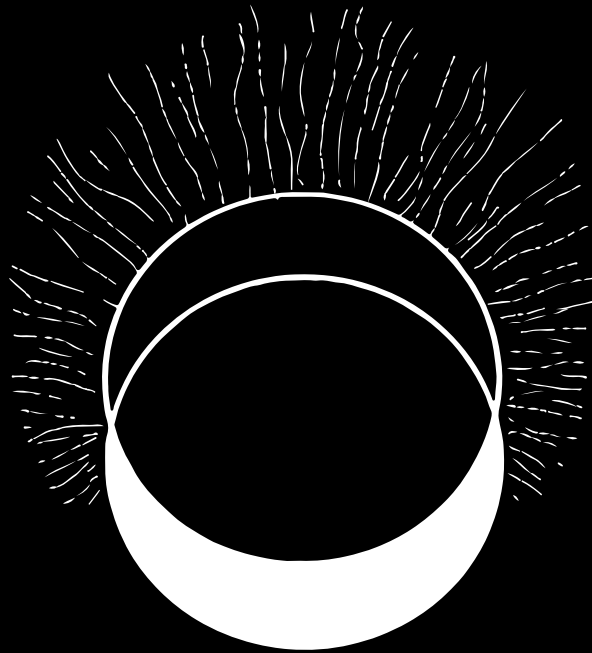




# LUDIC EXERCISES FOR NAVIGATION

Expansion material from *Aridity Exercises*



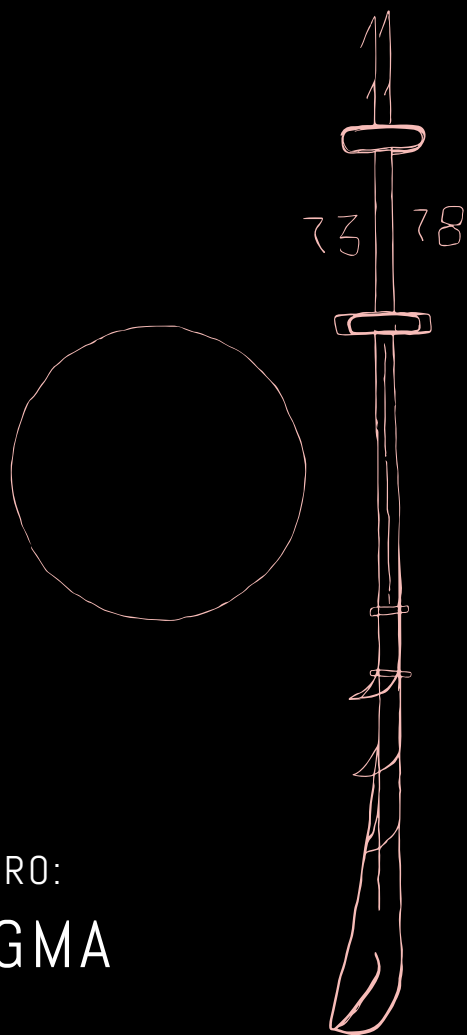
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# TERRITORY ZERO: THE ENIGMA AND INVITATION



*In 2011, a woman part of an organization formed by family members of executed political prisoners in Calama, Chile, received an anonymous envelope with the image of a gigantic corvo knife drawn with limestone across the surface of the Atacama Desert.*

This hidden text together with a drawing of a corvo knife marks the beginning of the web navigation of *Aridity Exercises*<sup>1</sup>, a virtual platform that seeks to articulate a diverse range of artistic explorations by Celeste Rojas Mugica<sup>2</sup>, a Chilean artist currently residing in Buenos Aires, Argentina.

In 2020, at the beginning of the pandemic, Celeste invited a group of collaborators to create a platform to present her investigation on this enigmatic corvo. The result is a space that integrates an array of languages and relations to the digital landscape. Intuition becomes the principal skill by which to engage in an active navigation, in which it is possible to move around, click on objects, unveil images, sounds, and texts.

This gesture, which is organized around a coral effort, was further pursued in 2021 by inviting a group of investigators in mediation, members of the Chilean NGO Red Mediación Artística<sup>3</sup>, to come up with a complementary and expansive material, using as a starting point their own investigation, ideas, and processes.

1 <http://ejerciciosdearidez.com>

2 <https://celesterojasmugica.com/EJERCICIOS-DE-ARIDEZ>

3 <https://www.redmediacionartistica.cl/>

*Ludic Exercises for Navigation*, – a series of activities presented in this notebook –, is the result of this investigation. Its creation, as well as Celeste's process, meant reflecting and creating from a transitional position, intersected by a pandemic, periods of confinement, in-person meetings, and digital communication. This very peculiar, yet global context not only situates and anchors us but also allows us to rethink the procedures that constitute this project, such as: the violations of human rights, acts of violence and injustice of any kind, the horrors which lay hidden behind everyday symbols, and the structures of power that perpetuate them.

*How do we navigate topics that are difficult to approach?*

*What meaning do we give something that we have not yet fully understood?*

*How do we get closer to the uncertainty of inconclusive events?*

*How do the horrors written in history resonate in our own time?*

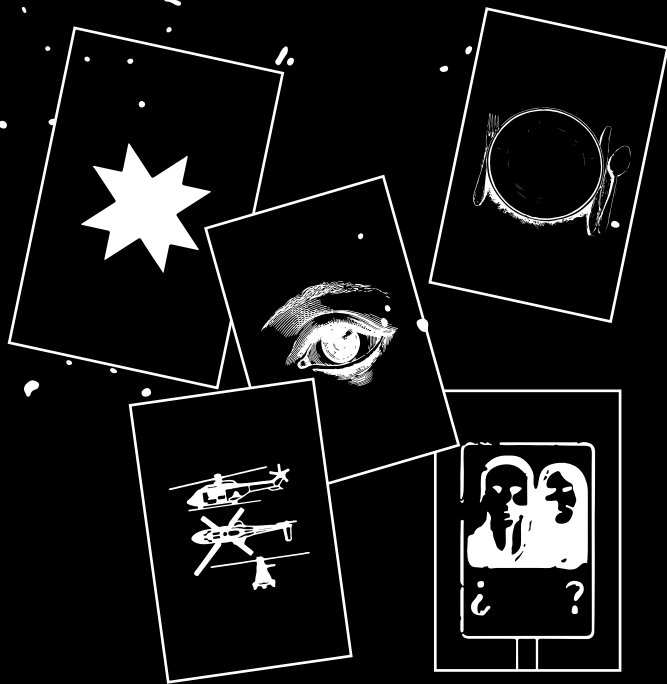
By using different card decks, boards, and a series of playful prompts, we want to give people of different corners of the world the opportunity to take hold of – either individually or collectively – the queries that arise from this artistic investigation.

