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ENIGMA

Creative Art Interchange 2022 – 2023

Secció d'Infantil, Primària, Secundària i Formació Professional

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ENIGMA



CREATIVE ART INTERCHANGE_01

ENIGMA

ART IN EDUCATIONAL CENTERS



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MYSTERY

ENIGMA

CURS 2022-2023

IDEA
PROCESS
EXHIBITION

CAMPUS MUNDET
FACULTY OF EDUCATION
JUNE 1-15 2023



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INDEX

05		Introduction
06		Project ENIGMA 2022-2023
07		The mystery in sculptures made by women
11		Who am I?
19		Intertwined gaze
29		Nomessible
47		<i>Leviathanochelys aenigmatica</i>

INTRODUCTION

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The Creative Art Interchange project ¹ aims to encourage the development of creative proposals in primary and secondary education centers to promote Artistic Education not only as a plastic, aesthetic, and expressive medium but as a meeting point. Through the exchange and knowledge of other contexts, cultures, and realities, we foster an active exchange so that students can broaden their conception of the world and break down prejudices through artistic approaches. Art acts as a cultural mediator that enables a deeper and more meaningful dialogue.

Our working methodology is open: it starts from a general inspiring theme for the participating centers to personalize the proposal and develop their own project in operational exchange tandems, sharing progress with the rest of the groups.

We place great importance on the project's ideation and work process, but also on the idea that students should be able not only to participate in an artistic process consciously but to create their own discourse and stimulate key socio-emotional and cognitive skills such as empathy, active listening, and critical thinking. As a closure, an exhibition is organized that gathers the evidence of the entire process in which the students themselves assume the role of "curators" to generate a narrative of the entire process that also serves as a space to share experiences with all the agents involved in the project, evidencing the learning significantly.

The project has an international vocation so that the participating realities are disparate. In recent editions, centers from Catalonia, the United States, Germany, and Argentina have participated. We believe that expanding borders is a fundamental dimension that broadens the depth and scope of the experience, fostering an intercultural dialogue that enriches the artistic and social understanding of the participants.

This publication presents the projects developed by the teams formed with the participating centers in the 2022-2023 edition.

¹ Project website: <https://creativeinterchang.wixsite.com/artinterchange/ca>

THE *ENIGMA* PROJECT 2022-2023



In the vastness of human thoughts, there is a winding path that leads to the heart of a dark forest, the place where the Enigma resides. Like a word whispered in the twilight of understanding, the Enigma is a voice speaking from the shadows of the unknown. It is a riddle encrypted in the fabric of the universe, a challenge that presents itself not just as an obstacle, but as an invitation.

Born from dark and elusive questions, the enigma presents itself as an inquiry that, merely by being posed, already suggests the existence of profound knowledge waiting to be discovered. At the heart of the enigma lies a paradox: it is both a shadow that darkens and a light that illuminates. It is an ambiguous expression, deliberately hidden, a secret that reveals itself openly, yet its clarity fades and confuses.

Immersed in ancient Greece, the figure of the enigma acquires a mystical and philosophical dimension. It is the language of the oracular god, wise words directed at human mortality, a divine gift delivered with the uncertainty of whether it will be understood. Here, the Enigma is a manifestation of thought, a vehicle for exploring the mysteries of existence and the nature of knowledge.

Great is the task of Heraclitus, for whom the enigma is a vital form of expression, a reflection of his worldview, where everything is in motion and contradiction. The Enigma, in its essence, is the path to certainty, a riddle that demands to be deciphered. It is a labyrinth where the thinker delves, seeking answers in the depths of Nature, an entity that delights in concealment.

Meanwhile, in the art of Enigmas, there is a continuous dialogue between the visible and the invisible, between the known and the unknown. Every enigma is a challenge to our innate curiosity, a test of our ability to see beyond appearances and discover the hidden truth in the shadows. Like a game between light and darkness, the enigma invites us to explore the limits of our understanding and expand the horizons of our knowledge.

Now, in the context of Artistic education, the Enigma transforms into a catalyst for creativity. The artistic projects that unfold from this theme are explorations of the very nature of mystery. Each creation is more of a question than a precise answer. At the intersection of education and art, the Enigma becomes a tool for learning and, above all, for continuing to ask questions.



THE MYSTERY IN SCULPTURES MADE BY WOMEN

Manoli Moledo Nores / *Escola Serraparera* (Cerdanyola del Vallès, Barcelona)

Glòria Prieto Puentes / *Lakewood Elementary* (Dallas, Texas)

1. INTRODUCTION

This is the second year that Escola Serraparera in Cerdanyola del Vallès, Barcelona, and Lakewood Elementary in Dallas, Texas (USA), have worked together. This year, 20 second-grade students from Lakewood and 24 fifth-grade students from Serraparera participated. With the theme of mystery in art, it was decided to work on sculptures made by women and the mystery that can be found behind each work, analyzing, learning, and interpreting their pieces. The objective was to get to know both Catalan and American female sculptors, as they are practically invisible, to research their works, and then produce the students' own sculptures.

2. PROPOSAL SUMMARY

The two teachers, Manoli and Glòria, paired students considering their characteristics, interests, and proficiency in both English and Spanish. Afterwards, the pairs were shared with the students, and they met via Zoom to get to know each other and say hello. Each teacher then shared the works and names of women sculptors from each country. Students chose which ones they wanted to work on. In total, about 22 women sculptors with 30 works were covered, including pieces like *Shibboleth* by Doris Salcedo, *Maman* by Louise Bourgeois, *Looped-wire* by Ruth Asawa, *Ghost of the Past* by Rachel Whiteread, and *Intangible* by Mercè Riba. Students filled out forms with the chosen sculpture, artist and what they believed the sculpture meant. Our students met via Zoom five times and communicated via *Jamboard* with their peers from the other country. They could use either English or Spanish.

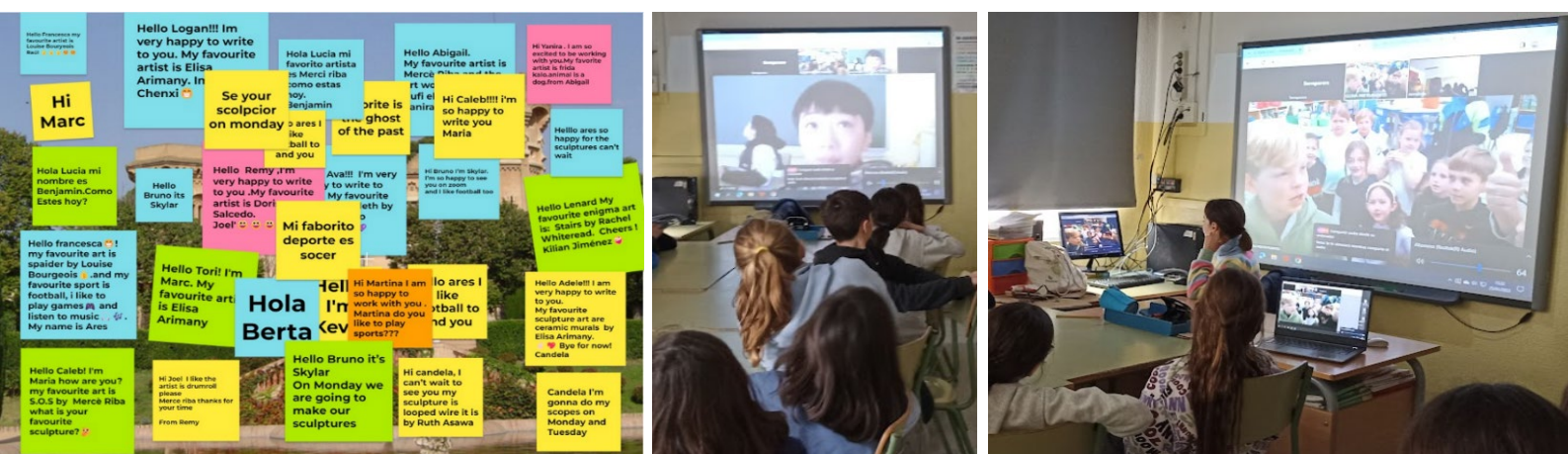
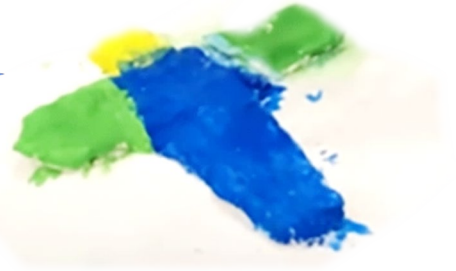


Image 1. Interchange between the two centers.

3. CREATION PROCESS OF THE PIECES

After learning about the sculptors, their works, and the mystery behind each piece, the students designed and made their own sculptures. They used white clay and traditional clay, which was painted after the production of each piece. They gave them a name and were displayed at the school for everyone to see what they had created.

*My sculpture is like a secret,
you have to look closely to find out what it
is...*



— "This is **my sculpture**, and I think it's beautiful. I was inspired by one of the sculptors I saw and wanted to see how I would do it."

— "So, is there a mystery here?"

— "**The mystery is that it's locked** up, it's a bad person, and it's trying to get out."



4. CONCLUSION

We highly value this art exchange project. On one hand, the students got to know sculptor artists from both Catalonia and the United States, and through their works, they could delve into the real feelings and thoughts of the artists as critics of today's society. On the other hand, the experience of sharing their ideas with students from the other side of the ocean greatly motivated them, which was evident in their final works where they put in their best effort. Additionally, the students from Escola Serraparera prepared physical sheets with photographs for the American students, which will be delivered as soon as the school year starts in mid-August.

—*"It's a sculpture that depending on how you look at it, can be one thing or another."*

— *"Did you like the project?"*

— *"Yes, because we can paint and do many things with it."*

Looking ahead to next year, we want to present the final works at the public libraries in the city of Dallas. Additionally, the Dallas district is interested in the exchange and plans to publish an interview with one of the teachers, Glòria, to encourage more schools to join the art exchange.



Image 2. Working process at Dallas educational Center.

5. SHOWCASE OF WORKS

Apart from the presentation at the Mundet Campus of the University of Barcelona, the works and photos of the works have been exhibited at both schools so that the rest of the center could see the result of this exchange, which, once again, we enjoyed and learned a lot from.



Image3. Exhibition at Campus Mundet.

Who am I?

Josep Grané Bernada / *Institut Lluís de Requesens* (Molins de Rei)

Franziska Zumloh / *KGS Stuhr-Brinkum* (Bremen, Alemanya)

1. INTRODUCTION

This project involves the Lluís de Requesens Institute in Molins de Rei and the KGS Stuhr-Brinkum in Bremen, northern Germany. It includes 30 students from 4th year of ESO from Molins de Rei and 23 students from the ninth grade in Bremen.

An enigma is something that has a hidden or mysterious meaning for us and is difficult to understand or interpret. Usually, we want to decipher it. Our goal in this project was for our students to have to guess some kind of enigma, which in this case would be the personality of their exchange partner. It could be a special aspect, a hidden trait, or a concern. We hoped that this task would lead to an intensive exchange that went beyond superficial character traits.

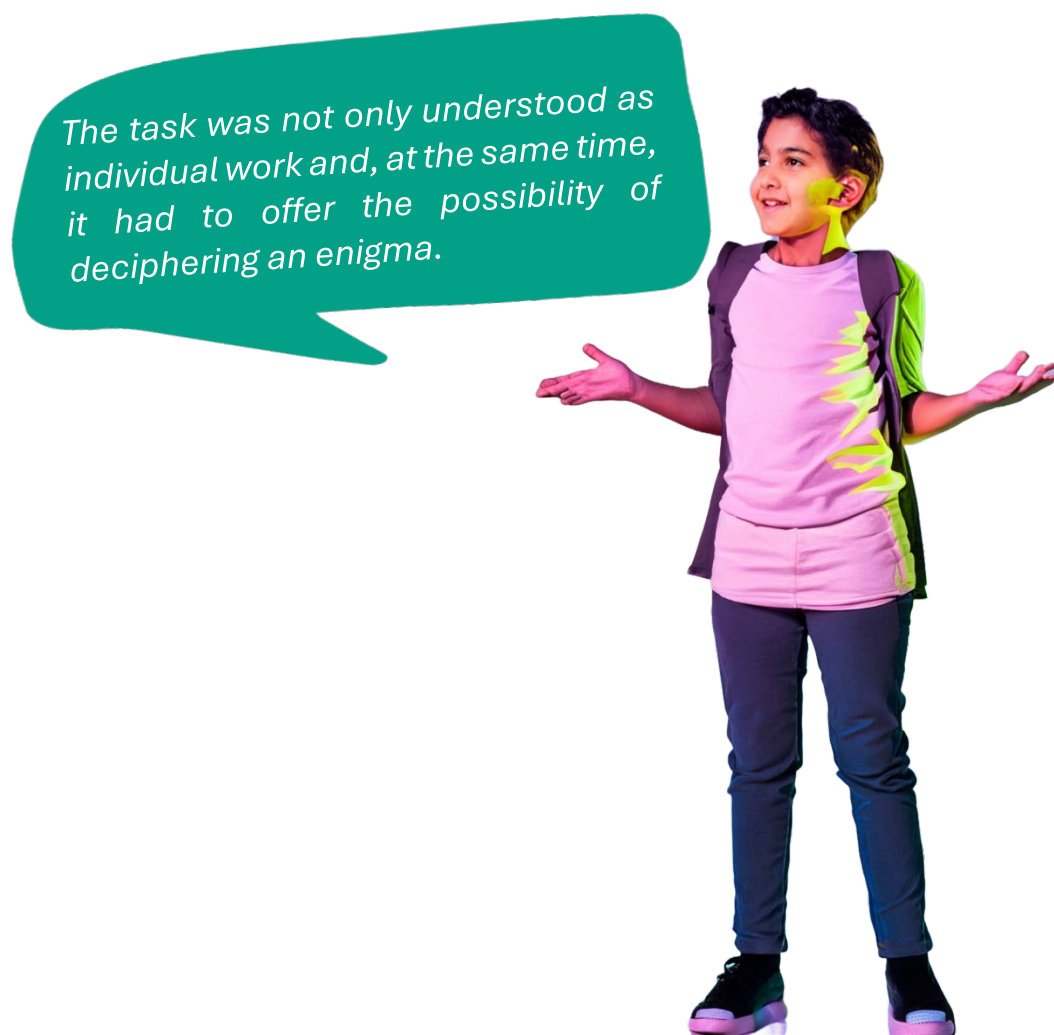
One of the main challenges was that the art classes had different time allocations in the two schools. Unfortunately, art is only taught for two hours a week in Germany.

