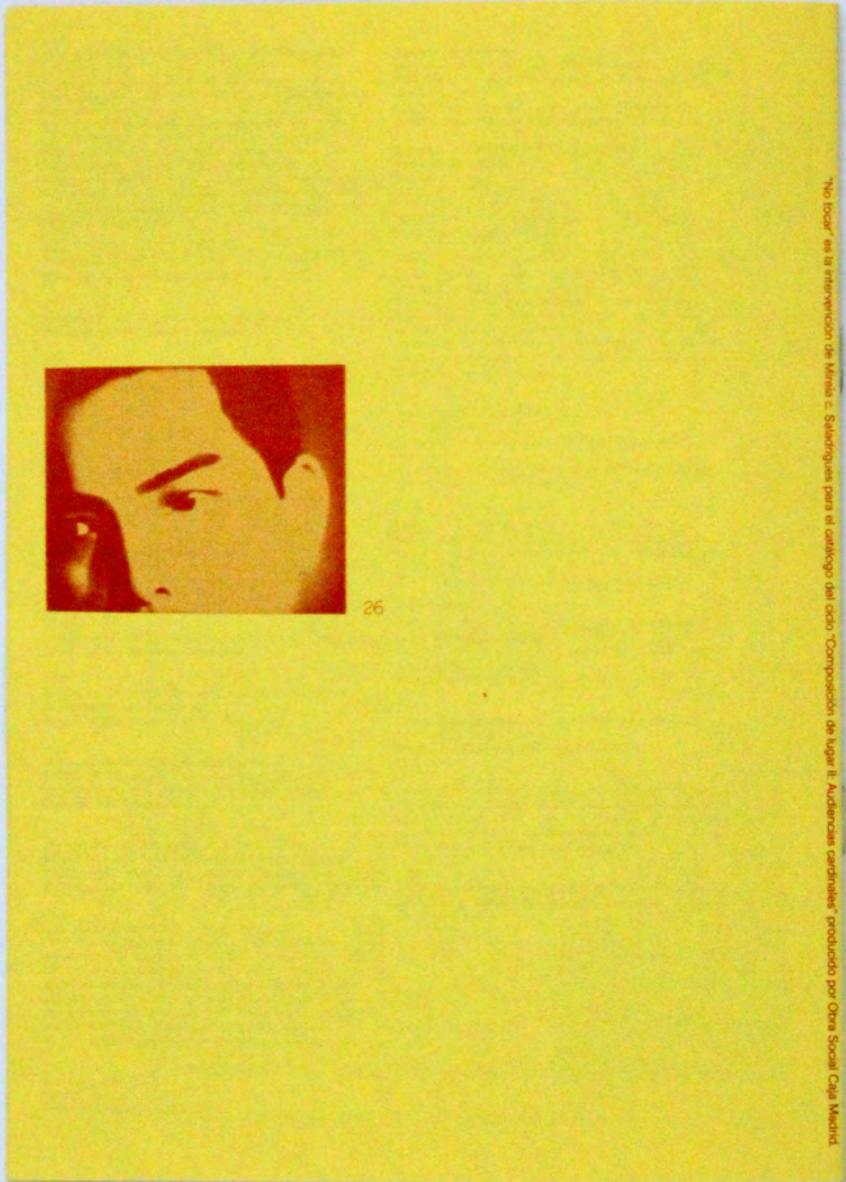


Radically Emancipated  
No tocar, por favor. Artium show catalogue  
Detail of my article "Yo sólo he robado por amor"  
2013



Radically Emancipated  
*No touching* book  
2012





Radically Emancipated  
*No touching book*

# El poder de la convocatòria

(The Power of the Open Call)

2008 - 2009

Research project. Bread letters. Interviews. Drawings. Book  
Terrassa and Barcelona

-

- *Punt de partida*, EspaiDos de la Sala Muncunill. 2008. Terrassa
- Sala d'Art Jove Prize, Publishing modality. 2009. Barcelona
- *Dòmesticació i projectes d'edició 2009*, Sala d'Art Jove. 2009. Barcelona
- *Vic Cambrils Barcelona / Verges Cervera Barcelona / Viladamat Castelldefels Barcelona / Vilafranca/Cornella Barcelona / Valls Collserola Barcelona... A Library Project*. Curated by Latitudes. Midway Contemporary Art. From Oct. 21st 2010. Minneapolis
- *Passant Pàgina. The book as art territory*. Curated by Òscar Guayabero and Rocio Santa Cruz. ENGIRA, Touring exhibition. Culture Department of Catalan Government. Contemporary Art Museum of Granollers, Terrassa, Cerdanyola del Vallès, Capellades, Mollet del Vallès, Manresa, Lleida and Badalona. 2012 – 2013
- *A Question of Paradigm. Genealogies of Emergence in Contemporary Art in Catalonia*. Curated by Manuel Segade. La Capella. 2001. Barcelona // La Panera. 2011. Lleida

-

[www.elpoderdelaconvocatoria.blogspot.com](http://www.elpoderdelaconvocatoria.blogspot.com)

[Book in PDF](#)

*El Poder de la Convocatòria (The Power of the Open Call)* looks at how an artistic project seeks the involvement of the recipients of the work, together with the reasons why people do, or do not, take part in the dynamics of interaction.

