

FORUM XIV



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F O R U M

FORUM XV

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y Auditoría
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FORUM

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INHABIT THE FORUM
FROM LOCAL TO WORLDWIDE
AN UNEXPECTED MOMENT
CULTURE FROM REMOTENESS
A NEW INSIGHT
POSSIBLE FUTURES

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DIEGO
SINHUE
RODRÍGUEZ
VALLEJO

GOVERNOR FOR THE STATE OF GUANAJUATO

“The Forum Cultural Guanajuato has established itself as a reference in the cultural and social life of our state and the center of the country, an invaluable, innovative, inclusive and avant-garde space, an encounter per se with the artistic work

This book you hold in your hands is the living memory of a great success story.”



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JUAN JOSÉ
ÁLVAREZ BRUNEL

SECRETARY OF TOURISM FOR THE STATE OF GUANAJUATO

"The culture that our state has to offer is one of the great stories that can be lived in our state

This innovative and inclusive complex is positioned as one of the top level venues in Guanajuato due to its extensive trajectory and collection of works."



RAMÓN
IGNACIO
LEMUS
MUÑOZ LEDO

DIRECTOR OF FORUM CULTURAL GUANAJUATO.

"A human work is nothing more
but the long journey to find
in the bends of art
the two or three
simple and great images
that made our heart open
for the first time."

Albert Camus.
The right and the wrong

A little more than three lustrums ago, in 2007, in a favorable environment for the sensitivity of art, society and government were inspired to give birth to the Guanajuato Cultural Forum. Conceived as a venue for the expression of art, it has witnessed countless manifestations in the performing and visual arts. A meeting and dialogue space that has allowed artists to interact with audiences and, through them, delve into the most varied interpretations of the natural context.

This permanent institution, at the service of society and its development, its cultural protagonism is reflected in the positive incidence of social transformation and marks its intentional trajectory in a forceful vision of art and artistic popularization in Guanajuato. Such a path forces us to rethink the FORUM from a broader sense, which is not contained in the barriers of a traditional space. It is a matter of inhabiting it, of living the space, of those who have inhabited it, and of the capacity to lead, to seek and expose the constant innovation.

FIG. 01
Guanajuato Museum
of Art and History

We tend to the incorporation of society to the new dynamics of the city, the country and the world. The FORUM conceives itself as a center for social transformation that starts from a strategic planning work, where its action, its spheres of influence, its values and guidelines are dimensioned and reflected in each of its spaces, its exhibitions, its works, its concerts, its books and events. The Forum Cultural Guanajuato was born with a vocation for change and that, in times of pandemic and post-pandemic, is only reinforced, being a platform for dialogue and rediscovery for the citizenship, showing art as a social expression and means from which the nature of being is understood.

This brief journey through the fifteen years of the Forum's history, starting with its projection and its institutional birth, shows the social and spatial transformation that was involved to give rise to this great cultural area. In this journey, the Forum is thought with a strong and binding social purpose, as an institution with responsibility towards society and its forms of expression through art, in a dialogue that transcends, contributing to reconciliation and coexistence, in the development of people and citizens, in permanent construction of the common good.









15 YEARS SINCE THE OPENING

Forum Cultural Guanajuato is a virtuous territory where the different spheres of the artistic process converge: from its study to its socialization, in any form of human interpretation. This cultural complex not only encourages the encounter and continuous dialogue with oneself, understanding and emotion, but also rises to the transcendent, to the spiritual. In this territory that is framed in the great urban proposal that characterizes it, an appointment per se with the works of art takes place. Integrated in the public realm, created in its rich composition as one of the most ambitious works of



FIG. 02
Main view of
of the Forum
Cultural
Guanajuato

With its unique architectural and landscape composition, it is one of the most ambitious works of infrastructure for cultural purposes.

infrastructure, this urban landmark, over 15 years has managed to consolidate an outstanding cultural dynamic in the daily life of the locals and at the same time has become a sign of identity and cultural pride for the State of Guanajuato.

The purpose of this cultural complex is to permanently offer artistic and cultural events that promote the recognition of regional identity, stimulating reflection and





FIG. 03
Guanajuato
Museum of Art and
History

With the passage of time,
the efforts were
consolidated creating a
place that allows the
meeting of sublime
activities.

highlighting the importance of living the values that have shaped the state of Guanajuato throughout time.; in addition to contributing to the improvement of the quality of life of the population.

Forum Cultural Guanajuato cannot be understood without knowing the sublime architectural work of which the Poliforum Project was a part, conceived at the end of the nineties, with a solid conviction of modernizing the city's entertainment and live concert center and turning it into part of an integrated complex, in a framework of co-participation between the government and civil society.





In 1996, when Vicente Fox Quesada was governor of the State of Guanajuato, feasibility studies were initiated, involving various public entities and civil organizations that analyzed the different technical and legal possibilities to undertake the project, as well as its urban impact and its management and financial needs. The efforts were consolidated and this complex was created to allow the meeting of sublime activities, an architectural symbol that reflects a prototype of the decentralization and democratization of culture.

FIG.04
Museum of
Art and History of
Guanajuato

FIG.05
Vicente Fox Quesada,
President of Mexico.
Inauguration
of the Central
State Library, 2006.



Forum Cultural Guanajuato has been created from the basic commitment to bring cultural manifestations to an increasing number of audiences, raising the quality of life and strengthening the identity of the state of Guanajuato.



FIG.06
Museum of Art and
History of Guanajuato

FIG.07
Bicentennial
Theater from
the Arts Avenue

The Cultural Complex is made up of:

- Museum of Art and History of Guanajuato - MAHG
- Wigberto Jiménez Moreno Guanajuato State Central Library
- Teatro Bicentenario Roberto Plasencia Saldaña
- Department of Cultural Studies of the University of Guanajuato Campus Leon
- Mateo Herrera Auditorium
- Sculptures Garden
- Avenue of the Arts
- Garden of the Jacarandas





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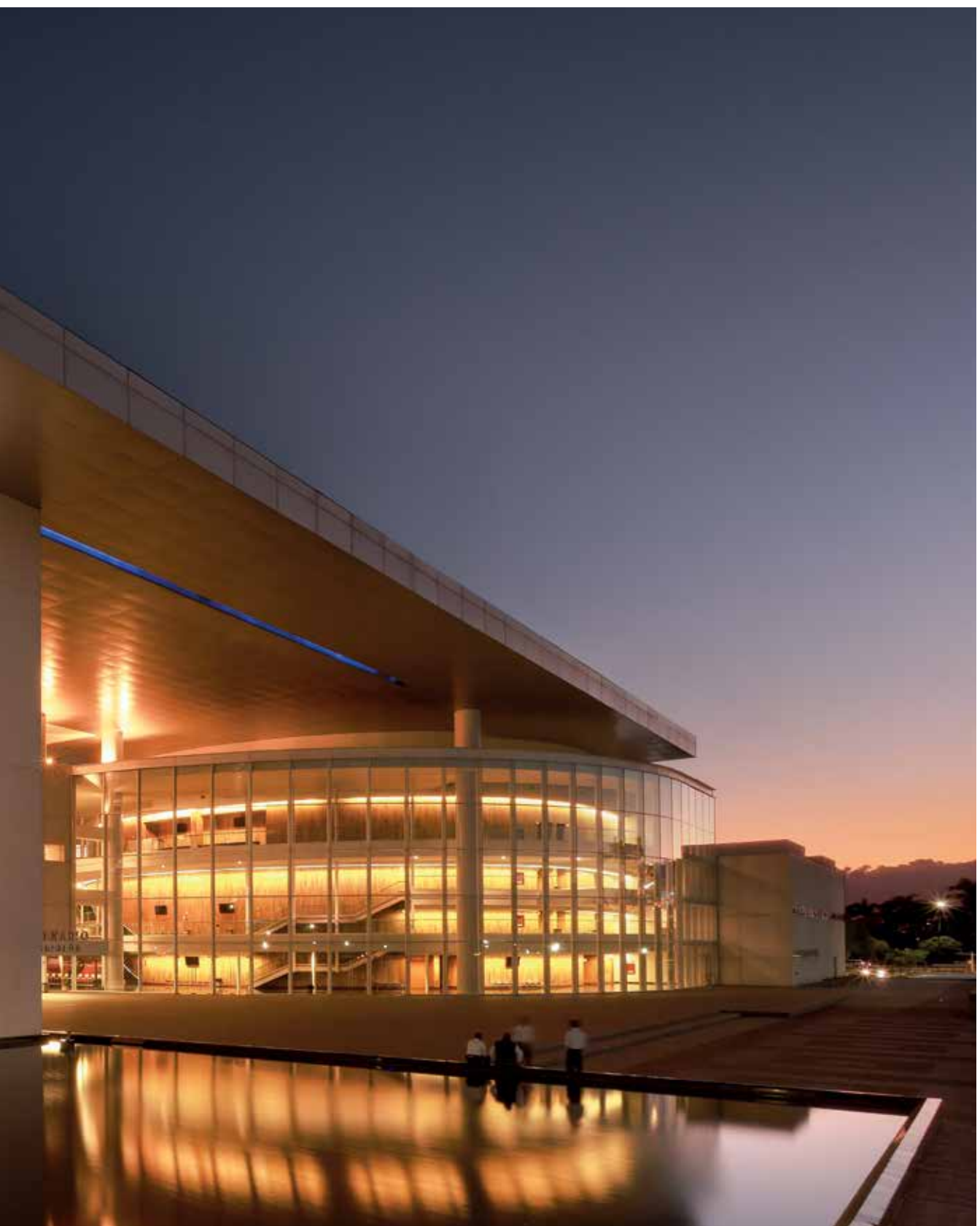


FIG.08
Biccennial Theater
Roberto Plasencia
Saldaña

This venue is comparable to the best in the world. Located at the center of the country, this cultural complex promotes regional development and benefits six Mexican states and more than 10 million people.



Commissioned on September 7, 2006, it occupies an area of 10 hectares in the city of León, Guanajuato, México.

The master plan for the FORUM Cultural Guanajuato was designed by American architect Didi Pei and Stephen Achilles, both responsible for the expansion of the Louvre Museum in Paris.

FIG.09
Museum of Art and
History of Guanajuato

FIG.10
Wigberto Jiménez
Moreno Central State
Library



They were hired through the Guanajuato Cultural Foundation, a fund created by the National Council for Culture and the Arts, headed by Sara Bermudez, the government of Guanajuato State, headed by Juan Carlos Romero Hicks, and the municipality of León.

COMMENTS BY
MAGDALENA ZAVALA
BONACHEA DIRECTOR
OF THE MAHG

It is important to highlight that it is a unique space in the country with these dimensions. Its multidiversity in cultural institutions. Each of its unique spaces form a unit that achieves a diversity of audiences. It is an inclusive space designed to be a national reference. The museum lends itself to any type of performance activity, the positioning of the Museum begins to be recognized as a high-level venue. The

geographical location implies a level of social engagement. Thanks to the cultural tourism of Guanajuato, it allows a hinge mechanism where the Forum becomes a container of great artistic expressions. You can dialogue and generate different perspectives of the country center. In Latin America, there are few complexes like the Forum. It provides Guanajuato with a venue for identity, the permanent collections have to do with regional culture, it is a first class space at the International level, there are the tools, the knowledge and the professionalism to achieve great productions.

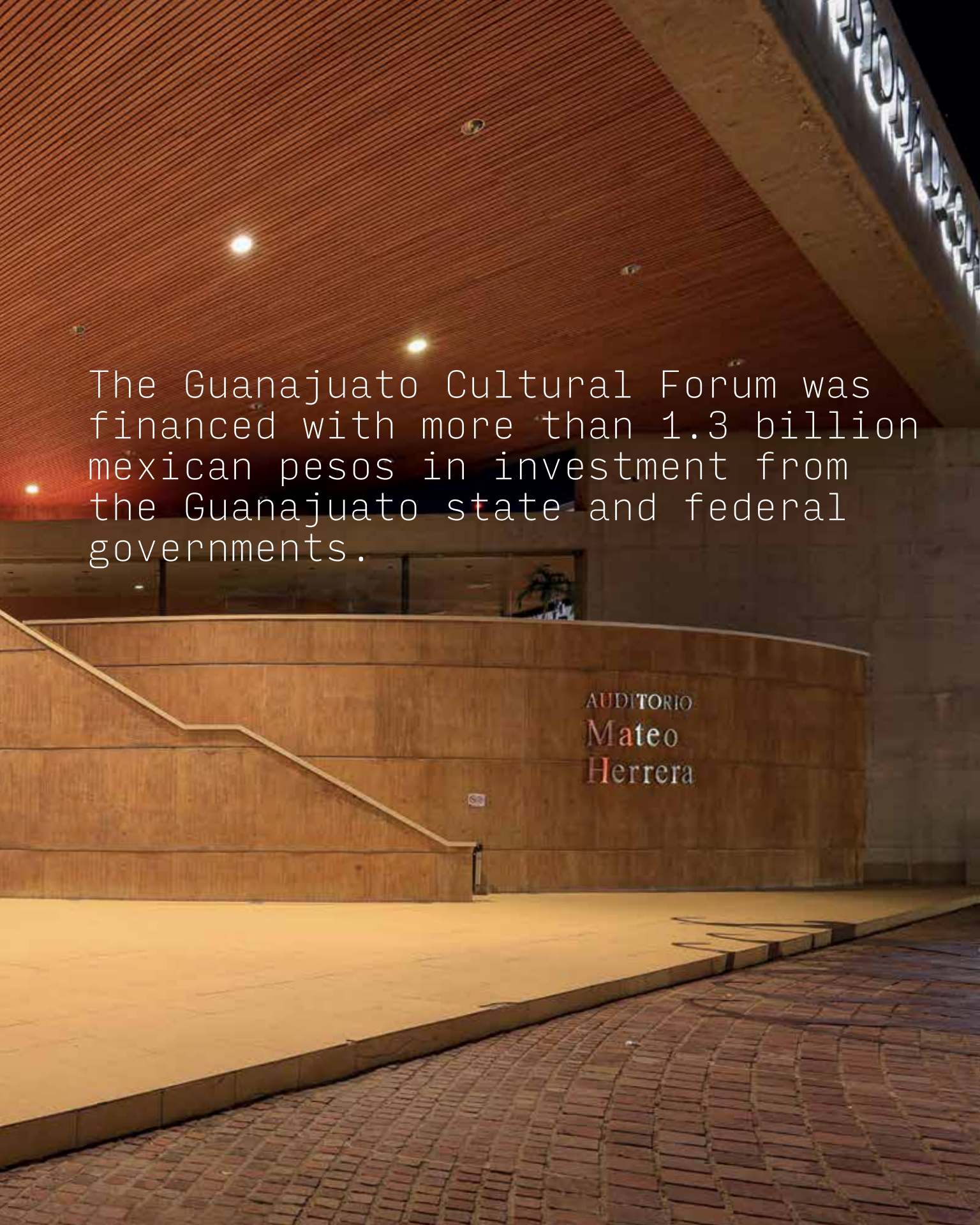
The museum is characterized by mixing history and art through a continuous exchange and is currently engaged in a dialogue with contemporaneity. These areas allow the multidisciplinary character of contemporary art, a forum for dialogue between art, technology and science, with exhibitions that link time, space and nature.



The artist is concerned with preserving and recording in the focal point of his production that nature is a fundamental part of our environment."

FIG. 11
Mateo Herrera
Auditorium



The image shows the exterior of the Auditorio Mateo Herrera at night. The building features a prominent curved wall with a wood-grain texture. A wide, light-colored concrete ramp or walkway leads up to the building. The sky is dark, and the building's interior lights are visible through a glass entrance. The text "AUDITORIO Mateo Herrera" is displayed on the curved wall. The foreground is a paved area with a brick pattern.

The Guanajuato Cultural Forum was financed with more than 1.3 billion mexican pesos in investment from the Guanajuato state and federal governments.

AUDITORIO
Mateo
Herrera





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Forum FORUM Cultural Guanajuato is home to 311 trees of 9 different species among which are Tabachines, Jacarandas, Ash trees, Indian Laurels, Pirules (Schinus Molle) and Oak tree; this scenery make them a pleasant place for contemplation and enjoyment, as it happens in the Sculpture Garden or during the all ages outdoor exhibitions offered in the gardens.