Initially, the work was not linked to any artistic reference, but German students were offered the collage technique to help them within the overwhelming freedom of creativity it could provide. Due to its high degree of abstraction, collage offers a good opportunity to generate enigmas. Artists such as Hannah Höch, Max Ernst, and John Heartfield, who developed different design techniques within collage, were studied beforehand. Students from Molins de Rei used predominantly painting techniques.

Our first objective was to start creating bonds between students from both educational centers. Then, once these bonds were established, students had to create some kind of artistic work together. Therefore, the task was not only understood as individual work but also had to offer the possibility of deciphering an enigma. After examining various alternatives, it was decided to divide the students from both educational centers into pairs. They had to tell each other about themselves, their personalities, their hobbies, perhaps their secrets or concerns, to get to know each other well enough to create an artistic

representation. The enigma or mystery would be to discover who each student represented.

The task was not only understood as individual work, but at the same time, it had to offer the possibility of deciphering an enigma.



2. PROPOSAL SYNTHESIS

The starting point was to create connections between the students from both educational centers. For this purpose, students connected through personal letters. Then, they got to know each other through social media platforms like email, WhatsApp, or Instagram. The goal of the initial exchange was to create profiles and inner monologues about the impressions of their exchange partner's characteristic traits (secrets). Students also created drawings of personal objects. These were exchanged, facilitated by the teachers, to create an initial group work at the Lluís de Requesens Institute.

Methodologically, the profile and inner monologue served as a structuring aid in the individual work process. Then, students could use different techniques like painting or collage to create a representation of their exchange partner's personality. The pairs were not supposed to reveal which traits of their partner they were representing. Therefore, the work was not only an individual task but also offered the possibility of deciphering a riddle. Once the work was completed, the pieces were sent to the other center, where the mystery of identifying each piece's subject had to be solved. Each individual design was accompanied by a brief write-up justifying their work, facilitating the identification process.

3. EXPERIENCE: CREATION PROCESS OF THE PIECES

After exchanging some writings about themselves and sending videos about the schools, the students grouped into pairs or groups of three and began their conversations through the chosen medium. They had to interview each other to get to know their partner well enough to represent them as faithfully as possible.

This contact between them was one of the parts that the students appreciated the most. They enjoyed getting to know students from another country, from a different culture. Some had cordial communication, while others became true friends. Overall, it was surprising to observe how intensely some students exchanged their characteristic traits for weeks and supported each other both artistically and personally. Some students even organized to play online computer games together. Some conversations were more fluid than others, but it was a very positive experience for everyone.



Image 4. *Meeting of a group of students by video.*

The need to synthesize all the information into a visual image was another aspect that students highlighted in the project. It meant a challenge for them. The entire creative process was enriching for the students, and many explored unusual artistic ways to creatively represent their partners. Additionally, the curiosity to see how their partners could represent them based on their explanations was also a significant point for the students.

Once the work was finished, they were sent to the paired school so that students could figure out who each artwork represented. At this point, it was expected that students would discover the puzzle. It is worth noting that most students were able to identify their representations, and in many cases, even their classmates' representations without having to read the explanations. Discovering the enigma brought them great joy and respect for the work of the exchange students. The different ideas and techniques were also highly valued.

Afterward, all the students were able to see photos of all the students from the paired school and get to know everyone's real image.

In addition to this individual work, the students from the Lluís de Requesens Institute, taking advantage of having more hours of art classes in their curriculum, created and led a collective project consisting of making a sculpture from the most representative objects of each student. These objects were placed around a giant question mark, made from cardboard boxes, asking who each of those objects belonged to. This was a new puzzle in the project.

To agree on this final product, each student made a sketch with their suggestions, and from all of them, the final design was decided. The German students were very impressed with the result. Seeing themselves represented, from the drawings they had made at the beginning of the project, in a sculpture made in Spain made them feel very valued and gave them a lot of motivation.



Image 5. Students from educacional centers of Molins de Rei and Bremen working with their projects..

4. EXPOSITORY DISCOURSE

Students' works were exhibited in a joint exhibition with the other participating centers at the Mundet Campus of the University of Barcelona. The exhibition included individual projects, written justifications, photographs of the group sculpture, which could not be transported to the exhibition venue due to its size, and an explanation of the general project objectives. The results and reflections of the German students were complemented with a short film for the exhibition's inauguration, as they could not attend due to the distance. Apart from this exhibition in Barcelona, another exhibition was held at the Lluís de Requesens Institute and the German institute so that all students from both centers could enjoy the work done by their classmates. At the meeting of the centers on the day the exhibition was inaugurated, students explained, through a PowerPoint, the work done.



Image 6. *Exhibition of projects at the Faculty of Education meeting.*

5. CONCLUSIONS

A debriefing or questionnaire was conducted with all the students to evaluate the project, and they all found it to be a very enriching and creative task. They were also asked if they would like to participate again in a similar project, and all answered affirmatively. They really enjoyed contacting students from other places and sharing a task. In this way, they were able to practice their linguistic and intercultural skills. They also realized that there are many ways to work on a topic depending on the technique used. They have also learned

to work as a team and to be very creative in expressing what a person they did not know liked. They also praised the organization of the project by the teachers. They liked the initial contact through a personal letter and the freedom to choose a communication platform. The collage technique was mostly praised by the German students, as it offered them a good opportunity to demonstrate their skills. They also affirmed that the fact that the project was a complex task helped them optimize their self-organization and time management.

They realized that there are many ways to work on a theme depending on the technique used. Moreover, they learned to work in teams and to be very creative in expressing what appealed to a person they did not know.



Image 7. Exhibition of the Institut Lluís de Requesens at Campus Mundet.

6. SHOWCASE OF WORKS

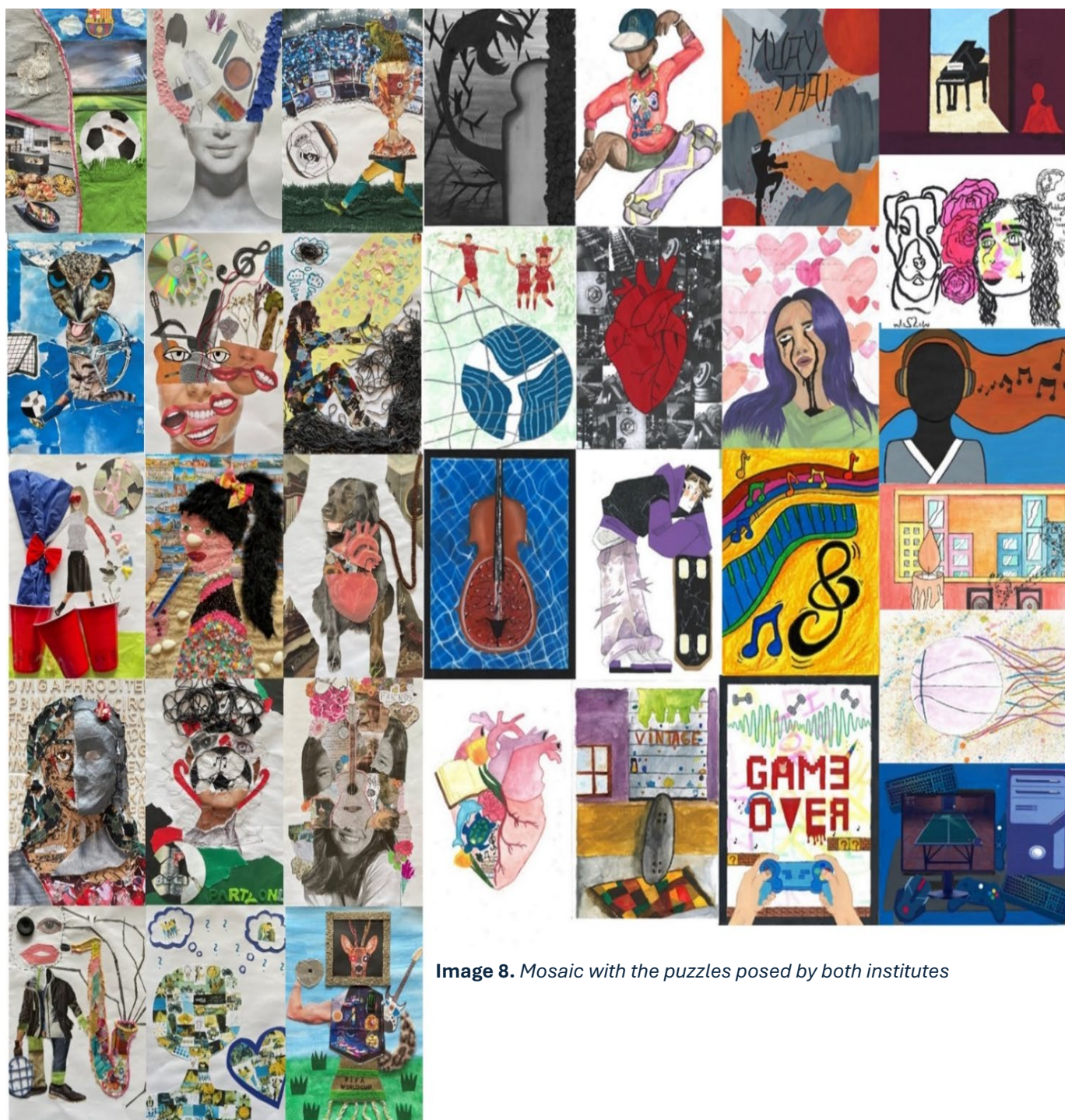


Image 8. Mosaic with the puzzles posed by both institutes

INTERTWINED GAZE

Marta Tamayo / *Institut Investigador Blanxart*

Marta Ruiz / *Institut Investigador Blanxart*

Ester Rua / *Institut Ca n'Oriac*

1. INTRODUCTION. TWO SCHOOLS, ONE ENIGMA

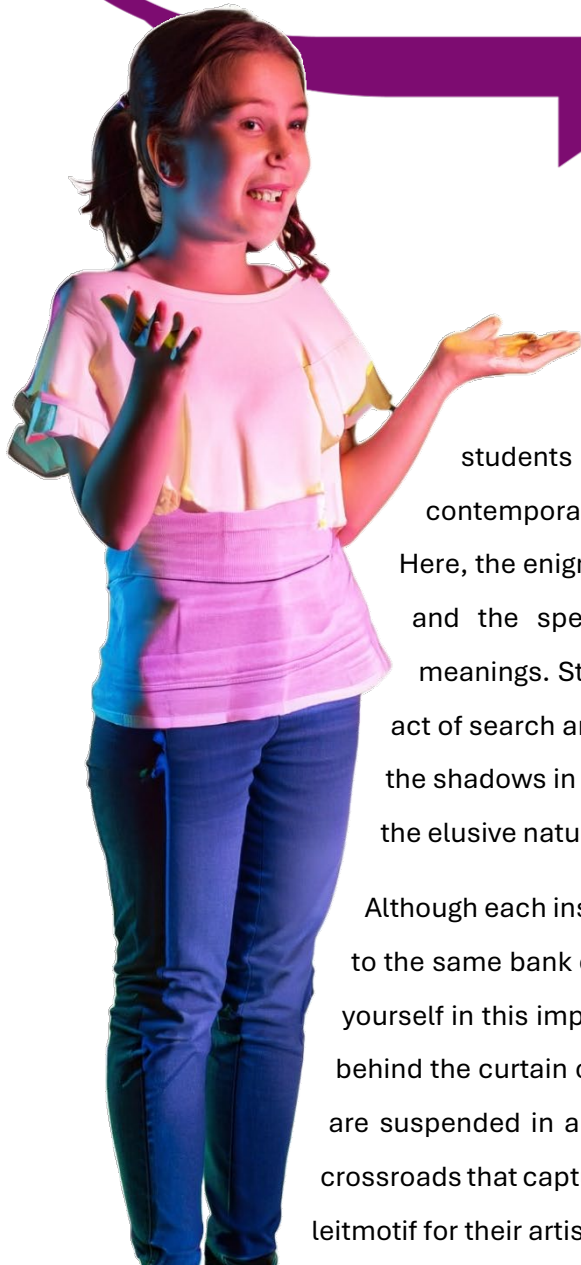
The Investigador Blanxart Institute and the Ca n'Oriac Institute, both centers of Basic Education, represent two examples of pedagogical innovation in secondary education in Catalonia. The Investigador Blanxart Institute, located on the outskirts of Terrassa, offers not only compulsory secondary education but also training cycles and various baccalaureate programs, including an artistic one. On the other hand, the Ca n'Oriac Institute, founded in 2018 and located north of Sabadell, provides secondary education up to the fourth year. Both centers share the importance of creativity as the backbone of their Educational Center Projects (PEC). They also emphasize the use of active methodologies and the integration of the environment and society as tools for meaningful learning. These approaches are particularly evident in their participation in artistic and exchange projects, which promote social and pedagogical commitment, as well as empathy among students.