To carry out this research, the letters forming the sentence “AQUESTA HA ESTAT LA CAPACITAT DE CONVOCATÒRIA DEL PROJECTE QUE ESTÀS VEIENT” (YOU ARE LOOKING AT THE POTENTIAL OF THE OPEN CALL OF THIS PROJECT) were cut out of bread - it was important that the material should be commonly available, and not long-lasting. Each letter was then sent to a person chosen at random from the phone book, asking the recipient to bring the letter to the EspaiDos exhibition space at the Sala Muncunill in Terrassa so that the sentence could be reconstructed. A dozen of the sixty-four letters sent out were returned.

The main goal of the project was to interview the twenty-five people who finally came along to the exhibition hall with their letter as well as the twenty-seven who did not. The interviews were used to compile people's opinions, find out what they do in their free time, and gather other personal information.

A publication contains the conversations that we had, along with some conceptual maps which show what the response of the public was like.



El poder de la convocatòria  
Bread Letter. Here everything starts...  
2008

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# El poder de la convocatòria

Terrassa, 8 de gener del 2008

Apreciat/da .....

has estat escollit/da a l'atzar<sup>1</sup> per a participar en el projecte **El poder de la convocatòria** de l'artista Mireia C. Saladrigues.

Aquesta proposta consisteix en formar una frase amb 64 lletres que han estat enviades a 64 terrassencs i terrassenques. A tu et fem arribar la lletra

La frase només serà llegible quan ajuntem el major nombre de lletres. I és per això que la teva participació és molt important.

Et demanem, doncs, que diposis la teva lletra sobre una estructura que s'ha muntat per a l'ocasió a la Sala Muncunill els dies 26 i 27 de gener d'11:30 a 14 i de 17 a 21h.

Estarem molt contents de rebre't. Però en cas de no poder assistir a la trobada, et demanem, si us plau, que facis arribar aquest paquet a algú altre que pugui venir a dipositar la teva lletra.

Allà estarem per a poder atendre'l/atendre-us. També tindrem un petit refrigeri per a l'ocasió.

En cas de qualsevol dubte et pots posar en contacte amb nosaltres al telèfon 686 615 499.

