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Aesthetic Abductions. Art-Bio-Graphy between Creativity and Complexity

Antonia Chiara Scardicchio

Assistant Professor
 Humanities Department
 Foggia University
 Italy

Irene Marseglia

Ph.D. student in Culture, Education, Communication
 Humanities Department
 Foggia University
 Italy

Abstract. The ‘Caviardage – Metodo Tina Festa’ is known as a poetic creative writing game, in the international range of ‘found poetry’ practices, distinguishing itself for the epistemological richness of the foundation and its reverberations in adult life-long-learning. Tactile and epistemic exercise at the same time, method no-method, it reveals a philosophically relevant plan: abductive research practice of observation of the ‘unnoticed’ before, this game is similar to science, what Bateson intended as an aesthetic exercise that breaks and interrupts the taxonomic attitude to put ‘thoughts in line’, allows to overcome a ‘cartographic image of knowledge’. The essay also presents the results of an empirical research that has been investigating the connections between this practice and its reverberations concerning processes of meta-thoughts, exploring the connections between ‘poetry’ as meta-modus of knowledge and un-learning as meta-modus of the most evolved reflexivity. In this perspective, the meaning of ‘aesthetic’ is problematized in the contexts of education in adulthood, combining the intuitions of Bateson and the theoreticians of complexity with a game/language... only apparently simple.

Keywords: Abductive game; Aesthetic exercise; Meta-reflection; Complexity; Systemic knowledge.

1.Introduction

Part I¹

Creativity is (and) Knowledge

1.1. Meta competences and Combinatory Game

Among the several epistemological and didactic forms, which contribute to the development of creativity in training professionals, increasing narrative and meta-narrative skills, there is a method of art and formation born few years ago, in a southern town²of Italy, and has reached national and international visibility: the “*Caviardage*” by Tina Festa³.

The “Caviardage - Tina Festa Method” is known as an educational method of poetic creative writing in the context of international literature of “found poetry” but, in my opinion, the Method stands out for its epistemological richness of the foundation and for its impact on adult education.

The “Tina Festa Method” includes various poetic creative writing techniques that move from text already written: pages torn from books, newspapers and magazines, or texts on digital format, are “destroyed”, erased and then re-composed. The matrix moves from the “caviardage”, a method of “erasing” - literally the French caviar expression means caviarding, namely: cover in black - used at the time of censorship during the czarist regime (Festa, 2015, p. 15).

Tina Festa started from this “erasing” practice, that keeps the broken-up words to later find them re-composed in a new order and logic, to create a methodology that effects this loss-sorting of words with numerous expressive artistic techniques (collage, zentangle, painting), and then to craft hybridizations between form and content, authentic *visual poems*: compound of words and images conforming to an experience of chaos as much manual as epistemic, contingency and rearranging (Bocchi, Ceruti, 1984).

I started an empirical research aimed at the recognition of its impact on the educational field, since the Methods seemed to be deeply connected to epistemic outlets, aesthetics inquiries, philosophy of knowledge, pedagogy of complexity, and meta-competence development. In November 2016, with the collaboration of its Founder, it was held a call addressed to a list of users and certified teachers of the Methodology, asking them to respond voluntarily to a survey with open questions, aiming to study the effects of the Methods in the short and long term phase, in terms not only as a leisure activity but also as a meta-cognitive activity, related to:

- modification of forms, not just creation of contents;
- opening of processes, not just generating products;
- development of meta-competences, not just acquisition of techniques.

¹ Part I is written by Antonia Chiara Scardicchio; part II is written by Irene Marseglia.

² Matera, 2014, www.caviardage.it; <https://tinafesta.wordpress.com/>

³ The method was officially launched in conjunction with the first Caiardage-Tina Festa Intensive Training Seminar, held in August 2014. Currently certified trainers in Italy are 56.

