

Tactical Tourism



Tactical Tourism was born both as a project for the realisation of different kinds of art interventions in the public realm, and as a group of artists (Mariano Maturana, Maite Ninou, Xavier Manubens and Consol Rodríguez) that realises interventions such as tours, installations and actions of diverse nature, in both urban and rural public spaces since 2001.

Our group considers tourism a mass media; the same way TV, the radio, the press and the Internet are mass media, as well. Tourism industry has transformed the “tour” into a medium with its own codes and protocols –tacit codes and protocols that we socially accept usually without questioning them. We accept the idea of being guided to a place and being told the history and events related to such location.

Tactical Tourism's tours are presented by performers using the strategies of tourist agencies. The matters studied in these tours and interventions can vary according to the space and (hi)stories subject to investigation. These (hi)stories have their starting point in real historic or contemporary issues, though fiction, or a mix of fiction and the real, is not discarded.

Our tours consist of a route through the city or the rural public space. During the journey, places would be visited that are related to the narrated events. Tracks and remainders would be sought: graffiti, monuments, buildings, walls, squares, streets, venues, etc. The visited space could also have been previously “intervened” by us according to the designed route through the use of graffiti, mise en scène, performances, participative actions, etc.

Different kinds of transport means would be used depending on the nature of the designed “tour”. For those who cannot attend the tour, there is the possibility to follow the tour activity via life radio and/or video broadcasting using Internet and mobile phone technologies.



Tourism and tactics

Tourism, as a concept, derives from the TOUR or route that English, German and other countries' nobility realised in France from the second half of the 17th century onwards. This 17th and 18th century leisure activity was only available to the ruling class. The 19th century brought a social change that took place as an effect from the French and Industrial Revolutions: the aristocracy began to be imitated by the new born bourgeoisie, and the technical progress –being of great importance the creation of the railway– made traveling easier. But it is not until the second half of the 20th century that this practice became common to all social layers. Through the achievement of paid holidays, the working class is now also able to enjoy its own leisure time and money.

“For the system to work, the masses need to be not only producers, but also consumers. This will have enormous social repercussions. In regard to the values, it is necessary that the T for “travail” (work) disappears from the “têt”

(head) and be substituted by the triple S, the basics of tourist attraction: Sun, Sea, Sex.”

Revolution culturelle du temps libre et pratiques touristiques, Joffre Dumazedier, 1988

This way, journey and traveling became two subjects of leisure consumption –tourists being the agents that realise the social action of traveling, and tourism being the structure of interrelations between the different activities that tourists realise.

“Tactic is the calculated action determined by the absence of proper place. This lack of proper place endows it, without doubt, with mobility, but demands a great adaptation capacity to the chances of its time in order to take advantage of the possibilities offered by the moment.”

L'invention du quotidien, Michael Certeau

“Traveling is the only context in which people look around in order to search. When we are tourists to anywhere, we look at the landscape, and we often stop to wonder: who has selected the views we are looking at?, and, in what way had these views been built by ourselves?”

On the Beaten Track: Tourism, Art, and Place, Lucy Lippard, 2000

Actions in the public realm

Group of artists Tactical Tourism considers tourism as an accepted social practice with its own codes and protocols. A special connection is established between the tourist-spectator and the guide that leads him or her through the proposed tour, or, better, through the unknown space and time. This connection is similar to the one established between the public and the performer.

By conducting the public through “places of memory”, our projects propose an intervention of our everyday public spaces. These projects aim at addressing the public's view not to the currently existing landscapes, monuments and locations, but to their past. They are devised for inviting the general public to figure their own image of the visited place as it could have been in a past time, thus individually reconstructing the history of a place from a present scenario and the information provided in the tour.

One of the distinctive characteristics of our work methodology, also a shared characteristic to the content of the

proposed itineraries and installations in public places, is the importance given to working with oral memory in order to have an authentic source of information on which we can base the posterior research on bibliographic sources and historical archives that keep record of the place subject to investigation. Even when a project contains fictional elements, as in **Love Story**, historical information on the places linked to the route will always be provided.

When the projects have a historical background, such as in **The Route of Anarchism**, interviews will be held in order to obtain information from the people directly involved in the related events. Once a trial itinerary is elaborated, we will double-check our data with the official bibliographic sources and the documentation that can be found in the official historic archives. Using this comparative technique, we have demonstrated that most relevant events are not part of the records of official publications and historic archives, especially those in police records. Official historic sources are questionable, as they are mirror to the ideology of the documen-



tarists. This is why we think that recovering oral memory is so important, and defend the urgent necessity to register it.