FIG.12
Gardens of the
Forum Cultural
Guanajuato





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Augmented Reality. Scan the image
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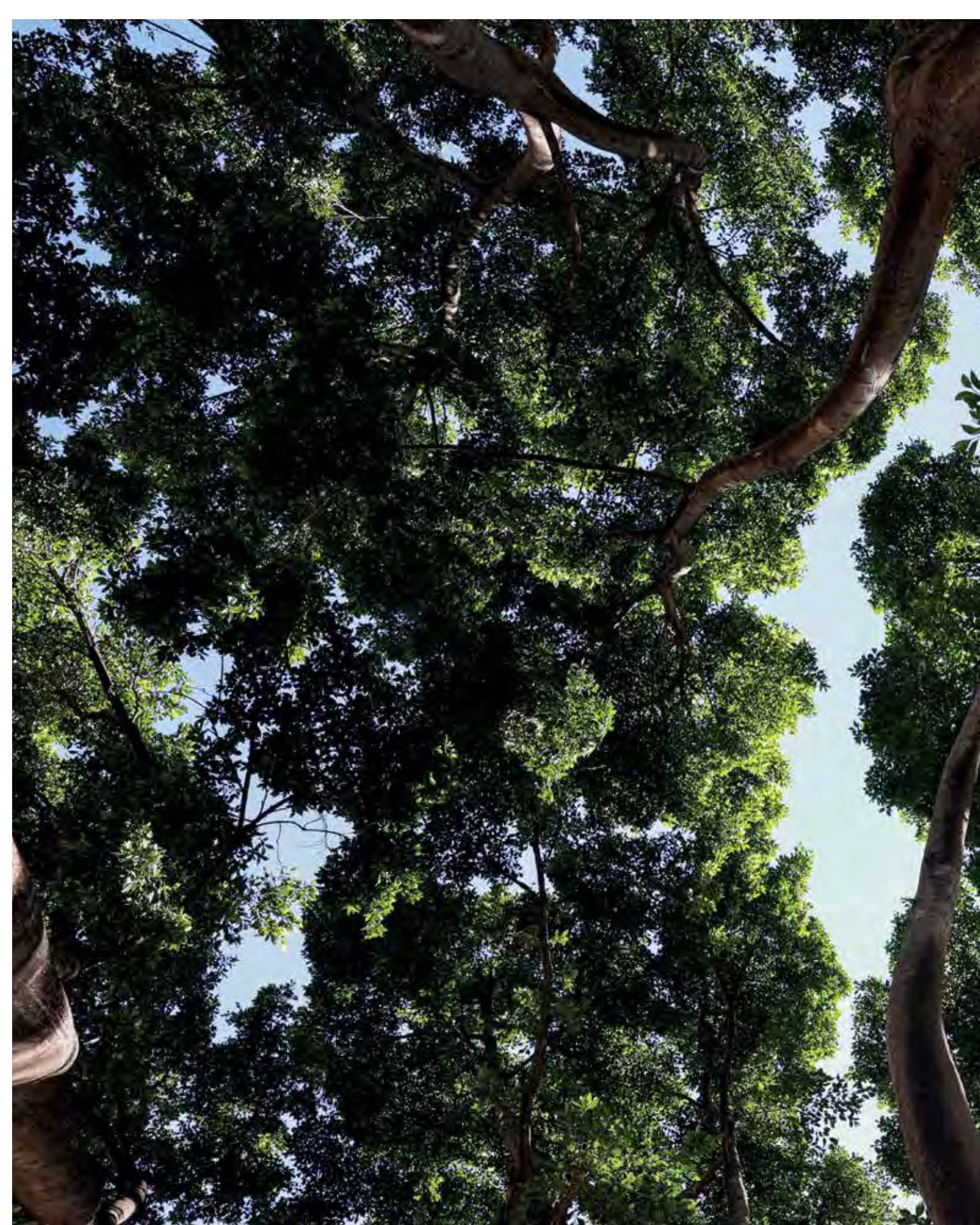


FIG. 13
Garden of the
Tabachines





This image can be experienced in Augmented Reality. Scan the image from the FORUM XV app.



COMMENTS BY
JAIME RUIZ LOBERA
DIRECTOR OF
TEATRO BICENTENARIO

|| The transcendence of the success of this cultural complex is thanks to the continuity of public policies that make the people of the city of León the main actors of the cultural exercise at a regional and national level.

It has been fundamental to demonstrate to the city of León that citizens can enjoy culture on a permanent basis, not only at the Cervantino Festival, but also on a constant basis in a center of excellence where different manifestations of culture can be appreciated. The Forum has given the city of León what it was lacking, a cultural strength that was already being developed and is now being confirmed.

All the economic and industrial boost of a city also promotes the cultural level.

The Bicentennial Theater is a confirmation that the people of Guanajuato are producers and consumers of high culture by international standards. That this great venue is a part of the Forum's integral project is a natural step, well decided and planned.





Guanajuato consumes cultural products very well; the theater accelerates this consumption of theatrical works and operates continuously and in a high quality. Each of the artistic works presented enhances the human development of people, shaping new audiences and reducing the age of the public. This allows expanding and democratizing access to culture as an entertainment option for citizens."

FIG.14
Bicentennial Theater
Roberto Plasencia
Saldaña





COMMENTS BY
KARLA MARTINEZ
TREJOLUNA,
FORUM'S SOCIAL
COMMUNICATION
COORDINATOR

"I am part of Forum
because I deeply
believe in art as a
tool to change my city
for the better, to
contribute to society
and to improve myself.





Being resilient to the radical change that I experienced professionally and personally from my family, everything was a learning experience. I realized that we were not alone and that the Forum had generated a lot of content that could be capitalized during the confinement.

In cultural matters, hybrid forms of exhibition must remain, understanding the different configurations given by technology and social networks. We must look to the future, comprehending the new and changing needs of the audience to bring the activities that we carry out from the Forum, whether they are exhibitions, musical or theatrical presentations, conferences or workshops. ||

FIG.15
Avenue of The
Arts

Guanajuato are recognized for the cultural values that have shaped our generations, which, although they differentiate us from other regions of Mexico, also integrate us to the great diversity of the country, of which we have been fundamental protagonists in the most relevant stages of its history. In this recognition of regional identity within the context of national contemporaneity, one of the most ambitious cultural projects in Mexico was undertaken: the FORUM Cultural Guanajuato. It is one of the most important cultural venues in the center of the country and it's strategically located in the city of León, Guanajuato, Mexico, and was put into operation in September 2006.



Forum Cultural Guanajuato's mission is to be an outstanding regional center for artistic and cultural promotion and teaching, a joint effort of society, the State Institute of Culture, the University of Guanajuato and other decentralized organizations.



GUANAJUATO'S CULTURAL HEART

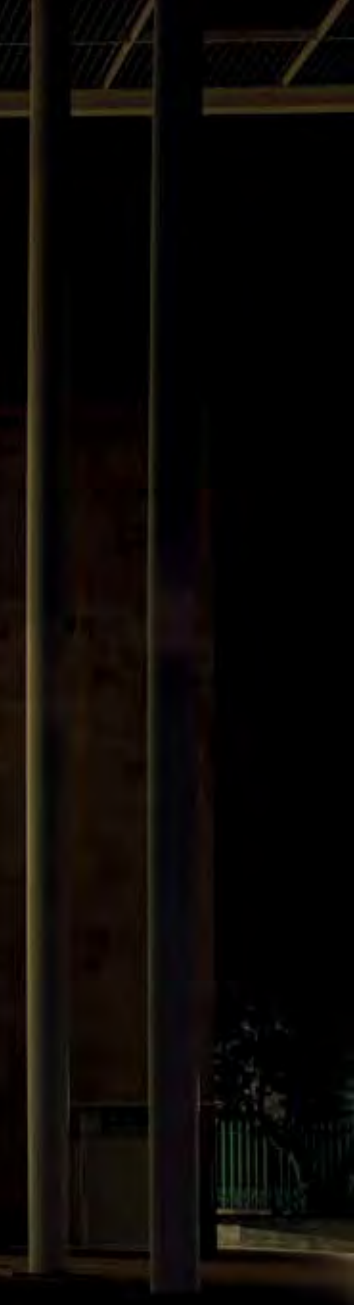
Culture creates identity and generates social inclusion, agglutinates and catalyzes diversity, generates local specificities and stimulates collaboration, encourages social participation and is an integral center of human development.

FIG. 16
Avenue of The
Arts









Wigberto
Jiménez Moreno
State Central
Library

This great complex strengthens the cultural diversity of the State of Guanajuato, the professionalization of local artists, the humanistic development of society through the artistic sensitivity and the appreciation and recognition of universal culture. The priority task has been focused on cultural promotion and access to different artistic expressions and manifestations.

Since the beginning of time, human beings have sought ways to express their ideas, needs, thoughts and emotions in order to establish a connection with other individuals. The Forum Cultural Guanajuato promotes culture in its various artistic manifestations, encourages the creation, presentation and dissemination of cultural activities with quality and relevance that establish a link with society, while strengthening identity.





FIG. 18
Avenue of The
Arts

This beautiful facility presents, through its components, a cultural and artistic program that promotes education in an integral approach. It is made up of: Museum of Art and History of Guanajuato, Roberto Plasencia Saldaña Bicentennial Theater and, complementing its infrastructure and offerings, are the Arts Avenue and the Mateo Herrera Auditorium. Also operating within the Forum are the Wigberto Jiménez Moreno State Central Library (run by the Guanajuato State Institute of Culture) and the Department of Cultural Studies of the University of Guanajuato.

From 2007 to the
beginning of 2021

5 millones

156 mil

199

participants attended

1763 temporary exhibitions,
courses or artistic activities.



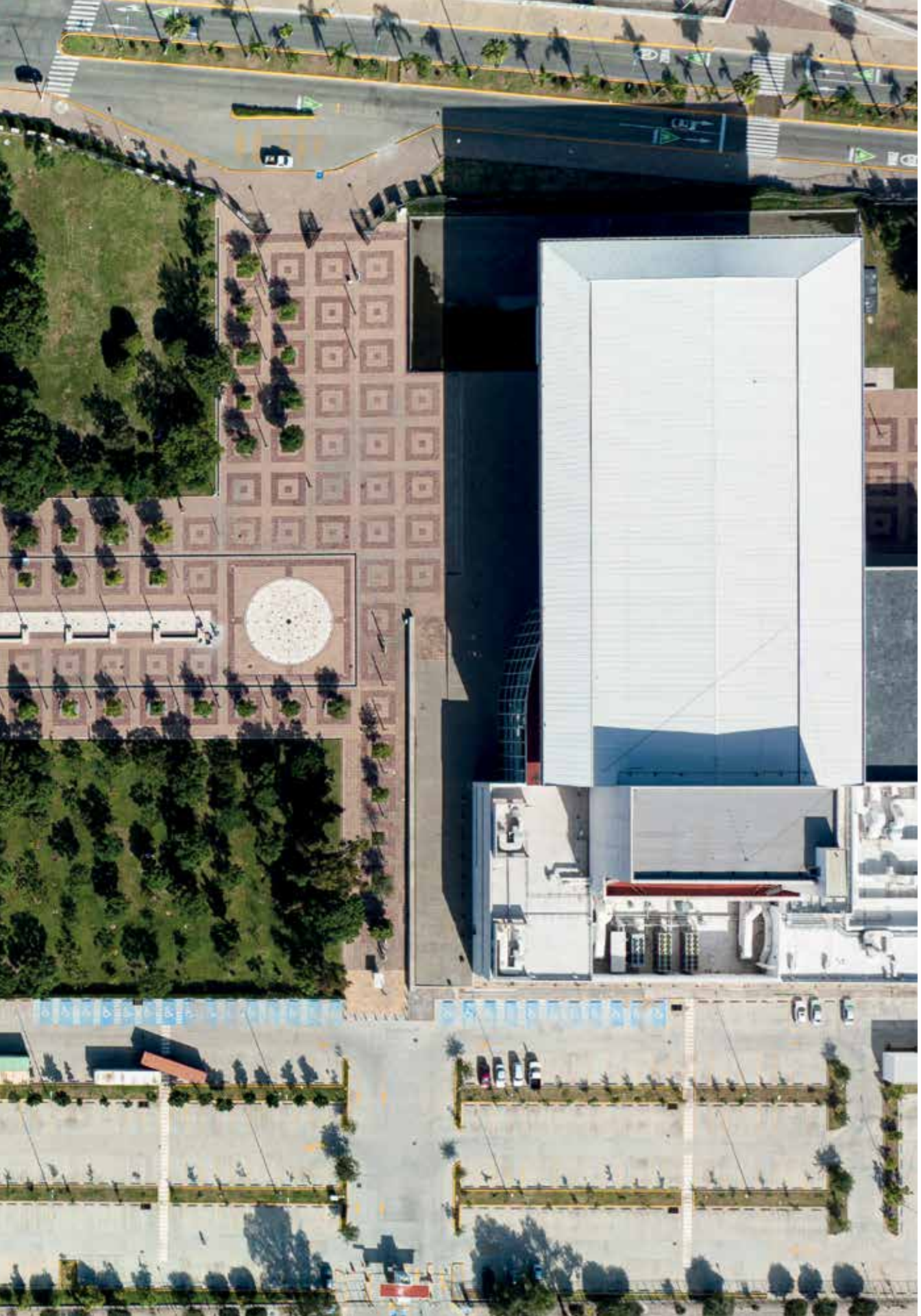


FIG. 19
Aerial View
Forum Cultural
Guanaajuato

FIG.20
Stalls, boxes and
amphitheater.
Bicentennial Theater
Roberto Plasencia
Saldaña

From 2007 to the first semester of 2021, FORUM Cultural Guanajua registered 5,156,199 attendees that participated in 1,763 activities including temporary exhibitions, cultural workshops and program activities. During 2020, the complex had to adapt its operation to the new circumstances and make use of social media in order to broadcast its programming despite the pandemic situation; at the end of last year, we reached 1,595,266 people with 115,960 interactions.





The Bicentennial
Theater has received

535 mil 9

spectators



FIG.21
View from the stage of
the Bicentennial Theater
Roberto Plasencia Saldaña



This site has produced
16 opera plays

FIG.22
Seating area,
Mateo Herrera
Auditorium

Due to the quality of its facilities and personnel, the Teatro Bicentenario Roberto Plasencia Saldaña is distinguished by its curatorship. In a period of more than ten years, more than 535,931 people have enjoyed its artistic activities in 738 different plays, concerts, dance, ballet and opera. This theater has produced 16 opera plays, which recognizes the State of Guanajuato as one of the few opera producers in the country, promoting its vocation as a cultural destination in Mexico.

From 2012 to date, the Mateo Herrera Auditorium and its gardens have hosted 533 activities, including noteworthy national and international chamber music ensembles, as well as large-format shows that have been enjoyed by all types of audience.





The Mateo Herrera Auditorium and gardens have hosted 533 different cultural activities.