Inspired by the messages that ancient cultures deciphered from the careful observation of the stars – the constellations – and in the ancient art of navigation, we have created a ludic artefact to trace and group together the enigmas that are based on questions created by Celeste, as well as the unique enigmas that resonate in the bodies and territories of those who choose to play.

We chose the activity of play as a space for interchange. Just like in the arts, play is a territory that can enable the shifts of what is possible and impossible. Play can transport us to a particular state that we so easily knew as children, in which the body and mind are ignited, roles change, risk is relativized, and uncertainty is often a welcomed and pleasant feeling.

This material, which was thought of as an open code of clues, queries, and actions, seeks to be a resource of sorts that can be used or adapted to any context to trigger and create diverse experiences of critical reflection from a personal or collective standpoint. To do so, three ludic exercises and three methodological clues – transformative artistic mediation, art thinking, and play – are proposed as theoretical and methodological complements to imagine and co-create new perspectives of doing and thinking about the artistic and educational fields.

We invite you to embark on this guided tour of the intuition and to expand on the territories that are contained within *Aridity Exercises*.



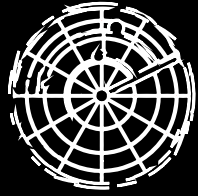
## On *Aridity Exercises*: an extract from the curatorial text by Florencia Battiti

*Aridity Exercises* happens to stand as a polymorphous project that adopts different kinds of support to offer a series of experiences: a virtual interactive platform, an in-person exhibition that comprises a series of video installations, photographs, and a printed publication. In each of these cases the territory, barren and naked, assumes the position of the subject: it is to him that Celeste directs her questions, it is him that she scrutinizes with such care and attention, even though it is unlikely she will ever receive an answer. What is the meaning of the large drawing of a corvo knife in the middle of the Atacama Desert? Who does the image claim as its witness?

At the end of 2011, a member of an organization of relatives of political prisoners executed during Pinochet's military dictatorship, received information about the existence of a geoglyph in the Atacama Desert. The woman was based in Calama and the enigmatic drawing of approximately two thousand meters in length had been drawn only a few kilometres from her house. What are the implications of such a gesture? Is it the aftereffect of the intimidations that many victims – particularly women – received, even years after many of the dictatorships in Latin America had ended? Or, on the contrary, does the anonymity of the drawing suggest a warning, a clue, a confession?

### ENIGMA

1. *Fact, event, or behaviour that cannot be comprehended, or that cannot easily be understood or interpreted.*
2. *Phrase, enunciation, etc., which conceals a hidden meaning, and a person offers to someone to decipher for pleasure or entertainment.*



# LUDIC EXERCISES FOR NAVIGATION

## NAVIGATORS

Who are these exercises meant for?

- This material is thought of as an open codex of clues for any person interested in its exploration and has been designed to be used, adapted, and expanded as required.
- Teachers, mediators, communities, and families can use it to facilitate collective critical and sensitive forms of inquiry.
- This material can be used by either individually or collectively, in-person or remotely and can combine synchronic and autonomous activities.

## TERRITORIES

How and when do we use this material?

- This material is available and free to download at the website [ejerciciosdearidez.com](http://ejerciciosdearidez.com) in the bottom information area.
- The card decks can easily be printed and cut out if you prefer to handle them physically.
- To access the material virtually, a tablet is compatible with some of the platforms we recommend below. You are also able to upload the cards, which were previously downloaded to facilitate play.

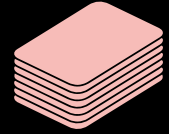
Suggested platforms



Jamboard



## CARD DECKS



### Deck of Questions

Navigation can be tricky without a clear destination. Each of these cards contains a question to invite you to sharpen your gaze, improve your ability to read sensations, better understand routes, and will activate a dialogue with your inner self. They are meant as supplementary material to your navigation and will help you decipher your own sense of connection, as well as improve your ability to interact with others along your journey.

### Deck of Image-Enigmas

The image of a corvo knife in the desert says more than a thousand words. This deck of images, orphaned just like the corvo, fluctuate between the comprehensible and the enigmatic and are steeped in the collective imaginary. They find their meaning in the experience of the person who contemplates them.

### Deck of Words

Words can be more poignant on their own than immersed in an ocean of meanings. This deck of words comprises sensations, emotions, and concepts that will support each of the *ludic exercises for navigation*.

### Deck ( )

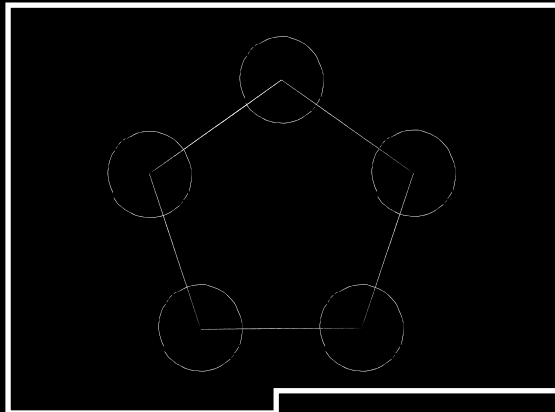
The void is sometimes more suggestive than what is already constellated. These are empty cards that allow each player to visualize the images, concepts and sensations that are not in the available decks and that may appear as necessary islands in their navigation.

