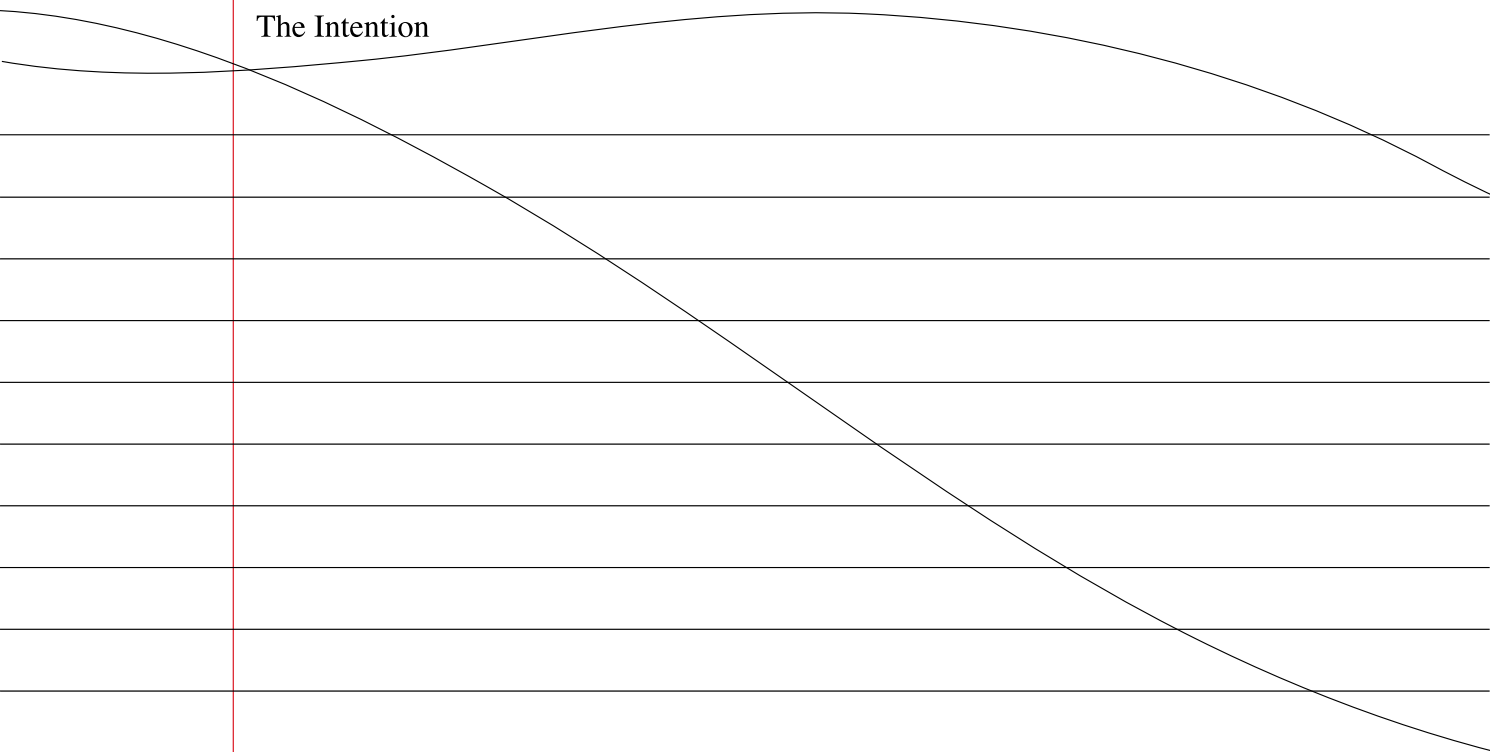


The Intention



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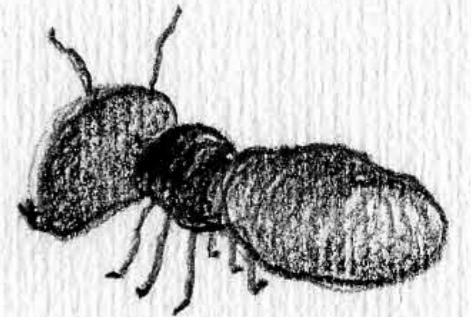
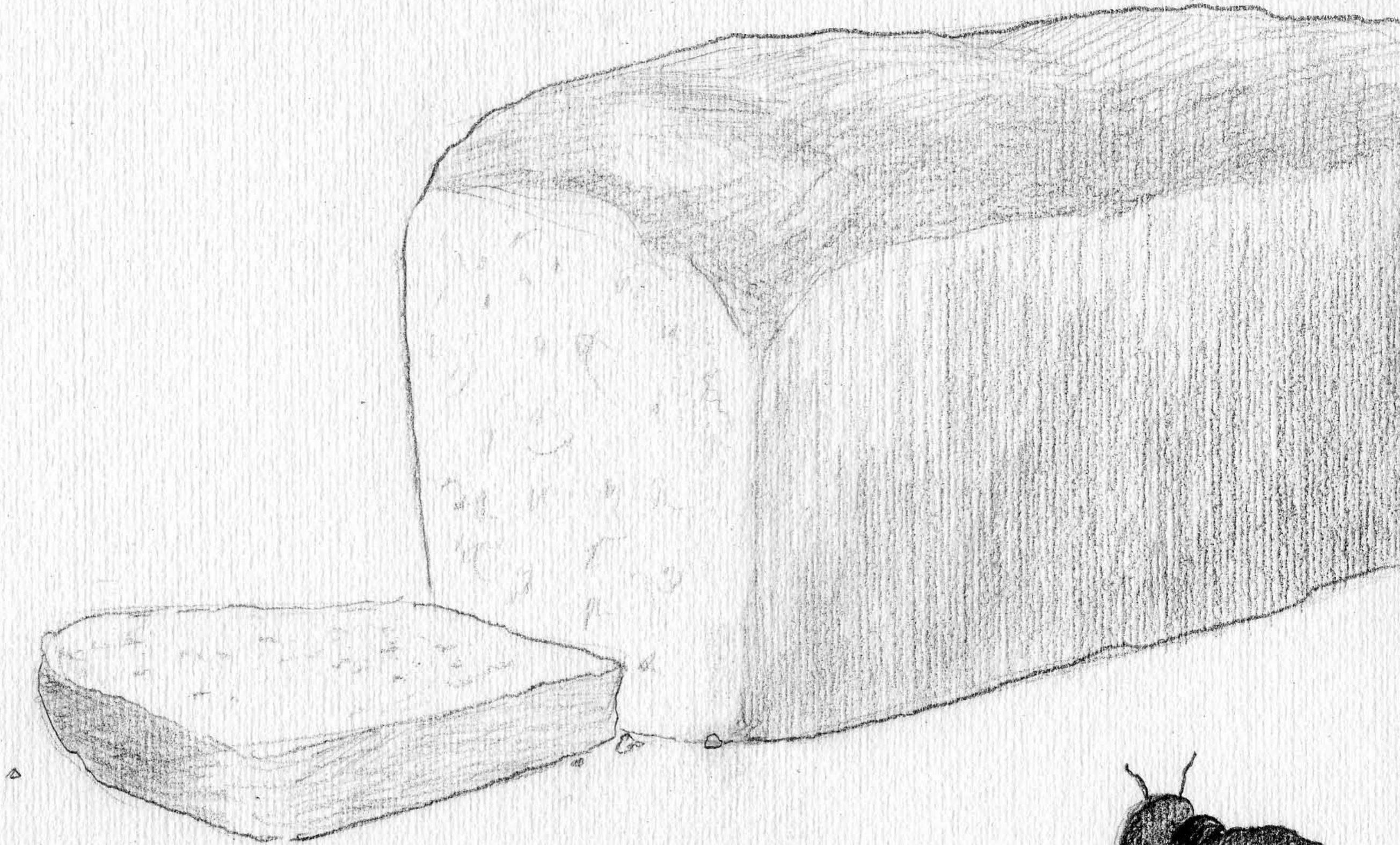
The Intention

*A project by Marta de Gonzalo and Publio Pérez Prieto
on Education and an Audio-visual Literacy*

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Introducción



The Intention is an artistic and didactic project on education and audio-visual literacy. From the very start, it wasn't conceived as a project with a closed final shape and formalisation. Rather, it was specified through different projects, and will continue to do so in the future. Currently, its chief formal presentations have consisted in a series of audio-visual pieces, in an exhibition format as an installation, and as a series of workshops and discussions with art educators and professionals.

This publication attempts to present secondary education and university teachers, art institutions and other interested parties, with a guide to the use and deep analysis of the work, in order to allow for a selection of the axes or different layers of reading in the project with which to work with their students, or, from an institutional standpoint, with the provided materials.

The Intention is a difficult work. Its audio-visual language is demanding and requires paying simultaneous attention to different tones, to the juxtaposition of different voices which, on occasions, seem to take the viewer to an anxiety of realising that is not overwhelmed, that demands constant attention and the (re)construction of meaning within oneself, using this conscious complication as a predominant audio-visual strategy. A voice of a woman describing a world we do not have, in which education, among other Welfare State public services, would have lead human societies to a different understanding of the commons. Images-time, images-movement and still images which add layers to this fiction, which add readings to what we already have.

Both in its exhibition format presentation, and in its didactic use, we consider it important that the spectator has access to enough hints of the intentionality of the work before they engage in its reception. This is the objective of the present publication. But, being the active receivers of the real that we are, (among other things, active receivers of the artistic reality), we are also aware that there are works capable of altering the con-

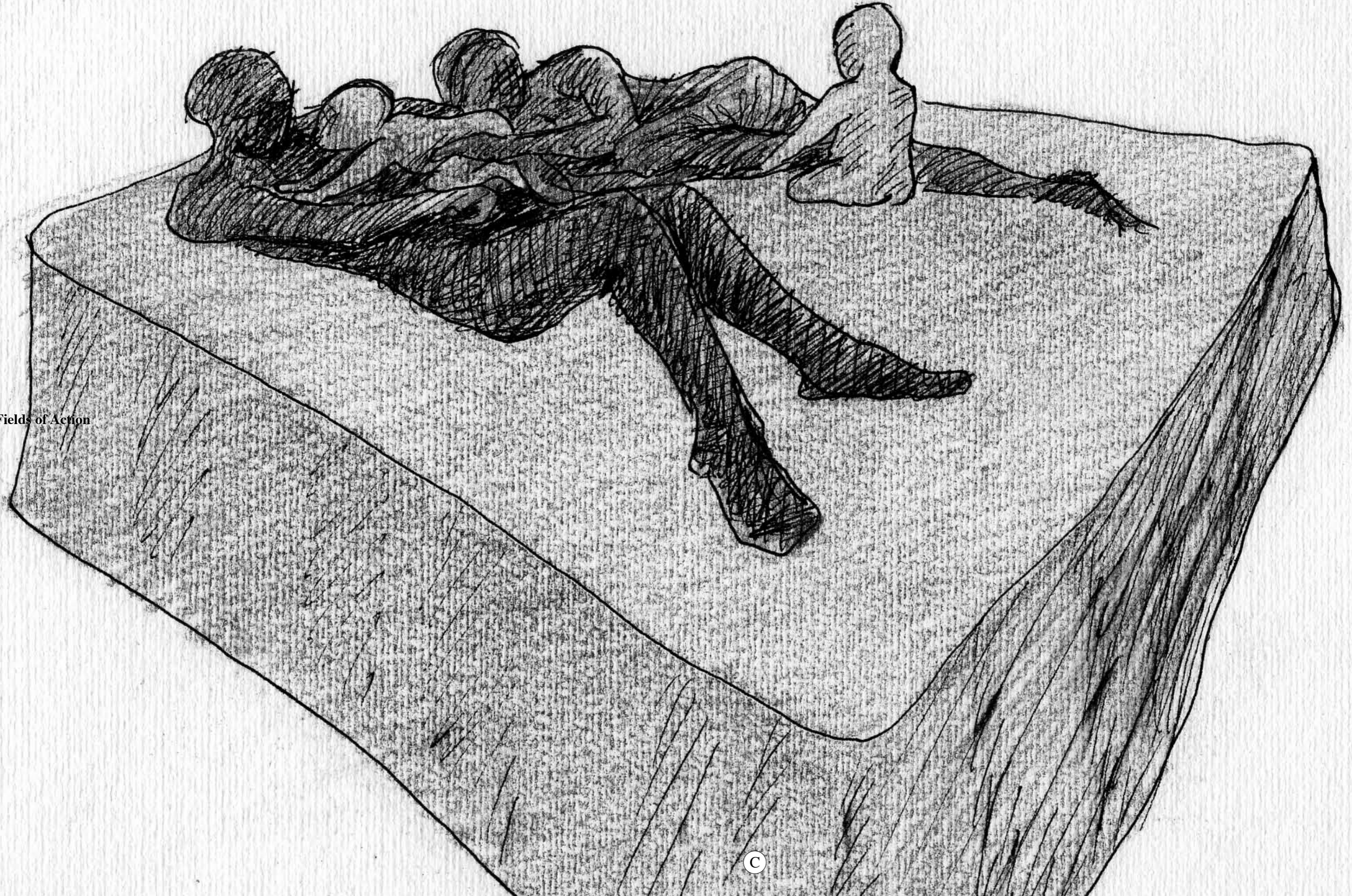
tinuity of experience, the habit of audio-visual reception of persuasions and suggestions which we are used to. This is why we have confidence in the audio-visual pieces of *The Intention* in its single channel version as autonomous works, generators of the fundamental question "What is this?", which must not block the human desire to comprehend, but which, rather, stimulates it in a different manner - not a cynical, advertising, propagandistic manner.

With regards to working with teachers, we found it necessary, from the very more or less intuitive beginning of the project, to contrast with other educators the diagnoses and needs we were coming across. What started out as a personal need to understand education in the context of society, was something we found shared with other comrades, with whom we began to observe a need to change methodologies, to respond to new realities. We have to say that whenever we have argued and exposed the amount of work to be done in rethinking the educator's task, sharing with others what we have already thought about, many comrades have reacted with refusal, with a lack of motivation for the pending work. What would the compensation for such an undergoing be? We have learned that the best manner to convince our audience of this is to show them the work of our students, the different mode of production given when one starts off from a questioning of the hegemonic audio-visual language.

We shall not go any further into the specific motivations and biographical status of this task in our life for the past five years. A kind of genealogy of the project can be found in our essay *La intención. Un proyecto sobre la educación y para una alfabetización audiovisual*, in the publication *Estrategias críticas para una práctica educativa*, published by the Patio Herreriano Museum in Valladolid. We will simply point out that we started out in our work as teachers on the eve of a new century in the West, in which what we thought to be impossible has become part of our everyday lives, and, at all times, we have understood these projects as a deferred gaze on education, and, specifically, on art education, which seeks to make possible other social attitudes. For us, this has represented a form of resistance, of active redefinition of the norm, of stimulating in everybody, especially in the youth, the capacity to imagine and project other realities from the ones they are told are there.

This project is a paradox, when viewed from an artistic and educational standpoint. It attempts to generate a discourse when all the symbolic inertia around us sends us in the exact opposite direction, where one naturally assumes that the educational system should create a social predetermination of class or that the hegemonic media field should have this exact class control. But, while our experience tells us that something must not be working right here, and that this is increasingly evident to people. There are young people who want to think more, and to think better. There are teachers who want to do the same, and provide it as food for thought and emotion. Among the products of this desire we collectively find motives for a hope in an active future, which can redefine its own limits without sacrificing happiness as a common aim.

Fields of Action



there are a series of wall interventions, pictures and drawings hung, projected or directly executed on the walls, which vary in each exhibition context. These still images, some of which have been included in the audio-visual project, also add readings on education, on the social function of fiction, and, from a number of reception standpoints, attempt to teach how to read images.

The Intention [Classroom]

One of the original intentions of this project was its application in educational practice, through the didactic materials which are provided in the publication.

In general, the proposed activities and exercises attempt to act, chiefly, on those lacks which we have observed in art education, and are, therefore, focused on:

1. Discerning between reality and representation.
2. Generating situations in which aesthetic experimentation is possible.
3. Differentiating different kinds of images according to their function and interaction.
4. Getting to know the language of images.
5. Producing images.
6. Approaching less accessible means of production.
7. Recuperating the confidence in one's own capacity to receive and produce images.

The Intention [Workshops]

The formation of groups and networks of teachers of secondary and university education, who are somehow akin to this project, who have become involved, to a different extent, in the elaboration and perfecting of the materials presented here, is also part of the process of creation and research of this project. The experience in other art and educational projects has taught us that it is better to count on a small number of really committed people than to pretend to take the project to large halls with a mostly unmotivated audiences, or to send out materials which will end up gathering dust on the departmental shelves. In this way, we have integrated in the very development of the project the production of a number of workshops and presentations which can serve as a means to contrast with art teachers and workers some of our lines of action, as well as locating and questioning the issues in their field of interest. At the same time, the workshops have become the best possible space for communicating, and even initiate some of our colleagues into the analyses proposed in the project, in order to start working on many of our lacks as a professional community which doesn't quite understand which is its real subject of study, burdened by obsolete academic curricula, by the emphasis on technique, or the merely expressive understanding of cultural practice, which preclude the critique of images and the access to "other" images.

The Intention is an art project on education, understanding the latter as a personal and collective task with a duration equal to each life and chosen evolution. Instead of a complaint, this project evokes a conscious and demanding existence which, against all odds and in days like these, concentrates on the creation of an imaginary which can allow us to make a better reality.

The Intention [Series]

Four 20' video pieces which pose a deep reflection on education, associated with four stages in human life [childhood-adolescence-adulthood-third age], elaborated in such a manner that their very form of reception generates a reflection which pretends to produce awareness and knowledge on art forms and audio-visual media in general, that is, an audio-visual literacy.

These chapters are susceptible to be broadcast on TV, to be projected in a single channel format, or to be worked on as an object of analysis in classrooms and lecture halls of secondary education centres and universities, in the realm of formal or informal education.

The Intention [Installation]

Although the single channel format is at the very origin of the conception of this project, the exhibition format of the audio-visual pieces is engaged as a method to expand meanings and guide reception through other channels, without taking the audio-visual exhibition for granted, or mechanising it.

The installation consists in four wooden pieces of furniture, which are really a simplified form of the one that appears in Antonello da Messina's *St. Jerome in His Studio* (1475), with integrated monitors. Each one of the four pieces is screening one of the four audio-visual pieces of *The Intention*. The total size of each of the furniture pieces is 245 x 220 x 190 cm. Additionally,

Here we move on to a summary of the contents engaged in the different workshops we have produced so far.

“On Education in the Conscious Production and Reception of the Image-Time” as part of the teacher education programme *The Artist’s Studio: Process of Creation in Contemporary Art

*Organised by the Centre of Educational Training and Innovation Valladolid I and the Department of Research and Education of the Patio Herreriano Museum.
Valladolid. November 2004. Two 3 hour-long sessions.*

In the introduction we proposed a defence of art education in the Humanist and citizen upbringing of any youth from our society, not so much with the purpose of allowing our students to have an easier access to high culture, but to provide them with the necessary tools for their vital, critical and ideological survival in a mass culture.

Further on, we developed three steps in an approach to the reception and production of art images. The first part reflected on all images as representations, emphasising the awareness in the media realm as one of intentional images produced by subjects, through a set of formal rules and a set of codes of reference. After watching a beautiful advertisement for a car, and a video art piece, the second part proposed the aesthetic experience as a specific characteristic of the artistic form, generating a different and autonomous knowledge of reality, one which allows the articulation of an aesthetic gaze. If we agree that any art producer has had to, necessarily, be a subject of the aesthetic experience, the first task of the teacher will be that of promoting situations which can allow the achievement of aesthetic experiences in our students. This led us to the third part, in which we reflected on how the programmes of the above-mentioned school subjects are structured according to the training in a repertoire of techniques and skills, thus separating the formal decision of what is pretended to be communicated, of the experiences one wants to generate in reception, and from the given social and cultural context where all this is to take place.

We proposed a practice which would make us teachers rigorously fulfil a production task, much like the one we propose to our students, in this case an individual or collective project in an image-time format, with the project as a subject matter.

In the second session, we went ahead with viewing, presenting, analysing, critically commenting and debating this practice.

An Audio-visual Literacy, within the “Banquete. Comunicación en evolución” project

*MediaLabMadrid, Conde Duque Art Centre, Madrid, February 2005,
Four 2-hour long sessions.*

Each of the four sessions was structured around an exhibition and a debate on two diagnoses and a proposal for a task of reflection in order to open the following session. In the first session, the two diagnoses

to debate were: students complete their secondary and undergraduate studies with no notion of audio-visual literacy, and this audio-visual literacy is lacking because it is not of the interest of a certain social order in which we participate. The study programmes, the selection processes of teachers, etc., are not neutral policies, what is sought is that we educate a certain kind of people. We closed the session with a number of questions: Are we, the visual educators, aware of the political implications of our work? To what extent do we consider it our responsibility to generate lines of thought that determine adequate audio-visual education policies? How free is a free academic track?

The second session started with a debate on how to understand our activity as a form of political activism of pure incidence. The following two diagnoses posited, on the one hand, the rejection by students of being taught audio-visual languages, a logical refusal to have their disbelief suspended, the only consolation of consumerism and entertainment; and, on the other hand, the fact that there are forms and production of hegemonic audio-visual objects and a deliberate obfuscation of other forms of production and distribution of audio-visual objects. If representations transmit the values of a society, draw the behaviours and mould the perception of reality, it seems obvious that the powers that be should favour the representations that affirm them and that penalise the ones that endanger them. Therefore, the question we should ask ourselves is providing access to other audio-visual products should be among our tasks.

After debating on the constant effort involved in accessing other types of audio-visual material, and of the ideological implications of always working with advertising material, in the third session the two diagnoses pointed at the central thesis: only the access to the reception of other forms of audio-visual production can generate aesthetic experiences which can be derived from audio-visual objects, and said experiences are the starting point of a possible audio-visual literacy, since one cannot be a passive subject of said literacy. Are we seeking, then, to turn every human being into an artist?

The last session, which was joined by a group of teachers who happened to be undergoing a training course on advertising, opened with a dialogue on the development of certain potentialities in students, which are not expected to become artists, but which we do expect to be capable of representing themselves. The latter statements enunciated the fact that the development of the capacity to produce other audio-visual objects, and, therefore, of producing counter-hegemonic cultural contributions capable of generating aesthetic experiences, can only happen after having experienced an aesthetic experience, having obtained an aesthetic and critical attitude and having analysed the hegemonic forms of audio-visual languages. In order to attempt to provide the students with aesthetic experiences, we proposed the need to provide them with an access to audio-visual productions which are more contemporary to them, or which touch on subjects which are closer to their interests.

The format of this workshop was highly appropriate for the dialogue and the establishment of networks of interest, forming a nucleus of around ten people which attended all the sessions, and allowed the creation of an atmosphere of trust which allowed us to speak about things in depth, and to fearlessly exhibit highly personal doubts which it is important to share.

On the Reception and Production of Non-affirmative Audio-visual Works, as part of the exhibition *Primera generación. Arte & imagen en movimiento (1963-1986).

*National Museum and Art Centre Reina Sofía,
Madrid. February 2007. Ten 2-and-a-half hour long sessions.*

The relationship with the *Primera generación* exhibition allowed us to work with the germinal materials of video art on the thesis that the tools and distance necessary for decoding the hegemonic audio-visual medium, which has become the main system of ideological representation and contribution to the human imaginary, cannot be derived from the mere exposure to their overwhelming productions, but from working on the habits of active reception, which could allow us to discover other kinds of audio-visuals, derived from the field of art activity, such as video art or reflexive cinema.

Starting out with an introduction to a given terminology and a set of common problems, the whole workshop was posited as a model of educational work with the material of an art exhibition an/or certain individual examples from it. We exposed a series of transversal tracings of the exhibition from theoretical and formal points of view, thus making evident the role of the educator as an initial reader of the exhibition, in order to be able to engage in an effort of selection of the axes to work with the students. We drew up a draft of a guidelines document of the things we should have thought about after seeing an audio-visual project which we want to use for didactic purposes. We engaged in the difficulties which we came across when working in the classroom, prejudices which in many cases we share with our students: realism, the values associated to the art object, the historical context, a diffuse cultural field, etc. After having presented a didactic unit and a proposal for the activities to be undergone by the adolescents, based on one of the video installations in the exhibition, we suggested two activities to the teachers.

The first activity consisted in elaborating a didactic unit based on one piece in the exhibition. We added a challenge to this, which consisted in providing the institution which proposed the workshop with a certain amount of proposals for didactic work to be done in their activities, in a moment when said institution had considerably enlarged its audio-visual collection with these precise works. We considered it an action of institutional incidence and a display of commitment to educational activities which are not complementary to the museum, but are the museum itself - that the museum itself should operate as an educational activity.

The second activity was a productive one, and consisted in them elaborating a short audio-visual project which could serve as a presentation in front of their students. Simultaneously, we proposed an operational protocol of collaborative audio-visual production to be adopted in classrooms, which could prioritise reception to production. Finally, we offered them a guide to establish self-evaluation with the students.

The whole final section of the course coexisted with the presentation and commentary on the personal projects developed by the teachers in the course, audio-visual materials likely to be used in the classroom, and projects produced with or by our students.

Long-term Education. A Different Gaze. Part of the course *Aprender a través del arte. Estrategias para la educación transversal a través del arte contemporáneo.

Párraga Art Centre, Murcia. May 2007. Two 3-hour-long sessions.

We presented a screening of *The Intention*, in its draft version at that moment, before engaging in the work sessions.

We kicked off the first session speaking about art, only to end it speaking about education. We effected an initial approach to cultural production from a non-mechanised standpoint, establishing, as its functions, the provocation of interruptions in the hegemonic discourses, the incitement of a permanently-aware critical and critical attitude towards the real, and providing the life experience of other cultural forms and other kinds of imaginary. Then, we defined education as the effort of Humanity for a better Humanity, extending the range of what is open to thought, and what is open to action.

We posited a definition of non-affirmative audio-visual production based on the definitions of the aesthetic experience as a counter-narrative, and interruption in the continuity of experience, a question towards the general critical attitude of the subject, incorporating art education as a receptive-productive possibility of integrating the experience with a will for understanding, freedom and happiness. We spoke about the concept of audio-visual literacy and of certain bouts of enthusiasm towards the “democratisation” of technology.

In the second session, which we initiated with a revision of the real objectives of our work as educators, we proposed *The Intention* as material for classroom work, and we traced out the thematic axes which are proposed in this publication. We also proposed using these same axes for the analysis of other audio-visual pieces.

The Intention, Intermediae Matadero.

Madrid. February 2008. Numerous sessions.

Coinciding with the presentation in Intermediae Matadero of the installation version of *The Intention* and its publication, we produced a number of sessions presenting didactic materials to interested teachers, with a preference to those from the secondary education centres in the Madrid boroughs of Arganzuela and Usera, or other teachers, already involved in the project through their par-

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participation in previous workshops. We also made a public presentation of the project, with an open admission.

This effort of teacher training will progress with other workshops which are currently in preparation, such as the one for the *Banquete_nodos_* project in LABoral, Gijón, and the Centre for Teacher Support Latina-Carabanchel, Madrid.

The Intention [Seminar and publication]

Conceived together with the production of workshops, we have also produced [and will continue to do so] a series of informal talks with visual arts and education professionals, so that they can present their contributions to the state of the educational issue, and on the extreme necessity of an audio-visual literacy in contemporary society, as well as the possible strategies to follow in this endeavour.

The unification of certain common interests caused the birth of the idea of producing a seminar with different members of this group, and with specialists in each thematic axis of approaching audio-visual production, art, and media culture. This seminar, which we are also working on, has the specific aim to polarise some of the above-mentioned interests, communicating them to those secondary and university teachers, and calling for a responsibility of the educational professionals and the related institutions on the subject of audio-visual production. This effort of clarification of the tasks to work on should orient a common effort among the professionals of the medium in order to be able to effect them through the adequate means.

The Intention [Archive and video programmes]

Perhaps as a logical conclusion to the thesis we have exposed here, it is of vital importance to generate an archive of works of audio-visual art which can be used as an object of analysis in classrooms, in order to make possible the reception of non-affirmative works which can provide aesthetic experiences. After screening certain audio-visual works in the workshops, coming dangerously close to the legal limit as far as author's rights are concerned, or, in some cases, made possible because of our personal friendship with the authors, the first question that arose was: Where can I get this? We need to articulate an answer to this question by involving institutions, distributors, and, above all, artists and film-makers, who we rest assured will have no qualms in ceding their works at a low cost for educational purposes. This would involve the administration of the necessary permissions and licences, and the elaboration of the corresponding critical works. We will do what we can, of course, but there might be more than one way to do it.

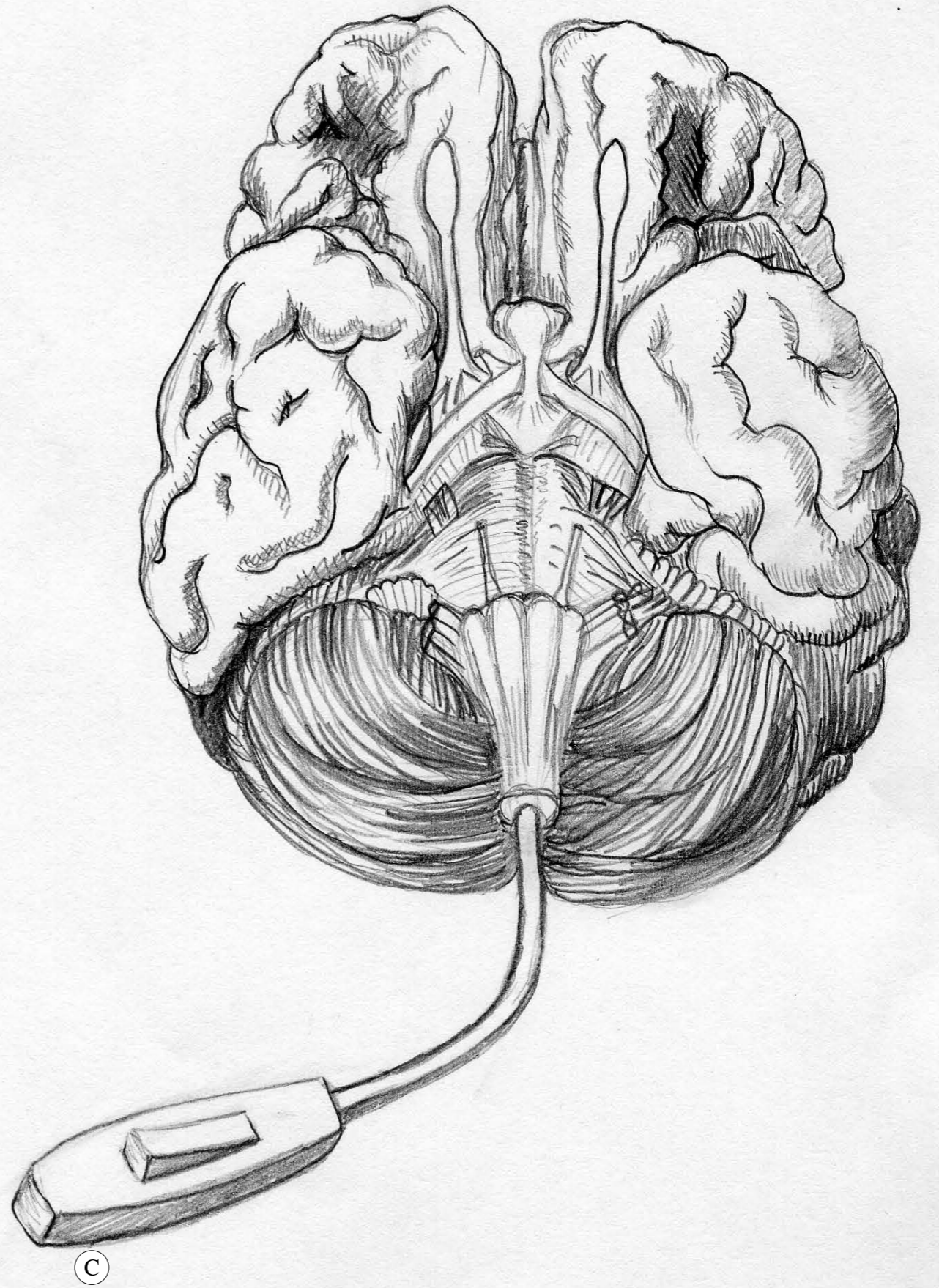
Coda

To finish this block, we cannot but emphasise the influence in the production of this project of our twin task of being both artists and teachers. We have learned to link our teaching practice with a practice for citizenship,

such as the teaching of all citizens in the basic audio-visual codes, for the purpose of living in a truly democratic society. If the methodology we apply doesn't work, we change it. We have tried to make our students see clearly that if what they do is no good for them, it is no good for anyone. Regarding our cultural production, we have incorporated our work with young people or adults who are not visual arts professionals to some of our latest works. For example, in *Queda poco para lo siguiente*, an audio-visual project and a space for didactic activity on the current environmental problem, which we produced for the exhibition *Los géneros. Los límites del crecimiento*, we worked with a central group formed by ex-students who were interviewed in video, so that they themselves could reproduce this interview with others. We also proposed to them the production of an audio-visual piece as a personal response to the issues posed. We also had group visits of secondary education students who reproduced this same questionnaire in the form of an open debate, recording everything in video in order to incorporate it in the video-installation version of the piece.

The Intention has also decisively helped us when engaging in the direction of the Estancias Injuve artist residence programme targeted at young artist as a means of questioning [once again, a counter-discourse] of the modes of artistic education: intensifying the active reception of reality, maturing an art project through theoretical grounding and a methodological and formal awareness, paying special attention to the traps of mechanisation and cultural relativism, stimulating dialogue and having something to say about the world we live in, and how we do it.

Didactic Proposal



Activity Timeline

We recommend that the educator should start with a full viewing of the project, which will provide them with the necessary full view. A deep and active personal reception will allow us to provide the students with a similar experience.

Then, they should select one of the axes, and the teachers will go ahead with the necessary task of translation of the provided theory base to the academic level of the work group, as well as its adaptation to the classroom programme and the transversal subjects.

Depending on the work undergone in previous stages of the course, and on the confidence which the students might have in their receptive and analytical skill, what is to be viewed will be previously contextualised and thematically referred, or, in contrast, it will be set aside for the surprise of the group, along with the positive effects in the group dynamics that this may provide. We recommend handing them out a copy of the voiceover, since it is understood that they might not be used to the audio-visual art and it is a good idea that they undergo a reading which can predispose them to the open reception of the work.

After the screening, there should be a debate moderated by the educators, along the main lines of theory outlined in each axis. It is recommended that what has been seen is related to other audio-visual or still image works, as well as other contents that has been engaged previously in the course programme, in order to be able to work through the idea of a non-affirmative audio-visual production, and to identify the kind of reception associated to it.

The proposal for a productive task should kick off from a reflection the intentionality of the works that have been viewed: What kind of experience has another human being attempted to produce in us? Why? This proposal consists in the students producing an audio-visual project which must be a work of reception, formalisation and personal response to the subject of the axis which has been debated. In this manner, they will generate a self-representation based on this subject. If there were any technical limitations for the audio-visual production of the project, the project can also be proposed in a still image format.

In this moment we are trying to incorporate in *The Intention* the productive results of the use of the material in a classroom context, so that students and teachers can share and make visible works and reflections which reveal and divulge the idea that different work methodologies produce different results and attitudes. We will keep you informed about the progress in this effort via our web-site.

We leave to the criteria of the educator the other possible uses of the audio-visual pieces of *The Intention*, as well as the application of the proposed transversal axes to the work with other kinds of materials, be it still images or moving images.

The Intention is offered for its use in the classroom primarily with the purpose of its analysis within the secondary education school subjects of Art Education, Processes and Methodologies of Communication, or Audio-visual Communication, as well as their equivalents in the realm of university education. This dynamic can be summarised in a collective process of reception, reflection and debate, mediated by the educators - and an effort of production on behalf of the the students.

Since this publication was elaborated as a tool for the educator, it was convenient for us to include a detailed description of the realms of extension of the project *The Intention* its single channel, installation, classroom and other formats, as well as the summaries of the workshops which we have included with the hope that they can be of aid regarding the implantation of lines of thought and action on the subjects of education and audio-visual literacy.

The essay *Mystery of Education* allowed us to separate from the field of art production the theoretical and critical effort we had undertaken, so that it would not contaminate the final result with the symptoms of the current state of education and society, but, rather, could instigate an active process of future confabulation. We wanted a project which could be positively interpreted by the students.

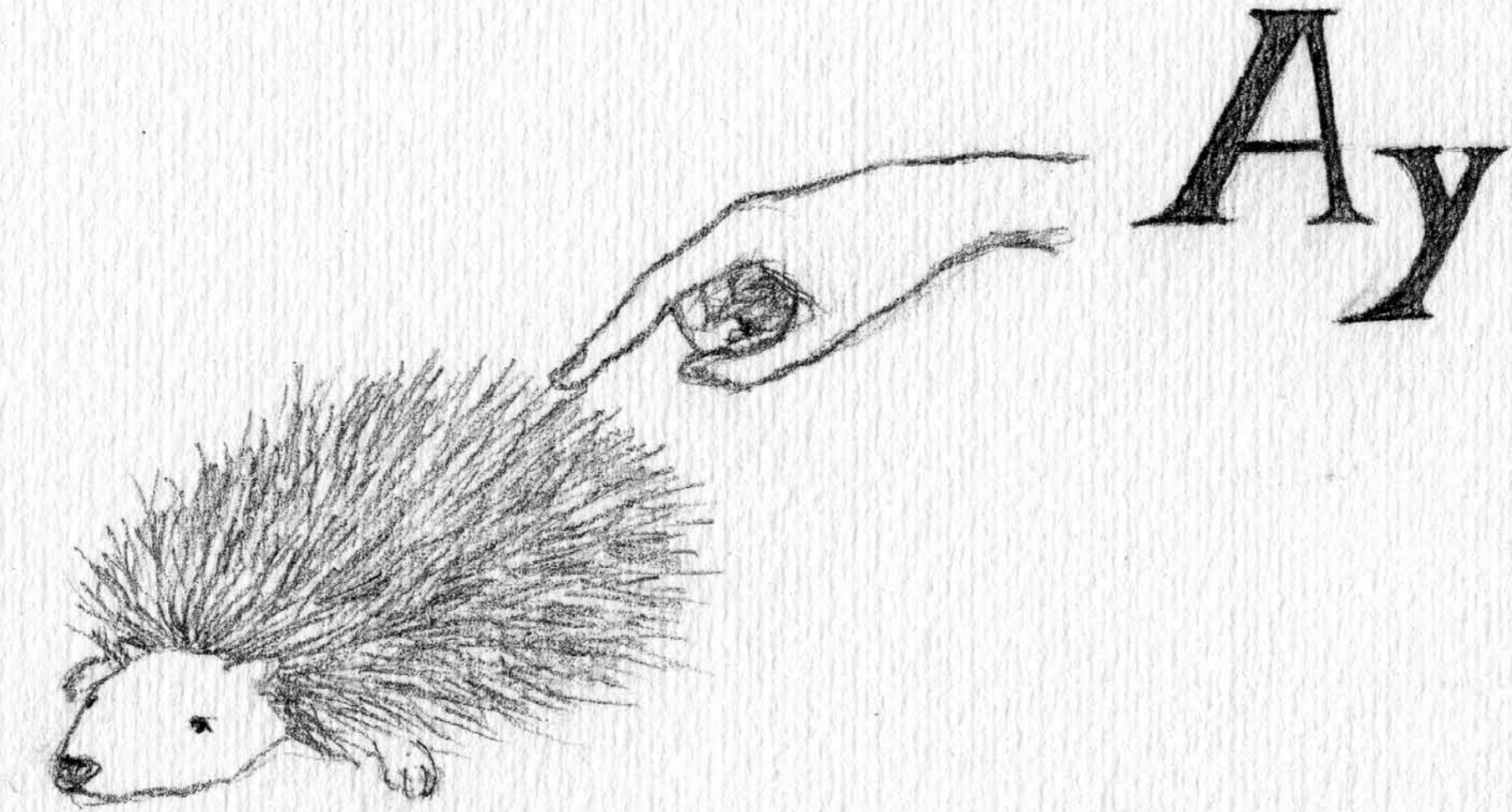
What is provide here are a series of 9 theme-based transversal axes, which allow us to concentrate on the subjacent aspects of the project individually, as a mean to delve deeper into it. These have been developed in order to provide the educator with a theory base with which to work through *The Intention*, and which they will have to adapt to the level and language of the specific group of students they are working with.

The transcript of the voiceover can be photocopied or downloaded from our web-site and handed out to the students so that they can have access to a non-fragmented reception of the texts.

Later, we analyse chronologically the full audio-visual piece, including the voiceover transcripts and/or the direct sound of each sequence, as well as a comment which provides further information to the teacher, with the purpose of extracting the adequate contents of the axes which they are to work with.

The DVD can be viewed as a single sequence, by chapters, and by sequences.

Mystery of Education



1. No doubt, there has been a clear recognition of this change on behalf of many spheres of cultural production: Philosophy, Sociology, the Arts, etc., who long ago warned about the totalitarian turn in our social and political systems.

2. It is true that the least favoured classes [that working class which continues existing although it doesn't recognise itself under that name] also contribute with their passivity and lack of interest in to this trend which will make them lose more than anyone else, since this cut in equality will always benefit the privileged.

3. Foucault, Michel. *El orden del discurso*. Editorial Tusquets. Barcelona, 1999.

Mystery of Education

Marta de Gonzalo and Publio Pérez Prieto

We all understand that education is an important part of the tasks taken up by our societies. We, the authors of this text, are a small part of this all. We are not specialists, our knowledge of the matter is the one which we have been able to gain access to as parents, artists, teachers and interested observers of our contemporary history. We cannot, therefore, pretend that the following lines be understood as the thesis on the matter by some scientists of education, but, rather, as the reflections which we have been accumulating after a personal study prompted by need, by a deeply felt need. Reflections which we believe to be of a general, or generalisable, interest, and which we understand should provide for a debate which cannot be delegated on, nor considered as, a task exclusive to technical experts or governors. This is, no doubt, one of these places in which we, as citizens should feel the obligation to perceive as common. This is why we need to talk, and we need to talk from the ground up.

So here we are, talking about things which we considered to have already achieved, generationally, of rights which are lost before our very eyes, astonished and sad. We have to talk about what we thought would be already superseded, of what we did learn that we could never lose.

We belong to a generation born at the gates of democracy, brought up by optimistic fathers, mothers, and teachers in a society hungry for equality and progress, and in a world still terrified by its destructive achievements. We received as a gift an education which was both formal and informal, which was still based on ambitious and altruistic ideas, ideas which formed the basis and were the driving force of implantation of a compulsory education, with a will to equalise inequalities of origin, differences in opportunity, and to educate people, beyond their aspect of workers and clients.

Nowadays, we perceive, in our unbearable present, an appearance of an intense debate on education. It is, rather, a case of the development of political and media propaganda which seeks to implant in the collective consciousness the conviction that the ideas which we have inherited with regards to it have ceased to be effective and that there is an urge to tackle a radical [although, of course, this term is never used] transformation of teaching, which is offered to us in the disguise of a reform. Therefore, we are facing the re-structuring of what invests us with identity as social subjects, and this is taking place without the recognition¹ of the relevant institutions that we have gone through a deep ideological and political change. This radical transformation of education is especially applauded by those social sectors in which a great deal of the powers that be are concentrated, which are far removed from the popular sovereignty supported by all our democratic constitutions as the basis of our social contract². But, if, as we are being assured, we are still enjoying a democratic system, what is the need to redefine the democratic nature of our educational systems?

All the criticisms which we are witnessing sentence that the current educational systems are not fulfilling their function adequately, and attribute them all sorts of perverse effects which are listed as anecdotes, without even making the effort to relate that list of symptoms to the fundamental causes that could explain them. And, maybe, what differentiates a series of reflections on the educational system from other are not so much the symptoms we or someone else could observe and evaluate, but the ideological base from which we start of our analysis, or, what amounts to the same, the expectations of one part and the other part which we want to see fulfilled through education.

Who to educate, and why? This is what has to determine the reason of this. Our thesis is that these are exactly the points which are at stake, no matter how many euphemisms are set in play in order to hide this. But let us start at the beginning.

One could start off from a wide consensus about the fact that the origin of education, as we still understand it nowadays, is in the ideas of the Illustration, and Modernity. That moment provided us with the idea that society ought to guard and guarantee that its citizens [and, later, also its female citizens] have an education, an access to knowledge, something which was believed to provide a benefit to society. We cannot forget that Foucault also taught us that it is precisely in this transmission of knowledge, in the end of the day, through education, where we are modelled as agents of control of ourselves, and that education is the process of transmission and acquiring of the established order and of the processes of bio-power which we have to set in practice in order to submit and avoid social penalisation. Therefore, we must not deny that the educational system will always to some extent limit the freedom of thought, delimiting what can be thought and what is inconceivable. But we will not forget that having received this inheritance is also, paradoxically, the possibility of subverting the imposed order, either.

So, if it is inevitable that education, the transmission of knowledge, serve as a vehicle of the implantation of a system of beliefs, any reform should not be based on the society which we come from, but on the society we wish to achieve, the society that we would like to see realised by the generations which will benefit from this reform. What we are questioning is whether the society that certain educational reforms seem to want to lead us to are ethically acceptable or at all viable.