The Investigador Blanxart Institute stands out for its complexity and for addressing the six basic vectors of education: competency-based learning, emotional well-being, gender perspective, curriculum universality, language quality, and global awareness. Its artistic project is developed in the first year of baccalaureate, with a transversal integration in subjects such as artistic drawing, curatorial project, scenic workshop, and tutoring.

For its part, the Ca n'Oriac Institute has been involved in the Creative Art Interchange project with a group of 4th-year ESO students who have opted for a path focused on artistic expression. In this sense, the Atelier Brain subject allows students to explore their artistic competencies in a practical and holistic way, with a group consisting of 18 students. At the Investigador Blanxart Institute, students have sought answers in the shadows and visual patterns that characterize the world of Tim Burton. Here, the boundaries between the real and the fantastic dissolve in a cauldron of expectation and uncertainty. Students have

taken on the role of visual alchemists, mixing light and shadow to recreate the iconic gazes of Burtonian characters. With each brushstroke or frame, they try to uncover the hidden stories behind each gaze, thus turning their own ocular expression into a tangible manifestation of the enigma that surrounds them.

They are very similar, as they are two terms that have a somewhat unrecognized meaning, that is, they are difficult to understand. However, the main difference is that an enigma does have a meaning that we know, but it is difficult to reach compared to a mystery, which is a meaning of which we know nothing.



On a parallel path, the students of the Ca n'Oriac Institute delve into the work of contemporary artists such as Joseph Beuys and Marina Abramovic. Here, the enigma is transformed into a space shared between the artist and the spectator, a delicate dance of ambiguities and double meanings. Students are urged to immerse themselves in a conscious act of search and reflection, taking on the role of explorers who map out the shadows in search of concepts and definitions that can shed light on the elusive nature of the enigma.

Although each institute has adopted its own aesthetic compass, both lead to the same bank of questions: Do you feel observed? Do you find a part of yourself in this impenetrable gaze? Are you able to unravel the story hidden behind the curtain of mystery? In this journey, both students and spectators are suspended in a delicate balance between knowing and not knowing, a crossroads that captures the very essence of the enigma that has served as the leitmotif for their artistic explorations.

2. PROJECT DEVELOPMENT

The exchange project has served as a living laboratory to address various complex and enriching aspects of art and education. Both centers, despite having different locations and contexts, share a passion and methodological approach towards artistic and visual education. At the Ca n'Oriac Institute, the exploration began with a focus on gender perceptions that are often inadvertently perpetuated in our society. The students decided to undertake a video project to investigate others' reactions, particularly highlighting how perceptions vary based on gender. This exercise not only served to identify and deconstruct certain stereotypes but also allowed students to develop a critical view of the preconceived dualities in society.



Figura 9. Seqüència d'imatges del procés de treball a l'Institut Ca n'Oriac.

Meanwhile, at the Investigador Blanxart Institute, the focus was on discovering and reflecting on the concepts of Enigma and Mystery. This intellectual exercise was part of a broader exploration that involved understanding how to incorporate abstract concepts into art. Students were encouraged to think deeply about what types of objects, beliefs, or people evoked these concepts for them.

From there, the exercise extended to finding examples in the world of art that reflected or resonated with these themes. Various artists and cultural figures were presented for this purpose: Banksy, Lucien Lévy-Dhurmer, and works such as Wednesday and Sherlock Holmes. However, it was the work of Tim Burton that ultimately became the focal point of the project, initiating a larger-scale exploration around his work and how his pieces often are tinged with elements of enigma and mystery.

When the students from both institutes finally connected, they discovered that, despite their slightly divergent initial approaches and themes, they had arrived at a common ground: the work of Tim Burton. This point of confluence served as a catalyst for a richer and deeper collaboration. In the process of exchange and interaction, both groups of students were able to share and confront their own understandings and artistic sensibilities, which in turn enriched the project.

3. Experience

3.1. Development of the proposal

The students of Atelier Brain, Artistic Expression at the Ca n'Oriac Institute, are resolute and practical in our brainstorming sessions; we got to know the author through artistic practice. Being an author of various disciplines but known for his cinematographic work very close to the young public, with mystery as a genre, akin to thrillers and similar themes but with a naïve aesthetic, we were interested in aligning with the previous work of individuals, setting aside magical, fun, or terrifying sequences. Thinking about why the author uses one aesthetic or another.

The students who reflect on others' gaze carried out a series of drawings of Tim Burton's characters in which all have a similarity. The eyeballs are symbolically disproportionately large, the pupils are exaggeratedly small.

One of the first exercises to start was to draw the eye of a fellow student, looking at the details, shape, depth, and lighting to represent them accurately. Subsequently, we wanted to create a video representing two people face to face, staring at each other without losing sight, and then analyze the way of expression and vision towards each person and focus on the pupils and the manipulation that brightness gives to create a sense of terror and suspense for the viewer.

This creates an emphasis on the gaze and the expression of the characters. What is the expression of the characters? What happens if we open our eyes and our pupils dilate? Are we facing fear or surprise? It is a physiological mechanism characterized in an extreme way to highlight this effect. Based on these observations, we focused on the Gaze as a work and process.

The initial video proposal transitioned to testing various formats of our eyes and gaze. What may seem visible may be part of what is not seen, what is hidden. And that is the enigma:

Drawings, collective painting, close-up photographs of eyes, experimental collages... various free techniques in exploration. In this process, we held two online meetings with the Investigador Blanxart Institute, where we introduced ourselves as a group and shared classrooms and drawings. The students from the Investigador Blanxart Institute inspired us with their work on Tim Burton's work, creating a universe where scenic mechanics create an atmosphere full of mysteries, attracting the viewer through the unexpected.

During this exchange, we also had two sessions led by Professor Maria Elena Arias (UB), an expert in Animation. In these sessions, we delved into movement through traditional animation. Students learned to create a short animation based on animation basics such as anticipation and inertia, among others.

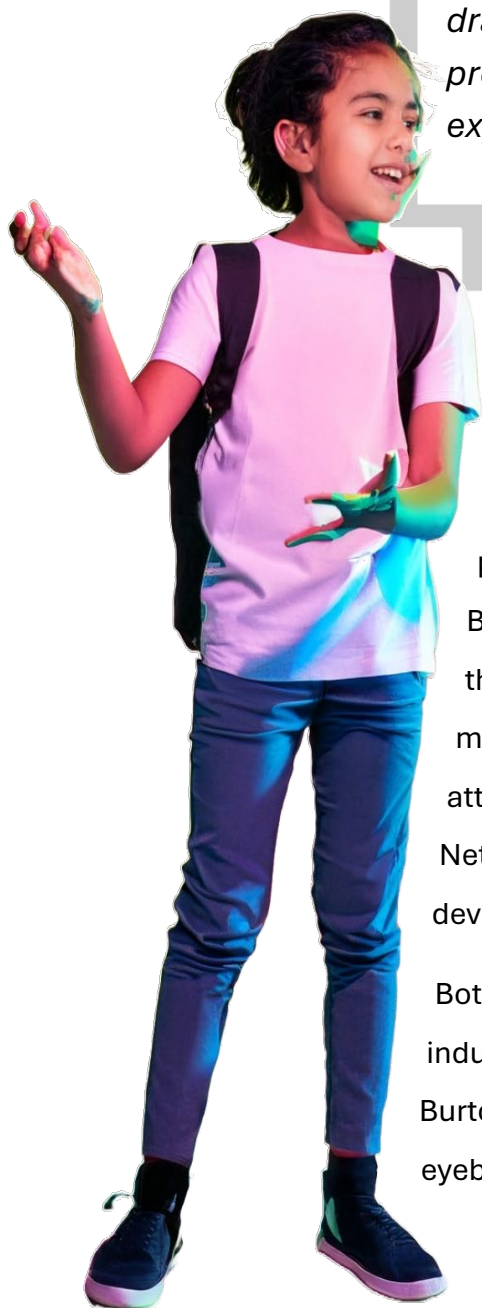
The students at the Investigador Blanxart Institute were divided into groups to conduct various searches about this film director. Some researched his biography, others his characteristics in his productions, and the rest his cinematography.

Subsequently, they presented in class using a slideshow, where most of the students used Canva. To continue with the project, it was considered to present ourselves creatively at the Ca n'Oriac Institute in Sabadell, creating a video linked to Enigma and Mystery and connecting via Meet to interact. Both institutes concluded that the gaze was something that could induce dual thinking, emotions of uncertainty, and unease that Tim Burton's characters conveyed with their disproportionately large eyeballs.

For us, the gaze is more than just a word or a color; it's that feeling, that characteristic and profound expressiveness. We begin by delving into this theme, focusing primarily on the styles, colors, shadows, and gradients of Tim Burton's drawings. We concentrate on that lost, infinite, and deeply profound gaze, a fixed, eerie gaze with a curious sense of expressiveness.

Esther Rua, the teacher at the Ca n'Oriac center, explained the process they had followed until then, knowing the works of Joseph Beuys or the performances of Marina Abramovic. We also explained the procedure we had followed to arrive at the enigmatic and mysterious filmmaker Tim Burton, whose productions are very attractive and suggestive to young audiences, and with the acclaimed Netflix series Wednesday, we decided to delve further into this artist to develop the Enigma and Mystery project.

Both institutes concluded that the gaze was something that could induce dual thinking, emotions of uncertainty, and unease that Tim Burton's characters conveyed with their disproportionately large eyeballs.



Although some proposals were individual to each center according to the subject and course given, we agreed that both institutes would carry out two proposals: one to paint a classmate's eye and guess whose it is and what it could suggest upon observing it, and the other to draw various gazes of Tim Burton's characters, integrating more than one character on an A3 sheet to reflect artistically on the hidden content that one or several gazes may have.

3.2. Joint Dynamics Ca n'Oriac and Blanxart

The Investigador Blanxart Institute proposed to hold a physical meeting at their institute, where they eagerly and enthusiastically prepared a series of activities linked to Enigma and Mystery.

"We focused on the idea of mystery to create entertaining activities that fostered cohesion." And "At the end of the experience, we gave each student a spider made by us as a gift."

The students of 1st year of Artistic Baccalaureate from the Investigador Blanxart Institute received their classmates with a theatrical performance; we prepared a journey full of games and riddles, with a dark, neo-gothic, supposedly playful and enigmatic aesthetic, which surprised the students and made them enjoy a moment prepared for them with care and delicacy.

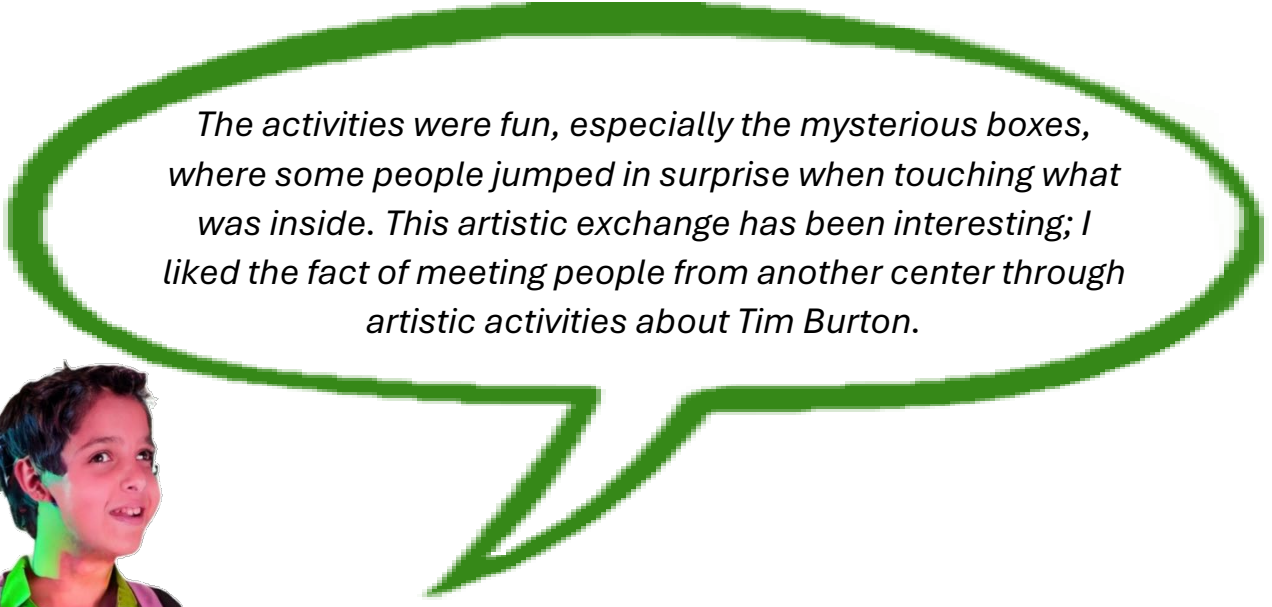
The activity took place in the drawing classroom, within a theatrical setting, where students could enjoy a journey full of games and riddles, with a dark, neo-gothic, playfully mysterious aesthetic.

