

JM Gutiérrez-Vázquez
***Art and education:
 pass ways, scaffolds
 and cliffs***

After analyzing the extensive field, which makes a systematic revision of the same difficult, the author discusses the relationship between form and content in the work of art and its implications in the education of the person who applies his or her sensitivity to the observation of art-work. The article describes the different types of content in works of art and examines how the development of aesthetic sensitivity reflects on the general education of the individual and the community. Art is, in the end, a form of communication and those who appreciate a work of art participate in the cycle initiated by the artist when it was conceived. The author also deals with the presence of aesthetic components of signification in everyday objects, in the actions of individuals, in the methods and results of science, as well as in the structures and events of nature. It closes with an examination of several conceptual contradictions in education that leads to two viewpoints that, although antagonistic, are complementary: education for uniformity and education for diversity.

María Visitación
 Martínez Samplón
***Plastic arts in adult
 education: two examples
 of the same methodology***

The author narrates two experiences in art education in the *Centro de Formación de Adultos Juan Carlos I* in the city of Leida in Catalonia. The first experience refers to the study of Catalanian Romanesque art (11th and 12th centuries) centered on the study and recreation of the Pantocrator of Saint Clement of Taüll. The students were required to do research using bibliography and through museum visits, including a visit to the church of Saint Clement itself. In the second phase of the course the students recreated the work of art following the footsteps of the original artist. The second experience dealt with Art Nouveau and included the same stages as the other exercise, but focused on the work of Antonio Gaudí. The article emphasizes the fact that artistic education implies not only plastic practices, but also that students become involved in the history and contexts in which a work of art is produced.

Gloria Miranda Zambrano
 Jesús Lindo Revilla
***MINKA graphic art in
 Andean rural education***

The authors deal with the work performed by “Talpu”, the Andean Science and Technology Group, based in the central Andes in Perú, referring specifically to their experiences with the use of graphics. “Talpu” has been promoting autonomous and self promoted development of base roots organizations in the rural Andean population. In the course of their work, they have published a series of *MINKA* ecological educational materials, including magazines, calendars, posters and manuals. The *MINKA* visual codes are based on expressive contributions from the iconography of the local “popular” plastic arts and handicrafts; with these elements as a foundation, the group was able to develop an original graphic and artistic pedagogy which, while educating, also rescues Andean art and cosmic vision.

Martha Elena
Barrios Díaz
**Theater-conference:
an alternative in
community education
for adolescents, young
people and adults**

This article deals with work developed by the group “Theater and AIDS” in Mexico that has over ten years of experience educating on topics related to sexual and reproductive health through theater, with actors and puppets. The group has developed a didactic resource that they call the “theater-conference” which propitiates dialogue and discussion with spectators. Through this resource, spectators become involved in topics such as HIV and AIDS, sexually transmitted infections, teenage pregnancy and domestic violence, breaking with the cultural prohibition surrounding the topics of sexual and reproductive health while at the same time promoting changes in the consciousness and attitude of the spectators.

Mael Arenas Fuentes
**Art and consciousness
in the third spiral
of life**

The author of this article develops the concept of *artistic life experience* from two perspectives: first through reflections on life experiences as motors of expansion, contraction, growth and transcendence of human consciousness, secondly through art as a process that creates and gives structure, harmony and rhythm to possible worlds that human consciousness is capable of anticipating. Diverse artistic life experiences include sensitivity, contemplation, expression, appreciation and creation, all of which are explained by the author. The article argues that artistic life experiences constitute didactic resources that, specifically in the case of older adults, can contribute to life experiences that will help them to perceive, express and live their old age in harmony and plenitude.

Pedro Dávalos Cotonieto
**Corn paste sculpture and
reliefs. The learning of a
technique lost for
200 years**

This article narrates the process of rescuing a pre-Columbian technique for sculpture that used as its primary ingredient corn stalks. This experience was carried out in the Tarascan town of Santiago Tupátaro, Michoacán, México. After the discovery in 1994 of an 18th century frontal sculpture that had been made using this technique, the educational process of re-learning was begun with the local inhabitants. The author of the article currently leads a workshop in which the participants (mainly women and youths) learn to deal with procedures and concepts related to drawing and working with color and sculpture; the workshop includes reading and writing groups which deal with topics such as history, poetry, literature and environment as well as visits to museums and historic monuments. Over the last three years, the workshop has participated in eight craft exhibits and won a prize in one of them.

Raquel Giménez
**Living the adventure
of teaching**

This article summarizes the reflections of the author on the results of a series of four three month courses for the training of teachers in visual arts in the *Instituto de Formación Docente Continua de Villa de Mercedes*, in the province of San Luis, Argentina. In this proposal, art is conceived of as a form of knowledge and production of meaning. The purpose of this experience was to favor autonomy and the pleasurable nexus derived from doing with others, revaluing the playful and the artistic, as well as to recognize that each one expresses that which is related to their history, fears, prejudices, ideologies and emotions. During the course the students designed their own goals, produced texts, played with their imagination to detonate their subjectivity, took on and discussed problema-

tic situations and opened themselves to dialogue with others in a climate of trust that favored a lack of inhibition as well as the search for new expressive alternatives.

Ana María Costantini
*Painting and mental
health: experiences
of a workshop*

The author of this article narrates the experience of art-therapy work with adults suffering from psychiatric disorders in the Dessi Day Center in Pistoia, Toscana, Italy. For her, artistic activity is a creative one that develops an analogical non verbal language that includes fantasy, intuition, visual and olfative perception, body communication and language. Following Kandinski's assertion that color produces psychic effects on people, the author coordinates a painting workshop in which the participants (60 to 70% of whom are women) unfold their creativity, express their emotions, relate to each other and change their inner reality. The article describes the favorable results achieved in the cases of five people who participated in the workshop.

María de los Ángeles
Varea Falcón
*Drawing in education
for the poor*

This article deals with an experience in participative research in the *Universidad Pedagógica Nacional* in Mexico City, that had as objectives learning about the practices of saving in rural indigenous communities as well as consulting the population for the development of qualification and technical assistance programs related to saving. Given that the groups that participated in the workshops had serious deficiencies in literacy, the image was used to facilitate reflection and to introduce a playful aspect that would release participation. According to the author, the nexus with the arts allowed the participants to critically reflect on their life conditions and develop creativity and cooperation. The article concludes with recommendation on line, color, texts and images for the use of comic strips in education for the poor.

Alejandro Reisin
*Meaning and
meaninglessness in
education for sensitivity*

The author notes the importance of sensitivity for the vital development of human beings, both in their expressive and creative dimensions as well as in communication and learning. In a technocratic world like ours, the sensitive, relational, expressive and communicational dimensions have been devalued in favor of an overvaluation of information and lineal cause-effect (or action-result) rationality. To educate in sensitivity allows for the development of creative thinking, which at the same time is fundamental in order to have a critical view of the world. On the other hand, being sensitive allows us to recognize the existence of others and to enter into contact with them. For the author, education in sensitivity is a key aspect in learning in all of its dimensions.

Traducción: *Catherine R. Ettinger*