Et saluda atentament,

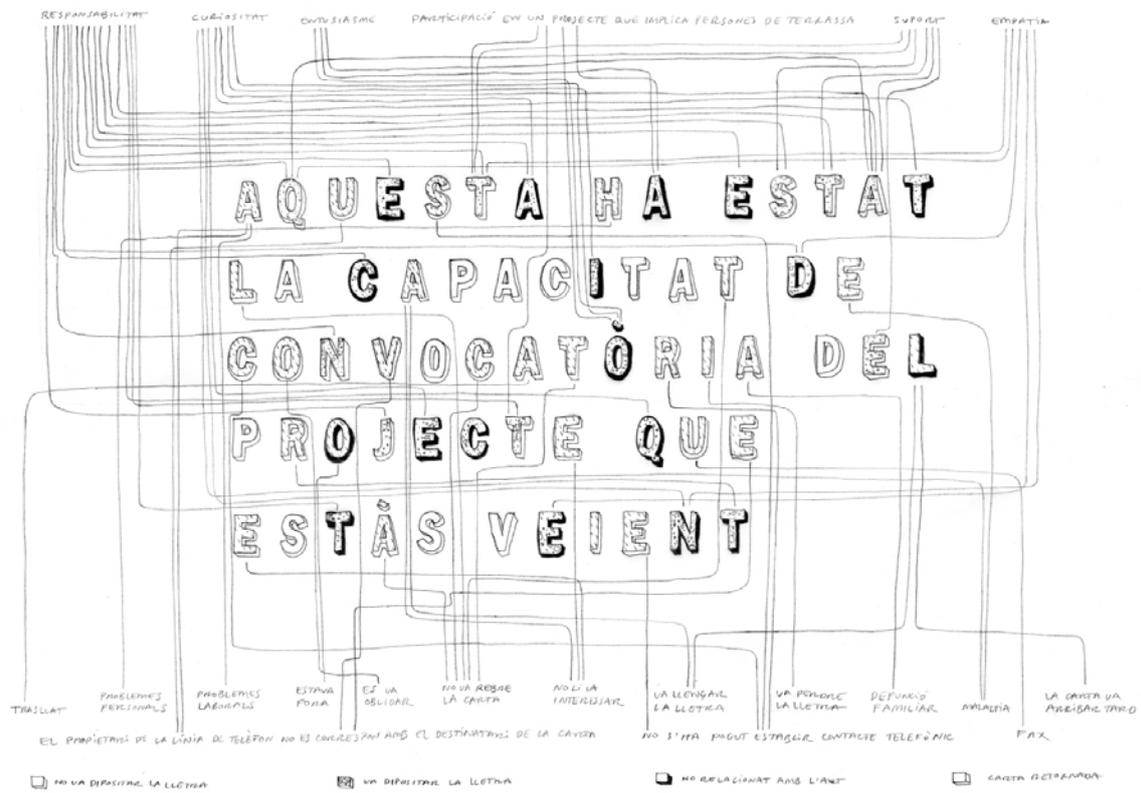
Mireia C. Saladrigues

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<sup>1</sup> Les teves dades personals han estat extretes del llistat telefònic de Terrassa







El poder de la convocatòria

Drawing

2009

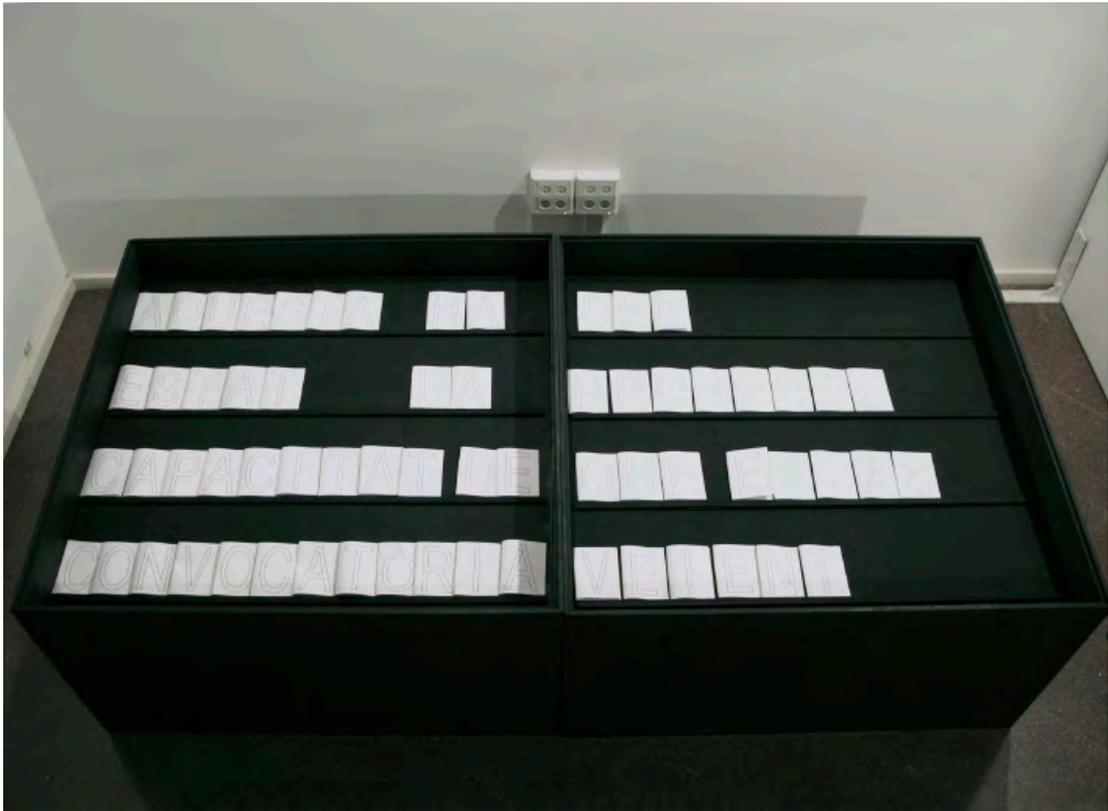


El poder de la convocatòria

The first letters

All the recieved and returned letters

2008



El poder de la convocatòria  
Interviews transcriptions booklets on shelves  
Public reading  
2008

# The Formation of a Museum

2012-2013

Newspaper, Installation on Structural Intervention

-

- *De com convertir un museu en arena*. L'Aparador. Museu Joan Abelló. Mollet
- Newspaper. [PDF of the publication](#)
- Videos of the physical intervention: [Day1](#) and [Day 2](#)
- [Website of the cycle](#)

-

An multiple analysys of the process of formation of the Museum Joan Abelló in Mollet, Spain:

- An intervention on the physical structure of the building, as an archeological exfoliation of wall's painting.
- An interruption of the pretencious transparency of the display window, as a dust invasion (arena also means sand or dust in catalan).
- The reproduction and display of the fundational documents of the museum.
  