### NAVIGATION

1.- Navigation is the group of methods used to determine the location of a person and how they can travel someplace else. The word "navigation" was coined in the 15th Century and stems from the Latin word *navis* which means boat and can be found in other Indo-European languages. Navigation is literally the art of mastering a boat and can also be used when referring to finding one's way.

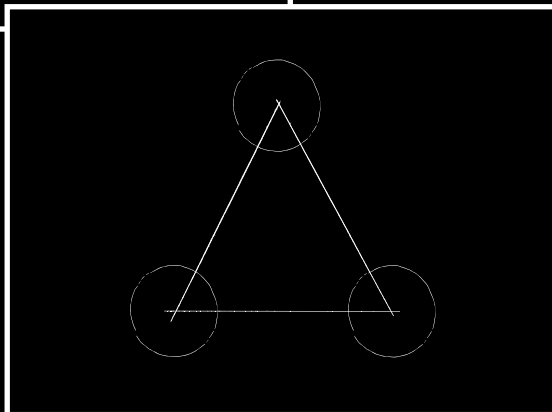


## BOARDS



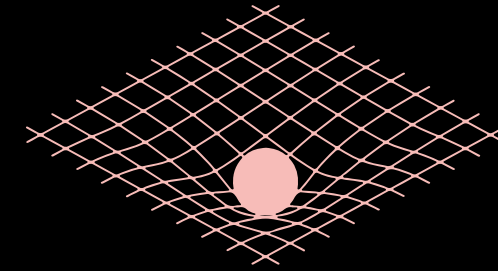
• Pentagonal board

• Triangular board



### CONSTELATE

1. *To occupy a space.*
2. *To stud, cover or fill something.*
3. *To fill something with constellations. To sow something with stars or other adornments.*
4. *Procedure or method to organize, articulate, relate, edit, interpret, or decipher in a fragmentary and discontinued way concepts, elements, and phenomena.*



LUDIC  
EXERCISE I

## BEARING

We invite you to seek and traverse your own bearing. Whether it's in a group or by yourself, navigation flows just like water. Each navigator faces the obstacles and perils of their journey, each tracing a unique course that is full of meaning. The territory of this journey is precisely *Aridity Exercises*, a landscape created by Celeste in which a variety of clues shine like fireflies in the night, opening and closing different windows of sensitivity and understanding.

*What does each participant need to play?*

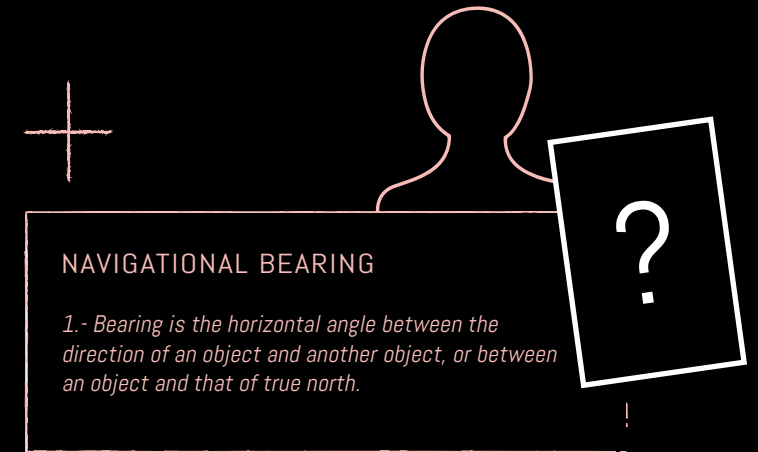
- A computer or tablet with internet access
- A link to the website [ejerciciosdearidez.com](http://ejerciciosdearidez.com)
- The card deck *Questions* downloaded on the computer. You can download it directly from the website [ejerciciosdearidez.com](http://ejerciciosdearidez.com), in the bottom information area
- A digital or physical logbook. If you want to use a digital logbook you can use whichever layout you feel most comfortable with. If you want to use a physical logbook you can use anything from a notebook to a blank piece of paper.

# INDIVIDUAL BEARING

We invite you to close your eyes, take a deep breath and submerge yourself in the waters of the website [www.ejerciciosdearidez.com](http://www.ejerciciosdearidez.com).

Take all the time you need to explore whichever places call your attention. Move around wherever your curiosity takes you. When you feel like you're ready, start with your first reading of the card deck.

- If you were able to access a physical version of the deck, go ahead and shuffle the cards. Concentrate on the sensations and ideas that you pondered whilst navigating the website and pick one card.
- If you are only able to access the deck digitally, think of a number from 1 to 19. Your card will correspond to the number you chose.



## NAVIGATIONAL BEARING

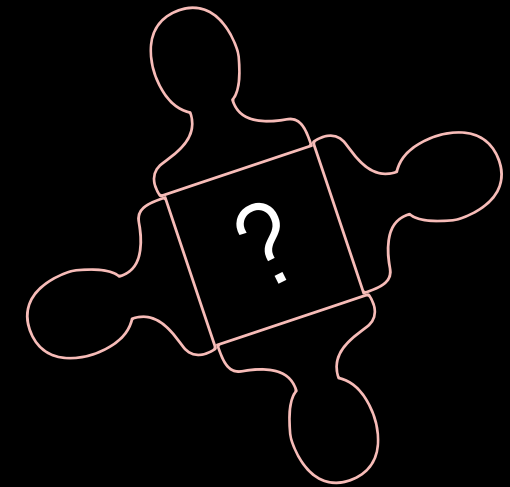
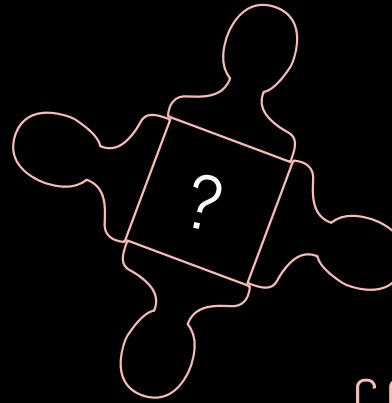
*1. - Bearing is the horizontal angle between the direction of an object and another object, or between an object and that of true north.*

