

# La Mala Educación

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Priscilla Monge & Mohamed Namou

June 9 - July 31, 2011



Priscilla Mone, *Pizarras negras – Ardoises noires*, 2011

For her first exhibition in Paris, the costa-rican artist **Priscilla Monge** has chosen to express a dialogue via her art-work with young French artist **Mohamed Namou**.

**La Mala Educación** - federating a brand new interaction - is primarily a haunting cry denouncing the wrongs of education.

**Pensum** - a piece elaborated in 1998 and continually altered since - It is a series of black school boards on which offset phrases such as "I will not sleep with art critics", "I must not be minimalist", are listed and repeated as if they were a school punishment. This can be seen as a diverted critique of the punishment and the rule of forbidden.

The school desks, covered with a marble plaque on which - in the same way as an epitaph - are engraved scraps

of an unfinished knowledge, in other words broken fragments of a failed transmission of knowledge. The marble refers to the learning process conceived as pain and failure.

Responding to **Priscilla Monge's** work, we can find an unfinished echo coming from Mohamed Namou. His art serie "Tableau, Tableaux" - translated as "school-board, school-boards" refers to austere school boards with what is left remaining is the empty structure. In other words, it is a metaphor of the emptiness and failure of the educational system.

His piece **Logos** is an ode to eternal recurrence and its paradoxical effect of denial and forgetfulness. Thus, the forced repetition of standardized knowledge comes up against prohibitions, both as solemn and grotesque as Priscilla Monge's "Pensum".

This confrontation of two generations, two geographic zone, and two relations with conceptual art, offers a challenging engagement, turning an intimate experience in a critique with universal overtones.