




CONCEPTO DE MUSEO DESDE LA PERSPECTIVA DOCENTE

MUSEUM CONCEPT
FROM A TEACHING PERSPECTIVE

Carmen Gómez Redondo

Universidad de Valladolid  <https://orcid.org/0000-0002-7636-0251>
mariacarmen.gomez.redondo@uva.es

Resumen

El siguiente artículo trata sobre la conceptualización del museo desde la experiencia docente y en base a una práctica específica llevada a cabo en la Facultad de Educación del Campus María Zambrano (UVa) en colaboración con el centro de reciclaje de RCDs “AR Los Huertos” durante el curso 2021/2022. Esta conceptualización en base a la experiencia se realiza empleando el método a/r/tográfico y por medio de los pares fotográficos. Los principales resultados obtenidos presentan al museo como un punto de partida para la elaboración de experiencias didácticas en contextos formales, esto ofrece una flexibilidad a la creación plástica aplicada al ámbito educativo. Se aboga por una experiencia más corporal en el museo, se plantea la necesidad de incluir otras voces en la narración museística y el interés como elemento resignificador dentro de la cultura.

Palabras clave

Educación artística; museo; educación museal; docente; a/r/tografía.

Abstract

This article deals with the conceptualization of the museum from the teaching experience and based on a specific practice carried out at the Faculty of Education of Campus María Zambrano (UVa) in collaboration with the construction and demolition waste recycling center “AR Los Huertos” during the 2021/2022 academic year. This experiential conceptualization is carried out using the a/r/tographic method and through photographic pairs. The main results obtained present the museum as a starting point for the development of didactic experiences in formal contexts, offering flexibility to artistic creation applied to the educational field. A more embodied experience in the museum is advocated, and the need to include other voices in the museum narration is proposed, as well as the interest as a resignifying element within culture.

Key words

Art Education; museum; museum education; teacher; a/r/tography.

1. INTRODUCTION TO THE METHOD

The growing recognition of Arts-Based Research and the corresponding growth of the discipline (Marín-Viadel and Roldán, 2019) have led to an increase in accessibility to research from a teaching perspective. Therefore, researchers today can consider, legitimized, research from a sensitive, self-reflective teaching perspective that allows for diversity of languages in its process and representation (Marín, 2005; Hernández-Hernández, 2008).

From the need to research from the teaching perspective and about the teaching perspective, the problem of research arises: the processes and results of the construction of the concept of museum from this perspective are not known, which is essential in our eyes, since this construction is imbued with theoretical concepts but also with beliefs (Garzón, 1989; Defez, 2005) that are subsequently projected in teaching itself (Díaz, Martínez, Roa, and Sanhueza, 2009; Camps, 2002). For this reason, we raise the following research questions: Is it possible to know the process and product of the construction of the concept of museum from the teaching experience? Does the didactic experience influence this construction? What research method is most appropriate for obtaining sensitive results on this topic? These questions lead us to formulate the general and specific objectives of this research:

- GO1. To explore the construction of the concept of museum from the teaching experience.
- SO1. To design didactic experiences that are a substrate for reflection on the concept of museum.
- SO2. To establish a research methodology that allows for results from a sensitive approach.
- SO3. To generate an artistic-investigative product that allows for reflection on the construction of the concept of museum.

After outlining the first steps of the research, it is necessary to outline the method. In this case, given the characteristics of the research, it is appropriate to use the A/r/tography method since “The result of an a/r/tographic inquiry is not so much to obtain knowledge as to establish knowledge, in a similar way to what happens in philosophy and artistic creation” (Marín and Roldán, 2019, p.888). On the other hand, A/r/tography is suitable insofar as we are investigating relationships between didactic experiences and mental constructions since: “[...] the emphasis on personal embodiment (artist+researcher+teacher) is important because it connects with the concepts of ‘embodied thought’ and ‘situated activity’ or ‘situated cognition,’ which affirm that thought is inseparable from action and social and cultural contexts.” (Marín and Roldán, 2019, p.887).