The starting hypothesis, explored through the bottom tool, has been well supported and the results have clearly linked the experienced practice to benefits not only of "recreational" nature: all interviewed participants have associated the game of Caviardage-Method Tina Festa- to the development of metaproceses, identifying in their narratives and idiographic data precise outcomes regarding modus, vision, inclination not only concerning "poetry" but also their own *weltanschauung*.

In particular, they have consistently emphasized the benefit of re-semantisation the starting "chaos", investing in this way the old words a new personal meaning and consequently creating new ones, from which the "technique" allows to have experience of taming, turning and treasuring the "destruction". The "erasure" is perceived from everybody as a powerful action, a disturbing analogy that by erasing authorizes to suspend or suspend oneself, to mixing up the *res cogitans* that would cry scandal, because the outrage is not only inflicted to the book: the outrage is inflicted to oneself, to one own order, to the already-said and speakable in-a-one way-only.

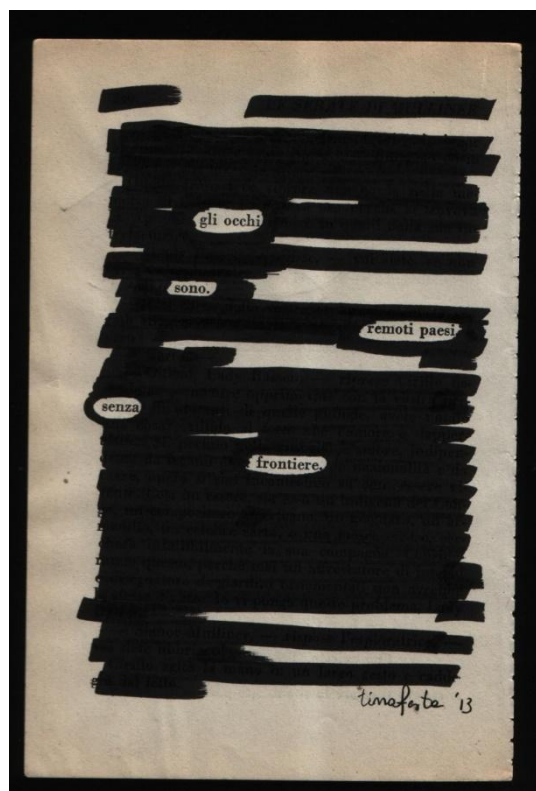


Figure 1: Caviardage by Tina Festa

In fact, many have declared a powerful reluctance to "destroying" the existing text, almost perceiving it as a contempt, denouncing a real discomfort in "transgressing" to a pre-constituted shape/order legitimized by its almost biblical inviolability being a narrative ... already written and therefore perceived as written once and for all.

This is a very interesting element since it is fundamental to connect this experience of cognitive and emotional difficulty to trespass the pre-constituted form of Morelli's arguments concerning creative processes, which are in turn related to opinions on "disruptions of their own narratives" shown above, namely:

"Art has a lot to do with unlearning, with the great difficulty of the human mind to get out of lines, rather to act against itself and its predominant disposition to preserve the existing, to establish discontinuities.

(...) to learn and to create something unpublished, solutions and artifacts that did not exist before, we must at least partially transgress the existing order in every field. In any case, it is a conflict between an established order and a generative and creative emerging process. Transgression is therefore a condition for expressing imagination and, at the same time, is the imagination of the unknown to allow the conception of transgressive actions." (Morelli, 2010, p. 3).

The transgression therefore coincides with allowing oneself to explore possibilities: antioxidant cerebral exercise (Scardicchio, Prandin, 2017) and, therefore, aesthetic and transformative. A setting becomes narrative when it is meta-reflexive and "dangerous" for the established order (Mezirow, 2003; Formenti, 2017):

"Under what conditions does the relational human mind transgresses the established order and the domains of existing meaning, entering into a creative breakdown; how much difficult is for it conflict with itself to being able to question the order, being itself predominantly created to build order, to maintain and to preserve order?" (Ibid.)