- To answer the question of this first card, we invite you to use your logbook and choose one or more of the following ludic exercises to assist you in your inquiry:
- Read the question in your own time and write for three straight minutes in your logbook. It isn't necessary that you write anything logical. Let yourself go. When you're finished, go back, and read what you've just written. Repeat the exercise as many times you think is necessary until you find a story for your card.
- Read the question in your own time and select three elements from the website. Place the elements in your logbook (copy texts, take screenshots, draw images)



and organize them whichever way you want. Take a moment to admire what you have just created. Now trace whatever it is this journey means to you, creating your own cartography of meanings. You can complement your drawing with concepts, phrases, or extracts from other texts or images that help you illustrate your interpretation of the question.

- Read the question in your own time and find within yourself a story or experience that may resonate with the question. Write about that experience or try representing it any other way you prefer. Then try connecting that personal story with *Aridity Exercises* by writing about any possible relation there may be between one and the other.
- When you're satisfied with your interpretation of the card, you can repeat the exercise with any other card from the deck.
- We invite you to take pictures of your logbook and send them to [ejerciciosdearidez@gmail.com](mailto:ejerciciosdearidez@gmail.com).



## COLLECTIVE BEARING

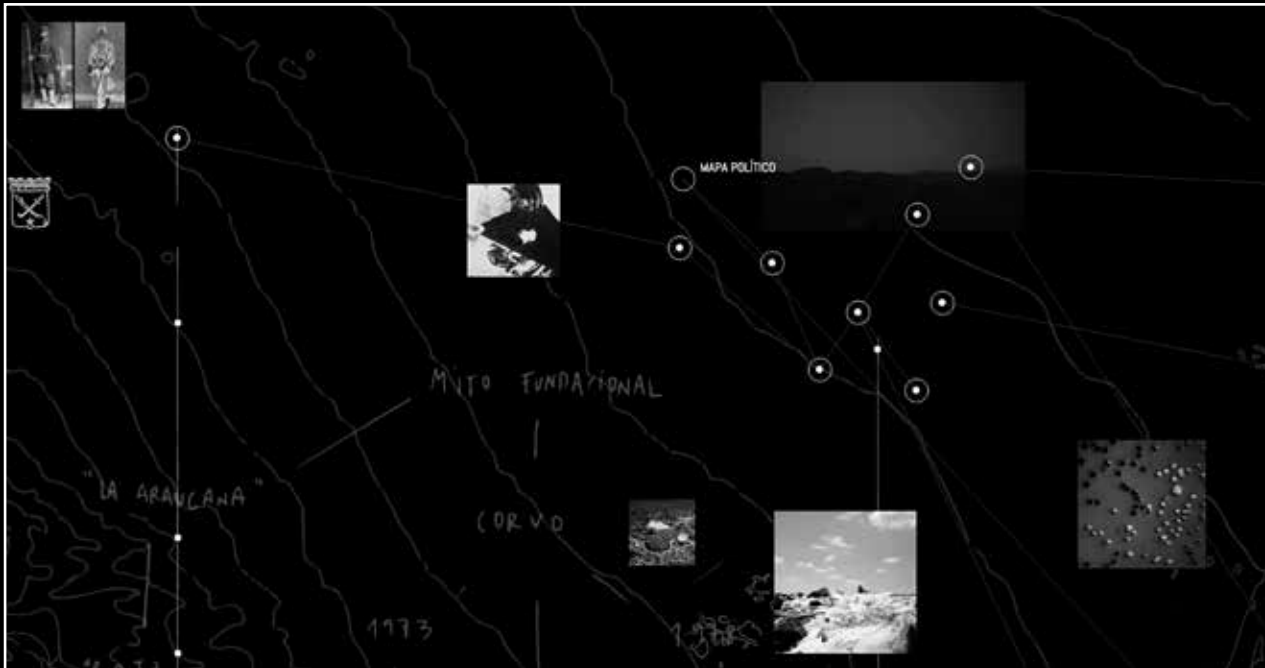
This exercise asks you to trace a collective bearing remotely. By using the cards in the *Questions* deck, this activity invites you to connect with your own intuition as well as to aspire to the possibility of a collective intuition. It can be approached as a supplementary exercise to your experience with the website – in-person or remotely – or also as part of an exercise in mediation or pedagogy within a group dynamic.

- Each participant visits the website individually and wanders around in their own time, exploring the different kinds of content: images, sounds and available movements. If you wish, you can start jotting down any ideas, sensations or musings that may arise from your journey.
- Another way of sharing your notes is to use a chat window as a collective logbook. This will allow you to keep a record of the experiences during the activity.



### CONSTELLATION

1. *Group of fixed stars which has been attributed to a certain shape and given a particular name.*
2. *Senses that emerge in the creation of relations between two or more elements that were apparently far apart.*



- Each participant writes freely in their logbook (text, drawing, collage, etc) about whatever the question provokes in them. Afterwards, participants share and discuss their impressions.
- It is also possible to create a communal board to map together the different themes, ideas and languages that arise from this first exploration.