- A research in the archive of the museum itself.
- A newspaper made out of newspapers' cuts, a documentarial itininerary of news and other printer matters that were published about the museum; a gathering on the different discourses, economical, urbanistical, social, political and symbolic interests that crossed such space in its constitution process.



The Formation of a Museum

Exterior view

Interior view

2012 - 2013



The Formation of a Museum

Interior view

2012 - 2013



The Formation of a Museum  
Interior view  
2012 - 2013



# DE COM CONVERTIR UN MUSEU EN ARENA

EL MUSEU COM A ESPAI PÚBLIC  
*Pràctica artística i contextos socials*

Cicle a cura  
d'Oriol Fontdevila

○○○○○

## La formació d'un Museu

Mireia c. Saladrigues

Del 14 de desembre de 2012 al 3 de març de 2013

*Els museus acostumen a mostrar relats sobre la història de certs objectes, però és poc usual que en els seus espais també es deixi rastre de la seva formació. La proposta de Mireia c. Saladrigues és aproximar-nos a les condicions que van permetre la formació del Museu Joan Abelló, així com els efectes que aquesta institució ha desencadenat a nivell econòmic, urbanístic, polític, social i simbòlic.*

**U**n tòpic cultural que tenim associat amb els museus és el de la inutilitat. El museu conté objectes que no tenen cap utilitat aparentment, o bé perquè han estat desactivats de la funció que exercien en un altre entorn cultural, o bé perquè d'entrada s'haurien plantejat com a inútils i destinats sols a la contemplació, és a dir, com a objectes artístics pròpiament.

Quan analitzem la història dels museus, però, aquesta condició desinteressada de la pràctica cultural

s'esvaeix ràpidament. En la construcció d'un museu hi incideixen una gran quantitat de motius, entre els quals es poden trobar la voluntat de rehabilitar una àrea urbana, contribuir al creixement econòmic, generar elements d'identitat, produir elements de referència a escala internacional, perpetuar la memòria dels propietaris d'una col·lecció, posar en valor uns objectes, promocionar uns personatges, o bé incidir en l'educació i en la millora de la qualitat de vida dels conciutadans.

Mireia c. Saladrigues ha realitzat una investigació documental a l'entorn del cas precís del Museu Joan Abelló. S'ha endinsat en el mateix arxiu històric de la institució i s'ha entrevistat amb testimonis, a fi de resseguir-ne el procés històric de la construcció i fixar-se en els discursos de diferent procedència que s'han requerit acoblar per donar lloc a la formació de la institució.

La representació del museu que es realitza és, així, de tall utilitarista. Per mitjà de la confluència d'un con-

junt d'interessos, la institució emergeix enmig d'unes estructures socials amb la finalitat de desencadenar un conjunt de processos determinats. En aquest sentit, la presumpta inutilitat a què el museu aboca els seus objectes no sigui res més que, probablement, la cuirassa que el protegeix de ser vist com un dispositiu històric i contingent, com una formació que resulta de l'orquestració d'un seguit d'expectatives particulars.

Posar al descobert el magma de discursos que s'han requerit per a

la formació del museu ha de permetre activar el debat al seu entorn en tant que institució pública. Mentre que la distresca de desinterès i passivitat induïx a la desafecció, podem que queden per inventar maneres per introduir a la ciutadania en la presa de decisions i avaluació d'unes formacions que, al capdavall, són col·lectives. ▲

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L'APARADOR MUSEU ABELLÓ

<http://decomconvertirunmuseuenarena.wordpress.com/>

The Formation of a Museum

Newspaper (here a capture of the PDF file)

2012 - 2013

# Joan Abelló: "Jo vaig néixer amb la idea de tenir un museu"

#1999/058

## EL MUSEO ABELLO, NUEVO «CAU FERRAT» VALLESANO

Mollet no es una població que se distinga por un excesivo número de hijos ilustres. Y aún, de la minoría de personas que descollaron en alguna actividad o rama determinada, de buena parte han acabado por olvidar más o menos el pueblo en que nacieron y crecieron.

#1972/005

¿Se puede criticar, ante esta situación, que Mollet cuide y hasta mime a los pocos molletenses de pro que todavía nos pertenecen? Nos parece que sería una política muy razonable y acertada.

Fieles a este pensamiento, cuando ya en 1959 "descubrimos" el Museo de Abelló, en su casa "pairal" de la calle Doctor Durán, pensamos que Abelló era uno de estos raros regalos que la Providencia nos deparaba para lograr que en el campo de lo artístico nuestra Villa, que ha sonado tan alto en ocasiones en el mundo de los deportes, tuviera también un renombre no inferior al que ha conseguido, por ejemplo, la Ciudad de Figueras con el Museo de Salvador Dalí.

