



View of participants at Arte Util Summit 2016 in the atrium at mima, 2016, image: courtesy mima

Women on Waves, the 'Rolling Jubilee' movement and Theaster Gates. This work was grouped under various headings, such as 'Reforming Capital', 'Legislative Change' and 'Space Hijack', that denoted the different political and aesthetic strategies on display within the exhibition.

The category of Arte Útil – and the notion of usefulness expressed in the eight-point programme that guided the exhibition – serves to form a broad church of artists and artworks that cohere loosely around some broad principles that emphasise the importance of results that can be seen and perhaps even measured, as indicated by the notion of 'practical, beneficial outcomes'. Other aspects are more speculative, such as the desire to '(r)e-establish aesthetics as a system of transformation', meaning that Arte Útil as a genre tends to straddle the poles of utilitarianism and utopianism.

Alongside the Van Abbemuseum, Creative Time and the Queens Museum, mima presents one of the clearest institutional allegiances to Arte Útil, following its recent rebranding. Describing itself as a 'useful museum, a civic institution that promotes art as a tool for social change',⁶ mima's affiliation with Arte Útil was prompted by the move of Alastair Hudson into the role of Director in October 2014; Hudson also happens to be the co-director, along with Bruguera, of the Asociación de Arte Útil, whose summit was held at mima in July 2016.⁷

Within mima's programming, they have established the 'Office of Useful Art' as well as the Arte Útil archive, both of which contribute to informing the development of 'crowd sourced' exhibitions such as

⁶ See 'About' section on mima website <http://www.visitmima.com/about/>, accessed 18 July 2016.

⁷ Prior to taking on this role, Hudson had been the Deputy Director of Grizedale Arts in the Lake District, which has long been renowned as a key centre for community art and socially engaged practice in the UK.