Once the method has been outlined, it is necessary to outline the techniques for data collection and analysis, which in this case produce a cycle that feeds back. The photographic pair technique will be used as a technique for data collection, understood as a pair of images that together compose a complex idea or argument, that do not make sense when separated, and it is necessary to compare them to understand the proposed argument (Marín, Roldán, and Genet, 2017). The photographic pairs are accompanied by a text that does not function as a translator of the image but helps in reflection, network generation, and digestion of the understanding with the image (Barone and Esiner, 2006 cited in Hernández-Hernández, 2008). We speak of an evocative text, where the reader is enabled to fill gaps with their own meanings: “The written text does not explain or translate images or sounds, nor are they illustrations of the written text, but rather meaning must arise from the consonances and resonances between both dimensions” (Marín and Roldán, 2019, p.889).

2. INITIATION TO THE PROCESS: PREVIOUS CONCEPTUALIZATION

To understand the process of constructing an idea from subjectivity, it is necessary to consider the entire cosmos generated around it, especially when we are talking about concepts and ideas used by teachers. Part of the content taught by teachers forms their own identity, since it comes from their research universe and may have helped create that idea in the collective imagination.

Therefore, we could say that part of the mental construction of an idea or a broad concept is strongly marked by theory, but also by experiences and beliefs (Garzón, 1989). Thus, there is a map in this mental construction that interweaves beliefs, theoretical knowledge, experience, and involves the affective (Damasio, 1999).

This tangle evolves, relocates, and within it, new knots and connections emerge based on the experiences that are lived. The constructions anchored to identity are always dynamic and mutate with experiences and new learnings.



Figure 1. Image of mental construction maps

3. COSMOS OF EXPERIENCES THAT CHANGE THE CONSTRUCTION

The following pairs of photographs reflect educational experiences linked to the project *"Habitar el Escombro"* carried out by the Didactics of Plastic Expression Area at the María Zambrano Campus in 2021. This project was carried out in collaboration with the Center for Recycling of Construction and Demolition Waste "AR Los Huertos", which for more than 10 years has annually called for an international sculpture competition using recycled construction materials. Works related to the city as a lived-in and constantly constructed place were selected and exhibited from the collection. The exhibition was held during the academic year in which attendance at the university was being recovered and the city was being re-inhabited. This gave the

exhibition a special significance. From this exhibition, a new discourse is established from the perspective on the concept of the museum and the way it fades, reformulates itself, in other contexts.

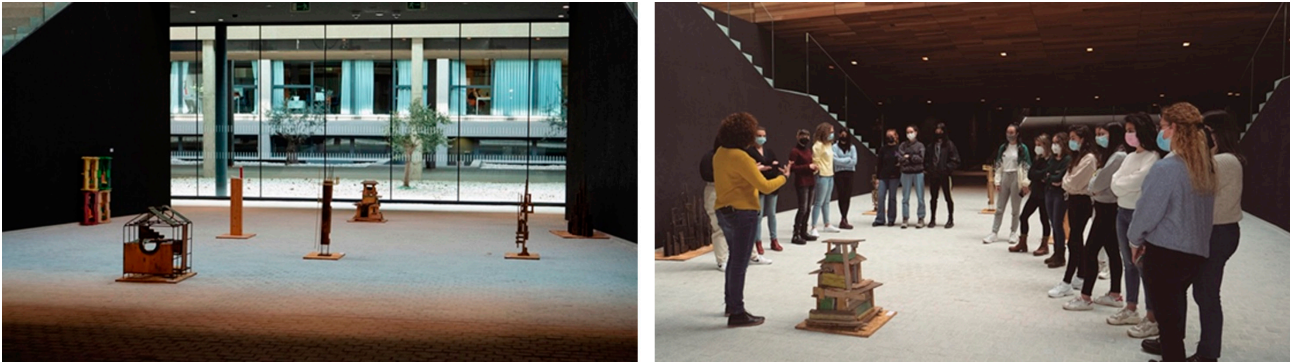


Figure 2. Photographic pair "Influences of the museum, the faded space". Photographs by José Manuel Álvarez.