Y salvando todas las distancias que se quiera [...] estamos persuadidos de que la Casa-Museo de Abelló, bajo su dirección instalada y sostenida en la finca de Can Mulá sería algo que no sólo daría tono y prestancia a nuestro Mollet, sino que nos conseguiría un relieve en todo el país y hasta allende fronteras, como pocas otras realizaciones, podrían lograrlo. #1975/001

*L'interessant, atapeït i polifacètic, museu que té instal·lat a la seva casa de Mollet, inaugurat l'any 1954, i que dissortadament creiem que és poc conegut —us recomanem que no us el deixeu perdre—, va tenir principi, quasi podriem dir, durant la seva infantesa.*

#1967/008

## La problemàtica del Museu

#1988/002

Mollet se pierde un museo

#1974/006

## Abelló quiere ceder su museo a la Generalitat

#1982/003

*Mollet perdrà el «Museu Abelló»*

#1988/002

segons la Generalitat, el Museu de Mollet no reuneix les condicions per reconeixè'l com a tal. La fórmula per solucionar l'actual estancament, podria passar per la creació d'un Patronat o Fundació amb la intervenció de les dues institucions que garanteixen el manteniment i conservació del museu, no en va la casa de Joan Abelló es constantment visitada per persones que arriben a Mollet amb l'única intenció de poguer visitar la sorprenent col·lecció exposada. "Aquesta casa, no és el clàssic museu de grans sales, i per tant no pot entrar un nombrós grup de persones a visitar-ho, sino que és una casa particular a on a través del temps s'han anat reunint coses. Per tant les visites estan concertades."

#1986/015

*Un diari de diaris. Un itinerari documental per fragments de la premsa i d'altres materials impresos que s'han publicat en relació amb el Museu Joan Abelló. Entrevistes a l'artista i col·leccionista; declaracions per part de polítics i caps de redacció de la premsa local; alegacions i detraccions per part de columnistes; comentaris de veïns i membres d'organitzacions de Mollet del Vallès. Els textos compilats ressegueixen els diferents posicionaments que han confluït a l'entorn del projecte de museu, des d'anys abans de la seva construcció i fins a l'actualitat. La formació d'un museu va més enllà de la seva construcció física i dels objectes que conté: és una qüestió de discurs.*

## Poc a poc i bona lletra (Com tenir un Museu Abelló)

#1999/019

Qualsevol afirmació que es pugui fer a partir d'aquesta ratlla no és certa si no parteix d'una premissa que no s'ha de qüestionar i que és inqüestionable (parafraçant aquell torero que va dir allò de: «Lo que no puede ser, no puede ser y además es imposible»). El Museu Abelló només és possible per l'existència d'un molletà extraordinari com a artista, com a col·leccionista, com a persona i com a ciutadà, que és en Joan Abelló i Prat. [...]

La donació Abelló (de la qual ara en presentem una petita mostra en el fantàstic Museu Municipal Joan Abelló) va ser possible quan Joan Abelló va veure i creure que (ara sí) els seus interlocutors municipals (l'alcaldessa Montserrat Tura i jo mateix com a regidor de Cultura) no jugàvem de "farol" (com tantes vegades se li havia fet fins aleshores) sinó que, amb una clara voluntat de servei al poble i de no deixar perdre una oportunitat històrica per a la ciutat, anàvem a totes i ens identificàvem amb Abelló, amb la seva vida, amb la seva voluntat i amb la seva generositat. #1999/019

El origen de este curioso proyecto empezó a tomar forma en su estudio de Mollet, pero pronto sus adquisiciones empezaron a extenderse hasta que hoy día llenan todos los rincones y huecos de su gran residencia. A parte de los gastos, no ha tenido problemas. Coleccionar le resulta fácil, casi diríamos demasiado fácil. El estudio es una cueva de tesoros de Aladino... [...]

En efecto, una de sus maneras de coleccionar ha consistido en inducir a sus camaradas artistas a que pintaran su retrato y de esta forma ha reunido no menos de ciento treinta y ocho cuadros de sí mismo. [...] Entre los retratos de Abelló, hay uno de Tápies, pintado cuando el artista era todavía reconocidamente figurativo. El cuadro adquirió importancia en un robo que en el museo se llevó a cabo por ladrones de obras artísticas. [...]