4. EXPOSITORY DISCOURSE

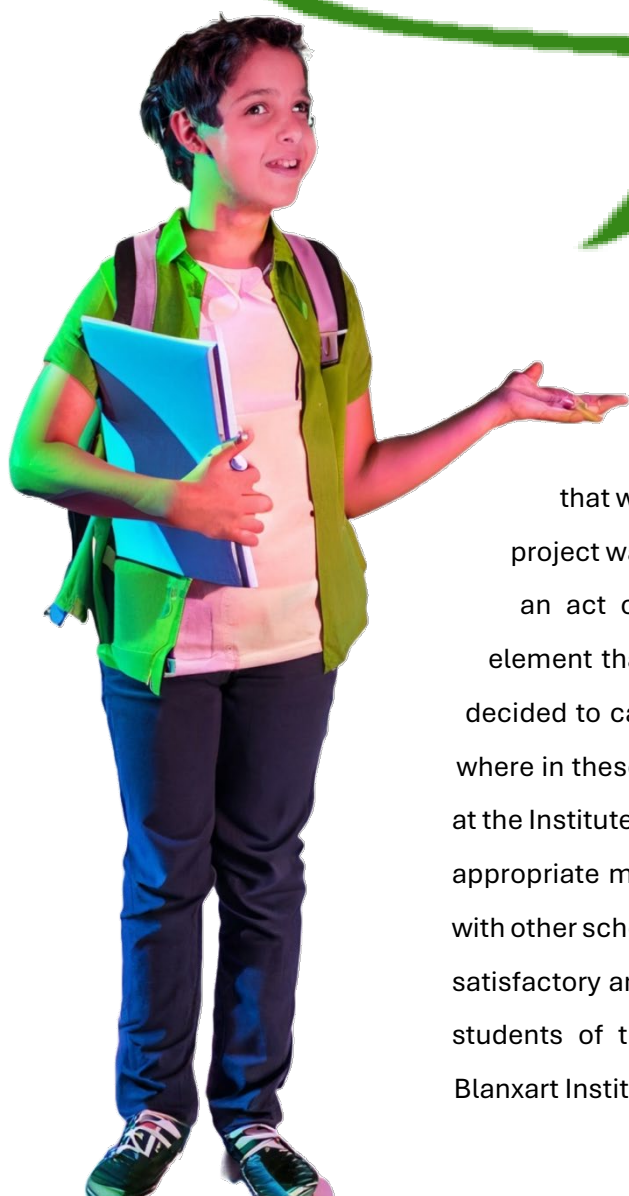
The joint project between the two institutes converged in a synergistic dialogue around the theme of Enigma and Mystery, focusing on the gaze as the main leitmotif. From Ca n'Oriac, the exhibition became a stage for active observation that invited exploration of multiple artistic techniques, emphasizing the importance of the act of seeing and being seen.

"The motivation to continue creating for the exhibition between institutes. The reason for our exhibition was the process of looking in observation, through the plastic of active expression. And therefore, the exhibition is an invitation to observe ourselves, to show how we work, the techniques. The gaze as Enigma and project."

On the other hand, at the Investigador Blanxart Institute, the exhibition focused on the gaze as an act of observing and being observed, and the box as an element that can contain something mysterious.



The activities were fun, especially the mysterious boxes, where some people jumped in surprise when touching what was inside. This artistic exchange has been interesting; I liked the fact of meeting people from another center through artistic activities about Tim Burton.



From the Exhibition Curating subject, the idea of how all that was elaborated and learned from the Enigma and Mystery project wanted to be presented was built. Considering the gaze as an act of observing and being observed, and the Box as an element that guards or may contain something mysterious, it was decided to carry out an installation with these mentioned elements, where in these, there was a collection of all the proposals elaborated at the Institute. Both institutes dedicated time and effort to prepare the appropriate material for the concept expressed in the joint exhibition with other schools from Catalonia and around the world. The result was satisfactory and reflected all the careful and consistent work done by students of the 1st year of Artistic Baccalaureate at Investigador Blanxart Institute.



Image 10. Working process at the Investigador Blanxart Institute.

5. CONCLUSION. RESOLUTION?

Situated at the Mundet Campus, the students found themselves in a large, asphalted esplanade, surrounded by the majesty of a mountain covered with pine forests. In the distance, the ring roads functioned as a pulsating vein of the city, and beyond, the silhouette of Barcelona blurred into the immensity of the sea.

-Elena. *"Wow, what an amazing experience, right? Who would have imagined that the gaze could be so complex."*

-Núria. *"It's not just the theme, it's how all of this makes us think in such a different way. My experience has been very good, fun, and I have learned how the same theme can be interpreted in very different ways depending on the person and the point of view. The activities we did were great."*

-Ignacio. *"Of course! I was blown away by everything we learned about Tim Burton. But what I liked most is seeing how each center has approached the theme of Enigma and Mystery from its own angle. This project has been a long experience full of learning."*

-Gerard. *"This mystery thing is key. It's like we used to see things in one way and now we see them in another. As if we had put on glasses that allow us to see beyond what is obvious."*

-Marta. *"And what did you think of Ca n'Oriac's angle on luminescence, light, and darkness? That added a whole other dimension to the project. It was super interesting, like a journey from one extreme to the other of what it means to look. It's like another layer to the mystery."*

-Albert. *"Yes, and also this thing about how we feel when we look at outer space and inner space. I found that really cool. It's like, the gaze can be both a game and a mystery, you never quite understand it completely. But that's what makes it so interesting! Like the eternal mystery of the sea, which always changes but never stops being the sea."*

In the fabric of reality and fiction, there are threads that, even if they do not represent events as they occurred, capture the essence of what could have been, of what was learned or discovered. This dialogue, though it may be a construct of the imagination, seeks to reflect the deepest truth of the experience of these young explorers. Paying attention to our protagonists, beyond the mere letters that could go unnoticed, forms a word that encapsulates the essence of their research. Each letter is a pillar, an element that contributes to a greater meaning, a puzzle that is not always evident. Like most fascinating mysteries, this one also has hidden layers, meanings that are revealed only to the most attentive observer, always leaving room for surprise and imagination.

From Ca n'Oriac Institute, we want to thank all the participants in the project, teachers, and entities involved. Especially to the coordinators, the teachers of Investigador Blanxart Institute, Marta Ruiz and Marta Tamayo, and their students.

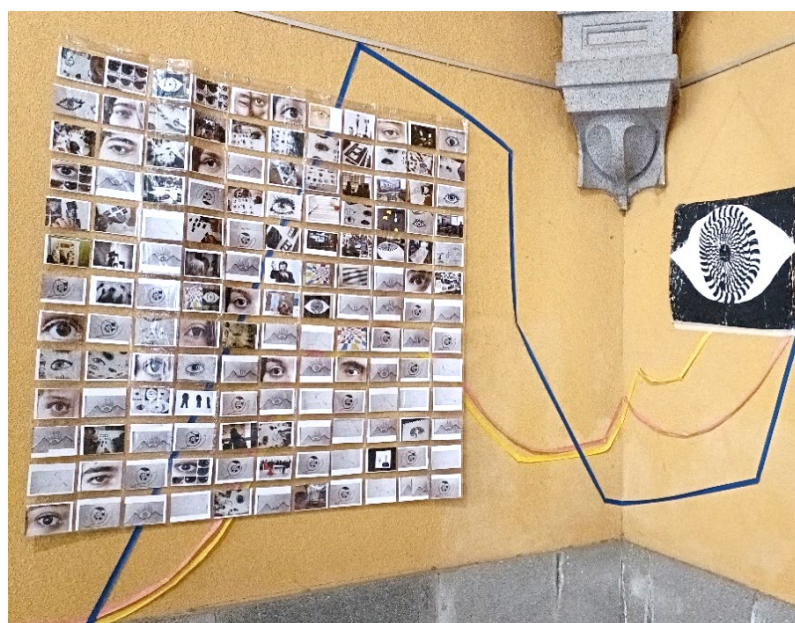


Image 11. *Exhibition at the cloister of the Llevant Building at Campus Mundet of the UB.*

NOMESSIBLE

Muntsa Amigó Olmos / *Institut Escola Pepa Colomer* (El Prat de Llobregat)

Esther Serramià Sánchez / *Institut Escola Pla de l'Avellà* (Cabrera de Mar)

1. INTRODUCTION

The Pla de l'Avellà K-10 is a public educational centre that includes stages of early childhood education, primary, and secondary education, located in Cabrera de Mar, in the Maresme region (Barcelona). It is a centre where art is becoming increasingly important to accompany students throughout their schooling, to help them grow, be sensitive to their environment, and foster a critical spirit that helps them grow as individuals. The students participating in this project from the centre have been the two fifth-grade groups, who were studying history in the classroom and showed interest in the mysteries of ancient Egyptian civilization and its enigmas.



Figura 12. *We look for connections with students.*

The Pepa Colomer K-10 was founded in 2014 in El Prat de Llobregat under the motto *“Together we learn to learn by creating and representing”*. Together refers to being part of the Community Learning Network, learning to learn through active methodologies, and creating and representing alludes to developing a unique artistic project where interaction with external artistic agents is part of our daily routine at the school.

A wide range of artistic languages is present in our project to ensure access to culture and improve coexistence and social cohesion through art. We are also undergoing training to ensure that learning based on artistic processes is a means to improve the learning and motivation of our children and guarantee academic success.

Learning to learn, as well as being and living in community, is our objective. Therefore, we link ourselves through different proposals with our immediate environment and, as is the case with the Creative Art Interchange Project, also with a broader community, which brings us closer to colleagues from other realities and makes us feel part of a world that is in our hands to know and transform to create a society where the United Nations Sustainable Development Goals become a reality.



Image 13. *Connection as a way to increase creativity.*

This academic year, the community of seniors, made up of fifth and sixth graders, has participated in this project. Both centres have been able to collaborate occasionally throughout the project with the "H.B. González Personalized Learning Academy" School, a public primary education centre in the district of Dallas, Texas (USA).

This year, the starting point of the project was the concept of ENIGMA or MYSTERY. Both centres have reflected on these two words and created a work itinerary that, as it develops with our students, generates new questions and opportunities for inquiry and new discoveries.

NOMESSIBLE

Allò impossible és possible amb les paraules.

At the Pla de l'Avellà K-10, we started the work process by understanding the concept of Enigma as something we do not know due to lack of information, but which is not unknown to everyone, and that through some kind of investigation or inquiry, we can unravel it.

At the Pepa Colomer K-10, we consulted the dictionary. It says that an enigma is a person or thing difficult to define, explain, and know thoroughly. With this project, a work process will be generated that represents an opportunity to define ourselves, explain ourselves, and know ourselves thoroughly.

2. PROPOSAL SYNTHESIS

2.1. Artistic references

As the project progresses, the students at the Pla de l'Avellà K-10 discover some enigmas related to Egyptian hieroglyphs. Observing the immediate environment, the students realize that symbols with communicative intention are still being used today.

We have seen the mural of current hieroglyphs created by Anthony Lee in Memphis (Tennessee, USA). Based on this work, the students conduct a small investigation in their environment and find symbology that can be described as hieroglyphs in different environments: the use of symbols on computer keyboards, emoticons on mobile phones, allergen symbols on restaurant menus, traffic signs, symbols on vehicle control panels, or symbols created to identify sustainable development goals, among others.

"We've worked with references like Anthony Lee, Sílvia Pérez Cruz, Maria Lai, John Koenig, and Quilts from different places and epochs."

Both centers draw inspiration from the song "Nombrar es imposible" (Naming is impossible) by Sílvia Pérez Cruz to delve into the power of the word, and at the Pepa Colomer Institute, we enrich ourselves with the relational art practices of Maria Lai and her embroidered books. The dictionary created by John Koenig, quotes from thinkers like Socrates, and many others nourish the reflections of the students in this phase of the process.