This is why we have to start by explaining what is the current social contract. And if we accept that a democratic system is the basis of the system of beliefs under which we develop our existence, logically we should accept that a democratic system, precisely in order to be capable of becoming fully democratic, should provide its citizens with the individual development of their critical and creative abilities, so that they can imagine adequate solutions to the current problems, that they have an open, aware, and participative attitude, or, what amounts to the same, conditions of equality to guarantee the individual and collective exercise of the democratic system with the adequate level of competence. For all

4. Latour, Bruno. *Nunca hemos sido modernos*. Editorial Debate. Madrid, 1993.

5. Many of these theories are a consequence of the legitimate criticism by the Frankfurt School, psychoanalysis, Post-Structuralism, feminism, cultural studies and philosophy of the limitations and impositions of the Modernist, male, white, Western model of Universal and exclusive truth.

6. Nowadays, we can hear statements in favour of applying the criteria of attention to diversity in order to generate groups of concentrated good friends, which has led to the setting up, in some secondary and primary schools, of groups split by levels for a series of school subjects.

7. For example, primary and secondary education state schools, or state-funded private schools have offered themselves as preferential integration centres for people with mobility disabilities, or of students with hearing difficulties as a means of avoiding integration with a different kind of student, one with more acute cognitive or social difficulties.

8. This phenomenon of marginalising of certain areas of knowledge is also visible in the way contemporary society values scientific studies, opposing them to other fields of knowledge which are considered less profitable, not only from an economic, but also from a political point of view. The consequences are also visible in this year's proposals for reform of university studies, which presents clear cuts in Humanities studies. Nevertheless, many of the current theory studies on economy and labour emphasise the fact that it is these fields, related to symbolic production, that currently generate the largest profits for society, professions with a limited and privatised access, due to their systemic importance.

9. Sometimes, what is taught is not even the applications and software used in the professional realm, but, rather, software by a certain vendor, regardless of its quality, not to mention that the ideological focus of these school subjects, as made evident in their textbooks, is an apology of new technologies, with no intention of opening a debate on these issues. For all these reasons, these subjects are often less of an answer to the need to provide a democratic access to technology, as a response to the need of certain companies of introducing themselves in schools and to bring up, among their students, their future customers.

10. Laval, Christian. *La escuela no es una empresa*. Editorial Paidós. Barcelona, 2004.

11. In a conference read by Noam Chomsky in Harvard in 1997, titled *Propaganda and Control of Public Mentality* [quoted in Chomsky, Noam. *Sobre democracia y educación*, Vol. I, OTERO, C.P. [comp.], Ed. Paidós. Barcelona, 2005] he develops the idea of a declared and permanently open war against the working class by American employers since the beginning of the 20th Century, a case of a paradoxical class consciousness in a certain oligarchy which knows perfectly

these reasons, the democratic system ontologically implies the social desire for what we could term a sufficient level of equality.

This basic appreciation is starting to be blurred as soon as we assume that the democratic system should coexist with an economic system which we shouldn't simply accept by habit without attaining awareness of the contradictions which it puts into play by imposing itself on the democratic ideas, if we understand these ideas as something which implies more, much more, than the simple periodic exercise of voting.

Doubtless, these contradictions, nowadays taken to the extreme by late capitalism, question the ideological bases and, therefore, the democratic educational practices which, miraculously, have subsisted until now.

In this state of affairs, we can state that what has changed is the nature of the desired society, that which education has the task to project and make possible. The basic question of whether education should be egalitarian [which implies, for example, the fact that it should compensate the inequalities of origin], often receives a negative answer, and this has an infinity of collateral effects. If it is not meant to be egalitarian, why do we need a compulsory education? Why do we deny the boys and girls from lower social sectors the opportunity to start working straight away in tasks which hardly require any education? Why keep up the appearances?

And, of course, we should ask ourselves about the causes and reasons which have led to the questioning of the egalitarian model. If after many decades of education based on the democratic will we haven't achieved an enjoyment in the reality we have created, why does that happen? And what difference would it make to reform the educational system under the bold acceptance of the new point of view of it not being egalitarian?

Obviously, this kind of about-face doesn't happen overnight, and, as Bruno Latour⁴ we should bear in mind that, indeed, the project of Modernity was never completed, neither in its most ambitious social facet, nor in the most repressive one, and that its deconstruction has been simultaneous to the attempts to realise it. The voices that have criticised educational systems based on ideas from the Illustration have been many, voices that range from individual manifestations to the discourse of public bodies, and plural in terms of intention and ideology. This has caused a set of new attitudes, practices, and legislations which have definitely enjoyed some degree of success.

The last century witnessed the emergence of educational theories which, on the basis of the best possible intentions, questioned different aspects of the current model in order to improve it and, in many cases, were taken advantage of by reactionary interests for vary different aims⁵. Thus, for example, the concern with the lack of attention to diversity and the search for new practices, fairer in that sense, has often served the purpose of using the concern with diversity as an excuse to develop elites and ghettos inside the public and private educational centres, opening up a path for inequality⁶. Or the implantation of a legislation which

well that it should not cease even for a second in the struggle to defend its privileges. This class struggle from above is based on the simple idea that the people don't really know what's best for them. In the decade of the 20's, Edward Benays wrote *Propaganda*, a manual for the public relations industry, in which he put forward the idea that subjecting public opinion to a clear regulation is an essential trait of democracy. "Scientific" strikebreaking and anti-union methods were developed, known as "the Mohawk Valley formula", which proved very effective. The main strategies consisted in mobilising the community against the strikers, thus presenting an image of a harmonious community, in opposition to those that protest for no reason, inducing fear among the neighbourhoods, mixing in a lot of religion as an indispensable ingredient, malleable as faith is through dogma, and any kind of practice that could divide the community and create chaos. We can very easily trace genealogically this practices up until today, where they have led to a situation in which any attempt to start dealing with politics on behalf of the excluded is considered a crisis of democracy. To close the argument, Chomsky states that since then, people have had personal problems, but nothing to unite them to struggle against the new *zeitgeist*. This is very much along the lines of the current understanding that any kind of academic problem that students might have has a psychological base and not a social one. Curiously, this is what legitimises the existence of orientation teams in educational centres, as well as the main difficulty they have to overcome in order to do their job.

12. The mass media audio-visual discourse takes over the ideological axis of contemporary propaganda. We would dare to say the art-advertising system posits the logic of deferred desire which is the indispensable lubricant for the operation of the machinery of consumption. On an everyday life level, subject can hardly live with their precariousness, their lack of opportunities, of decent housing, their mere lack of communicative language and tools, if the models of desire and entertainment that calm day-to-day tensions didn't exist. As Wolf Vostell said, "It is absurd that people should throw away their old TVs. These TV sets have been educating them for more than ten years." [quoted in Baigorri, Laura. *Vídeo: Primera etapa. El vídeo en el contexto social y artístico de los años 60/70*. Brumaría. Madrid, 2002]. Propaganda and entertainment fill our voids with fragmentation.

13. Op. cit., Laval, Christian, p. 212: [In education] "...facing an unequal offer, there is a push towards strategic behaviours based on the private interest instead of collective struggles with the will for improvement." That is, what is promoted is class pre-determination based on origin.

apparently generated ways to integrate a variety of social collectives marginalised by the Modern project of education, such as people with disabilities, immigrants and gypsy communities, which, paradoxically, has become one more way to select and segregate the students in many centres⁷.

Many European countries since the decade of the eighties have opened up their educational systems to the demands and pressures of private companies, through reforms which were expected to come from the hands of conservative governments, although this hasn't always been the case [let us remember, as an example the French and Spanish cases]. For all these reasons, we are not as surprised as we should be by the current absolute de-valuation in the sectors of compulsory and pre-university education of subjects which pretend to guarantee the democratic access to culture, such as Philosophy, Music, Art History or Visual and Art Education⁸, while we witness the promotion of a different kind of subjects, like the ones related to I.T., the contents of which seem to respond more to the interest of certain software vendors than to the needs of the students, even in terms of productive utility⁹.

And, the fact is, as Christian Laval acutely points out in his book *La escuela no es una empresa*¹⁰, the will for power in the economic sectors based on late-capitalist principles, which are, of course, anything but egalitarian, has been working in the long term for decades, poised on the destruction of the educational model inherited from the Illustration and the democratic will. Since the beginning of the 20th century, American employers have harshly criticised the teaching of Classical languages because of their limited utility [or even their inconvenience] for factory work, while they reclaimed a higher level of participation of the business sector in the definition of academic contents¹¹. In Spain, during the decade of the thirties, there was a clash between those that looked at education as a motor for change towards a greater level of social equality [the Free Institution of Teaching, the rural educational programmes, etc.], and those who, by conviction and interests, did not desire such changes. A clash which, as we know, culminated in the real or moral execution of many educators after the victory of Franco's coup, a fact that has been reflected in historiographic works and has been the origin of many cultural artefacts [photographs, songs, novels, films, etc.] It is no coincidence that many events in our recent history, which we could define as acts of resistance against late capitalism, have been marked by similar clashes and have had teachers and students as protagonists in the fight, and as the targets of repression.

The strategy of de-legitimising of the educational system and of the teaching effort in general which has been observed in the media in the last few years is evident, and provable¹². This strategy is framed by a macro-economical trend which seeks to, on the one hand, dismantle public education [that is, to reduce public spending on education and to distribute it socially, by delegating it to the families],¹³ and, on the other hand, to exploit economically the field of education [one of the few realms to

14. Visible in the implantation of evaluation policies for teachers and educational services, the free choice of educational centre, segregation, and social polarisation, the trend for each school to consider itself as its own resource, the multiplication of strategies to attract good students to the centres, or the trend of the real estate market to become a new indirect school market.

15. We are referring here to the LOE [the new Spanish Educational Law], passed on April 6th 2006 in the Spanish Congress, with the full support to the parliamentary left wing, and the University Reform announced at the beginning of that same year and still to be passed in Congress. In the first case, school subjects are reduced that guarantee the democratic access to culture independently from the studies to be taken up afterwards. In the second reform, an even worse scenario is drawn, since the current studies are divided in two tracks - graduate degree and master, the latter to be fully paid by the families and students who cannot obtain a family grant, an essential amount of money which will, on the one hand, stop the ambitions of many secondary school students, and on the other hand, will make many of our youth leave college with a huge debt. Both examples prove a clear loss of the egalitarian orientation of public education.

16. For an example of this in our country, we only need to recall how only three years ago the Madrid Autonomous Community Vice-Chancellor for Education defended in an interview the right to ignorance, something she didn't find incompatible with the exercise of her job, despite the fact that if public education exists, it's mainly as a guarantee that such a right will never exist.

17. For a deeper look into the blindness of economic analyses see: Bourdieu, Pierre. *Contrafuegos*. Editorial Anagrama, Barcelona, 1999.

be considered a producer of great economic profits yet to be exploited in Europe], and, finally, to more efficiently model future generations so that they integrate, as human resources, and adapt better to the real corporate requirements [we know very well that work is already a scarce resource in developed society, and likely to become even more so in the future], while, as citizens, they submissively assume the passive attitude which is expected from them.

We can find a number of examples which illustrate this process in our recent past. From the shift in educational language to corporate jargon [nowadays, we speak of projects, management, efficiency, quality, objectives, etc.]; the notion of education as a private asset with an economic value [profitability], and investment consolidation [human resources specialists nowadays claim that academic qualifications have an expiration date, like symbolic and economic values]; the progressive implantation of business management practices in educational centres [one only needs to read the new policies on selecting directors of educational centres or to look at how the European Union is going to regulate the possibility of subcontracting a private company to provide educational services in public educational centres]; the progressive privatisation of public education¹⁴: the de-valuation of the objectives of emancipation and personal realisation associated with education and the increasing emphasis on education's function of labour utility; the progressive loss of autonomy of educational systems, increasingly dependent on the involvement of governments of one or another political sign, and of private companies [in order to obtain the qualification of many courses students have to spend a period of unpaid practice in companies, advertising has indirectly entered the classrooms, etc.]; the reclamation of more independence and flexibility on behalf of the companies dedicated to education in the face of the regulating State; the increasingly positive evaluation of education inasmuch as it is capable of imbuing contemporary subjects with systems of self-control, self-learning and self-exploitation which make them more competitive as future flexible workers; the search for the objective of "teaching how to learn", far from the disinterested or associated to the generation of citizens that feel part of humanity, but rather as tools of constant recycling in a society of a complex and compulsory subsistence, where work is scarce and marginality is a close and always threatening possibility; the social discrediting of the teaching profession as responsible for everything [that bunch of lazy intellectuals with long holidays and secure jobs, incapable of obeying the same rules of the capitalist game that everybody else has to accept in their workplace, and which, for some strange and suspicious reason, demonstrate against the reforms put forward by politicians and non-teaching professionals as the solution to the contemporary problems of education which they not only provoke but also don't know]; the commercialisation and privatisation of the profits and results of research done by educational institutions with state funding, through, for example, patents and contemporary ways of legalising of author's rights; the campaigns and dissuasion techniques

targeted at making young people refuse to continue in their studies and start searching for a fast integration in the labour market through professional qualifications; the progressive bureaucratisation of teaching; and a long etc. which we don't even need to quote here, since this is a process which is clearly visible to anyone who decides to look at it with the will to see.

To conclude, it seems obvious that the egalitarian school has been subjected from its origins to a constant struggle against its realisation, to having to overcome an economic and political system which denies its objectives. Nevertheless, never before has the egalitarian will been so questioned. Up until now, these unfulfilled objectives were still considered desirable and possible, whereas after a set of clearly non-egalitarian reforms, like the ones being passed in Parliament in Spain before our very eyes, they are directly perceived as inappropriate aims¹⁵. This is the already clearly visible discourse in many of the programmes of the most extreme European right wing parties¹⁶, following the trail of the United States, who are years ahead of us in this regard, years which, by the way, should allow us to evaluate to what extent this system promotes segregation, doesn't improve in general terms the quality of teaching, nor the transmission of values on which the social contract has to, apparently, base itself, while instead it favours the multiplication of a structural violence which, no doubt, has deep roots in the class, race, gender, and other inequalities, and which has, as a consequence, the surging of an infinity of pathologies which we cannot but consider social diseases incarnated in subjects who see themselves forced to live in an ill society.

Obviously, the so-called European left wing [and even the political parties that pretend to occupy a so-called political centre] cannot afford to spread these discourses publicly, although they do take part, through their policies, in their actual implantation. They therefore need to carry on disguising them in discourses in which they maintain the appearances of their social concern. It is sad to see the representatives that one would expect to vote for cynically defending the social bounty of privatising education and the dismantling of its public character, establishing forms of free choice in schools which promote the inequality of the same, celebrating the ease of obtaining a good job through professional training which they themselves clearly wouldn't want for their children, or launch justifications of new technologies and the possibility to have egalitarian access to education through virtual teaching. Mere make-up.

The problem is that the society which these reforms announce is terrifying in the true sense of the term, it is a society of terror and violence under which people are expected to live. And it is precisely here that economic calculations fail to convince, since they simply do not contemplate the possible consequences, neither in economic terms, nor in any other sense¹⁷. Educating in ignorance, submission, impotence, fear, indoctrination, social determinism and subsistence can have catastrophic consequences for Humanity, as we have had the opportunity to learn from different moments in our history as a species. The difference is that

18. The most reactionary kind of philosophy tells that we are in a kind of post-History, in a moment after which nothing can change anymore. It is important not only to reaffirm the possibility of a change in the system, but to also remember that our own current system is not stable and that in its instability and readjustment it is cutting out liberties and taking precariousness, suffering and sadness to an extreme, everywhere on our planet. Not to mention the devastating consequences on the planet itself.

our destructive capacity is ever greater. We do not believe, unlike those that seek to not only maintain their privileges, but to expand them, that this situation can be maintained indefinitely¹⁸. What is needed is a true educational reform, but one which is premised on a critical revision of our current societies and on its possibility to improve them collectively.

In any case, the dimension and relative weight of late capitalist ideology is so extensively dominant, so involved in our construction as subjects, that one doesn't just feel impotent, incapable of offering resistance to the implantation of an educational reform which is being imposed on us, and announced to the full extent of its development, but one actually feels the tacit prohibition of thinking and proposing alternatives. It seems like the only open path is that of a nostalgic discourse, a false one, since we know quite well and we have seen that there never was any idyllic previous moment to recuperate. For this reason, we find it essential that the cultural spheres that still have access to some degree of autonomy engage with critical urgency this fundamental subject and that they develop projects of imagination and visualisation of alternative programmes and reforms which can question not only the setting in practice, but also the ideological axioms which are the basis of these reforms, reforms which we understand cannot but lead us to new forms of totalitarianism and self-destruction.

It is true, there's something that's not working right in education, but this something that's not working is all of this, it is the democratic fallacy on which our current society bases itself. Certainly, the solution will not spring out from authoritarianism. We could talk about each single one of these symptoms of malaise, but in doing so we would reproduce the space occupied by radio debates. If we had planned this text to talk only about the things a journalist would talk about, then, once again, we would be merely licking our wounds, posing for the expected picture.

But the global propaganda has cracks which are fairly easy to see, as well as effects which not even the economic logic can predict. The official discourse, with this disguise of confidence and certainty, coexists inside each and every one of us, even in the imperfect interior of those that feel they are the fair and chosen ones, with fragmentation. Spectacle and entertainment insult our profound need for stories and for meaning. The concentration on these personal desires which we are brought up with clashes with the possibility of these stories and this meaning being inseparably linked to the human need for community.

Art can help us work on these key issues. Although we're aware that this can be presented as part of the propaganda system, what we understand as art has the nature of a questioning discourse, a counter-narrative, opposed even to itself. Despite the fact that most Postmodern practices considered and promoted as artistic require an active reception, capable of taking a risk in its objects or situations, with which to engage and process its non-mechanised forms, the result of conscious and intentional decisions of a complex poetic. The aesthetic experience to be derived from this kind of work causes an interruption in the continuity of experience,

a humble before and after having seen a work. What is particular about this experience is that it doesn't only generate questions about itself, but it can motivate a general critical attitude in the subject. Art is offered as contribution to the encouragement, since childhood, of this critical attitude, which offers parameters of thought and an ambition for understanding and happiness. Feeling culture as something that belongs to us also reverts in the perception of a cultural and human common dwelling place, open, and not exclusive. Educating in artistic reception and in the production of artistic discourses can, therefore, also help in the formation of critical, constructive subjects, active in their will to improve our social contract and our collective action.

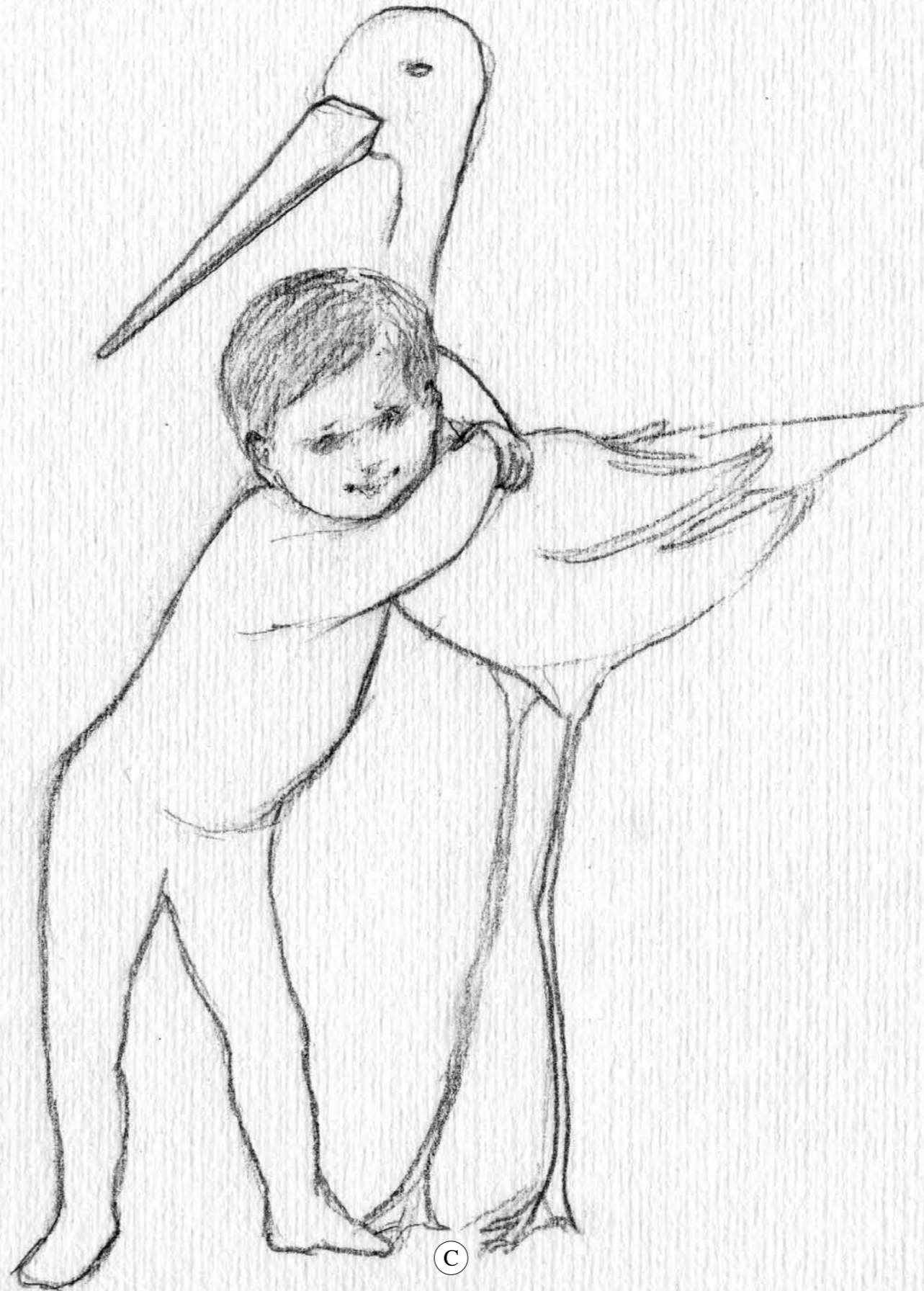
If we really want to talk about education, about a real educational change which others might define as the achievement of an ideal of democratic education in a contemporary key, we would be talking about a true rethinking of the ideological systems of capitalism. Getting closer to the success of this task will depend, first of all, on it being perceived as necessary and possible, and, secondly, on the will, of a common desire, based on critical attitudes in transformation, and, in the third place, on sufficiently creative and questioning people. We are talking about nothing short of social change.

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Transversal Axes



Education

Suddenly, out of nowhere, one day the great dragon woke up.

Throughout the years, unknowingly, we have moved on from being pupils and students, to still being that, in some manner, maybe not a formal, but a chosen one, to being teachers, educators, to try to teach. And this soft transition is criss-crossed, just like a pebble in a shoe, by voids and doubts about the general frame in which we take on these different roles. And suddenly one day we realise that we cannot carry on without stopping to study and reflect on this frame, on education in our societies, on the way in which the understanding of that has changed in the last decades and how all that determines the act of wanting to teach, of what and how we teach.

The essay *Mystery of Education* which opens this publication was useful for us when trying to organise the diagnosis of the current state of education and its trends in our political environment, which, as far as we understand, is not too different from the overall European environment. Our starting point is to try to understand the reality of our current situation in order to be able to locate its limits and to dare to dream with a different, better reality. Our intention is to redefine our practise, to make our task the task we want it to be. We are convinced that precisely this starting point is the one which can allow us to figure out new materialisations of the educational practise, which can overcome the limitations caused by our educational programmes and our individual inertia as persons and as educators.

This axis is the central one among the possible didactic uses of this project, since it is indispensable in this act of critical reflection on education, its social function, its highly political and cultural dimension, and that this act can be faced by every educator, but also by every student. Obviously, the *Mystery of Education* essay referred above can be of particular interest to teachers, but it is not a text to be introduced into the classroom. Nevertheless, in the video piece we proposed overcoming the criticism (which is necessary but susceptible of becoming one more chant of agony, one more litany) and the set of symptoms exposed there in order to elaborate a positive, while at the same time alternative, discourse on education in its widest sense.

It's been a few years since we tried, on our first day with new students, to provoke among them a reflection on education - in our case, secondary education. Dialectically, we keep forcing a debate on the history of education. How long has it been that we have all had a right to education? Where is that right? How do we guarantee it? What lines of thought and what practises caused the demand for universal education? Who does that favour? What sacrifices does it imply? What efforts? What is the cost? Is it a privilege? What are its objectives? After this kind of questions we move over to everything pertaining our teaching subjects, and others, such as philosophy, literature or music. Why are they part

of the school curriculum? Who decided that they should be part of compulsory education, and why? Who had access to education before, and who didn't? Is it important not to renounce everything which isn't strictly designed to provide us with certain skills and bodies of knowledge related to our work skills? What do we win as subjects in our relationship with art, philosophy, literature or music? In what sense are these contents devalued?

As teachers, we need, first of all, to believe in education. To believe that our practise has true even though difficult objectives, and that our students are equal, sensitive, and capable human subjects. It is important not to lose sight of the fact that our job is a job equal to what Pierre Bourdieu called the State's left hand, the one that tries to fill in for the lacks of the right hand, which concentrates on economics, numbers and percentages, the one which takes the apparently unquestionable measures which cause infinite suffering. We work simultaneously with the hardship of specific lives and with the motivation of a utopian horizon. Education is the locus where we deposit the future projects of a society, and in which we pour the effort of thousands of years of history. It is essential to transmit to our students their status of heirs. Each single person that listens and talks to us, that we work for, will have to face their personal development by harnessing this common heritage passed on by their teachers, their dead fathers and mothers, those that they might never have known was it not for their heritage, a gift which can be translated into an autonomy which no-one else can provide them.

On the other hand, it is absurd and impossible not to bear in mind the highly political nature of any educational process. We work with and for subjects, who, in their own manner, perceive more lucidly than we think the nuances of the politics enacted upon them, as a means of construction of a monolithic subjectivity which they are told they are to incarnate. They know and we know that any educational system is a control device, a system of norms and normalities, and that this is why, following Foucault, we must show them, critically, how education is turned into indoctrination when it tries to generate subjects modelled after hegemonic discourses. Rancière posits that the only way to understand education as a path towards emancipation lies in redefining the function of the teacher and to understand it not as the transmission of knowledge possessed by someone and puts forward in front of the ignorant, but rather as the formulation for the others of the fact that everyone is capable of learning anything if they so desire. Taking this up as our position, knowing what others have done, being learned, makes emancipation possible, inasmuch as it allows everyone to create a singularity for their existence. It is also our duty to show them the production of representations, as a pouring out of human efforts to understand, to create models and to experiment, and to provide them with a suspicion that can allow them not to take in as dogmatic the academic and propagandistic interfaces of a highly-inefficient system, which is based on an unequal understanding of the subjects and which controls behaviours and bodies through surveillance, censor-

ship and structural violence. Let us offer this base upon which to build narratives or life and thought models which can counteract personally, critically and positively that which is currently stated as pre-designed design for failure and unhappiness. And, since, no doubt, any act of education is partial and biased, the receivers of this educational process have a right to know in what sense the education they receive is partial, which is the order of discourse in which they are being invited to take part. We, as mediators of this process of education, cannot act as non-critical or neutral repeaters of a system, which, like the current one, clearly invites the paupers to remain so, and the fortunate sons to maintain their privileges. The privileged are very few, most of our students are not part of this number, we owe them the will not to be the messengers of their submission, of providing them the weapons which allow them not to get tangled up in the here and now and the urgency, which allow them not to let themselves be entertained or tempered.

In as much as we, the teachers, are capable of passing on the reasons and references which can motivate their effort, our students will be able to apprehend that they life can be fuller, and can even be a reasonably happy one if they know, if they learn, if they act. In this sense, we must also be aware of the extent to which our words not only have an influence when we share knowledge with our students, but everything to do with our attitude and our practise also connotes our discourse. The adamant, sad and bitter teacher cannot pass on an ambition for happiness to their young students, the cynical teacher cannot demand attitudes based on hope from their students. Our work is performative, and we had better be aware of this. Every educators should build up their own story of what they believe that education should be, and force their body and their methodologies to create and act as convincing examples of this narrative. This is what their job is really about.

Years ago, there used to be a graffiti in the underground station of Madrid's University campus. It was small, quick and dirty, and it said: *Be a rebel. Get all A's*. More than a century ago, Tolstoi used to state with sadness that "you don't educate shepherds for herds, but herds for shepherds". Getting A's, or, at least, achieving good academic results doesn't imply adopting uncritical or submissive positions, in fact, for many of our students it would imply a form of resistance through the acquisition and re-appropriation of knowledge and and the skills to apply that knowledge creatively. It isn't necessary, either, to educate shepherds, but we should at the very least be careful not to educate in order to turn people into sheep. Therefore, we consider it necessary to pass on to our students a vision which can contemplate what is positive and negative about the educational system they are enrolled in if we want them to be ambitious and autonomous, capable of belonging of the collective without losing their unique subjectivity, and of avoiding their becoming homogenic members of an unequal society. As Guattari used to point out: "What must be transmitted is a desire for creativity. When something is truly transformed, it's a question of desire, not of the transmission of knowledge."

Related sequences:

00:05:00	<i>Mystery of Education</i>
00:05:52	<i>One's Own Shadow, Cast Shadow</i>
00:07:22	<i>Mural</i>
00:08:13	<i>Shoes</i>
00:08:37	<i>Toys and Ideology</i>
00:08:47	<i>Sa Se Si So Su</i>
00:09:49	<i>School</i>
00:09:56	<i>Feeding Someone</i>
00:10:00	<i>I'm Crying</i>
00:10:44	<i>Nursery</i>
00:11:36	<i>Threshold</i>
00:18:43	<i>world... story... world</i>
00:20:14	<i>Biochemistry Doesn't Explain Everything</i>
00:20:33	<i>A Couple of Words</i>
00:20:54	<i>Graffiti</i>
00:22:29	<i>Unlikely Images</i>
00:22:43	<i>The British Educational System is the Same One They Used in the Colonies</i>
00:27:14	<i>To Be Written on a Blackboard</i>
00:27:24	<i>I Made the Minister of Culture's Word My Own</i>
00:33:36	<i>Bibliography and Filmography</i>
00:44:31	<i>What I Want to Be</i>
00:45:00	<i>Bohemian Revenge</i>
00:46:35	<i>Quotation</i>
00:49:42	<i>Father and Son</i>
00:56:56	<i>A Student Resting</i>
01:02:37	<i>She He</i>
01:05:16	<i>The Studio</i>
01:17:57	<i>I'm Still Learning</i>

Aesthetic Experience

“There are books, though not many books, in which the old divisions of prose and verse, of dialogue and narration, of documentary or imaginary, end up being horrendously worthless or false [...] these are books that do not elicit a quick response to the question of ‘What kind of literature am I?’ [...] Works organised in such a manner [...] that their form of expression is integral only unto themselves, that they modify, by their mere existence, the very notion of the amount of content that can be communicated.”

Georg Steiner, quoted in Pedro Aullón de Haro, *Teoría del ensayo*

“If we were to consider what really happens in the field of art and scientific creation, we would never find centralising systems, or institutions that totally control creative processes. Somehow, art and scientific production stem from the agencies of enunciation, which, in turn, cross through not only the institutions and specialities, but also countries and whole historical periods. There is always a kind of multi-centric structure in the processes of singularisation on the creative field.[...] In essence, creation is always dissident, trans-individual, and trans-cultural.”

Félix Guattari and Suely Rolnik, *Micropolíticas, cartografías del deseo*

“I have come to realize that the most important place where my works exist is not in the museum gallery, or in the screening room, or on television, and not even on the video screen itself, but in the mind of the viewer who has seen it. In fact, it is only there that it can exist”.

Bill Viola, *Reasons For Knocking on an Empty House*

Maybe because it is culturally and educationally refused, maybe because we are incapable of imagining the misery of our existence without having had it, maybe because what we pretend with our creative task is to give life to others, or maybe because of the sum total of all that, this is the second node around which we develop the project of *The Intention* and also its possible use as a didactic resource.

Therefore, it is inevitable to understand, first of all, the problem of assigning a definition to the concept of aesthetic experience. As is well known, the existence of this kind of experience predates the philosophical need to pay attention to it and explain it, which has only been done since the 13th Century, when divisions and categories were laid down between human practices, which still govern the majority of Western collective mentalities. On the other hand, there is a certain disagreement on whether these divisions were or weren't the base of what is known as the process of emancipation of the arts from other intellectual practices, that is, the acquisition of a kind of autonomy of the arts.

Baumgarten was the first to name the new philosophical discipline,

which would not be seen as an autonomous discipline until well into the 19th Century, when its objective was defined as the study of experience or perception (we prefer to use the term reception) of all kinds of images, although it was clearly inclined in favour of beauty, thus establishing a relationship between the discipline and beauty which has taken two centuries to be undone. Shortly after Baumgarten, Kant would introduce, in his *Critique of Taste*, another decisive approach, and related to the latter, in which the experience of beauty is explained as a specific experience, which the object of beauty can provoke in the subject by separating him from the practical necessities of everyday life. This consideration has also had a radical influence ever since in the artistic, receptive and reflexive practices around art.

Nowadays, the debates about aesthetics have left behind the concept of beauty, although they still maintain the idea that the object or situation that triggers the aesthetic experience causes a specific experience which generates an alienation regarding what is understood as “coherent reality” by the subject of said experience. There is no consensus regarding whether this kind of aesthetic experiences should stem or not from the artistic object or situation, because of the huge debate on the very concept of the “artistic”, high and mass culture, the legitimization processes of art in post-capitalist societies, etc.

For our didactic purpose, we find very useful the crossing proposed by Cristoph Menke between the Frankfurt School approach to aesthetics (Adorno, Benjamin, Horkheimer, Marcuse...), the so-called critical-ideological version of the aesthetic experience and the Post-Structuralist ideas of Derrida on aesthetics as the basis of a critique of reason. This approach allows us to maintain the autonomy of art and the specificity of aesthetic experience without refusing its capability to factor in what is not art itself or the reception of art, that is, to understand that aesthetic experience has a critical potential capable of questioning the hegemony of reason over other discourses.

Adorno contributes the concept of aesthetic negativity as a kind of experience born from the irrational and autonomous art discourse which would be set into a permanent dialectic tension with social conditions, causing a rupture in the automatic comprehension of signs, or, what amounts to the same thing, the capability of assigning a given rational meaning to the object or situation, even the very notion of subjectivity.

Derrida contributes the idea that art, being an autonomous discourse among other discourses, is simultaneously the origin of the possibility of subverting reason which sustains the other discourses. That is, he sustains the sovereign nature of the negative critical discourse of art over the other possible discourses, guaranteeing that the aesthetic experience would happen “autonomously” whenever one accesses it together with a new attitude, *a priori* an attitude of incomprehension, with regards to other, non-aesthetic discourses.

For both, the aesthetic experience of negativity is a possibility of liberating subversion if said experience transcends the realm of the

artistic, impregnating the subject's subjectivity regarding other kinds of discourses, so that he can challenge and question them, invalidating them from an aesthetic attitude, and not form within themselves.

To summarise, for us the aesthetic experience in a kind of radical experience, a result of an autonomous discourse, which generates a rupture in the automatic comprehension of signs in reception, and produces an aesthetic attitude form which to challenge instrumental rationality and the domination exercised by on nature and on human beings, invalidating them. If art were forced to operate under the utilitarian rational relations of meaning in vogue in other discourses, surrendering its autonomy, the aesthetic experience of negativity wouldn't take place, and, therefore, the subject in a crisis of meaning wouldn't be able to access an aesthetic attitude form which to question other discourses, either. For this reason, if we are convinced that art has a critical potential over other discourses, we must assume its autonomy as a condition.

Seen under this perspective, art practices are not such because happen to be legitimised or not by institutions, by their intentional or unintentional character, because they adhere or refuse to adhere to high or low culture, define or not define themselves as such, but because of the use of an other discourse which can provide the aesthetic experience of negativity, the formulation of which must not allow the celebratory reaffirmation of established hegemonic discourse, and open doors to the crisis of meaning in the subject's subjectivity providing him with a place from which to question that which we are given as food for thought, as a life to live normally, that which people call "reality", and we call a construct.

These approaches have been criticised from a number of standpoints, arguing, for example, that this only explains the artistic and the aesthetic experience in relative terms, which we find to be true, if not inconvenient nor off the mark. At this point, it is important to make clear that the aesthetic experience as explained here is personal, and the product of an active reception. That is, not all subjects will be equally receptive to the same object or situation, and neither will we, therefore, be able to assume the category of artistic in the same object independently from the reception it provokes, which will not be homogeneous. It is, definitely, an experience as private and subjective as any other, but is it, at the same time, highly likely to provoke original subjectivities which can derive into different forms of life, which can pose some dissent regarding hegemonic values and practices.

Thus, from this standpoint, the aesthetic experience becomes a key realm in the education of critical and free human beings, capable of imagining and seeking solutions or constructing new meanings which can allow us to reach higher levels of autonomy and freedom. We share Dewey's point of view regarding the aesthetic experience as a formative experience, inasmuch as it is an intellectual and emotional challenge to received wisdom and everyday habits. For this reason, we find it especially important that education should contemplate the need to provide egalitarian access to the aesthetic experience to future generations

[which involves their exposure to a variety of proposals], and, for the same reason, we cannot avoid feeling that the cut in certain school subjects pretends to limit precisely this access, in favour of a homogeneous production of docile and submissive audiences, consumers and workers. Nowadays, art is dangerous, as it always was.

This project adopts, consciously and intentionally, a difficult, complex, irrational and poetic formulation. We are aware of the extent to which this may imply an added difficulty in the project's didactic use, but during our years as teachers we have made use of art works as didactic resources on many occasions, and we know that the initial resistance is the inevitable antechamber to a new, curious, and hungry attitude, so we ask you, our teaching comrades, not to close the door to risk, and to not only show them and work with the material we propose, but to also show them any kind of material which you might have found aesthetically inspiring. Because maybe we haven't been able to design an artefact which truly generates aesthetic experiences in all its viewers, but maybe it does in some. A little bit is better than nothing.

In our understanding of the teacher's task, our responsibility of exhibiting in front of our students non-affirmative materials, capable of generating the aesthetic experience of negativity is indispensable. Obviously, in this case, it is not a question of providing them with a list, we have to effect an effort of selection of works which have been capable of generating in us curiosity, uncertainty, which have proven resistant to full learning, and which, despite this instability, have opened up new questions for us. When elaborating this list, we should also adapt to the work environment, to the diversity of visual languages, etc. It will be a selection in a constant state of crisis, re-interpretation and re-elaboration. In a way, with this we will be introducing our students to a space of non-definition which will make us appear vulnerable, a process which we invite you to embark on. The semi-objects which generate aesthetic experience in us also take us to the limit of our capacity for comprehension, but, as Barthes said, what we enjoy is the drifting of meaning which shakes up our competence as receivers, a competence which is premised on historical, psychological, and social factors. To accept the vulnerability of finding oneself facing the necessary trance in order to obtain this *jouissance* and the freedom which it promises us. No doubt, this involves a paradoxical action in the face of an armoured world of fixed meanings which we are invited to conceive by the media.

Finally, we would like to recall that the kind of materials which can be useful to these effects contain necessary difficulties, not only in terms of reception because of their non-mechanised form of production, but also in terms of accessibility, since their distribution is scarce and their circulation is sometimes even deliberately obscure. This involved an added effort for the educator - one of mediation, self-exposure and research - which also proves indispensable.

**Related
sequences:**

<i>00:15:34</i>	<i>Wonderful Fairy Tale</i>
<i>00:25:53</i>	<i>Audio-visual Technologies</i>
<i>00:40:18</i>	<i>An Eye's Bottom</i>
<i>00:45:41</i>	<i>Bow-maker 2</i>
<i>00:46:16</i>	<i>The Future</i>
<i>00:46:44</i>	<i>Wislawna Szymborska</i>
<i>00:50:41</i>	<i>Carpentry</i>
<i>00:56:12</i>	<i>Eyes</i>
<i>00:59:18</i>	<i>Margritte, Bronzino, Khajuraho</i>
<i>01:00:04</i>	<i>Electric Sea</i>
<i>01:03:11</i>	<i>A New Concept of Taming</i>
<i>01:06:08</i>	<i>And What About Africa?</i>
<i>01:16:45</i>	<i>Birdies</i>
<i>01:17:57</i>	<i>I'm Still Learning</i>

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Audio-visual Literacy

“...discourses are not so much truthful, as producers of a “truth effect”...”

Santos Zunzunegui, *Pensar la imagen*.

“...contrary to the common idea, we are not saturated by images, but submitted to the misery of a few images, and the whole issue is about producing against censorship.”

Nicolas Bourriaud, *Post Producción*.

All representations are subjective. They select, limit, reinforce and position themselves in relation to a given reality.

It seems indisputable that nowadays most of the intentional information and messages we receive are audio-visual. It never ceases to surprise us that despite the wide acceptance of this fact, our study programmes keep ignoring the need for an audio-visual literacy which can provide the current generations with the necessary tools of deconstruction in order to competently inhabit the information they receive, distinguishing the communicational strategies in use and the subjacent aims in a critical and conscious manner.

No-one doubts the need to instruct our youth in the use of a verbal language, be it written or spoken, but nowadays few can sustain any kind of dissent on the permanent implication of this language with audio-visual language. As we explained in the axis on fictions, history teaches us that the use of images in human communication is nothing new. Verbal language itself makes permanent use of them through the letters which are represented through a fixed visual code. Why then this resistance to include in the compulsory and general study programmes the knowledge of audio-visual codes and the analysis of their uses?

We cannot avoid giving a resounding answer. The decisions regarding education are in interested hands. Audio-visual communication has efficiently served, since the birth of Humanity, as manipulation and propaganda, aided by the purposeful confusion of reality and representation implicit in images, especially after the appearance of mechanical forms of production, as well as in relation to the difficulty of establishing, in many cases, who is the subject of enunciation, that is, who sustains the intentionality of the discourse which is set in circulation as an image. In the case of images, because of their specificity of concreteness and immediacy, the receiver is a fundamental element “in the production of identification effects likely to take place in any discourse”, which turns visual language in a strong ally to control, regulation, the creation of necessary evidence and myths for the internalisation of the system of values attached to any dominant ideological system.

For this reason, when faced with a visual or audio-visual text, we should all be able to provide a personal answer to the following question: Who is showing us what with the object, with the aim of us doing what?

This becomes even more poignant if we agree, along the lines of what is sustained by contemporary thesis on the construction of meaning, that said image is produced as a result of a negotiation between subjects, and between subjects and devices, images, texts and constructed situations. If we are to understand communicative processes in this manner, then interpretations, that is, the acts of active, responsible and critical reception, acquire a fundamental importance as form of participation in the collective, in the construction of a collective perception and understanding of the world, which would allow a certain degree of resistance to the hegemonic powers' discourses which pretend to manipulate, inverting the process according to which these powers use images to appeal to us and to construct us as their audience. Obviously, these reasons would lack any value if our ideological perspective did not make us consider as necessary the development of democracy as an indispensable condition for peace, something which, no doubt, would be easier to achieve if human beings were provided the intellectual and emotional tools which can allow them to extend their horizons of freedom and autonomy, resisting domination.

These ideas made it necessary for us to produce the *The Intention* project under a formal criteria which dictated that it had to be targeted at drawing the receivers into the debates and concepts associated with audio-visual literacy. The video part of the project is therefore formed by a large number of sequences which, in turn, act like parallel subplots that form large semiotic-material mesh, out of which one can extract different lines of work and research on audio-visual literacy in the contemporary world and humanity.

A first, fragmented block of images in the video piece refers to the human perception system, and the complex theories of the construction of meaning in audio-visual communication. The isolated, body-less eye as a metaphorical and critical figure of the idea of a perception separated from cognitive processes, images that play on the difficulty of seeing and that appeal to the tendency of our senses to obtaining information and the search for meaning, the idea of perception as an ideological dialectic and as something technologically mediated between subject and reality, the play on the rules of perception, the explicit enunciation of the fact that we are involved in perception as culturally-tongued historical animals, the use of strategies that can show us how different techniques of producing images play on our perceptive system in different forms, and call up diverse conventions and connotations, etc. To summarise, this block allows the debate on the complex biological, cultural, ideological and psychological bases, previous to any understanding of audio-visual communication.

Among the images used in the video, we can distinguish examples that illustrate what is known as the basic elements of visual languages. We are referring here to the use of points, lines, composition, light, colour, textures, framing, optics, camera movement, use of text in the image, sound, post-production, editing and montage.

Another series of images allow us to engage into a possible history of Humanity in terms of the modes and techniques of image production, which introduce all the phenomenological and ideological aspects implied in each one of the techniques developed until today. To appreciate, through a historical perspective, visual technology as something which is not neutral, allows us to critically engage not only the reception of images derived from the new technologies of contemporary audio-visual production, but also their use, thus avoiding our becoming naive ventriloquist's dolls, dolls that emit a discourse which is alien to them without even noticing, through the mimesis in the use of a set of technologies of privileged application and extension. From the standpoint of the critique of perspective as a technique of reductionist representation, which reveals the rationalist desire to equal human vision to a fixed and immutable system which organises space, privileging the linear and uniform over the symbolic, passing through the implications of the reproducibility of an image [Benjamin] and the debates derived from the issue of authorship, the value of the original and concepts such as copy, series, or plagiarism; the effect of truth of photography and cinema as a mechanical realisation of the Renaissance project of perspective in the time of the Industrial Revolution; the nature of the Postmodern electronic and digital image, and the debates on fictionalisation, spectacularity and the virtualisation of reality; even the different contemporary positions on the possibilities [or lack thereof] of democratising the use of the Internet.