Aesthetics is the condition of transformation. Aesthetics is the position of the relational human mind when it is willing to accept to dramatize its narrative:

"As capable of lowering the defenses of the inner world by opening unprecedented horizons of possibilities, art expands the scene of the inner theater and increases the chances of "seeing and living", as the very etymology of theater "suggests: from theastai", that is "to see". To open a new form, it is decisive to forget the former: what is formed as a dialogue, as a conflict, between the characters of the inner world, between parts of the interior theater, implies questioning of one part of the other.

Art can open up to a free zone sense of feeling and thinking, becoming the scene of a dramatic conflict: one of the few possibilities to see the world with other eyes by acting unprecedented innovation and otherwise inconceivable and inaccessible. Even in this case etymology is very significant; "Drama" comes from the Greek "dráo", or "I act" and recalls the action of the one who is respondent." (Ibid.)

The “reassembling”, distinctive of the Method, was portrayed from everyone not only as a way to obtaining a pleasing end product but as a true experience of creativity conceived as meta-competence: abduction, recombination, systemic competence of connecting what the *res cogitans* otherwise would not connect (Morelli, 2010).

A material and epistemic game all together: systemic exercise between in-and-out of, analogical and corporeal, interstitial/boundary between symbol and reality, Caviardage-Method Tina Festa unveils itself much more than a hands-only practice: method to methodic (Mortari, 2006), craftsperson and reflexive, physical and philosophical exercise.

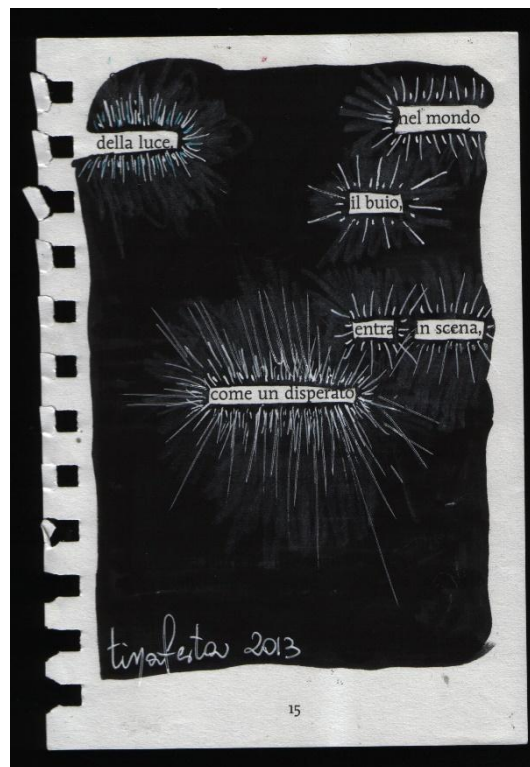


Figure 2

2. About science as poetry

Not a pastime, then. Not a superficial game to “entertain” the mind. In this art the mind does not “amuse”: it is not lost, but it knots again, it recovers all scattered and lost shreds, it patches up and reassembles, connecting oneself to the world, sense and non-sense, full and empty. The “Caviardage-Method Tina Festa” is then an exercise of abductive research, exploration, observation of the unobserved ever before (Smith, 2011). Therefore, this game has much to do with science. It is an imaginative and rigorous exercise that, like in the Batesonian vision, trains minds to suspend its natural inclination to put “thoughts in line” (Conserva, 1996, p. 8) so subsequently let us learn how to deconstruct them (Bateson, 1993) and thus to overcome a “cartographic image of knowledge”

(Piattelli Palmarini, 1994), ingenuously (though someone defines it science) taxonomic (Feyerabend, 1979).

Useful practice or way of escape for parachuting chaotic moods emergencies, an empirical experience of the impossibility of *reductio ad unum*: in a laboratory of “Caviardage-Method Tina Festa”, despite everyone begins from the same text, it is impossible to reach the same composition. Even the same author would not replicate: “the rule is the exception, the evidence is dissipation”.

