



Mercedes Azpilicueta,
Todo afuera adentro,
2015. Performance.
Ph: Laura Insúa

acá este espacio, abierto y gratuito, al que pueden venir los chicos con sus familias, escuelas o un grupo de empleados de las empresas de los alrededores. En primer lugar, Móvil buscó abrirse a la comunidad cheLA y luego al barrio. Además de incentivar la visita del público interesado y de artistas, de referentes importantes dentro del circuito artístico local e internacional —que es fundamental para difundir el trabajo que presentamos y alimentar una cadena de oportunidades—, queremos también hacer hincapié en desarrollar un vínculo con centros comunitarios, escuelas y vecinos. Ha sido muy gratificante, por ejemplo, ir a volantar al Parque y recibir, un par de horas más tarde, chicos que se acercaron con sus familias a pasar una tarde mirando, jugando y sumergiéndose en las actividades de taller que armamos para ellos, y de las que participan los propios artistas. Muchos de ellos vuelven para cada actividad, y a ellos se sumaron grupos escolares que se acercan caminando a participar de una mañana o una tarde de taller que termina con su merienda.

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Founded by curators Alejandra Aguado and Solana Molina Viamonte, Móvil is an independent non-profit organization geared to the production and exhibition of contemporary art. Focused on experimentation and outreach, Móvil's program of exhibitions

was launched in early 2014. It furnishes an emerging artist with the space and resources to produce and exhibit a large-scale new project —one that represents a major step in that artist's development— in a solo show. At the same time, Móvil provides tools that enable those projects to dialogue with the largest public possible both locally and internationally, creating experiences that bring the public into contact with artistic practice as a natural expression of these times.

Móvil operates on the premises of cheLA, a physical space and larger organization that, for the last eleven years, has housed “a center of experimentation in culture, technology, and community.” At cheLA, Móvil exists alongside other projects and artists' studios. The over five-thousand-square-meter premises is an old industrial building, in the Parque Patricios neighborhood in the south of the city of Buenos Aires, an area once full of factories.

In 2014 and 2015, Móvil produced and exhibited works by Irina Kirchuk, Joaquín Boz, Tomás Maglione, Mercedes Azpilicueta, Sebastián Roque, and Nicolás Sarmiento. Móvil does not represent the artists commercially; it is funded by contributions from individuals and institutions and by the

sale of limited-edition works. Should works produced for exhibitions at Móvil sell, the institution retains a small percentage in order to cover some of the production costs.

According to its founders, “we wanted to work with artists on the development of a major project from the time of its conception through the production and exhibition process. When we started out, there was no medium-scale, non-profit independent space in Buenos Aires—that is, a venue that was neither a museum nor an artist-run space—that, like Móvil, provided artists with remuneration for their work and developed a parallel education program. Nor was there a space specifically geared to supporting young talent in that way. For us, it was essential to begin working with that readily identifiable aim in mind. That helped us to build a program that makes sense in terms of our specific context: Móvil, in its difference, makes a contribution to the local scene. Since then, a number of other projects have been launched and each one, with its idiosyncrasy, contributes to furthering artistic production and to helping it find a positive place on the cultural agenda of a broader and broader audience.”

Were the characteristics of the building of particular interest to you due to the sort of projects you wanted to produce?

The space we have at cheLA is magical. Its dimensions are ideal for our projects. We didn't want an enormous space that would require a larger budget than our target amount or a production challenge impossible for artists to tackle. But we didn't want anything too small either, where it would be hard for the artists' work to be able to really take off. It's an open space with no partitions or columns and beautiful light. In terms of level of maintenance, it couldn't be better: it's in good shape but it has not lost its connection to its history, which gives it a freshness, a feel akin to a studio or workplace, close to process, which we are interested in. We were also drawn to its location. At first, we were hesitant about being somewhere so far from the more conventional visual arts circuit, somewhere perhaps unfamiliar to the public; making it all the way to Móvil requires commitment from us and also from those who visit us. That means that each visit is special and we dedicate all our energy to ensuring that those who come have the best experience possible, that they are welcomed like friends; we make time for them.

What's your relationship with cheLA like?

cheLA is an independent self-run space with amazing and fresh energy. It is extremely open, generous, and free. Thanks to that and to the faith they placed in our project—which is

in keeping with cheLA's interest in art, experimentation, and in forming part of the community and supporting creativity and talent—they invited us to take part in a series of projects already underway in the space and to schedule our program with absolute independence. cheLA made the space—the Tatraba gallery—and many of its administrative and maintenance resources available to us. Like all the other projects housed here, we assume the responsibility of covering our costs, helping out with shared expenses, and thinking jointly about how to continue contributing to this group construction and its workings. cheLA is also a platform of collaboration. Since we have been here, different ways of combining our projects with those of the other groups with whom we share the space have come up, which means our work has reached new places of experimentation. The musicians in conDIT, for example, held a concert here in the context of *Oblicuo*, the show of work by Sebastián Roque, and the group Nocturama did an amazing performance of shadows during Joaquín Boz's show *Insolada*.

There should be a cheLA in every neighborhood. It is an extremely efficacious platform with enormous commitment to the community and a great in-

centive for creation and collaboration. How does Móvil operate within the context of the urban development underway in the Parque Patricios section of the city?

Móvil has never formed part of any urban development project. When we opened two years ago, the area was not what it is today. Our primordial aim is to contribute to the neighborhood, for locals to know that the space is here and open free of charge to children and their families, to schools, and to groups of workers at local businesses. Above all else, Móvil has been committed to openness with the cheLA community and with the neighborhood. We want to encourage not only those interested in art, artists, and important figures on the local and international art circuit to visit—which is essential to communicating the work we present and to feeding a chain of opportunities—but also develop ties to local community centers, schools, and residents. It has been very gratifying, for instance, to go to the park to hand out fliers and for, a few hours later, kids and their families to come by to spend the afternoon looking around, playing, and making the most of the workshops we put together for them, workshops in which the artists themselves take part. Many of them come back to participate in all the activities, as do school groups that walk over to take part in an activity that ends with milk and cookies.

Sebastián Roque,
Oblicuo, 2015
Instalación / Installation.
Ph: Ignacio Iasparra