FIG.23
Museum of Art
and History of
Guanaajuato

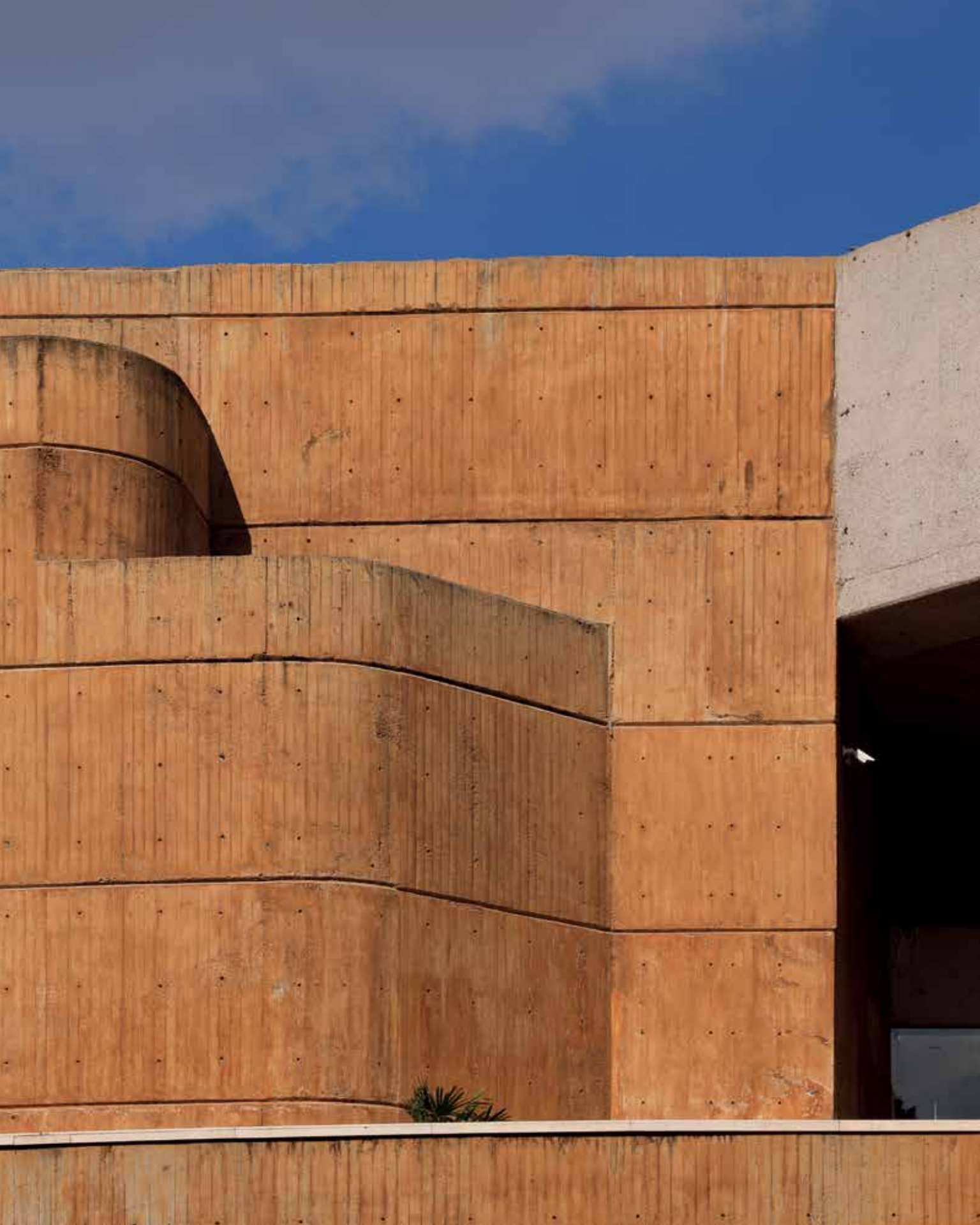




FIG.24
Museum of Art
and History of
Guanajuato

The Museum of Art and History of Guanajuato has one of the most important exhibition halls in the country, the Luis García Guerrero Hall, with 1128 square meters without any type of column, which makes it suitable for interdisciplinary and interactive exhibitions.

From 2008 to the beginning of 2021, were carried out at the Museum,

21 mil

055

educational activities with

907 mil

225

participants.

Since its inauguration in 2008, 144 temporary exhibitions have been held thanks to frequent collaboration with important institutions such as Fomento Cultural Banamex, Museo Soumaya, Museo de Arte Carrillo Gil, Museo Nacional de San Carlos, FEMSA, Colección Sura, Museo Franz Mayer, BBVA Bancomer, Museo Universitario de Arte Contemporáneo, among others. Between 2008 and June 2021, the museum has carried out 21,055 educational initiatives with 907,225 people participating. Even facing a complicated scenario due to the pandemic situation, from 2008 to June 30, 2021, the MAHG has held 145 exhibitions, with 3,902,131 visitors.

Through all of this, the Forum Cultural Guanajuato consolidates its purpose in collaboration with the public and the artists; fifteen years of combined efforts, a labor that has been possible thanks to the joint work between society, government, artists, promoters and managers, which have led to a living site that seeks to continue reinforcing its *raison d'être*: to make more and better artistic experiences reachable to all citizens that allow the recognition of our identity and the shaping of a better society.

FIG.25
Guanajuato
Art and
History Museum
Installation





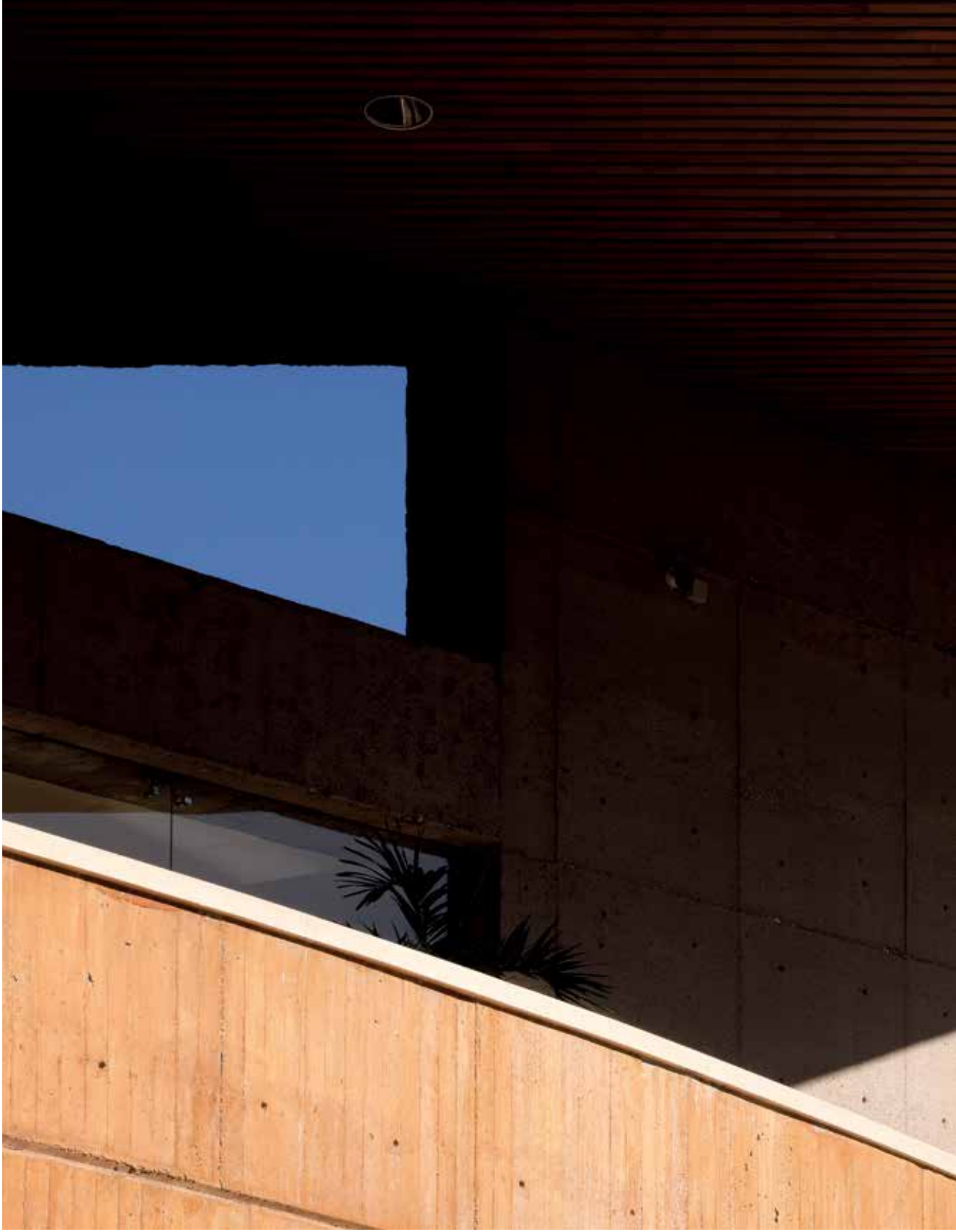




FIG.26
Museum of Art
and History of
Guanajuato



Thoughts on the word inhabit have contributed new ways of interpreting the task of human beings in the world, of understanding the conditions that make them human beings and how they relate to their spatial context. To inhabit, properly speaking, means to have a home or a space in which we shelter from the inclemencies. To build a dwelling is what allows us to be inhabitants. What we build and gives us a refuge, begins in intimacy: in language, body and spirit, and extends to the spatial-architectural: the roof and walls that protect us.

INHABIT THE



FIG.27
Museum of Art
and History of
Guanajuato

"Beasts have dens;
cattle have stables;
carts are kept in sheds
and for cars there are
garages. Only human
beings can dwell.
Living is an art.
Only human beings
learn to in-habit"

Ivan Ilich

FORUM



Build Inhabit
Think

FIG.28
Wigberto Jiménez
Moreno Central
State Library



569,412 / 2017

594,934 / 2016

FORUM
visitors
per year

409,483 / 2015

127,013 / 2014

1302,425 / 2019

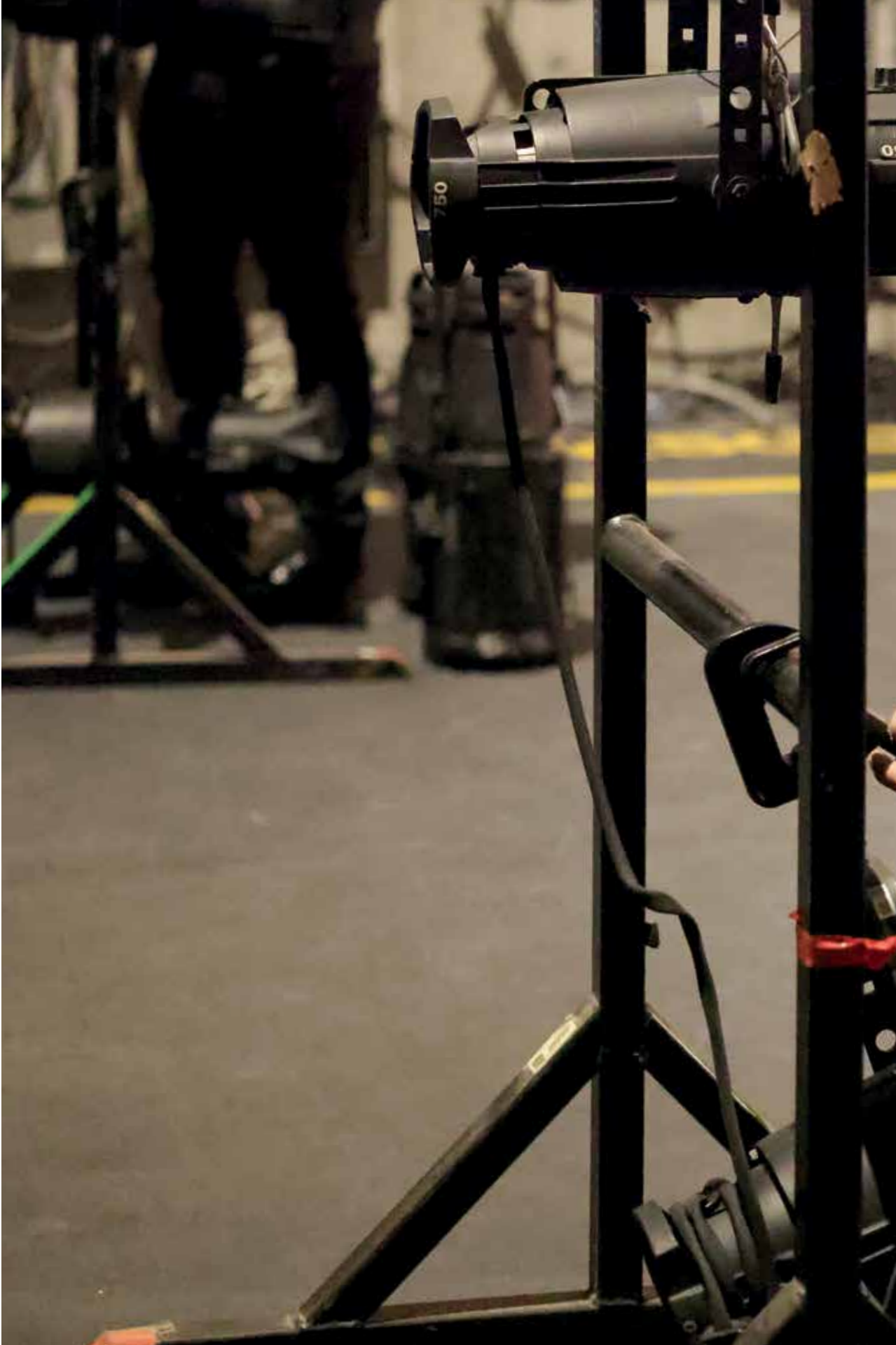
103,363 / 2020

212,474 / 2021

690,611 / 2018

1276,340 / 2022

FIG. 29
Bicentennial
Theater
Lighting Staff





invites us to value the
it is the other with
e this same dwelling...

Coexistence
other, since
whom we shar
the world.

Since human beings learn to be inhabitants, to integrate, to build themselves, to inhabit becomes a skill that requires routine and talent, but also a matter of aesthetic and moral principles, a sensitive connection with the tangible present. We inhabit when we recognize ourselves in a concrete environment and when we perceive that environment as a mirror of the spirit. To inhabit also happens when we walk, when we move, when we walk through corridors and galleries, when we admire, when we share concrete spaces with other people.

Another of its multiple interpretations compares inhabiting with memory, an unfinished process in constant writing, a vestige, and to name it in temporal terms, also a permanence.

FIG.30
Clown Nights at the
Forum Gardens









Employees, the community members, the students, the spectators or the users, all of them share from their unparalleled experience, a sensorial notion of this site that at the same time finds in each one of its visitors the element that completes it.



OCCUPYING A SITE

Architecture participates as a desirable condition for habitability. The architectural characteristics and qualities have favored the habitability of the areas that make up the Guanajuato Cultural Forum. Its constant growth and evolution has allowed the visitor to live, appropriate, identify and belong to this place, where in addition to the outstanding physical and spatial conditions, a set of additional conditioning factors, among which symbolic, aesthetic, social and economic aspects of the state of Guanajuato emphasize the sincere appropriation of this



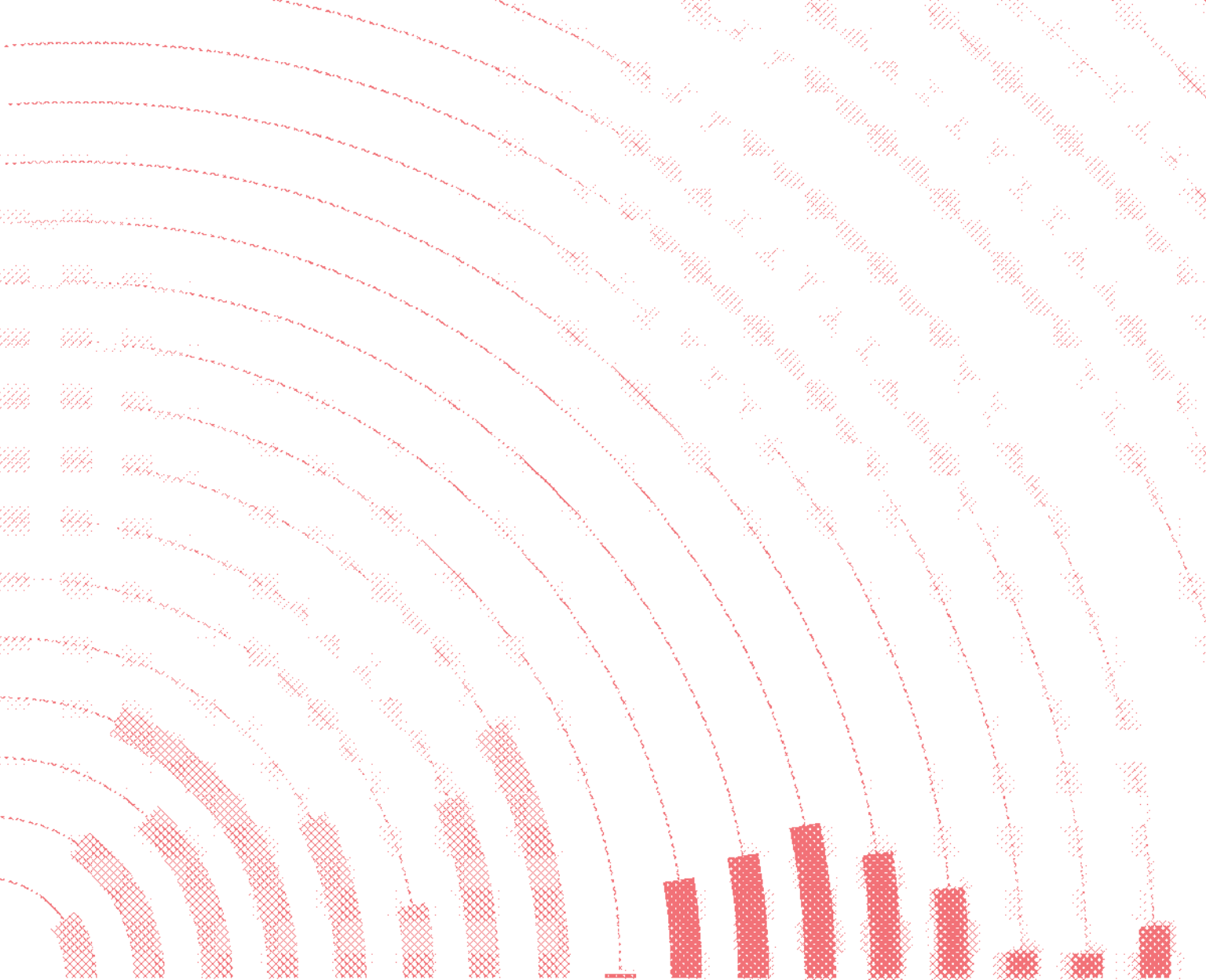
FIG.31
Detailed view
Sculpture of San
Sebastian,
by Ricardo Motilla
Moreno.

space. By articulating daily life, social subjects and cultural goods in the process of production of social capital, cultural goods are created as a social heritage.