This “poetic writing” game is then a “meta-storytelling” exercise: to the extent that it trains to a readability of reality according to a circular but nonlinear diagram. Primarily this “manipulation” of words and images and compositions/reassembling corresponds in an analogous way to the practical and emotional staging of consciousness of quantum physics and the sciences of living systems. Indeterminacy acted and transformed: by reason of panic in ... taking charge (and care) of the point of observation that I am and that I can ... see → decentralize → hybridize. Intellectual and Carnal experience of Unlimited Semiosis (Eco, 1981) Not Frozen: This hybridization scientific game (Prigogine, Stengers, 1981) and a systemic exercise of ecology for the observer (Ceruti, 2015).

So there is science in the poetry by Tina Festa. Or, better, in that to which it creates, because it is not poetry but the drive to create one. Urging that coincides with the Morinian’s view of process: from logic to analogy, from linear to abductive, from mathematic to quantum (Morin, 1983): all this happens in the game of her Caviardage.

Epistemic, pathic, ethics. Brave as any *mise en scène* of itself⁴, prosaic breaks to get used to disassembling themselves: caviarding to stay in the logic and non-logic field between disorder and construction (Bocchi, Ceruti, 1981), loss and creation. And I find - as Calvino wrote about his “Cloven Discount” - particularly “comical and meaningful” that in the autobiography of the Founder there was, prior to the choice to teaching, a position as a manager in a multinational, and specifically as a person in charge of the Total Quality Management processes: not far but closely related and perhaps preparatory to the poetic skills of his aesthetic metanarratives. Both systemic matters about connections between the tangible and intangible, a need to measurement and its surplus.

⁴ A strange / unfamiliar look at the self that caviarding reveals its shadow, not just the shining part. See: “Tells (Plutarch, Pelopida Life, XXIX) that the tyrant Alessandro di Fere, during a depiction of Euripides Trojans, abandoned the theater, not to show that he was moved in front of the events of Ecuba and Andromaca he who had never shown piety or emotion to those who had actually put him to death. The involvement and “emotional contagion” the tyrant wants to hide can be counted among the effects of aesthetic illusion on theater and the “embedded resonance” that stage fiction can produce. There is, however, the other, considering the singular dissonance between what the tyrant usually feels and what he feels during the theatrical representation: the aesthetic experience of what is happening on the scene makes him in contact with emotions that are usually anesthetized and makes him unable to cope with “aspects” of human action and suffering, which he usually does not care about.” (Mori, 2011, 83).

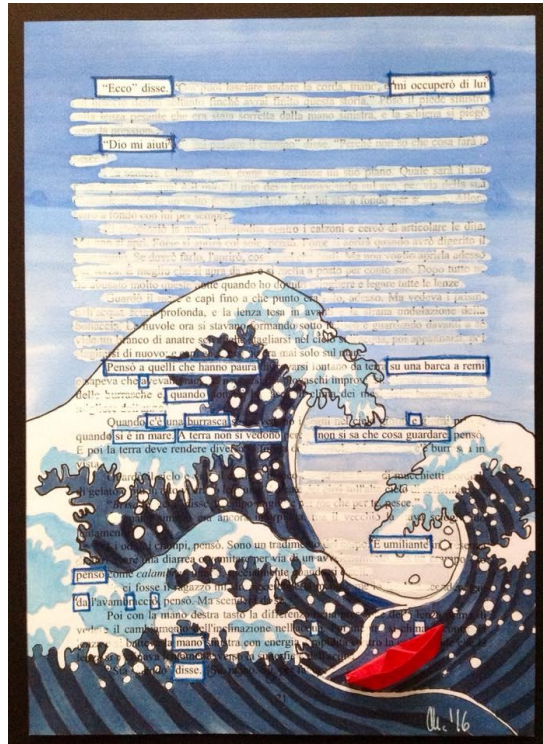


Figure 3: Caviardage by Chiara Orsenigo

Comic and meaningful in terms of philosophical, pedagogical, neurobiological nature, or in Morelli's words:

“The unpredictability and indecisiveness of creative dynamics does not place them on a different level from accuracy and rigor. Uncertainty and accuracy are by any means the opposite: the definition of the first allows working through the second, when the creative dynamics succeeds then affirms itself.” (Morelli, 2010, p.5).