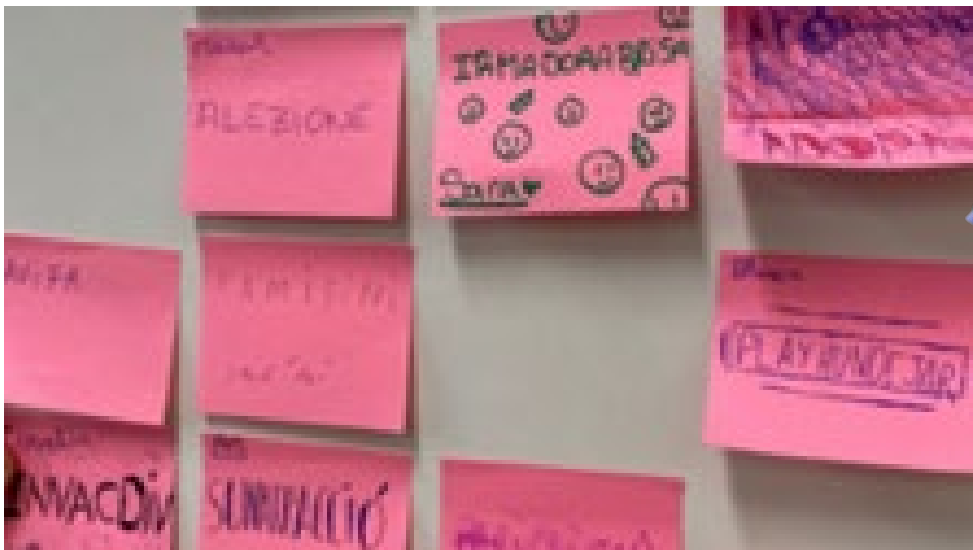
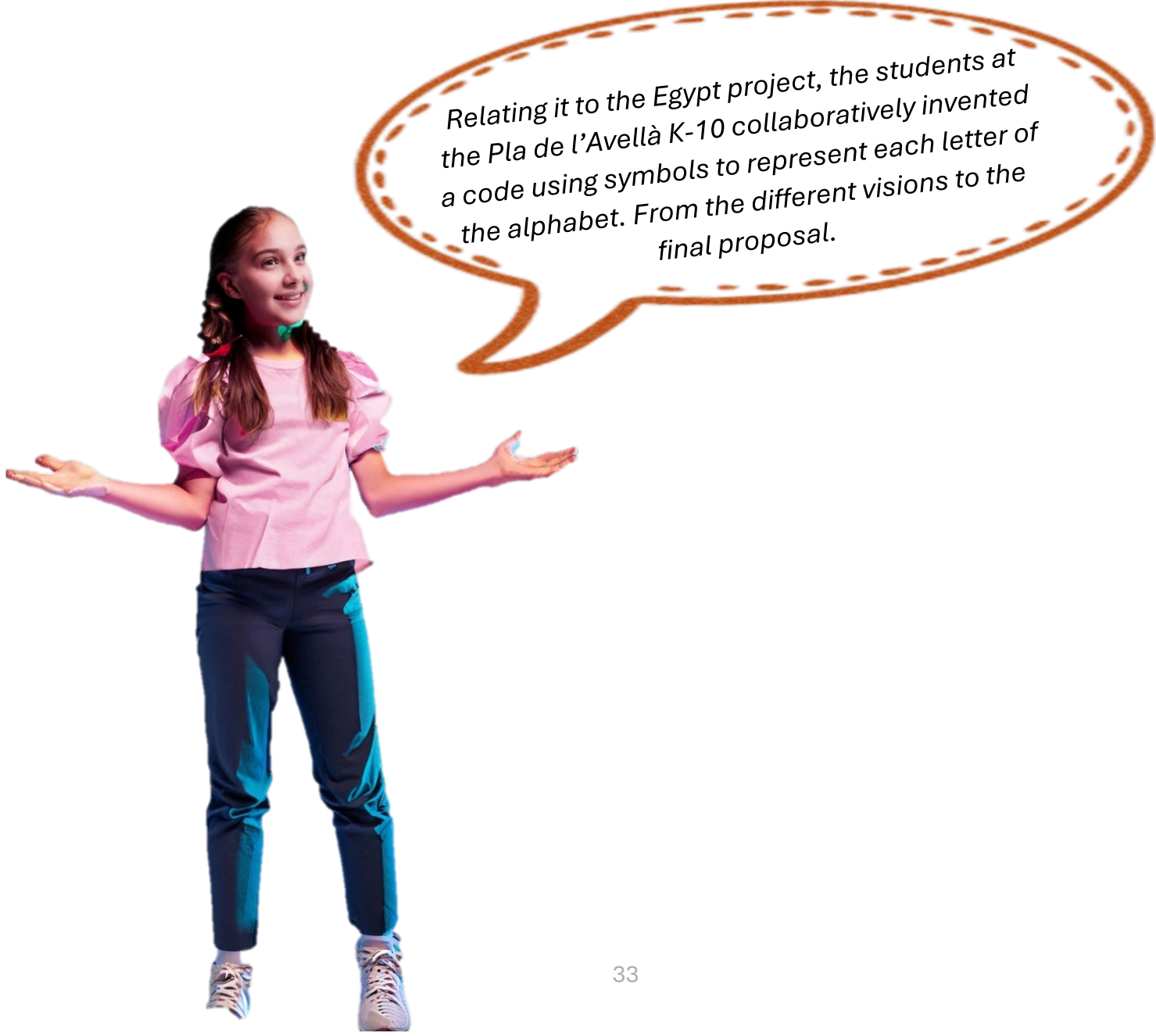


Image 14. Words help connect.

At the Pepa Colomer K-10, we draw inspiration from the quilts of African American slaves to express how words connect us since they designed secret codes in their quilts to escape slavery. We also create a code through invented words that give us the possibility to connect through shared definitions.

2.2. Initial Ideas for Developing an Artistic Project with Students

The students from the different K-10 have enjoyed spaces for reflection on the importance of words and naming things so that they can be shared. The dialogue among teachers has also been very stimulating and enriching since it allows us to seek connections between our proposals. This dialogue has given us the opportunity to go beyond in designing our work processes. The children have seen the indispensable need for people to understand the communication code for it to be effective. The teaching staff felt the need to find a common resonance to generate a space for reflection within each center's work process. The song "Nombrar es imposible" by Sílvia Pérez Cruz helped us reflect on words and how far they can go. From here, we created a small collaboration network to develop a joint creation, which was materialized on the presentation day through a performative action.



Relating it to the Egypt project, the students at the Pla de l'Avellà K-10 collaboratively invented a code using symbols to represent each letter of the alphabet. From the different visions to the final proposal.

2.3. From the different visions to the final proposal

The students at the Pla de l'Avellà K-10 focused on creating this code. In relation to their Egypt project, they created their own papyrus with modern materials: a basic paper base, cotton veins, and a mixture of water with glue and soluble coffee to give consistency and an aged color to their creations. Once these papyri are made, they use the code they created to write words in hieroglyphic format about important things described by the students at the Pepa Colomer K-10.

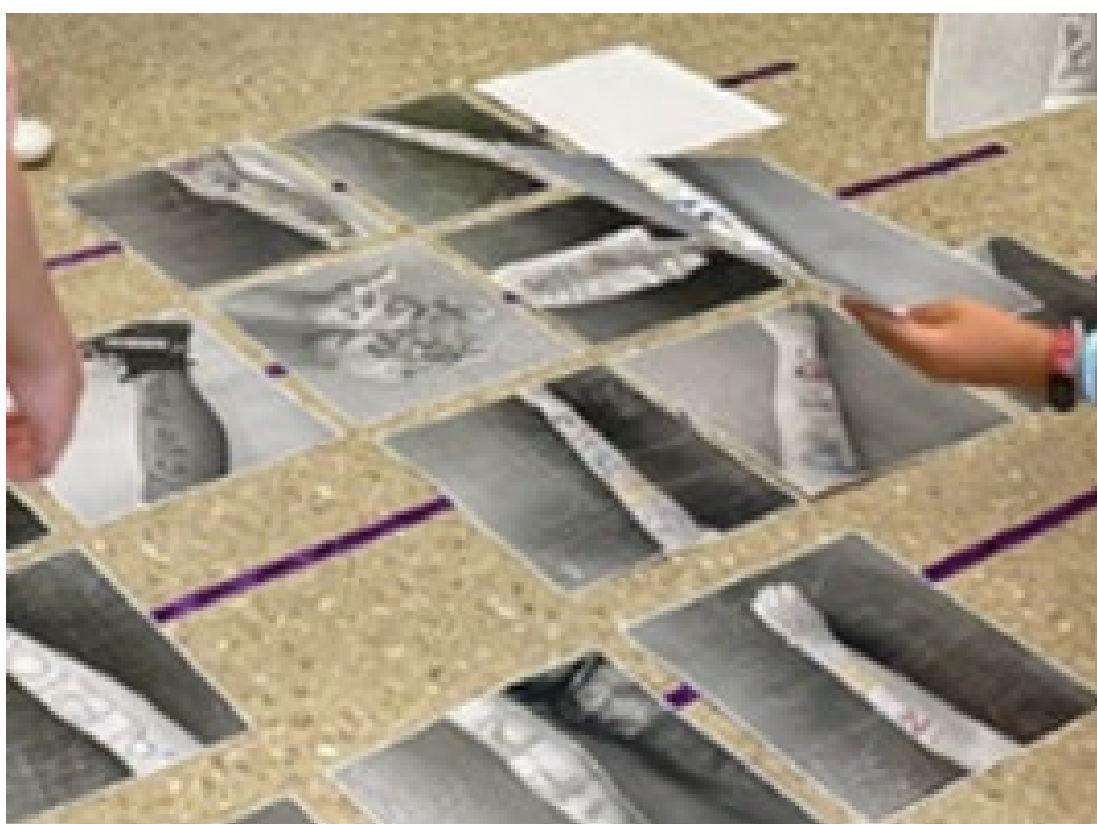


Image 15. *Building the community Quilt*

The Pepa Colomer K-10 delved into the importance of words for communicating with ourselves and with others. They discovered that language is a code that, when shared, brings people together and makes us feel less alone because through words, we can connect with our emotions and those of others.

3. EXPERIENCE

3.1. Pepa Colomer K-10. Discovering the word

The dictionary says that an enigma is a person or thing difficult to define, explain, and know thoroughly. With this project, we have defined, explained, and thoroughly understood ourselves: what is an important moment, why we consider it important compared to others, what makes it important, and what we remember about important moments.



Image 16. Discovering the words and generating a Tsunami of words with visual elements.

We interviewed each other to share our reflections and documented them in numerous audio recordings. And after sharing, each group created a definition of IMPORTANT MOMENT, gathering what had been discussed. We also thought about an important moment for us and chose a word to summarize it. We articulated them all together like a tsunami of words. We narrated our important moment. We used a guidance base and were careful in choosing the words.

Then, Sílvia Pérez Cruz gave us more elements to reflect on with her theme Naming is Impossible. We maintained a dialogue around this mysterious question. The next step in our process was the CHALLENGE of choosing the words that we considered most powerful from our text. We made them visible through the Blackout Poetry technique. With this technique, we turned our narrative text into a poetic text that we shared by reading it. Thus, we went from saying to transmitting.

3.2. Development Phase. Is Naming Impossible?

Once we had experimented with the importance of words, we debated whether we agreed or disagreed with this statement: all languages have the same words. We reflected on this question with the knowledge we had. Then we confirmed that no, each language has the words that are important to the culture where they have originated. That is why when a language dies, so does the culture of a place. And we created our multilingual and multicultural vocabulary to keep it present in the class and add words to express ourselves.

Another day we met John Koenig and his "Dictionary of Dark Emotions." He felt very lonely when he felt in a way that there was no word in his language to describe this sensation, as if he were the only human being who had ever felt that way. With him, we discovered that there is no dark emotion when there is a word to define it. Images and other statements accompanied us to continue reflecting on the importance of words.



Image 17. *Our vocabulary.*

Do you know Socrates' fable of the three filters? We role-played with this fable and tried to heed what it tells us: if we want to say something that is neither true, nor good, nor useful, it is better not to say anything. We discovered artistic installations where clothes spoke. Various artists had used it to raise questions in people. Words dress us, choose your outfit well! With this premise, we created an installation for Saint George's Day where we invited everyone to think about the importance of choosing our words well.

