

A constellation of proposals, a spectrum of provocative actions, a plethora of museographic overtures, a series of vanguardist dares. Along with lots of tried and true programs, techniques, strategies, and work plans. Still, the ardent call is always the same: Cultivate innovation! Risk and dare! Forge forth with courage and without fear—and with a view to enjoying the ride... Onward, onward ho—Onward with that Spunkedelic Avant-garde Museographic Practices Œmnibus!

A realm of disruptive thinking and doing, a universe of practical and theoretical investigations, an exploration of the ways learning can happen in museums and expand beyond its walls. Onward, onward ho—Onward with that Spunkedelic Avant-garde Museographic Practices Œmnibus!

An exciting territory for all creatives really. A field enriched by the contributions of scholars, artists, thinkers and doers of various stripes. One where the insights gained from research and various practices can be adapted to inform and transform the museum. Onward, onward ho—Onward with that Spunkedelic Avant-garde Museographic Practices Œmnibus!

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A critical intervention. A social design initiative. A political engagement. Contemporary Museum Education (CME) and the art museum must be aligned with close looking, with the analysis of artworks, with overall museum educational programming, with learning theories and practices, no doubt. Still, CME must also explore intellectual, aesthetic, political, and various closely aligned issues through the exploration of the museum. And it must provide the conditions for the analysis of critical problematics—for example, canon formation—that are ever-present in museums. Inevitably, CME must engage with the wide swath of practices and disciplines—curatorial work, exhibition design, digital culture, experience design, to name a few—that are at play in the museum environment. Indeed: a critical and playful and sustained intervention! Onward, onward ho—Onward with that Spunkedelic Avant-garde Museographic Practices Œmnibus!

What is most relevant then: not only what museums can do, but what one could do *with, to, and through* museums. Proposing ways to innovate, fashioning radical visions, creating through and with the museum as *material*. CME is about invigorating the galleries. Activating them. It's all about writing the museum, as in a full writing act (see *Museo Equis*). And soon enough too, turning the types of work we are doing into art works—yes, art works, formally speaking. *Writing* the museum. *Arting* the museum. Designing and transforming the museum. That's where the intrigue rests: to constantly probe and see how one can plant seeds, how one can transform and radically remake the museum. Onward, onward ho—Onward with that Spunkedelic Avant-garde Museographic Practices Œmnibus!

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Contemporary museum education, then, means being bold enough and adventurous enough to question not only the foundations of current educational practice, but museographic practice in general—along with their traditions, their histories and their possible future trajectories. It means being bold enough to forge exciting paths, devise cutting-edge programs, and implement new visions. It means being daring enough to launch a full creative/critical practice—daring enough to imagine, infuse, innovate, and be at the vanguard, again and always.

Thus and so, we must repeat: a universe of endless opportunities where we should imagine, conceptualize, and chart—with creative energy and critical verve—new directions in the very essence and functions of museums. A realm of emancipation, really. Redefining the game, redefining the practices, and recreating the reality. Onward, onward ho—Onward with that Spunkedelic Avant-garde Museographic Practices Œmnibus!

-Amir Parsa