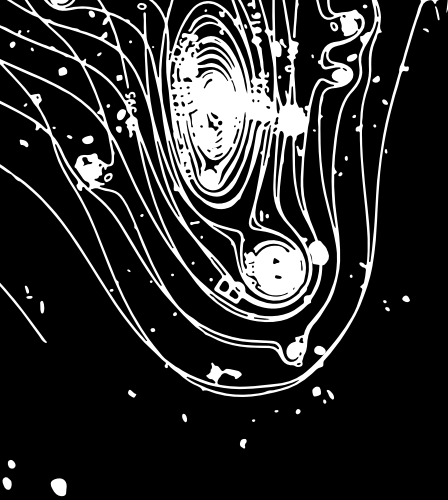
### SHARE

- Each participant can share what they have produced in their logbook by sending pictures to [ejerciciosdearidez@gmail.com](mailto:ejerciciosdearidez@gmail.com). Each group can also share what they have created collectively.

- We advise you to share the website before you start the activity in order to make sure that each participant has enough time to explore the content.
- The second stage is to decide who will send a card to whom. Participants cannot send or receive more than one card.
- Each participant checks the *Questions* deck and chooses one card for their partner. Each participant must send the number of the corresponding card to their partner making sure not to divulging the card to the rest of the participants.



*Remember it is always possible to modify or invent new ways of using these resources to suit your own interests, available tools, and context.*



## LUDIC EXERCISE II

# CONSTELLATION OF AN ENIGMA

This second part is an invitation to play in groups. Echoing the sensitive and investigative operations deployed by the artist Celeste Rojas Mugica in *Aridity Exercises*, we invite you to join together to constellate an enigma.

*What do we need for this exercise?*

- The card decks *Image-Enigma* and *Words*.
- Pentagonal Board for up to 5 players or the triangular board if playing with 3 players.
- We recommend you download the corresponding card decks *Image-Enigmas* and *Words* and the board from the website [ejerciciosdearidez.com](http://ejerciciosdearidez.com), in the bottom information area, and add them in a community platform of your choice so that both decks and board can be easily accessed by the participants.
- Suggested platforms include: Padlet, Miro, Jamboard, and LucidChart.
- The game can start only when all participants have access to a digital platform and are able to place the cards on the board.

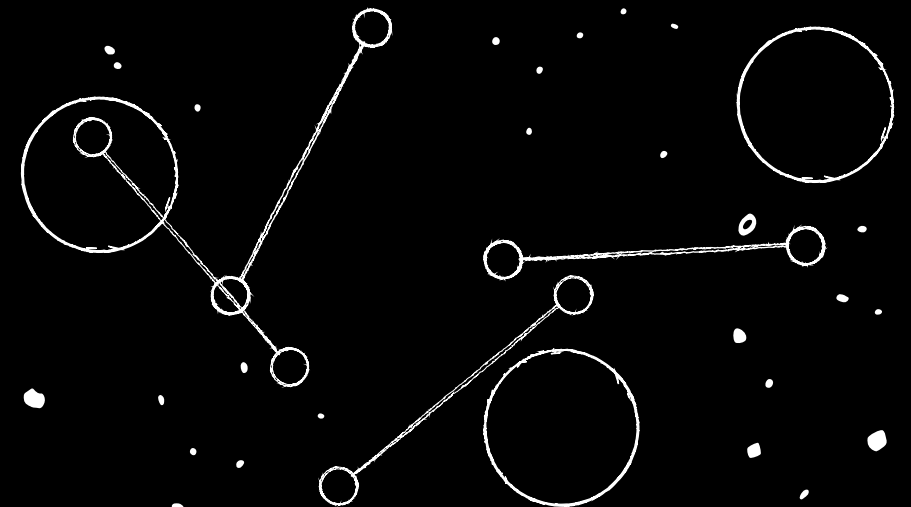
## INSTRUCTIONS

- This ludic exercise is for 3 or 5 players. One player must be given the responsibility to keep time.
- We recommend that the exercise is completed at the same rate as you read each step of the instructions.
- The game is divided in two parts. The first part is introductory and meant to welcome participants. The second pertains to the playful dynamics within the exercise.

### Welcome – 15 minutes

Having already explored the interactive website *Aridity Exercises* (we suggest you take part in this game after having completed *Ludic Exercise I*), the group will meet on a virtual platform of their choice.

Participants will share their experience navigating *Aridity Exercises* and verify whether there are any technical issues when interacting on the digital platform. If someone has not been able to access the website, it is necessary to give that participant time (at least 20 minutes) to do so.



*Playful Dynamic – Approx. 60 minutes*

### Step 1 – The Arid Experience – 10 minutes

Players begin by asking the question: *What word resonates most with Aridity Exercises?* Then choose one card from the deck of *Words* and place it on one of the corners of the pentagonal or triangular board. The chosen area will correspond to each player. Players are also allowed to choose a card from the deck of *Image-Enigmas*. After placing one card on each of the corners of the board, each player must share with the group why they chose their card.

### Step 2 – System of Relations – 15 minutes

Next to the area where cards are located on the board there are arrows directing you towards another player. Follow the arrows and carefully observe the card chosen by the other player. Then choose a card from the deck of *Image-Enigmas* you think bears some resemblance to the feelings shared by the participant. Keep in mind that the objective of the exercise is to constellate the elements that are placed on each corner of the board and not to describe or imitate the card that your companion has chosen. You must find cards that enhance the cards already placed on the board. You are allowed to choose a card from the deck of *Words* if that suits your needs best.

- Having completed the first instruction, keep following the arrows until you arrive at the other edges of the board and repeat the operation (add one card from the deck of *Images-Enigmas* or *Words* to the other participant's corners). Repeat the instruction until you have visited each of the corners.
- Return to your initial position and appreciate the system of relations that has been collectively created. Come up with a title

that can sum up the experience. When each participant has settled for a title, share with the group why you think your title would be suitable to encompass the elements constellated on the board.