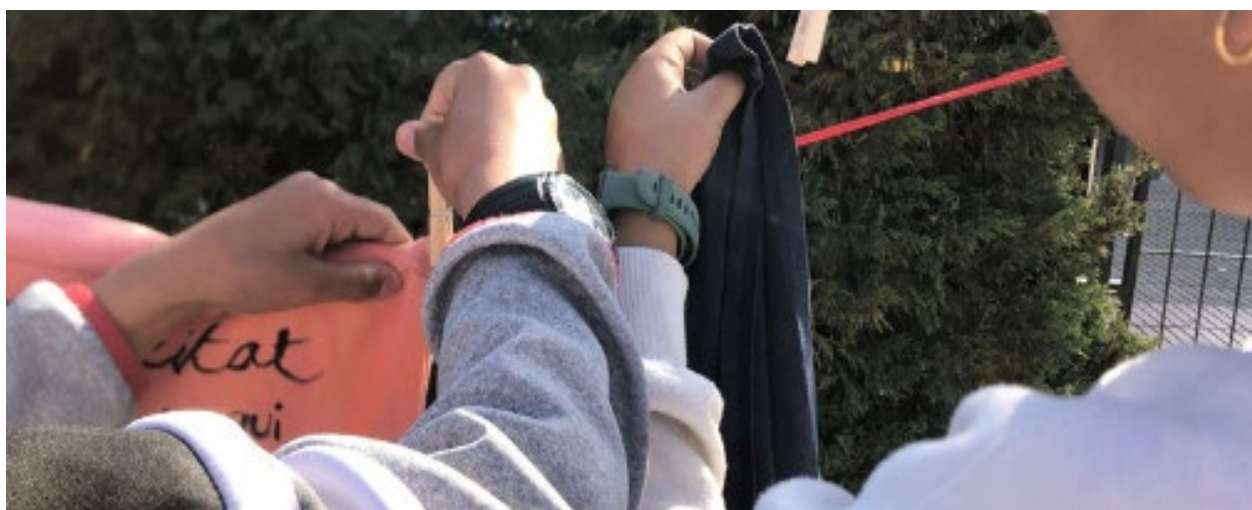


Image 18. Artistic performance *Words dress us, choose your outfit well!*

Maria Lai's work led us to think about how words can help us connect with each other. After learning about one of her relational art pieces, we made visible how words connect us. Each group thought about how to materialize this connection using the anchor words of their Blackout Poetry as a vehicle.



Image 19. *Connecting by words.*



Image 20. *Experimenting with our BlackOut Poetry for exhibition.*

3.3 Final Phase. Words connect us. We share codes. We connect

Inspired by John Koenig's work, we created a word to describe our important moment using the anchor words of our important moment and those from other languages we had discovered. This is how we learned what the etymology of a word means, because all words have their history. We also made a definition of it.

Words dress us figuratively. We dressed ourselves with words literally! Each of us chose a way to dress with our word, to identify more with it. We did it with the resources we had available and then took photographs.

In English class, we worked on the story "The Patchwork Path," where we discovered that the quilts made by African American slaves were a secret code that they could read, thus enabling them to escape from slavery in search of a life of freedom. We gave visual texture to our images using embroidery technique, to draw attention to our word and reinforce its meaning.

Drawing from the idea of African American slaves, we created a community quilt and connected through the word. We shared the definition of our words and once the code was shared, we solved the ENIGMA. How can words help us connect? We have discovered that by having many and sharing meanings. And that's how each group created their quilt! These quilts and the phrases we created to reflect on the importance of words and their use were installed in the courtyard exhibition. The code created by our classmates from the Pla de l'Avellà School to write the invented words that appear in our images completes the idea of the importance of knowing the code to be shared.



Image 21. Exhibition at IE Pla de l'Avellà

3.4. Collection of materials worked on in the I.E. Avellà plan ²

THE MYSTERIES OF EGYPT

Les primeres activitats es dissenyen amb l'objectiu de despertar la curiositat i que es facin preguntes.

Fem un cercle de paraula on l'alumnat comparteix amb el grup què és un moment important. S'adonen que les emocions formen part dels nostres moments importants i fem pluja d'idees d'aquelles paraules clau.

Compartir el codi és important per comprendre'ns entre nosaltres, ho hem vist molt clar en realitzar la *Mystery Classroom*. Col·laborem per descobrir el misteri entre tots: qui és a l'altra banda de la pantalla?

Observem diverses imatges on apareixen jeroglífics, fem hipòtesis sobre el que representen.

Tot seguit, llegim alguns textos on ens expliquen el gran enigma dels jeroglífics egipcis.

Descobrim l'art modern amb jeroglífics d'Anthony Lee.

I ens adonem que els jeroglífics, en certa manera, encara formen part de la nostra forma de comunicar-nos.

Decidim crear un codi entre tots, treballem en equip i ens posem d'acord en un codi únic que sigui conegut per tots.

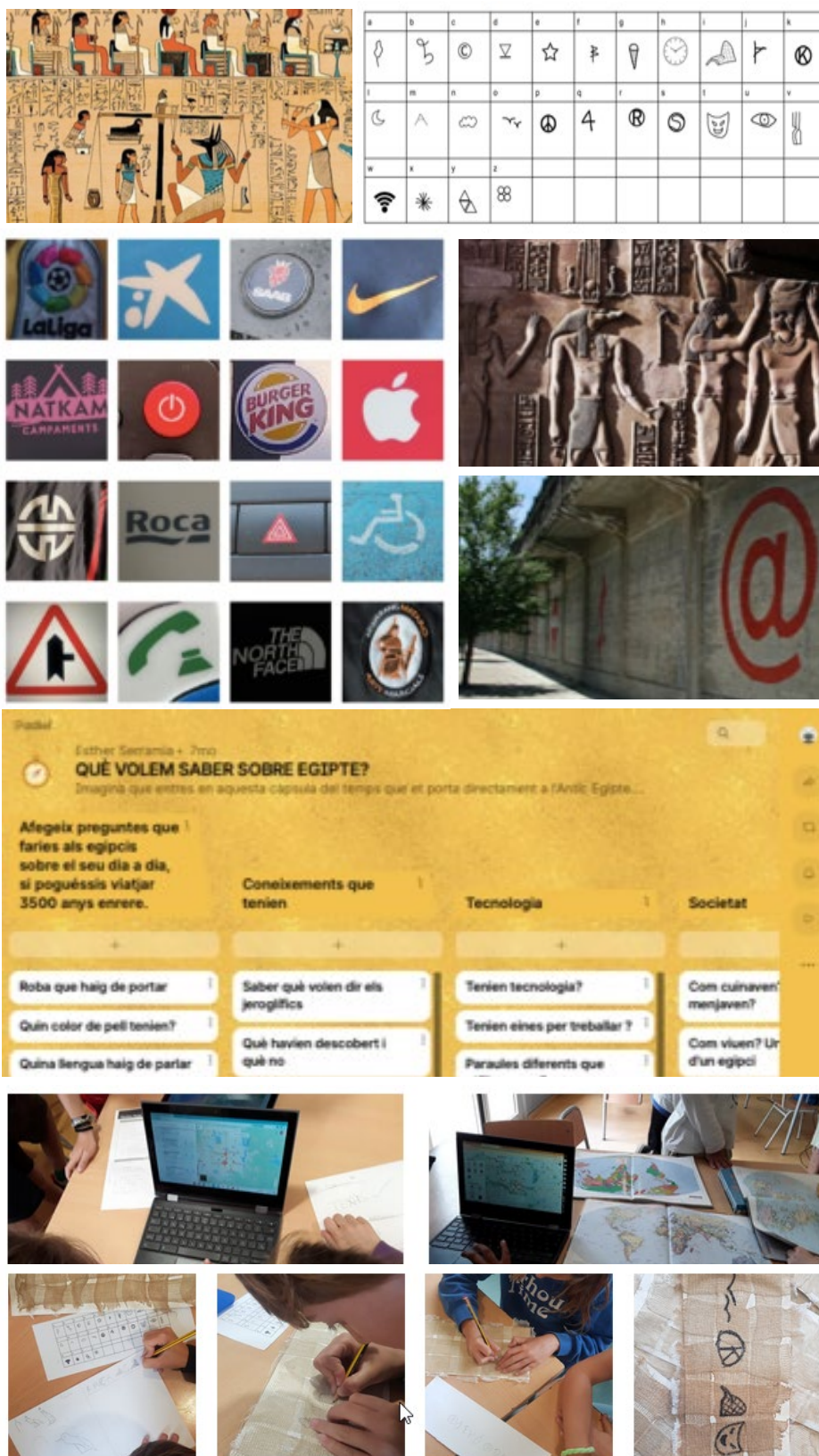


Image 22. *Discovering Aegypt and the codification systems at IE Pla de l'Avellà.*

^{2 2} Link to the project website: <https://sites.google.com/iepladelavella.cat/creative-art-interchange>

4. EXPOSITORY SPEECH

At the Pepa Colomer K-10, when creating the expository speech, we asked ourselves what reflections we wanted to evoke in the people passing through the courtyard. We agreed that it was important to create an impact to grab the public's attention. That's why we decided on a large format and displayed all the images, as it was first about the word and I, and then about the word and us, in a working process that sought to connect us through it. We printed the photographs in black and white so that the words became more important thanks to the colored embroidery that gave them visual texture. We grouped them following the concept of a quilt, as each group decided.

We also wanted to install the T-shirts with the phrases inviting reflection because it was very difficult for us to work with both verbal and visual metaphors at the same time. We considered that something mind-bending invites thought, and people would be surprised to see clothes hanging there in the middle, so they would pay attention.



Image 23. Exhibition corner of 'IE Pepa Colomer at Campus Mundet UB.

We shared the exhibition space with the hieroglyphs, which reinforces the idea of a code. They would have been impossible to read if the code was not shared. It was very interesting to see our words, which used our alphabet but required you to ask for their definition to understand them, and to have the same words but in a completely different code alongside. In the end, the result for the viewer was the same: it is important to share meanings to connect through words.



Image 24. Exhibition dialogue between the two centers at the exhibition set up at the Mundet UB Campus.

5. CONCLUSION

The exchange between centers has brought a very enriching dialogue among teachers, as when you try to create connections, you must share meanings, which was also the goal of the developed working process.

Each school has articulated the exchange among students according to their needs and possibilities. At the Pepa Colomer K-10 we connected with the students from Dallas with the complicity of the English language teacher, exchanging Padlets and PenPal Letters to improve proficiency in this language from a real and meaningful context. With the Pla de l'Avellà K-10 we connected by establishing a work commitment, where we had to send our invented words within the established time frame so that both schools could connect at a certain point in the process. This fact set the pace of the work but gave it a dimension that went beyond the classroom work, which we could see materialized on the day of the exhibition.

At one point, we shared the resonance of Silvia Pérez Cruz's theme, and at the end of the process, we retrieved it on the day of the presentation at Mundet to generate a performative action that made the connection between the two schools visible. Each group rehearsed separately so that one student said from the stage of the Auditorium *"Naming is impossible"* and the rest of the students seated responded, *"But it can be beautiful to try the impossible."* This statement was taken from the narrative part of the artist's theme.



As always, there are things left to be done. We still need to contact the artist, to whom we can show our working process and exchange questions in a dialogue that will take our project a little further and connect us with this world in which we want to experience being an active part and can generate and transform to improve coexistence. In this case, through the power of words.

On the other hand, the students of the Pla de l'Avellà K-10 participated in a Mystery Classroom with the Dallas school. This activity was carried out with the collaboration of the English teacher, as English serves as the shared code between the two schools. In this way, we achieve two objectives: on the one hand, to show students the importance of knowing and sharing a code when we communicate with each other, and on the other hand, to get to know one of the schools with whom we collaborate in this project. It was a very exciting and motivating activity for the students and sparked great interest in getting to know the students, their environment, and their culture. For this reason, a Padlet is shared with information about our school, and from there, an exchange of letters is initiated that promotes the use of the English language to communicate.



Image 25. Communication and interchange between IE Pla de l'Avellà and the Dallas Center.

5.1. And what do the students say?

At the end of the process, we held a dialogue where we asked ourselves what we liked the most, what was the most challenging, what we had learned or discovered, and what we thought all of this could serve for, just like we do in the last minutes of each session of plastic and visual arts education. Many agreed that they enjoyed experimenting with different working processes such as relational art, textile art, thinking from the words of philosophers, creating words, inventing their own vocabulary, and creating a quilt by relating through the word. They also liked collaborating with other schools in English language sessions, learning to embroider different types of stitches, thinking about how to dress with invented words and how to take the photograph, narrating their important moment, and relating through the words of their important moment.

They pointed out that it was difficult for them to choose the anchor and key words to create their BlackOut Poetry, to choose the words to narrate their important moment, especially if it was sad, to create the invented word, to decide what their important moment was, to learn to embroider, to embroider without a frame on fabric, which led us to embroider on photographs and to follow a work rhythm that allowed us to finish the project and give the words to the students of the Pla de l'Avellà K-10 on time so that they could translate them into the code they had created inspired by the hieroglyphics worked on. Writing letters to the Dallas students in English was also quite a challenge!

When we talked about what they had learned or discovered, many remembered Socrates' tale of the three filters, as it made them think about misunderstandings that sometimes arise. They also became aware that words help them relate to each other and connect. They remembered that words clothe us and that using the right ones helps us connect positively. Some remembered that not all languages have the same words because they use the ones that are important to their culture and that they had discovered what a quilt is and that the quilts of African American slaves hid a code.

When we shared why all of this could serve us, they expressed that it could help them put words into important moments, to better understand themselves and to explain the things that happened to them. Also, to be more careful about what they said because words define us and can be used for good or for bad. They agreed that having learned new words could help them when they had important conversations to communicate better.

And when we thought of a concluding sentence for the presentation at the University, they wanted to tell the rest of the students in the auditorium to think carefully about choosing the words they dress themselves with.

This has been the working process of the Pepa Colomer K-10 which at the end of the process the students decided to title with the invented name, NOMESSIBLE, which alludes to Silvia Pérez Cruz's theme, "Naming is impossible", and which they wanted to turn around by saying naming is possible and hence NOMESSIBLE.