Physical spaces are combined with expression and aesthetic experience, capable of enveloping the senses and conferring meanings in the daily life of the user.

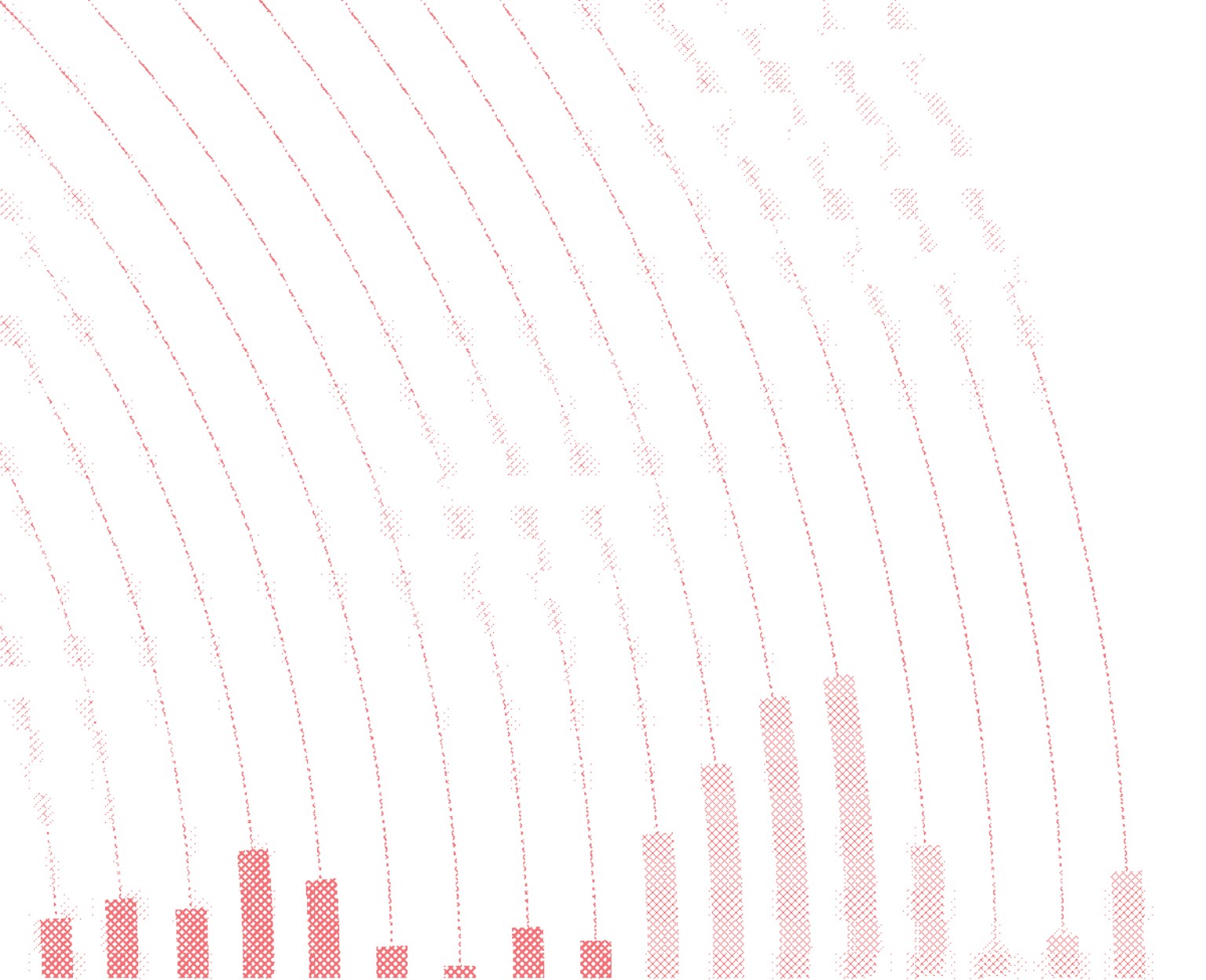
Spatial elements change at the pace of history. The processes of change in a community are the product of social, political and economic convergences inserted in the evolution of history, which at times successfully combines circumstantial elements that, by their nature and *raison d'être*, emerge on the public scenario as the heartbeat of desires inherent to the entrepreneurial constancy, forging the spirit of its people.

The properties of its physical space are combined with artistic expression and aesthetic experience, capable of enveloping the senses and giving a renewed meaning to the user's daily life.



20,809 / 2022*
9,922 / 2021
11,812 / 2020
44,596 / 2019
68,770 / 2018
89,663 / 2017
78,775 / 2016
69,395 / 2015
3,250 / 2007
221,580 / 2022*
178,823 / 2021
81,944 / 2020
216,974 / 2019
515,460 / 2018
364,454 / 2017
435,913 / 2016
271,425 / 2015

Attendees to the different cultural activities of the Forum.



Year	Visitors to exhibitions.	Participants in courses and workshops.	Assistants to artistic presentations.	Spectators at the Bicentennial Theater.
2007	23,833			
2015	29,977			
2016	25,065			
2017	44,289			
2018	32,441			
2019	9,989			
2020	3,724			
2021	14,697			
2022*	10,520			
2015	38,686			
2016	55,181			
2017	71,006			
2018	73,940			
2019	30,864			
2020	5,883			
2021	9,032			
2022*	23,431			

- Visitors to exhibitions.
- Participants in courses and workshops.
- Assistants to artistic presentations.
- Spectators at the Bicentennial Theater.

FIG. 32
Mateo Herrera
Auditorium









the emergence and transformation of public space. Thanks to the collaboration between the government, civil society, and the vigorous inertia of a city in evolution, lacking spaces to promote cultural activities, the fortunate opportunity arose to incorporate nine additional hectares into the urban polygon, which had belonged to



FIG.33
Monsieur Periné in concert
during the 10th Anniversary
of the Forum

the Jesuit school located there, and from all this the idea of developing the FORUM Cultural Guanajuato in this space was conceived.

The Guanajuato Cultural Foundation, directed at first by Ernesto Gómez and later by Luis Rodríguez Tirado, have the task of integrating under a conceptual and architectural proposal that would integrate a forum, a Theater, a Museum, a Library and a School of Arts, with a central axis, the Calzada de las Artes.

Pei Partnership Architects is an architecture firm internationally recognized for the top-quality design of its architectural

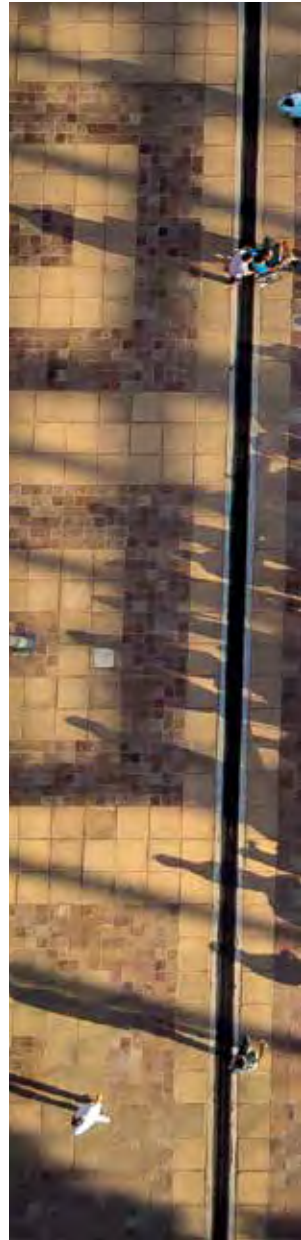


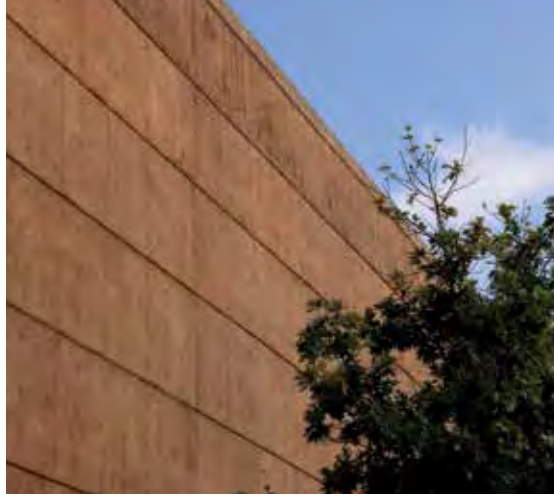


FIG.34
Aerial view
Avenue of The
Arts





FIG. 35
Museography
and Montage



projects. The firm has created significant educational, cultural, health, corporate, governmental and residential buildings and complexes in several countries.

In order to support Pei Partnership Architects with information regarding the local context that could contribute to the project, the Guanajuato Cultural Foundation created an architectural committee that would maintain a permanent dialogue with the New York firm. The architects invited as honorary members of the committee were: Enrique Aranda Flores, Rafael Alvarado Durán, Luis Ibarrola Cortés, Rodolfo Torres Martínez, Alejandro Orozco Huerta and María Eugenia Pineda Velázquez. The development of the Master Plan began in September 2001 and was completed in October 2002.

The ideas were defined, analyzing the infrastructure of the area, in addition to defining the operating model and its scenarios.

FIG.36
Museum of Art and
History of Guanajuato



FIG.37
Museum of Art
and History of
Guanajuato



LOS SUEÑOS SE DERRAMAN EN NUESTROS DÍAS.
Para algunos pecados, nunca dejan de derramarse.

Por Antonio Gaitaneri de Bascón Tompkins



FIG.38
Museum of Art
and History of
Guanajuato



Pei Partnership Architects' architectural approach was based on the technical and feasibility studies previously developed by the Guanajuato Cultural Foundation and its Advisory Committee.



FIG.39
Detail of
Bicentennial Theater
Roberto Plasencia
Saldaña

The fundamental ideas were established, analyzing the infrastructure of the region, in addition to proposing the operating model and its scenarios. The purpose was to provide artistic experiences in these facilities, with the intention of enhancing the society's activities. The ensemble was highlighted as an urban space that will identify the State of Guanajuato, considering the capacity to organize high-quality events, with the support of an important promotional and marketing effort in the country and abroad.

The international exposure of the city of León and the surrounding region was also proposed, with a high-level architectural proposal that would allow the meeting of sublime activities; an architectural symbol that would reflect a prototype of the decentralization and democratization of culture.

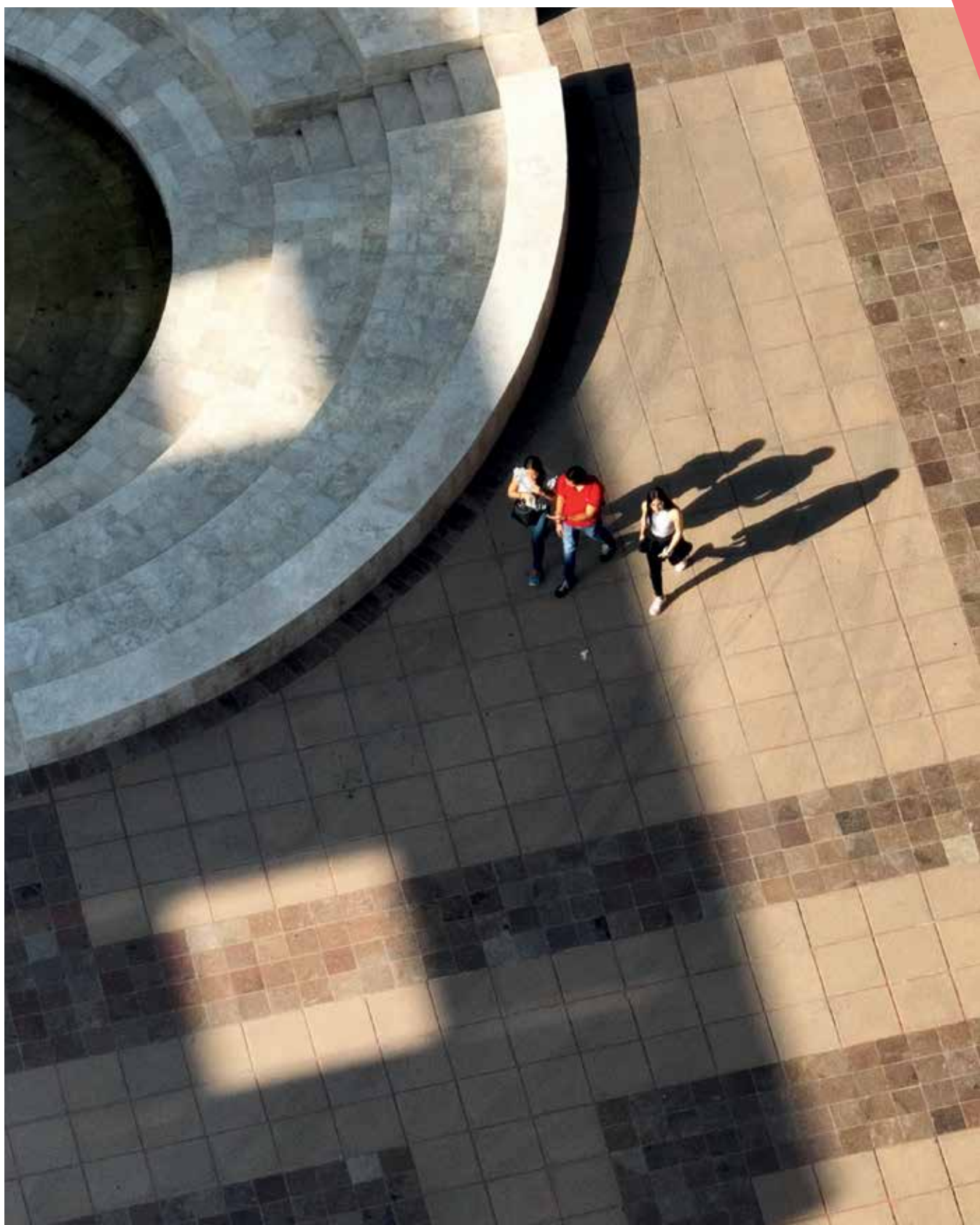
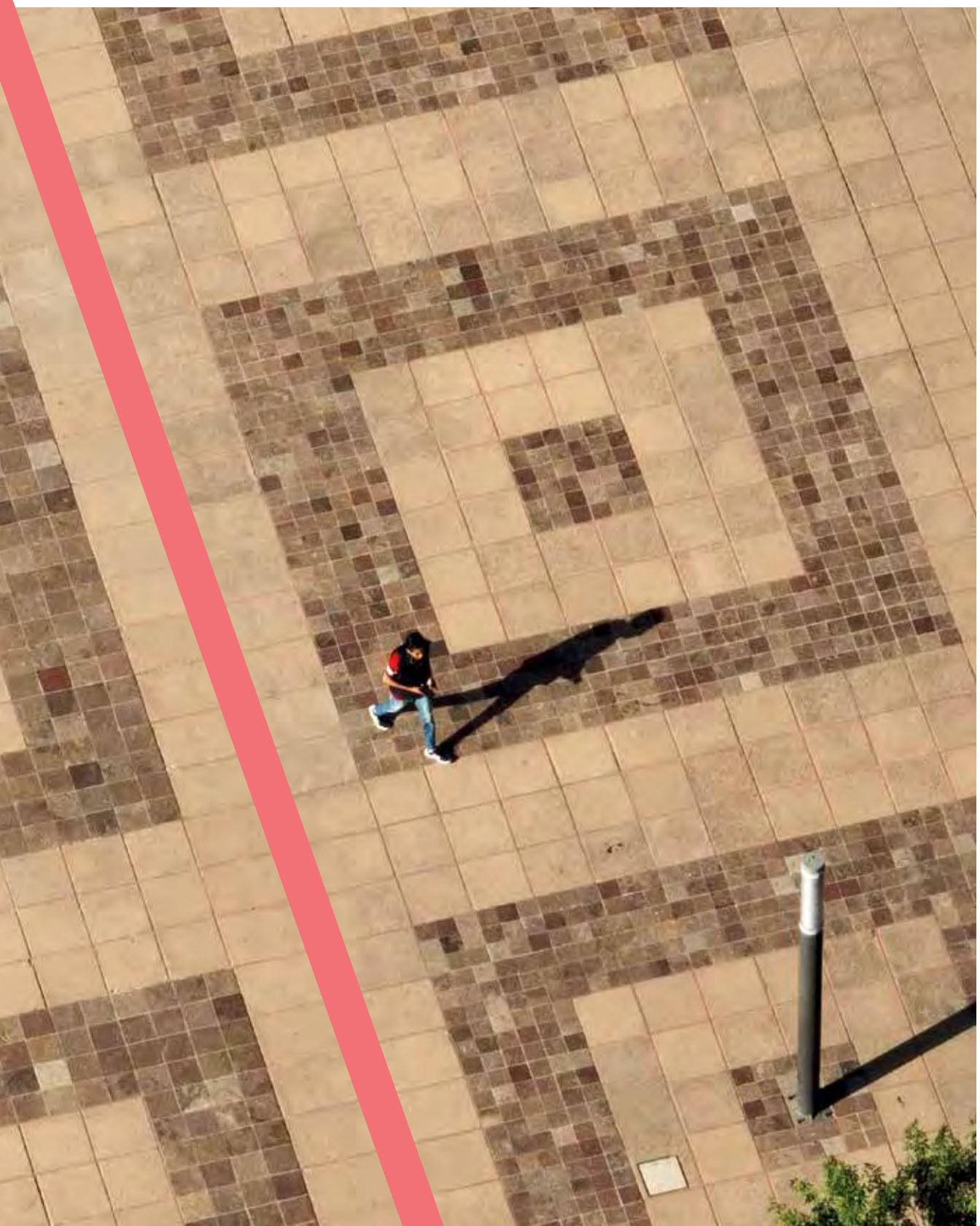
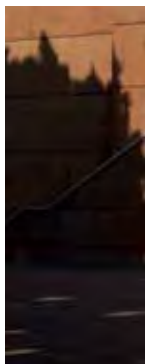
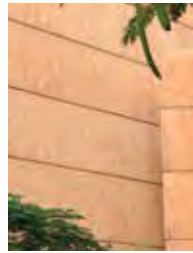
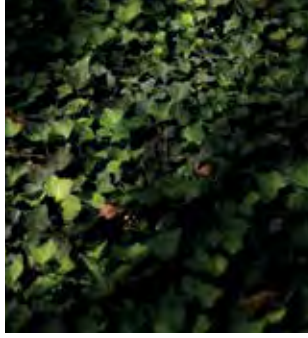