### Step 3 – Constellations – 20 minutes

- We invite the players to openly discuss about the results of their creation and elaborate on the relations that exist in each corner of the board. *What relations can we draw between any two corners of the board? Are there any differences in opinion? What enigmas are hidden behind these constellations?*

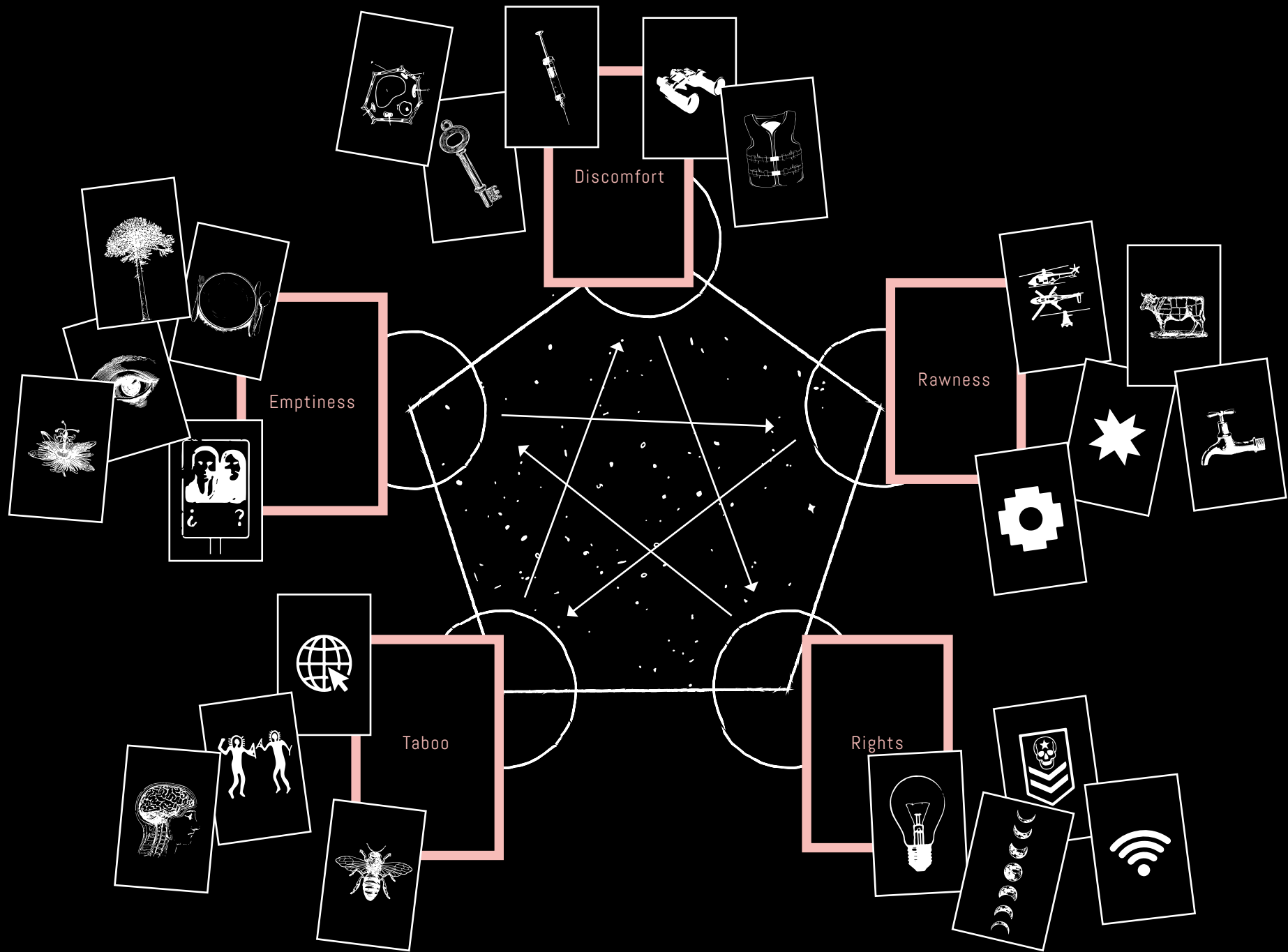
*\*Use any tools available on the platform to draw lines and other shapes. Each drawing can be accompanied by a word or sign that can help identify what type of relation you are making. For example: a casual relation, a frictional relation, a relation of mutual dependence, an affective relation.*

### Closing Step – Creative input – 15 minutes

Having completed all the above steps, we invite each participant to share with the group a creative gesture. This can be something created in the moment such as a poem, song, or drawing, or it can be some element extracted from the virtual platform such as a video, audio, text, or image that resonates with what was experienced during the game. These moments can be incorporated directly into the constellation, create an intervention, added directly to the board, or attached to a link.

### SHARE

Lastly, remember to document your work by taking a picture of the completed board and sending it to [ejerciciosdearidez@gmail.com](mailto:ejerciciosdearidez@gmail.com).





Every image can be an enigma if we use the correct strategies to signify it, and leave it as open as possible to be interpreted, interrogated, completed, and even transformed.

This ludic exercise presents a series of activities inspired by artistic investigations that seek to expand territories of creation and play.

*How do we give meaning to an image?*

*How do we use art thinking as a strategy for investigation?*

*In what ways does a divergent and ludic approach offer new or different readings of something already familiar?*

*What do we need for this exercise?*

- The card deck *Image-Enigmas*
- A logbook

### Suggested Instructions

These exercises can be carried out either individually or in groups. Below we suggest a few ways to play, but it's also important to note that we encourage you to invent your own version of the game.