With the title, they agreed that they did not have enough and added a subtitle that said: THE IMPOSSIBLE IS POSSIBLE WITH WORDS.



Image 26. Students visiting the exhibition performed at Campus Mundet.

LEVIATHANOCHELYS AENIGMATICA

José Antonio Alonso Fernández / *INS Angeleta Ferrer* (Sant Cugat del Vallès)
Carme Colomer Térmens / *INS Ramon Casas i Carbó* (Palau-Solità i Plegamans)

1. INTRODUCTION

The team behind this project consists of the Angeleta Ferrer Institute and the Ramon Casas i Carbó Institute, carried out by students from the first year of Artistic Baccalaureate: a group of 23 students from the subject of **Technical Drawing Applied to Design and Arts I** from the first center, and two groups from the second center, 20 students from the **Photographic Creation** subject and 14 students from the **Contemporary Artistic Languages** subject.

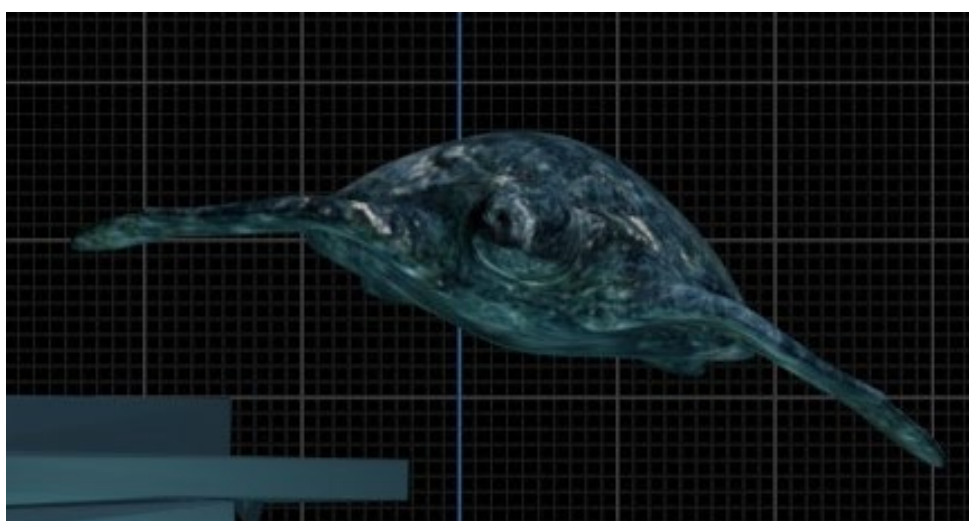


Image 27. 3D students computer made design.

2. Proposal Summary

This winter, the news spoke of the enigma of a prehistoric turtle measuring four meters found in the Catalan Pyrenees, in Coll de Nargó. It dove into the depths of the Pyrenean ocean 83 million years ago and is the largest in Europe. Scientists have named it: *Leviathanochelys aenigmatica*³.

³ Agència Catalana de Notícies. (2022) Solved "the riddle" of the largest sea turtle in Europe found in Coll de Nargó. Corporació Catalana de Mitjans Audiovisuals. <https://www.ccma.cat/324/resolt-lenigma-de-la-tortuga-marina-mes-grossa-deuropa-trobada-a-coll-de-nargo/noticia/3196714/>

This enigma of the prehistoric turtle has been the starting point to investigate geological enigmas from the past. The turtle accompanies us to explore a present and daily space searching for enigmas. Its symbolism as an animal representing life and the cosmos in different cultures leads us to pose and seek answers, with it, around the enigma about the ecological future of the planet.

Being three groups, three thematic blocks have been created: **present, past, and future.**

Each group has developed its work from the same subject, giving rise to three different pieces that share the same thread and that make up the set presented in the Enigma project exhibition.

3. EXPERIENCE

3.1. Development of the Proposal INS Angeleta Ferrer

The activity was carried out from March to the Easter holidays, totaling approximately 18 sessions. Although the autonomous work carried out by the students at home should also be considered, as with the software provided by the department, they could not carry out the work with the necessary graphic quality and definition.

Based on the proposal of the teacher Carme Colomer to work on an already extinct animal, it was attempted to integrate it into the curriculum of Technical Drawing Applied to Design and Arts I in the Creative Art Interchange proposal for the 2022-2023 course. Therefore, students were not given the possibility of working on the Enigma theme from their own perspectives, but to work on an external idea (in fact, it is the basic line in design, art, and mural painting, to materialize others' ideas graphically). The student made drawings in pencil, crayons, and some in ink.

In the first phase of the classic creative process, that of researching information and references when solving a graphic and artistic problem, the students, to generate their proposal of the seabed, had to search for 10 images of the seabed inspired by the Cretaceous/Cenozoic period from over 80 million years ago.

In this sense, this first phase of the project was the one that created the imaginary environment, the ecosystem constructed graphically from clues, a way of working typical of archaeology and scientific drawing in general. These drawings were made with traditional graphic-plastic techniques.

The summary of the proposal is "how to talk about the enigma by posing an enigma or visual game that the viewer must solve and explore". Instead of speaking or representing the enigma in some way, it is about whether the viewer, from the perspective of contemporary art, is the one who creates the work or, as Paul Klee said, the art has not reproduced what is visible, but to make it visible.

It began with a presentation of the Creative Art Interchange and an explanation of the collaboration proposal. The idea was to create a simulated or imaginary underwater environment using material graphic techniques.

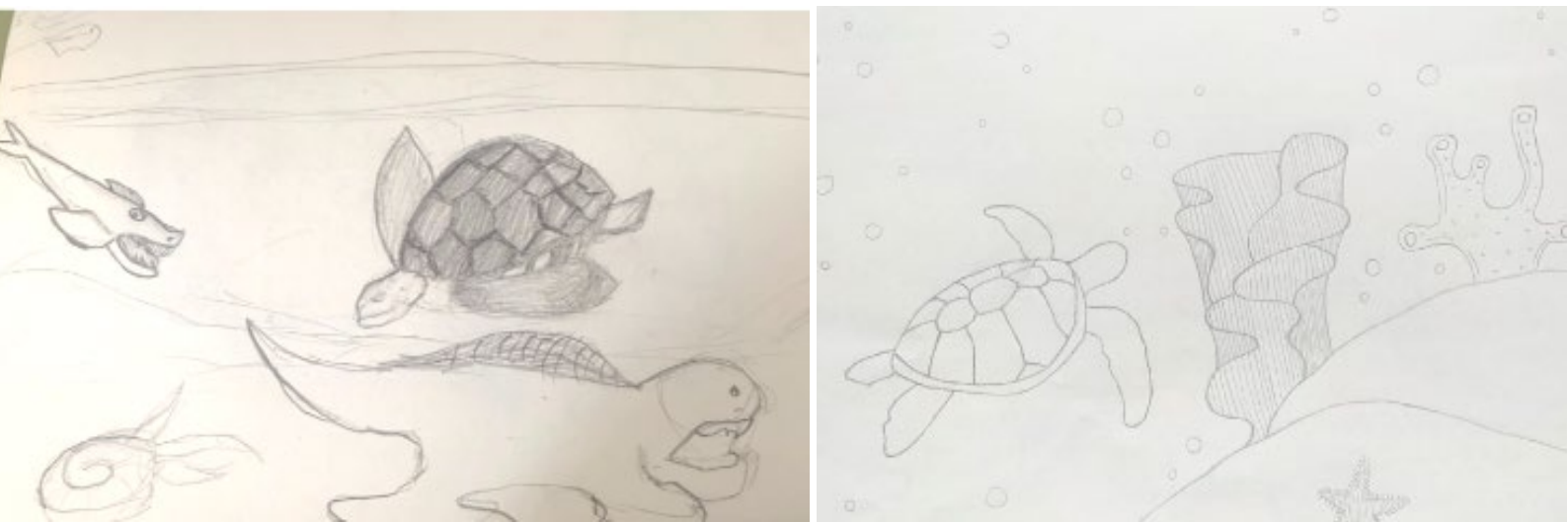


Figura 28. Drawings of turtles made in pencil by students.

The graphic reconstructions from the Ramon Casas i Carbó Institute were received and digitally treated to blend them into the created environment. The work presentation was done in small groups. The classroom teachers, inserting the background and the turtles that were camouflaged in each image, carried out the assembly of the structure.



Figura 29. Computer made drawings.

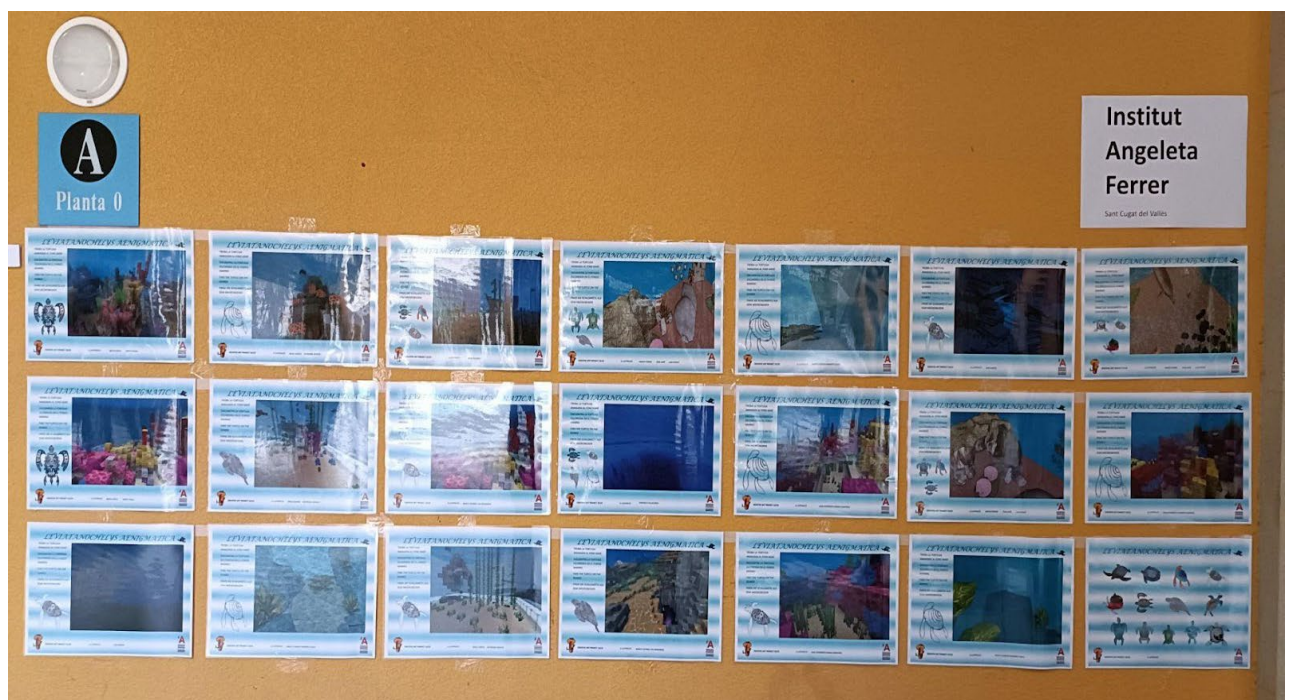


Figura 30. Exhibition of the Past INS Angeleta Ferrer posició at Campus Mundet

3.2. Development of the Proposal. INS Ramon Casas I Carbó

Our milestone began with the recognition of the surroundings of Palau-Solità i Plegamans, the municipality to which our Ramon Casas i Carbó Institute belongs. The Enigma project was proposed to the students as a search for emblematic or unpublished photographic images of the town related to the Tortoise Enigma, as a metaphor for a reptile that has left traces over time.

The group/class outing together with two accompanying teachers lasted for an hour, as each session of this subject has this duration. It was organized in groups of three or four people each with a reflex camera, to collect images related to their project. Each group chose a title that encompassed the images they would photograph to have a common thread. For example, themes such as the passage of time, climate change, wear and tear, etc., were chosen. Each group had to think about how to relate the Enigma nexus to different elements (architectural, natural, etc.) of the town of Palau-Solità i Plegamans. The students had to search for the important elements of their project to record them with the camera. Time had to be very well coordinated so that each group could record as many photographs as possible. The turtles were camouflaged in the presumably Cretaceous landscape, and the viewer had to find them, the act of searching visually could lead to concentration and attention in the image, precisely within an environment where the ephemeral experience of images prevails.



How to talk about the enigma by posing a visual enigma or game that the viewer has to solve and explore? Instead of speaking or representing the enigma in any way, it is about the viewer, from the perspective of contemporary art, being the one who creates the work or, as Paul Klee said, art has not reproduced what is visible but made visible.

To relate it to the future, the following challenge is posed to the students: *How from a prehistoric turtle can we build a visual narrative that speaks about a sustainable and ecological future.*

A one-page literary script was prepared, detailing the connection and the photographic objective. Since the students knew the area, with the help of Google Maps, they had to think about the most appropriate locations to photograph their images, taking advantage of the one-hour time slot they had.

