

A B S T R A C T S

Environmental education and art**The stubborn faith in Life**

JAVIER REYES RUIZ

ELBA CASTRO ROSALES

In this article some ideas about the relationship between environmental education and art are approached, which are useful to reflect on some artists that such bond generates, as well as their closeness to science, political commitment and criticism, and popular art, among others. The authors assert that in the midst of the current deep global crisis, there seem to be favorable conditions for art and science to come closer to each other, which can be of use for environmental education in order to construct social perspectives that – by conjugating scientific and artistic works – will foster the development of citizens committed to sustainability through their knowledge and emotion. The authors claim that environmental education cannot submerge itself in bitterness, hopelessness, tedium or melancholy even if the world is sick with skepticism; its immanent bet is on Life, and hence art is indispensable for it, because it is through art that it is possible to approach the supreme language of nature.

Art in sustainability education**Two perspectives on art and four ways to integrate it into nature**

HANS DIELEMAN

Sustainability requires a grasp of systemic thinking and complex thought; it takes as a starting point the recognition that everything in the world is interrelated and contextual, and there are no simple cause and effect relations. The article identifies two perspectives on art and four ways to make it part of education. They go from opening spaces for freedom and creativity to looking at sustainability as a work of art, relearning how to be an artist, cause people to regain trust in their intuition and put different forms of intelligence into play in order to transform reality. The latter implies that teachers must begin by their own relearning. In that sense, transdisciplinarity constitutes a valuable scheme to work with, by using the multiple forms of intelligence a human being can attain.

Environmental thinking and art**The scream of the Earth in the skin of the artist**

ANA PATRICIA NOGUERA DE ECHEVERRI

The indissoluble relationship between environmental thinking and art is set forth, taking as a starting point the recognition that both are an “expansion of the sensible”. Far from attempting to exploit or dominate nature, the suggestion is to comprehend it, and thus, it is necessary for us to blend with it by means of art. The article develops these ideas through the thoughts aroused by contemplating works of art like *El grito*, by Edvard Munich; *El grito 1, 2 y 3*, by Oswaldo Guayasamín; *América invertida*, by Joaquín Torres García; *Raíces*, by Frida Kalho; *Dos hombres frente al mar*, by Kaspar David Friederich and *El seductor*; by René Magritte, in addition to various photographs showing the destruction of nature and human beings through the action of mining companies. Reflecting about works of art permits moving forward on

Fiction and documentary cinema as an artistic expression and its potentialities for environmental education

RAFAEL TONATIUH RAMÍREZ BELTRÁN

the reconfiguration of sensibility, and therefore it gives rise to much more powerful learning experiences for sustainability than traditional education.

The article presents two strategies to use fiction and documentary cinema as a tool for environmental education. Movies with an environmental content, both documentary as well as fiction, have existed for at least two decades. The article proposes two strategies for using cinema in environmental education: 1) selecting and observing the movies and working reflexive thoughts around categories, for example: nature, human-nature relationship, society-nature relationship, environmental crisis, apocalyptic world, sustainability; 2) generating reflexive thoughts by taking as a starting point an analysis of the cases that are approached on the movie or documentary. The article provides a series of movies and documentaries that might help the teacher to trigger thoughts about environmental topics and motivate students to change their perception of those issues and their ability to intervene with them.

Nature of the bond; the bond with nature

CARMEN VILLORO

The text is an edition of the conference dictated by the authoress for the Third National Forum on Environmental Education and Sustainability that took place in Veracruz, Mexico, in 2012. It comes from a broad vision of poetry as “the poetic”, as the ability of revealing the occult, of putting amazement into words. Poetry is a revelation that moves us. Western civilization has set its heart to split the human being’s bond with nature and translate it into dominion; in that sense, education fulfills a prime role in establishing a loving and respectful bond between the individual and nature. It is a bond that begins with a mother’s relationship – the parents’ relationship – with their newborn, and it can be recovered through intentional processes of sensibility reeducation that will reconnect us with the amazement of existence.