Once again, then, as Foucault (1988) wrote: the most profoundly spiritualistic exercises reveal material exercises. It is exactly this playing the game that Tina Festa dramatizes and transforms into poetry and words in the shape of two-dimensional sculpture. It seems to me to recall the extraordinary analysis by Gadamer (1990) around the links between truth, method, knowledge, and relationship.

Is a “game of art” so scientific? A step aside: meta-scientific exercise. An observation point from which to watch ... the observer

This represents an observation point from which those who, by profession need to have the competence to observe, can practice the meta-competence of introspection. And, while discovering ourself creator, creative, creature, we will also develop our potential and skills to understand the others, isomorphic to a self-awareness.

Ossimores?

Coexistence, as it is true in scientific and poetic practices.

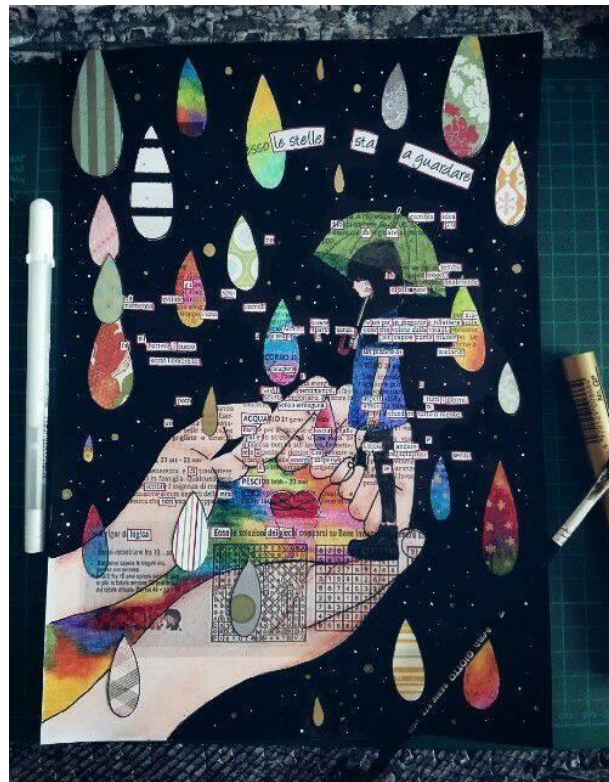


Figure 4: Caviardage by Antonella Andrisani

Parte II

Art-Bio-Graphy?

1. Analysis of Data and Discussion of Research Results

The document used for the research material, presented closed questions for the definition of the personal and experiential profile of the participants, and open questions for collecting feedback to be used for post coding qualitative results. Below are listed and discussed and argued the evidences that emerged as research data, the training and meta-reflective effects produced by the process and the characteristics that qualify it as such⁵.

Text resulting from open production have been thoroughly analyzed and traced back to post-defined items. Each answer has been read several times; in each of them, words, phrases and lexical units were identified and highlighted with respect to the question and on the basis on these, a first list of key concepts (labels) of the meanings expressed has been developed. Any textual evidence

⁵ The investigation process used for the analysis of texts is the main reference in the naturalistic epistemology and in the inductive perspective described by Mortari (2008) and in the method of coding and analyzing the data proposed by Lucisano and Salerni (2004).

has therefore been traced back to the corresponding concept. The data obtained were then compared, re-checked and recoded several times in order to achieve at a precise and methodologically rigorous analysis (Baldacci, 2013). All data were also processed by spreadsheet application.