In this sense of recovery and preservation from oblivion, we have begun a second round of interviews by which to register the voices and testimonies of a decreasing number of people of an advanced age.

Love Story

Several love stories weave the invisible thread that links the proposed route during this unusual walking tour through Barcelona's El Raval neighbourhood. This route registers the real historic memory of the multicultural background of El Raval as related to Barcelona's urban transformation, through the telling of personal experiences of the protagonists of the plot in **Love Story**. The action takes place for two hours during the visits to singular places, e.g., restaurants, corner shops, cheap international call centres and other emblematic spots. The route activities will be broadcast live using Internet and mobile phone technologies, making it accessible to those who cannot attend the tour.

Vostè està aquí (You are here)

You are here is a project for the Light Metropolitan Train station of Can Cuiàs in Barcelona. Our proposal was the realisation of a mural mosaic displaying a group of images referring to the history of the neighbourhood told through maps and aerial photographs of the location.

A chronological view to the maps of an area supplies an immediate view of the historical records describing the evolution and human settlements of a territory. Apart from spotting a situation in a place where we can find our own coordinates, photographs and maps become symbols that can be interpreted from different points of view. They especially provide us with an immediate idea of the urbanistic evolution of a place, thus definitively configuring a cartography of power and control over a territory.

In the proposed mural mosaic for this project, these facts appear from a different angle and in a scale different from the usual one, especially in the aerial pictures that complete the series: the realisation of a specific intervention in the neighbourhood that would be photographed from the air as a proposal to be carried out by the same neighbours.

Our project aims at creating a collective cartography by using official cartographic records, aerial photographs of the area and the "memory maps" elaborated by the neighbours—especially those maps showing the occupation in the 70s.





"A reality that seen from any point of view resulted always identical would be an absurd concept"

Ortega y Gasset

"An aerial view provides us with a sight that, once codified and related to all the things we master, supplies new information and, especially, the appropriate distance needed to appreciate problems at a different scale, more proper to globalisation"

Albert Garcia Espuche

"A way to get close to the shape of a city in every historic moment, to understand its dimension, its limits, the forms and the structures, has consisted and consists of taking physical distance in order to look and, as a consequence, conceptual distance to comprehend"

Albert Garcia Espuche

Handwritten notes and sketches on the page include:

- 1986 (top left)
- PRIMERA ESPALD DE BURGLIOW (top left)
- LA FERIA DE JUNY 1986 (top center)
- PRIMERA BUS 505 1986 (middle left)
- PRIMERA CABINA TELEFÓNICA 1979 (middle left)
- MONTADA (bottom right)
- LA FERIA DE JUNY 1986 (bottom right)
- MONTADA (bottom right)

T

Jorna



La Victòria

Detenció Puig A



Presó de Dones

Immolars
Tomba Durruti



Les Drassanes



Es

The Route of Anarchism

La Ruta de l'Anarquisme (The Route of Anarchism) emerges from the need of rescuing the forgotten and silenced events that form part of Barcelona's libertarian movement history, a movement also known as "The Rose of Fire". For this exercise of memory, Tactical Tourism proposes a tour by bus where audiovisual documentation would be screened. During the tour, there would be stops to visit places central to the history of Anarchism in Barcelona, there will also be actions and performances at the street in some of the stops. The public will be given graphic documentation with a chronology of events, and publications where the voices of anarchists tell us their own history.

Parc Güell
des Llibertàries



Antich



Primer Sindicat Tèxtil

Ateneu Enciclopèdic
Biblioteca Arús

Central CNT

Cola de Milícies



Poble Nou

Camp de la Bota

Tactical Tourism

Who are Tactical Tourism?

Since 2001, Barcelona-based group of artists Tactical Tourism realises public art interventions using the strategies of tourism as a mass media.

These interventions have been realised in different cities using diverse kinds of formats: the walking tour, the tour by bus combined with screenings of diverse audiovisual footage edited and produced for the occasion, radio broadcasting, free distribution of publications, actions and performances. Tactical Tourism has also designed wireless technology projects for the intervention of aerial space.