El Museo Abelló centra su esfuerzo en ser un exponente del arte contemporáneo con vistas en el día de mañana. La gente acostumbra a pensar que un museo es una cosa muerta, que respira a pasado. «El mio -aclara Abelló- pretende ser una cosa viva, que da preferencia a las obras contemporáneas, hoy poco valoradas y que mañana serán testimonio de nuestra época». #1954/017

Una de las salas del Museo se dedicará a la exposición de obras de autores del Baix Vallès. A buen seguro que los colegios incluirán entre sus salidas anuales una visita al Museo Muni-

cipal Joan Abelló. Serà una buena oportunidad para que los jóvenes escolares se inicien en el mundo del arte, a veces tan difícil de entender. La creación de este equipamiento no debe ser una meta sino la salida para que otros municipios de la zona tomen ejemplo. Y es que cada población debería tener, por lo menos, un pequeño museo. #1999/056

**El museu podria esdevenir una fundació, i millorar l'oferta cultural de Mollet del Vallès.**

#1988/005

*Quina ha de ser la finalitat del museu?*  
De fet, les col·leccions privades de la Casa Museu són admirables, desconcertants. Ja eren desconcertants tot i ser de culte per a una minoria que es va exhibint i que marca la diferència pel que fa a les arts a la nostra societat.

*Què representaria el museu per a Mollet?*  
Una ampliació i un complement dels eixos artístics importants com el de Figueres-Mollet, amb l'obra de Dalí, Ceret-Caldes de Montbui, Barcelona-Mollet. I el de la pintura catalana del final del segle passat fins als nostres dies, només per citar-ne alguns exemples.

*Què ha de ser el museu per a la ciutat?*  
El Museu pot ser el punt de trobada i de partida de creadors joves que, amb els anys, poden arribar a crear escola. S'ha de veure si la balança es decanta cap als creadors, estudiants i persones que estimen l'art d'aquí i de fora i no pas anar cap a una burocratització que podria relegar el museu a un àmbit estrictament local.

*I de la gestió?*  
Més que parlar de participació, ha d'obrir-se sense complexos a la gent interessada i capacitada.  
Quant a la promoció, s'ha de donar a conèixer al món, amb campanyes de promoció periòdiques destinades a un públic relacionat amb la cultura i els viatges al voltant dels fets artístics. [...] Sense caure en conformismes, sóc del parer que podem estar contents de tenir un dels

principals museus de Catalunya. #1999/017  
Sovint en els darrers anys hem dit que Mollet està vivint una renaixença cultural i cívica que es podria caracteritzar, entre d'altres, pels elements següents:

- Una recuperació de l'orgull de la ciutat. Allò que n'hem dit molletanisme del qual en situem el punt de partida amb la celebració multitudinària, plural i profunda del Mil·lenari de Mollet i la vinguda dels reis d'Espanya a la nostra ciutat.

- Una recuperació o un establiment de tradicions pròpies del nostre país: geganters, diables, castellers, esbart dansaire, festa major d'hivern, fira d'arresans, festa major d'estiu, mostra de catifes i puntaires, ballada de gitanes a la Rambla, pastorets...

- Un fortiment notable de les associacions culturals i cíviques que han passat a tenir un paper determinant en el calendari de les activitats de la ciutat i que han fet palès el protagonisme ciutadà en les accions culturals i cíviques.

Tot això, certament, enmig de la revolució urbanística que signifiquen els nous barris, el nou centre i les reurbanitzacions de les columnes vertebrals de la ciutat, Jaume I, avinguda de Caldes, carrer Gaietà Vinzia, Berenguer III, etc., i enmig d'una revitalització econòmica de la indústria i els serveis, però, de manera ben notòria, del comerç, que ens situa, sense discussió, no només en la centralitat del Baix Vallès i en la cocapitalitat del Vallès Oriental, sinó també entre el conjunt de les comptades ciutats emergents -és a dir que sobresurten- de la Regió Metropolitana de Barcelona.

Aquesta renaixença molletana, especialment cultural però també social i econòmica, necessitava una guinda extraordinària per fer-se ben notòria i evident. És cert que ja tenim -construïdes o en procés- algunes d'aquestes guindes: el Mercat Municipal i l'illa de Can Mula, el parc dels Colors, l'Escola Universitària de Medi Ambient, el nou Ajuntament, el Centre Ocupacional del Bose, el Parc Rural de Gal·lecs, les piscines de Ca n'Arimon, etc. Totes són ben representatives de cada un dels sectors més revitalitzats en aquest període que tothom considera extraordinari per a la nostra ciutat.

Però és el Museu Municipal Joan Abelló el que s'enfila en el pom de dalt del nostre castell i enlaira el braç com a símbol d'esforç, de perseve-

rança, de treball, de voluntat, d'orgull i d'èxit. El Museu Abelló és el nostre enxaneta, la figura més visible que compensa tot un esforç col·lectiu i que culmina la voluntat ciutadana, la determinació municipal i la generositat del nostre molletà il·lustre Joan Abelló.