Museums fade, I still don't know if it's for better or for worse, but it's clear that they fade (Candel, 2022). We are in a public space, in an educational context, far from a museum or having been designed to exhibit. It is an aesthetically interesting space, mixing materials, colors, and lighting, but in the end, it is a passageway within an educational space. So, there is nothing remotely reminiscent of a museum. However, when we consider bringing works of art, everything changes. We designed the placement of the works so that there was a dialogue between them, and unintentionally, the solemnity of the museum slipped through a small crack. Will there be a way to slip away from this exhibition format? It seems that the Reina Sofía Museum is investigating this way of slipping away from solemnity, from the white barrier of the sacred work, or at least that was my reflection the last time I went there.

The museum also influenced education, just as schools influenced museum education at the beginning of the DEACs. Now, the museum is getting its revenge with silence, established tours, and space in front of the works of art... The body speaks for itself. I don't want to be pessimistic or introduce a negative idea of the museum as something that barely exists, although many museums are still anchored in these paradigms in this museum kaleidoscope. The exhibition was truly beautiful, and it was an oasis in an unknown context for passersby who circled that space daily. It was a discordant element that surprised some, stopped others to look, while others didn't give it much importance, like any work that leaves the museum and becomes mundane. Here, the museum didn't lose much. Works of art also benefit from being ignored.

Therefore, the human component is the fundamental ingredient. It's as crazy to understand that the person is not important in education as it is to understand it that way in the museum. There's always the silly idea that the museum's function is to safeguard, conserve...the museum's function is to build and transform people, just as it is in education. This brings me to José Manuel Ballester's works, where people disappear to leave only the work... Absence allows us to be aware of the importance of presence.

One of the best fades of the museum is the symbolic one, which is stored in people because symbols don't exist beyond each person's skin. As a teacher, I believe that the museum allows me to re-signify the world. When I leave the museum, I reinterpret the world with new keys, with new paths that I have traced through new products but also through new ways of doing things. There are works that change you as a person, but there are less grandiose ones that introduce only small changes, like fine rain. Suddenly you discover a very interesting new technique for teaching or exploring a subject in the classroom...The small things that change everyday life change

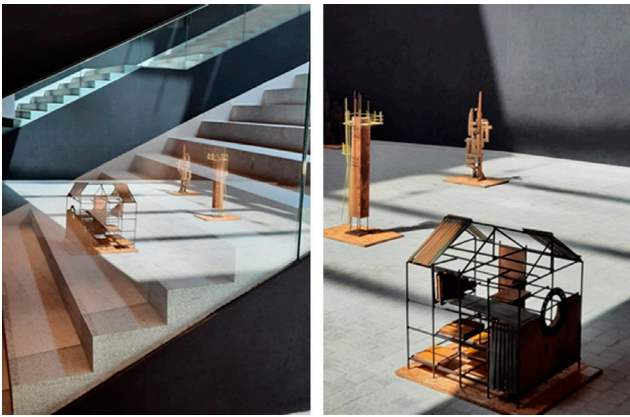


Figure 3. Photographic pair "Resymbolizing the world, resymbolizing education."
Photographs by Carmen Gómez Redondo.

everything. Some time ago, I read in a work of social reclamation at the Reina Sofía Museum: Daily jobs are acts of resistance. And there they are, the small changes in teaching, the small discoveries you bring to the classroom, as acts of resistance of a mutant education. The "Habitar el escombro" exhibition, the faded exhibition, also kept those re-symbolizations of the space in which it was located, of the city, of the "new normal," and above all the classrooms. Higher education, above all, the one that will train future teachers, needs those acts of resistance, to leave the four walls, to discover and inhabit new spaces, from a nomadic point of view. We don't leave the classroom to settle down in another space again; we leave because learning is wandering, meandering, and wandering through physical and symbolic spaces. This way, we understand the metaphor of its character as a process.