Tactical Tourism is currently working on the following projects: **The Route of Infamy**, an online project where participants from the general public say their mind via a worldwide-open forum on the internet, discussing locations and monuments that pay homage to ignominious figures and episodes of history: the general public is invited to add examples of their own from any location in the world via this online forum; **The Route of Spirits**, a route by bus in Barcelona telling the history of Spiritualism as related to the history of the city of Barcelona; **Where do you live?**, a project initially addressed to a public aged 13 to 16, but also aimed at awaking the interest of public of other ages, that proposes a research into the meaning of the places where we live: a list of directions, accessible on the website of Tactical Tourism, would suggest a system to be followed in order to kick start this research into the everyday public space by proposing a guideline for a Do-It-Yourself research methodology; **Barcelona-Shanghai**, a proposal for both the realisation of a public art intervention between the cities of Shanghai and Barcelona that takes the form of a publication on both cities' recent history to be given away to the passengers of the flight between Barcelona and Shanghai, and the realisation of an installation presented as a shop or bazaar of souvenirs that reflects on the role of trade and tourism as elements of intercultural exchange.

Tactical Tourism is formed by artists: Mariano Maturana, Maite Ninou, Xavier Manubens and Consol Rodríguez.

Mariano Maturana (Santiago of Chili, 1960) lived in Amsterdam from 1987 to 2000. He is currently based in Barcelona. In 1995, he founded the net mundolatino.org (the first Spanish-speaking network on the Internet), and Desk.nl (the first server created by artists in the Netherlands). In 1999, he founded the "Group of Virtual Actions", aiming at organising public actions on the Internet. Maturana's Media Art solo projects have been exhibited in diverse art festivals and centres in the Netherlands, Germany, England and Latin America. (more information available at <http://catalogue.montevideo.nl/artist.php?id=50>)

Xavier Manubens (Barcelona, 1956) realises installation projects since 1980. He is also member of the multimedia group "Zum-Zum". He is founder of the group "Spaces for Contemporary Art", dedicated to the exhibition of work by young artists. Since 1992, Manubens has been

realising mono-channel video and video-installation projects with artist Maite Ninou. His works have been exhibited in art centres and galleries in Germany, France, Italy, Spain and Latin America.

Maite Ninou (Barcelona, 1960) is a free-lance video producer since 1984, author of mono-channel video and video-installations. Since 1992 co-works with artist Xavier Manubens. Ninou has taken part in collaborative projects such as "Alternating Current", "Shop Windows", group "Spaces for Contemporary Art", "Encounters of Video of Pamplona 1996" and "Encounters of Video and Altermedia of Pamplona in 1998" as member of the organising team. She is a lecturer of video at Fine Arts College of the University of Barcelona.

Consol Rodriguez (Barcelona, 1972) lives and works in London and Barcelona. Her work can be considered as a social and cultural document about our contemporary life and time. Her work has been exhibited in art centres, galleries and festivals in Spain, Italy, England, Venezuela, The Netherlands and Belgium. (more information available at www.consolrodriguez.info)

Tactical CV**www.tacticaltourism.org**

- 2005 **Where do you live?**, online project (work in progress)
 2005 **Barcelona-Shanghai**, Barcelona and Shanghai (work in progress)
 2005 **The Route of Spirits**, Barcelona (work in progress)
 2005 **The Route of Infamy**, online project (ongoing project)
 2005 **The Route of Anarchism**, Barcelona
 2004 **The Route of Anarchism**, Virreina Exposicions, Institute of Culture of Barcelona
 2003 **Interventions in the Public Realm**, workshop for Hangar (Centre for Production of Visual Arts), Barcelona
 2003 **Love Story**, tour through Barcelona's Raval neighbourhood for the exhibition Banquete, Virreina Exposicions, Institute of Culture of Barcelona
 2003 **Love Story**, tour through Barcelona's Raval neighbourhood, Amics del MACBA (Contemporary Art Museum of Barcelona)
 2003 **Love Story**, lecture, Hangar (Centre for Production of Visual Arts), Barcelona
 2001 **Love Story**, route in Cologne, Germany, for the exhibition Ville et liason social, French Institute of Cologne
 2001 **Love Story**, short listed project for workshop on public art Idensitats. Calaf- Barcelona

Fellowships and Stipends

- 2005 Generalitat de Catalunya, Department of Culture, Visual Arts Production Subvention
 2004 Ajuntament de Barcelona, Institute of Culture: La Virreina Exposicions
 2004 Generalitat de Catalunya, Department of Culture, Visual Arts Production Subvention
 2002 Generalitat de Catalunya, Department of Culture, Visual Arts Production Subvention

Catalogues

- Tour-ismes, la derrota de la dissensió, itineraris crítics*, Fundació Antoni Tàpies, Barcelona, 2004.
Art públic al Metro de Barcelona, Generalitat de Catalunya, Department of Culture, Barcelona, 2004.
Idensitat, proyecto de intervención crítica e interacción social en el espacio público, 2001-02, INJUVE, Service of Culture of Department of Labour and Social Affairs, Madrid, 2002.