FIG. 40
Avenue of
The Arts







The master plan led by
Chien Ching Pei
envisioned a cultural
complex with open
spaces, a museum, a
theater, a library and
an educational center.

WIGBERTO
JIMÉNEZ
MORENO
GUANAJUATO STATE
CENTRAL LIBRARY

The first element of the FORUM Master Plan corresponds to the development of the Central State Library, following the strategic lines of the National Culture Plan 2001-2006, which emphasizes the need to encourage the reading activity through a common habitat for readers of all ages and conditions. While working on its building, the executive project of the library's contents was developed, as well as its proposal for its operation and administrative model, in coordination with the Instituto Estatal de la Cultura (Guanajuato State Institute of Culture).

FIG. 41
Wigberto Jiménez
Moreno Guanaajuato
State Central
Library







This image can be experienced in Augmented Reality. Scan the image from the FORUM XV app.



FIG.42
Wigberto Jiménez Moreno
Guanajuato State Central
Library





FIG.43
Wigberto Jiménez
Moreno Guanajuato
State Central
Library



When it comes to the State Central Library, it is inevitable to mention ethnohistorian Wigberto Jiménez Moreno, born in León, a cultured man, fervent reader, proud and wise professor of history in the classrooms of the most prestigious educational institutions in the world. Nahuatl speaker, expert in linguistics, archaeology, and ethnology of ancient Mexico.

The library bears his name and preserves more than 200,000 materials, including specialized volumes in anthropology, Mexican history and ethnology, as well as some codices and antique books in several languages. The Wigberto Jiménez Moreno Library holds one of the most important collections in Mexico and has become a cultural reference for reading and social and historical research in Guanajuato.

The design of the Wigberto Jimenez Moreno Central Library was awarded in 2009 by the American Library Association and the American Institute of Architects. Its furniture and interiors were selected after extensive research by library specialists, it has special rooms that provide functional and inclusive spaces such as the Braille Room, the baby library, the children's room, the journalistic publications room or the special collections where you can find the Wigberto Jimenez Moreno collection, which has more than 40,000 titles of linguistics, anthropology and ancient history of Mexico.

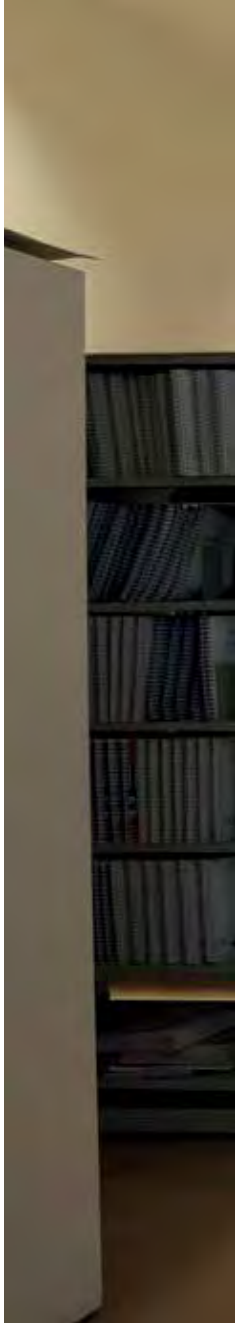




FIG.44
Wigberto Jiménez
Moreno Guanajuato
State Central
Library

The library shelters more than
200 mil
volumes, including
40,000
titles on linguistics,
anthropology and ancient
Mexican history.

FIG. 45
Wigberto Jiménez
Moreno Guanajuato
State Central Library





AVENUE OF THE ARTS

An axis crosses the entire length of the FORUM Cultural Guanajuato, a vertebral space that supports the cultural complex. Its view and the combination of different elements, materials, the trees, the fountain and the Bicentennial Theater make it a pleasant and sensitive passage for the delight of all users.



FIG.46
Avenue of The
Arts



MUSEUM OF
ART AND
HISTORY OF
GUANAJUATO

Raising public sensitivity through aesthetic experiences and the promotion of Guanajuato's culture are the basis on which the Museum of Art and History of Guanajuato was built.



FIG.49
Side view of the
Bicentennial
Theater



The architectural space is a work designed by the firm Nuño, Mac Gregor y de Buen Arquitectos, S.C., and is based on a combination of oxidized concrete, tiles and covered walls, rooms with stave floors and large glass windows, elements that provide an atmosphere of light contrast, and beauty.

The Museum is one of the largest spaces in the FORUM complex, providing conceptual solidity to the overall project. The building is capable of hosting several expositions simultaneously, expanding the different exhibition methods, integrating technology and new trends in curatorship and museography while inviting the public of all ages to live the experience.

Whoever inhabits
the Forum Cultural
Guanajuato
belongs to it.

DEPARTMENT OF
CULTURAL STUDIES
OF THE UNIVERSITY
OF GUANAJUATO

The Forum houses the Department of Cultural Studies of the University of Guanajuato, which contributes with higher education coverage, bachelor's, master's and doctoral degrees focused on historical and cultural research, professionalization, management of culture, a fundamental vision for the contribution to art and culture in the region.

This multidisciplinary building was designed by architect Augusto Quijano Axle in collaboration with Javier Muñoz Menéndez and Jorge Carlos Zoreda Novelo, who won the competition organized by the University of Guanajuato.





FIG.47
Universidad de
Guanajuato Campus
León





FIG.48
Universidad de
Guanajuato Campus
León



FIG.50
Bicentennial Theater
Roberto Plasencia
Saldaña from the
Avenue of The Arts

BICENTENNIAL
THEATER ROBERTO
PLASCENCIA
SALDAÑA

Under the same premise of avant-garde design that distinguishes the FORUM Cultural Guanajuato, the Roberto Plascencia Saldaña Bicentennial Theater, a unique reference in the region, combines the best of technology and acoustic design with an artistic direction that enhances its unique concept, to offer the best conditions for artists, technicians and audiences.



The building is located on a

12,300 m²

site with

21,481 m²

square feet of constructed area.

A project by architect Augusto Quijano assisted by Theater Project Consultants with the support of Alejandro Luna and the American firm A'kustiks, who joined their efforts to conceive the concept of this theater, which would become the first theater in the world to contain an acoustic resonance box with surround sound. With a capacity of 1418 people in its main hall and 400 attendees in the Studio Theater.



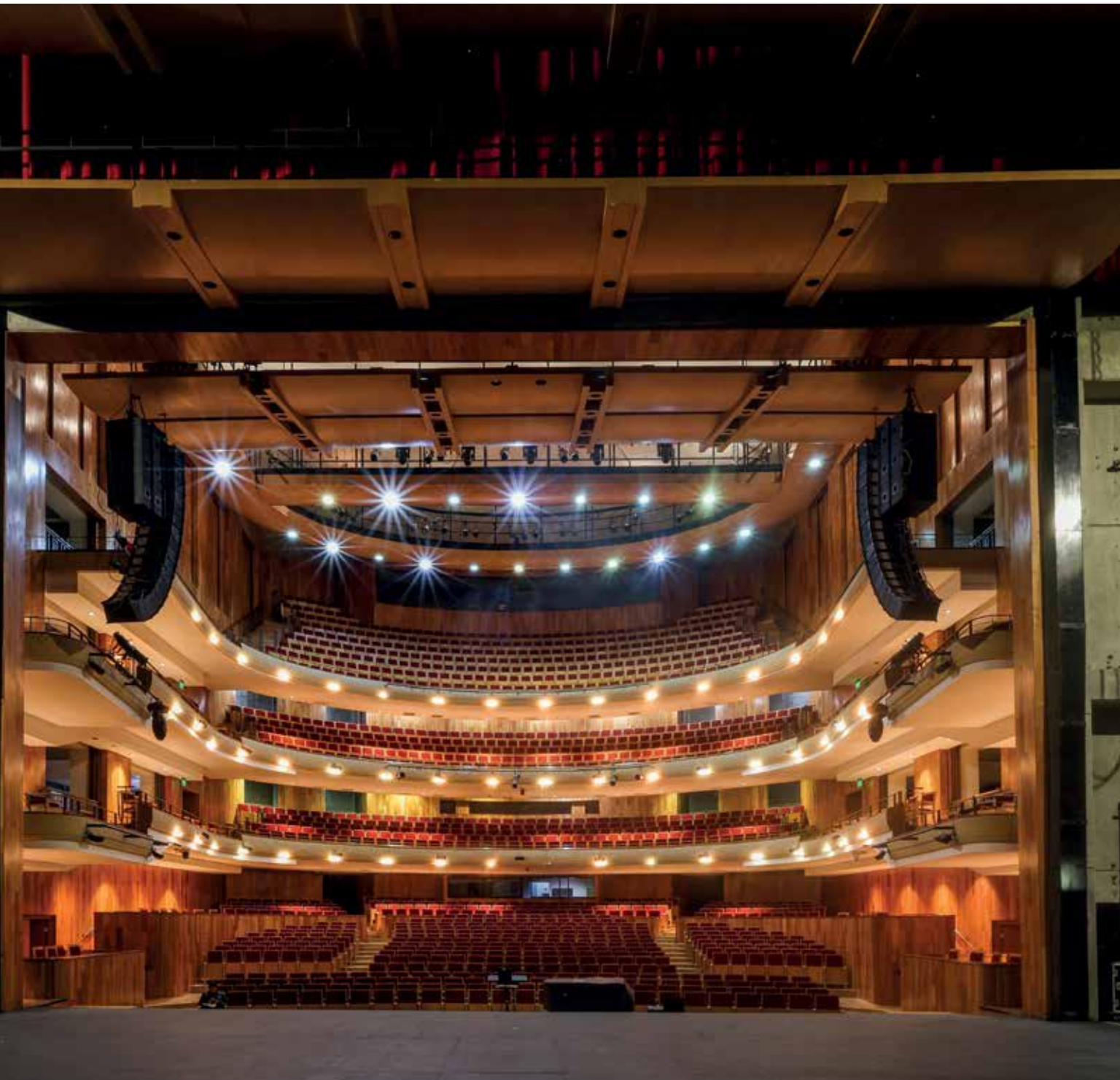
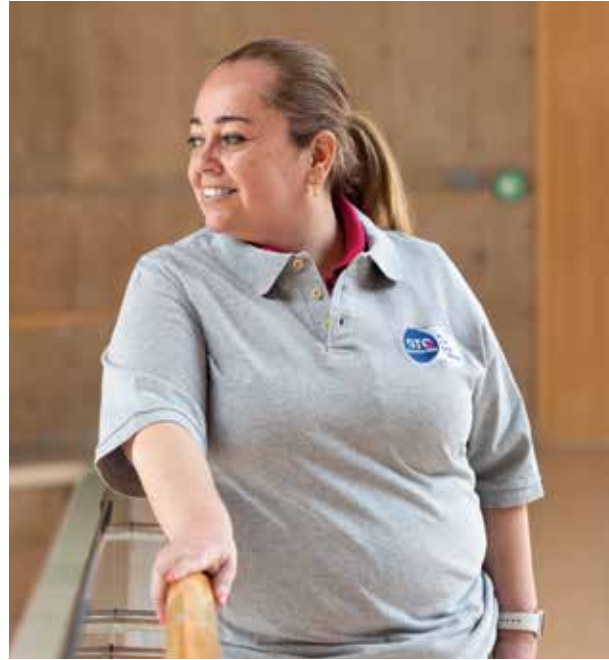


FIG.51
Bicentennial Theater
Roberto Plasencia
Saldaña



◀ “The FORUM makes an outstanding effort to offer a wide diversity of cultural events, for which we should be grateful. Lately, the dynamics of the complex have been felt more and more.”





▲
“The installations, staging, the
mise-en-scène and productions
shown at the FORUM are as good
as any major theater in New York
or Vienna.”



“The Forum spectacles ▶
transport me to
another world,
each musical
event has moved me,
I've cried,
I've been
very excited.”



◀ “We are very proud to have this venue in our city, with the best of facilities, clean and warm.”



The fact that human beings construct buildings and then inhabit them, in its broadest sense, speaks of the cyclical relationship between the environment and the human being. The being is defined when he knows himself to be an inhabitant. There is no place or environment that does not become inhabited, every wall that protects us or the space that frees us and at the same time roots us.

From its architectural and conceptual project, the FORUM Cultural Guanajuato and the activities that take place in each of its spaces, seeks to be a room for identity, of roots for those who pass through it, for the people who are a fundamental part of a system in motion and who are in constant contact with diverse cultural demonstrations.

FIG.52
Museum of Art
and History of
Guanajuato





Employees, the community members, the students, the spectators or the users, all of them share from their unparalleled experience, a sensorial notion of this site that at the same time finds in each one of its visitors the element that completes it.

Architecture participates as a desirable condition for habitability. The architectural characteristics and qualities have favored the livability of the different spaces that make up the Guanajuato Cultural Forum.

Its continuous growth and evolution has allowed the visitor to live, appropriate, identify and belong to this place, in addition to the outstanding physical and spatial conditions already mentioned, a set of additional factors, such as its symbolic, aesthetic, social and economic dimensions, favor

the sincere appropriation of this public space. By articulating everyday life, social subjects and aesthetic experiences in the production process of social space, cultural goods are created as heritage of the city.

The properties of its physical space are combined with artistic expression and aesthetic experience, capable of enveloping the senses and giving a renewed meaning to the user's daily life.

of uninterrupted growth
miracle took place
records and recognizes
and constant work of
Plasencia Saldaña

In this city
is where the r
and history r
the generous
Mr. Roberto P

FROM



FIG.53
Bicentennial Theater
Roberto Plasencia
Saldaña

LOCAL TO



The cultural, academic and intellectual trajectory of the city of León, worthy of historical reference in the region, has produced to this day intellectuals and artists of great value who have been able to carry the prestige of the city around the world, not only for its economic and industrial potential, but also for its importance in the field of fine arts.

