

1995 – 2000

Crossings, Museum of the Arts, Arena México Arte Contemporáneo (productions)

In 1995 Ashida and Charpenel were awarded a Rockefeller grant to work on the project *Travesías, Nuevos escenarios: los 90* [*Crossings, New Scenarios: the 1990s*], a series of six catalogs and seven exhibitions that sought to showcase and document the art scene of the decade.

Some of the catalogs included Thomas Glassford, *Autogol* [*Own Goal*]; Francis Alys, *Walks/Paseos* and *El mentiroso y la copia del mentiroso* [*The Liar and the Copy of the Liar*]; Rubén Ortiz Torres, *Desmotherismo* [*Freak-out*]; and Gabriel Kuri, *Plan de san lunes* [*Plan for Hangover Monday*].

Among the seven joint exhibitions were *Acné o el nuevo contrato social ilustrado* [*Acne or the New Illustrated Social Contract*] with Eduardo Abaroa, Marco Arce, Abraham Cruzvillegas, Daniel Guzmán, Sofía Taboas and Pablo Vargas Lugo; *Pequeñas criaturas* with Rodrigo Aldana, Francisco Balzaretto, Eduardo Cervantes, Julio Haro, JIS, Diego Medina, Lourdes Méndez, Rubén Méndez, Leonardo Morales, Daniel Navarro, Fernando Palomar, Alejandro Ramírez, Claudia Rodríguez, Luis Miguel Suro, Guillermo del Toro, René Castillo and Antonio Urrutia; and *Modelos para armar* [*Models to Assemble*] with Eduardo Cervantes, Diego Medina, Jerko and Rubén Méndez.

From 1998 to 2000, Ashida headed the Museo de las Artes at the University of Guadalajara. He opted for its vocation as a contemporary art museum, which generated discontent among certain sectors of local artists. In response, Ashida proposed holding a public debate among representatives of the interested parties in Casa Vallarta.

In the slightly more than three years of his tenure, he held 45 local, national and international exhibitions, a varied program of activities, which on more than a few occasions caused criticism and discussion in the media.

Before the end of the 20th century, Ashida held the exhibition *Talleres* [*Workshops*], whose focus was to reflect on contemporary art and the artisan and industrial tradition of the Guadalajara metropolitan area.

Starting in 1998, the Arena México Arte Contemporáneo gallery stopped presenting a fixed calendar of exhibitions in order to prioritize in-house artistic production. In this second stage, under the direction of Carlos and Jaime Ashida, both the gallery and the Taller Mexicano de Gobelinos collaborated extensively with international artists such as Humma Bhabha, Jason Fox, Chris Hammerlein, Fabrice Hybert, Jorge Pardo, David Scher, Pae White, Lisa Yuskavage and Andrea Zittel.