**Aquesta renaixença, especialment cultural, social i econòmica necessitava una guinda extraordinària per fer-se ben notòria i evident. El Museu Municipal Joan Abelló.**

#1999/016

El Museu Abelló és un símbol del Mollet del segle XXI. La ciutat culta, la ciutat que vol posar el conreu de la intel·ligència i de la sensibilitat humana com a nord permanent. Com a direcció que ens ha de portar, conjuntament amb la lluita per la perseverança del nostre entorn, pel progrés econòmic, per la justícia social i per la solidaritat i la convivència, a ser la ciutat de les persones que tots hem somiat, que tots hem desitjat i que, ara, estem en condicions de poder-la assolir, com a garantia de felicitat per als nostres fills. #1999/016

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#1996/063

## Del Museu Abelló a la Maketa, a Mollet

L'any 1988 l'antiga caserna de la Guàrdia Civil va ser ocupada per un grup de joves que reivindicava un espai social autogestionat. Van ser desallotjats quasi instantàniament. Aquest edifici és avui el Museu Abelló. L'any 1992 el regidor socialista Oriol Fort, de l'Ajuntament de Mollet, manifestava públicament en el periòdic *Vallès Sud* que aquest edifici seria un espai per als joves i que serien aquests qui el gestionaria.

Enguany es compleix un any de l'existència de la Maketa, un ateneu cultural popular autogestionat situat al nucli antic de Mollet, en una zona on l'Ajuntament ha d'actuar amb la seva política d'especulació urbanística.

La Maketa no és un local ocupat: cada mes es paga 80.000 pessetes en concepte de lloguer. Existeix gràcies a la iniciativa

d'un grup de joves lligats a l'Associació de Músics de Mollet que el va condicionar, amb una important despesa de diners, per poder realitzar activitats diverses: concerts, teatre, exposicions, xerrades...

L'Ajuntament de Mollet s'ha mostrat sempre contrari a l'obertura i el funcionament de la Maketa. Malgrat això, l'espai existeix i no s'aturen les iniciatives i activitats, i com a lloc de trobada de bastant gent.

L'equip de govern no s'ha atrevit, fins ara, a tancar-la, no perquè no en tingui ganes, sinó perquè espera el moment idoni. La Maketa és un bon exemple d'un espai de cultura popular, de creativitat i relació, de festa i llibertat, lliure de tutelles institucionals i privades, un exemple d'autogestió de l'oci, de participació i democràcia, tot el contrari que els centres cívics, regulats jeràrquicament i gestionats burocràticament.

A Mollet, la Maketa no li costa ni un duro, a diferència dels centres cívics i del Museu Abelló, que ha costat molts cente-

nars de milions, sense comptar el manteniment i els 13 milions anuals que cobra el senyor Abelló i 100 més que costa arreglar-li casa seva.

El Museu Abelló representa la cultura mercaderia, elitista, la dels *senyors*, del poder i del diner.

El Museu encaixa perfectament amb els aires de grandesa i notorietat dels governants, i la finalitat que té no és estendre i posar l'art a l'abast de tothom, sinó exaltar una figura oblidant l'art de molts creadors sense nom i cognom, i altres manifestacions artístiques com ara els grafitis, que omplen de colors les parets de la Maketa i alguns murs de la ciutat.

José Luis Pérez  
Mollet del Vallès

#1999/112

## Mireia c. Saladrigues LA FORMACIÓ D'UN MUSEU

INAUGURACIÓ

Dijous

13 de desembre de 2012

a les 20:00 h

### SAMPLING THE MUSEUM

*El museu com a discurs, com a imatge, com a relat de ficció, com a dispositiu, com a repressor de les emocions, com a agent disciplinador, com a exponent de la civilització occidental, com a actor en la història local*

Spoken-word

d'Eloy Fernández Porta

Set de VJ de Sergi Botella

Tren des de Barcelona: L2 Rodalies Renfe

Estació Passeig de Gràcia (direcció Granollers - Sant Celoni) - Estació Mollet Santa Fost.

Viatge de 22 minuts - estació a 5 minuts del Museu Abelló.

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#1996/063 Juan. (1996, 22 de novembre). El Vicenç de Mollet. *Mollet a mà*, p. 3.

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**m**  
**Museu Abelló**  
Fundació Municipal d'Art

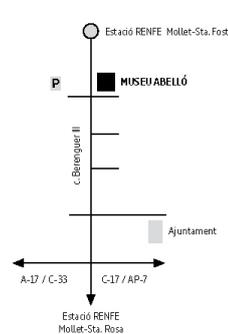


L'APARADOR és visible durant 24 h, ets 365 dies de l'any, fa fred o calor.

Atan sols 3 minuts de l'estació de Mollet (Rodalies RENFE) i a 20 minuts de l'estació de Barcelona - Passeig de Gràcia.



