

The complex logic of Fantasy Grammar in Visual Arts education

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Elisângela de Freitas Mathias

Universidade do Estado de Santa Catarina

Lattes: 7876905288064925. Orcid: 000-0002-8777-7482.

Scopus: 60428592500. E-mail: belearte@gmail.com

Luciana Matias Gonçalves (Translator)

Universidade de Marília

E-mail: lumati@hotmail.com



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The complex logic of *Fantasy Grammar* in Visual Arts education

This article will address some concepts of Complexity Theory defended by Morin (2015) in order to support his dialogues with the thought of Gianni Rodari (1982), with the intention of promoting the exercise of complex thinking in the analysis of the book *Grammar of Fantasy*. Situated within the movement of cognitive migrations between various fields of knowledge, the book presents the methodological procedures of the Italian writer in promoting a multidimensional education focused on the subject and characterized by thinking with and in complexity.

Edgar Morin's concept of complexity comes from the latin *complexus*, whose meaning is close to the expression "that which is woven together" (Morin, 2000, p. 188). The idea of weaving presented underlies complex thinking as a way of understanding reality from a perspective that integrates multiple viewpoints of natural and social systems, recognizing the interdependence and interconnection of all the elements that make up reality. Thus, complexity can be interpreted as a way of thinking and knowing, whose priority is to encourage the action of a thought capable of articulating the different human dimensions in a movement that promotes communication between them, while at the same time uniting and distinguishing them. According to the author, things are interconnected and related, a fact that opens the way for the need for an integral approach to the world, an ecological learning in the sense of a system, which interconnects the parts of the common whole, the world.

In the proposals presented in *Grammar of Fantasy*, Rodari articulates knowledge as parts of a whole, to activate other ways of conceiving it. His intention is to present ways to stimulate the writing and orality of the school-age child; for this, he provokes articulations between imagination, fantasy, and reality, playfully engaging with scientific knowledge and the child's knowledge, to transform consolidated knowledge into new possibilities of thinking about this knowledge. Thus, envisioning the principles of complexity in Gianni Rodari's (1982) methodology does justice to what is intended to be addressed as a proposal in the teaching of Visual Arts: articulating its theoretical, procedural, technical, material, and

processual specificities, as a way of discovering the possibilities of thinking about knowledge in transformation, that is, activating ways to encourage the subject to think about their own process of thinking, experimenting, and creating.

Following the mutual relationship of Morin's principles of complexity, systematically consistent with disjunction, conjunction, and implication, Rodari's (1982) methodological proposal infinitely moves the parts, distinguishing their specificities, while simultaneously combining them to emerge in new configurations. The act of rejoining is responsible for promoting the articulations between the different parts of a whole that self-organize in the movement of their interrelations. Thus, the dialogical tension between contradictions is fundamental to elucidating the fields of action of each of the parts and enabling the parties to understand one through what is lacking in the other. Therefore, Rodari (1982), in *Grammar of Fantasy*, presents a way of rejoining, of attributing meaning to the result of the articulations between the parts, especially when considering the diverse human dimensions of the subjects. In this case, his fantastic binomials represent the idea of complex dialogics, configuring themselves as a provocative element of this tension in favor of creative processes about reality. Both authors analyzed (Rodari, 1982 and Morin, 2015) demonstrate that to reunite what is separated, openness to contradiction, to uncertainty, is necessary. It is about taking advantage of difference, disorder, and chance to activate a thought process that values the strategy of dealing with the undetermined, with uncertainties. For them, knowledge under the yoke of uncertainty has a greater chance of transformation, due to the fact that it is more manipulated and moved than a deterministic thought given as finished and ready.

For Morin (2015), living, open and complex reason conceives contradiction and moves opposing fields that interrelate under the yoke of complementarity, communication and exchanges, in addition, it inserts aspects of affectivity and irrationality, as a counterpoint to intelligence and reason. In this sense, complexity (Morin, 1999) promotes an empirical rationalism, whose engine is the constant and open movement of knowledge about reality, added to it, the subjective and affective dimensions of the human being. That is, complexity manifests itself under

the inference of a rationalism driven by passion, whose capacity is determinant for the actions of the human being.

Similarly, Gianni Rodari's (1982) thinking and methodology are supported by the handling of the same open reason, since his teaching practices are permeated by sensitivity, good humor, the insurgent feelings of joy, the emotions provoked, and the intelligibility activated.

For Morin (1999 and 2001), the rationalization of knowledge relegated Art to a place distant from the values attributed to scientific knowledge, whose sensitive character was decisive in giving it the role of entertainment and fun. According to the author, the human aspect of Art, the tragic, the sublime, the ludicrous, humor, pain, were not considered by closed reason, for this reason, it was rejected as knowledge. In his own way, Gianni Rodari (1982) intervenes in the process of learning to think and know, by presenting the use of imagination, fantasy and humor, as a way of activating a dialogically constituted knowledge of reason and emotion. In *Grammar of Fantasy* (1982) and in Edgar Morin (1999), the defense of open and complex reason values artistic and poetic knowledge as a way to move fields of knowledge rejected by deterministic reason.

In this sense, Rodari's work (1982) explores the relationships he makes between the things of the world and the connections between fields of knowledge, in order to foster contradictions and move consolidated spaces, thus favoring the movement of thought and knowledge of the subject, in the creative processes in the Visual Arts, which involves the possibility of broadening perspectives on the creative processes, through free and open exploration of materialities, ways of doing, understanding, perceiving, researching and recognizing Art. That is, to make the learning and teaching of Visual Arts a mode of experience through the subject's proactive action in the face of uncertainty, doubt, chance, and lack of control, as well as their constant search for the existing relationships between the world and life, with the intention of weaving the threads of their own complexity with those of others around them.

1 English revision carried out by:
Luciana Matias Gonçalves, formação
em Letras. Universidade de Marília
(UNIMAR). Ano de conclusão: 1992.
E-mail: lumati@hotmail.com

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