In this city of uninterrupted growth is where the miracle took place and history records and recognizes the generous and constant work of Mr. Roberto Plasencia Saldaña, who in his constant and passionate work managed to conceive an idea that would become one of the most important cultural projects in Latin America.

WORLDWIDE





From this concern, from this joint effort and with the momentum of a city in a new phase of growth, in a flourishing moment in which several people from the authorities and civil society joined forces, this ambitious cultural project was born.

This important cultural hub has been transformed in the historical development of the city and its importance has surpassed the borders of our country. The public cultural centre is a place where two of the most important development axes of a country converge: education and tourism.

From the early stages of its conceptualization, the installation of an art school was contemplated. Cultural centers are extremely important in the production and transfer of art and culture. As Guanajuato State Governor, Juan Carlos Romero Hicks, proposed the idea of the University of Guanajuato developing an Academic Unit within the complex.



FIG.54
Itia Dominguez at
the Avenue of the
Arts



FIG.55
Bicentennial Theater
Roberto Plasencia
Saldaña

FIG.56
Museum of Art
and History of
Guanajuato

COMMITMENT TO EDUCATION AND ACADEMIA

Cultural spaces are of utmost importance in the educational process; they allow the transfer of art and culture, facilitate communication, promotion, distribution, interpretation and practice of art in its different and varied expressions. The foundation of this venue would imply a commitment to educational quality by training professionals in cultural management, marketing and administration.

The headquarters of the Department of Cultural Studies is a response to the various projects developed at the Cultural Center.





Forum is projected as the ideal means to study and publicize those essential testimonies of man's action throughout its history and in its task it has to make possible the understanding of our cultural heritage, promoting and increasing the value of regional and universal identity.







The objective of the different curricula of the Department of Cultural Studies is to train professionals in the field of fine arts capable of joining public or private cultural industries and institutions with the aim of researching, analyzing, managing, assessing, disseminating and evaluating cultural and artistic practices and processes in a historical context to achieve integral human development, performing their activities with a high degree of responsibility, ethics and spirit of service to the community.



FIG.57
Bicentennial Theater
Roberto Plasencia
Saldaña Montage

A GLIMPSE OF THE WORLD

The different spaces that make up each of the FORUM areas were created to bring the public closer to art and aesthetic experience, with programs of international standard whose creative content establishes a continuous dialogue with the cultural richness of the region.

As an urban complex, FORUM has the responsibility to safeguard the testimony of humanity and its evolution, it is part of the foundation of the cultural identity of a nation, a region and a community. These venue and the programming within them, derived from large consensus that observe the cultural products offer, have the mission to serve the society where they are presented.



FIG.58
Wigberto Jiménez
Moreno Guanajuato
State Central Library



1 - AUSTRIA

1 - BELGIUM

1 - BRASIL

5 - CANADA

5 - COLOMBIA

6 - CUBA

1 - DENMARK

1 - SLOVAKIA

5 - SPAIN

5 - FRANCE

1 - INDIA

1 - IRAN

1 - IRELAND

1 - ISRAEL

5 - ITALY

1 - NETHERLANDS

1 - POLAND

1 - PORTUGAL

5 - UNITED KINGDOM

1 - CZECH REPUBLIC

1 - AZERBAIJAN

1 - SWITZERLAND

1 - VENEZUELA

9 - ARGENTINA

14 - USA

8 - JAPAN

Countries of origin of the
cultural events presented
at the Forum

8 - RUSSIA







FIG.59
Museum of Art
and History of
Guanajuato



Each show, each exhibition, each artwork, each concert, each event seeks, in this continuous dialogue, to be the basis for new creation, new knowledge. These are generators of new ideas and should contribute to the development of the visitor's critical thinking. When you visit a cultural centre you always, without exception, leave with new information. The use given to this knowledge is a determining factor in the development of each individual's conscience.

2009

GRAPHIC MEMORY OF THE OUTSTANDING EVENTS SINCE THE OPENING OF THE GUANAJUATO CULTURAL FORUM

Saravá

Auditorium
Mateo Herrera

September 2009

Lila Downs

María Alejandres
Soprano

Museum of Art and
History of Guanajuato

November 2009

Vacations at the FORUM

Auditorium
Mateo Herrera

July 2010



2011

Tunnel of science
Museum of Art and
History of Guanajuato
November 2010

The Merry Widow
by Franz Lehár
Bicentennial Theater
November 2011

The Elixir of Love
Opera by Gaetano
Donizetti
Bicentennial Theater
2011



2012

The Tempest
(Ades)
Bicentennial
Theater
November 2012

Bottom of the Abyss
Bicentennial Theater
December 2012

JazzFORUM
Concert Series
Jacaranda Garden
and Avenue
of the Arts
September 2013

7th Anniversary Day
Sculpture Garden
Avenue of the Arts
Bicentennial Theate
September 2013



2014

Vienna Johann
Strauss Orchestra

Bicentennial Theater

November 2013

Symbol, diversity
and otherness

Museum of Art and
History of Guanajuato

February 2014

Three monumental
sculptures
Javier Marín

Museum of Art and
History of Guanajuato

March 2014



2014

The Origin
Ely Guerra

Avenue of
the Arts

March 2014

La Traviata
Ópera de
Giuseppe Verdi

Bicentennial
Theater

May 2014

Kikiriki
Oscar Chávez

Avenue of
the Arts

September 2014



2015

Michael
Nyman Band

Avenue of
the Arts

May 2015

Celebrating
Manzanero

Avenue of
the Arts

October 2015

Great masters of
Iberoamerican folk art
Museum of Art and
History of Guanajuato

Museum of Art and
History of Guanajuato

November 2015



2016

10 years of encounters

2016

Jorge Yázpik

Museum of Art and
History of Guanajuato

October 2017

Pixel Performance +
Multimedia

Avenue of the Arts

October 2017



2018

First Roberto
Plasencia Saldaña
Cultural Day

February 2018

La Traviata
Ópera de
Giuseppe Verdi

Bicentennial
Theater

March 2018

PUFF
Clown Theater

Avenue of
the Arts

July 2018



2018

This is not about
discrimination

Avenue of
the Arts

July 2018

Beatles on
strings

Avenue of
the Arts

January 2019

Tosca by
Giacomo Puccini

Bicentennial
Theater

November 2019

PAGE 160



2020

Ópera Mixe

Jacarandas Garden

November 2019

First online opera festival

Bicentennial Theater

June 2020

Piano Sonatas by Ludwig van Beethoven

Mateo Herrera Auditorium

September 2020



2020

Jazz Cycle
Jacarandas Garden
October 2020

String Quartet Series
Mateo Herrera
Auditorium
February 2020

Ópera & Ballet picnic
Bicentennial
Theater
February 2021



2021

Japanese film series

Jacarandas Garden

April 2021

Trajectories
Manuel Felguérez

Museum of Art and
History of Guanajuato

November 2021

December at
the FORUM

Museum of Art and
History of Guanajuato

December 2021

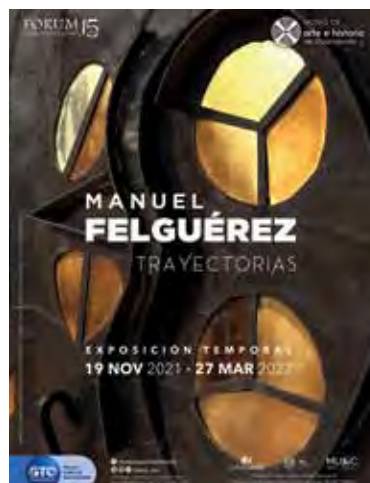






FIG.60
Michael Nyman

The FORUM Cultural Guanajuato, in addition to its high importance in the cultural development of the region, is a generator of jobs and resources, ranging from those who work in the museum, the Library, the Theater, students, teachers, employees and specialists, to those who provide services.



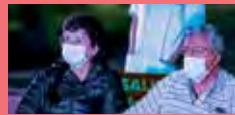
AN UNEXPECTED

SINCE MARCH 11, 2020,
HEALTH ORGANIZATION
PUBLIC HEALTH



THE SPREAD-EXPANSION
VIRUS WORLD HEALTH



ESTABLISHED
MEASURES TO CONTROL
SITUATION WAS



ESPECIALLY IN THIS ERA
WHICH EVERYTHING
EXPANDS AT



MOMENT 

ONCE THE WORLD 
DECLARED A GLOBAL
EMERGENCY DUE TO
OF THE SARS-COV-2
ORGANIZATION
ESTABLISHED VARIOUS
ITS SPREAD. THE
CATASTROPHIC,
OF GLOBALIZATION IN
SPREADS AND 
THE FASTEST SPEED.



At an unexpected moment, the health crisis resulting from the circulation of COVID-19 throughout the planet had a substantial impact on the cultural sector in different countries, but its local effects have depended as much on previous historical, political and social conditions as on the specific strategies adopted to deal with the pandemic. At the global level, the consequences in the field of cultural production have been undeniable.



FIG.61
Opera Picnic

Humanity faced an enormous challenge. The pandemic continues to have an impact on all dimensions of our daily life: public health, the labor system, social interaction, political debate, use of public space, the economy, the environment and cultural life. The COVID-19 crisis has extraordinarily affected the cultural life of cities, with implications for access, participation and contribution to culture, access to public spaces and cultural services.

At a global scale,
the consequences in
the field of
cultural production
have been undeniable.

The pandemic caused massive closures of libraries, community centers, museums, galleries and cultural venues, as well as the cancellation of concerts, shows, festivals, exhibitions and many other cultural activities. Also, due to the physical distance and travel restrictions, many cultural events and performances were suspended and a large number of projects have been abandoned.



FIG.62
Opera Picnic

FIG.63
Opera Picnic

As of April 22, 2020, 95% of the world's countries had totally or partially closed their museums to the public, and 128 countries had completely closed all their cultural institutions. By May 20, 2020, almost all the world's museums had reduced their activities and closed due to the consequences of the pandemic.



Among the most pertinent reflections that emerge from the coronavirus pandemic that we are still trying to overcome, all those related to culture, understood in its broadest sense, stand out. The situation facing the world entails a new understanding of cultural participation, a reinvention of the cultural sector and a greater openness to the digital world.



FIG.64
Opera Picnic



As of April 22, 2020, 95% of the world's countries had totally or partially closed their museums to the public, and 128 countries had completely closed all their cultural institutions



FIG.65
Exhibition
"Trayectorias" by
Manuel Felguérez
at MAHG



By May 20, 2020, almost
all the world's museums
had reduced their
activities and closed due
to the consequences of the
pandemic.

FIG.66, 67, 68
Arcano Quartet

The impossibility of participating in cultural life by conventional means during confinement triggered the creation of new possibilities for access to heritage and knowledge, including access to the digital resources of libraries, virtual visits to museums and visual arts exhibitions, and the growth of online concerts and performances of theater, dance and opera. In the following years, an enormous variety of cultural and artistic content has been digitized and various barriers to access have been removed.



Initiatives such as these made it possible to rethink the relationship between art and open spaces, as well as the redefinition of what is open and public, the new values that are given to it and the potential it offered and offers, and for the community to get involved and manage cultural activities. It is also a way to rediscover the public space and give a new

meaning to the social encounter that is built in it as a consequence of the distancing imposed by the health crisis.

Behind the masks, we all have to keep turning our eyes to the arts, to our favorite cultural products, as if it were a 21st century Decameron, because the power of stories told or staged, are vital to overcome the fears and realities we have gone through and probably still have to face.









FIG.70
Opera Picnic

We have to keep walking and our own feet will not move properly without cultural energy. Perhaps culture has never been able to demonstrate more powerfully its importance in our lives than it does now.

The pandemic and the prolonged quarantine were an opportunity for the social sciences to examine cultural transformations, the effects of the pandemic on cultural producers and artists, changes in cultural consumption patterns and, finally, mutations in our daily routines. From the beginning, there was an excess of risky interpretations, optimistic or pessimistic, but in any case premature and lacking in empirical bases.

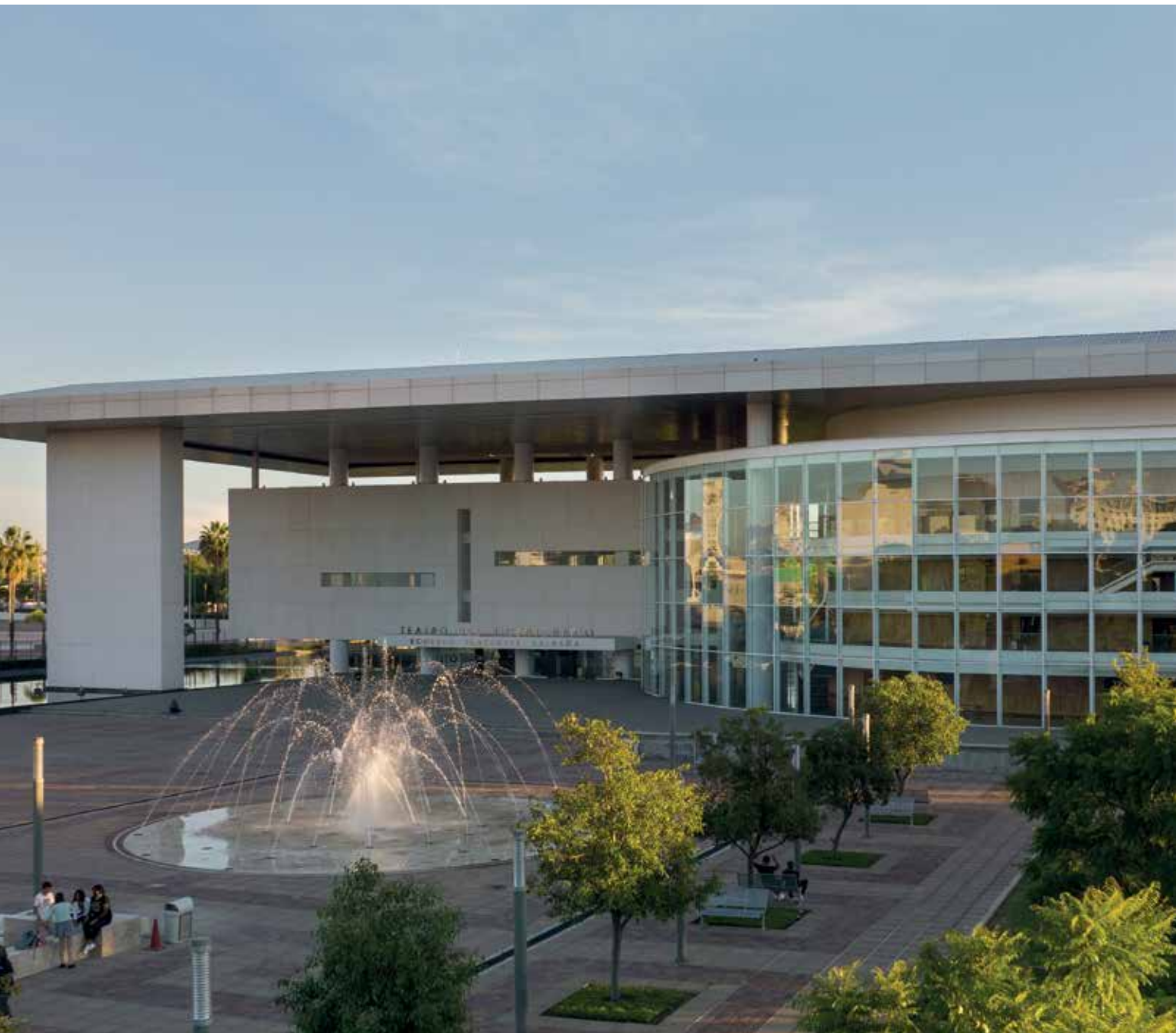


Perhaps culture has never been able to demonstrate more powerfully its importance in our lives than it does now.



FIG.71
Opera Picnic

CULTURE FROM



REMOTENESS



In order to control the spread of Covid-19 and to ward off the collective fear of the disease and its consequences, sanitary measures were imposed that still have important consequences on the daily organization of social life in all its aspects, including culture. The pandemic had a strong impact on museums and, in general, on the exercise of cultural life, since, faced with the impossibility of attending public places, exhibitions were delayed and many others were canceled.

FIG.72
Bicentennial
Theater Roberto
Plasencia Saldaña

Covid-19 caused a huge blackout of cultural life. The closing of museums, bookstores, theaters and cultural centers produced a withdrawal of cultural industries and a refuge in the digital universe. Many people approached culture in a different way, appreciating a different quality in its manifestations.



