

Workshops: Art, inter-subjectivity and learning

Is Art An Act Of Learning?

Thank you, Sofía, for your compelling text. I start here by saying: yes, art is an act of learning and of apprehending.

You state that art could be considered, apart from its sensorial presence, as “a defiant exercise in thought that is sparked at the crossroads where spirituality, reality and potentiality meet.” I always wondered about spirituality: What is the soul? How does it exist? How does one represent these questions? Does art address these themes? Can it be done without falling into cultural stereotypes?

In 1992 in Buenos Aires, I started a seminar in interpretation for artists and those interested in art. This workshop-oriented study group modified as I expanded and focused on my own practice. From 1997, I began a period of intensive trainings in traditions and doctrines—such as Taoism, Buddhism, mythology and astrology—around the themes of esoteric knowledge; available energy; the strength of forms; and the internal forum of conscience. These themes inform my work to this day.

To do in order to see: artistic and teaching practices treated as an intellectual game, focused on shared verification. The exercises allow one to learn to have intuition readily available, as if in the palm of one’s hand, and then to discern in order to knead it with reason and doing. They allow us to help observe, in unison and without our even realizing, the complexity that architecture and works of art present to us, and the labyrinth in which our emotions, feelings or desires—projected onto perception and representation—are immersed. They may accompany practice or be based on improvisational exercises of forms, but always at the hand of communication within group debates. The conversations are motivated by instructions that are

more or less demanding and precise and/or articulated by facilitated conflicts, inclusive of diverse perspectives, depending on the focus of the workshop.

The workshops I do are tailored to groups of 10 to 90 people, and I have led them both within and outside of an institutional framework. They are carried out with precise timing and schedules, constituting a collective, intellectual and emotional effort, resulting in an experience of exchange both transformative and unique. In the last five years, I have proposed different formats for Kunstfag/KHIO in Oslo and for *Programa de Artistas* in the Universidad Di Tella in Buenos Aires, since the program has a particular interest in the development of hybrid forums.

Mónica Giron, Noviembre 3, 2014

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