

# INTERVIEW WITH EL JARDIN DE ACADEMUS



## José Miguel González Casanova

"The Academus' Garden" is more of an evolving group show than an exhibition of finished works. The exhibition is conceived as a process that explores the relationship between art and education. There are thirty projects in three months, which means two days for each participant. Each artist and each project will take the room for two days. A specific group determines the didactic aesthetic exercise that project addresses, but the process is open to the general public of the museum. That is the fundamental condition. To generate a work-process, which begins by choosing an audience to whom the project is directed, in which, the artists create a didactic aesthetic exercise in a collective practice. By working for two days at the museum, the projects eventually will produce a museum object, which will stay in the exhibition space. The exhibition will gradually take shape. Every two days the audience will see a new object that is going to stay there in the space, as witness of the construction process of the exhibition. These artists are proposing an exercise from an educational perspective. All of them have common dominator. All artists are also teachers, have done workshops and have experienced in the field of education. For instance, directing courses in schools, independent workshops or new educational projects such as the National University of Mexico or el Faro or even experience in a museum education programs. I think it is very interesting to give consistency and visibility to thirty projects that aim to integrate art and education. By doing this, we can discover the similarities and the problems of these art education models in a common and collective endeavor, being able to discuss things together. Also, we can give space to "art as provider of a service" rather than as the creator of a fetish.

## Collective Discussion

Everyone is in such spaces and somehow isolated in those experiences, allows us the structural possibility. It becomes important that this type of experience as collective is at the museum, precisely because we are integrated. It is kind of school that we are doing together.

## Morales Tanie

These two premises of the exhibition, on the one hand as I understand it, educational communities on art, with all that means, opens art to all other forms of education. On the other, communities that usually are somehow outside the traditional museum, audience, the typical public, will not be taken as abstract user of a museum, but as an individual user with some idiosyncrasies. It turns out that, again sorry for the use of this word again, topological space and the content of the exhibition are complex because we obviously cannot find a single strategy. Yet, simply to see how each project is creating their strategies to chart a trajectory in the space. Is a very rich area that I think we are all interested in returning to the public a bit of a creative value. Exactly, each of the projects have different strategies to recover creativity and evident that: public, participant, author, curator get mixed.

## Samuel

Knowledge is being built differently, in a space of convergence. Such a dialogue is needed in order to know that we exist. Because if I think something happens in this country is that nothing happens. Of course, I see everyone doing things outside the institution. Then this operation becomes an interesting question. The institution must check why this is happening, and question what they should do to empower its symbolic power, its budget power, its visibility power. Then, they can lead a series a different kind of processes.

José Miguel González Casanova

It is very important that a museum such as the MUAC assume its role within the university and within the country as a generator of a proposal engaged with a social commitment. I think it can have a real impact on the public, because if there are 30 projects there are 30 different audiences who will go to the museum. Something needs to happen with all those people who are involved, and obviously it is going to be a beneficial outcome. The participants should learn to take the ownership of art, to create their own identity, to recognize themselves, recognizing others and being recognized by others; generate points in common to enrich communication, help create a social fabric in a country where the fabric is completely fragmented, violent, education, corruption and all major problems of the country and its citizenship. I think it can contribute to our social context. At least as a symbolic model.

We live in a situation of general crisis in education. Art students comes to school with a very poor training to structure an idea, read between the lines, achieve a critical reading and to articulate a proposal. In fact, it is a situation that is becoming more decadent. Note that we are the product of a colonized country. There is the situation of the colonized that has not had the training to generate their speech, but rather the role given is as a speech repeater. The art has gone obviously to less, now comes a degradation of education in our country. Sometimes even seems scheduled, scheduled to promote maquiladora and technical training rather than creators, and people that have a training capacity and to have a voice.