During the pandemic, labor and production processes had to be abruptly modified and we all faced the challenge of carrying out the usual tasks remotely, with the difficulties that this entailed. Thus, after an initial difficult period, the usual virtual meetings, the use of new platforms and the use of new forms of remote teamwork were installed and provided the necessary tools to carry out the transformations that were needed at the Forum Cultural Guanajuato.

FIG. 73
COVID-19 Sanitary
Measures



FIG.74
Opera Picnic



New proposals and new audiences arose from the prompt adaptation to an unprecedented situation. The supply of virtual content was very scarce, and new and creative proposals emerged.

For Jaime Ruiz
Lobera, Director of the
Bicentennial Theater
"The challenge of
creating new audiences is
permanent because with
the society's evolution
we are competitors of
people's free time, now we
compete with the mobile
phone, we have to do a
meticulous work of artistic
quality, so that when
people come they like it
enough to come back,
thanks to the curatorship
the Bicentennial Theater
has achieved this in a
positive way.

There is a good programming
strategy, now that society is formed
by urban tribes, we must attend
to them all, with classical and
contemporary ballet, we must seek
diversity, seeking excellence without
neglecting the great classical
manifestations.

We are part of an integral and diverse
program that maximizes the theater
that is characterized thanks to the
acoustic box, symphonic music
and the human voice without the
need for microphones so that it can
show the best: we say that it is 21st
century construction technology for
19th century events.

It is necessary to bring young
people closer to events that
address transcendent themes for
human beings as in classical works,
an example is the theme of love in
Romeo and Juliet or betrayal in
Tosca, concepts that generate new
perspectives that at a given
moment when leaving the Forum,
become part of life."

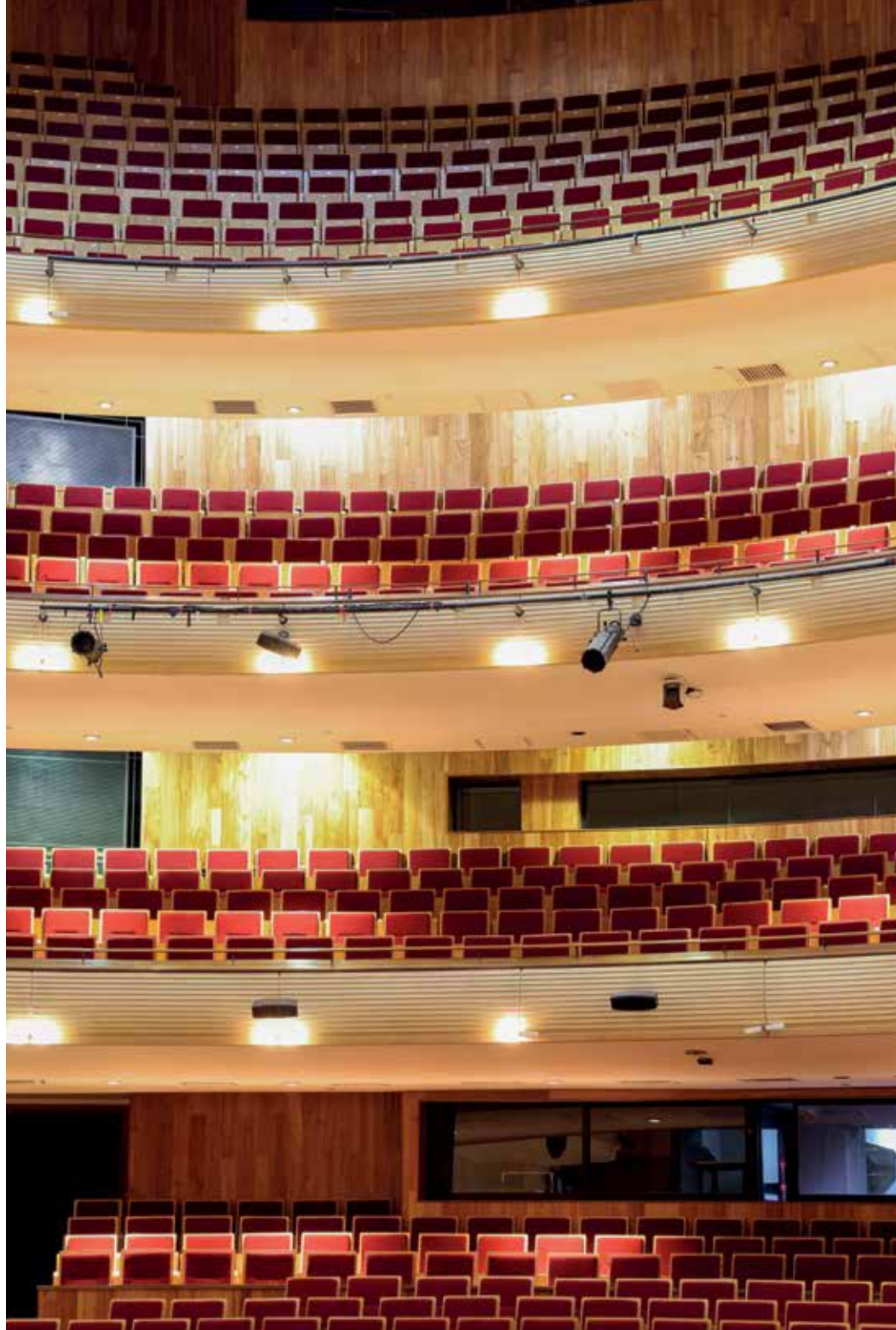


FIG.75
Bicentennial Theater
Roberto Plasencia
Saldaña



FIG.76
Opera Picnic



QUA
-EST



FIG.77
COVID-19 Sanitary
Measures

New proposals and new audiences emerged from the early adaptation to an unprecedented situation. The supply of virtual content was very scarce, and new and creative proposals were developed.

FIG.78
Guanajuato Art and
History Museum montage





FIG. 79
COVID-19 Sanitary
Measures

Forum Cultural Guanajuato demonstrated the capacity for reconversion, plasticity and imagination for reinvention. The different platforms were very useful tools for those involved in culture, for this reason, the sector chose to join the world of change, showing that the different cultural centers could remain present in the midst of the chaos caused by the pandemic.

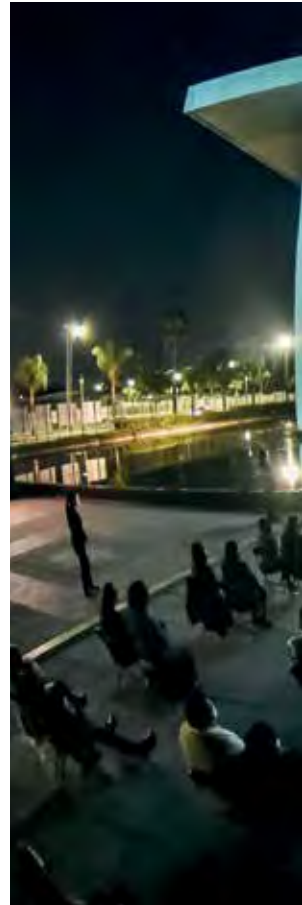


FIG.80
Opera Gala



The open public space and its relation with art has taken a preponderant place in these vertiginous transformations and is called to continue expressing the era we are going through in order to build or rebuild it..



FIG. 81
Bicentennial
Theater Roberto
Plasencia Saldaña



It is estimated that during the pandemic, 90% of the approximately 60,000 museums around the world were forced to close all or part of their doors; regardless of their size, location or situation, museums faced challenges as difficult as they were new, including protecting their collections, ensuring the safety and health of those who bring these cultural venues to life. Museums contribute to and reflect the dynamics of our societies; the strength, resilience and creativity to face the health crisis brought innovative ideas to sustain their work.

A NEW





FIG.82
Bicentennial
Theater Roberto
Plasencia Saldaña

INSIGHT

Nowadays museums have to generate diverse dialogues that allow people to reappropriate and expand their knowledge and identity, a museum must be a receptacle of social memory, a container. Social memory is seen in different ways, the museum has lost the idea that there are only three elements: Collection, exhibition space and audiences.





Guanajuato ranks third
in the country in visits
to museums

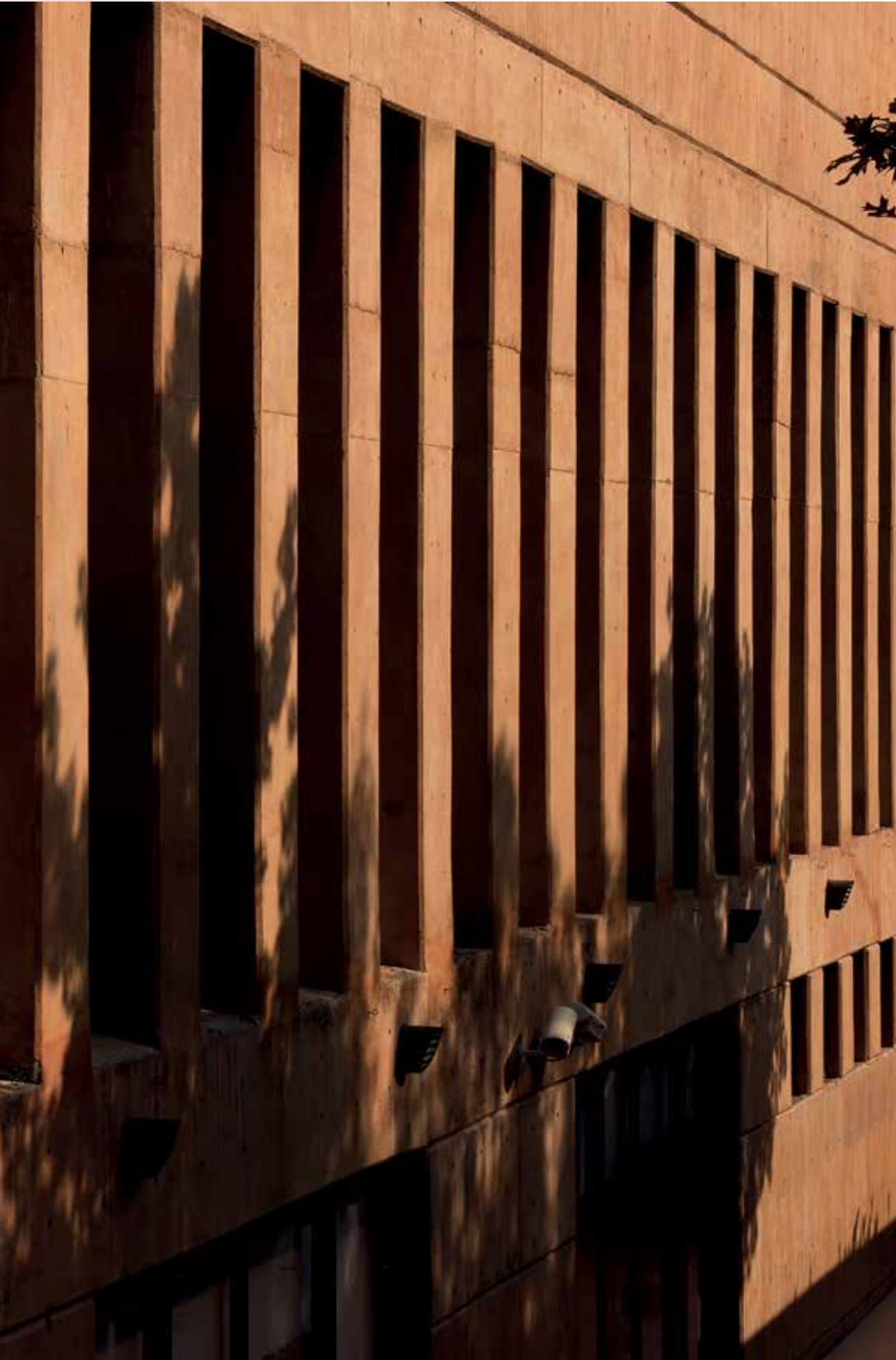


FIG.84
Museum of Art
and History
of Guanajuato

As time went by, and after a long and hard period of confinement, many museums in the country began to reopen their doors. Faced with the adverse health situation that forced them to remain closed for months, these cultural spaces reinvented themselves and responded to the possibilities that the new horizon has shown.

One of the most important challenges that society has had to face in the last years has been learning to live with the pandemic. This has meant an effort of commitment and adaptability that has also had its repercussions in the field of the arts. What was going to be a critical situation limited in time ended up becoming so extreme that it was necessary to carry out a whole exercise of adaptation and modification. Museums and galleries had to configure, adjust and, at some points, reinvent themselves, to try to offer their content in digital format and thus maintain contact with the public.

Towards the XV years

4,000,000 assistants

167 expositions

100,000 cultural activities



FIG.85
Performance



The future perspective
is how the individual
appropriates the museum.

For Jaime Ruiz Lobera, Bicentennial Theater director:

"The issue of the pandemic was a hard blow, the theater had to close in those moments of uncertainty, but as the months went by we became certain of the health measures. The main actions that were taken were to send a clear message that in these difficult times the theater is with you, the theater will support you as a family, [...] the recordings of past years were put on broadcast thanks to social media platforms, so that people could enjoy digital opera festivals, there was a very good response, on platforms there were tens of thousands of people, when a full theater holds 1,400 seats. It was possible to be close to the people, being a gesture that we would always like to do in solidarity."





In this aspect, the most strengthened were the social media, which became essential tools to interact with the community and serve as a showcase, revealing that, despite the closure, art and culture were still alive.

With the arrival of “the new normal”, and with the perspective of reopening, the effort was focused on systematizing and implementing the necessary measures to achieve a safe reopening for visitors and workers. Since then, the particularity of the activities that take place in each space of the Forum Cultural Guanajuato has led to the testing of strategies and resources that have made possible new ways of inhabiting the Forum.

FIG.86
Bicentennial Theater
Roberto Plasencia
Saldaña

These are lessons that allow us to think that traditional formats and the most innovative ones can coexist and complement each other in an attractive way. With an eye to the future, there will always be the challenge of new curatorial trends. It will be essential to make alliances in Latin America, taking advantage of the logistics of the state of Guanajuato to import or export scenery and productions.

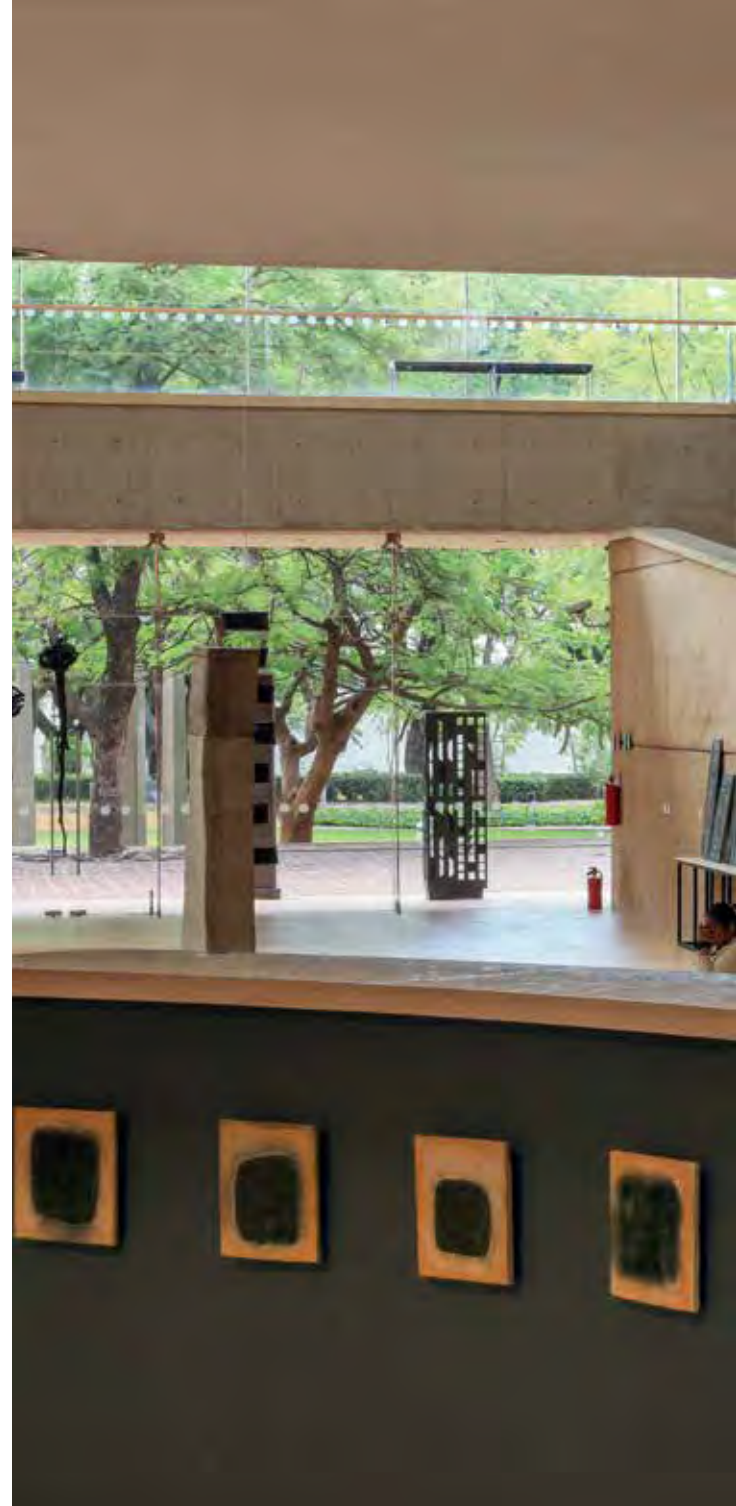
FIG.87
Bicentennial
Theater Roberto
Plasencia Saldaña



FIG.88
Museum of Art
and History of
Guanajuato

As Museum Director Magdalena Zavala Bonachea points out - The pandemic opened up an important dynamic such as virtuality and gave a greater right to universal accessibility to culture, but that has nothing to do with the possibility of seeing the rooms and works in situ - the challenge is even greater - to recapture the captive population - to offer a safe space for continuous dialogue between the work, the public and the museum.