Images derived from different fields of knowledge, beliefs, industry and entertainment: art, press, advertising, science... A fourth block attempts to present different types of images likely to be grouped according to different classifications, which we think should be discussed. Are these categorisations necessary? Are they applicable? Video includes and re-signifies images from singular systems, maps, cinema, documentaries, fiction, photography, animation, electronic imagery, digital imagery, drawing, painting, photo-montage, sculpture, writing, representations that seem to try to reproduce three-dimensionality, others that strive to reproduce time, others that accept the reduction to two dimensions, different levels of iconicity, symbols, icons, indexes, reflected images, projected on monitors or not, unique, multiple and serialised, feminist, sexist, violent, poetic, descriptive, material and immaterial, informative, didactic, explanatory, corporate, expressive, scientific, broadcast, exotic, Western, affirmative, non-affirmative or negative, elitist, popular, infantile, adult, playful, serious, happy, humorist, ironic, sarcastic, parodic, sceptical, ill, stereotyped, original, paralysing, pro-active, etc. Our experience tells us that to dedicate one or two classroom sessions to collectively construct this kind of classifications and to then deconstruct them is a useful activity, one that eases the comprehension of the discursive use of images in different kinds of contexts, and that introduces concepts such as verisimilitude or convenience of the form and contents of images depending on the discursive discipline in which they integrate.

Another block of contents on audio-visual literacy appears in relation

to the traces of the process of production. The piece reveals, in many cases, the process of construction of some of the images that inform it, intentionally violating the conventions of cleanliness and suspension of disbelief, that moment of receptive exception established for audiovisual seduction, as theorised by Metz. Along these lines, we introduce contents relative to the Marxist concept of fetishising, a process by which an object is bereft of the remnants of its labour and its production conditions, with the purpose of voiding it of these meanings and investing it with symbolic meanings which determine the object's exchange value in a market society. We find it especially relevant to provide access to the understanding of these processes associated to the production of images, since in the contemporary productive and consumption forms, images are the main media of transmission of these symbolic values set in circulation for the maintenance and perpetuation of late capitalism. Some authors have called the late capitalist forms of production as immaterial production, emphasising the exchange of symbols and services, to a large extent related to the production, distribution and circulation of images. Nevertheless, from other, more environmentally-aware approaches, we are reminded that material production has not vanished, although it has been de-localised and globalised. In any case, many of the elements which deter the adoption of this passive position in the reception of this work are thus targeted at breaking up the complacent illusion of audiovisual constructs, following the more utopian and revolutionary proposals of film and drama theory that appeared during Modernity.

Finally, something we only need to mention in passing in this axis, since it will be further developed elsewhere, is the inclusion of images and certain formal decisions which respond to a will to give visibility to cultural discourses which we consider counter-hegemonic and deliberately obscured. We could understand, from this point of view, the decision to assign a female voice to the discursive voiceover, or the selection of female cultural producers as referents. This approach to the contents of an audio-visual literacy allows the discussion of the responsibility of male and female cultural producers when taking up the place of emission of discourse, as well as the place of receivers when consuming, processing, negotiating and coexisting with images.

**Related
sequences:**

00:00:00 *Earth*
00:02:30 *Zootrope*
00:02:44 *There's Only Life Inside the Ball*
00:03:51 *Eyes*
00:04:41 *Insides*
00:05:00 *Mystery of Education*
00:07:02 *Well-designed Prison Bars*
00:09:43 *Perception*
00:11:26 *A Drawing of a Tree*
00:11:49 *Entertainment*
00:12:07 *Cinderella*
00:16:09 *The Girl*
00:19:05 *Child play*
00:19:14 *Innocents*
00:19:47 *Palcall*
00:20:14 *Biochemistry Doesn't Explain Everything*
00:20:42 *Sit-Com*
00:20:54 *Graffiti*
00:25:53 *Audio-visual Technologies*
00:27:49 *Clara Campoamor*
00:28:23 *Old Words*
00:30:28 *Matrix*
00:34:41 *Power on*
00:34:46 *Laura Talking About This Audio-visual Project*
00:50:41 *Carpentry*
00:51:35 *Dutch Portrait*
00:52:28 *Hyper-text*
00:57:45 *Home Cinema*
00:58:30 *Producer and Mass Society*
00:59:03 *Höch, Degas, Akerman*
00:59:42 *A Photographed Flower and a Drawn Flower*
01:00:04 *Electric Sea*
01:00:33 *Fear, but not of Ghosts*

01:05:03 *A Cell*
01:07:29 *Concha*
01:17:57 *I'm Still Learning*

Fictions

“Our desperation demands consolation, and the medicine of a deep narration.”

Harold Bloom, *Cómo leer y por qué*.

This axis deals with the relationship between traditional oral culture and the audio-visual projects that engage fiction.

The focus of the current academic structures tends excessively towards the segmentation of reality and towards the understanding of contemporary media culture as a revolution. Nevertheless, it is important to relate contemporary audio-visual practices to other practices, existing in earlier historical moments than the technological developments that made possible the former.

The aim of this axis is to reveal the relationship between narration and the construction of fictions in traditional culture and in contemporary audio-visual culture, to establish modes of comparison between both realms which can allow us to understand how each one of them find support in images in order to construct the collective imaginary around significant cultural fictions, as a base for symbolic education and the configuration of particular identities within the social limits imposed in each culture. And how, in parallel, the extension of these limits is related to the construction of new fictions.

We know that before the use of written language, and, we suppose, with an already developed level of oral communication, images were used in a narrative fashion. This fact is often forgotten in the enunciation of criticisms to contemporary Western society, in which most messages are of an audio-visual nature. Against the statements that present audio-visual language as a mere accumulation of dangers and manipulations, we need to show our students these other socio-political cultural aspects of audio-visual language.

The formal specification upon which every culture and every historical period has based its fictions in images allows us to trace our ideological, philosophical changes, as well as those of attitude, in the face of certain aspects of what was understood as reality. While it is true that written language, which bases itself on images, puts the spectator into a more imaginative position at the moment of reception, since it must be the spectator himself who mentally builds up said images in concrete manner, visual and audio-visual narratives, and those written stories which are premised on visual material, engage these other charges of fiction, contribute other levels of content, avoiding ambiguities. In the eternal and sterile debate on the prevalence of the different languages and their respective arts, there is a variety of arguments about the benefits and liabilities of each. There is no need to invalidate any of them, as there is no need to affirm the superiority of any of them, either. Rather, what is interesting is to acquire knowledge about the characteristics and lacks of each one of them, with the aim of better understanding their connota-

tions, as well as choosing and using them efficiently in different contexts and moments.

When speaking of images as a cultural and symbolic fiction, we should bear in mind that this includes not only narrative, fiction or witness and historical images, but also the rest of images generated by a society, from scientific ones all the way to the didactic or educational images. The latter are good examples of the fact that, often, concreteness, efficiency and speed of communication and explanation of a visual or audio-visual language cannot, or it doesn't make any sense to be replaced by a written language. With the aim of emphasising the objectives of this axis, we are going to concentrate on narrative images related to the cultural fictions which answer a genealogical and organisational understanding of society. This is the case of images related to religions, traditions, and rites.

In the realm of philosophy and anthropology, there is an agreement that what differentiates our species from other animal species is not reduced to the capacity to communicate, something which it has been proven other species also do, but the symbolic aspect of our languages. One of the symbolic manifestations of the human species is materialised in the production and use of images as communicative elements. Thus, we have to conclude that audio-visual language is a symbolic one, created by humans in order to answer to their specific communicational needs. We need, beyond the practical communication for the sake of survival, to construct fictions, explanations of what is perceived as humanity or reality, and to even imagine alternatives to the latter, to fantasise realities, to present possibilities instead of representing what is already there. In other words, we do not limit ourselves to simply living, but, rather, we reflect on our existence, trying to transcend it, and we use a number of specially constructed languages for that end. We use fictions or narratives in order to provide meaning, even if only partially or temporarily, to our existence, in order to be able to narrate it to ourselves and those around us, and we do it also under the strong mark of being social animals.

Art history registers and classifies the different form which have been assigned to this need for fictions throughout time, and all over the range of cultural diversity of our species. It also studies and analyses how the formal changes in the formulation of these fictions into images, or the predominance of the representation of certain fictions over others, is a response to cultural, political, and social changes. From this standpoint, we can understand, for example, the changes in how images referring to Christian religion [and its diverse variations] are not only mere changes in style, but new formal paths that seek to answer the paradigm changes in the understanding and transmission of fictions which sustain said religious discourse. The same can be said of the diverse forms in which Classical myths have been represented in Western culture.

When we speak of the construction of fictions in contemporary audio-visual practice, it is important to show our students how the modes of production, the technologies applied to the generation of images, have varied throughout history. Our approach to this fact is premised on

the fact that the repertoire of available tools should not be understood as progress, that is, it is not the choice of constructing a visual fiction through drawing or through video that makes it better or worse per se, or more or less efficient, but rather the fact that taking these decisions strategically for the production of a kind of meaning and a kind of experience, as well as the fact of knowing the historical and political implications that the specific use of each technology involves in a given cultural context.

In our contemporary reality, and in our cultural context, audio-visual fictions are distributed primarily through the mass communications media. In order to achieve a true audio-visual literacy, it is fundamental that our students know how to recognise the programmatic content of said media, which is easily identifiable, being more similar to each other than distinct. On the one hand, we observe how advertising makes use of fictions for the construction of symbolic values around of products and brand names with the purpose of convincing us that when we consume said objects and/or services we are appropriating these symbolic values, which are also likely to be decoded by the sum total of people we have a relationship with, thanks to the wide media distribution available to advertising. On the other hand, what is offered to our reception as information is always a fiction, one of the possible ways to narrate and select a series of contents destined to be understood by their receivers as reality itself, with the ideological manipulation involved in this. Finally, there are the narratives that promote stereotypes and ways of life and behaviour, limiting what we understand as acceptable or normal and spreading fear of social penalisation if we adopt behaviours outside of what is established as acceptable. While it is true that there have been attempts at the construction and setting in circulation of other kinds of fictions, both on the Internet and in diverse TV experiences, the domination on the media by powerful minority sectors in our society [sectors which, by the way, don't owe their power to democratic elections] have the result of other kinds of critical and counter-hegemonic cultural fictions are left beyond the reach of the wider audiences, and, therefore, lack the opportunity to be widely shared. Mass media accept an enormous diversity of narratives, under the condition that these narratives remain always the same. The repetition of a discourse which only represents a small part of the subjects and their interests eliminates the diversity of meanings which different social groups assign to their present existence, reducing the investment of meaning of the accessible audio-visual fictions and turning them into totalitarian fictions. For this reason, hegemonic audio-visual discourses do not answer our need for fictions in the free and deep sense we were pointing out earlier. Rather, they entertain us, hide us, sedate us and kidnap us towards a predictable existence, based on consumerism and submissive automatism, which promises us permanently renewed malaise, and an impossible satisfaction; we are politically annihilated and what is limited is not only our perception of the present that is limited, which is shown to us as a spectacle and a simulacrum, but also that of the alternative possibilities. What is hidden from us is diversity and utopia,

and our future has been stolen from us. This is the standpoint from which to critically understand the philosophical positions which were making apologies of Postmodernity as the End of History and the end of the grand narratives.

The critical approach of Postmodern thought to the Modernist identification of culture with high culture has often overlooked, given the popular appearance of media fiction, the fact that media fictions are still generated and administered by an elite group, which has been able to take advantage of the critique of high culture in order to further deter the popular access to those practices which are critical of hegemonic discourse. We are witnessing a moment in which the cultural practices of of communication media and those of commodity culture are the only acceptable ones for the establishment, since they respond to its need for perpetuation. There are other minoritarian and antagonistic cultural practices, other narratives which are systematically ignored and left out of the fiction of reality defined by the media and the inscription of history, but they are the only ones that create forms of otherness. When we are incapable of thinking in a an alternative for a society with many problems and fractures, we surrender the possibility of our future being different from our present. The death of the grand narrative of History will be of little use for us, we will have many histories which will be, once again, iterations of the same history.

There is hope in the production and setting in circulation of fictions derived from creative, collective and artistic practices. Allowing our students to proclaim themselves the speaking subjects of other audio-visual fictions with whatever technologies they have access to, and to generate new forms of distribution, not mediated through hegemonic power is within the reach of our educational practice.

When, in the beginning of this project, we engaged the inclusion of this axis on fictions, we were trying to visualise how to formalise in the video discourse elements which could evidence a number of aspects:

To recognise our need for fiction.

To emphasise the aspect of constructed narrative of any communicational content.

To understand the social function of cultural fiction.

To relate contemporary audio-visual fictions with other traditional forms of fiction.

To include images and poetic forms of fiction in the project, which can aid the intuition of the forms of narrating which are nowadays marginalised by the hegemonic discourse of media and of commodity culture, and to analyse the reasons at the heart of this exclusion.

To demonstrate a form of generating a symbolic fiction which can critically avoid its use with promotional ends, affirmative of the status quo or manipulative ways.

To promote the act of generating fictions as means of answering the human need to construct meaning, significance, knowledge, free identities, otherness and community.

To recall how the and critical active reception of cultural fictions allows us to perceive the hegemonic discourses which rule our environment and to respond to them by constructing other fictions or counter-narratives, which can represent us and help us to generate our individual and collective subjectivities in the manner closest to our understanding of existence and our efforts to avoid ideological and emotional misery.

Related sequences:

00:09:33	<i>The Partridge</i>
00:11:36	<i>Threshold</i>
00:12:07	<i>Cinderella</i>
00:15:34	<i>Wonderful Fairy Tale</i>
00:16:09	<i>The Girl</i>
00:19:14	<i>Innocents</i>
00:19:30	<i>Narcissus</i>
00:28:23	<i>Old Words</i>
00:30:28	<i>Matrix</i>
00:47:43	<i>Whale</i>
01:10:20	<i>To Live</i>
01:17:57	<i>I'm Still Learning</i>

Cultures

“The places and politics of memory are, oftentimes, places and exercises in disappearance, endeavours in the management of oblivion.”
María Ruido, *Plan Rosebud*.

“If we were to consider what really takes place in the field of art creation and science, we would never come across centralisation systems, institutions that totally control the creative processes. Somehow, art and scientific creation proceed from agencies of enunciation which simultaneously cross through not only institutions and specialisations, but also countries and even historical periods. There is always a kind of multi-centrism in the processes of singularisation in the field of creation. [...] In essence, creation is always dissident, trans-individual, trans-cultural.”
Félix Guattari and Suely Rolnik, *Micropolíticas, cartografías del deseo*.

“...Brecht coined the term Umfunktionierung [functional transformation]. He was the first to elevate to intellectuals the extensive requirement not to deliver to the production apparatus without transforming it, as much as possible, according to a socialist orientation.”
Walter Benjamin, *El autor como productor*.

It should be impossible to engage in educational practice without a previous reflection on culture and the role of education within it. It should also be the case that people who receive a compulsory education should, at some point in their academic development, engage the complexity and importance inscribed in this term when we think about it and experience it as a reality, as well as in the cases where we don't think about it but experience it as a reality, a reality which we incorporate.

What we collectively understand by culture will permanently mark us as a society and as subjects, since culture is the medium by which we construct sense and meaning. This is why we decided to make our position regarding its definition one more axis criss-crossing this project. Most young persons identify culture either with the remnants of folklore and national traits, or with the entertainment industry in general, that is, with a high culture they perceive as inaccessible and hostile. We don't believe this to be due to their having a critical sense which allows them to identify these cultural representations as forms of power, but, rather, that they simply do not take what we call culture as something which belongs to them. We try not to fall in the easy denial of younger generations, we rather understand this fact as a symptom of a transformation in our societies. At the end of the day, if teaching provides anything, it is the evidence that the general changes in attitude are subject to changes in social value, and that this change in particular seems especially worrying, not only because of how much it can damage personal lives, but because

of how terrifying a future in which the commons can only be linked to what is articulated by consumption might be.

Society and culture are solidarious concepts, there is no society without a common culture, without shared representation and signification practices. Thus, culture becomes part of our selves from the very moment that our existence takes place in a specific society, under a given system of values and models of action, cognition, and intentionality, which filters not only our relationship with the world, but also our perception of it. These socialised patterns of interaction are what informs the meaning of what is perceived, according to codified, shared, and integrated schemes. Thus, culture is not only concerned with selecting, ordering and providing meaning to the real, but of legitimising and providing coherence to the forms of life of a group as the best possible forms, and, in especially repressive contexts, just one form of life as the only possible one. For this reason, when speaking of culture, we will not refer to the social sphere which is actively taken part in, as producers and receivers, only certain types of social subjects, intellectuals, politicians, or any sub-group of our choice, but we'll adopt an understanding of culture in which each and every one of us are involved, and which is transmitted through formal and informal education, and also through codes, beliefs, behaviours, values, knowledge, technologies, affections, intentionalities and desires, rites and representations which inform collective mentalities, within which are formed, with no possibility for subtraction, what we understand as individual personalities. None of us have the capacity to intentionally interrupt the flow of representations of the world we live in. Not even in our sleep are we outside the culture of the society which we inhabit and inform. And, what is more, we need these representations in order to understand ourselves as subjects, as identities separate from the rest, that is, in order to sustain our psychological stability. To put it differently, identity is realised through the participation in culture, and learning representations involves internalising the mechanisms of self-regulation or rules of self-control, and not only the rules of interaction.

This is precisely what makes it so gratifying to approach the ideas about culture to every member of a society, under the condition that we do this premised on the notion that it is desirable that our society should extend our rights, our equality and our welfare as individuals and as a collective. Culture doesn't only belong to everybody, but it does so with no remission. If we feel involved in the making of our culture, we'll feel more motivated to adopting active positions of cultural reception and production, we'll be less impotent and more participatory, more capable of advancing towards fairer models of democracy. If we pretend to understand culture from a democratic and egalitarian standpoint, we must guarantee an egalitarian and effective access to its construction. No doubt, these considerations are an invitation to rethink the role of teaching and learning methodologies set in motion in the educational processes, because, if we seek a democratic and egalitarian society, we must promote and use not only methods of cognition and intentionality

in this regard, but also models of action which can generate an internalisation of representations which can supersede the current ones in the collective imaginary of equality and democracy. That is, we cannot understand our educational task, neither as teachers nor as students, in a monolithic, dogmatic, passive and disciplinary way, but, rather, we must try to critically mediate in the acquisition and construction of knowledge and collectively elaborate questions, with no fear of not finding answers in an immediate and resounding way.

Many of the viewpoints inherited from Marxism which have served as a reference for our work [the Frankfurt School, Post-Structuralism, certain approaches to Postmodernism] attribute a two-fold aspect to culture. On the one hand, culture is identified with the forms of hegemonic domination developed by the groups of power and privilege, and, on the other hand, it is related to the access, from other ideological standpoints, to cultural production and participation as a form and tool of emancipation. This two-fold understanding of culture is explained on the basis that cultural representations have, on the one hand, a structural function which has already been sufficiently explained, and, on the other hand, a transforming function. A culture is always alive and, although it tends towards non-contradiction and internal coherence, it must also face up to and incorporate the changes derived from social activity [diversity and social complexity and/or technological, territorial changes, etc.] with the purpose of perpetuating itself. But these changes, while they guarantee the longevity of a society and its culture, do it at the expense of its mutation, and, as Postmodernism has made explicit, societies don't operate under the principle of a linear positive progress, they can improve but also get worse. It is useful to explain that the transforming activity of cultural representation has been classified in two categories. Diachronic transformation is the one which comes about as a consequence of a change in reality, whereas the synchronic transformation allows us to explain that the same reality can provide for different representations under the same set of beliefs, criteria and symbolic levels. We are interested in reading these two categories as mutually involved. Our society is facing changes and a variety of representations and interpretations depending on the cultural and, therefore, ideological point of view we choose to engage them form.

These concepts allow us to link with the idea of responsibility which, as both producers and receivers we have as negotiators of culture, of the shared meanings. Therefore, we understand that meaning does not reside stably in cultural objects and representations, but that it is always at play in the act of individual and collective interpretation. Or, what amounts to the same, in the same degree in which cultural products generate us, or, as Althusser said, appeal to us to be who we are demanded to be, we, as sustained by Gramsci, are capable of resisting those cultural representations that we don't share, through the acquisition of a historical consciousness of our reality and of diverse strategies of interpretation and action such as refusal, appropriation, or transformation. Nevertheless, let us remember

that in order to achieve this, we need to learn and invest ourselves with cognitive tools, technical and symbolic knowledge of production, and to develop pro-active and intentional attitudes and strategies.

From what we have said so far, it is easy to deduce that culture is, to a large extent, memory. Foucault dedicated a great deal of his work to analysing how power structures administrate culture, meaning and knowledge as a form of intimate domination, resorting to the use of force only when strictly necessary. Foucault explains how strategies of hiding and repetition are used to guard the hegemony or cultural domination on behalf of the empowered sector of society over the rest of its members. It is easy for anyone who has lived long enough to appreciate the extent to which these processes are present in our society. Certain cultural representations are repeated permanently and massively divulged as different products that are really the same product. For a good example of the cyclic sports broadcasts, or what has been said by Godard and Gorin on American cinema: "They say 'We'll produce a film that will be a different film that will be the same one.'" And, at the same time, non-hegemonic or inconvenient representations are obscured by the lack of distribution or through them not being selected as part of the present or the past. This implies that spreading a plural and multiple narrative, and providing access to other representations also involves an unavoidable responsibility for those working as cultural mediators and producers, and especially the teachers, since, in cultural terms, one cannot adopt a neutral or impartial position.

As educators and as educated we must assume this two-fold aspect of culture for our purposes, reading its implications so that the educational task can be critically perceived as a means of domination, avoiding the transmission of a culture of submission and emphasising its effort as a process of constant revision of culture itself, and of promotion of an emancipatory social project. In this manner, audio-visual literacy, as part of education, will have the function of providing tools for reception, analysis and questioning of the culture we belong to, and which we grow up to be ourselves, and, in parallel, it will allow us to get to know the forms of audio-visual production in order to be able to generate other cultural products, and to distribute them. Audio-visual literacy, given the audio-visual pre-eminence of cultural messages in our societies, this implies a primordial step towards participatory access to contemporary culture and its transformation in conditions of sufficient equality and democracy.

**Related
sequences:**

00:06:08	<i>The Added Value</i>
00:09:33	<i>The Partridge</i>
00:12:07	<i>Cinderella</i>
00:15:34	<i>Wonderful Fairy Tale</i>
00:18:43	<i>world... story... world</i>
00:19:05	<i>Child play</i>
00:19:14	<i>Innocents</i>
00:20:33	<i>A Couple of Words</i>
00:20:54	<i>Graffiti</i>
00:22:43	<i>The British Educational System is the Same One They Used in the Colonies</i>
00:30:28	<i>Matrix</i>
00:33:36	<i>Bibliography and Filmography</i>
00:36:57	<i>Against Obscurity</i>
00:37:17	<i>Cultural Production</i>
00:40:18	<i>An Eye's Bottom</i>
00:42:34	<i>Bow-maker</i>
00:44:31	<i>What I Want to Be</i>
00:45:41	<i>Bow-maker 2</i>
00:46:16	<i>The Future</i>
00:46:35	<i>Quotation</i>
00:46:44	<i>Wislawwa Szymborska</i>
00:47:43	<i>Whale</i>
00:56:12	<i>Eyes</i>
00:58:14	<i>Hands</i>
00:59:03	<i>Höch, Degas, Akerman</i>
00:59:18	<i>Margritte, Bronzino, Khajuraho</i>
01:05:16	<i>The Studio</i>
01:06:08	<i>And What About Africa?</i>
01:17:57	<i>I'm Still Learning</i>

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Politics

“Nowadays, social justice needs redistribution and recognition. Any one of these two elements, taken separately, appears insufficient.”
Nancy Fraser. *Heterosexism, Lack of Recognition, and Capitalism*.
New Left Review 2.

This sixth operational axis is an unavoidable consequence of the previous ones and a derivation which is born from its own requirements for progress throughout its development, and which cannot, by any means, be separated from ourselves and from our vital practice.

During the 1970's, the feminist struggles spread the famous slogan of “The personal is political”. That use of the term “political” was far removed from the realm of governmental representation, and referred to the everyday life practice of any social subject, in its ideological dimension and as yet another means of subjective participation and political existence. We are interested in this extended idea of politics, which includes moral and ethical issues. If the feminist practices of the 70's still maintain an enormous potential as references for the political struggles of today, this is to a large extent due to the fact that they never attempted to create political parties, but instead created communities, associations, networks of knowledge and co-operation, the aim of which were and still is the spreading, through all social realms, of new forms of gender subjectivity.

There might be nothing we find more personal than our identity and our subjectivity, but, still, as we have pointed out in the previous axes, that trench of personal unity against what we are not is always dependent on what we are culturally. Thus, what is private is a consequence of and a structural element of culture, and, therefore, of ideology. We have also already spoken of the fact that culture is in a constant process of dispute and reconstruction, and although we cannot ignore the existence of hegemonic powers, there are always antagonistic practices facing the impositions of these powers. These practices of resistance can be of highly diverse types, but they are born within our society, out of an awareness that we are living under an unfair system.

Some contemporary political theoreticians are busy revealing the democratic limitations of the current world order, which they call late capitalism, or integrated world capitalism. Part of their research is focused on how this new order is self-designated as democratic without being such, and how it generates new and increasingly diffuse forms of social control. Following the breach opened by Foucault, they attempt to deconstruct and analyse the forms by which this new order takes care of the production of capitalist subjectivity, a subjectivity which is normative and which, therefore, aims at annihilating other forms of subjectivity which might put the established order at risk. But criticising the democratic limitations of said order does not mean focusing on deconstructing any social order, but, rather, to rebuild a social order

which does not assume the injustice as an indispensable part of itself.

We have already spoken about education as a social realm which can, in its most conservative form, impose on the new generations these forms of normative subjectivity in a non-critical manner, or, instead, it can adopt a more, let's say, revolutionary form, which implies questioning these forms of social control and attempting to generate spaces for the free development of new forms of subjectivity. To speak politically about education, about its intentionality and its successes or failures is the only opportunity we have to create new practices which can overcome the normalising limits in which education is meant to be constrained.

If we agree that, nowadays, there is an attempt to neutralise, by any means necessary, any democratic political awareness of civil society which cannot be reduced to the idea of participation through the exercise of the vote, we must accept that it is necessary to reflect on how this affects our way to engage in education, and how we treat politics in this realm. In theory, we the teachers should avoid adopting political positions while we teach the programmes established by law, that is, we the teachers should be able, by law, to do our job in a de-politicised manner. We ignore how can this theory be put to practice, what is more, we don't believe this is at all possible. Any apparently apolitical treatment of education is, in fact, a means to subject education to the norm defined by late capitalism.

The de-politisation of contemporary society can be explained as a consequence of the normative intentions which took place in the West after the extreme violence of World War II, and in Spain after Franco's dictatorship and during the democratic transition. After witnessing the indoctrination, manipulation, and propaganda that overtook education under the fascist ideologies, and under the totalitarian political forms under the dictatorship of the proletariat in Eastern Europe, the resulting concern might have seemed legitimate in the eyes of the naive. After a few decades had passed, nowadays it is possible to analyse the unwanted or, at least, in our opinion, undesirable consequences of that riddance of political languages. The de-politisation of society has given rise to an increasing autonomy of the powers that be against the people, their interests, and their rights. We are witnessing how nowadays, national and international legislation has normalised the fact that financial corporations should have more rights and privileges than human subjects. We also see how the forms of social control and pressure on governments and states has diminished and, even, been criminalised in the past few years, generating the logical dire crisis of trust in institutions which pretend to be democratic, which is especially worrying with regards to the necessary administration of a justice which can preserve the equality of rights and the control of the economic, legal and executive realms. We also observe how communication media are left at the disposal and use of interest which are not generalised, when responding to the requirements of groups of power and being administrated by minority sectors and also privileged sectors of society, creating what we can define as reality and current state of affairs, and freezing other antagonistic discourses and

existing models of life which are not to be distributed by said interests. In a world in which images conform what exists, where what appears in the media is not considered reality, exclusion in circulating representations of diversity and plurality generates an outcry in the wide majority of the population, while our TV sets are full of fiction and non-fiction and are secretly promoting a more totalitarian than democratic ideology, while educational institutions sit with their arms crossed and let things follow their course, when not clearly collaborating with them.

The proclaimed End of History by the most conservative forms of Postmodern thought, this promulgation that after the fall of the Iron Curtain we are definitely destined to a non-alterity, to understand the *status quo* as global and as the only possible one, invites us to accept the current situation, terrible as it might be [and terrible it is, and for the great majority of Humanity], as a destiny which we cannot escape. It seems like the sought-after de-politisation is certainly having good results in the involvement of these ideas with the society of the spectacle, consumerism and entertainment, the fear of failure and the growing marginalising which grows with class differences, the fear of losing one's privileges and the growing insecurity derived from aggressive international politics with hidden reasons, as well as home politics of tax cuts, and therefore, of cuts in social spending which was meant to cover the needs of the most necessitated and helpless citizens, prompting their fall into criminal activity from the standpoint of senselessness, lack of horizon, and lack of opportunity.

We live under the conditions of a strong structural violence which has its basis in the deliberate production of inequalities [of class, of gender, of origin, of sexuality, etc.] necessary for the established social and economical system, a violence we internalise and which provides us great doses of unhappiness. From this point of view, it is almost insulting that we teachers should be expected to deal with contents and attitudes destined to heal equality, violence, and coexistence problems in an apolitical way. If we do not start from the standpoint of considering our students equal in competence, we are going to have a hard time treating them as equals. If we do not start from the standpoint of an equal treatment of our students, if we don't distinguish them by gender, they are going to have a hard time perceiving themselves as equal. If we do not start from the standpoint of a treatment which makes us different in terms of our origins, class, and race, we are only going to delve deeper into the culturally-guaranteed inequalities. If it is not a question of making ourselves homogeneous, it is a question of accepting ourselves as different without understanding ourselves as unequal as a consequence. It is a question of creating situations of experimentation, co-operation and mediation in which no-one is to feel excluded, and we all have the same rights and the same means to create enunciations and to propose new social possibilities and forms of life based on the desire for collective happiness and justice.

With the apolitical and non-critical educational model which we are asked to assume and transmit the media fragmentation of reality as if it were the only, unquestionable reality. But one cannot, for example, deal with gender violence without analysing its relation to the structural forms of violence and the differentiated forms of gender representation in the current cultural narratives. We are witnessing the destruction, in real time, of the environment, which not only belongs to all living beings, but also to all the living beings to come, and, in a similar manner, we are asked to spread among our students the necessary environmental awareness in order to stave off devastation, without engaging the issue politically.

This is a great absurdity, since these cosmetic whitewashes are premised on a patronising and depreciating position regarding the multitude on behalf of the established powers. This is evident, for example, in the generational portraits of youths - they are absolutely negative and de-articulating. According to the media, our youth are guilty of being lazy, spoiled, childish, intellectually incapable, pusillanimous, complacent, passive, conservative, careless, lacking in effort and sacrifice, consumerist, hedonistic, liars, etc. Is this really so, or is this how they are socially demanded to be? Is this long list a self-fulfilling prophecy, or the design of a social subject for the future who is already here? What kind of fears and what kind of sacrifices have produced this? We should ask ourselves, over and over again, how we would have been had we been born in the 1990's, had our ideological references and our experience of history been limited to the last ten or fifteen years. In the best case scenario, we would be like one of the many teenagers that refuse to submit to the above-mentioned list, becoming actively involved in social struggles and movements, despite the risk of being criminalised.

For us, the current academic failure cannot be explained without paying close attention to the spreading of cultural and ideological representations in which intelligence, effort and sacrifice have no practical value [access to work is still armoured by class distinctions and family ties, there is no horizon for the dissolution of these power networks], in which there is no possibility for collective surmounting [there is no social project either, which wipes the least favoured ones clean from the picture], in which consumption is the only source of happiness [although, really, it is experienced as a permanently renewed source of frustration], in which not even their situations and experiences appear reflected. Our students often complain of how un-sexy they find their own lives compared to what they see in films, or they reveal sensations which speak of how hard it is for them to value themselves because they feel like they don't exist, or they don't feel represented by the above-mentioned contempt and criminalisation.

For these reasons, and because of the fact that our culture also pre-figures the experience of a succession of crises which will test the psychological integrity of each and every one of us [emotional, work-related, family, health crises, etc.], it is especially important so open a debate on the need to re-politicise education, thus avoid dogmatism, but

providing tools which will allow people to distinguish which are really the limits and limitations of freedom, which are its induced guilts and which are the problems derived from personal errors, which anxieties of an ill society are inevitable but likely to be processed, opening enough space for criticism and plurality to be able to transmit new horizons of ambition and of social progress in a humanity which would be otherwise destined to a violent self-destruction, swarming with suffering.

Politics is what allows us to collectively trace out modes of making do which can involve us all in the creation of strategies for the development of a set of social articulations which do not subject us to injustice and hardship. Nobody can be left out of that equation. The urgency and reach of the current problems does not allow the further postponement of the political discourses that dissent from the dominant discourse of late capitalism. We the educational workers should rethink our position and reclaim the conditions which can allow us to extend the potentiality of a proliferation of new subjectivities which can gain autonomy versus the subjectivity production devices of alienating and annihilating capitalism.

Related sequences:

00:04:24	<i>People</i>
00:05:00	<i>Mystery of Education</i>
00:07:02	<i>Well-designed Prison Bars</i>
00:07:22	<i>Mural</i>
00:08:37	<i>Toys and Ideology</i>
00:10:44	<i>Nursery</i>
00:11:49	<i>Entertainment</i>
00:18:43	<i>world... story... world</i>
00:19:05	<i>Child play</i>
00:20:14	<i>Biochemistry Doesn't Explain Everything</i>
00:22:29	<i>Unlikely Images</i>
00:22:43	<i>The British Educational System is the Same One They Used in the Colonies</i>
00:27:24	<i>I Made the Minister of Culture's Word My Own</i>
00:27:49	<i>Clara Campoamor</i>
00:28:23	<i>Old Words</i>
00:36:57	<i>Against Obscurity</i>
00:37:17	<i>Cultural Production</i>
00:50:41	<i>Carpentry</i>
00:53:24	<i>Fahrenheit 451</i>
00:55:43	<i>Worker Looking at Herself on Her Own Screen</i>
01:01:22	<i>Monument</i>
01:02:14	<i>Vertebral Building</i>
01:02:37	<i>She He</i>
01:04:42	<i>Ministry of Psychology</i>
01:05:09	<i>Mouth</i>
01:06:08	<i>And What About Africa?</i>
01:14:22	<i>Hours</i>
01:15:58	<i>Long Live Life</i>
01:17:27	<i>Dolmen</i>
01:17:57	<i>I'm Still Learning</i>

Body

“The interpreters of images should be sensitive towards more than one variety of absences.”

Peter Burke, Visto y no visto.

Since this whole project is pivoting around the notion of representation as a locus of the construction of meaning, and, therefore, also of the cultural notions of reality and subjectivity, it was important to focus our discourse, at some point in the development, on the representation of bodies, bodies which are, at the end of the day, representations of the ideas of a subject at play.

Without setting aside the fact that we have agreed to understand the audio-visual cultural representations as generators of subjectivity, be it personal, collective, or social, it is impossible to disavow the need of an audio-visual literacy which can open up for us a critical understanding of the representations of bodies as a locus of ideological conflict and exercise of power and alienation. For this very reason, and in parallel, it is also understood by many as a locus of the generation of liberating forms of understanding ourselves and of living. We should not worry about how to deal with this multiple reality, a complex one, and in constant process, and the simultaneity of these notions around the representation of the body. Rather, it should motivate us to distinguish and to choose to be receivers and producers of those representations which we feel spread original subjectivities which we find of interest in informing our lives and cultures.

It is not strange that, for the study of visual practices around bodily representations, we have to resort mainly to the research undergone by theories like that of feminism, that proceed from conscious bodies of a disciplinary nature which have fulfilled and continue to fulfil these images, theories which are in a permanent search for horizons of surmounting the forms of violence and oppression which are practised physically, psychically and symbolically on certain kinds of body-subjects: women, homosexuals, lesbians, transvestites, transsexuals, etc. Furthermore, Foucault will be yet another necessary reference in relation to his studies on the devices that generate bio-power, technologies of knowledge in general, and also specifically technologies of vision, as generators of notions of subjectivity subjected to the internalised strategies of control and of social surveillance, thus producing docile, malleable, submissive bodies. Gabriel Villota's work on the subject and on the image-body is also a reference for us, in his defense of an understanding of an articulation of the notions of subject, of image-body, and of spectatorship as factors in the semiotic material device mediated by technological processes, in which subjects are semi-objects, or objects which are semi-subjects. These approaches to the representations and the understanding of the body as a cultural construct through the analysis of images, framing them in their context and their modes of production and

reception, allow us to engage this axis with the complexity it requires and which is an intrinsic aspect of it.

Many researches speak of a crisis of the notion of the subject in our contemporary Western societies. This crisis of the notion of subject is perceived by the most reactionary and conservative trends as a danger, while the most utopian readings see in it new opportunities for emancipation. The critical approaches regarding the idea of subject as postulated by Modernity sustain the further impossibility of understanding ourselves as strong, fixed and stable units, as well as an opposition to objects under their definition as non-subjects, or not as part of the latter. Many of these critiques have emerged partially from different experiences of marginality with respect to the Modern notion of the subject, which responded mainly to a natural, male, white, Western, heterosexual, learned, privileged and Christian subject, with the ideological connotations involved in this. These ideas have caused the revision, analysis, and deconstruction from the standpoint of other experiences, of the received cultural fictions. An example of this are the feminist and gender readings of the models of visual representation which correspond to the specific modes of production of this idea of a masculine and heterosexual subject, as well as the research projects and narratives which deal and/or recuperate the history of these other hidden or banned practices and representations. The critical contributions of Post-Colonial studies, that introduce points of view related to issues of race and of a presumed natural superiority of Western citizens on the subject from other cultures in order to analyse the visual practices of Modernity as colonial practices, and, therefore, as forms of power of oppression, of submission and exclusion, have also proved important.

In its pretensions to universality, Modernity attempted to abstract the notion of the subject to a general model which, nevertheless, and as we have already explained, was limiting and didn't correspond, there or now, to the plurality of Humanity, nor of its practices. At the same time, the Modern notion of subject is a heir to the Classical and Christian tradition of the understanding of the self as a split entity, a self divided in body and soul. The evaluation of the body according to this categorisation was always the worst one off, since the mind, rationality and control, proved to be the paradigm of the positive aspect of humanity as opposed to the instincts and irrationality of the flesh. This dualism was, in turn, related to many other dichotomies [inside/outside, nature/culture, natural/artificial, conscious/unconscious, etc.] which have been gradually questioned in the last decades.

The psychoanalytic theories of Freud and his followers [and also, later, the appropriation of some psychoanalytical concepts by feminist theory] involved a breaking point in this understanding of the human and a step towards the deconstruction of that dualism, a breach which has grown in the last few decades with the derived breaking points of technological innovations related to the body and its representations. Many research projects have proven that the categorisation of the sub-

ject as an entity split between body and soul has been no more than a fantasy that, on the contrary, has provided for technologies and strategies of the construction of very concrete and constricted bodies and identities. In parallel, many projects have reclaimed the corporality as a source of knowledge and experience, of subjectivity and difference, not as an opposition, but as an enrichment and a representation of plurality, and have developed a notion of the subject related to mutation and change, open to the technical mediation with what is human and what is inhuman, without this representing a conflict with the individual bodily coherence, but as a possibility of a multiple identification, of permeability and flexibility. These understandings of the subject thus present us with a weaker, less certain subject, more entangled in technology, and more aware of how that affects their corporality and its possible experiences, and, for all these reasons, a subject more capable of learning, changing and finding creative ways not only to survive, but to achieve conditions of sufficient equality and happiness.

To teach audio-visual literacy in relation to the cultural notions of subject and body implies critically analysing and questioning the representations of the body and of the subjects present in our environment, as well as the cultural means of constructing our gaze.

Let us begin by differentiating vision as a biological apparatus of human perception, with its specific characteristics [frontal, stereoscopic, etc.], and the subsequent act of seeing, of the gaze and the act of looking. Some authors maintain that animals don't look, they see, which implies that they are not capable of directing their vision intentionally, but, rather, that they respond to instincts. This orients us towards the cultural properties of the gaze, or, to put it in a different way, it makes us approach an understanding of the gaze as vision filtered through the cultural context and learning, that is, by the human need for meaning. Thus, as animals, we have no choice but to see, but, as humans, we are destined to look, since, ever since our childhood, culture provides us with a codified system which allows us to perceive and simultaneously seek, discern and construct meaning through the act of looking, which would thus become a combination of intention, code, gesture, and visuality. These ideas appear related to the approaches to vision as scrutiny, analysis, and provision of knowledge, and, in fact, posit that these actions do not take place without the previous transformation of seeing into looking, which, at the end of the day, drives us to the conclusion that the gaze is what allows us to represent reality, by constructing it.

If the gaze is a cultural construct which in turn constructs us as subjects, it allows us to turn our gaze onto ourselves [Lacan and the mirror phase], this gaze is symbolic and is not free from the ideological cuts and the forms of power and representation established in each culture. The male gaze theorised by Mulvey would therefore be the normative gaze of cinema narratives of Modern Western culture, which endows the male gender with the active position of exercising and constructing the gaze, and, what is more, since it is the spectator of cultural fictions, it is forced

to be seen, considered, and evaluated according to the expectations of the male gaze. This shows us how the hegemonic position of certain gazes in a given culture involves the obfuscation of other gazes, in order to maintain certain positions of privilege.

The objectification of the gaze takes place in culture through representations, and therefore the analysis of the latter under this point of view allows us to deconstruct our ideas about ourselves. Most human representations involve a representation of subjects as bodies. Participating in the technologies of representation with them, they position us physically in differentiated situations of spectatorship, that is, in different forms of experience through our body. For example, perspective forces us to an individual, stable and focused reception, much like photography; cinema takes us to the collective environment of dark room where a succession of projected still images on a screen interrupts and suspends our perception of anything else; TV introduces the reception of moving images in the private, multi-terminal context of homes, tele-transporting us, fragmentarily, to different parts of the world, often in real time, in a constant flux which disarms our memories; the digital image takes us to an individual reception in yet another illuminated screen of a selected flow of immaterial images, often with no index, which show us applications which allow us to connect to a number of terminals and exercise a certain degree of anonymous interaction in bodily terms. These examples allow us to discern how we articulate, with technical devices, a set of forms and places from which to look, positioning ourselves as bodies or avoiding ourselves as such. Similarly, these technologies provide their own characteristic modes of production of representations. The archive, and its use in relation to security and control [ID], or the photo-montage that was born with photography; the close-up shot and the montage that were brought along with cinematography; the TV set whose constant flow causes a progressive acceleration and fragmentation of the image-body while the locus of enunciation is dematerialised; the digital image applied to the production of video games and special effects has created effects of hyper-reality which has made us perceive reality itself as unreal.

Obviously, no technology is intrinsically good or bad. We have many differentiated uses to each one of the technologies associated with bodily representation. Video has been equally efficient in critical and aesthetic purposes in video art and video-performance, and as the affirmation and normalisation of the most indoctrinating television uses, even some with implied artistic intentions. It does seem that on the verge of any technological innovation, new discursive horizons open up, although they are often closed off again by the redundancy of a set of forms which are used to produce representations instead of other forms. Thus, cinema, in its beginnings, served as a space for diverse and radical experiments, which were widely distributed, and, despite the current existence of no less experimental proposals, the domination of commercial cinema, the control over its distribution and its pressure on other practices deters us from having an easy access to them. Another interesting example would

be the experiments with collective television in the beginnings of local television broadcasts. Nowadays, we are witnessing how the Network has become the battleground of those that want it to remain a space for inter-relation beyond the contemporary forms of economic transactions, and those that try to generate legislations and practices which can adjust it to the discourse of late capitalism.

In this manner, the concerns in relation to bodily representation are extensible to all the technologies for the production of images, because it is not a case of dangers related to the particular specificity of each technology, but of the dangers of how the uses of languages and discourses are articulated through them, and how they become our own flesh. In this sense, it is important to remember that, although the new language open up new paths of innovation, they also remain exposed to all sorts of interests and practices. Here we could mention that the Net as a channel which eliminates the bodily ties of gender, race, etc., and which would allow the same person to adopt a variety of different identities, is the same one that benefits the de-localisation of the production of goods from Western countries to other countries, in labour conditions close to that of slavery, if we are to be generous with our adjectives.