Scream: the sun is setting

JAIME ALBERTO PINEDA MUÑOZ

The article shows how painting, in this case a work like *El grito* (1893), by the artist Edvard Munch, can be an access door to feel and think the relationship of the human being with nature, triggering processes of environmental education that transcend rational discourse. The author reveals how the connection between the observer and the painting generates an aesthetic experience that potentiates our symbolic capacity, leading us to experience the most profoundly human. As an educational process, observing *El grito* provokes, on the one hand, thoughts that exhort us to renew the world and ourselves in it; but at the same time, it introduces us to the joy of experiencing the eloquence of art, from which

**Wandering about
environmental education from
some of the works of Latin
American Hispanic narrative**

ARMANDO MEIXUEIRO HERNÁNDEZ

we gradually arrive at new planes of sensibility and consciousness. The text shows how an environmental educator can use pictorial art in order to set in motion formative processes that will shake the observer or student up and make them abandon their certainties in order to re-think their connection with nature and, therefore, their own self and their being in the world.

The article comes from the premise that novels, tales, poetry and chronicles have a high educational potential through the possibility of providing information, as well as generating thoughts, revealing or highlighting problematic and encouraging commitment to action, not only by rational means, but also through emotion. The author takes a brief journey through Latin American Hispanic literature, from the end of the 19th century to the so-called postmodern era, emphasizing especially useful works for environmental education. They are works that approach – from different angles and respects – the relationship of human beings with nature. On this journey, environmental educators can find a gamut of literary works that are useful for their job.

**From the land evoked
to the land displayed
Photography as a means to
environmental education**

DIANA MARCELA GÓMEZ SÁNCHEZ

Setting forth solutions to the crisis of the current civilizational project presupposes getting close to the crisis itself, understanding it, announcing and denouncing it. This implies knowing the instruments we have today, and the ways in which the new generations are perceiving the world. Photography has the advantage of immediacy, and its communicative capability allows it to transmit a message clearly, independently from writing. The article makes reference to a research carried out by the Environmental Thinking Group of the National University of Colombia. The study took place in the city of Manizales, using photography as an instrument for gathering ethnographic information. In our societies, increasingly permeated by an audiovisual logic, documentary photography may play a very important role in environmental education, as an art, denunciation and reflection of reality; it also helps trigger reflection and, in last the instance, transform reality.

Music and the environment

HELIO GARCÍA CAMPOS

Educating about the environment by providing information on a particular environmental problem has many limitations as for its possible results, and it can even turn out to be counterproductive when the person becomes “saturated” with information. The use of music in environmental education activities provokes an emotive or cognitive impact that favors that purpose. The article argues the importance of music as a tool for environmental education and it presents as an example a

university course on environmental education at Veracruz's University in which the students inquired into some songs whose content could be used on environmental education. The experience demonstrates that a critical understanding of the world – which is an unavoidable intent in any environmental education process – implies grasping elements that are not only present in theoretical contents, but which may also be found in the sphere of emotions and in concrete daily life realities.

Documentary videos in environmental education

SALVADOR MORELOS OCHOA

Educational videos have the explicit intent of contributing to the understanding of social and environmental realities, and they are also a vehicle for artistic creation, a quest for equilibrium between the author's creativity and the spectator's education, critical and liberating, as far as possible. The text integrates some of the author's reflections, resulting from the production of a testimonial documentary conceived as a social research process; this process involves the gathering of information, its processing and interpretation, and it culminates in a product that has an informative and aesthetic value. In order to achieve the production of a documentary on environmental education it is necessary to approach the task from an interdisciplinary perspective. Some fundamental elements of a documentary video are: an approach from a historical perspective that provides a context for the spectator; the testimonies, which are collected through interviews; the grading of the material, and the writing of the script.

Testimonies

This section includes interviews with craftspersons and artists who approach the subject of nature and the role it plays in their creations, memories and reflections. Artistic creation, in their opinion, is a way of flying, not with the purpose of fleeing but rather committing oneself. It is a fertile opportunity for expressing criticism, looking for solutions and contributing to social mobilization. It comprises four interviews that approach two subjects, two arts: cross-stitch embroidery in Yucatán and "son jarocho" from Veracruz.

Traducción: Camilo Patiño Pérez