

## New structures In paper and words

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## Keywords

Art, artistic education, Hanna Höch, Mar Arza, Ann Hamilton, Stéphane Mallarmé

## Abstract

The analysis of the work of artists, who have proposed explicitly new perceptual abilities, add to university teaching method for future teachers and teachers. Know the artistic process allows you to take over the work, interpret it. Exercises try to collect experiences with other works, Hanna Höch, Mar Arza, Ann Hamilton, Stéphane Mallarmé, and its appropriation by the students.

These works use the radical cut as a fundamental technique although its result is the apparent fragility. The book is manipulated. Its shape is altered in the process, its text is rewrited, and another reading is proposed.

Is it possible to give shape to a book, an standard and everyday object, and present it as a new object never seen?

The book helps us - not only - to read. The language is not necessary for this unexpected reading. Old habits of reading are reverted. The body of the paper has been empty, returned to the white, silenced the word. Its pages are folded, cut, are rolled back.

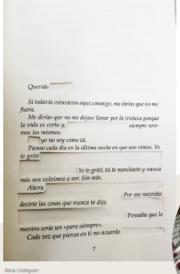
The ingenuity of the perception of that look, touch and deploy is claimed.

The educator must try to understand the artistic process as a stimulus to the creation of new perceptual systems, and be able to transmit it to the "children and adolescents awake, lit, living for the future" (Jorge Oteiza, 1964-65).



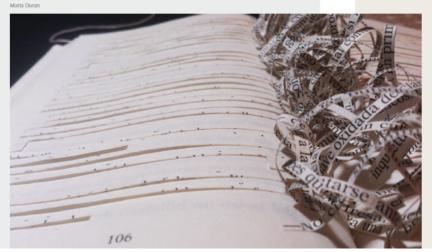






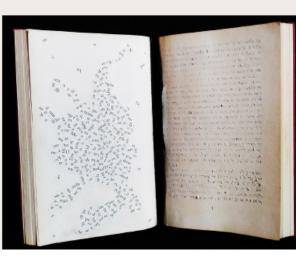


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Antónia Maria López

to elegated the charge all courses one ser e su ausencia le hunde en l 1 única razón de exitir es el ser amado, o que éste llega atrolar, lo quiera 1 conducta, su v o no, sus emocior un principio. s de poca relevan encerrado en casa teros espera onversacion a, procurando aco nea. Anula igas que monopo desde had momento una ce porque ( 1 unos amigos de te nda y átil tiene un hueco o una arse de que existe ive sólo a través de l ate irracionales, hay ines. Nada serio si

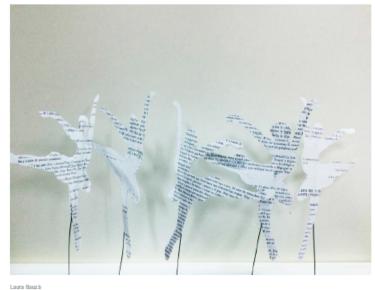






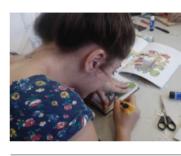






trible recuerdo conservaban ein duda las tradiciones

Jéssica Martin



Alida Olmo



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En su libro, "El Desafio de los Atlantes", se extiende en la descripción e historia de la civilización megalítica en la Europa Occidental, que ocupaba toda la costa atlántica europea desde Dinamarca hasta el sur de España y cuyos monumentos datan del 4000 a.C. Asegura después que dicho Imperio Megalítico era la Atlántida de Platón, cuy isla Real estuvo en el mar del Norte; concretamente, sobre el banco bajo de Dogger. Suposición que toma del escritor inglés Robert Gi En la Plaza Triangular VIAJE A LA ATLANTIDA desgracje), "que era entonces lo más preciado después del oro"; la abundante de la tierra, y el gran número de elefantes que había en la insula. de norte a sur, hay otro en ci pareció en las proi océano resulta intranto de la Atlántida se alzaba "el templo dedicado a Cleito por sus frescos, el de "Los antilo una barrera de fango procupierto al exterior de plata, excepto los pináculos, Ambas pinturas ocupaba que en su interior el techo era de marfil, de la isla". animales, que son seis y se mir . Había estatuas de oro dentro y fuera del impresionantemente seguro. Lo descrito hasta aquí por Solón fue ucedió a la isla de Thera hacia el 1470 a.C., c







Esther fernández



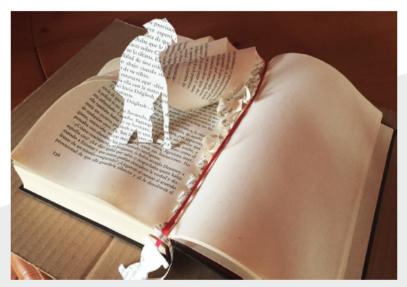




Ariadna Monjo



Cristina Român



Ana Cantoro



Laura Micaela Boliva

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Oteiza, Jorge (1964-65) "MEAV. Misión Experimental de Artistas Vascos. Laboratorios de Elorrio. Universidad Piloto Infantil", Jorge Oteiza Fundazio Museoa. E-128/37.



rina Vallespir



Ainhoa Pradillos