We cannot deny that, despite all this, it seems that our societies have, at least partially, acquired a growing awareness of the importance of the visual representation of the body, since there has been research on a large number of psycho-pathologies associated to the bodily image, and there has been a detection, in representations and narratives of the body and the production of the gaze, part of the causes for behaviours which imply the exercise of violence on the bodies of others or on one's own body. Illnesses such as anorexia, bulimia, muscle dysmorphia, and the addiction to cosmetic surgery and other forms of beauty treatments, the obsession with appearing to be and behaving as a young person, and the need to become an object of desire are clearly associated to the breaking down of self-esteem and identity by comparison to the images [on the other hand, heavily retouched ones] of the bodies of women and men which appear in advertising, film, TV, and the Internet. For example, many Western cultural images have completely displaced certain types of subjects of representation, stealing their social visibility. We rarely see actors or actresses of a certain age in the main roles of a commercial film, or, in the few cases when this does happen, it is often the case of actors and actresses who have undergone many operations, so that they don't provide the appearance of their true age, provoking a negative self-image in the subjects susceptible to identify with their characters. Non-intervened, not excessively made-up, bodies are perceived as ugly and tend to obtain, in advertising and in other affirmative visual practices the connotations of malice, marginality, perversity, slackness, and a long etc. We should also mention here the studies on the proliferation of the forms of cruelty, violence or aggression towards other social subject considered different, as an effect of the aestheticising of violence present in many of the hegemonic cultural fictions - that is, commercial cinema and TV.

The stereotypes spread by these hegemonic representations are therefore clearly instruments of power and control which make us internalise forms of violence and feelings which makes us perceive ourselves as ugly and unfortunate inside our very skin, offering ourselves to consumption as the only possible, chronic and inefficient therapy. Amid this frenzy of proliferation of images of perfect bodies we are constantly invited to the obsession with the bodily image, taking us to the extreme of suffering in order to adapt our bodies to the extreme social demands constructed by these representations, in order for us to feel correct, competent, recognised and existing. To feel also superior, of course, there are restrictions in the access to the technologies of modification of the bodily image, so that they also serve the purpose of distinguishing or privileging. In this manner, by comparison, real bodies acquire a negative value. If everything is so "beautiful" every time I open my image flow environments, how will I be able to take in what I see when I look at myself in the mirror or walk out on the street? Non-fictional bodily images, not surgically-intervened, nor aestheticised this appear almost abject, which reminds us of our lack of capacity, our transitory and mortal nature, our vulnerability, our objectification.

There is no doubt that late capitalism articulates the exchange value, the generation of surplus, around the production of images, including bodily images. What sustains the consumption-based growth is our age is the image. This is true to such an extent, that we can see a symptom of discrimination in the appearance and treatment of the body in the accessibility of taking up a position of prestige, not only in politics and show business, where we have known for some time about the importance of the construction of the image, but in any socio-cultural activity. People have to be photogenic if they want to have options, or, worse, nowadays only those that are photogenic or seductive have access to certain opportunities.

When we speak about a crisis in representation, in fact we're speaking of the difficulty in generating images which can sustain notions of subjectivity which are not immediately eliminated, absorbed, appropriated or obscured by the forms of power for their own purposes. The crisis of representation refers to the complexity of an endeavour which consists in elaborating images of freer bodies, of more diverse lives and desires. As producers of images, we have the duty to create them avoiding the mechanisation of dominant forms, displaying with full honesty the devices used for the construction of discourses around the body-subjects, with full knowledge that their efficiency might be a short-term one. As receivers, we have the duty of maintaining a permanent suspicion of the images we are offered, even of our own image, by being aware that they are cultural creations.

**Related
sequences:**

00:04:41	<i>Insides</i>
00:08:37	<i>Toys and Ideology</i>
00:08:47	<i>Sa Se Si So Su</i>
00:09:43	<i>Perception</i>
00:19:30	<i>Narcissus</i>
00:19:47	<i>Palcall</i>
00:19:56	<i>In the Blink of an Eye</i>
00:36:57	<i>Against Obscurity</i>
00:46:51	<i>I can't calm this down with my need for songs</i>
00:47:43	<i>Whale</i>
00:49:42	<i>Father and Son</i>
00:50:16	<i>Newcomers</i>
00:51:47	<i>Looking at Hands</i>
00:56:12	<i>Eyes</i>
00:57:45	<i>Home Cinema</i>
00:58:14	<i>Hands</i>
00:59:18	<i>Margritte, Bronzino, Khajuraho</i>
00:59:26	<i>We Are Light-sensitive Mammals</i>
01:02:14	<i>Vertebral Building</i>
01:04:42	<i>Ministry of Psychology</i>
01:06:05	<i>Ultrasound Scan</i>
01:16:27	<i>Palmira</i>
01:17:57	<i>I'm Still Learning</i>

Biography

“What I find original in Deleuze and Guattari’s work is, in the first place, the recognition of that production of subjectivity as the very basic industry of the capitalist [or social-bureaucratic] system; in the second place, the sensitivity of these authors to the points of rupture of this complex apparatus of production of subjectivity, where we can locate, in their opinion, many of the contemporary social movements; and, finally, the recognition of these points of rupture as foci of political resistance of the highest importance, since they attack the logic of the system, not as an abstraction, but as a living experience.”

Suely Rolnik in Félix Guattari and Suely Rolnik, *Micropolíticas, cartografías del deseo*.

This axis attempt to reclaim the value of biography, of experience as a locus of elaboration of subjectivity and singularity, of knowledge, of interpretation and representation from an approach in which respectful dissent from the hegemonic representations or rebellion in the face of proposed identifications is presented as a locus for the expansion of the imaginary, and for radical micro-politics. We cannot but refer ourselves here to the learning process and practical research which have marked us as cultural producers in the already over twelve years that we have been working together, nor to the influence of insights, references and shared interests, especially with Virginia Villaplana and María Ruido, among other fellow travellers.

After our going through all the axes of this project, we should ask ourselves what is left of the personal, after all. If, as we have done, we give a great importance to what we share collectively, how and why are we to continue valuing everything that is singularly subjective in our case. Nevertheless, there are distances between all of us, distances born from the differences in each body, and its particular experiences. To our mind, these singularities are not the ones that deter our respective understanding, relation, and agreement, but they are rather what motivates us to communicate and to share, and also what modifies us in our relational, and therefore social, becoming. They are what makes us go with different options when faced with similar situations, or generate different interpretations of what we have lived through. They are also what causes changes. Institutions and social devices need us to be efficiently and sufficiently homogeneous, but our existence is still, by definition, heterogeneous. To understand ourselves as equal in capacity but heterogeneous, original in experience, can open up for us the possibility to fantasise, to create and to incorporate a radical imagination which can have an effect in the circulating subjectivities. We have access to a resource which allows us to articulate these paradoxical situations between the linking of a set of inevitably collective forms of life and the particular case of our life experiences, the construction of our personal

memory as something unique and personal, but likely to be shared: it is the case of empathy. Once again, this resource is not born or developed in us all by itself. The development of our capacity to show empathy to others is provided by the exercise of imitation and identification, and complemented by the exercise of dissent from imposed homogenisation. It implies suspending our personal and social conditionings, and trying to adopt those of another person, in order to emulate their feelings, life experience, interpretations and behaviours. Therefore, total empathy is impossible to achieve, and all possibilities for expressing empathy go through our capacity to abstract, to imagine, to share and to show sensitivity to diversity and plurality. Empathy constructs and is exercised, rehearsed, and could be defined as a creative and voluntary exercise in representing ourselves as if we were others or, what amounts to the same, to others as if they were ourselves, without ignoring the implications of that “as if”. For this reason, the diversity of representations under which we are educated generates a defining framework of possibilities of development for our empathy, and, in fact, the processes of identification with which we operate when interpreting representations are a form of constructing and exercising our skills for empathy, they imply models for showing empathy that define our subjectivity. The plurality referenced by the circulating representations will therefore determine the collective capacity to accept and understand different forms of subjectivity, singularity and life, and to make them coexist without resorting to oppression and marginalisation in any individual case. Thus we understand that it would be highly welcome that societies should provide for representations which can correspond to the wide plurality of original subjectivities as an indispensable condition for the achievement of less oppressive forms of existence. This doesn’t imply pleading, as the most reactionary positions maintain, for relativism, but rather to allow complexity to reveal itself and develop free from disavowals convenient for the interests of the privileged social layers. Allowing this complexity to deploy and expand implies scratching through the veil of false homogeneity. Not surrendering, as creative subjects, our capacity to enunciate representations, desires and affections is linked, in solidarity, to our resistance to incorporating the representations, desires and affections which have been pre-designed for us. As humans, we possess the faculty of reflection and questioning, which cannot be silenced. It is a generator of rebellion inside us against closed-out impositions. Any surrender is therefore false, our bodies remind us of that constantly in their silenced suffering. In a disciplined society as our own, the apparent correction vanishes as soon as we penetrate into life experience, into the biographical and into the bio-imaginary. This is the reason that underlies the fear and precaution in the face of relational proximity. Vulnerability must be hidden away, but we are all vulnerable. Vulnerable and lonely, isolated, covering up our hyper-fragility in rocky scabs - this is what we are supposed to be. Turning our gaze towards our selves as social and historical subjectivities, starting our narration with ourselves, this is, in front of our very gazes, a way to begin.

Working with adolescents, producing art and raising children as we are, we cannot separate ourselves from the non-forced, creative psycho-analytical processes. Our subjectivity, our history, our intentions are in a permanent process of re-writing and representation, we are process, a becoming, memory. Adolescence is the period that our societies stipulate for our presentation as finished products, so that we can create a social personality, a social narration of what we are. The impossibility of understanding ourselves as closed entities, subject to this form, make this a traumatic period in our lives. This is why working with singularity, with the subjective and personal narratives of each student of themselves allows us to gain access through creative action to the expansion of levels of reflection and awareness which categorising theorisation and indoctrination deter. This form of work also has the virtue of allowing the students to acquire agency in the proposed activities, to appropriate their learning process and to thus revert it on themselves collectively, through active reception and the hybridisation with the work of the rest of the group, thus turning the activity into a pro-active practice, one of empowerment of their own experience as a locus of knowledge and possibility, of the construction of an imaginary symbolic which transcends the individual.

Working on the premise of singularity also supposes an effort of self-designation of what each of us considers as their fields of interests, desire or study, removing oneself from the reductionist categorisation of knowledge as established by the study programmes. Similarly, this need for choice also avoids the patronising and infantile treatment they normally see bestowed on them. The possibility of working on the premises of what belongs to oneself, what they find close, and the variety of ways to do it that appear in the wake of open approaches like this, allows the development of relations with technologies at their disposal without them being mediated by labour intentions, liberating creative possibilities which can break with prejudices related to the need to learn a technique understood as the domestication of interests and the subjection of languages to the hegemonic discourses through regulation, mechanisation and mannerisms in its uses.

If we are convinced that educating must be a practice which differs from an understanding education as a disciplinary institution, if we want to understand our task as that of critical mediators in the face of an unacceptable social present and the construction of a possibility for a future which can somehow overcome the current social limitations, we have the duty, from the point of view of the visual, to raise a suspicion on the audio-visual fictions which are repeatedly presented to us as loci for identification and to question the reasons why we're invited to show empathy to soldiers and warriors, with princes and sovereigns, with capitalisable presidents and women; which implies, in parallel, that we ask ourselves how can we interrupt our empathy with our own situation, how some cultural fictions manage to eliminate our memory of our personal living conditions, how do they achieve the state of affairs where we no

longer identify ourselves as working class if we are part of it, as women if we are that, as colonised instead of as colonisers, how it is that we are convinced that we should consider ourselves useless if we lack a work contract or we are spared from understanding ourselves as privileged if we find it uncomfortable to think in ourselves, to represent ourselves in this way.

To construct situations of agency of enunciation of a construction of a symbolic imaginary which can escape the market functionality and which can imply an understanding of self-functionality, or the for-itself which can be represented by a will to understand the personal and the collective as an indivisible coalition, is, in our opinion, highly necessary. That our students learn to endow themselves with the use of images as a means to create and communicate to themselves and to others their desires and affections, even if it is humble but intentional and voluntary, at least implies to us a horizon of hope in the proliferation of multiple and open subjectivities, committed to their processes and with the processes of all of us, where, no doubt, what emerges are the necessary points of rupture with an idea of equality which reveals itself as oppression and which deters more open and autonomous practices. Let us ask them to create their memories, to show their differences while remaining united.

Related sequences:

- 00:05:30 *A Childhood Experience of Happiness*
- 00:10:34 *Child In Front of the Mirror*
- 00:12:07 *Cinderella*
- 00:19:30 *Narcissus*
- 00:19:47 *Palcall*
- 00:19:56 *In the Blink of an Eye*
- 01:02:37 *She He*
- 01:03:11 *A New Concept of Taming*
- 01:07:29 *Concha*
- 01:08:49 *Sonia*
- 01:14:53 *In the Eyes*
- 01:15:58 *Long Live Life*
- 01:16:27 *Palmira*
- 01:17:57 *I'm Still Learning*

The Intention [Series]
Voice-over



Childhood

Once upon a time,
suddenly,
just like that.
Here inside the ball,
There was life.

Everyone
part of the same.
Alike, not too distinct.
Very similar
yet distinct.

We've got air, water, food.
All of us, plenty.
Not like before.
Before, it was all one too many, none for some, or almost, or not enough.

All of us are the people.
I need to think and say words like these every day.
They make us, inside.
They make us well. I feel I belong.

They tell me:
Being happy, thinking knowing being happy, that's what's most important.
If it's no good for any you it's no good.
Search inside.
Do and search by doing.
Remember to feel.
To feel yourourselves.

Those that take care of us know how to take care of themselves.
We love people who love.
We love people who love themselves.
To draw is to think.
There was a time,
in the sad past,
when they tried to banish drawing
from schools.

There are no ads for minors.
There are no TV series for the young.

The adults who want to give and take us also go to a school.
That's no reason to underestimate them
at their workplace.

They have been granted time, that's for sure.
There they learn how to draw a plan of love.
Since your life has all the potential,
it's an ethical imperative to project
the ideal conditions
for flowering.

Everyone with their inner flower.
They can doubt and share their tricks.

Thinking childhood
is the contracted parties' intention,
by the how and the why
to make themselves better together.
The intention your sons and daughters
and of all sons and daughters,
those of everybody,
the society to come.
Nobody is afraid of educating a people not favourable to them.
Nobody prefers to spend on prisons what we invest in schools.

We the creatures are not goods.
Not resources, either.
We are human.
Everybody wants our happiness,
to share it,
to ease it.
The reality of labour is not the only firm reality.
The care is not abandoned to chance on the available women:
the immigrant nanny, so that she can hate me,
the exploited granny,
the mother who found it easier to give up on other, appealing tasks,
the teacher who worked at a strange place
left behind by abandon
the used to call kindergarten.
To garden our creatures, that is.
There was a granny strike.
and the whole system collapsed.
There was a toddler rebellion,
which could not be gardened.

Since home doesn't offer otherness,
we the very young people adopt school
at the age of twelve.

There, we learn to speak,
to look,

to sing,
on formless bricks
which we make
as we need them.

We are not lied to,
nor are we humiliated.
All the same,
as equals, we are called upon as able.

We kick off from curiosity.
We are asked to accept ourselves as creative.
Wit is a tool.
We manage to perceive its face
and to redraw it.

We learn to be independent
standing by,
while the rest do the same.
We earn our desires
and we don't shy from responsibility.

I cry when you cry.
Others shine.
I laugh,
knowing how you feel,
Just looking loving seeing
loving.

I feel like I am the others,
the sky of invisible air,
the wave of an ahistorical sea,
cycles.
Different beats.
Some are assisted.
Others, small, help out, since they can.
Some come across larger,
just to be here.
To join us in our days.
They are not here to be copied.
The push interests that are born deep inside.
Experienced speculators
blow out budding fires.
Our wishes to be here and now.

We're near other children
We have an other time for our intimacy with our family,

we know other people and other kinds
who contrast and expand
a reality crisscrossed by reforms.

I have time on my hands in loneliness,
which I freely peruse
to reflect and imagine
with no preconceived aim.

We play at the doorstep of a house.
We understand the puzzle.
We sweat, out in the streets.

I know that images are made.
Thought out to be thought.
They help us inquire the unseen
and to discover what we want to come.
Fictions are possible realities,
they augment our nerve endings,
we scout the paths
created as we walk them.
We have chosen to be sensitive towards other images.

Is it acquired, or are we language?
Stories are not bedtime ones,
they for waking up to life.

The girl is tired.
The girl and the ant
The black girl and sleep.
Still the girl.

The found girl.
The girl on a chair.
The girl and the fire.
The girl is already daytime.

The girl has a history.
The girl is drunk.
The girl wording
the names of the family.

The contained words reside
inside the girl.
She takes them with both hands.
Open, one hundred thousand ways out.

The girl is thought of.
And she's no longer on TV.
She's not a girl, she's no nothing.
She's the one to name her life.

With words in her tale
she forgets the abbreviations.
The world's horizon.
A fully-fledged promise of the days.

They don't teach us to fear doubt
We understand that life and death are together.
We often experience that.

We feel fine
inhabiting our bodies
which make us unique.
The changes to come and
to complicate things
are explained to u.
A pleasurable difficulty
that of reading,
writing,
painting,
registering
in memory
the life that passes by.

We recite out loud:
long live life,
long live,
long live,
long live life.

Adolescence

The person stops being a girl and becomes complex.
The gaze is wider.
I am this.
I want to go on being in that direction.
Everybody is in the reflection in the mirror:
friends, echoes of history inside me, family, those that thought before,
the future, what I'll be,
the transformations of my body.

There is trust in this place.
Like children who were brought up in love,

part of the same thing.
And they look at each other.
And they look straight ahead.
And they look at themselves.
And they have perspective, memories, caring.
With enthusiasm.

This is the data. I search for more. I elaborate. I learn how to search.
I learn to let myself feel the pleasure of some discoveries.
All ages engage the word,
here, languages crisscross each other and get charged,
they notify and inform us
as we play with them.
And we know that.

The TV is not on all the time.
There's no fear of silence.

We have exiled
the pornographic normalisation of the gaze.
What can't be experienced is not called culture.
There is nothing to renounce in revolutions.

Everything can be thought.
Everything can be changed.
Everything can be experienced.
All together.
And alone, but not in an imposed loneliness,
as alone as our lives are unique.

Education is realistic.
It doesn't disavow that the mind needs stimulus and balance.
Stimulus: a critique in order to become a person, an intellectual
challenge, emotion, curiosity.
Balance: there are partial certainties, invented rights, global belonging.
Not because of certainty, but because of humanity.
The acquired right is permanently remembered to avoid its loss.
And nobody pretends to indoctrinate us.

Tools are just tools.
Methodologies break when they hurt,
when they brake,
and are reinvented.

The school is not a company.
The pupil is not a client.
Their mother isn't a client, either.

Nobody reduces us to a mass, to a mass of spectators.
Nobody identifies us like that.

We are taught that knowledge is a pleasure, and that it is ours.
We gradually find our place in this world.
Knowledge is useful, but it's not easy.
It requires effort.
It's not mine, it's ours.
A common act which I'm invited to contribute in.
Nobody tells me that I can't.
Nobody shows me the railings.

It was all already thought out.
I learn and I divulge the name of an artist,
a film director, a writer, a philosopher.
We pay attention to the tales of an elderly person,
a story, a cultural study.

To a different image.
Non-affirmative, not cynical, not propagandistic.

We are not socially predetermined to have the same jobs as our parents.
We are not politically predetermined to make the same mistakes.
Work doesn't imply renouncing to normal human feelings.
A creative work, freely engaged in association with all the others.
First, I need to find out which is my field of interest.

Next, who are the others, and where are they.

With effort, I'll make it a story.
It's always nice to hear oneself telling a tale,
facing one's own ignorance as a cheerful task.
This is all I have to do to become more human.
Everything I'm going to do to become more critical.
We talk to people with very different jobs,
nameless jobs, even,
and to those who did the jobs that no longer exist.

We can do without many objects.
But not without relationships.
Not without poems.
We think necessity.
We think ourselves.
We walk in the other's shoes.

We like thinking.

Here, one thinks that the present moment is the best one in one's life.
To learn as one goes, to learn from movement.
I love love
I love the collective desire to love and to act.
We're part.
I see one, and I see them all.
We also want to mature and keep thinking the same.

Love for one's family,
peculiar as it might be.
It's time to dissociate.
Without taking a distance.

We live youth fully,
we understand the privilege of having time in new bodies
and freshness,
we retain experience for later.
We treasure what we live as a point of origin.
Of questioning, of feeling,
of intensely being with others, of inventing society.

This is not taken for granted.
It's questioned.
Restless.
It's tested.
Resist and self-educate.
Ask oneself, and
never stop.

Adults

Once upon a time,
the minds and bodies of people,
as a species,
needed to be busy.

Once we have felt time, caring,
once we have suspected our place in the world,
once we have perceived our own startled face,
once we have found out how little we know,
the little time we have,
we make an effort to tidy up the principles,
to design our behaviour,
to search what we want,
to employ but not to pawn our life in it.

Study.
Effort.
Thought.
Attempt.
Action.

Once upon a time, starting to work
was not traumatic,
not a loss but a meeting point.

The beginning of an economical survival
as a labour contribution to everyone and everything,
by commitment, affinity, or chosen places in the world.

What nobody wants to do, we all do.
Share effort
of turning like a planet.

The added value is shared.
We are always aware that power doesn't belong to someone.
There is no aristocracy, and no contempt.
We deny that moving, breaking, spreading
houses, hair, bodies, is our essence.
No-one will fire up our hatred in any direction.
It's everyone's responsibility,
work, creation of self,
to deeply feel that the truth is in the best of societies.

To think reality, to contribute to is, to build it
is work.
To care of the hours - its quality.
It's exhausting.
We like this exhaustion, derived from a growing life ambition.
The more alive I am, the more I value being alive.

Nobody falls in the trap of the impossible desire for appearances and
ornament.
We tend to make objects we can invest with
other kinds of symbolic value.
One built by me, another built by you for us,
densely and generously.
Values whose value doesn't value us above the others,
that doesn't put us in a domineering position.

This is a game of stories, of inventiveness.
The kick-ass stereo is for listening to kick-ass music.
The home cinema doesn't hide the home where it will be set-up.

The means of production are shared,
The resulting forms are diverse
and accessible.

And we cultivate humour.
The way we eat fruit or wash our skin.

Work is part of life - not its totality.
We don't justify consumption in everyday conversations.
We live with an outlook on a horizon.
We differentiate the capacity to communicate, and to truly communicate.
Between the existing media and the existence of something to say.
We measure the words, the gestures and the images.
We measure in order to create.
We measure in order to avoid generating spectacular voids.
We don't mythify the cartoons we watched when we were kids, either.
Nor the songs whose lyrics we couldn't understand.
Nor the formally and ideologically incoherent films.
Nor love as an undefined feeling.
We don't waste time here.
We have each other.

We have each other, with no fear of vulnerability.

Loving knows nothing of timetables.
We need to see our bodies with light, with time.

Here there are distinct beings that invent distinct forms
so that their distinct loves
can have their plausible moments.
Nobody attempts to impose on others their own way of being happy.
The results are always born from negotiation
and there is no guilt.
No lies, either.
One wants to love and be loved.
There is will.
Love like faith
you either have it or you don't.
Like plants, animals and creatures,
if you have them, you care for them.

We are demanding with the eye-to-eye, mouth-to-mouth, gesture-to-skin
communication.
We are also demanding with the interesting extensions.

Here, images don't try to appease us.
They don't insult us with conformance.

They respect and agitate us.
They offer us infinite questions
in exchange for attentive gazes.
We are curiously fascinated beings.

People tend to love each other well here.
We tend to think well of the others.
We avoid suspicion.
We listen.
We talk.
That other thing, it withers us down.

The hasn't been any previous generation that has hijacked anyone's rights.
There were lives that ended, there were people who tried,
that learned for us, the ones that think
in a fully-fledged political incidence.
People who ran the risk of embodying other models.

Thought requires time.
So does feeling.
If one doesn't think and feel oneself, one becomes other. Almost an object.
In this place nobody becomes engrossed just by the strength of facts.
We take our time for it.

Having children is not obligatory.
It's the parents' right.
Nobody thinks about having children in an anti-child environment.
If you don't have time, you don't have children,
and having them implies being left with no time.
This is the education which cannot be delegated..
By teaching, one learns - it requires you to sequence, to order, to update knowledge.
To learn and teach children, a proposal of feedback.

We know songs to sing to our children.
We know tales off by heart.
We make poems our own.

We take up the space that doesn't belong to us.
And we make an effort to care for, better and better.
We have learned to enjoy the consistent fantasy of imagining others,
later.
Facing day breaks we will never see.
Right here, at my feet.
Right here, where my eyes are.

There is no nostalgia for youth
as the only period in one's life worth living.
I'm the same.
It's nice to be.
It's nice to have been.
It's a luxury to exist.

Adult life isn't pathologised, isn't filled in with therapy.
Knowing how to grow up with the writing of time on our body.

We ask ourselves, time and again, me? us? why?, what can we do?
First as a personal task, then all together.
Nobody considers that thinking must necessarily be depressing,
inappropriate, weak.
Not everything is perfect all the time, but we try to listen amidst the conflict,
pushing away the paralysing fear which freezes life.
We search for the difficult balance between individual and collective utopias.

We are well aware that there are inevitable pains,
but no experience lacks value.
Errors, chance, fortune...
Everything, we want the whole of life.
It's a challenge to learn from everything.
To know how to communicate one's findings.
Here secrets are not at the service of obfuscation,
there are simply complicity, embarrassment, intimacy.

If there is an imaginable image, we try to make it and to communicate it.

Reality is not a film
and, still,
we imagine and write a script.
We go by, producing our film.

Old Age

One starts by simply living, and ends up living against the clock.
Every body has its time.
Every time has its filling.

More than any other
this
is the period of urgency.

We are a highly-mobilised social group.
No latter generation has left us bereft of our visibility.

We have learned to retire.
But we already knew:
work is not only
a paid professional task.
Many of us like having tasks.
We choose our own homework.

I take time off to do storytelling in schools.

It's time to re-read.

We have searched, believing
that it was for us,
we have found out that it was supposed to serve us
and now we see that our doubts
were for others.
Those other that look up towards us,
like someone looking at the stars.
We are advisers
and there's people listening.

Lives pass by
and some of them are beautiful.

At no age does one feel like
misunderstanding,
looking down upon,
unliving.
Much less now.
Now is still life.
It's full time life.

Once upon a time,
the very elderly people
would celebrate each day
as a gift.
Nobody ever saw elderly people
so happy,
so active,
so generous and together.

We are friends.
We share easy and large houses.
Those of us with healthy eyes read for the others.

Some cook.
They comb themselves.
There are guest bedrooms.
Often, young people seek our company.
The listen to our reflections
and discuss life.

"You also have to learn to die."
"You also have to learn to die."
"You also have to learn to die."
But how do you learn or unlearn?
"By learning" - the voice murmurs.

The voice
which is still here,
the voice which one couldn't help listening to.
The one that whispered:
"I love this,
I don't want that."

When I can hardly
talk anymore
I'll still have a body.
A body etched
by the paths I've walked.
It asserts the joy
Of having lived.
It can still make a gesture.
Look at a face
and, voiceless, say:
live.

Here
we have lived.
We have lived and we have done.
With then, together, close by.
Brick on brick,
smile on smile.
A construction of realities
which don't en in me or in you.

Death makes a nice conversation subject.
No, not a happy one.
It's never been easy to make oneself understood between two infinities.
Everything that hasn't been read
said, seen, heard,
is part of everything that has been read, said, seen and heard.

It informs the has-been,
the done,
the contributed.
We matter.
It's hard to be nothing.

Not nothing.
Later, nothing.
Nothing.
Please, something.
The head, its rest.
An echo in an other voice.

No less.

No more.

So much.

Sequence Breakdown



These are “credits” with an index. We couldn’t have imagined electronic titles for this project. As in other parts of the piece, it is clearly something hand-made.

The title is written on earth, but, while writing it, light seeps through the letters. The technical resource applied here is a simple light box. That light makes vision, and technical image, possible. The possibilities offered us by the points of light on a screen are infinite. We the makers of images can do what we like. The viewers are shrouded in expectation.

We thought it would be interesting that the very first image in this project would refer to what we suppose were the first images created by people on Earth. Scraping a surface with a finger or a tool. A fleeting image in space, which nevertheless opens up infinite spaces in the mind.

Related to the axis:
Audio-visual Literacy

00:00:00

La
intención

La
intención

104
105

Animación realizada con una tira de dibujos dentro de un zoótropo en la que se ve un espermatozoide que avanza, rodea y fecunda finalmente, una y otra vez, a un globo terráqueo.

Es una muestra de las investigaciones sobre la persistencia retiniana y la apariencia de movimiento a través de imágenes fijas que sería determinante para el desarrollo posterior del cinematógrafo.

Related to the axis:
Audio-visual Literacy

Voice-over: *Once upon a time,
suddenly,
just like that.*

*Here inside the ball,
There was life.*

00:02:30

108

109



A paperweight found in Madrid's Rastro flea-market, conveniently portrayed, can honourably represent the Earth, a landscape, the atmosphere.

Our planet as a precious place for everyone.

A four-year-old child can ask:

"So, there's only life inside the ball, right?"

Related to the axis:
Audio-visual Literacy

Voice-over:

*Everyone
part of the same.
Alike, not too distinct.
Very similar
yet distinct.*

*We've got air, water, food.
All of us, plenty.
Not like before.
Before, it was all one too many, none for some, or almost, or not enough.*

00:02:44



112
112

A comic strip inside a zootrope allows us to see a sequence of pairs of eyes looking in all directions.

A curious and lively gaze which stares back at us from that which we're looking at, a kind of mirrored gaze which this project attempt to request and generate.

We start on the premises that we all have this lively gaze and this innate curiosity.

Related to the axis:
Audio-visual Literacy

Voice-over:
*Everyone
part of the same.
Alike, not too distinct.
Very similar
yet distinct.*

00:03:51

116
117

People

A child's handwriting for a negative equation of political and cultural meaning.

How do we understand the term "people" when used in different contexts? When voiced by different subjects? Are we the people? Who's to tell we are the people? To what extent are we homogeneous?

In the essay *Mystery of Education*, included in this publication, one can find more references on politics as an exercise which avoids the entrance in the public sphere of the illiterate people, already excluded by an aristocratic disdain.

Related to the axis:
Politics

This image is included in the murals of:
The Intention [Installation].
Marker pen on paper, A4 size.

Voice-over: All of us are the people.

I need to think and say words like these every day.

They make us, inside.

They make us well. I feel I belong.

00:04:24

UN
PLUF \approx BLO #

EL

PUEBLO

A scientific image of the guts
of a baby. Face an image which
aspires to objectivity to the
cultural connotations of
the bodily and the affective.
We feel with our guts.
Guts which, nevertheless, make us
feel strange.

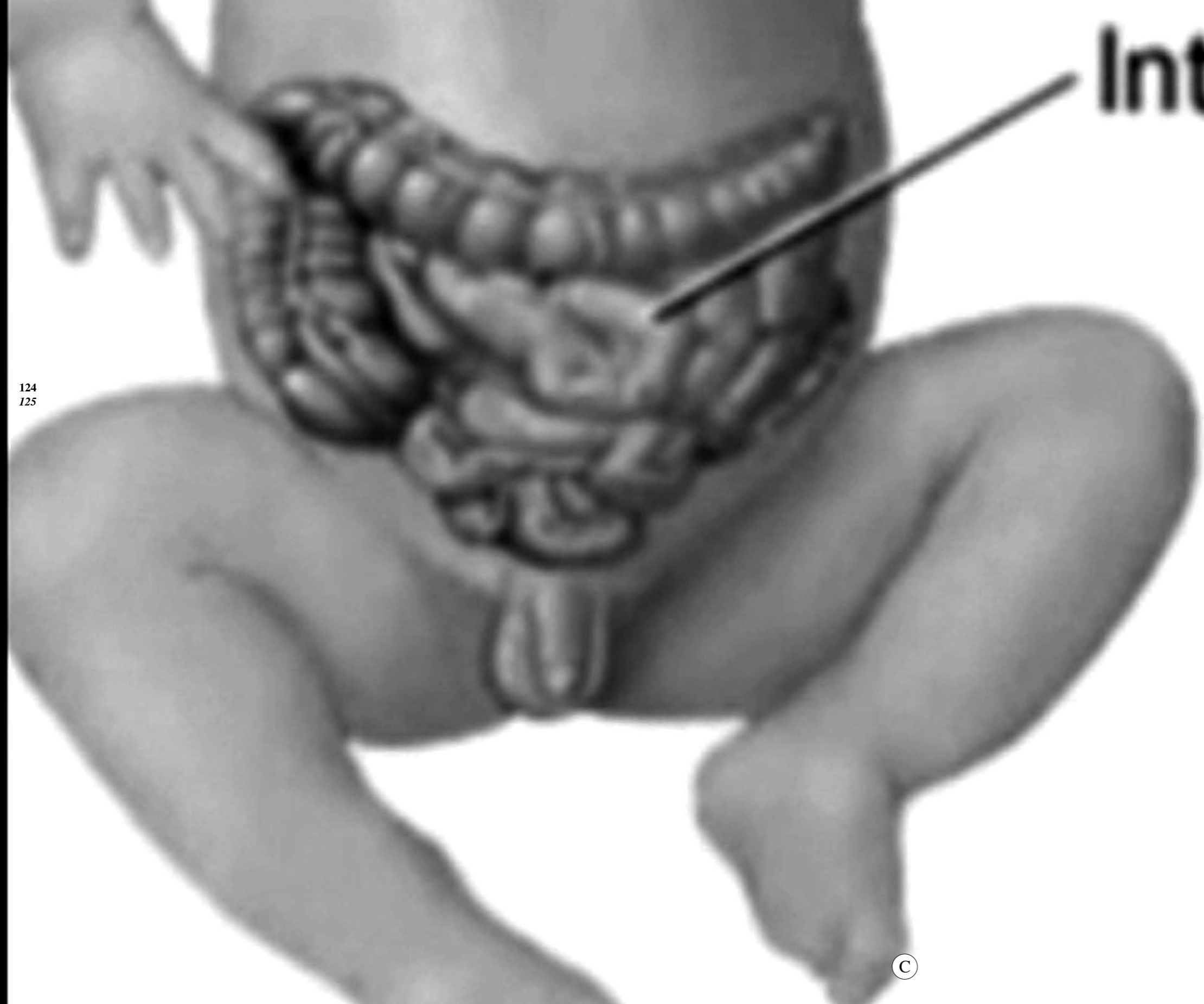
Related to the axes:
Body
Aesthetic Experience

Voice-over:

*They tell me:
Being happy, thinking knowing being happy, that's what's most
important.
If it's no good for any you it's no good.
Search inside.
Do and search by doing.
Remember to feel.
To feel yourselves.*

00:04:41

Intestinos



124
125

Mystery of Education

A simple cut in a photograph of the façade of the Spanish Ministry of Education and Science offers us the tasty title of “Mystery of Education”. A crude digital photomontage, unpolished, which shamelessly reveals the process of its creation. A play on perception in which we tend to read what perception tends to close out as meaning from that which is learned, that which is regulated.

Are the people who design educational policies evil or incompetent? Or aren't they aware of the service they are providing to the privileged class which wants to maintain its privileges, by reproducing an unstable and inhuman decadent system, or form part of those who have conceived this plan, maybe because power remains a highly class-based affair and the perverse effect of social policies [or the intangible lack thereof] do not affect those that design them.

Have you prepared your arguments in case there's a need to invent a different way?

This image is included in the murals of *The Intention* [Installation].
Digital print, A4 size.

Related to the axes:
Education
Audio-visual Literacy
Politics

Voice-over:

*Those that take care of us know how to take care of themselves.
We love people who love.
We love people who love themselves.
To draw is to think.
There was a time,
in the sad past,
when they tried to banish drawing
from schools.*

There are no ads for minors.

There are no TV series for the young.

00:05:00

MISTERIO DE

EDUCACION

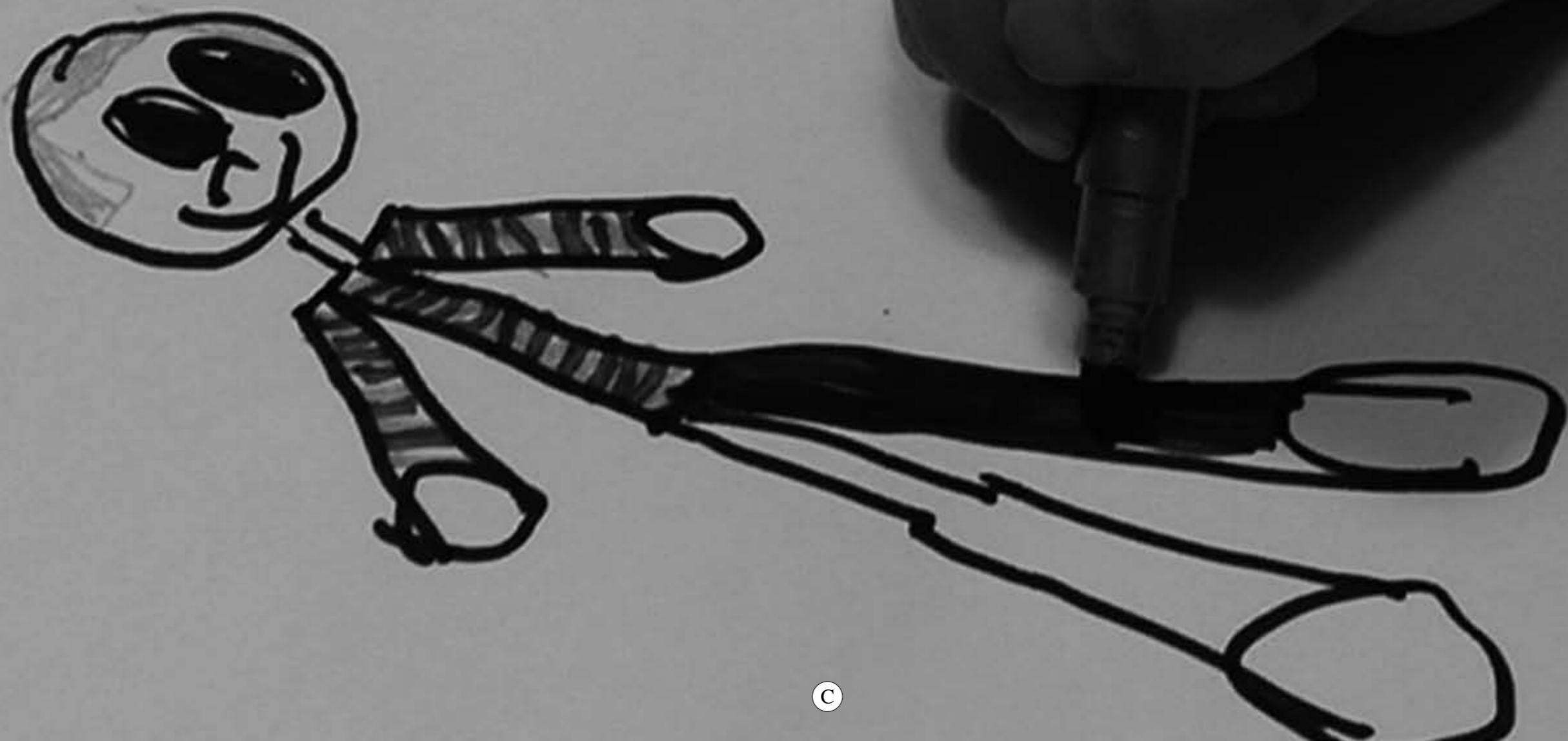
Child psychologists tell us that the drawings people make at an early age are more explicit because of the weak mediation of any kind of learning on them. If a child represents themselves as happy, most likely they are happy, something which doesn't happen with adults.

Maybe this statement is too categorical, there is nothing to definitely guarantee anything, but one really wants to believe that the experience of happiness in childhood could guarantee its pursuance and the refusal of conformance to remain miserable because of a sad anxiety at a later age. And maybe believing this could also help.

Related to the axis:
Biography

Voice-over: Happy children are capable of seeking happiness later on.

00:05:30



There have also been cases of people who have described cinema, and we could say also audio-visual production, as a world of shadows. With this sequence we wanted to relate the idea of shadow to education. Personal education as a kind of shadows of one's own and cast shadows, avoiding any negative connotation in the term, and being wary of an understanding of shadows as fixed traces of the configuration of singular subjectivities. What anyone understands by culture can also be an accumulation of shadows. Educators and cultural producers can understand themselves as shadow-casters.

Related to the axis:
Education

Voice-over: *The adults who want to give and take us also go to a school.*

That's no reason to underestimate them at their workplace.

They have been granted time, that's for sure.

00:05:52



136
137

Details of a silkscreen print produced for the Espais Foundation in Girona, which was published on the front cover of *Papers d'Art* [#87]. A copy of this publication (size 50 x 70 cm) is included in the murals of *The Intention* [Installation].

L'increment (The Added Value) was the title for our exhibition in said Foundation in 2005, as well as a multi-voice publication of questions and answers on contemporary art practice.

It is a reference to Belén Gopegui:

“This is why we love literature, for that which it begets. That’s the final reason. The other reasons might be complex, wide, and personal, but they’re not the ultimate, the necessary, the indispensable one. [...] Life is not just life, Mr. Director: its is life with the added value.”

“El lado frío de la almohada”,
Ed. Anagrama. Barcelona, 2004.

The fact is, we believe that he who loses out on the reception and production of musical, artistic and literary languages in their life loses out on a lot. And by this we’re not implying any kind of cultural distinction or elite.

Related to the axis:
Cultures

00:06:08

Voice-over: *There they learn how to draw a plan of love.*

*Since your life has all the potential,
it's an ethical imperative to project
the ideal conditions
for flowering.*

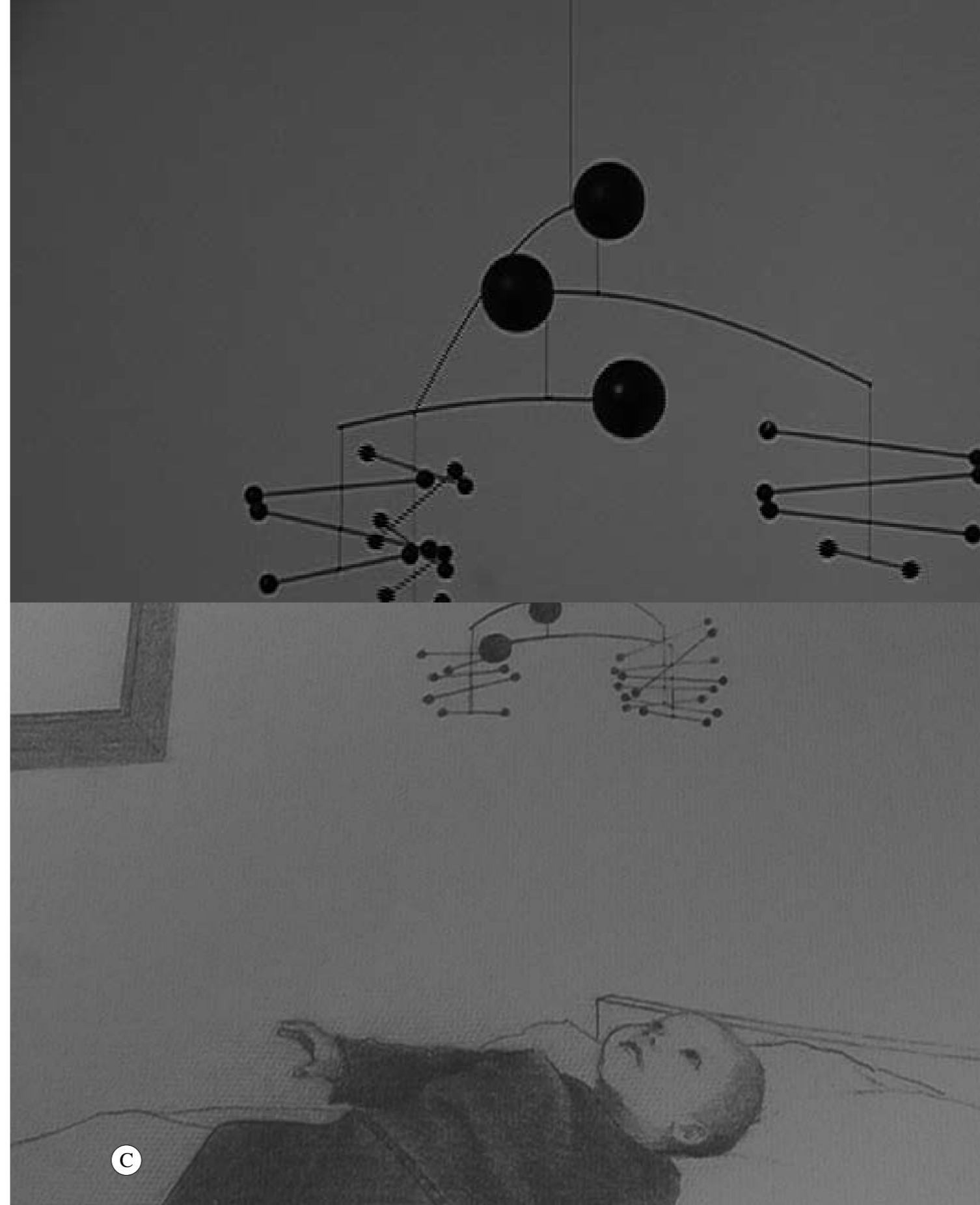
Everyone with their inner flower.

They can doubt and share their tricks.