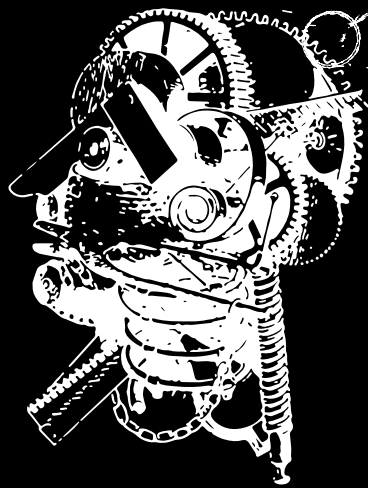
We start by choosing one or more cards from the deck. These will be the enigmas that our investigation will be based on. What follows are a set of tips:

- Choose one card at random whilst thinking about the following question: *What mystery will I uncover today?* If you're using the virtual deck then close your eyes, concentrate on the question, and choose a number from 1 to 71. The card corresponding to that number will be your *image-enigma*.
- Take a moment to observe the card. Ask yourself: *Is this image-enigma for me? Do I feel motivated to uncover some clues about this enigma?*
- If the answer is yes, congratulations! Your investigation starts here.
- If the answer is no, repeat the exercise and choose another card. We suggest you pick up to three different cards if necessary.
- To start your investigation, choose one of the 27 following activities.
- You can read all of them first and then choose whichever best suits your needs.
- You can also think of a random number from 1 to 27.
- You are also free to come up with your own activity.
- Take notes in your logbook as you complete the activity.
- Ask yourself: *Do I think it's necessary to carry on with the investigation? Will I be able to uncover some more clues related to this enigma?*
- If the answer is yes, try some more activities until you feel like you have enough material about your enigma.
- We invite you to share your investigation the same way Celeste did with *Aridity Exercises*. You can send the contents of your logbook in any format to [ejerciciosdearidez@gmail.com](mailto:ejerciciosdearidez@gmail.com).

1. Scroll through a playlist of yours and check what songs or bands might go well with your *image-enigma*. Consider listening to a few options until you feel like you found the best match.
2. If your *image-enigma* were the front cover of a book or film, what would it be about? Write a brief review that outlines the synopsis.
3. What childhood memory could be associated to your *image-enigma*? Convey that memory whichever way you prefer. It can be in the form of a text, image, or video. You can also look through your family archive to help you select photos or drawings. Don't forget to document your process.
4. Come up with at least five questions inspired by your *image-enigma*. They can be simple or complex, concrete, or absurd. The more questions you come up with the better. Then select the ones you prefer and come up with an action for each of them.
5. If you had to get a tattoo of your *image-enigma*, where would you get it and why?
6. If your *image-enigma* were a colors, a texture, a sound, or a shape, what would it be and why? Express your answer whichever way you prefer.
7. Show your *image-enigma* to more people. Collect their thoughts and opinions. These can be in the form of audio recordings, videos, or texts. Explore whichever opinions interest you the most. Don't forget to credit each person you interview.
8. Design one or more memes inspired by your *image-enigma*. What texts would you use?
9. What part of the body could your *image-enigma* be?
10. Conduct a free investigation on the Internet. Collect various images and/or texts that you think are related to your *image-enigma*. Search for different criteria. Try to approach the exercise without rationalizing your investigation.
11. What problem might be involved with your *image-enigma*? What would be your solution to this problem?
12. What territories are related to your *image-enigma*? What are those places like? Search for or generate images or texts to describe them. These can be physical as well as imagined territories.
13. If you would like your investigation to focus on political or historical issues, you can look for news articles and archive material that pertain to events you're interested in.
14. Make an embroidery of your *image-enigma*. You can transform your work into whatever image you like.
15. Ask people you know to share words and concepts inspired by your *image-enigma*. Collect this information and decide how you want to organize and archive it.
16. What realities or conflicts are related to your *image-enigma*? In what ways do they relate with your own life and community?
17. Write a text inspired by your *image-enigma*. Write down whatever comes to mind for a whole minute. Let your imagination run wild. Do your best to suspend any rational judgment. When you've finished, check what you wrote and notice the sensations that the experience may have provoked within you.
18. If your *image-enigma* represented a wish, what would that wish be?
19. Think about the ways in which your *image-enigma* is related to your family's or community's stories. Keep track of your musings.
20. Create a collage inspired by your *image-enigma*. It can be done on the computer or on paper. Look for the most diverse materials you can find.
21. Make a drawing dissecting each part of your *image-enigma* and create one or more new images.
22. Draw your *image-enigma* with other materials and colors. You can include new elements, complement them, and transform them as you wish.
23. Create a poem inspired by your *image-enigma*. You can use words and/or images.
24. Close your eyes and take a deep breath, picture your *image-enigma*, pay attention to the ideas and emotions that come to mind and how they relate with each other.
25. Search around your house for objects or images that relate to your *image-enigma*. Select at least three and take their pictures.
26. If your *image-enigma* were associated with a political doctrine, which would it be? Investigate which images are related to that idea.
27. If your *image-enigma* were interpreted by a bot, what images and words would it come up with?

## LUDIC EXERCISE IV TRAJECTORY OF MEANINGS

- After having navigated through the website, we will seek to trace our steps. Participants are encouraged to create a few drawings that illustrates their decisions. Participants may also choose to focus on a particular point that called their attention.
- To continue exploring this exercise, participants can choose another website and repeat the activity. *Where does our attention take us? How and why do we navigate the virtual space?*



- If participants are playing in groups, they can use a common board available on various interactive platforms to share each of their trajectories. We will seek to reflect together on the similarities and differences of our decisions to then explore the possible relations between them. *What meanings emerge? What languages are present? What resonates with us emotionally and why?*
- We can add to the exercise by selecting one or more websites that are based on other explorations, and by analysing each of them, inquire about their design and other tendencies that may be hidden within them. *How is information organized? In what ways is our perception dependant upon design and other strategies?*