Education also interacts with space, like works in a museum that adapt to the discourse in their multiplicity of meanings. Education is thus multiple and adaptive, drawing resources from the context but also its noise, which imbues learning and the act of education with new meanings. The meanings of works of art change depending on the context in which they are displayed, as seen when they were exhibited on campus versus when they were first shown at awards ceremonies, or when they were shown in different spaces. Similarly, learning is not repeated; one does not learn the same things in a classroom as in a museum or a park, and one does not learn them in the same way.

One of the things I find most interesting about Plastic and Visual Education is the total loss of the brain's hegemony in learning. I love confirming that there are learnings that are only in the hands and that cannot be explained with words. I love the part where you learn between bodies, mimesis, and experimentation. One of the concepts that is deeply bodily is the concept of balance. The definition of balance is quite brief for the complex idea it encapsulates, and only those who have played with balance experimentally can confirm this pretentious claim that shuns academia. In the "Inhabiting the Rubble" exhibition, many of the sculptures played with this concept, and it was almost palpable when experiencing the sculpture live (once again, experience surpasses the image of it). This led us to experiment with balance using different materials. For this purpose, the construction game holds great learning opportunities. When working with students in the Early Childhood Education program, the game becomes a fundamental factor in learning. Given the freedom offered by free play, the teacher must learn to provide interesting materials for it. Therefore, the construction game represents a challenge loaded with learning opportunities in relation to balance. Some of the factors that are of particular interest are the lack of adhesive material that allows the materials to be joined (the only adhesive in the construction game with unstructured material is gravity), the quality of the material, as it is not built the same way with heavy material as it is with light material (the same is true of the organic-prismatic binomial, elongated-shortened); its ephemeral na-

ture, and finally, the game of balance itself and the challenge of playing on the line of imbalance. In this case, group creation requires greater effort. When building alone, one knows where the previous piece was loaded and how to place the next one to compensate for that load. In this case, that process is more intuitive and less tactile.

Plastic expression in the museum holds great potential, although many museums have not been able to explore it (Gómez-Redondo and Borghi, 2020). In this respect, ephemeral creation holds the potential for experimentation, losing the burden of exhibition beyond the moment in which it is created and allowing for experimentation, repetition, rethinking, and reacting.

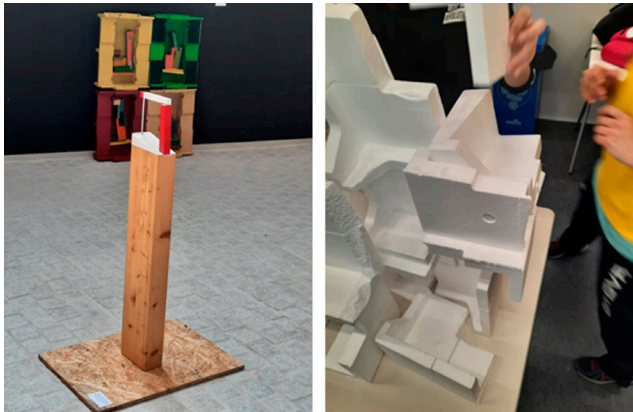


Figure 4. Photographic Pair "The Wisdom of the Body."
Photographs by Carmen Gómez Redondo.

4. FINAL/INITIAL STATE OF THE CONCEPT

The concept of a museum, like the subjectivity of any concept, mutates in relation to the person who thinks about it. Thinking about the museum from my perspective as a teacher, researcher, and user —among other identities that could be linked to the museum— implies a kind of dualism between what I believe a museum should be and the museums that I experience. It is from here, from my experience and beliefs shaped by knowledge and experience, that I define the museum. This duality is so radical that I turn my own teaching practice into a continuous resignification of this space. Perhaps because of all the practices I would like to experience as a user and as a teacher who takes students to museums, perhaps because of my own experience and vital interests... On many occasions, the themes from which an exhibition is interpreted are too big for me, and in the end, only the brain is put into action. The museum should be for the whole body, not just for the eyes and the brain. Yes, perhaps the movement also requires some attention, but it is a castrated, unidirectional movement that only allows a limited number of movements. But I still lack senses: touch, smell, hearing, proprioception... I lack stimulation. I also lack voices inside; the museum offers to go out, but it is more difficult for it to offer to enter, to offer that other voices resonate in the exhibition, other curators, other artists, other wisdom...