*Thinking childhood
is the contracted parties' intention, by the
how and the why to make themselves better
together.*

*The intention your sons and daughters
and of all sons and daughters, those of
everybody, the society to come.*

140
141



Well-designed Prison Bars

What does a given society prefer to invest its public resources into? It seems to have been well proven by facts that stimulating people's fear allows a better hosing of funds towards private capital, a kind of blank cheque for military expenses, security companies and private education.

Once again, things depart from the "natural" image of an unequal society.

142 There is an internalisation of the
143 surveillance and an assumption of the rules of the social game, something for which the media interface is a fundamental validator. These are our inner prison bars, well designed by virtuous subjects who have put their talents at the service of submission though the symbolic. There's people out there saying that advertising agencies are full of artists.

An interpretation of lines as an abstract representation of something concrete, a barrier, a cage. Once again, perception is making meanings.

Related to the axes:
Audio-visual Literacy
Politics

Voice-over: Nobody is afraid of educating a people not favourable to them.

Nobody prefers to spend on prisons what we invest in schools.

00:07:02

Only 2.2% of child under one years of age in Spain go to state nurseries, 9.2% between the ages of one and two, and 20.7% aged between two and three do so. This situation produces a gender discrimination masked by the well known “family conciliation” which, in fact, hides the feminisation of child care asserted by the models of communication media and the conservative tradition of the family model, so spoken about by everyone and yet so fundamentally alien.

The percentage of women with two or more children that work away from home is only 40%. The lack of aid, of schools, and the fact that society and its education makes them assume tasks which are impossible to sustain by themselves, makes many of them abandon their jobs. They are either dismissed, or asked to give up their work timetable, or they have to pay to work [by externalising housekeeping and family care tasks], in a real effort to have a life outside the domestic realm.

We should start out by pointing out the good work done by schools, rehabilitating the early schooling of children, acquitting the families and women who resort to these facilities, differentiating the terms and ideas of both kindergartens and schools. And taking into consideration the early schooling of children in the age group of 0 to three years as a key factor to an education capable of providing equality of opportunity and gender.

These facts have been extracted from:

Navarro, Vincenç.
El subdesarrollo social de España.
Editorial Anagrama. Barcelona, 2006. pág. 83

Related to the axes:
Education
Politics

00:07:22

Direct Sound: Environment.

Caption: GRANNIES ON STRIKE

Voice-over: We the creatures are not goods. Not resources, either. We are human. Everybody wants our happiness,

to share it, to ease it. The reality of labour is not the only firm reality. The care is not abandoned to chance on the available women: the immigrant nanny, so that she can hate me, the exploited granny, the mother who found it easier to give up on other, appealing tasks, the teacher who worked at a strange place left behind by abandon the used to call kindergarten. To garden our creatures, that is. There was a granny strike. and the whole system collapsed. The was a toddler rebellion, which could not be gardened.



The drama of having their much-loved toddlers start school which parents experience wouldn't be so harsh if we trusted schools as spaces for otherness, where children come in contact with the social and learn to find their way around that environment.

We should have trust in our sons and daughters. We should incentivate their autonomy, and help them learn by themselves. There is nothing better for one's self-esteem, trust and happiness. The mere biological possibility of being parents doesn't automatically turn us into adequate parents, and it would be very arrogant to think that our only influence is the best influence possible. Children should have experiences which are not mediated by their biological parents, thus allowing for a mutual education with other adults and other children.

Related to the axis:
Education

Voice-over: *Since home doesn't offer otherness, we the very young people adopt school at the age of twelve.*

*There, we learn to speak,
to look,
to sing,
on formless bricks which we make as we need them.*

00:08:13



Have we stopped to take a look at a TV ad targeted at children lately?

Those of us who haven't grown up surrounded by images find it hard to imagine it. That growing up with a single [but not monolithic] sexist, racist, ahistorical, relativistic, immediate, intolerant, anxious, frenetic, consumerist narrative. A narrative which is rather good at disguising itself and making itself look good.

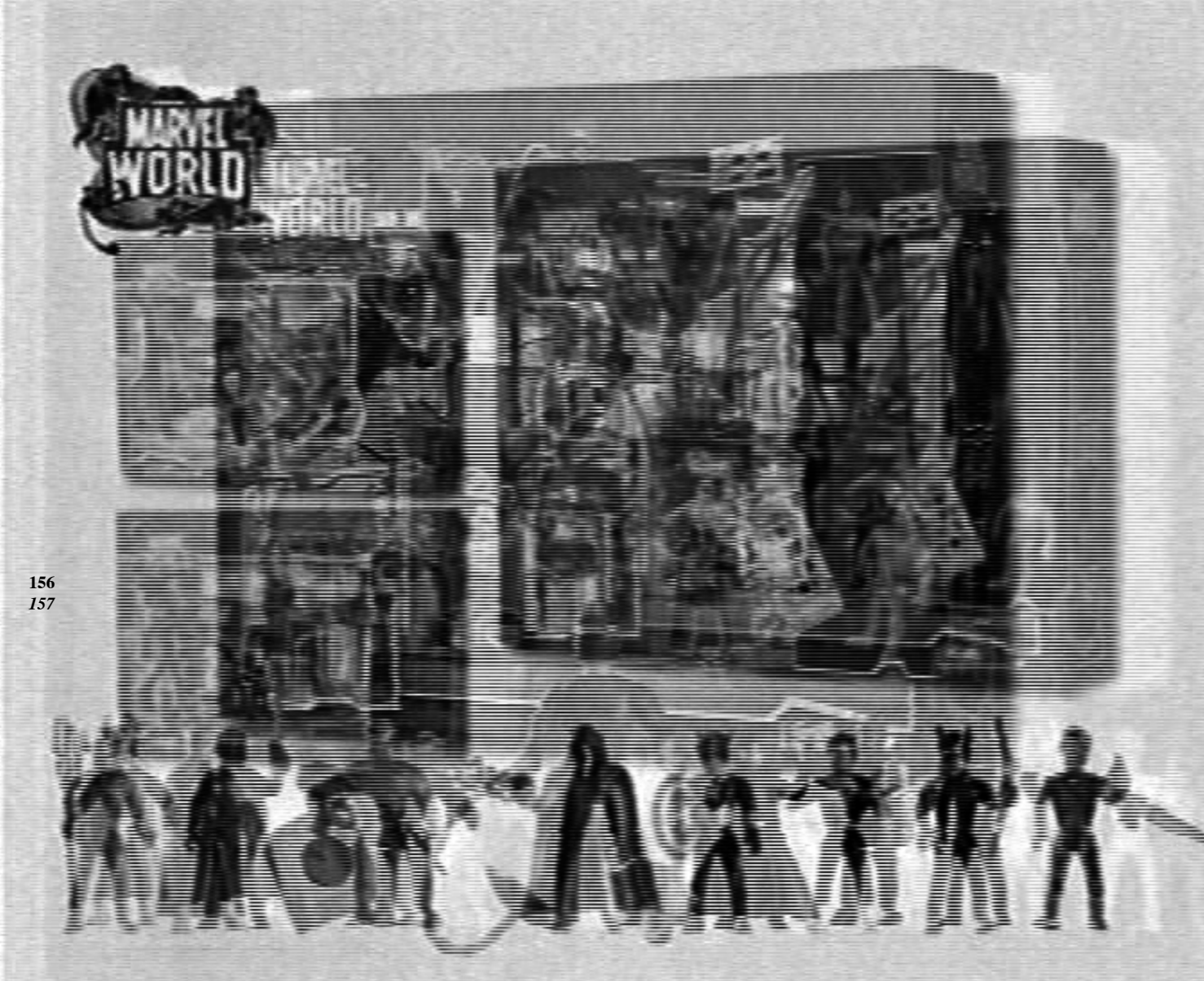
Maybe that's why we do what we do with children, at home and at work in the industry of persuasion.

Related to the axes:

- Body
- Education
- Politics

*Voice-over: We are not lied to, nor are we humiliated.
All the same, as equals, we are called upon as able.*

00:08:37



Any process of learning is based on the human need for communication as an indispensable transition for the symbolic construction of meaning, and any learning requires an effort for personal overcoming and an involvement which end up being indispensable, but also end up being the key for access to a certain level of autonomy. There are certain examples in which this is more obvious, more visible, more patent.

Little Elvira, and her nursery teacher, Julia, are both working hard together, as is revealed in these images. Images which were not shot specifically for this project, but in fact belong to an archive which the teacher has built up in order to analyse and improve the process of teaching and learning she was sharing with this and other students.

Representing educational processes in order to see them from a certain distance, with a variation which is not only temporal, which can be an anchor for a moment of reflection and criticism on one's own practices.

Two different human bodies in which the need for communication and its possibility overcome difficulties, emphasising not inequality but the equality of capacity. A full-blown lesson of bodies that make an effort and assign each other areas and benefits of freedom.

Related to the axes:
Body
Education

00:08:47

Direct Sound:

- *What does it say here?*
- *Saaaaaa.*
- *Sa.*
- *And here?*
- *Saaaaa.*
- *Sa. It says the same!*
- *And here?*
- *Su.*
- *Su.*
- *Sun!*
- *Sun. Just like the sun. Right. Very well. And here?*
- *Suuuu.*
- *Suuuu. Very well. And here?*
- *Nooooo.*
- *Know. It says, "I know." "I know a lot."*
- *I know a lot.*
- *Of course.*
- *And here?*
- *Yyyeeeees.*
- *It says "Yes, yes, yes, yes..."*
- *Yes, yes, yes, yes.*
- *Very well!*

160
161



Songs are like shared oral narratives. A simple song which tells us who we are to fear.
The curious thing is that we should learn by playing. That inclusion of play also allows us to understand that creative inventiveness will be one means of building up our devices of resistance.

Related to the axes:

Fictions

Cultures

Direct Sound: *The partridge hops along
Through the corn fields
Oh! Here comes the hunter...
And the partridge is already gone hiding.*

Voice-over: *We kick off from curiosity.

We are asked to accept ourselves as creative.

Wit is a tool.

We manage to perceive its face and to redraw it.*

00:09:33

166
167

There are also image-texts. We perceive, simultaneously, what we see, what we read, the silence which enshrines it in order to help us understand complexity. Calligraphy as a personal means to internalise writing.

Calligraphy has vanished from the current audio-visual image range, it is too tarnished with subjectivity.

Related to the axes:
Body
Audio-visual Literacy

00:09:43

168
169

GIBSON:
Percepción = acto psicósomático
ininterrumpido que borra las
divisiones entre presente
pasado, percibir y recordar.

School

Schools are like places, spaces.
Thinking the ways to regulate
spaces of interaction and how that
influences behaviour, thinking
in how we understand what is
common, the commons. This is
not my son's school - it's every
son's school.

170
171

Related to the axis:
Education

Voice-over:

*We learn to be independent standing by,
while the rest do the same.*

We earn our desires and we don't shy from responsibility.

00:09:49



172
173



©

A child helps another child eat.

There is a huge difference between being brought up as a competitive person, one that strives to be the best, because of how hard it is out there, because of the possibility of an unrealistic triumph, adapting oneself, accepting the rules of the game, but being flexible to requirements. Or, rather, co-operating, looking out for the others, empathising, adopting a wider outlook, being creative when tending to everybody's needs.

Are we going to be of the giving kind, or of the not-giving kind? Understanding culture as yet another necessary food.

Related to the axis:
Education

00:09:56

176
177

Childhood disarmed by desperate adults. Love is not enough, you need to arm love with criteria, with ethics, with the idea of a life project. It is not a question of designing one's children or pupils (something, in any case, always turns out wrong), but of maintaining an awareness that the total lack of constrictions implies that one is brought up and grows up with the belief that everything belongs to them.

Imposing constrictions tends to prove difficult at first, especially when the apparent relaxation and relativism of our everyday life produces fragmented experiences. Why should I obey any figure of authority?

At first, the young human being knows nothing about the world. We make it, they make it. We'll either make it, or they will. Resoundingly.

The same experience could be conceived as case of good fortune or as a case of bad luck. Attitudes are constructed. We can be critical and constructive without refusing to appreciate what we have inherited and what we consider it to be our right to preserve. Humour as a tool, facing up to ourselves and our trappings. Empathy as an indispensable tool.

Related to the axis:
Education

Direct Sound: *Crying.*

Voice-over: *I cry when you cry.*

Others shine. I laugh, knowing how you feel, Just looking loving seeing loving.

00:10:00



180
180

We can agree that family love, being, by default, an inevitable link, provides a context which is *a priori* beyond the judgement of young subjects, who are also the original locus of identity and ideology. Growing up consists in, partly, breaking through what one inherits, even refusing it, or completing that which one has found lacking.

What we cannot refuse is that our original culture makes us dependent on being provided with certain emotional packages through the feeling of belonging. It would be difficult to make some sense out of this existence thing if we didn't feel somehow heirs and ancestors to human effort and happiness, not necessary through a bloodline, but also through historical or cultural inheritance.

In some contexts, in some historical periods, this has been and is a question of basic survival. The family is one more thing one reads about in the headlines, it has become one more somehow constructed and chosen link. The task facing the subjects under construction in this context of invention of new models is "...that they should be capable of both breaking all the chains of a human society, and attempt to find as many new social links as they can. The isolated human being is no more capable of developing than the chained one." (Wilhelm von Humboldt quoted by Chomsky. "On Democracy and Education, Vol. I").

And these new models of belonging should not further enslave us, but, rather, makes us truly free.

Related to the axis:
Biography

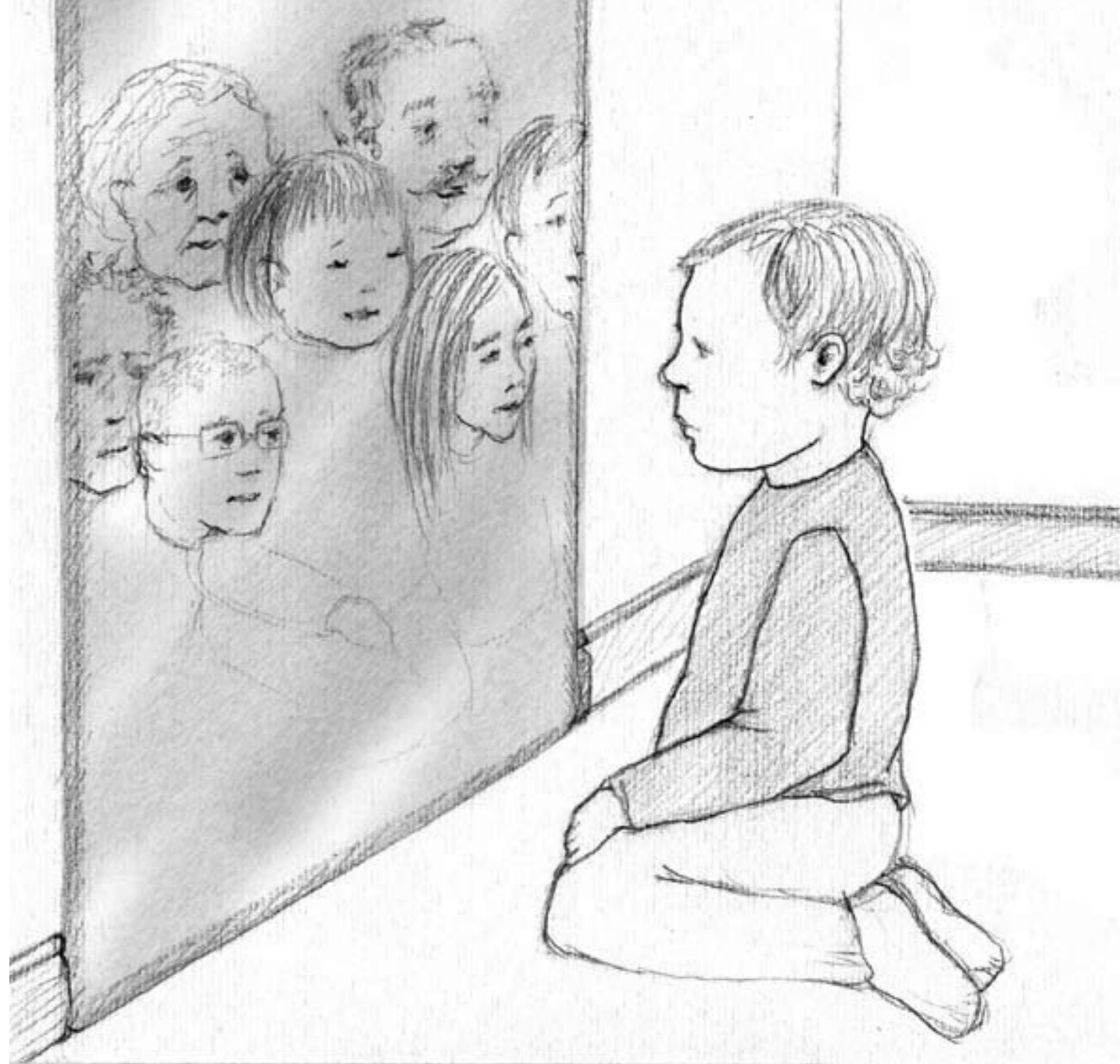
00:10:34

Voice-over:

*I feel like I am the others,
the sky of invisible air,
the wave of an a-historical sea,
cycles.*

Different beats.

This image is included in the murals of
The Intention [Installation].
Pencil on paper, size A5.



The idea of education as an acquisition of a certain non-individualistic autonomy. We are animals of customs and habits. If we are to understand this autonomy as necessary and desirable, we should start practising it at an early age.

Related to the axes:
Education
Politics

186
187

Direct Sound: Environment.

*Voice-over: Some are assisted.
Others, small, help out, since they can.
Some come across larger,
just to be here.
To join us in our days.
They are not here to be copied.
The push interests that are born deep inside.
Experienced speculators
blow out budding fires.
Our wishes to be be here and now.*

*We're near other children.
We have an other time for our intimacy with our family,
we know other people and other kinds
who contrast and expand
a reality crisscrossed by reforms.*

00:10:44



188
189



©

There is a range of mind icons which are born with humans and live with us, recurrent in everything from children's drawings to adulthood. This tree is an example of an automatic drawing, produced almost unintentionally, without giving it too much thought.

Chomsky's idea, posited in *Universal Grammar*, is interesting: a series of rules of human language which allow us to learn our mother tongue we are born into by chance, as well as other languages. He demonstrates the idea with the use children make of grammatical constructions which they couldn't have acquired by use at such an early age.

Transposing this into the visual realm, it seems that there is also a Universal Visual Grammar, onto which are superimposed, much like in verbal language, the specific conditions of the educational context. Some of these rules have been widely studied by Gestalt psychology, and there are some very interesting studies on the exception posed to this grammar by experience.

Related to the axis:
Aesthetic Experience

*Voice-over: I have time on my hands in loneliness,
which I freely peruse
to reflect and imagine
with no preconceived aim.*

00:11:26

192
193



Sometimes, it is very relaxing to switch off all appliances. That requires an effort in coexistence and dialogue among the adults and young-aged people, especially in large cities, and it seems that us adults are not really up to making a lot of effort. Putting the kids in front of the appliances seems comfortable. And we are so busy... A possible antidote for the fragmentation caused by audio-visualisation is to promote socialising with other kids, to talk to them like persons who simply happen to be less experienced, to tell them stories, biographic, invented stories, whatever we know, whatever we think we know, whatever we doubt. To run out in the street. To promote direct and informal experience. To leave the area of permanent protection, of permanent surveillance.

Related to the axes:
Fictions
Education

00:11:36

Voice-over: *We play at the doorstep of a house.*
We understand the puzzle.
We sweat, out in the streets.



196

197

©

What does entertainment entertain us away from? Does it, by chance, do it with ideologically and identitarily neutral forms? It seems clear that in order to have awareness and be able to revert injustice and everything that makes us unhappy, we need time to think. When having their attention drawn towards the cultural forms of entertainment, students have sometimes told us that thinking is good to make oneself feel bad, or have directly asked us why we would want them to feel that way.

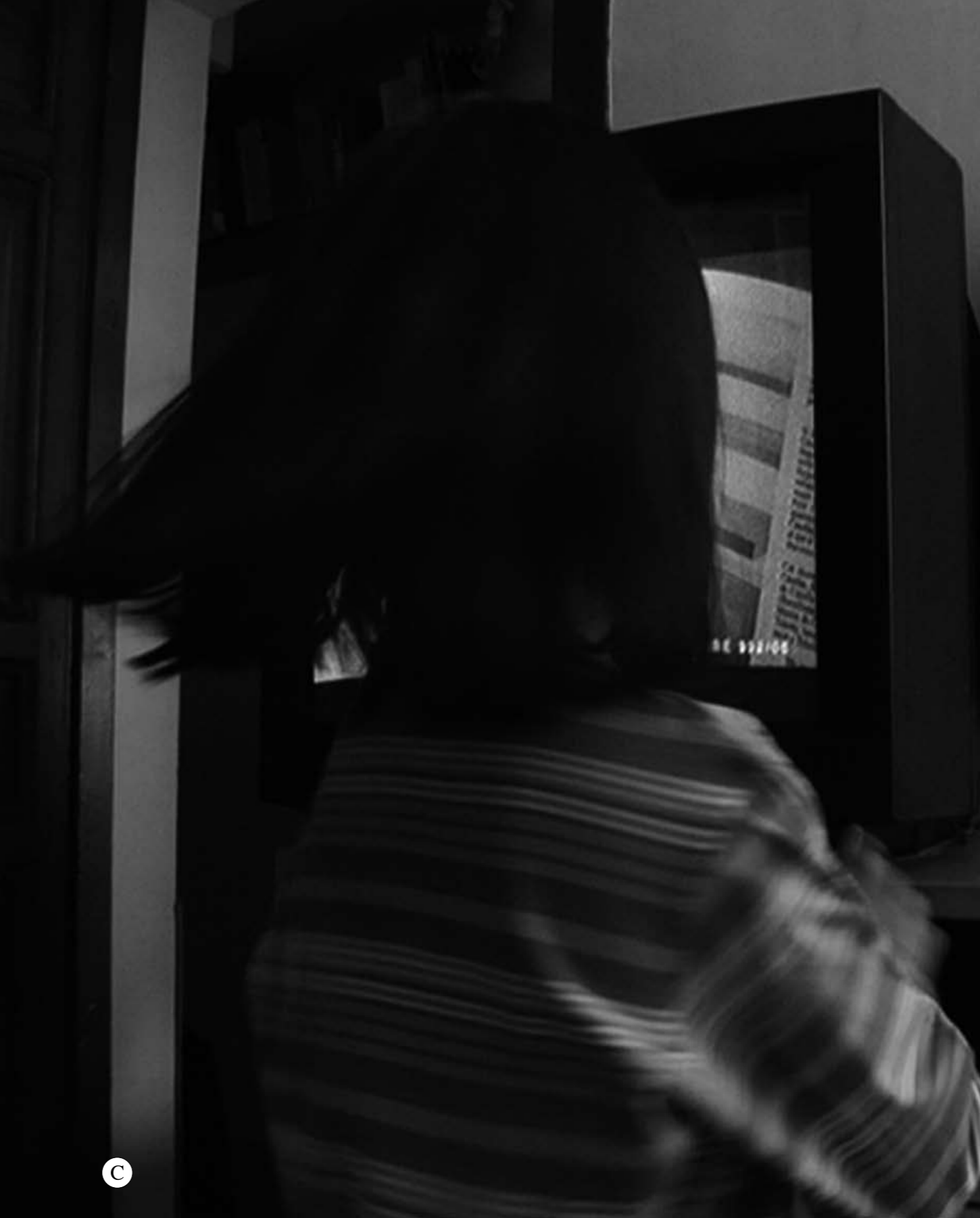
It seems clear that we shouldn't ignore so-called leisure.

And we should question the assertion that a video game is a free and innovative cultural form.

Related to the axes:
Audio-visual Literacy
Politics

00:11:49

Voice-over: *Entertainment makes no sense when there's nothing to be entertained away from.*



There is a difference between reading a story and telling a story. In telling a tale, there is a re-configuration of the narrative in which our biography becomes intertwined with the cultural narrative. By telling the tale, we personally update it. Not everyone can tell tales although anyone can read one. Any cultural education is mediated by persons.

In this case, the use of montage and of the inversion of the time of the image appears as an expressive form which poetically transforms the footage.

Related to the axes:
Fictions
Audio-visual Literacy
Cultures
Biography

00:12:07

Direct Sound: “Once upon a time there was a girl whose father married again to a woman who had two daughters, older than her, and so she was soon integrated in a family in which she realised that the only thing she had to do was work for them. They were never happy, so she had to work night and day. Only her - her sisters did nothing. And this story, incredible as it sounds, is the story of a girl who suddenly had the opportunity to attend a ball given by the king. But she has nothing to wear, she is not allowed to go to the ball, so she stays at home, crying, while her sisters go to the ball.

She cries, she gets sad, and, suddenly, a fairy appears. And the fairy says, ‘Don’t cry, I’ll help you to get to that party.’ She gives her a dress, a pair of shoes, and a means of transport, a carriage from those days, with horses, so she goes to the party. And she has a great time.

But the fairy had put one condition on the deal. She had to be back home by midnight. And she got so carried away singing and dancing, that she suddenly heard the bells ring. By the time she realised, she had only six chimes left, since the first six had already been rung. She dashed outside, ran down the stairs, rushed through the garden, and, in all the hurry, she lost one of her shoes, a glass shoe the fairy had given her, a very beautiful one, together with the dress. But she kept running and running until she made it home, just in time for the last chime. And with one shoe less.

Later, the prince found the shoe, or the king did, I can’t remember who found it, and decided that he wanted to meet and see the person who had the right size for the shoe, which was very small. He tried the shoe on everybody, but it was no good. Finally, the shoe fit someone: an ugly, dirty girl who would spend all day cleaning the house. The prince said ‘This is the person I want to live with’. He married her...”

Voice-over: *I know that images are made.*

Though out to be thought.

*They help us inquire the unseen
and to discover what we want to come.*



The fantastic fairy tale distils what a society is or is brave enough to imagine itself to be. It is a mark between “the real” and “the fantastic”, and it is a rite of passage of the youth into adult life. It has been used for domination [the moral of the tale], but also for generating otherness. We recommend the study of Vladimir J. Propp, *The Historical Roots of the Tale*, Fundamentos, Madrid, 1998.

Tales make us human, they portray us as human, for good and for bad. People’s ontological need for these narratives is evident. But if the traditional fantastic fairy tale, derived from oral tradition, has new, contemporary forms, what implications do the other forms that have come to replace it have?

We have tried to test this hypothesis by asking a class of secondary education students the question of what are tales good for. The usual answer is “to send the kids to sleep”.

Related to the axes:
Fictions
Aesthetic Experience
Cultures

These drawings are included in the murals of *The Intention* [Installation], pencil on paper, size A5.

Voice-over: *Fictions are possible realities,
they augment our nerve endings,
we scout the paths
created as we walk them.*

We have chosen to be sensitive towards other images.

*Is it acquired, or are we language?
Stories are not bedtime ones,
they are for waking up to life.*

00:15:34



A song with a (Spanish folk) *copla* feel, a bit like invented Native American folklore, about the potential for change in young people. The images that illustrate it in black on black work on “detering” vision as an aesthetic strategy, requiring the receiver’s participation. Here we refer to Viktor Shklovsky, who coined the Russian Formalist terms *ostranenie* [“alteration”, or “othering”], and *zatrudnenie* [“detering”], as an autonomous aesthetic mode with which to undermine the routine of everyday perception.

This song was originally composed for the performance piece *On the Thermal Experience in Contemporary Culture and Other Topics* by the Circo Interior Bruto collective for *Ardearganda 2001*. In that piece, spectators were received one by one into the ante-chamber of a precarious shanty-house built with scrap materials. There, they were prepared with a series of gestures of care: they were told a tale, a confidential or biographical detail, their feet were washed, they were given water, and were fanned when lying down... Later, they would enter the “house”, where four members of the Circo Interior Bruto collective would present them with a personalised mini-spectacle, sitting around a homely fireplace [right in the middle of June].

The original song was one of a number of possible “pieces” within these mini-spectacles, but it has been reworked for its inclusion in *The Intention*, in order to cast a more positive tone, substituting a paternalistic gaze for the symptoms of a youth decadent from its hope in the future.

Related to the axes:
Fictions
Audio-visual Literacy

00:16:00

Voice-over:
[song]

The girl is tired.

The girl and the ant

*The black girl and sleep.
Still the girl.*

The found girl.

The girl on a chair.

The girl and the fire.

The girl is already daytime.

The girl has a history.

The girl is drunk.

*The girl wording
the names of the family.*

*The contained words reside
inside the girl.*

She takes them with both hands.

Open, one hundred thousand ways out.

The girl is thought of.

And she's no longer on TV.

*She's not a girl, she's no nothing.
She's the one to name her life.*

*With words in her tale
she forgets the abbreviations.*

The world's horizon.

A fully-fledged promise of the days.

Rancière challenges the term equality by considering it a euphemism for homogeneity. Rather than strive for *equality*, which implies accepting inequality, he proposes that we start off from the premises of understanding subjects as equal in capacity, but different and unique in experience, subjectivity and construction of meaning. If any interpretive idea of the world is a construct, this nuance guarantees the plurality of narratives and worlds, and gets us closer to a notion of education understood as a non-unifying and non-authoritarian mediation.

This image was extracted from the digital realm and processes again digitally.

Related to the following axes:

- Education
- Cultures
- Politics

Voice-over:

*They don't teach us to fear doubt
We understand that life and death are together.
We often experience that.*

*We feel fine
inhabiting our bodies
which make us unique.
The changes to come and
to complicate things
are explained to us.*

00:18:43

...mundo...

...relato...

216
217

Once again, play, the play on perception and symbolic play.

The *jouissance* and pleasure experienced in collective play as a collective means of creation. The late-capitalist society competition eliminates the forms of collective, non-competitive play and replaces them for individual forms, related to the memory-less subject-machine.

Many educators like us forget the efficiency that collective play can have as a tool which doesn't elude the politicising of our practices, and avoids falling into indoctrination. In play, humour, irony and the absurd can be collective practices that creatively generate a collective imaginary.

Related to the following axes:
Audio-visual Literacy
Cultures
Politics

Voice-over: *A pleasurable difficulty
that of reading,
writing,
painting,
registering
in memory
the life that passes by.*

00:19:05



Innocents

It is important to know how our culture has concentrated on the construction of images based on narratives throughout time. It is also important to know that culture belongs to all of us. Laying bare the means of appropriation of the received narratives and images in order to re-signify them is a way to affirm our active position, how we understand ourselves as an active part of the culture that we inhabit, of providing ourselves with the right to symbolic construction.

222
223

Here, the text contradicts the image. It also contradicts the story. We are resigned to turning the little persons into little zombies because of our fear of death.

Fragment of *The Slaughter of the Innocents*,
a fresco by Giotto.
Scrovegni Chapel, Padua, 1302-05.

Related to the following axes:

Fictions

Audio-visual Literacy

Cultures

Voice-over: *We recite out loud:*
long live life,
long live,
long live,
long live life.

00:19:14



The inclusion of the myth of Narcissus, someone who falls in love with their own reflection in the water and ends up drowning while trying to kiss himself, and also of the theories which have related this myth to the fascination of audio-visual images, has a number of objectives.

On the one hand, we want to question the moral of the tale. It is important for the development of our identity that we construct a representation of what we are, of experience and biography as a place for reflection, but this self-consciousness is penalised by many cultural narratives as a means to instil discipline in subjects, of forming processes of internalisation not of equality but of a forced homogeneity. Looking at oneself doesn't have to be equal to self-absorption. On the other hand, we should be careful with the reflections of ourselves we make, our representations also make us, in a circular process. If we believe that cinema and TV are our reflection, this reflection should match, in its production and distribution, the plurality we are in cultural terms, since this is not a case of a voting majority.

Finally, and regarding adolescence, it is interesting to promote among our students a reflection on their (and also our) way of constructing an image of ourselves through how we dress, our hair, etc., and how that implies the use of shared and differentiated sets of codes.

Related to the following axes:

Fictions

Body

Biography

Voice-over: *The person stops being a girl and becomes complex.
The gaze is wider.
I am this.
I want to go on being in that direction.
Everybody is in the reflection in the mirror:
friends, echoes of history inside me...*

00:19:30

This image presents, poetically, the refusal of the personal and bodily image in this impulsive reaction to deny one's face and gaze to the camera. Here, curiously, it is replaced in a kind a video photo-montage with a face of a woman culturally legitimised as beautiful. A face without a body on a body without a head. A gaze which refuses to look at us and which interposes another one which calls on us.

This image is also one of many in this project which we have been produced by others, for a different purpose. In this case, the document is part of family memories recovered and re-signified in the context of this work.

Camera:
Luis Pérez Sánchez-Moreno

Related to the following axes:
Body
Audio-visual Literacy
Biography

Voice-over: *...family, those that thought before,
the future, what I'll be,
the transformations of my body.*

00:19:47



232
233

In a clear response to the previous sequence, this slow-motion gaze offers itself to the camera eye effortlessly, it reveals itself free from any of the fears of non-conformism which appeared in the previous image. Looking as an active, constructed and modifiable, voluntary, position. It looks and allows itself to be seen, it looks striving to establish a communication. It is a woman's gaze.

Related to the following axes:

Body
Biography

Voice-over:

There is trust in this place.

*Like children who were brought up in love,
part of the same thing.*

And they look at each other.

And they look straight ahead.

And they look at themselves.

And they have perspective, memories, caring.

With enthusiasm.

00:19:56

Youths themselves tell us: "It's the hormones". We look at the hormones, but we get no answer. Once again, a scientific image, the scientific myth as an unquestionable explanation. But science is little more than one more way to tell a story. A story usually hijacked for the private profit through its fragmentation and separation from the field of Humanities.

If chemistry, or society, or instinct are not the only guilty parties, we would all hold a *carte blanche*: the youth would have a go ahead to continue to behave according to the whimsy of their bodies, their disciplined pulsions in apparent freedom of choice. And we adults would get a green light to justify our fear of the youth, which makes us understand their actions from the standpoint of moral panic and, in parallel, to go ahead with its sexualisation, its transformation into a commodity, abandoning our role of responsible citizens who should spend less time trying to see themselves as "still young" and be more concerned with saving the young from the violent operations exerted upon their construction of identity, a phenomenon with unforeseeable social effects.

Related to the following axes:

Education

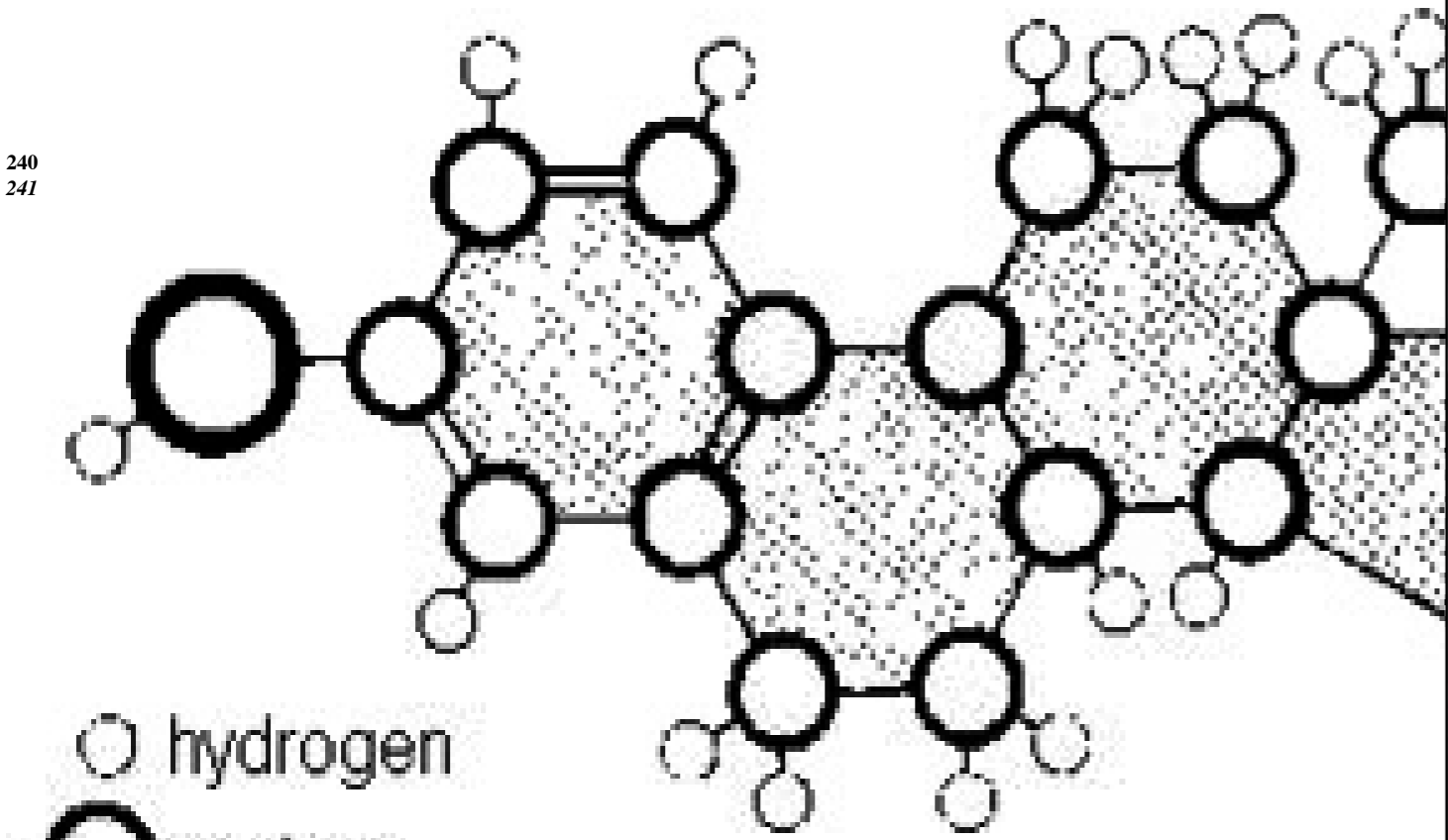
Audio-visual Literacy

Politics

*Voice-over: This is the data. I search for more. I elaborate. I learn how to search.
I learn to let myself feel the pleasure of some discoveries.
All ages engage the word,
here, languages crisscross each other and get charged...*

00:20:14

240
241



- hydrogen
- carbon
- oxygen

Estrone

31. Identificar los elementos que componen la sinapsis.



Célula post-sináptica

El. ¿Qué funciones realiza en sus dos componentes?

Young people do not, a priori, possess language. When they arrive in the world of ideas, of things already said, of the need to think through the world, many are overwhelmed by their own ignorance. Or, instead, they choose not to feel that bad, so they somehow make a choice, with insufficient data at hand, not to think.

The technological archive illness is also common within this problem, as it transmits the false feeling that everything is already out there, behind the screen. And that it's permanently accessible. What are people searching for with online search engines? If they desist in their will to attain knowledge, they will never possess language. And many everyday conflicts, many states of defencelessness are derived from the lack of words to think with, to process emotions with.

Related to the following axes:

Education
Cultures

00:20:33

Voice-over:
*...they notify and inform us
as we play with them.
And we know that.*

COSMOGONÍA

TERRITORIO

One of the effects generated by the lack of a critical audio-visual literacy is the lack of identification of constructed character with media imagery. The effect of truth exploited by media produces a negative evaluation of direct experience which is perceived as bereft of glamour, ugly, lacking in highlights and spectacle value. In this context, the self-image is also affected and the legitimacy which we provide to ourselves as living and thinking subjects is jeopardised.

In comparison, my life is mediocre and boring. This is how many human beings feel. Or, what is more, I have turned these spaces in my life in real publicity displays, in magazine images, and still, my life is still mediocre, boring, grey, and still hard. Following the steps indicated as correct by the hegemonic discourses does not generate the promised happiness. This is something that shouldn't be hidden from view, either.

Related to the axis:
Audio-visual Literacy

Voice-over: *The TV is not on all the time.*

There's no fear of silence.

00:20:42



*Taller de
Guionista de Sit-Com
comedias de situación para TV*

6-MARZO al 13-OCTUBRE

Lunes y Viernes, 19 a 23 hrs

Intensivo. Fuerte orientación práctica. Con todas las claves para quienes pretenda integrarse en los equipos de guionistas de series de TV.

Incluye escritura de una serie y rodaje de un capítulo

Este Taller se imparte con la colaboración de



Why are so many graffiti so similar? Because, in order to create a good graffiti, it is also necessary to have a good cultural background.

Graffiti has become a very common and popular way to create images. Instead of drawing stick men, anarchy symbols, heavy metal logos, or football club emblems, in class many adolescents doodle designs for graffiti, and many produced them once out of class.

Like other forms of popular youth culture, it has a potential for self-expression, discursive agency and a search for one's place in a very large world. But Postmodern culture turns these manifestations into something a-historical, de-ideologised, non-representative. We are suspicious of the recognition of the realms of high culture and advertising of these manifestations, by either appropriating their forms for customer loyalty campaigns targeted at new generations, or seeing these forms as the last Western hope of a stylised renewal of the visual arts, fashion, etc. Here some visual studies authors act like trend and talent scouts, ignoring the social conditions of production of these cultural manifestations that take place in a marginality which appears very attractive when seen from their academic seats. When the youth, or the poor, or Afro-Americans are naively attributed a certain virtuosity in the handling of certain forms or certain codes, they are reduced to an aesthetic quarry and are left with no age, no gender, no rave, no origin, or a life which takes place under certain conditions, which, in many cases, doesn't allow them to operate like true owners of their own codes, and "... although we might admire what he does, we despise what he is". Chomsky, *On Democracy and Education. Vol. I.*

Generally, we recommend these youths to look at graffiti produced in other historical periods, social contexts, countries. To try not to re-invent the wheel. To see more, to study more, to learn more. And to return to the question we would pose to any piece of cultural production: What is it that you want to communicate? We are interested in non-mechanised, more personal and critical forms of graffiti. Everything else is no more than a gesture, a formalist impulse.

Related to the following axes:
Education
Audio-visual Literacy
Cultures

00:20:54

*Voice-over: We have exiled
the pornographic normalisation of the gaze.
What can't be experienced is not called culture.
There is nothing to renounce in revolutions.*

*Everything can be thought.
Everything can be changed.
Everything can be experienced.
All together.
And alone, but not in an imposed loneliness,
as alone as our lives are unique.*

*Education is realistic.
It doesn't disavow that the mind needs stimulus and balance.
Stimulus: a critique in order to become a person, an intellectual challenge, emotion,
curiosity.
Balance: there are partial certainties, invented rights, global belonging.
Not because of certainty, but because of humanity.
The acquired right is permanently remembered to avoid its loss.
And nobody pretends to indoctrinate us.*



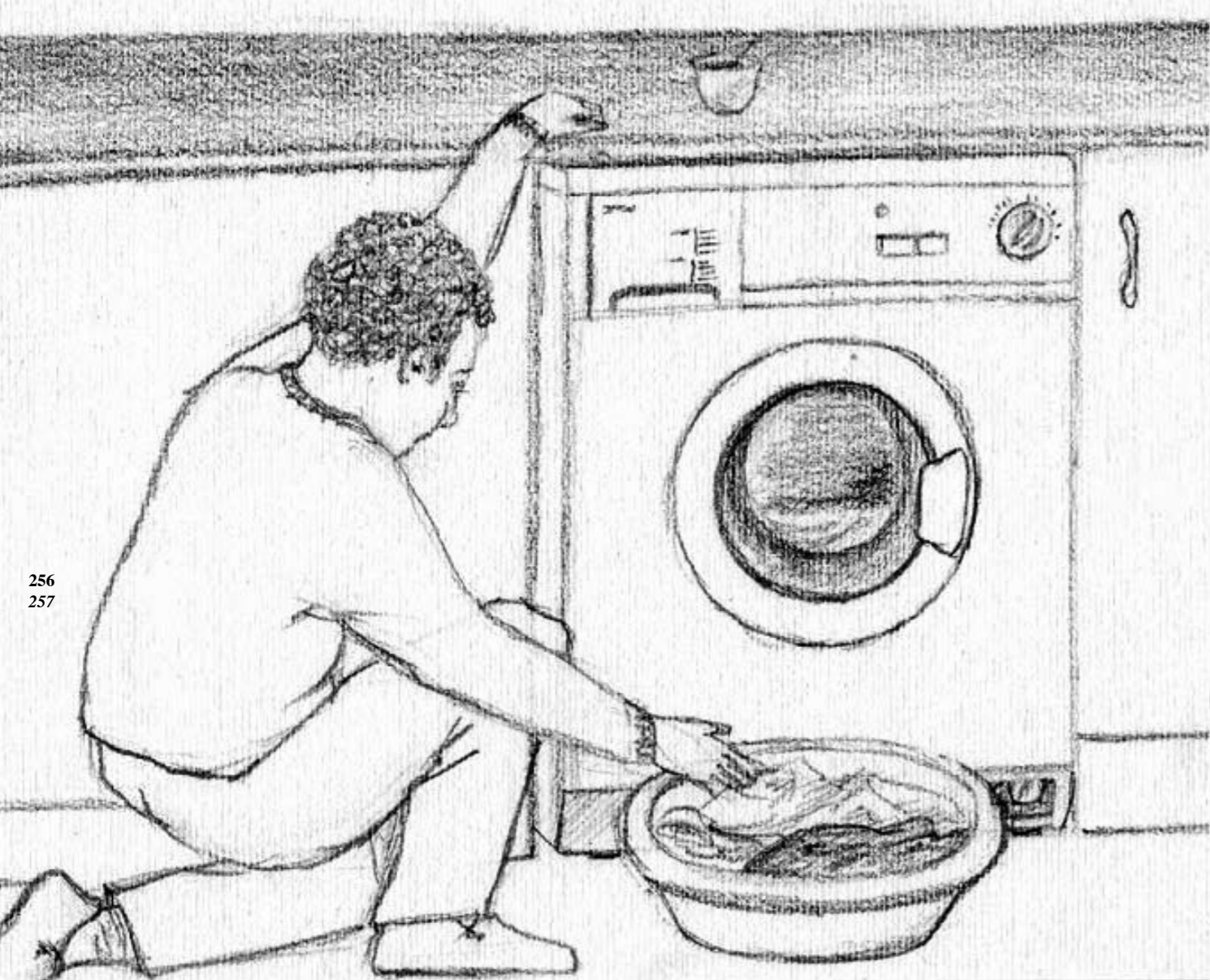
Let us imagine five teens washing the clothes, cooking, washing up, cleaning the toilet, hoovering the floor, helping out a brother or a grandmother, doing the shopping. Let us put other normalities in circulation via representation and action.