Once the photographs were taken, back in the classroom, they downloaded the photos from the reflex camera to the laptop. Using the CANVA photo editing program, they selected and edited each of the photos to create a PowerPoint presentation that they finally shared with the rest of the group/class.

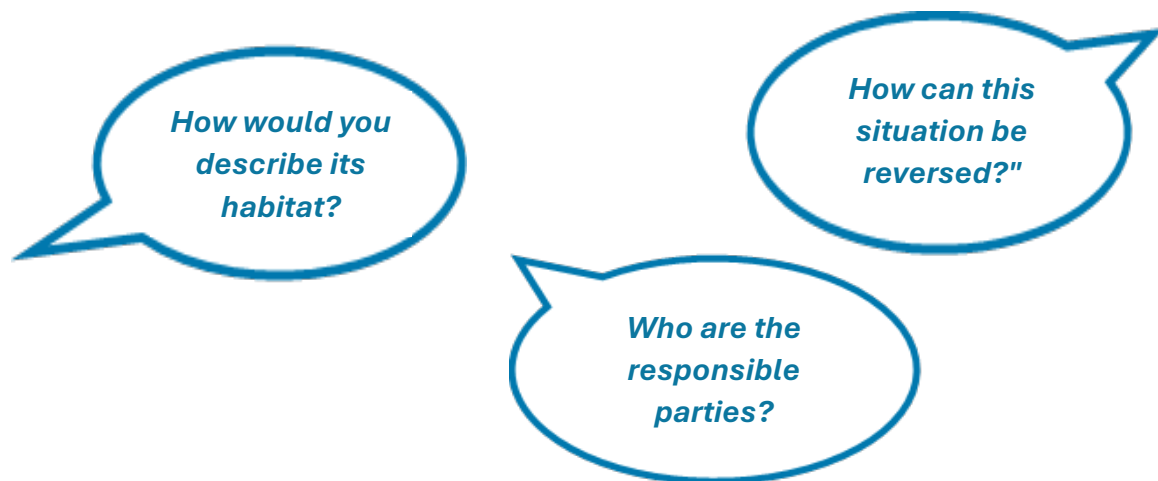


Figura 32. Sample of current research work at the INS Ramon Casas i Carbó

The main reference for this project was the artist, Joan Fontcuberta. Fontcuberta, with his Googlegrams technique, connects two disparate universes: the Google search engine and the tradition of mosaic. In fact, his re-elaboration of the photo-mosaic starts from the possibility of searching Google for images associated with keywords.

The associative whims that define the new relationships of information on the network acquire in his proposal an intentional character. To create a mosaic with the image of the Earth from space, Fontcuberta uses the thousands of images offered by the network when keywords like "sky," "purgatory," and "hell" are applied as search criteria in English, French, and Spanish. This external intervention transforms the operation into an interesting iconic metonymy.

Other references that have also inspired this work include Socrates with "Know thyself"; Ernst Haeckel with "Creatures of the Deep"; and Paul Klee with "Art does not reproduce what is visible; it makes visible."



The news of the discovery of a prehistoric turtle in the Catalan Pyrenees is exposed as the starting point for the enigmas it raises. Questions like, "What would its habitat be like?" "Who are responsible?" and "How can this situation be reversed?" are explored.

Through reflection, a comparison is made with our world in climate alert. An investigation into the turtle as a symbolic animal regarding the representation of Life is conducted. To represent it, the geometricization of the turtle's shell and the design of the placement of the mirrors individually are used. Each triangle has been elaborated individually, with as many as there are students in the group, fourteen. Finally, a vote was held in both cases to decide on the final proposal.

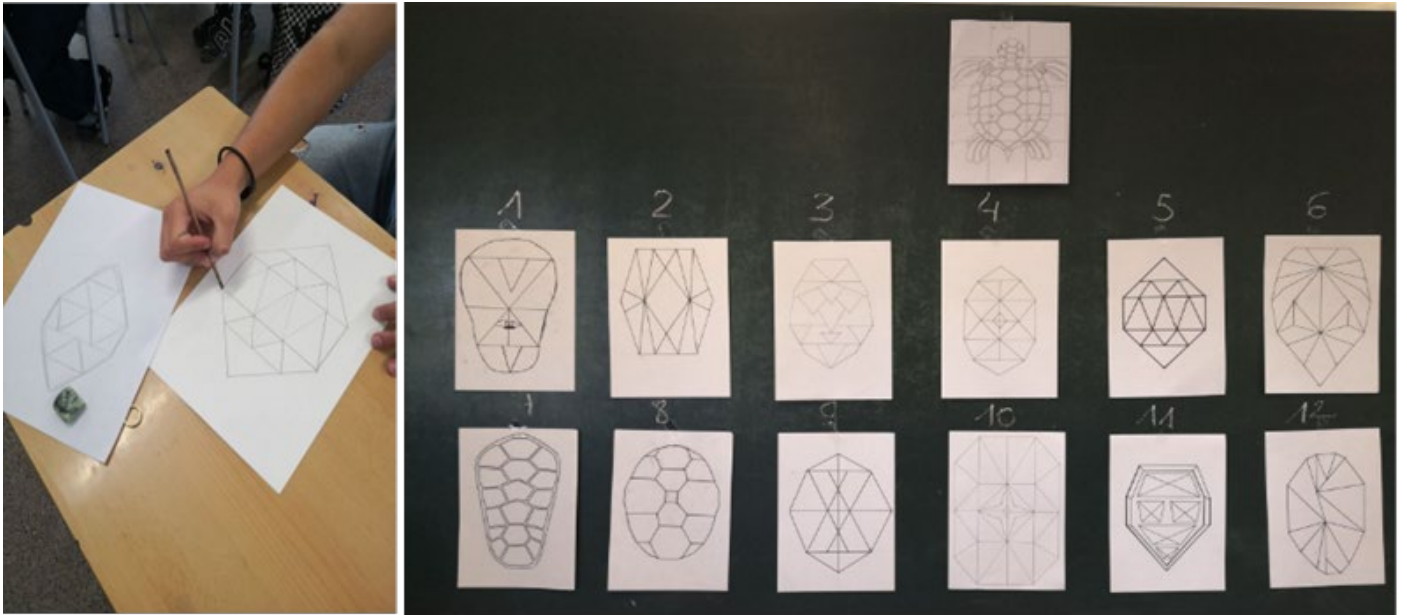


Image 33. *The geometric game of the turtle's shell allows us to build a story.*

4. EXPOSITORY DISCOURSE

To facilitate the reception of the artworks, they were arranged sequentially, as if it were a book. Each work included not only the turtles to be found by carefully examining the seabed but also the names of the students as creators written on each piece. Perhaps a more organic and unstructured layout could have better represented the Cretaceous backdrop, but it did not favor the search for the turtles in the different exhibited works.

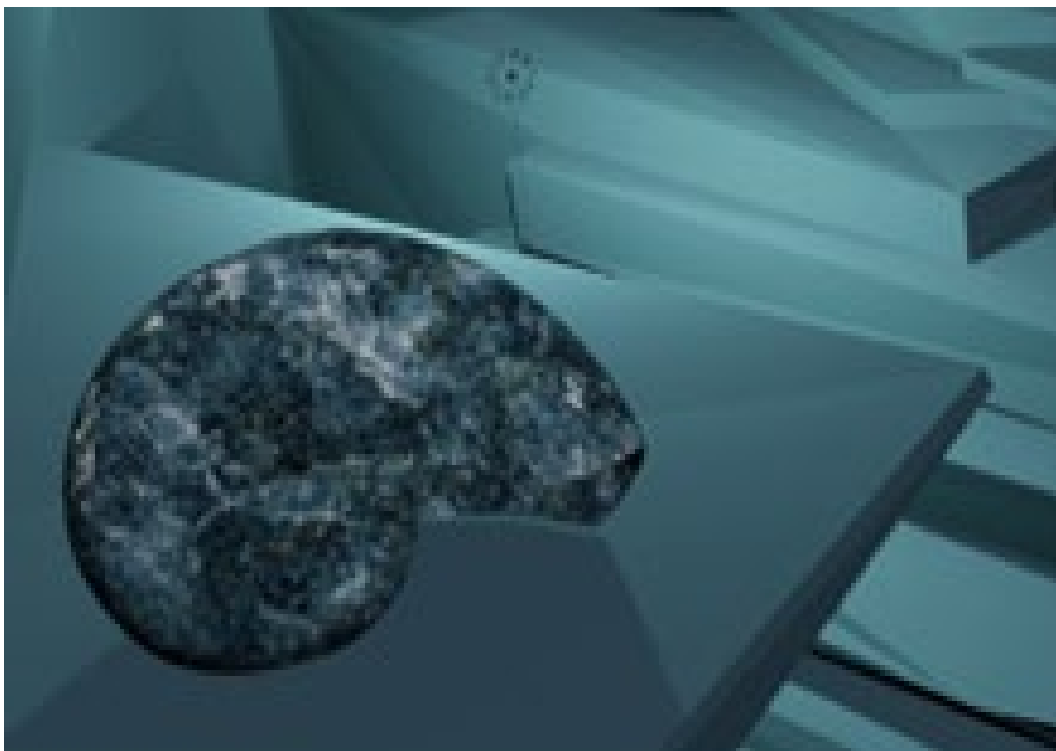


Image 34. *Seabed created with 3D on the computer.*

On a geometric turtle shell, a narrative has been constructed that refers to the importance of knowing what is good for oneself to make good decisions for the environment that will rebound upon us. In the different triangles, there is the interpretation of marine fauna interspersed with mirrors, causing the spectator to reflect upon themselves and thus promoting this reflection.

The day of the inauguration, we noticed how the primary school students, more awake and spontaneous than those of high school, understood the playful foundation of the proposal. They approached and tried to find all the turtles, although some, despite the quality and correctness of the images, were very difficult to find.



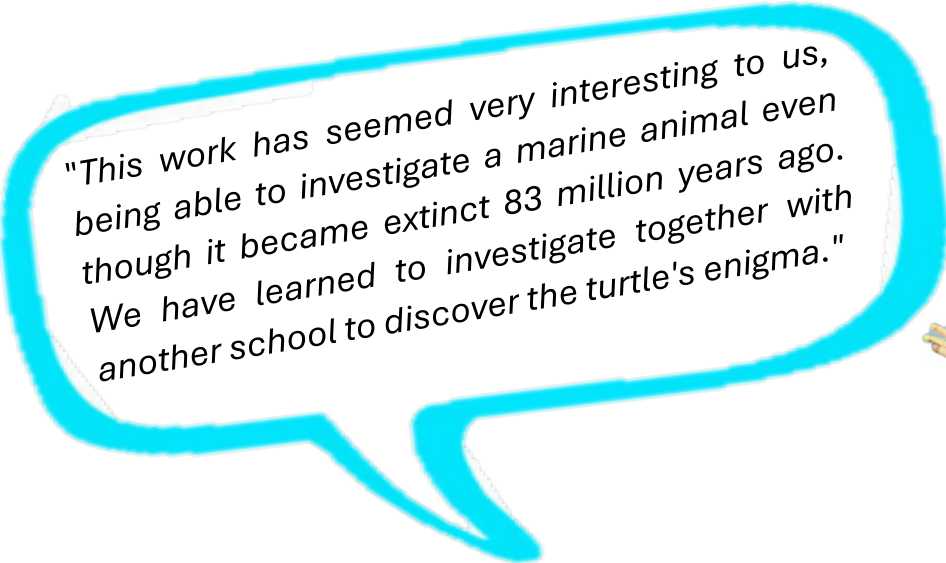
Image 35. Final exhibition of the proposal *Leviathanochelys aenigmatica* at Campus Mundet

5. CONCLUSION

One of the objectives we set, which was the linking of the new subject in an artistic project, was fully achieved, and it served us to see what the work dynamics were among them, the programs they use, and the aesthetics that are closer to them.

The students maintained a constant work pace, especially in the creation of the marine environment, from a playful perspective and with an aesthetic close to the world of video games or virtual reality, (far beyond working with *SketchUp*, *Minecraft*, *Blender*, or pencils, Canson paper, Manley crayons or Van Gogh watercolors as drawing and painting tools) and participated in a group artistic work with a sense that went beyond self-expression.

As part of the artistic and intellectual maturation of the art students, it has been a positive and enriching experience, although sometimes, students find it difficult to perceive the value of these experiences beyond learning to use some graphic design program or working with their peers and going on a day trip outside the school.



"This work has seemed very interesting to us, being able to investigate a marine animal even though it became extinct 83 million years ago. We have learned to investigate together with another school to discover the turtle's enigma."



To conclude the project, one of the reflections made by the students is highlighted:

"The Socratic aphorism 'Know thyself and you will know the universe' can be related to the environment and our current society, and we can realize that first of all, human beings should understand the importance of the earth, nature, and everything it provides. Then, with this aphorism, we should learn to understand others and ourselves to work in community because that's what the ecosystem is all about, a cycle where resources are shared and received with other beings. Furthermore, it has made us go a step further in creating the final product. For example, we have replaced polygons of the shell with mirrors that reflect the viewer, causing introspection and thus completing the meaning of the aphorism."



Coming soon...