However, what is interesting about the museum is that, on many occasions, it has that capacity for adaptation. It is also mutant and fluid, changing with the society in which it is inscribed. The museum from outside the museum allows that game, that tug of war of meanings and limits that we do, in this case, from the training of future teachers. In this way, from my own experience, the museum is interesting to me as an element of reflection on artistic practice, conservation, and exhibition; more than the museum itself, I find interesting everything that triggers in me.

5. REFERENCES

- Camps, A. (2002). *El aula como espacio de investigación y reflexión. Investigaciones en didáctica de la lengua*. Graó. Barcelona.
- Candel, T.U. (2022). Report on the expanded classroom: university–museums performative action project. *Artseduca* (31), pp. 179-189.
- Defez, A. (2005). ¿Qué es una creencia? *Logos. Anales del Seminario de Metafísica*, 28, pp. 199-221. <https://revistas.ucm.es/index.php/ASEM/article/view/ASEM0505110199A/15904>
- Díaz, C., Martínez, P., Roa, I. y Sanhueza, M.G. (2009). Los docentes en la sociedad actual: sus creencias y cogniciones pedagógicas respecto al proceso didáctico. *Polis*, 9, (25), pp. 421-436. <https://www.scielo.cl/pdf/polis/v9n25/art25.pdf>
- Garzón, A. (1989). Creencias, esquemas y acciones significativas del contexto social. En Rodríguez, A. y Seoane, J. (Coords.), *Creencias, Actitudes y Valores* (pp. 141-198), Madrid: Alhambra. <https://www.uv.es/seoane/publicaciones/Creencias%20Actitudes%20y%20Valores.pdf>
- Gómez- Redondo, C. y Borghi, B. (2020). El uso de la expresión plástica en los museos de Bolonia. *Clio History and history teaching*, 46, 188-201. <https://papiro.unizar.es/ojs/index.php/clio/article/view/5270/4404>
- Hernández-Hernández, F. (2008). La investigación basada en las artes. Propuestas para repensar la investigación en educación. *Educatio siglo XXI*, 26, pp .85-118. <https://revistas.um.es/educatio/article/view/46641>
- Marín, R. y Roldán, J. (2019). A/r/tografía e Investigación Educativa Basada en Artes Visuales en el panorama de las metodologías de investigación en Educación Artística. *Arte, Individuo y Sociedad*, 31 (4), pp. 881-895. <https://revistas.ucm.es/index.php/ARIS/article/view/63409/4564456551730>
- Marín, R. y Roldán, J. (2017). *Ideas Visuales. Investigación Basada en Artes e investigación artística*. Granada: Universidad de Granada.
- Marín, R., Roldán, J. y Genet, R. (2017). Pares fotográficos en investigación Basada en Artes e Investigación Artística, En Marín, R., Roldán, J. (Eds.) *Ideas Visuales. Investigación Basada en Artes e investigación artística*. Pp. 70-85. Granada: Universidad de Granada.
- Marín, R. (2005). La 'Investigación Educativa Basada en las Artes Visuales' o 'ArteInvestigación Educativa'. En. Marín, R. (Ed.). *Investigación en Educación Artística* (223-274). Granada: Universidad de Granada y Universidad de Sevilla.
- Mesías-Lema, J.M. (2018). Artivism and social conscience: Transforming teacher training from a sensibility standpoint. *Comunicar*, 26 (57), pp. 19-28. <https://www.revistacomunicar.com/verpdf.php?numero=57&articulo=57-2018-02>

Carmen Gómez-Redondo. Profesora contratada doctora de Didáctica de la Expresión Plástica en la Universidad de Valladolid. Licenciada en Bellas Artes por la UCM y Doctora en Didáctica de Educación Artística. Su línea de investigación abarca temáticas como las escuelas–museo, la educación patrimonial, el análisis de metodologías contemporáneas aplicadas en la educación superior, entre otras. Como artista ha participado en numerosas exposiciones colectivas.