Not dividing up housework amounts to exploiting a nearby woman.

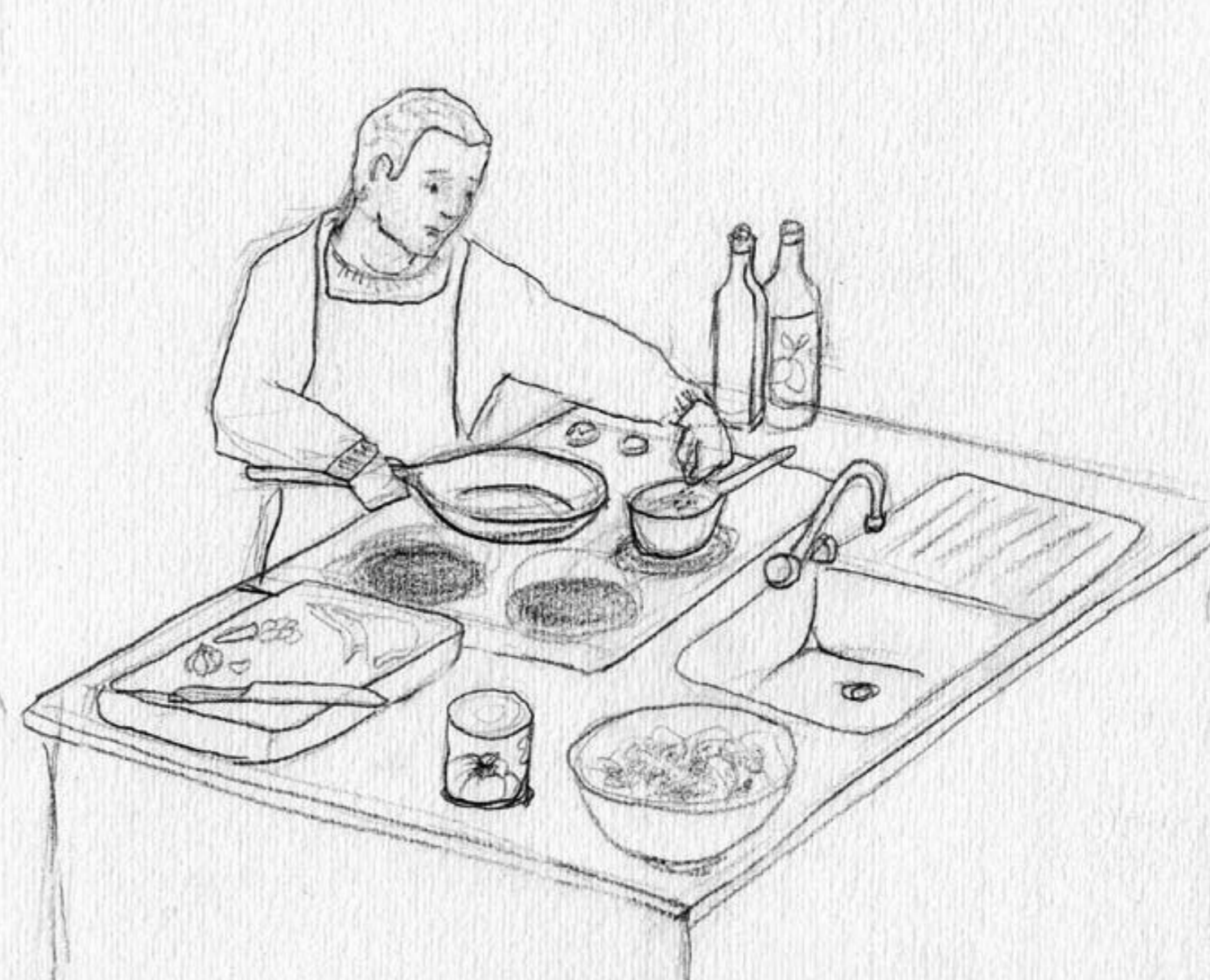
These drawings are included in the murals of *The Intention* [Installation].
Pencil on paper, size A5.

Related to the following axes:
Education
Politics

00:22:29



256
257



*The British Educational System is the Same One
They Used in the Colonies*

Direct Sound: -I can't.

*-I'll take it away. But take these...
Now, put it in your mouth, you've
got to play a bit more. Come on,
play to me while I... Louder...
Here. See?*

-Have you got paper?

*-Look.. look. Let's do something.
Give some to me... I can eat it all
myself. I've got another one, you
know...*

-More?

*-I've got more. But first we've got
to play the drums.*

-Ok.

*-Come on then. Eat it. Eat it all
up. That's it. Look, see this thing
moving here? That's what it
sounds like...*

Voice-over:
[song]

*So what if the British educational
system was the one they had used
in the colonies?*

*So what if the British educational
system was the one they had used
in the colonies?*

*So what if the British educational
system was the one they had used
in the colonies?*

Noam Chomsky maintains that the current educational system in use in the United Kingdom is based on the one used by the British Empire to educate the colonised in the metropolis' customs. Without having proven the basis of this claim, and not stopping to take a look at the obvious social disaster of the U.K. educational system, it is intriguing to think about what notion of citizenship do governors who decide to treat the people as a dangerous mass to "educate" in the doctrine of this new empire harbour.

On the other hand, we are not only treated as an "other", but there are also thousands of these "others" jumping over fences, crossing deserts, seas, coming here to find a life far away from the injustice we in the West have generated.

Related to the following axes:

Education
Cultures
Politics

00:22:43



The Late Capitalist system, based on the permanent renewal of consumption, has accelerated the processes of ageing of these objects, the technologies of image production nowadays are renewed through machines and application so fast that the economic capacity to have access to this constant renewal of equipment implies a kind of discrimination. In parallel, what is promoted is a confusion of the critical evaluation based on their efficiency as generators of aesthetic experience and their discursive validity.

Video and photographic cameras which were cutting edge technology not so long ago compose a series of still lives, their buttons and wheels, their anachronic analogue devices are scrutinised. These cameras were [and some of them still are] perfect tools for the production of images: they were used to register a once-in-a-lifetime priceless document of family life, or for taking a photograph of debatable professional ethics. Or the other way round.

It would be irresponsible not to bear in mind the productive and receptive implications of producing projects with these tools from another historical moment, although the melancholic cost they accrue might coexist as one more aesthetic code within the range of possible finishes, even incorporated as a phantasmagoric invocation through the effects applied on a digital image.

It is comfortable to work with a good set of equipment, capable of producing the image one is searching for, one which allows one a productive autonomy of doing what they want whenever they want. But there is something in the fetishism we detect in photographers, film directors, even video artists, that has to do with the inclusion, nostalgically, within the same art genealogy through the mere tool. It's a bit elitist and rather unhealthy to carry on waxing lyrical about one's Hasselblad.

Related to the following axes:

Aesthetic Experience

Audio-visual Literacy

Voice-over: *Tools are just tools.
Methodologies break when they hurt,
when they brake,
and are reinvented.*

00:22:53

264
265



Anyone who has had contact with an educational centre would have detected an increasingly client-based trend in the relationship between teachers, students and parents. A teacher has to be wary of possible legal suits by the parents, by registering in writing any meeting with them, or any occasional disciplinary measures. The relationship with the students is organised around a kind of “penal code” of norms of behaviour which is expanded year after year, pretending to cover any possible crack of defencelessness regarding the behaviour of students, who are very innovative in their search for the limit.

Without attempting to justify here the practises of educational centres, it is true that parents whose working conditions preclude their spending time with their children, getting to know them well, and even get minimally involved as part of the educational community that they belong to, tend to justify, first of all, their own children, blaming any problems on the educational centre.

There are extreme cases, like the ones we observe in centres with parents of a high, professional social class, and private universities, where the client-based relationship is a constant threat to teachers, and where parents feel insulted if their son or daughter achieves poor results or are called upon on a disciplinary problem.

In the text *Mystery of Education*, included in this publication, we further develop on the effects of parents’ students’ and teachers’ private life experiences in this precarious and competitive society, basing our arguments on Christian Laval’s *The School is Not a Company*. Anyone who has had contact with an educational centre in which action has been taken in order to de-activate this mistrust between parents and teachers, co-operating in the education of the teens, would be able to appreciate the difference.

Related to the axis:
Education

Voice-over: *The school is not a company.*

 The pupil is not a client.

 Their mother isn’t a client, either.

00:27:14

Aquí

NADA SE COMPRA

NADA SE VENDE

MUCHO SE APRENDE

This is how the popular imaginary is created, from top to bottom, right down the social scale.

Groups of power with strong economic and ideological interests in the dismantling of public education have been promoting, through their control of mass communication media, the internalisation as “opinion” of private enterprise values introduced in schools. Result-oriented policies [PISA report] and the culture of fear of youth turn into private phobias which, in the best of cases, we could translate as “no, not in my backyard”, where even a certain precarious social-democratic sector uses the only weapon they have, information, in order to send their children to private schools supported by public funding. The fact is, betting on one’s own children in the context of structural violence and classism of which nothing is said is a high indeed.

Thus, education becomes an indoctrination for a future work integration, naturalising a set of inequalities based on origin, gender, race, and denying the important participation of the new critical young citizens in the very redefinition of democracy.

We recommend the chapter “Niños en venta: La cultura empresarial y el reto de la escuela pública”, in Henry A. Giroux, *La inocencia robada. Juventud, multinacionales y política cultural*, Ed. Morata, Madrid, 2003. Further bibliographical references on this subject are included in that text.

Related to the following axes:

Education

Politics

Subtitles: The university graduates with university sons...

...stopped saying...

...”Not everyone can have a college degree”.

00:27:24



272
273

"No todo el mundo
puede ser universitario".

All images are representations. This is a film representation of Clara Campoamor, a Spanish Republican politician who promoted the vote for women and the first law of divorce in Spain. Such a quotation is not by chance nowadays, in a moment when fictional audio-visual representations serve as a means of obliteration and de-activating objectualisation of historical awareness and a re-writing of the acquired rights. History is consumed, it is instrumentally fixed, but it is of no use to critical consciousness or a re-reading of the present. For a deeper understanding of this subject, we recommend María Ruido's monumental work *Plan Rosebud: Sobre documentalidades, lugares y políticas de memoria*.

Related to the following axes:
Audio-visual Literacy
Politics

Direct Sound: *Is this Clara Campoamor, or someone acting out Clara Campoamor?*

Voice-over: *Nobody reduces us to a mass, to a mass of spectators.
Nobody identifies us like that.*

00:27:49



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Watching Patricio Guzmán's *Salvador Allende* on TV at home. For a brief moment, a feeling of nostalgia for what has been lost [before the disaster, the repression, the assassination of what was possible], when the working class had a use of political language within highly-politicised lives. In this sequence, we observe the left-wing dialectic. What would have been better, to raise in arms and take the streets? Or wait until all of us were killed?

We had a similar feeling, closer in time and space, more up-to-date, while watching the Bartolomé brothers' *Después de...*

And we shouldn't forget to mention need to show works of non-fiction to our students, works like the aforementioned ones, or Agnès Varda's *Les Glaneurs et la glaneuse*, or Alan Berliner's *Nobody's Business*, or Joaquín Jordá's *De nens*. Low-budget works, but with a high level of risk and a need to tell other stories.

Related to the following axes:

Fictions

Audio-visual Literacy

Politics

00:28:23

Direct Sound: “We were demanded organisation, that we the workers should get organised, that we should stand at the picket line and we should start getting organised on all fronts, in the trade unions. We have also set up the picket lines. And shall we still stay where we’re at, comrades? That it is not the right time, and that there is a legislative power and a legal power? And we insist, our comrade the president keeps asking us to remain calm, to keep acting this way, he has no trust in us, us the workers who went to the front-line last Friday, to present ourselves to comrade Allende and chant and support him by all means. Doesn’t the president trust the organisations he has asked us to set up?”

Don’t you know about the current class composition in the army, comrades? Don’t you know that the majority of officers support the coup? Comrades, you know well that we, the working class have won a lot of power with this government, but we have not won all the power. And we agree that what we have to find here are the right solutions to the problems we’re facing. But let us not forget, comrades, that here there’s a government run by comrade Allende, and that we have to obey this government. That there is a public body called the workers, and that there are public bodies which are the political parties of the working class which can also lend orientation, comrades.

Comrades, the conclusions of the 500 workers from the packaging factory are as follows: the strengthen the picket lines, to strengthen the community councils, to strengthen the neighbourhood associations, to strengthen the C.A.P.s, to strengthen all the living organisms of the community, comrades.”

Voice-over: *old worker*
old words
class consciousness
old culture
vocabulary I



Four youths who refuse to be a symptom of youth collectively re-construct the plot of the film *The Matrix* (1999) by Andy and Larry Wachowski, and share some cultural interpretations.

Being able to critically tell each other the plot of a film is beginning to possess the narrative. Daring to interpret it is the beginning of autonomy.

Related to the following axes:

Fictions

Audio-visual Literacy

Cultures

00:30:28

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Direct Sound: **Chus Martínez** - *I think that the oracle, when she's talking to Neo in the kitchen, what she really means is that situations can be changed... She tells him he's not the Chosen One, or at least says things to that effect, that inside Matrix... That he can change it all outside, if he decides...*

Anahí de la Fuente - *...Morpheus tells him something like that about the bullets. "There will come a moment when you'll be able to choose whether they hit you or not." So there was a moment when he stopped them, and they went "poom" and dropped to the floor.*

Chus Martínez - *But that's right at the end, when they tell you he's the Chosen One. You're talking about earlier, when he saves Trinity from the helicopter... I think there he's telling you he's got some of the Chosen One's qualities.*

Sara de Garay - *In fact, we're all a little bit manipulated, they manipulate us, somehow. And we're not really aware of that, you know? Not until they stick it right in our face...*

Caption: *To unlearn violence.*

Direct Sound: ... and we want to believe it, we come to believe it. And, I don't know, there are a few rebels who try to breach out of this manipulation, but there's too few of them, and it's hard to fight this.

Sofía Prieto - But I think that it's all biased towards... something like that the Matrix is our current advertising, that it totally manipulates us, and we're manipulated by something beyond us that might be the multinationals or... well, something like that. And we're all consumers, we're all going to obey the Matrix and we're not going to step outside, because we're not going to switch off our TV. And, I don't know, that's how I see it. It's as if we were all a little bit stupid and we submit to the Matrix. Maybe that's what they're trying to sell us.

Anahí de la Fuente - I think it all tries to appeal to the excessive use of machines. It's the same thing... We spend all day attending our machines, which manipulate us, and we can't even take a step without them. And that there will be a moment that there will be so much manipulation by the machines and the computers and by IT and by all these media will consume us and defeat us and will manipulate us all and that these two worlds will really exist. We'll move through... we ourselves will become machines.

Chus Martínez - Me, I rather believe we're already in the Matrix. I'm already inserted in it, and when I die one of these capsules will come out, the ones full of pink goo and... From my point of view, that's how it is, we're not aware of it, because we're already inside the programme.

Anahí de la Fuente - That's like believing in God.

Chus Martínez - There's an idea I've got, and it's about God, if you pay attention, he's a bit like the Chosen One. That's what happened to Christ, right? He resuscitated...

Anahí de la Fuente - God is Morpheus...

Chus Martínez - No, it's Neo, it's Neo. He's the Chosen One. And he kind of resuscitates from the Matrix...



We don't practice the high culture fetishism. We do our homework. Despite the fact that knowledge projects an image of itself forged out of Masterpieces, we only need to study a given theme [say, art or education] to begin to perceive that us humans make personal approaches, focussing and un-focussing [sometimes, brilliantly] on whatever we are able to think about.

We made this book and this film because we searched for them, and nobody had made them. There is a lot of work to be done out there.

Related to the following axes:
Education
Cultures

Voice-over:

We are taught that knowledge is a pleasure, and that it is ours.

We gradually find our place in this world.

Knowledge is useful, but it's not easy.

It requires effort.

It's not mine, it's ours.

A common act which I'm invited to contribute in.

Nobody tells me that I can't.

Nobody shows me the fences.

00:33:36

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We cannot but agree that the access to cameras, computers, or the online distribution channel have eased, like never before in History, the production and circulation of images. We no longer depend on heavy and expensive cameras and mixing desks.

The peculiarity of the technical image is that its overwhelming pervasiveness creates the impression that each and everyone of us can produce images in the same competitive conditions as the ones that circulated in the hegemonic media channels. This has been reinforced in recent years with the appearance of online video channels which can quickly turn a home video into something which millions of people can watch.

There are two misunderstandings here. First, despite the illusion of the “democratisation of media”, there is no equality in the production conditions with regards to the hegemonic image. Secondly, even if a low-fi video might find its moment of glory online, this doesn’t de-activate, but, rather, feeds and renews the control devices of the media image, a filter which is as formal as ideological. We only need to look at what kind of audio-visual products attain rapid popularity, and try to determine whether they are works of imagination or entertainment. What is usually disavowed here is the fact that it is the hegemonic image that determines the norm of reception.

Our bet when facing the challenge of working productively with young persons is to start with the ability to think through the image, and then, later, move on to image production. It seems easy to press the red button, to start recording, or to make a montage. Or to take a picture. But in order to purposefully produce images, one needs to start of with the understanding that this task is a process of formalising which puts technique at the service of other intentions.

This image is included in the murals of *The Intention* [Installation], marker pen on paper, A6 size.

Related to the axis:
Audio-visual Literacy

00:34:41

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Often, during the working process, we show partial edits to a number of chosen individuals. It is a means of contrasting the denotations and connotations perceived by a given type of receiver. In this case, we asked Laura, an ex-student and now a personal friend of ours, to do it. In the process, we came across the need to include her comment in the project itself. Teaching doesn't only imply making available concepts and means, it also implies sharing work methodologies.

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Related to the axis:
Audio-visual Literacy

Direct Sound: I think I like the video because it wasn't insulting to me. If you pay some attention to it, it doesn't accuse you of doing terrible things, it's neither completely closed-off, neither does it stop you from understanding anything. Then, you understand what you can, if you want to understand, but there's no closure. I don't know, I felt really identified, especially in the part about childhood and adolescence, obviously. And that's why I liked it, because it seems fairly open to me. I didn't feel like turning off the DVD and not watching anymore. I think it's quite positive, even though it criticises and also reveals some defects, I think it's quite positive and maybe we need some "positivism" once in a while, amongst all this horror, death and destruction. Maybe once in a while it would be nice to be told that we can get something right.

Well, in some moments in which it seemed like all I had to do was listen to the text, to watch the text on the screen, to watch the pictures... I think it's demanding, but it doesn't accuse you, either, you know? You're watching it, and you try to see it and to understand it, you understand some things. Although you might not have the superior knowledge of... You understand things. You don't understand everything, obviously, and you know that you're missing out on a lot of stuff, but you understand some things, and I think that's something to appreciate. Just the fact that you're watching this piece, you're making an effort and you understand some things, that's not all impossibly coded.

I'd be very surprised to see a video like that in class. But... Yes, I think so, I think that it's also a question of the interest shown by the teacher in trying to make students understand it.

00:34:46

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Against Obscurity

We have already written this down someplace else. While working with historical material related to video art in preparation for one of our workshops with teachers, or watching the first pieces by Joan Jonas or Chantal Akerman, for example, we couldn't avoid comparing them to what their male contemporaries were producing. Couldn't we state that the fact that these authors couldn't count on being inscribed with capital letters in the History of Art or of Cinema, far away from the creative genius and of the will to produce "masterpieces", pushed them towards the production of less culturally self-conscious, less academic, less meta-artistic, and more approachable, truthful, experiential, intense and militant works?

History is written in real time, and under the heading of "the already attained equality" things are still being written under a gender distinction which makes Yvonne Rainer or Trinh T. Minh-ha vanish from the web-sites our students consult when writing their assignments.

There is an obfuscation of certain images and words. But there is even more forced obscurity in the case of images and words produces by women. There could be worse political actions than that of promoting their names and their works.

These images are included in the murals of *The Intention* [Installation], marker pen and digital print on paper, size A5.

Related to the following axes:

Body
Cultures
Politics

Voice-over: It was all already thought out.

I learn and I divulge the name of a female artist, a female film director, a female writer, a female philosopher.

00:36:57

Agnès
Varda

martha rosler

Virginia Villaplana reflects on one of the possible maps of cultural production during a talk at Estancias Injuve 2006, an educational programme for young artists in the CEULAJ, Euro-Latin-American Centre for the Youth, Mollina [Málaga].

Thinking ourselves as cultural producers implies an understanding that our work doesn't only consist in creation, but also in the setting in circulation of our work, and work by others that we consider worthy, and generators of plurality, aesthetic experience and critical reflection. Works in front of which we cannot remain immune.

Related to the following axes:

Cultures
Politics

Voice-over: We pay attention to the tales of an elderly person, a story, a cultural study.

00:37:17

Direct Sound: "...audiovisual narratives, I'm going to link "24 contratiempos", a book I published in 2001, it's a book of short stories, and "Stop-Transit", a film I shot in Uruguay". As I was saying, I worked with Idea Vilariño, a poet, in order to reveal precisely those forms of violence which, in the case of Uruguay, after the dictatorship they suffered in the 80's, felt and indelible trace in what was to become the process of re-construction, not of memory, but of democracy, which is what we're finally talking about here. Not that election-based democracy, where we're reduced to voting whenever we're called up to do it, but a participatory democracy. Where art can have, precisely, a space of its own. And where, aside from artistic discourse, hybridised with sociology, anthropology, history, etc., it can be one more discourse to teach, to learn and to pass on."

[Voiceover from Virginia Villaplana's video "Stop-Transit". Fragments from Idea Vilariño's poem "Calle inca", and others.]

*"Ruby Inca lanterns
Going uphill
Paradise flowers on the floor
The school
Nineteen-something
The corner the stars.*

*The ruby Inca garden
Silence
Entwined branches
An ant, climbing
Lukewarm cool, the moon
The countless stars
Smell of ruby earth...*

... Ruby Inca lanterns...

*How marvelous.
How wonderful it would have been to come back in your arms.
To be with you again, in total, non-mutilated contact.
And it's nothing sexual, really.
It's love, that's all.
I don't know how to take into account other considerations.
But, at the same time...*



A questioning citizenry faces reality, its events and actions, from a standpoint of a general critical attitude. Culture is experience, the images and texts projected inside us are ourselves. Art is not composed of attempts to produce revealing experiences, as if consciousness arose from exceptional images or objects that act like a mediating fetish. Human art production acts on forms that interrupt the continuity of experience, contribute poetic fissures and pleasures, and demand action.

The ironic use of a single, severed eye on which we project images that have provoked aesthetic experiences in us. Our experiences are not others' experiences. To each their own. Some make an effort to describe their own and to provide reasons, reasons that allow us to pose further questions. Questions in the form of other images, in the form of texts, in the form of sounds. We are interested in those practices that open up generative chains of events.

Something one cannot waive in class is knowing where you're coming from through the awareness of which have been your most notable aesthetic experiences. To each their own. Then, maybe one could consider provoking these experiences in others.

Related to the following axes:
Aesthetic Experience
Cultures

Voice-over: To a different image.

Non-affirmative, not cynical, not propagandistic.

00:40:18



308
309



©

Bow-maker

These images were shot in the studio of Francisco González, professional bow-maker.

Certain product of manual labour that persist seem unimaginable. It is impressive to think of the specialisation of human skills, the effort, the overwhelming amount of tests, trials and errors necessary to attain the knowledge of what should have been done, of what would have been the best option. Watching a *cañicero* at work, making false straw roofs in houses, or a slaughterman, is watching a demonstration of the practice and oral transmission of a culture distilled from generation to generation.

If there were to be a catastrophe, an Ice Age, would we be able to slaughter an animal? Would we be able to distinguish an edible berry from a poisonous one? Would we be able to knit a sweater? Once in a while it is good to do something with one's hands, each with their own, there are no incapable hands. Skill and talent are often no more than means to silence our ability to enunciate by our own means.

Related to the axis:
Cultures

Voice-over:

We are not socially predetermined to have the same jobs as our parents.

We are not politically predetermined to make the same mistakes.

Work doesn't imply renouncing to normal human feelings.

A creative work, freely engaged in association with all the others.

First, I need to find out which is my field of interest.

Next, who are the others, and where are they.

With effort, I'll make it a story.

It's always nice to hear oneself telling a tale.

00:42:34

312
313



In order to do what one claims they want to do, it is not enough to wear a badge that reads “artist”, or something else. It is not external recognition that assigns a title to us, nor should that be what legitimises us in those tasks, if we really understand them as our life-long dedication.

We reclaim Gramsci’s idea of intellectual rigour and discipline, so that subordinated groups can shake off the inequalities of power and possibility.

An education that can prepare people for the fight that takes place in everyday life experience.

Presence: Jaime Vallauré

Related to the following axes:
Education
Cultures

Direct Sound: *Effort and coherence.*

If I really want to be an actress, poet, a graffiti artist or a comic artist, I set myself a timetable.

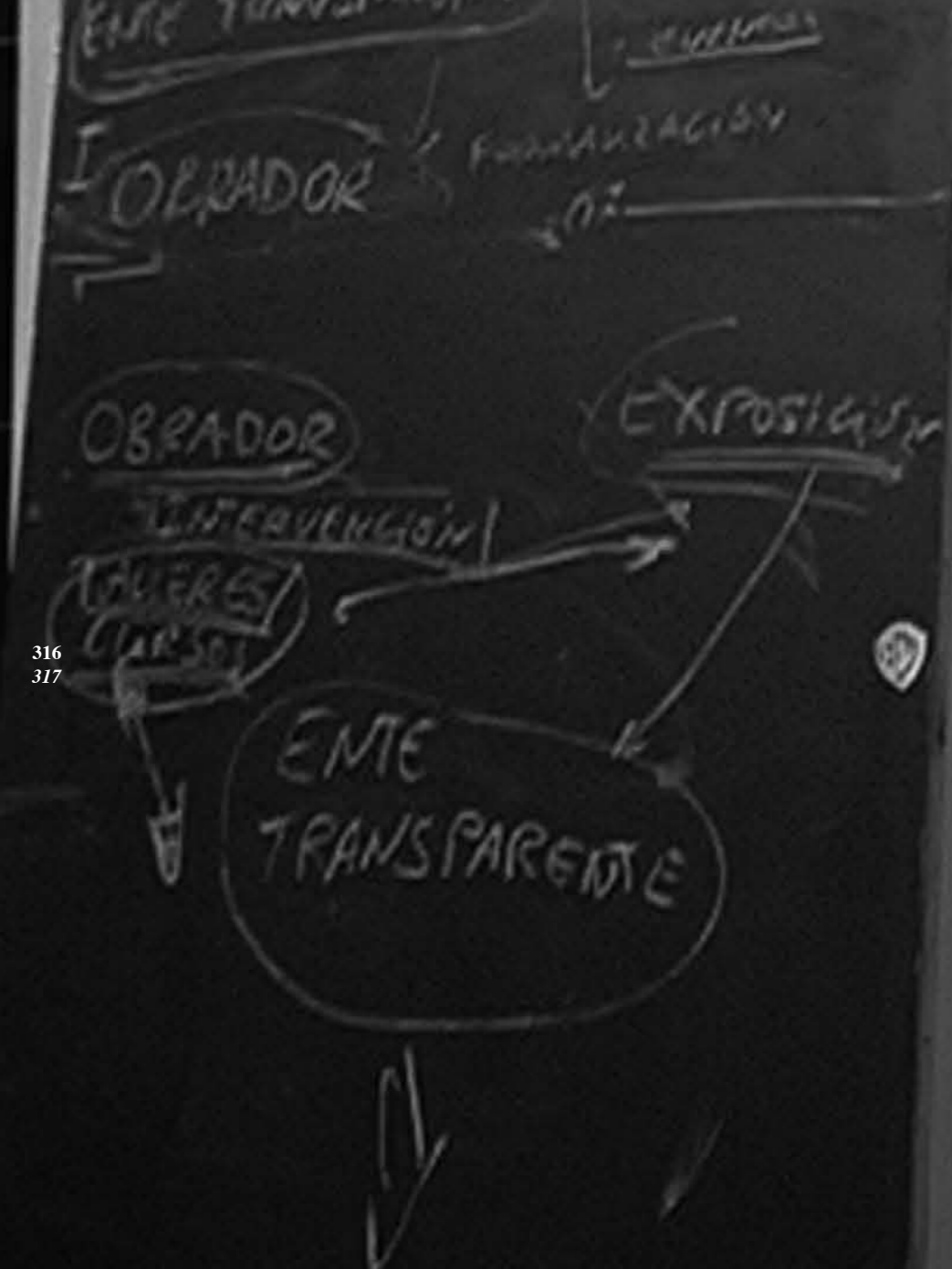
I will write lists of all the words said, written, and spoken and sung about love, death, and melancholy.

Read the classics.

Retain.

Retain.

00:44:31



316
317

The registry of effort not targeted at mythifying or mystifying it, but, rather, to learning from it. In any activity, from the outside one can see a mediation of other people and also the mediation of machines, our potential allies, in a kind of face-off in front of our own gaze. In cultural production, in the elaboration of narratives, that deferred image also allows us to keep learning from the already-done, without taking it as finished, to leave the process open, while at the same time avoiding our self-consciousness and a production which is non-communicative, since it doesn't differentiate what our personal experience turns into symbolic, the use or establishment, by expanding form, of a code which can be shared.

Related to the axis:
Education

00:45:00

320
321



See above for the “Bow-maker” sequence.

Taking our time in order to see a still image, which shows a real-time process. This contemplation can also be pleasurable, once we have won over the resistance generated by our receptive expectations. For an example of this kind of negative aesthetic, we recommend Chantal Akerman’s irrefutable *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1976).

Related to the following axes:
Aesthetic Experience
Cultures

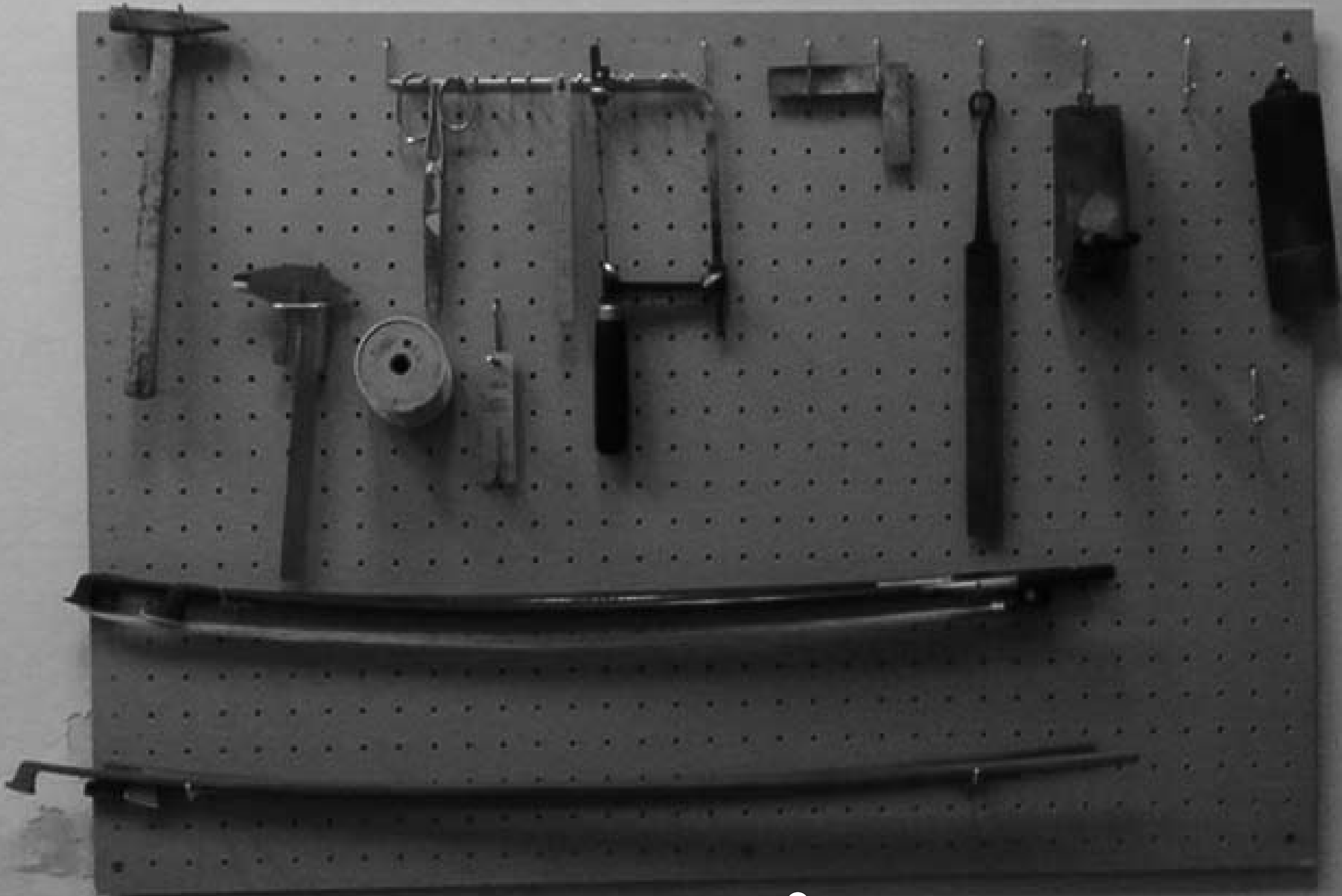
Voice-over: *Facing one’s own ignorance as a cheerful task.*

*This is all I have to do to become more human.
Everything I’m going to do to become more critical.*

*We talk to people with very different jobs,
nameless jobs, even,
and to those who did the jobs that no longer exist.*

00:45:41

324
325



The *Senda* textbook (part of the Spanish secondary education 8th Grade of E.G.B.) included a poem by Fernando Pessoa. This can be a beginning of an intellectual curiosity like any other.

If the young person doesn't read images, doesn't read texts, they won't be able to base themselves in what others have thought before them, and maybe thought better than them, in order to understand a little bit better our lives and uses.

Sara does read.

Related to the following axes:
Aesthetic Experience
Cultures

Direct Sound: Yes, I know I'll never be a somebody.

I know pretty well that I'll never have a body of work of my own.

I know pretty well that I'll never know myself.

*But right now, before this hour is over,
this clear and calm full moon night,
Here amidst this peace,
Allow me to make myself believe
How impossible I am.*

00:46:16



328

329



©

On tasks.

Because we cannot renounce creative and symbolic existence without losing the happiness necessary for leading a full life. Because we'll never be done with our self-imposed tasks in our lifetimes. Because the concern of the heirs is not enough, and it is necessary to want to become a speaker to others. Because we need to invest ourselves with meaning.

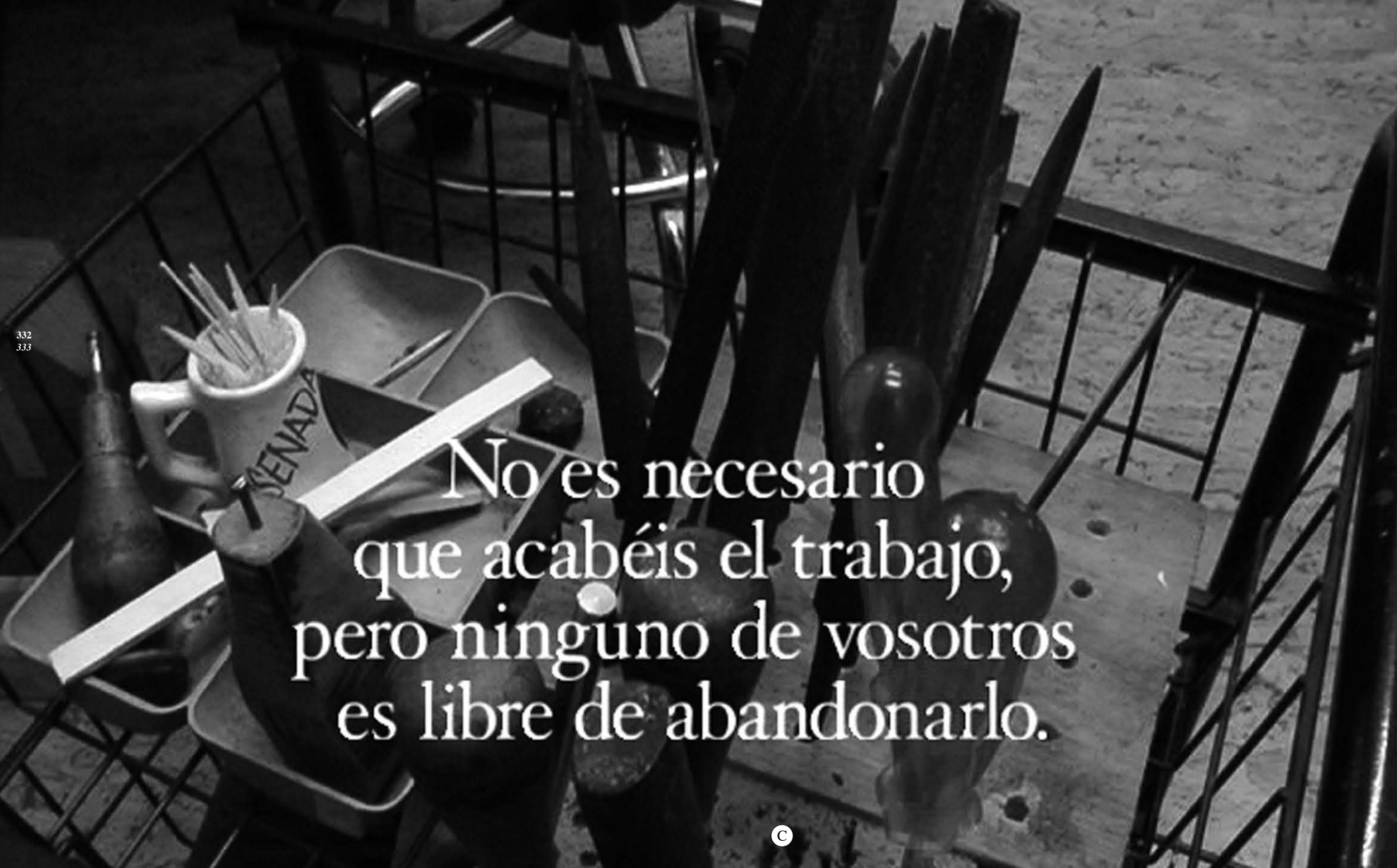
Related to the following axes:

Education
Cultures

Caption: It's not necessary that you finish the work, but none of you are free to give it up.

Rabbi Tarfon quoted in: Bloom, Harold,
Cómo leer y por qué,
Ed. Anagrama, Barcelona, 2000, p. 305.

00:46:35



No es necesario
que acabéis el trabajo,
pero ninguno de vosotros
es libre de abandonarlo.

Polish poet, Nobel Literature Prize in 1996, who, through an austere irony and the use of a highly-colloquial language has been able to position poetry up to the requirements of our age. Sometimes, she is scientific, sometime metaphysical, always with a sense of humour.

“It seems like poets will keep being very busy.”
Wisława Szymborska, *The Poet and the World*
Nobel Prize acceptance speech.

See also the sequence *Against Obscurity*.

This image is included in the murals of *The Intention* [Installation]. Marker pen on paper, size A5.

Related to the following axes:
Aesthetic Experience
Cultures

Voice-over: *We can do without many objects.
But not without relationships.
Not without poems.*

00:46:44

WISŁAWA
SZYMBORSKA

The current capitalist system attempts to appropriate all the media of the public and private spaces and times in order to extend the exercise of its power and control even in the most hidden spaces. It seems necessary to start talking at some point about the need for times and space for reflection and meditation, for feeling what our bodies are telling us, and how. The saturation of images we haven't chosen that drown us out in the urban spaces we transit and the private spaces of our lairs, the saturation of noises and sounds, the permanent stimulation is such that it paralyses us emotionally, politically, and vitally. Do we need our mp3 or 4 so that we don't see the world we're walking through, or do they need our self-absorption in each one of them so that we don't look at each other in the eyes? What does giving us, and respecting that others give each other, these spaces and times of silence?

Related to the following axis:
Body

00:46:51



In *The Historical Roots of the Tale* Vladimir Propp proposes the fantasy tale as a reflection, refusal, or transformation of the derived social myths and customs previous in time. In the beautiful and rigorous description of the study of recurrent themes in tales from all over the world, what is set on scene is a symbolic representation of historical models of social organisation, of power and marital-family relationship.

The repeating pattern is that of a hero who has to go through a series of ordeals, to obtain gifts, allies, magical objects or a totemic animal before setting out on a journey, going to a faraway kingdom, penetrating a forest. Historically, this structure is the narration of the passage from childhood into adult age, which was marked by rites of passage which would generally represent, sometimes very explicitly, the death and rebirth of a person. The initiate would be wounded, abandoned in the forest, marginalised, imprisoned in the initiation house, initiated in the tribe's secrets, believing himself to have been swallowed by a crocodile or a whale, his entrails would be manipulated, or his body would be transformed.

In this sequence, the mouth of a whale represents the school door. The forms of control practised by the group have a clear gender distinction, suggesting to the boys and girls, at a very early stage, that in order to survive they will need to "grow up", the boys in front of the group's careful gaze of control, and the girls basically building themselves up from the gaze of the boys, thus representing precocious and inadequate sexual maturity. The social discipline set in shape through audio-visual representations of contemporary rites of passage, which aestheticise this structural violence based primarily on aggression, pornography and narcotics, turns us into meek consumers and voters.

Beyond the appropriation of the fantasy tale by Postmodern entertainment, a possible way out of these naturalised images and texts of violence would be studying what form should be adopted by a set of fictions which could pose a criticism to these social and ideological formations which we might start considering a thing of the past.

"But, then, when the rite started to decline, public opinion had to change. The benefits achieved through the act of initiation became incomprehensible and public opinion had to be changed in order to condemn this fearsome rite. And this is when the issue at hand appears. While the rite existed as a living entity, there could be no tales about it." [Vladimir Propp].

Related to the following axes:

- Fictions
- Body
- Cultures

00:47:43

Voice-over:

*We think necessity.
We think ourselves.
We walk in the other's shoes.
We like thinking.*

*Here, one thinks that the present moment is the best one in one's life.
To learn as one goes, to learn from movement.
I love love
I love the collective desire to love and to act.
We're part.
I see one, and I see them all.
We also want to mature and keep thinking the same.*

Caption:

In the tribe, they would pass on the secret of death, of sexuality and of fear. On the screen, the secret was too quick and sordid: bodies shaking their shoulders, not looking at the camera. Life started becoming a lot like a bad American movie. Until a friend stopped laughing at another friend for using polysyllabic words. Until we refused to take anymore of that disciplinary love.



In *XY, de l'identité masculine*, Elisabeth Badinter writes that men are brought up with the notion of the triple negation of femininity, infancy and homosexuality, reproducing what the social norm understands by all that. The world of the care of social and family relations, even of physical contacts, seems to have the connotation of belonging to the world of femininity.

School as an extension of family and social education, also insofar as it concerns gender and affections. Bourdieu and a group of collaborators produced a research in France in which they could attest to how male and female teachers would unconsciously promote, through the patterns of punishment and reward, the development of passive affective and submissive attitudes in girls and different, more active, cold and questioning attitudes in boys. Throughout our years as professional teachers, we have observed how autonomous behaviours of distance and agency are penalised in girls, while what is penalised in boys is the display of sensibility, shyness, affection and submission. Also recognising these facts as parents allows us to question our own behaviour and to try and avoid transmitting that which we don't believe in.

An image which concentrates all these taboos is almost disgusting. Since we are unable to stop reading images from our own standpoint, this might as well be a kind of pietà dedicated to the forced coexistence of parents and sons until they are both elderly. So much poverty hidden by the family stipend or by the small financial contributions to the domestic economy of sons with meagre salaries.

Embrace your teenage son.

Related to the following axes:

Body
Education

Voice-over: *Love for one's family,
peculiar as it might be.
Is the time to dissociate.
Without taking a distance.*

00:49:42



The violent sexualisation of childhood and adolescence, in which us the adults have decided to embark our sons, has already been criticised above.