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Ajuntament de  
Mollet del Vallès



Generalitat de Catalunya  
Departament de Cultura



Diputació  
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# Projecte E/F

2007-2008

vídeo (14'20") and book

Barcelona

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- *Research and creation prize 2006*. Fundació Guasch Coranty. Barcelona
- *Efren Álvarez i Mireia C. Saladrígues*. àngels barcelona gallery. 2008. Barcelona
- *Cosmopolitan Barcelona, selected shorts*. Dia Art Foundation. 2008. New York
- *Museoiden yö*. Pori Art Museum. 2008. Pori
- *Becats Guasch Coranty*. Curated by Mery Cuesta. CASM. 2008. Barcelona
- *Festival Baumann*. 2009. Terrassa
- *Vade Retro*. Miquel Casablanças Prize. 2009. Barcelona
- *Solo screen at LOOP Festival. 2010*. Barcelona
- *Treballs forçats*. Curated by Oriol Fondevila and Txuma Sánchez. Loop 2010. Sala d'Art Jove. 2010. Barcelona
- *Nuevas Historias*. Curated by Jens Erdman Rasmussen. National Museum of Photography, Royal Library. 2010. Copenhagen
- *Videonale. 13*. 2011. Bonn
- *Garage 2.0*. Künstlerhaus Dortmund. 2011. Dortmund
- *Video Re:View Festival*. Ars Cameralis Silesiae Superioris. 2011. Katowice
- *Videonale: Dialogue in Contemporary Video Art*. Curated by Georg Elben and Jun-Jieh Wang. National Taiwan Museum of Fine Arts (NTMoFA). 2011. Taichung

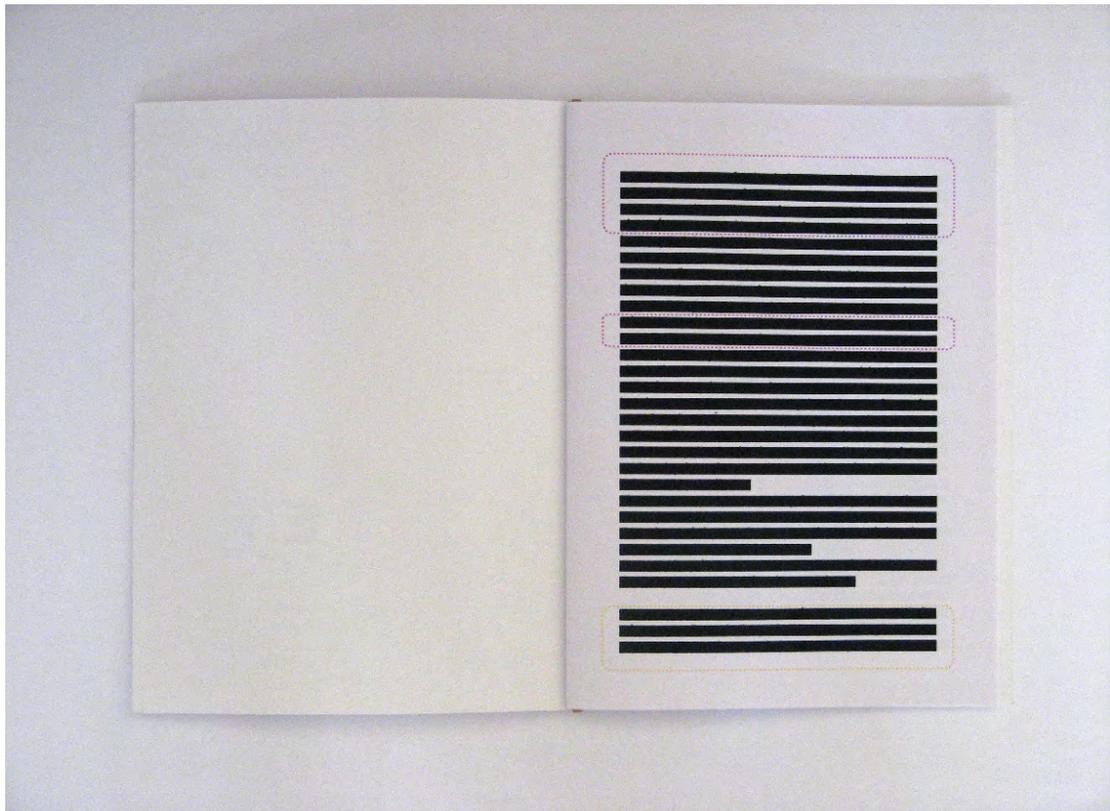
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## [Video](#)

This video work aims to question and deconstruct the idea that is better to work abroad than in Barcelona and Spain. This video work is a representation of a conversation between 3 characters (from whom we don't know that much about) who have breakfast in the shared area of my studio.

The actors interpret a script that was written after 30 interviews with artists, curators, thinkers, cultural workers, heads of several institutions, like institutions for promoting culture abroad. Each interview was transcribed in a book that neither shows the content of the conversation nor reveals the person interviewed.





Projecte E/F  
Book detail. Interview RT-10-09-6  
2007-2008