We want to share our inquiries into a paradoxical conception of art and education. In particular, we consider how artistic thought and especially artistic creation can be recognized as specific teaching methods, capable of generating forms of aesthetic thought and action that do not need a verbal translation yet they can also be pedagogically expressed in the different languages of the arts.

This is not a new idea at all. But if we consider that treating the arts as a method, especially in the educational field, has often led to betting exclusively on the processes and the disregard of the results as unnecessary or secondary, then our approach does become paradoxical and innovative: for us artistic learning must lead to a new work of art, even more: artistic learning must be triggered by one (or several) works of art. Fundamentally because if the result of the learning process does not produce aesthetic experiences, we will hardly be able to transmit to our students the fascination, or the poetic depth of the symbols that can be built through the arts, their lives, and the rest of cultures and human beings.

The difference with other approaches is that proposing artistic creation as the main method goes far beyond classical approaches in which creation was the practice of a theory, copying as an exercise (academy), or as a discipline integrated into the teaching of art (DBAE), or a disposable language exercise (Bauhaus).

We start from a constructionist approach (Papert, Mitchell, et al) and based on the visual arts (Marín-Viadel and Roldán) from which we will discuss the role that words can have in the teaching and learning process of arts (sometimes an obstacle). This methodology has been developed by our research team in three contexts: schools and formal education in Granada (Spain), museums, and one project of education for development in peripheral neighborhoods of Tegucigalpa (Honduras).