350 The automatic reaction of the adults is to “keep our sons away from all this”. On the one hand, we pretend
351 to protect our sons from the rest, which makes us intolerant, based on our lack of knowledge of what is going on in the streets, thus causing extremely polarised positions, such as those that reclaim sexual segregation [preferably among white race persons]. We also pretend to protect them from all the ungliness of the world, but, at the same time, we naively agree to the strong presence of images and hegemonic practices, and leave them over-exposed to TV and video games, as if these were something innocuous.

Puritanism has become a very useful kind of populism for this context of automatic answers to the fears incited by images. What’s all this “don’t speak and don’t give them ideas” thing? As if we didn’t have enough proof already that the pact of silence over sexual education [much like the pact of silence on other subjects, such as tolerance, or drugs] is especially dangerous for the lower classes, where it causes even greater suffering. To understand so-called education in values as something exclusive to parents and families presumes a closed model of both parties in a world which is not closed. These counter-reformational aristocratic dreams of a “revolution against the gender ideology” or “for life” segment society, precludes the shaking up of inequalities of origin, and provides us with blood-freezing scenes which remind us of other times, in which leaders who know nothing about life or about affections, who seem to hate their bodies and hate being touched, tell everyone else how to live, with an especially asphyxiating censorship towards women.

Us parents, teachers, and citizens have to invest ourselves politically with a critical language in order to help young people build themselves up, we have to trust them like upright persons who will have a self-determined relationship with their bodies and their equals, which will make them stronger and freer.

Related to the axis:
Body

00:50:16

352
353

Voice-over: *We live youth fully,
we understand the privilege of having time in new bodies
and freshness,
we retain experience for later.
We treasure what we live as a point of origin.
Of questioning, of feeling,
of intensely being with others, of inventing society.*

Nicaraguan carpenter Gustavo Pineki, whom we have to thank for the improvements in the design of the furniture pieces which act as display units for these audio-visual works, produced them in a small workshop, the small dimensions of which made him have to assemble and disassemble the modules one at a time.

The *making* of has become part of the symbolic configuration of the fetish of our cultural products, understanding this fetish in Marxist terms, as an over-valued commodity which has been stripped off the indexes of its physical production, so that is is open to the attribution of symbolic qualities.

We are interested in allowing these audio-visual pieces to be seen in certain scenographic conditions, which, in our opinion, can add the intended evocative and narrative component. But we are also interested in undermining their spectacularity by revealing their quality of constructs, of something made, something artificial. They are small windows that interrupt the suspension of disbelief of the viewers, whom we do not wish to seduce or possess.

Related to the following axes:
Aesthetic Experience
Audio-visual Literacy
Politics

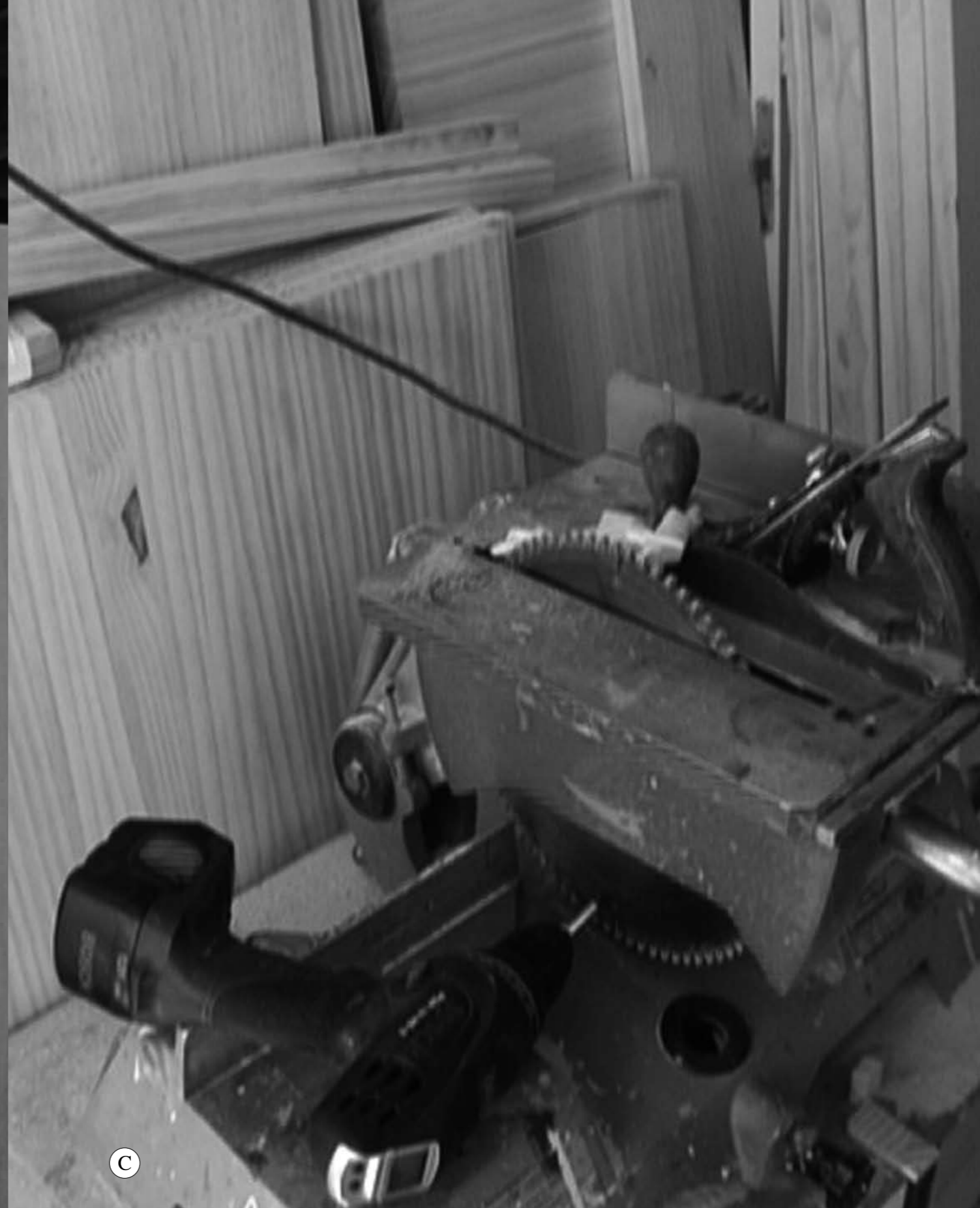
Voice-over:
This is not taken for granted.
It's questioned.
Restless.
It's tested.
Resist and self-educate.
Ask oneself, and
never stop.

00:50:41



356

357



©

The factura of cinema technology is our place for nostalgia. This is where a great deal of today's non-fiction cinema returns to look with the borrowed eyes with which Benjamin scrutinised Paris' arcades, in order to re-construct, through fragments of personal memory and familiar films used as pieces in a mosaic, a coherent representation of our historical reality. The expressive interest of obsolete technology and archives of personal memory in a literacy project like the one we propose, acquire value as resources for the construction of singularity which open up new paths towards empathy.

The origin of these images is a kind of deferred portrait, places which are biographically relevant to us portrayed as a third person, and which, due to a technical problem, appear scanned and animated, which makes them more of a souvenir, more imperfect, more of a place for evocation.

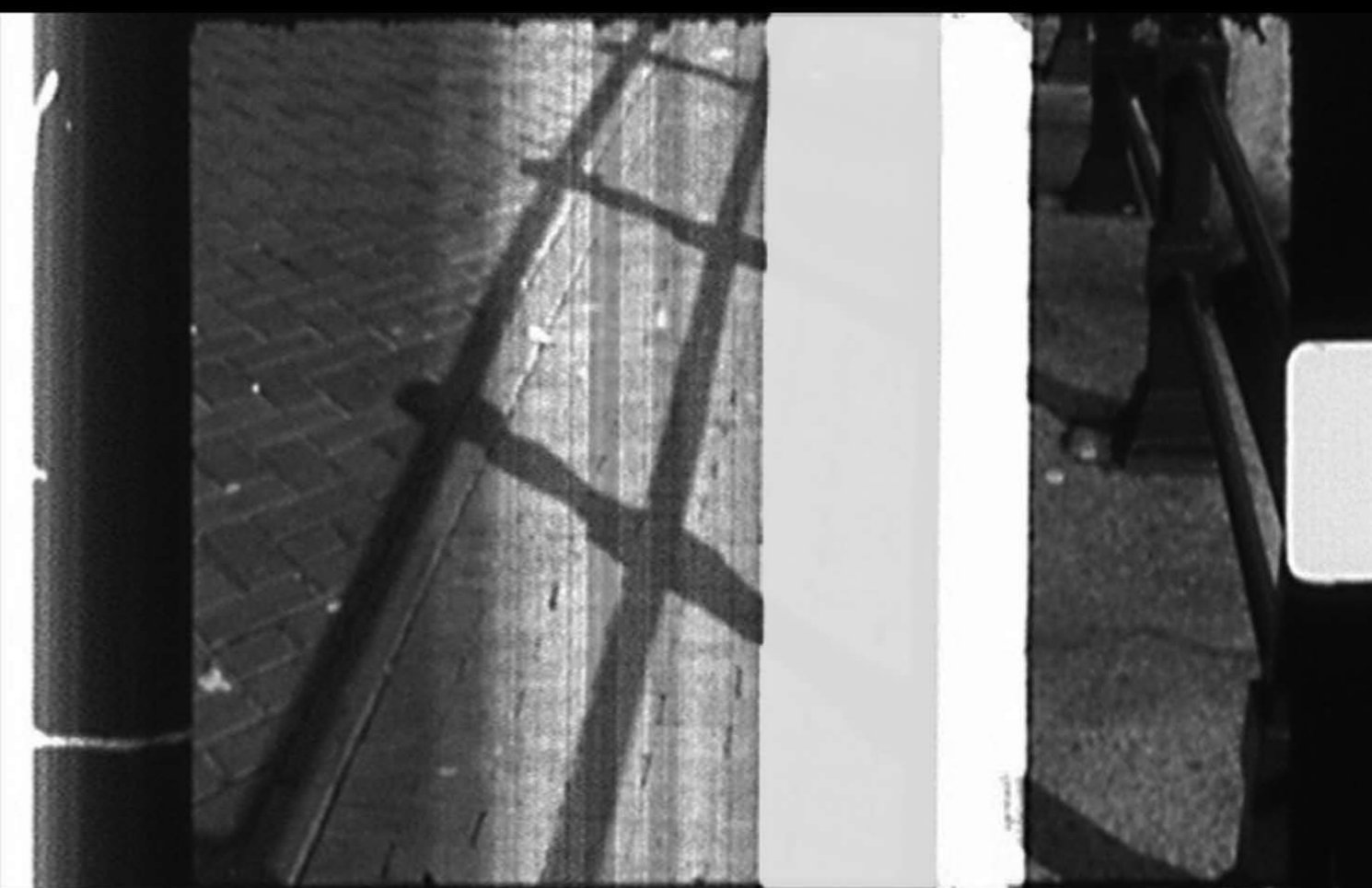
Camera: Jeroen van de Ven, based on a proposal by Diego del Pozo.

Related to the following axis:
Audio-visual Literacy

00:51:35



360
361



Our gaze on our own bodies is necessarily fragmented, because we can't look at ourselves directly without seeing ourselves completely, except through objects which return our gaze [mirrors, photo, video, etc. ...] Our hands are that part of our bodies which appear to have the most presence for us. We look at them a lot, we see them without seeing them move in front of our eyes.

They are also the fragment of our body that best demonstrates to us the passing of time. We all remember them still puffy and covered in dimples. We find it hard to recognise them with all their veins, their new wrinkles and their stains.

Our hands are also an interesting part of the body for cultural reasons. In the axis dedicated to the body we presented the tradition of understanding human beings as subjects split between body and soul, between body and mind.

Nevertheless, hands never find a comfortable place any of the terms of this duality. Following the proposed conflict, hands are body, but also mind. A bodily place of potential creation and experimentation.

What's the use of hands? How many different uses can I assign to them?

And, regarding the production of images, what does it mean to create them manually? We don't share the most reactionary standpoint which value images in terms of the level difficulty of producing them manually, nor those that refuse the form of questioning which implies reducing an idea or a reality to their minimal representation, a hand, a pencil, a sheet of paper. Everything that exists is, in the first place, a small drawing.

Related to the following axis:
Body

00:51:47

Voice-over:

*Once upon a time,
the minds and bodies of people,
as a species,
needed to be busy.*

*Once we have felt time, caring,
once we have suspected our place in the world,
once we have perceived our own startled face,
once we have found out how little we know,
the little time we have,
we make an effort to tidy up the principles,
to design our behaviour,
to search what we want,
to employ but not to pawn our life on it.*



We could consider this a small net.art piece.

Technology is one more medium, with the considerable lure of its potential audience, the accessibility of the means of production and to the design of new formats, but it is useless if it lacks a narrative. As Laurie Anderson, electronic art pioneer, said, "you can make a marvellous work of art with a simple pencil".

The mere technological optimism, where art, advertising, and propaganda cross their paths, eludes a true democratisation of media, a citizen literacy which would provide access to a highly-restricted code. The main channel for their production affirms an unfair order which produces enormous suffering in subjects, who need to be provided with tools of reception and production which can allow them to understand the difference between a potentially critical and politicised alteration; and a mere overwhelming fragmentation.

To begin with, one needs to have something to say, one needs to think about what they need to think about, to think about that does the other needs to think about and feel. And where is the horizon.

Related to the following axes:
Audio-visual Literacy
Cultures

Onscreen text:
[loop]

word

necessary

word

necessary

word

Direct Sound: Study.

*Effort.
Thought.*

*Attempt.
Action.*

00:52:28

368
369

palabra

necesaria

In adult age a man tells us the film *Fahrenheit 451* by Truffaut, based on the novel of the same title by Ray Bradbury. This science fiction story, elaborated during the Cold War, is taken up by the film director a couple of years prior to May of '68. Today, twenty years later, it keeps posing the same question to us: What part of my culture is being burned and hidden away from my eyes? What cultural contribution would I choose if I had to save it in my memory and with my practise? This story had to be located in the adult age, since only once one has lived through a series of years can one perceive them as a real-time writing of History, which excludes from the real that which we have lived intensely, that which we inhabit.

Related to the following axis:
Politics

Direct Sound: *The main character is a fireman who doesn't put out fires, he burns books instead. In a world in which large screens located in the living rooms reproduce a single image, which is the only one the citizens have to receive. This main character's wife is permanently in front of that screen, echoing the messages which appear on it. And the fireman has two moments of crisis: one when he goes to burn the books of an elderly woman and she decides to immolate herself with her books; and another one, when he gets in touch with a stranger, interpreted by the same actress who plays his wife, who connects him to a subversive world of literature-lovers.*

Finally, they end up running away and they reach a forest, the outskirts of a forest, where a number of members of this subversive community have decided to each learn off by a heart a book, let's say a masterpiece, of the world's literature. So they turn literature into an oral tradition, because they cannot have any hard copy formats anymore, they turn it all into an oral tradition, and therefore, a tradition which can be passed on, a culture which they believe shouldn't be lost.

00:53:24



*Worker Looking at Herself
on Her Own Screen*

We, the contemporary adults, although still being called “young”, and some still considering themselves to be young, were brought up with the belief that “the worst has already happened”. The dictator had died in bed, and a myth of a democratic transition was constructed well enough to give the kiss of death the the country’s political and collective culture, that of the workers, the neighbour and citizen movements. Our parents, in the position of an economic privilege with regards to us and to their own, were unable to interpret the term “to modernise” [no-one would have been able to, facing such a promise of prosperity]. They invited us to accept precariousness as an investment in the future, while the storm of the celebration of the end of history was approaching, where liberal capitalism is an unquestionable state of affairs.

We have been subjected to labour, emotional, and housing precariousness, to the lack of independence and the postponement of adult life. The system of desires which sets in motion the consumption cannot be satisfactory enough to compensate for the surrendering of any kind of demand to politics, for the moral compassion and the obligations of public life.

What are we looking for in these screens?
It so happens that a computer will not return anything that we haven’t already put in it, an illusory duplication of what is already there..

Related to the following axis:
Politics

This drawing is included in *The Intention* [Installation],
pencil on paper, size A5.

Voice-over: *Once upon a time, starting to work
was not traumatic,
not a loss but a meeting point.*

*The beginning of an economical survival
as a labour contribution to everyone and everything,
by commitment, affinity, or chosen places in the world.*

*What nobody wants to do, we all do.
Share effort
of turning like a planet.*

00:55:43

376
377



Significant gazes.

This succession of fragments of eyes is simultaneously a homage to those cultural producers and mediators that we feel, for one reason or another, to have inherited from, an a means of showing how we feel observed from the standpoint of history, how we find it important to exercise our tasks with a socio-historical awareness, without surrendering the possibility of taking a risk in our efforts, of taking part with the will to transform.

Its inclusion in this project attempts to prompt a debate in the classroom, about what is the proposed registry of names with the academic curricula tell us we should learn. Overcoming that list through personal research allows us to build our own, different cultural genealogical trees.

Related to the following axes:

- Body
- Aesthetic Experience
- Cultures

Voice-over:

*The added value is shared.
We are always aware that power doesn't belong to someone.
There is no aristocracy, and no contempt.
We deny that moving, breaking, spreading
houses, hair, bodies, is our essence.
No-one will fire up our hatred in any direction.
It's everyone's responsibility,
work, creation of self,
to deeply feel that the truth is in the best of societies.*

*To think reality, to contribute to is, to build it
is work.
To care of the hours - their quality.*

00:56:12

380
381

Superimposed over one of the gazes from the previous sequence, this image is one more in the series that presents historical images about education from diverse sources. This one, in particular, seemed especially interesting to us since it doesn't avoid representing the loneliness and the effort which determination, need and the will to learn involve. We also find it interesting that the main character here is not the teacher. Finally, it also allows thinking about dreams as places of experience.

Related to the following axis:
Education

Voice-over:

*It's exhausting.
We like this exhaustion, derived from a growing life ambition.
The more alive I am, the more I value being alive.*

*Nobody falls in the trap of the impossible desire for appearances and ornament.
We tend to make objects we can invest with other kinds of symbolic value.
One built by me, another built by you for us, densely and generously.
Values whose value doesn't value us above the others, that doesn't put us in a domineering position.
This is a game of stories, of inventiveness.
The kick-ass stereo is for listening to kick-ass music.*

00:56:56



The Society of the Spectacle defined by Debord and Baudrillard's notion of simulacrum in order to define the character of our contemporary culture both emphasise the permanent mediation of mass media on the real and the apparent need for us Postmodern subjects to understand ourselves as passive spectators, a need which, no doubt, has been learned.

Taking these ideas into consideration, we find the recent technological developments which attempt to turn our small living rooms into private cinema halls an extreme symptom of spectacularity as a form of existence. Taking the suspension of disbelief to the extreme nullifies us politically and imprisons us emotionally, to the extent that we are no longer capable of sharing the darkened cinema hall to watch a film, nor of watching a news broadcast without giving it the appearance of extreme fiction. Although news programmes are not objective information, it is important not to invest them with an over-cynical gaze which turns them into pure fiction.

This image, with the texts attached below, is included in the murals of *The Intention* [Installation], pencil and marker pen on wall.

Esta imagen, con los escritos que se adjuntan abajo, está incluida en los murales de *La intención* [Instalación] realizadas en grafito y rotulador sobre el muro.

Related to the following axes:

Body

Audio-visual Literacy

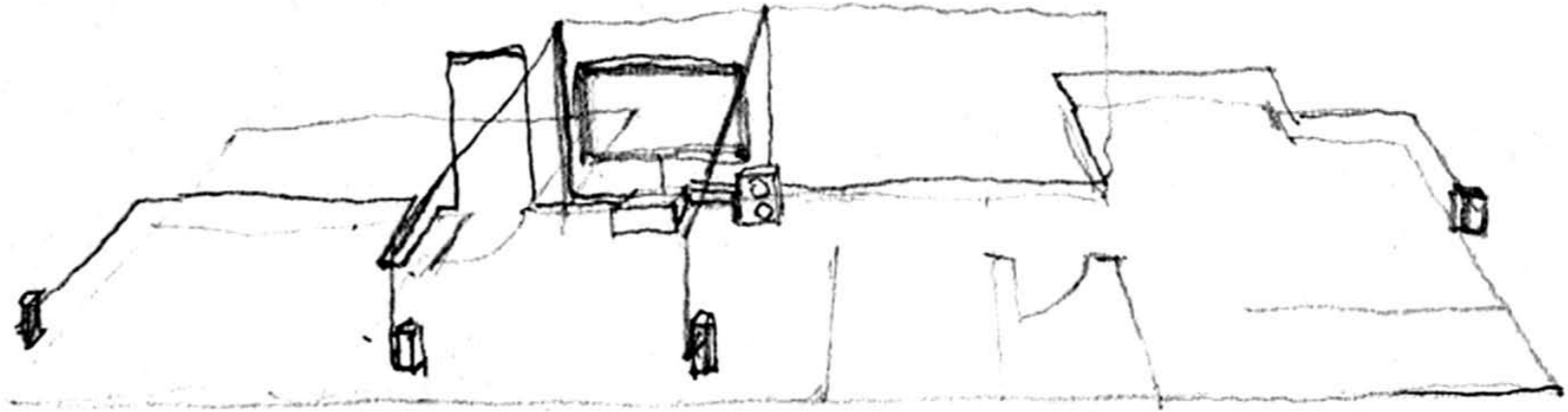
Writings in the installation version: *Watching the end of the world in Dolby surround.*

Home cinema in such a house.

Voice-over: *The home cinema doesn't hide the home where it will be set-up.*

*The means of production are shared,
The resulting forms are diverse
and accessible.*

00:57:45



A Kick in The Ass

A lo-fi animation of a paper doll
which kicks its own ass.

This is what we deserve - let's see
if we are capable of reacting.

Related to the following axis:
Audio-visual Literacy

Voice-over: And we cultivate humour.

*The way we eat fruit or wash our
skin.*

00:57:57

392
393



Hands

394
395

Along the line of the above-mentioned ones, these hands are no longer gazes, they are hands that make, that never stop making, hands that feel and create. Useful, restless, touchy hands.

Related to the following axes:

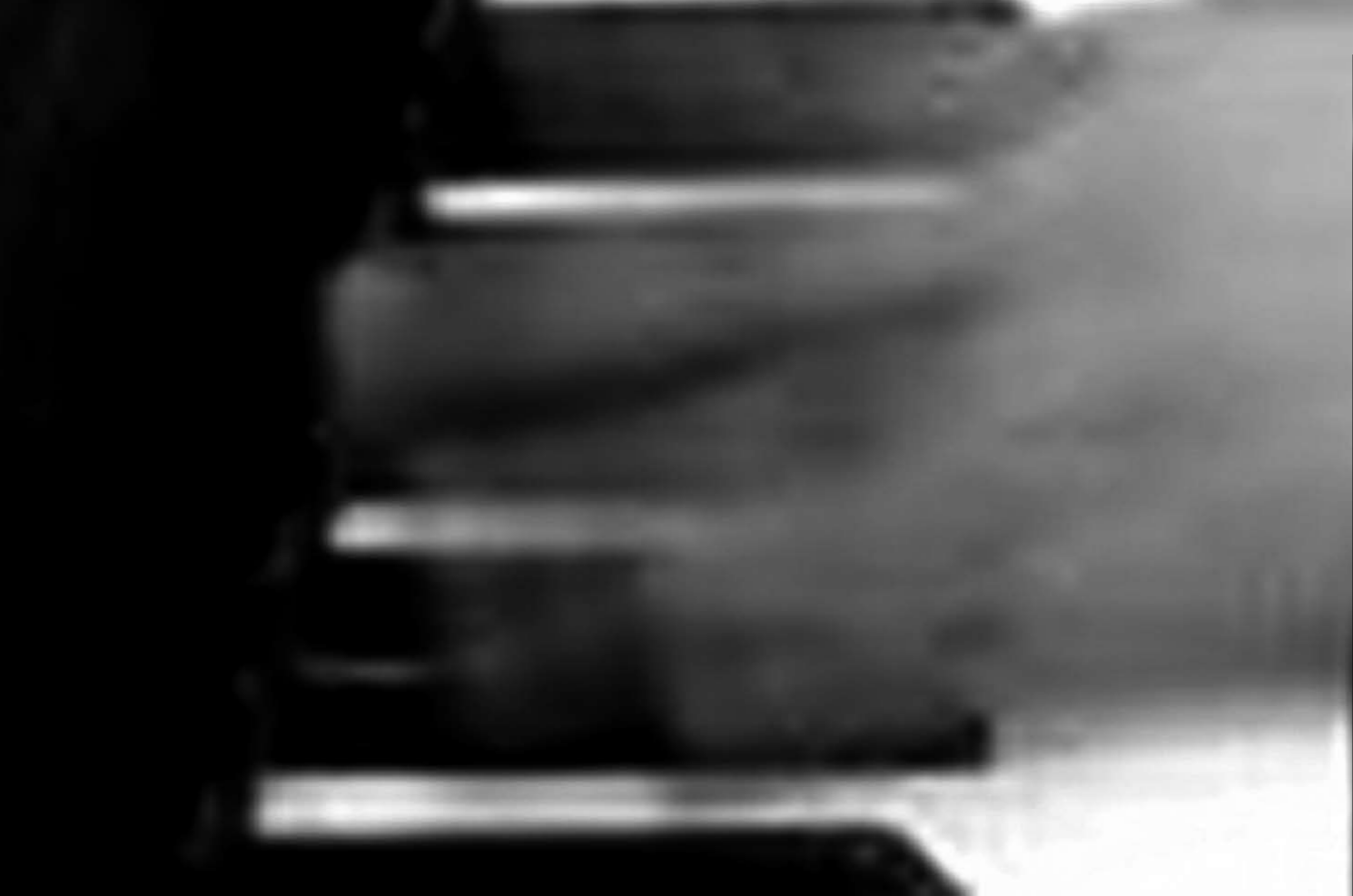
Body
Cultures

Voice-over: *Work is part of life - not its totality.
We don't justify consumption in everyday conversations.
We live with an outlook on a horizon.*

00:58:14



396
397



©

The producer has a difficult job, which consists in selecting, in real time, the montage of images which give continuity to the viewer's television experience. There is a chain of decisions taken previous to the moment of action, which the producer hasn't taken: what is programmed by the broadcasting station, who will appear before the cameras, the scenery design, the live connections which will take place, etc.

The most efficient outcome for TV images and for its ideological charge is that the viewer should not receive them as something made by humans, but rather as if the TV set were capable of forecasting what we want to watch every time, how much does our mind need to see in close-up, how much in full shot, or how much in crane shot. It is an exercise in psychological anticipation of the receptive expectations of the average spectator, considered as a mass to seduce.

Sometimes, we have the opportunity to note this human presence behind the machines, especially in the summer, when there are "substitutes" taking over the workplaces of their bosses while they are on holiday. This is where the revealing error takes place: someone cues a camera which is out of frame, which hasn't been instructed to make a detailed shot, studio sound is left in an inadequate condition, one can hear off-camera comments. Occasionally, the producer betrays the political and business interests of their media network, sometimes with evidence, and sometimes in a very subtle manner.

If we paid attention very carefully, we can still note this. Are sports stadiums really crowded with nice blondes with national flags drawn on their faces? Have they been too accurate to connect to an electoral rally at the exact moment when a pension rise or a tax cut are announced?

Another interesting question would be to what extent we believe that the blue-collar workers at a media network, like the above-mentioned ones, or other contracted workers [directors of publicity photography, advertising copywriters, script writers, etc.] are responsible for the messages which are broadcast. Who do we ask for responsibility in the case of a TV ad which shows a stylised rape?

Related to the following axis:
Audio-visual Literacy

00:58:30

Sociedad de masas: grupo de personas que reciben la información a través de formas centralizadas de comunicación no dependientes de una estructura democrática.

Los medios de comunicación de masas proponen una relación asimétrica, no permiten respuesta y preseleccionan aquello que es susceptible de convertirse en información, realidad, o incluso, mera presencia.

Voice-over: *We differentiate the capacity to communicate, and to truly communicate.*

Between the existing media and the existence of something to say.

We measure the words, the gestures and the images.

We measure in order to create.

We measure in order to avoid generating spectacular voids.



In his writing, Michel de Certeau warned that "... People are not idiots, they develop 'tactics' of negotiation in their cultural media uses, responses of counter-power, stealth practices, instances of social interaction, forking of liberty and survival...". We share his faith in the capacity we all have of inhabiting culture by turning it on its head, generating a new chain of questions, motivating changes. We allow ourselves the luxury of inhabiting our chosen references by manipulating them.

To pose the contemporary problem in relation to the rights to reproduction and use of cultural images in the classroom is also a fundamental task nowadays. It is a question of tackling a series of changes and struggles which are taking place in real time and which affect, and will continue to determine the possibilities of free creation which we expose to our students. We see how the owners deny the free circulation of images [which should circulate freely once a certain period has expired] by taxing users for the rights on the photograph of a piece, a photographic reproduction which they renew once when the expiry date comes close. We also see how the social alert regarding child abuse hasn't concentrated on preventing it, but in generating legislations which limit everyone's rights to create any kind of images without facing a huge amount of paperwork which makes any project seem slightly suspicious. Nowadays it is ever more complicated to propose activities in educational centres which imply some kind of photo or video registry of part of the students because of the precautions and fears of the use of the results online. The criminalisation implied in the described processes does not show to what extent this is an important node in our self-designation as speaking subjects.

What is at stake are the very possibilities of inhabiting our culture in an original, creative, and generative manner.

Collage and digital animation of an analogue collage by Hannah Höch.
Manipulated and inverted painting by Degas.
Fragment of an inverted still from Chantal Akerman's *Je, tu, il, elle*.

Related to the following axes:
Audio-visual Literacy
Cultures

Voice-over: *We don't mythify the cartoons we watched when we were kids, either.*
Nor the songs whose lyrics we couldn't understand.
Nor the formally and ideologically incoherent films.

00:59:03



We feel as though the processes described in the comment to the previous sequence also promote a recession in the understanding and approach to artistic imagery which shows our naked bodies. In the last few years, we have noted how the classroom abounds with demonstrations of discomfort, suspicion and internalised surveillance when watching this kind of images.

A few months ago, Ulrich Schötker was speaking in *Liquidación Total* in Madrid about his experience as Head of the Mediation Team of the documenta 12. He spoke about how certain parents expressed concern about the representations in some of the works there as inappropriate for a child's eyes, a concern which was quickly disseminated and amplified in the media. Facing this situation, his team provided a quick and responsible response, generating a workshop for young persons targeted specifically at art pieces with a sexual charge.

What surprises us is that these same parents and journalists are not scandalised by the sexual content in advertising, in commercial fictions and even in toys. The problem isn't the representation of certain naked bodies and sexual organs, the problem is that this is done in the autonomous discursive space with different aesthetic and discursive intentions. Nowadays, the privatisation of the representation of sexuality as a means of adhering desire to any kind of commodity goes hand in hand with a conservative regression in the understanding and practise of a free experimentation of sexuality and desire, whether it is adhered or not to love relationships.

Fragment and re-touching of three representations of love:

Les Amants, René Magritte, 1928.

An Allegory with Venus and Cupid, Bronzino, 1540-50.

Erotic sculpture from Hindu temples in Khajuraho, India.

Related to the following axes:

Body

Aesthetic Experience

Cultures

00:59:18

*Voice-over: Nor love as an undefined feeling.
We don't waste time here.
We have each other.*



Let us not forget that we are animal bodies. The documentary image on wilderness represents the violent animal strive for survival. Nowadays, we are all animals in danger of extinction by our own hands, violence has become something intrinsic to the survival of capital, leaving us behind.

Here we find some animals in a rather different posture.

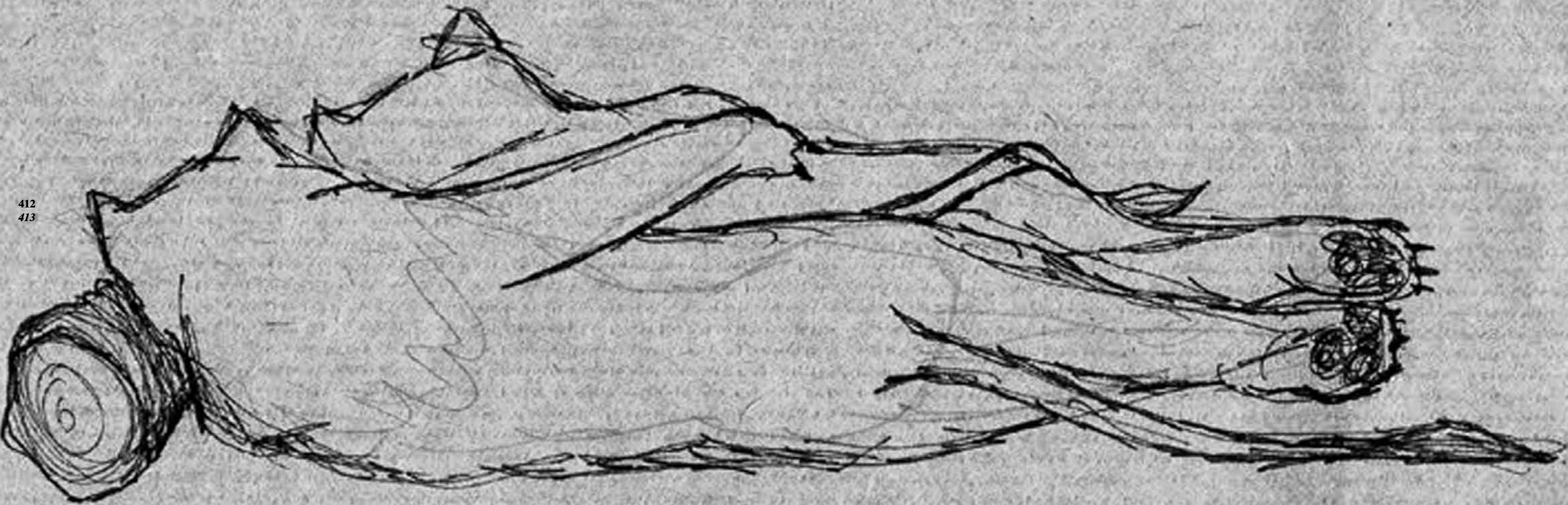
This is an ink on paper drawing, size 10 x 15 cm. It is part of *The Intention* [Installation].

Related to the following axis:
Body

Voice-over: We have each other, with no fear of vulnerability.

*Loving knows nothing of timetables.
We need to see our bodies with light, with time.*

00:59:26



412
413

SOMOS MANÍFEROS FOTSENSIBLES

A Photographed Flower and a Drawn Flower

How do you tell a flower where to grow?

A little something we owe to our friend
Jesús Acevedo.

414
415

A short animation which combines a series of photographs which register the de-generative changes in a few spikenards throughout time with the superimposed drawing of the previous states. An image of the invisible traces of life experience. An image about the construction of our memory. A version which refuses the terrible vanitas of a Baroque still life and the mere pictorial formalism of a modern still life. Neither *naturaleza muerta*, nor still life. Still alive: a new concept in still lifes.

Related to the following axis:
Audio-visual Literacy

Voice-over:

*Here there are distinct beings that invent distinct forms
so that their distinct loves
can have their plausible moments.*

*Nobody attempts to impose on others their own way of
being happy.*

*The results are always born from negotiation
and there is no guilt.*

No lies, either.

00:59:42



416
417

©

The waves, the sunsets, the forest, the Moon, the stars. It is easy to come up with universal examples of the experience of the sublime, as a moment of alteration recognisable by all, which makes us feel like little finite bodies in an unknown time and space.

These waves, shot in 1999 with a video 8 camera, registered on tape, kept on shelves in different houses, were hiding a surprise in the form of electromagnetic noise which evidence them as an electronic, constructed, framed image from a long time ago.

The waves in *Nanuk*, unique. How many waves have passed by there since then?

Related to the following axes:
Aesthetic Experience

Voice-over: *One wants to love and be loved.*

There is will.

*Love like faith
you either have it or you don't.*

*Like plants, animals and creatures,
if you have them, you care for them.*

*We are demanding with the eye-to-eye, mouth-to-mouth, gesture-to-skin
communication.*

We are also demanding with the interesting extensions.

01:00:04

420
421

Fear, but not of Ghosts

A juxtaposition of the soundtrack of a conventional horror film and a more-or-less disturbing domestic scene of someone walking up the stairs.

The effect of provoking fear in this audio-visual attempt need some consideration.

The different high points in the horror film genre, with its specific and recognisable qualities as a film genre, its incarnations of evil and of human cruelty, have coincided with historical moments in which there was good reason to fear “the real”. It seems like these moments of social uncertainty generate a great need for these physiological audio-visual stimuli, which provide us with evasion from an everyday life which is hard to think about and feel. What relationship does that have with the fact that the majority of horror film productions are targeted at teenagers?

Related to the following axis:
Audio-visual Literacy

Voice-over:

*From the horror movies of the Cold War
and from the horror movies of the War Against Terror
we deducted
that we had reasons to fear,
but no need for ghosts.*

Useful fear.

One that makes us incapable of betting on life.

01:00:33



424

425



©

In the series *The Spanish Civil War*, directed by David Hart for Granada Television in 1983, there is a sequence of archived film footage, whose origin we still know nothing about.

The sequence portrays a series of militia women from a close-up high shot, smiling against a sky which should have been blue. Nostalgia for these happy women, great losers of the war, which we already dealt with in our previous project *More Living Dead than Ever*.

As an update to this image of determination and hope, in this case we have asked these women, friends, workers, who date to incarnate and propose other models, to participate. It would have been nice if everything wasn't that expensive, no-one likes having to be an expert amidst hardship, but they also contribute their pride and their smile. Not being won over implies not surrendering. We haven't been defeated.

Related to the following axes:
Politics

01:01:22

Voice-over:

*Here, images don't try to appease us.
They don't insult us with conformance.
They respect and agitate us.
They offer us infinite questions
in exchange for attentive gazes.
We are curiously fascinated beings.*

*People tend to love each other well here.
We tend to think well of the others.
We avoid suspicion.
We listen.
We talk.
That other thing, it withers us down.*

*The hasn't been any previous generation that has hijacked anyone's rights.
There were lives that ended, there were people who tried,
that learned for us, the ones that think
in a fully-fledged political incidence.
People who ran the risk of embodying other models.*

Thought requires time.

So does feeling.

428
429



In the life model proposed by audio-visual landscape there is a clear bet on a “free”, or “independent” urban individualism, which appears to be joined by a certain emotional disfunction in the main characters, a result of family conflicts. A kind of cheap psychoanalysis which relates the separation of their parents to their incapacity of having a stable relationship, with no relation to the fact that they might have a job which requires self-exploitation [most are policemen or doctors] or that your body has been conquered down to the bone by the hegemony of the image.

Far from trying to idealise “the people” as an ideal for human relationships, [the small community tends to a form of control with a name and a surname, and to the reactionary fear of the foreigner, while it ceases to be what it was in order to become like everything else], we should start being concerned about whether the city has become a kind of overcrowding of containers to which those that have been working from sunrise to sunset go to rest briefly. There, they find some sons who have eaten whatever they have felt like eating, who have studies, who have turned on the computer in their room. All this builds us up on the inside, day by day, these things are out backbone. What would Le Corbusier think of the suburbs of the contemporary urban conglomerates? How far are we from the utopia of inhabitable, liveable cities?

Buildings are also images that can be oppressive and disciplinary, they affect our habits, they modify the forms of being of our bodies. Some architects and constructors should be made to live in that which they have built.

With great effort and vulnerability, we need to build other communities. The only thing produced by the lack of these communities is the impossibility of dialogue, of agreement, of struggle, of a true democracy.

This image is part of the murals of *The Intention* [Installation], as a digital print on paper, size A5.

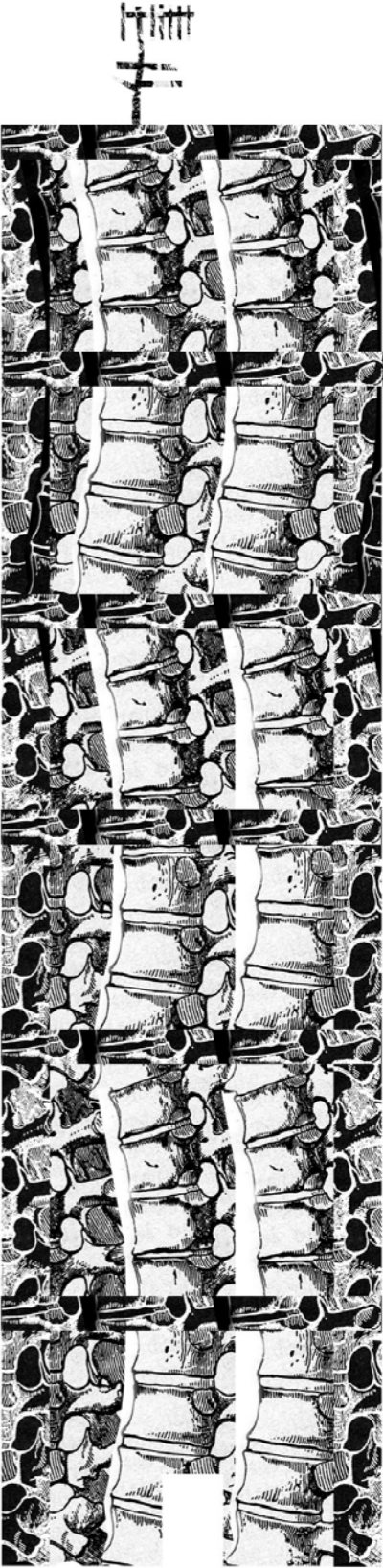
Related to the following axes:

Body
Politics

01:02:14

432
433

*Voice-over: Thought requires time.
So does feeling.
If one doesn't think and feel oneself, one becomes other.
Almost an object.
In this place nobody becomes engrossed just by the strength of facts.
We take our time with it.*



She He

One needs to learn how to be a father or a mother. Without exaggerating, since there is no need to treat kids as exceptional beings which need to be hyper-stimulated and over-protected.

What you do by default tends to be tuned to what you yourself received as a child. We need to keep our eyes open, because if you get distracted you also reproduce everything you didn't like back then. What you don't like can be meditated and worked on.

We should keep our eyes open as teachers, too, we must not spare our students from the reflection applied to their particular case, we must alert them about their possible tendency of reproducing their family communicative role in other realms of life: friendships, school, etc.

Originally, these images were part of an attempt at an alternative tale for children. Made for reading about other normalities with kids.

These images are part of the murals of *The Intention* [Installation], as digital prints on paper, size A5.

Related to the following axes:

Education

Politics

Biography

01:02:37

Caption:

We dresses me up - so does she.

She takes me to school - so does he.

He helps me to walk - so does she.

She cooks - so does he.

He sings to me - so does she.

She reads me stories - so does he.

He changes my nappies - so does she.

She teaches me - so does he.

He prepares dinner for me - so does she.

436
437

Voice-over:

Having children is not obligatory.

It's the parents' right.

Nobody thinks about having children in an anti-child environment.

*If you don't have time, you don't have children,
and having them implies being left with no time.*

This is the education which cannot be delegated..

By teaching, one learns - it requires you to sequence, to order, to update knowledge.

To learn and teach children, a proposal of feedback.



ÉL ME CANTA,
ELLA TAMBIÉN.

ELLA ME ENSEÑA, ÉL TAMBIÉN.

For years, we have enjoyed seeing all these birds come and go, chirp and play or disappear depending on our season, looking out from our kitchen. Often, one enjoys experiences without knowing when they will become an excuse for storytelling.

The sun rises and the swallows seem to fly through a hoop held up against the sky by two different hands. A rather literal illustration, but with poetic possibilities.

Related to the following axes:

Aesthetic Experience

Biography

Originally produced for the presentation of the collective project *Circo Interior Bruto*, which we were part of between 1999 and 2003.

Voice-over:

SWe know songs to sing to our children.

We know tales off by heart.

We make poems our own.

We take up the space that doesn't belong to us.

And we make an effort to care for, better and better.

We have learned to enjoy the consistent fantasy of imagining others, later.

Facing day breaks we will never see.

Right here, at my feet.

Right here, where my eyes are.

01:03:11

440
441



A study of an oblique conical perspective of the Ministry of Psychology.

For quite a while now, every time there is a catastrophe, an accident, a terrorist attack, part of the news copy mentions a team of psychologists who have taken care of the victims' families. The psychologist has the ugly task of reducing the effects of something which is unfair, violent, political, something which has been kidnapped from the action of the citizenry.

In world in which those in the best position win, any deflection turns into personal problems. Childhood becomes psychopathologised, the classrooms are full of medicated, hyperactive boys and girls with attention deficit disorder. Mothers ask the pediatrician for pills to send their kids to sleep. Adult age is lying on the couch, disappointed, alienated, raped, refused, beaten, overweight and starved. Way too medicated, way too many self-destructive behaviours. The real tragedy is in not articulating our problems collectively, in not seeing their structural origins. No, we're not looking for excuses. We're accusing ourselves of not seeing that it is the privileged that never doubt. That sense of confidence. That distinction. We don't want their certainty, it's no good even for them. But there is too much suffering caused by very specific political measures, which instil discipline in our identities and our skills. Give me statistics of all that.

Related to the following axes:

Body
Politics

Voice-over: There is no nostalgia for youth as the only period in one's life worth living. I'm the same.