## METHODOLOGICAL CLUES



## Transformative Artistic Mediation

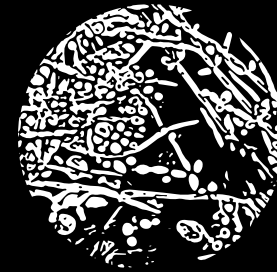
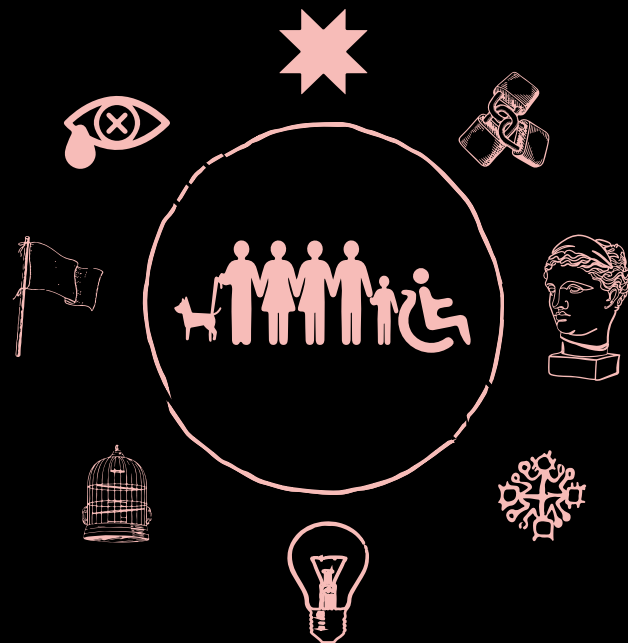
*What happens to us when we admire a work of art? What constitutes an artistic experience? How do we make this a worthwhile individual or collective experience? How do we promote a sensitive and critical emancipation by means of the artistic experience?*

An artistic mediation, in general terms, is a meeting of people in which art plays an essential role within the collective event. These experiences can take the shape of socio-educational practices, collective or community art, art education, art therapy, and many more. What is significant is to pay attention to the objectives of these gatherings, which is usually the determining factor in identifying their ethical and political leanings, and usually what makes this field worthy for dispute.

Within this universe of sometimes contradictory approximations, Red Mediación Artística believes that the fundamental element of a mediated experience will be provided by the very subjectivities of the people that take part of the experience; their notion of the world, their issues, needs, biographies, desires, and feelings, facilitating an environment in which all these attributes converge, creating a horizontal space that fosters an open dialogue and the creation of new meanings. Within this framework, art is an

energizer of individual artistic experiences that helps concentrate and co-create an amplified representation of the world where the artistic happening is considered as a sensitive phenomenon that expands with the help of the collective.

Hegemonic, patriarchal, colonial, and racist tendencies and discourses co-mingle with all institutions, including those that support the arts and culture at large. Within this context, the transformative is a posture of resistance that must be integrated to the design of all experiences of artistic mediation, promoting the communal creation of ties and learning by understanding the sensorial and contemplative through the artistic experience. Thus, a transformative artistic experience offers a space whereby both discussion and creation take place in a collective setting, allowing for new ways of understanding, acting, and transforming the situations in which we live.



## Art thinking: a tool for learning as well as relating to the world

Art thinking invites us to appreciate the arts as a methodological framework suitable for any learning experience. This assumes a break with respect to how we have traditionally understood the role of art in education. Hence, we must avoid thinking about art as a separate discipline, and rather as a way of doing and thinking that can be easily integrated to all educational contexts such as schools, museums and, most importantly, the home.

Based principally on the languages of the audio-visual and contemporary art, what matters most is the performatic character of thinking, in this case, art thinking. Although not linked to any specific discipline, investigative artistic methodologies can use knowledge, methods and strategies that are employed and produced by every single subject – appealing to that exercise of freedom and experimentation that art allows for – generating situations, mechanisms, objects, and expressions that, although difficult to classify (reasons for which they raise doubts and are questioned for their validity and place in society), throw light on aspects of our existence, culture and society that are sometimes impossible to put into words<sup>1</sup>.

4 <http://portavoz.tv/investigacion-artistica-una-aproximacion-panoramica/>

By integrating the ways of doing and thinking – the methodologies – of the contemporary arts and using them as a binder for other learning processes, we are inviting education to identify itself as a creative practice. Thus, pedagogy and the arts can be understood as practices of cultural production as well as generators of knowledge.

Having defined the arts as a macro-methodology to produce knowledge, we can open a multiplicity of spaces for inquiry and study which, connected with the questions and issues of our present time, can be approached by using the subjectivity, sensitivity, and creativity of those who take part in its investigation.

In conclusion, we propose to integrate the ways of doing and thinking of the contemporary arts with everyday and educational practices, as they offer us ways of getting closer to the unknown by tapping into our subjective and emotional abilities, something impossible to do with traditional models of thinking which are based on facts. This does not mean that we prefer a particular model over another, rather that we open our eyes and the senses to give place to these processes that awaken our curiosity, and moreover, have a lot to contribute to the complex challenges that we face in our societies and ecosystems.



## Play: the ludic aspect of art thinking

*Ludic Exercises for Navigation* was created to bring attention to the ludic aspect of the artistic thought process, and further, to place emphasis on the importance of play (and art) in the creation of new ways to capture the world both sensibly and emotionally.

Play is a progressive learning strategy used by humans (and mammals in general), of which children are experts. By means of divergent, fluid, and flexible thinking, children are able to create their own virtual worlds, within which they invent rules, scenarios, characters, stories, and an endless array of symbols and meanings that reflect and capture the very same “reality” we live in. The ability to create and interactive with other worlds is play.

The significance of play in both our capacity to learn and evolution are based on the development of flexible and adaptable strategies to ever more complex and changing contexts. The fluidity with which children transition between one role and the next, from an imaginary scenario to a physical game is what adults need to construct realities that are responsive to the ever-changing context we live in. The ability to integrate the capacity for empathy, as well as creative and divergent thinking are only some of the values that are fostered and privileged by our interaction with play.

Moreover, play, or rather, the ludic state of interaction, puts emphasis on what is done and what is discovered whilst playing. Likewise, the artistic process offers us new ways of considering and learning from critical and emotional standpoints.

Our proposition is to accept the risks that exist within these ludic uncertainties. To take stalk of the centuries of art and play that accompany our bodies and territories. To consider them as treasures to uncover the clues of the enigmas and challenges that lie ahead.

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