For Magdalena Zavala, museums have to generate diverse dialogues that allow people to reappropriate and expand their knowledge and identity, a museum must be a receptacle of social memory, a container. Social memory is seen in different ways.



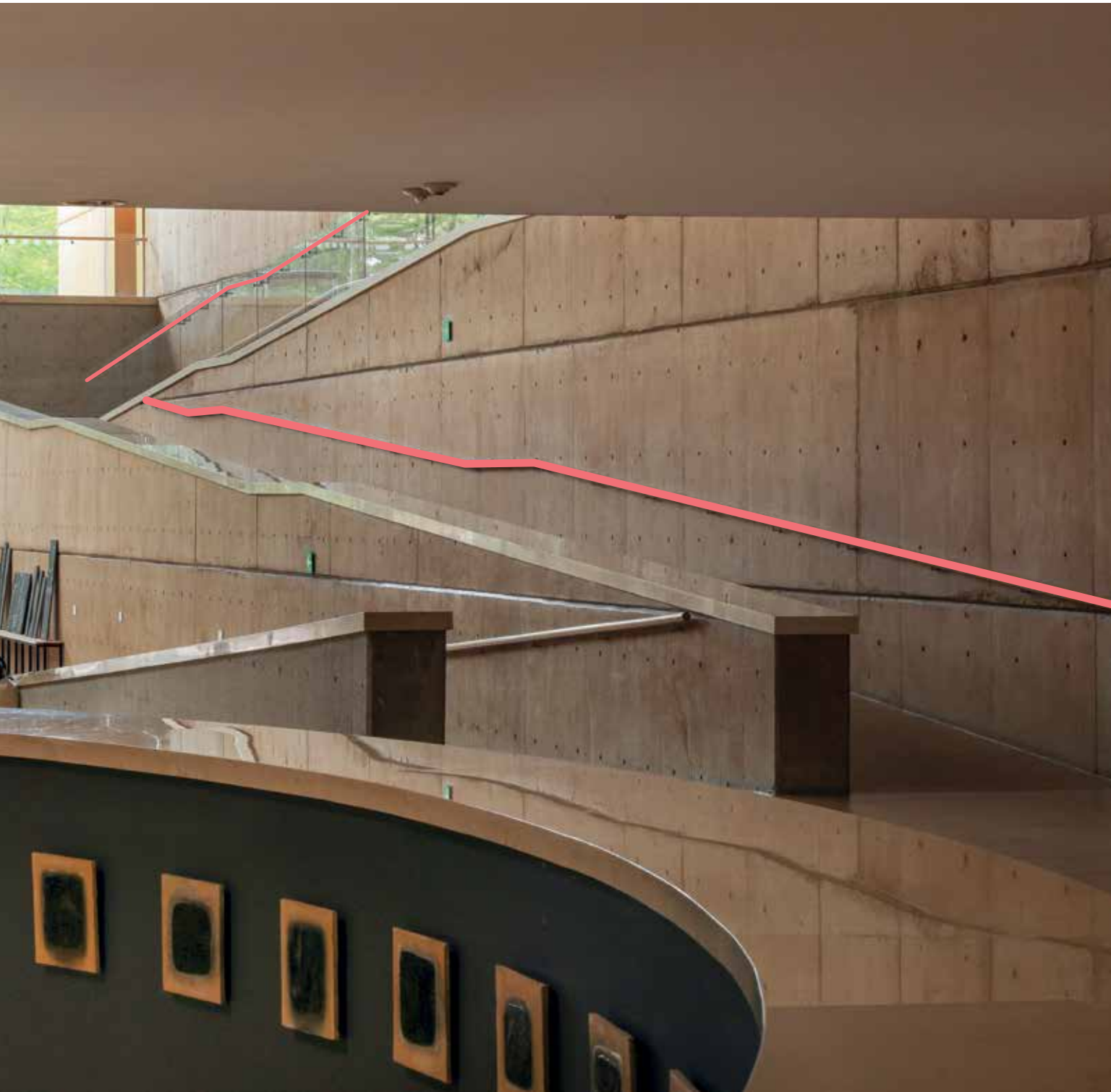




FIG.89
Museum of Art
and History of
Guanajuato



The reopening has provided an opportunity to generate a safe and diverse space for dialogue and social integration.

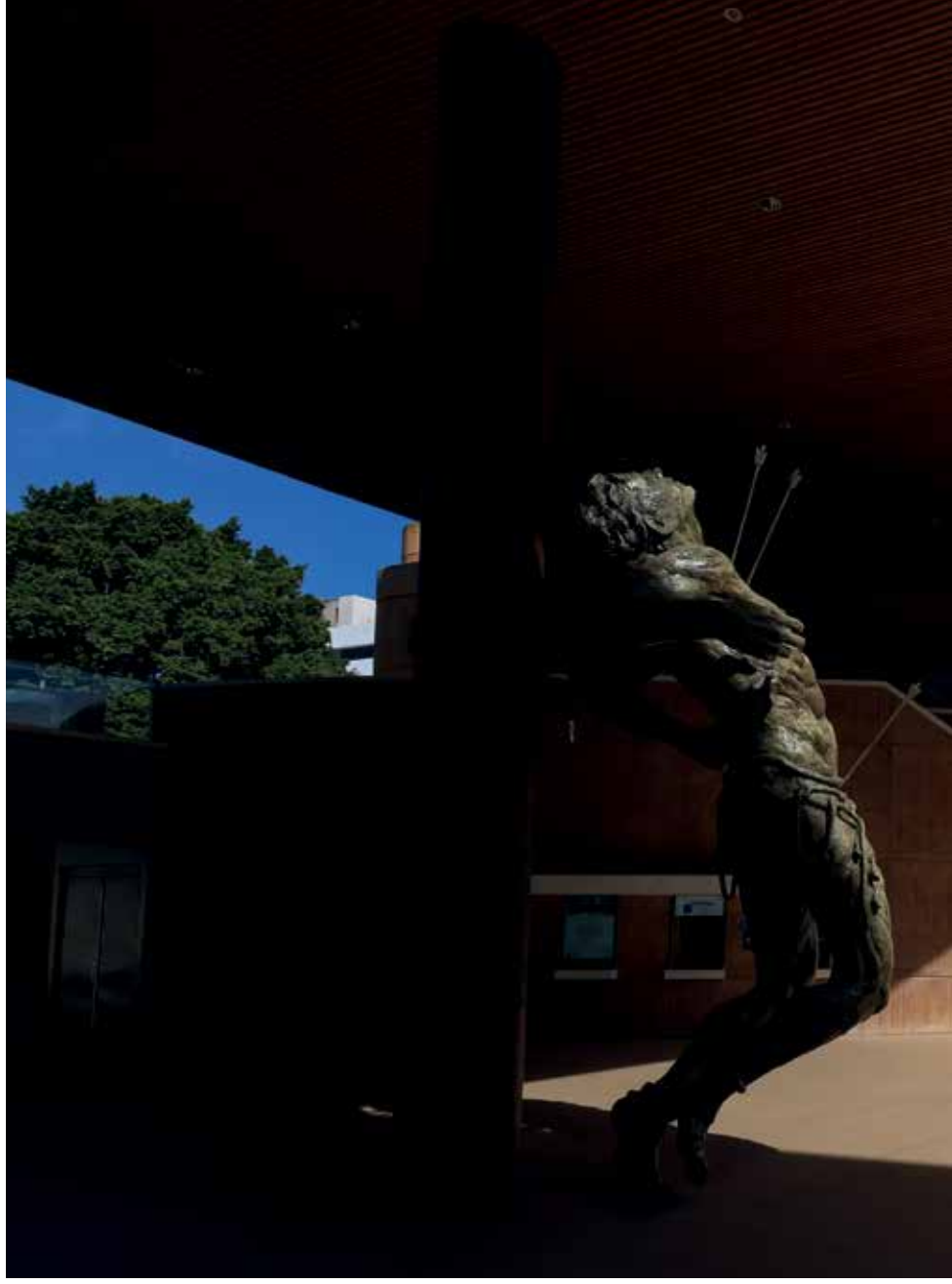


FIG.90
Pedestrian Entrance Sculpture
of San Sebastián by Ricardo
Motilla Moreno, Museum of Art
and History of Guanajuato



This image can be experienced in
Augmented Reality. Scan the image
from the FORUM XV app.



A ROAD FULL OF CHALLENGES

The decrease in tourism, the social distancing, the limitation of visitor capacity, as well as the creation of new models that promote art and culture, are some of the challenges that the Forum Cultural Guanajuato has faced after the pandemic.

With hygienic practices, limited guided tours, alternative open-air proposals and reservations, the FORUM began to open its doors



to once again offer the artistic experience in person.

Undoubtedly, each of the events, exhibitions and concerts calls for a rethinking of the role of art in the public space, a call for dialogue that reflects



FIG.91
Bicentennial Theater
Roberto Plasencia Saldaña

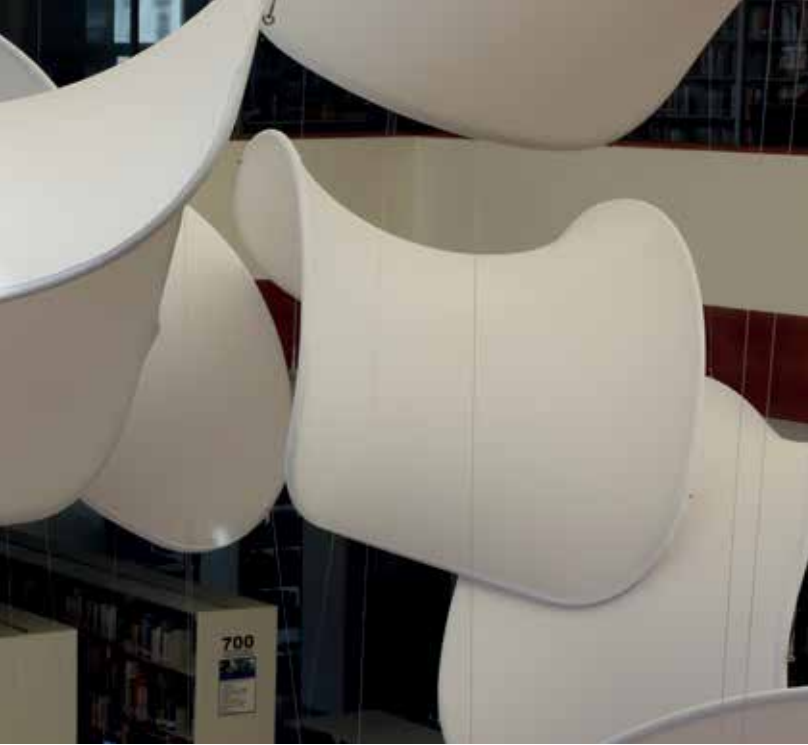


FIG.92
Wigberto Jiménez
Moreno Guanajuato
State Central Library

the possibilities of evolution. As Magdalena Zavala Bonachea said, the museum will not be a fixed repository, it must be dynamic, it must know how to attend to the problems, it must be a multi-diverse space with many languages and communities.

Guanajuato is the third place nationally in visits to museums. The Museum has registered 4 million visitors, with 167 exhibitions, 100 thousand different activities. Diversity has implied the challenge of generating a much more solid and avant-garde proposal. The vision for the future is how people appropriate the museum, how they build a dialogue with the work, the collection and the space.

After the pandemic, the challenges are found in inhabiting, in living the FORUM, for Jaime Lobera -Through the contents that are programmed is where the importance of attending

this type of events is emphasized, having adversities at a local and international level, demonstrating that if they come to a performance, they come to discover, to grow, to see themselves in the mirror as human beings, that makes theater valid and necessary, that people continue internalizing that theater is part of the basic services that the state must provide to citizens. It nourishes spiritually in an integral way.

The challenges are immeasurable and the opportunity to fully inhabit the Forum is on the horizon."

“Art is a mode of expression in all its essential activities, art tries to tell us something: something about the universe, about man, about the artist himself. Art is a form of knowledge as precious to man as the world of philosophy or science. Of course, only when we clearly recognize that art is a form of knowledge parallel to, but distinct from, those by means of which man comes to understand his environment, only then can we begin to appreciate its importance in the history of mankind.”

Herbert Read, *Art and Society*





Open the FORUM XV app to scan the image and access the full video-message.

POSSIBLE FUTURES

FIG.94
Director of
Forum Cultural
Guanajuato

FIG.95
Sanitary Measures
COVID-19

FIG.96
Opera Picnic



This Cultural Complex faces challenges to reflect on the future and the constant dynamics of change in the world. There are urgent issues, for example, the digital breach in society, but there is one in particular that is of great concern and forces us to rethink the basic principle on which these spaces are based: physical interaction, dialogue with space, its appropriation and evolution. The major challenge will undoubtedly be to identify possible futures.

For Ramón Lemus Muñoz-Ledo, one of the purposes and vocation of each of the spaces that make up the Forum is to transform all visitors to expand and contribute to their culture, that through their actions and strategies, visitors "change some important attitude or preconception about art, have more interest in it, strengthen their critical position, and that their experience of inhabiting this space has changed their vision of their artistic-cultural environment, and provides them with a new stimulus of knowledge". These objectives must be shared and carried out in each of the activities that constitute the life of the Forum.

The Forum's commitment to social transformation in times of pandemic and post-pandemic is only reinforced, thus being a space for dialogue and rediscovery for citizens, showing art as a social expression and a tool with which to understand the nature of being.



FIG.97
Museum of Art
and History
of Guanajuato
Montage



FIG.98
Sculpture
Garden

In a possible future, the Forum will have to achieve the attainment of culture in its visitors from a different relationship. This means that it will not be enough to increase the offer of activities that were already offered in person and are now offered in digital formats, but to ensure that both programs and activities privilege interactions between visitors to transform their participation in socially relevant experiences, and thus promote community building, both within the FORUM Cultural Guanajuato and in the society of which it is part.



The paradigm of museums is that they are staying as traditional institutions, today young people are looking for more dynamic and universal platforms, it is seen in music where today's musicians can acquire the equipment to do something collaborative among their friends, from home and with a reach without borders, that is how a museum should work.





FIG.98
Wigberto Jiménez
Moreno Guanajuato
State Central
Library



The new path is towards a hybrid life in which people must bet on economic and social retribution, work is already home office, this is the great opportunity that cultural venues have to become hubs of encounter, with an unprecedented technological development. Culture is in competition with all the technological advances to bring people together, public spaces must play a harmonizing role.

Technology will support accessibility, but art has an experience in creation, in direct contact with the material, and it is fundamental. The vision is the connectivity that can be achieved so that people can access these experiences from anywhere.

Contemporary art has a digital support that implies technological investment challenges. Museums must be sensitive to updating, adapting discourses and language to today's immediacy. Generate a contemporary vision with non-official discourses that provide avenues for new interpretations.



FIG.99
Museum of Art
and History of
Guanajuato



CRE DITS

We thank the Forum's directors, staff and visitors for their collaboration and commitment to the production of this book.

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Vicente de Jesús Hinojosa

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FORUM CULTURAL
GUANAJUATO IS A
V I R T U O U S
E N V I R O N M E N T
WHERE DIFFERENT
SPHERES OF THE
ARTISTIC PROCESS
C O N V E R G E .



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