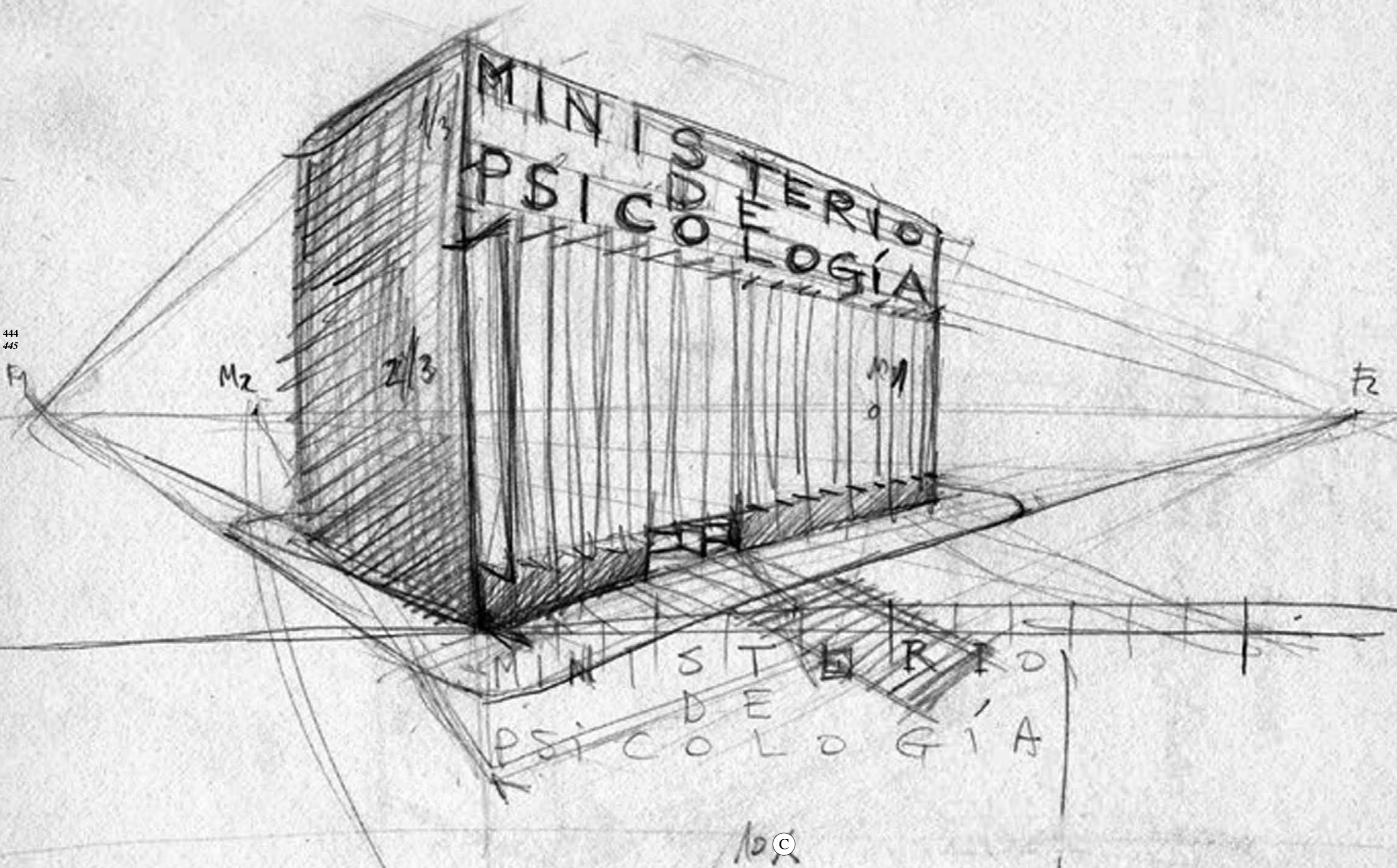
Caption: Who has convinced us that our bodies are ugly and inadequate?

*Voice-over: It's nice to be.
It's nice to have been.
It's a luxury to exist.

Adult life isn't pathologised, isn't filled in with therapy.*

01:04:42

444
445



MINISTERIO
PSICOLÓGICO

10X ©

A representation.

Within all the possible classifications of an image, scientific images have the property of being perceived as presentations, and not as representations, a powerful quality of likeness which sets them aside as objective, not intentional, images.

Related to the following axis:
Audio-visual Literacy

Voice-over: *Knowing how to grow up with the writing of time on our body.*

01:05:03

448
449



©

Mouth

Which mouths dare to open?

Which images of open mouths find distribution?

Experts, opinion-spinners, women that give pleasure to men open their mouths.

Who is having their mouth shut?

Who's to tell us to keep our mouth shut?

Open your mouth, you've got something to say.

Related to the following axis:
Politics

Voice-over: We ask ourselves, once a month,

Me?

Us?

Why?

What can we do?

01:05:09



When we think about education nowadays, generally we think about young girls and boys. One of the ideas behind education leaving the institutions of regulated knowledge understands that learning doesn't have an age, and that it doesn't need teachers to indoctrinate. Fixing our gaze over some representation which have been created regarding this subject, in different moments and in different cultures, allows us to see to what extent what we understand by education is only one possible definition, devised to be closed, limited to a certain stage in life.

In the last few years there have also appeared some reactionary ways of understanding the idea of ongoing education, in relation to the imposition on adults of forms of self-recycling and adaptation to labour flexibility. Adult education as a means for emancipation has vanished from the discursive horizon of our politicians. Once again, education is not the training of labour resources.

Related to the following axes:
Education
Cultures

01:05:16

Voice-over: *First as a personal task, then all together.*

Nobody considers that thinking must necessarily be depressing, inappropriate, weak.

Not everything is perfect all the time, but we try to listen amidst the conflict,
pushing away the paralysing fear which freezes life.

We search for the difficult balance between individual and collective utopias.

We are well aware that there are inevitable pains,
but no experience lacks value.

Errors, chance, fortune...

Everything, we want the whole of life.

It's a challenge to learn from everything.

To know how to communicate one's findings.

Here secrets are not at the service of obfuscation,
there are simply complicity, embarrassment, intimacy.



Technical images and scientific representations are as intentional and ideological as all the rest, with the addition of the fact that they tend to be perceived as objective. The foetus tends to be represented in isolation, thus making its reception independent from that of the pregnant mother. This process of individualising and personification has complex consequences for the social subjectivation, since it forms “moralising” images, and in the experimentation of many women who have suffered natural abortions or have seen themselves in the situation of having to opt for a non-desired abortion. Those other books on creationist science they use in schools in Kansas must be fascinating, but no less terrible.

On the other hand, this kind of images allow the classroom to posit the changes in the construction of objects of personal memory which has been provided by the revolution in technological means of production of images, ever since the popularisation of photography. Nowadays, the album starts with the first ultrasound scan.

Related to the following axis:
Body

01:06:05

460
461

462
463

An exercise in radical aesthetic alteration. In the middle of a contemporary audio-visual piece, one paints on glass the name of a continent, a question about that continent which lives everyday through Humanity's refusal of itself.

The off camera field by the photogenic consumption and inequality is enormous. An interface of a free and cheerful modernity, a certain cynical humour, large doses of Postmodern relativism in order to reveal that you don't want to, and don't feel like, and you find it anachronistic to engage anything else discursively. We cannot take on much more, we've got enough with being entertained and with the great technological optimism which identifies gadgetry with freedom.

In the West, the sons of workers celebrate their lack of skills. Life is like being in a film. This is not what we want. Now we have to invent ourselves by doing.

Related to the following axes:
Aesthetic Experience
Cultures
Politics

Voice-over: *If there is an imaginable image, we try to make it and to communicate it.*

Reality is not a film and, still, we imagine and write a script.

We go by, producing our film.

Caption: *And What About Africa?*

01:06:08

464
465



A life told in photographs.

These are our grandparents, and only a few of them, those that had the possibility of having their existence registered in a series of images. From their time to ours, the proliferation of images has been so huge that we know that it is almost impossible for us to organise and keep up to date our personal archives. Sometimes we see people struggle between living and registering life. A life turned into an archive with no demand, no consultation.

And the surprising fact is that, being able to produce very different photographs, we all repeat the same ones. The product of a normalisation of the production of private memory, we all know how to pose, which is our best profile, which moments really must be photographed.

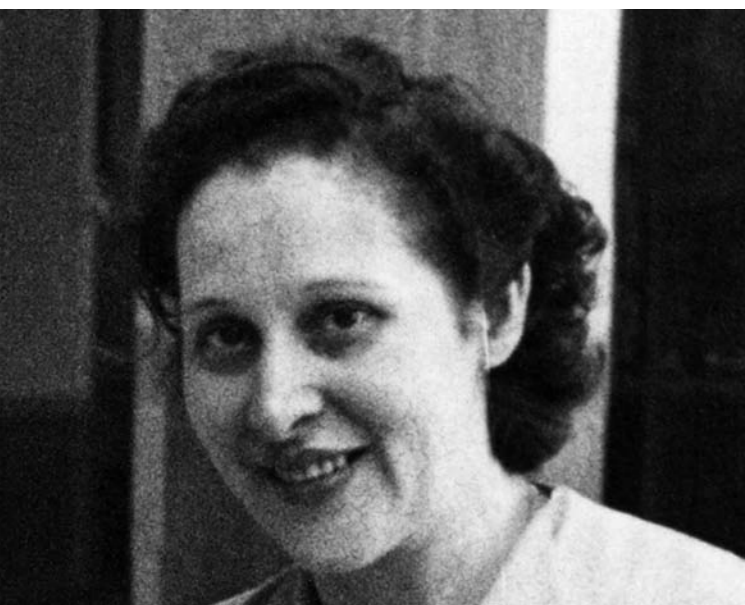
It helps to distinguish our way of making a personal memory through images, to know how to make a camera turn into an instrument which adjusts itself to our intentions and our formal decisions. It also helps to subject the pictures that people take of us, the pictures we take of ourselves, and the ones we take to a different kind of analysis and scrutiny, and let them really allow us to articulate a story.

Maybe we should recover something from the old style of taking pictures. In Agnès Varda's *L'Une chante, l'autre pas*, friends used to take old pictures to meetings, in order to discuss them together.

Related to the following axes:
Audio-visual Literacy
Biography

*Voice-over: One starts by simply living, and ends up living against the clock.
Every body has its time.
Every time has its filling.*

01:07:29



A person is staring at the camera. Video feedback in the background, an anachronistic effect which is almost the first thing one thinks about when they first plug a camera into a monitor. To point the camera towards it.

Harold Bloom says that if one doesn't feel like reading at any age, one especially doesn't feel like doing it at old age. One reads against the clock. We have simply replaced "reading" with "living".

If life consists in thinking and feeling the world, let there be life until it stops being.

Related to the following axis:
Biography

01:08:49

Voice-over: *More than any other
this
is the period of urgency.*

*We are a highly-mobilised social group.
No latter generation has left us bereft of our visibility.*

*We have learned to retire.
But we already knew:
work is not only
a paid professional task.
Many of us like having tasks.
We choose our own homework.*

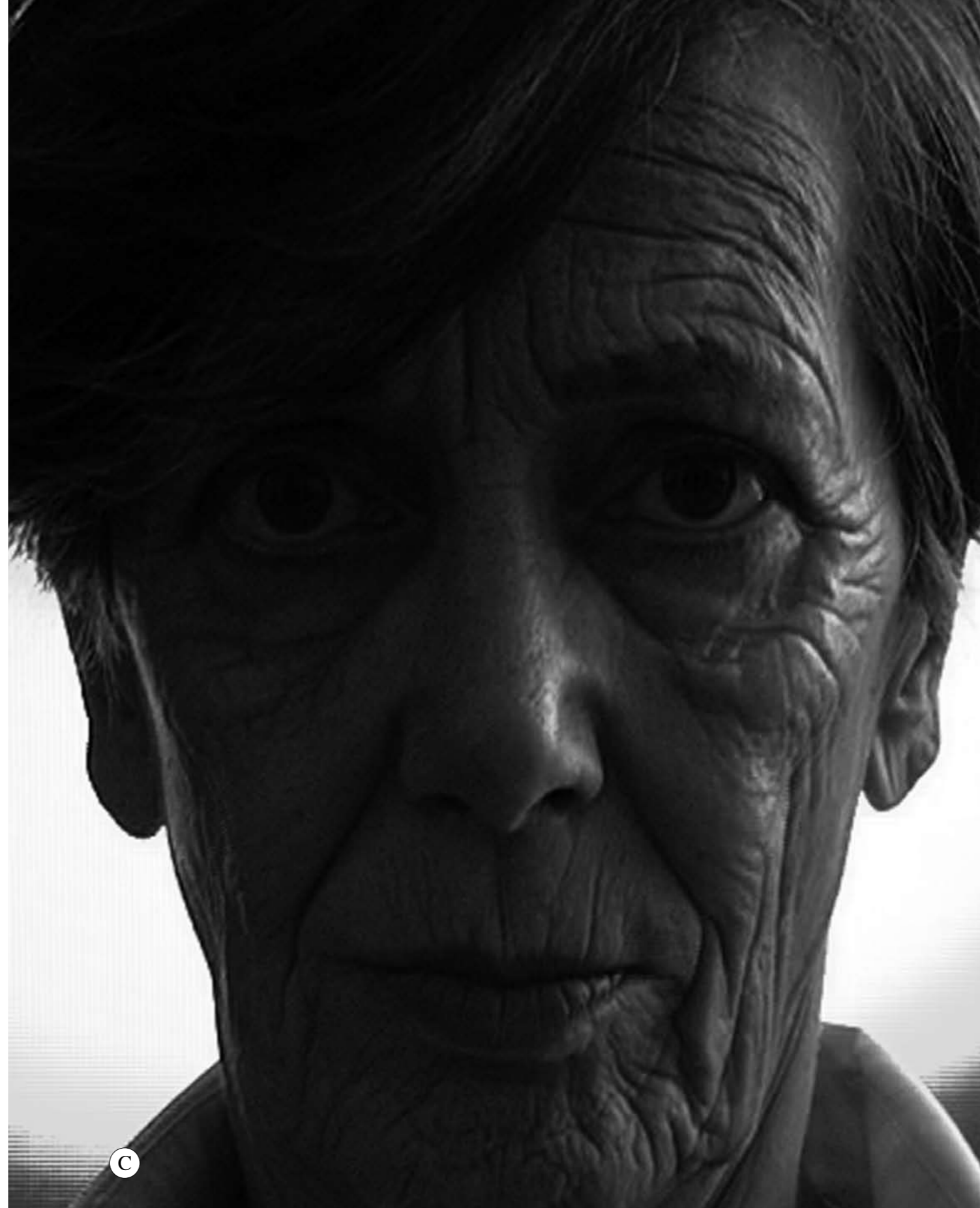
I take time off to do storytelling in schools.

It's time to re-read.

*We have searched, believing
that it was for us,
we have found out that it was supposed to serve us
and now we see that our doubts
were for others.
Those other that look up towards us,
like someone looking at the stars.
We are advisers
and there's people listening.*

*Lives pass by
and some of them are beautiful.*

*At no age does one feel like
misunderstanding,
looking down upon,
unliving.
Much less now.
Now is still life.
It's full time life.*



A clock in which the numbers
have been replaced by letters.
A contemporary *Carpe Diem*.
When one bears in mind
finiteness, entertainment becomes
just a small dose, necessary for
a disconnection in order to skip
over the necessary rest or bear the
long stretches in waiting rooms,
of queues and turns.

Related to the following axis:
Education

01:10:07
10:01:10

476
477



Old people are often portrayed to us as if they were living inside a flashback, as if they were in a permanent state of a return to the past. But we ourselves rebuild our memory step by step and live all our days feeling them as part of our present. There are many ways of growing old.

Accepting the changes in any stage of existence as a new opportunity to experiment with novelty is quite a challenge. Maybe with a good number of years on our bones and on our flesh, after having told ourselves who we are in a thousand different ways, maybe we'll still be able to see new forms of doing and being which can allow us to be happy.

Manuel Gonzalo speaks to the camera, telling the plot of Kurosawa's *To Live* [Ikuru].

Related to the following axis:
Fictions

01:10:20

Direct Sound: This is the story of the last months in the life of a Japanese civil servant who is the boss in a small office where there's these eight or nine men and women working, all packed together. The story of that man is the story of a widower who lives with his son and his daughter-in-law, and who's having a hard time because he's not feeling physically well. In fact, he's got cancer. And the story is a story about how he lives with this and how he relates to it himself, a little bit in that Oriental style of not communicating any bad news so as not to cause any panic or compassion. Still, he needs to break out from his own little world. And there's an incident, which is what the film starts with, in which some women go there, to that civil service office, to protest because their water is polluted, and they're suffering from that. So in that office, which is an ombudsman office, they send them over to another office, which is to do with public infrastructure, which in turn sends these women over to a third office, which is a public health office, which sends them to another one, and so on, fourteen or fifteen offices in total. The first part of the story is about his loneliness, and of loneliness not only regarding the others, but also with oneself, when he realises that the person he has struggled for the most, his son, doesn't really pay him any attention. In the sense that he doesn't really share his life with him.

So then he finally makes an effort to help these women who went to his office to complain about the polluted water. And, for some reason, his effort consists in creating a public park in that very area. This effort finally makes up the second part of the story, but it's told after his death. Therefore, the second part kicks off with the funeral rites and the posthumous homage to that character and all the interventions involved. And then there's a series of considerations by all his colleagues about what had happened to that man in order to go through such a radical change.

In fact, it is probably the attempt to show how a person needs something more than oneself in order to realise their own life, in the sense of providing it with meaning, whatever meaning. This meaning is, obviously, a fairly modest one. We don't even know whether he does it out of generosity for these women who were complaining at the office. There's nothing there to explain that. Then his colleagues, or his subordinated workers, sometimes speak to him in one tone, and sometimes in another. Finally, we don't really know what the meaning of this film is, probably because Akira Kurosawa considers that this is the mystery of life, and that everyone must provide the film with their own meaning. And it's not only the film.



We need to invent new models. In the first place, to demand the change in public models of privatisation of the care and aid to dependent persons. Every single day of the life of elderly people is still life. We need to get rid of the “industrial” residence model, sometimes so similar to an extermination camp, and increasingly common in large cities.

Our intention for the future is to live with friends, to once more share our coexistence. We will also need to invent ways to avoid being constricted to a consumption and inactivity, pre-designed for an elderly population.

A butterfly wing as the seconds-hand of a clock.

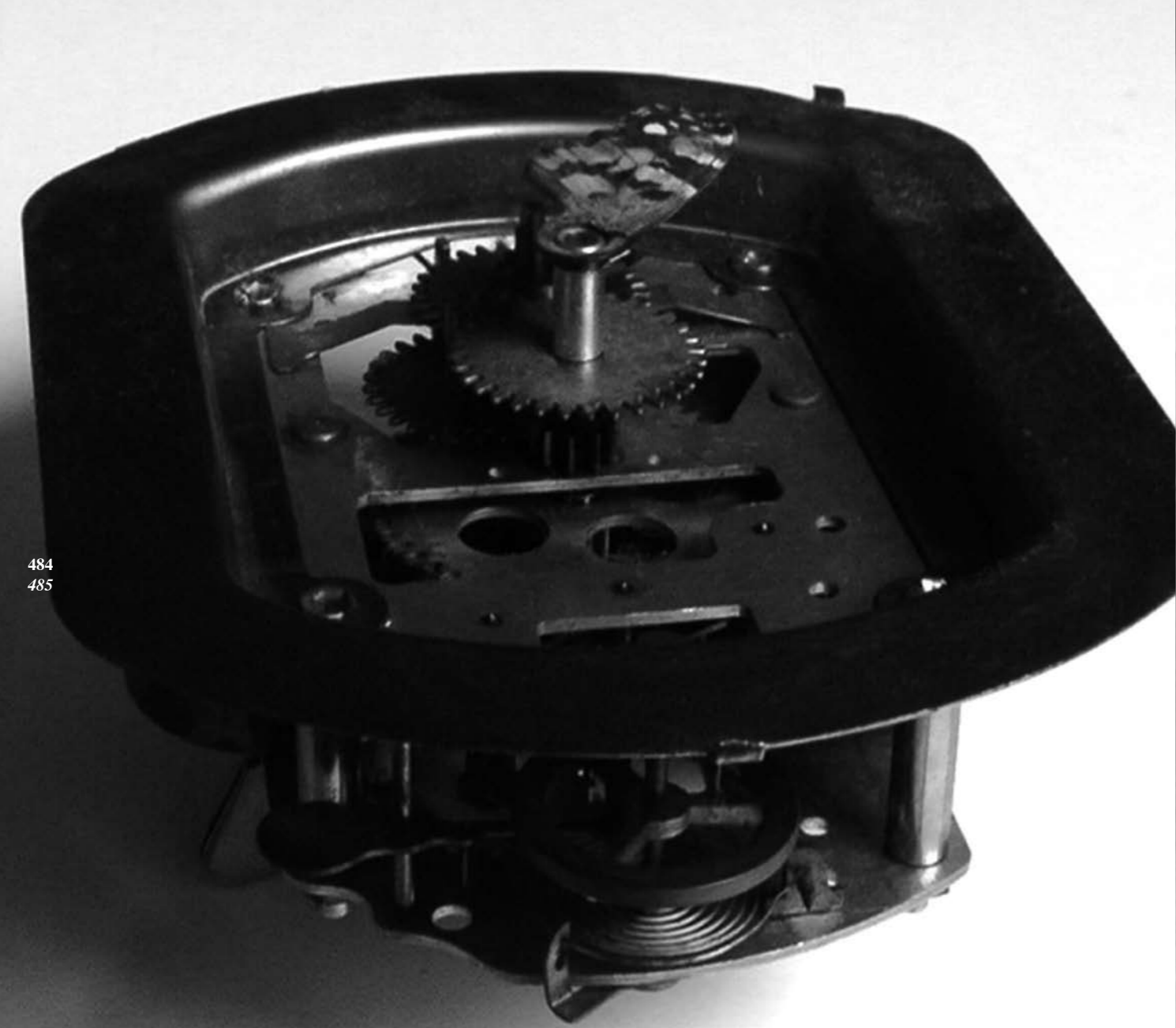
Related to the following axis:
Politics

Voice-over:

*Once upon a time,
the very elderly people
would celebrate each day
as a gift.
Nobody ever saw elderly people
so happy,
so active,
so generous and together.*

*We are friends.
We share easy and large houses.
Those of us with healthy eyes read for the others.
Some cook.
They comb themselves.
There are guest bedrooms.*

01:14:22



On the terrace of a country house, a grandmother and her granddaughter cuddle each other while playing. They look at each other's eyes. The daughter comes looking for the mother. It's lunchtime. Curtains.

Let us not shed ourselves from our capacity to communicate and share ourselves across generations.

Camera: Luis Pérez Sánchez-Moreno.

Related to the following axis:
Biography

Direct Sound:

- *"Careful with the eyes."*
- *"I bet you can't catch my hand?"*
- *"Careful, I'm gonna getcha."*

Voice-over:

Often, young people seek their company.

The listen to their reflections and discuss life.

01:14:53



488
489



A variation on Bartolomé Ros' well-known photograph, which shows Francisco Franco and José Millán-Astray, who, after the Civil War, would become the regime's head of Press and Propaganda. It is a response to the argument between Millán-Astray and Miguel de Unamuno on October 12th 1936 on the campus of the University of Salamanca.

490
491
"...But now that I've heard the necrophiliac and crazy shout of "Long Live Death!", well, I, who have spent all my life composing paradoxes that have attracted the ire of those who couldn't understand them, I have to tell you, as an expert in the matter, that I find this ridiculous paradox repulsive. General Millán-Astray is a cripple. We shouldn't hush this up. He's a wartime disabled person. So was Cervantes. But, unfortunately, in Spain there are too many cripples. And, if God doesn't help us, soon there will be plenty more. It disturbs me to think that general Millán-Astray could dictate the norms of mass psychology. One could expect a disabled person who lacks the spiritual heights of Cervantes to find a horrible soothing in seeing how the cripples around him multiply."

Quoted in Hugh Thomas, "La guerra civil española".

Related to the following axes:

Politics
Biography

Voice-over:
"You also have to learn to die."
"You also have to learn to die."
"You also have to learn to die."
But how do you learn or unlearn?
"By learning" - the voice murmurs.

The voice
which is still here,
the voice which one couldn't help listening to.

The one that whispered:
"I love this,
I don't want that."

01:15:58



vivo

in

video

©

492
493

Palmira

An elderly woman is recorded on video. She realises this and she's not pleased. She used to cut herself out of photographs. Probably not to avoid seeing herself, but to keep herself away from others' gazes, because of embarrassment.

She contrasts that resistance to being portrayed with the current trend, in which all presume a right to audio-visualise anybody, in which images of our bodies are set in circulation in a carousel of the reflections of all these bodies in our spectacularity.

We seem to almost have the right attitude in case a camera shows up. We could easily spend our lives posing and smiling.

Camera: Amalia Pérez Pastor

Related to the following axes:

Body
Audio-visual Literacy
Biography

- Sonido directo:*
- Say "hello", Mrs. Palmira.
 - Don't tell me you're going to take a portrait of me.
 - Say something. Tell me something.
 - What do you want me to tell you?
 - I don't know, just anything.
 - Don't take a portrait of me.
 - Well...
 - It'll break the machine.

01:16:27



496
497

Birdies

498
499

We have been seeing our neighbour Enrique Carpio feed the sparrows. He calls them, and they eat straight from his hand. These simple actions with no obvious objective seem necessary, it seems like they reconcile us with the world. Like stroking the head of a child. Poetic needs, as the *fado* would have it.

Related to the following axis:
Aesthetic Experience

Direct Sound: Street, birds, whistles.

01:16:45

Voice-over: *When I can hardly
talk anymore
I'll still have a body.
A body etched
by the paths I've walked.
It asserts the joy
Of having lived.
It can still make a gesture.
Look at a face
and, voiceless, say:
live.*

*Here
we have lived.
We have lived and we have done.
With then, together, close by.
Brick on brick,
smile on smile.
A construction of realities
which don't end in me or in you.*

500
501



Ancestral remains, in front of which we feel like between two inconceivable moments. Our perception is tied to the present, suspended between two infinities. Constructed spaces are also images, ones that subordinate our bodies to certain guidelines of how to inhabit the world. There is a hierarchy of spaces where these architectonic images go beyond and within their capitalist transformation in spaces for tourism and consumption. There are still places like this, which ought to remain this way, since only this way can they be open up a crack in our consciousness as subjects of history. Explaining the process of tourism as a loss and an obfuscation is also our task.

Those ancient humans must have had powerful reasons to build this, to make this effort.

Related to the following axis:
Politics

Voice-over:

*Death makes a nice conversation subject.
No, not a happy one.
It's never been easy to make oneself understood between two infinities.
Everything that hasn't been read
said, seen, heard,
is part of everything that has been read, said, seen and heard.
It informs the has-been,
the done,
the contributed.*

01:17:27



504
505

A pair of hands open a book, only to find Goya's drawing *Aun aprendo*, which illustrates a phrase attributed to Michelangelo.

Throughout the production of this project, this image has become a symbolic reference for us, that of the life-long process of learning. An arduous illustration, a consciousness which takes its toll on body and soul, but one which is not refused, one in which we persist. We cannot understand a different way of being.

An end which refuses itself.

Book by Francisco Javier Sánchez Cantón, *Vida y obras de Goya*. Ed. Peninsular, Madrid, 1951.

Related to the following axes:

- Fictions
- Body
- Education
- Aesthetic Experience
- Audio-visual Literacy
- Cultures
- Politics
- Biography

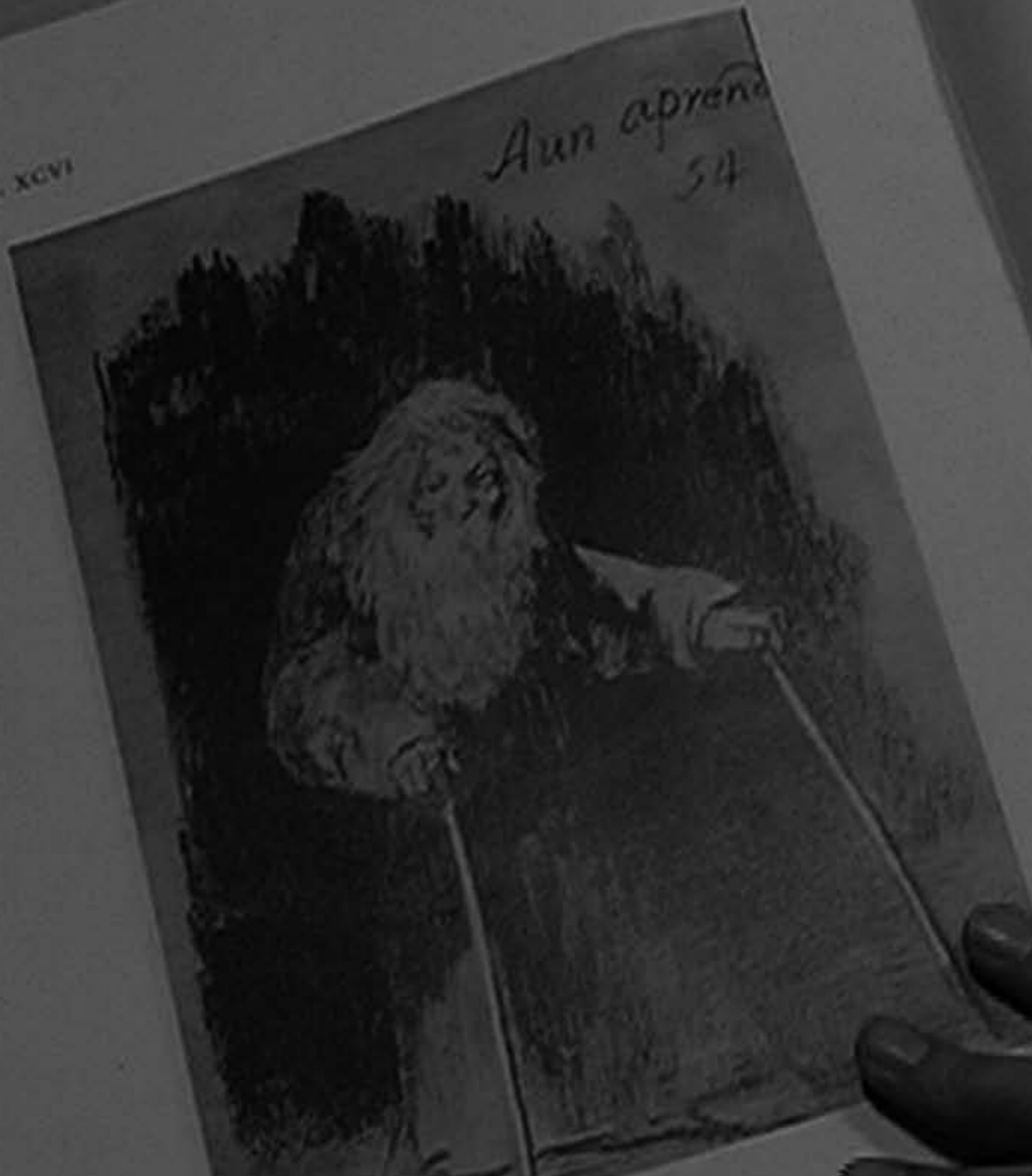
Voice-over:

- We matter.
- It's hard to be nothing.
- Not nothing.
- Later, nothing.
- Nothing.
- Please, something.
- The head, its rest.
- An echo in an other voice.
- No less.
- No more.
- So much.

01:17:57

Lib. XCVI

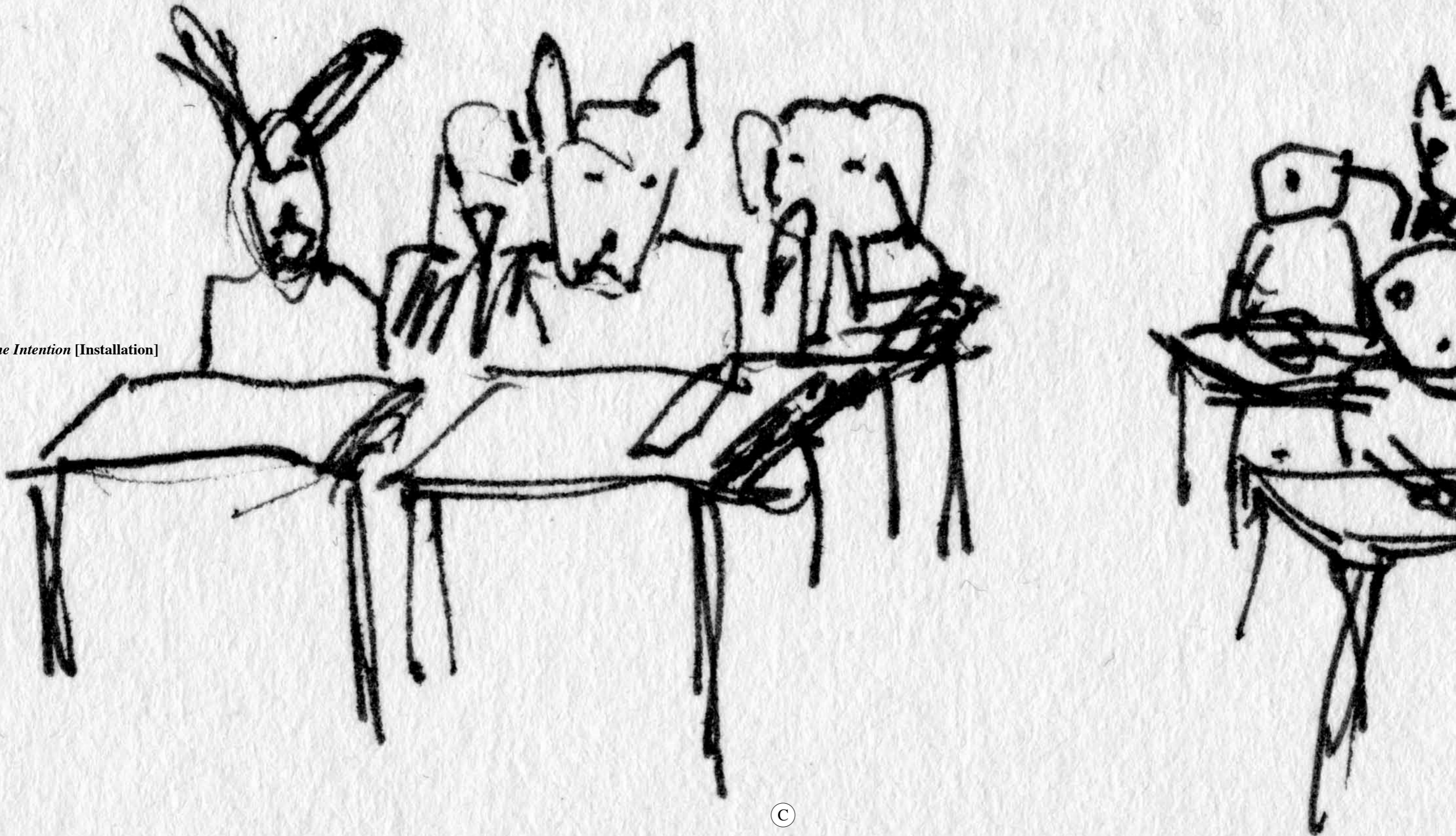
Aun aprende
54



WITH AWARD OF HONORARY DE
GRADUATE FROM THE UNIVERSITY
OF MICHIGAN, ANN ARBOR, MICH.
IN 1908. HE WAS A MEMBER OF
THE SOCIETY OF THE HISTORY OF
ARTS AND LETTERS, AND WAS
ELECTED TO THE SOCIETY OF
THE HISTORY OF ARTS AND LETTERS
IN 1910. HE WAS A MEMBER OF
THE SOCIETY OF THE HISTORY OF
ARTS AND LETTERS, AND WAS
ELECTED TO THE SOCIETY OF
THE HISTORY OF ARTS AND LETTERS
IN 1910.

508
509

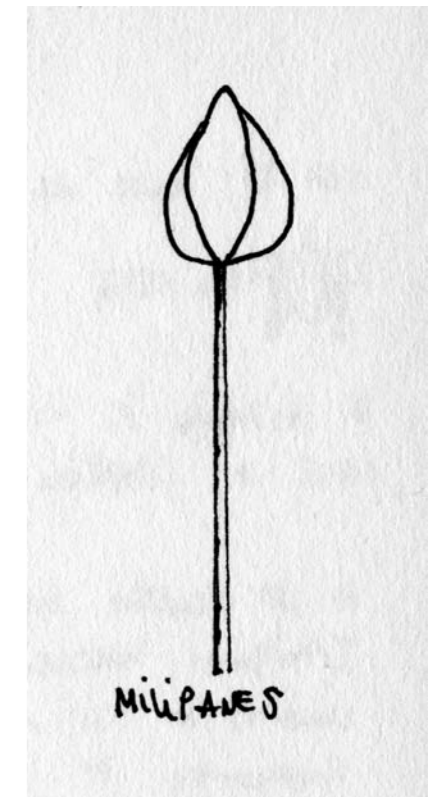
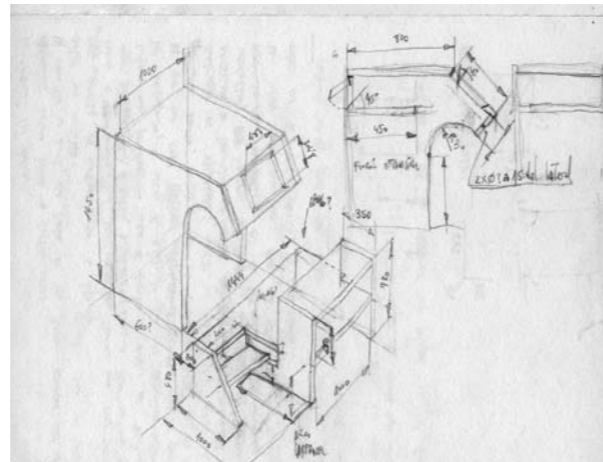
The Intention [Installation]



The following images present the wooden desks inspired by Antonello da Messina's *St. Jerome in His Studio*.

They fulfil the role of exhibition devices for the installation version of *The Intention* project, together with a number of drawings and interventions on the walls or specific objects which are also part of it. As we have explained earlier, some of them are integrated as a sequence in the videos, while others only found their place and meaning in the installation.

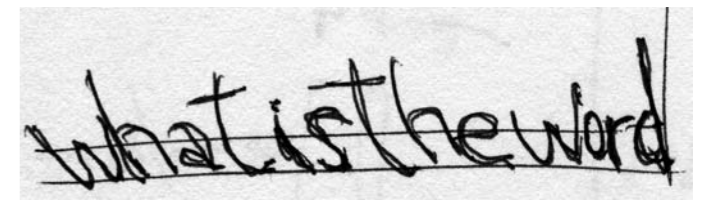
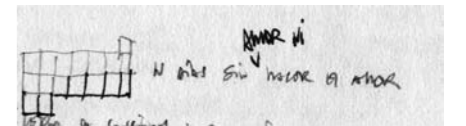
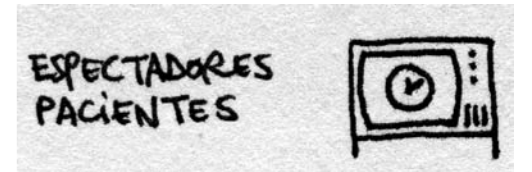
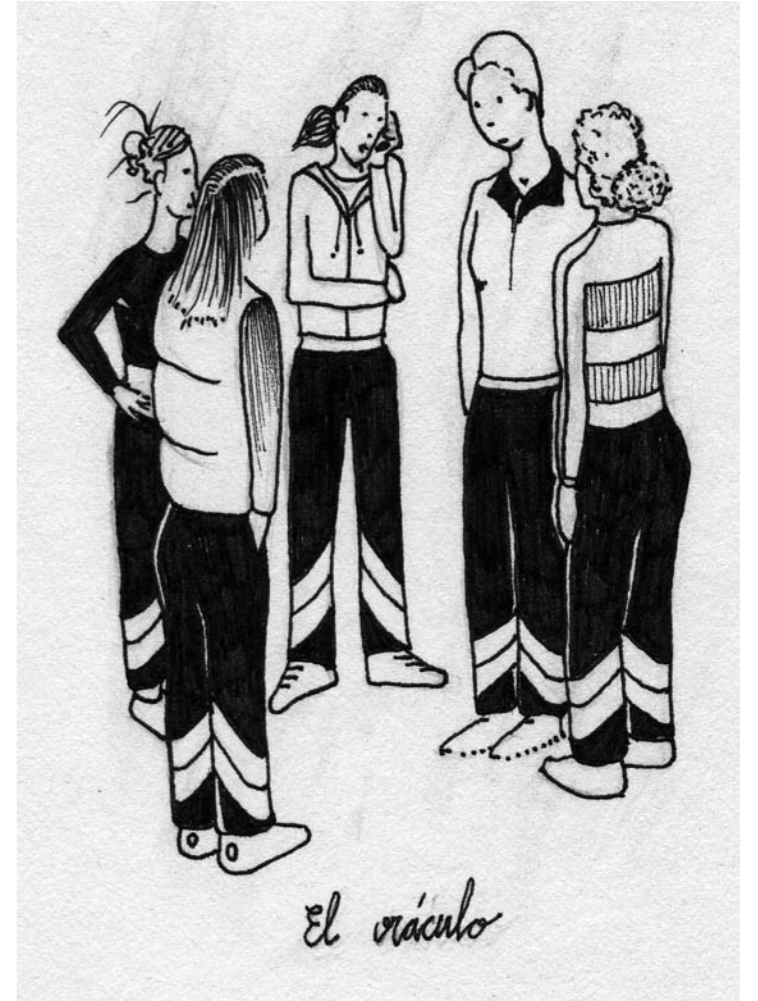
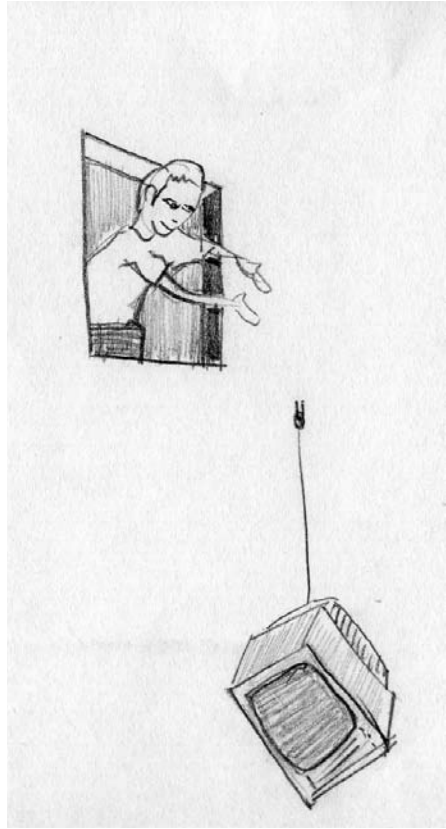
To integrate this chapter in the publication involves emphasising how the different contexts of reception require different formal solutions.



The presentation of these elements in the exhibition version opens, on the one hand, paths to the deconstruction of the processes of elaboration of the project, and, on the other hand, enforce its perception in its simultaneous, two-fold nature: didactic and artistic.

It is not only teachers and students that we appeal to in the open realms of reflection of this project.

514
515



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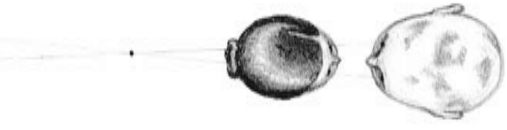
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[Bio]

(Madrid, 1971 / Mérida, 1973) They live and work in Madrid since 1996, after having met at the Rietveld Academie in Amsterdam.

They have exhibited in Intermediae Matadero, Madrid (2008); the “la Caixa” Foundation, Lleida (2006); Sala Europa, Badajoz (2006); Espais Foundation, Girona (2005); MediaLabMadrid (2004) and MEIAC, Badajoz (2002); and, collectively, in *Los géneros. Los límites del crecimiento*. Obra Social Caja Madrid. Sala Alcalá 31. Council of Culture, Madrid (2007); *Sintopía(s)*. Cervantes Institute. Beijing [Ch] (2007); *Carte Blanche*. Le Commissariat. Paris [F] (2006); *Becas Generación 2004*. Arco’05, Madrid and Reales Atarazanas, Valencia (2005); *Ahalegina / Esfuerzo*. Koldo Mitxelena Kulturunea, San Sebastián (2004); *Banquete. Metabolismo y Comunicación*. Conde Duque Cultural Centre, Madrid (2003); *Corpos de Producción*. Santiago de Compostela (2003). *Dé[s]règlements*. Galerie Art & Essai, Rennes (2002); *Ecosofías*. Sala Amadís. Youth Institute, Madrid (2001).

Their audio-visual productions have been exhibited in the Cervantes Institute of Dublin [Ir] and Damascus [Si]; Filmoteca de Andalucía, Córdoba; Zinebi 46, Bilbao; the XI Mostra Internacional de Film de Dones, Barcelona, or Monocanal, MNCARS, Madrid [travelling exhibition].

They often produce workshops, round tables and talks on art methodologies, education, and audio-visual literacy, in, among other places, the MNCARS, Madrid; MediaLabMadrid; Patio Herreriano Museum, Valladolid; Párraga Centre, Murcia, and Arteleku, San Sebastián.

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