1.1. Personal data

47 people aged between 29 and 66 participated in the research. The sample is predominantly female and comes mainly from southern Italy.

Table 1: Sample composition by age

Age	Nr. Answers	Percent
18-24	-	-
25-30	1	2,13
31-40	12	25,53
41-50	16	34,04
51-60	16	34,04
61-70	2	4,26
over 70	-	-

Table 2: Sample composition by sex

Sex	Nr. Answers	Percent
M	5	10,64
F	42	89,36

Table 3: Sample composition by geographic variable

Geogr. V.	Nr. Answers	Percent
North	12	25,53
Center	11	23,40
South	24	51,07

1.2. Experience

With regard to Caviardage experience, most of the participants stated that they have known and practiced the Method for about 1-2 years and have to do it weekly or occasionally.

Table 4: How long the participant knows the method

Nr. of years	Nr. Answers	Percent
Less of 1	11	23,40
1-2 years	17	36,17
3-4 years	14	29,79
More of 4	5	10,64

Table 5: How long the participant practices it

Nr of years	Nr. Answers	Percent
Less of 1	13	27,66
1-2 years	19	40,43
3-4 years	11	23,40
More of 4	3	6,38
Not answered	1	2,13

Table 6: How often

Frequency	Nr. Answers	Percent
Daily	5	10,64
Weekly	14	29,79
Half-yearly	2	4,26
Monthly	2	4,26
Occasional	20	42,55
Often	4	8,51

The main method of knowledge of the Method is the web, followed by the word of mouth and in different institutional contexts.

Table 7: How the participant knew it

Frequency	Nr. Answers	Percent
Web	21	44,68
Informal word of mouth	14	29,79
Institutional contexts	11	23,40
Not answered	1	2,13

The sample is also supposed to be approximately equally between users and teachers certified by Tina Festa.

Table 8: Indication of user or certified teacher

Typology	Nr. Answers	Percent
User	21	44,68
Certificated teacher	21	44,68
Not answered	5	10,64

1.3. Descriptions

When asked: "Can you describe in a narrative way, what kind of effects the Caviardage Method produces, in your experience, during and immediately after the activity?" Most interviewed refer to the possibility of getting in touch with their own inner world and thus acquire greater and deeper self-knowledge. Many recognize the sensations of well-being and gratification promoted by the method, followed by the advantages in terms of creativity and freedom of expression, concentration and involvement, relaxation and sensation of astonishment and wonder for the results produced by this process. Self-esteem and self-efficacy increases, as well as the opportunities offered by the method as a tool/strategy to overcome particularly difficult times of life.

Some statements made by the interviewees are particularly significant:

"(...) The other significant aspect to me is related to the concept of transformation: I can transform an existing item into something else. Through my subjective and creative attitude I can change an element of my daily reality. (...)". 5 M.

"The Caviardage method correlates in my life at a time of strong need for knowledge of myself. This method, by virtue of its practicality, is well correlated with the satisfaction of this need. (...) I often read them and read 'my personal growth ...'". 6 F.

"Caviardage produces a variety of effects. During its realization, it enters a state of relaxation that sometimes becomes almost meditative, suspending time and space. We are in another dimension, here and now, in full listening and contact with ourselves. Sometimes the realization of work is immediate and then the feeling of well-being and joy that it emits is very strong. Other times you may experience difficulties. Being a high-density emotional, the emerging content can result being loud and distracting. In any case, the immediate feeling after practicing it is often liberating and gratifying. (...)". 10 F.

"Every time I live the Caviardage method with amazement and wonder! It always seems to me a magic to find meaningful words

for me and to be able to elaborate a poetic thought from a page in my hands in a completely casual way. Immediately after the activity I always feel gratified.” 34 F.

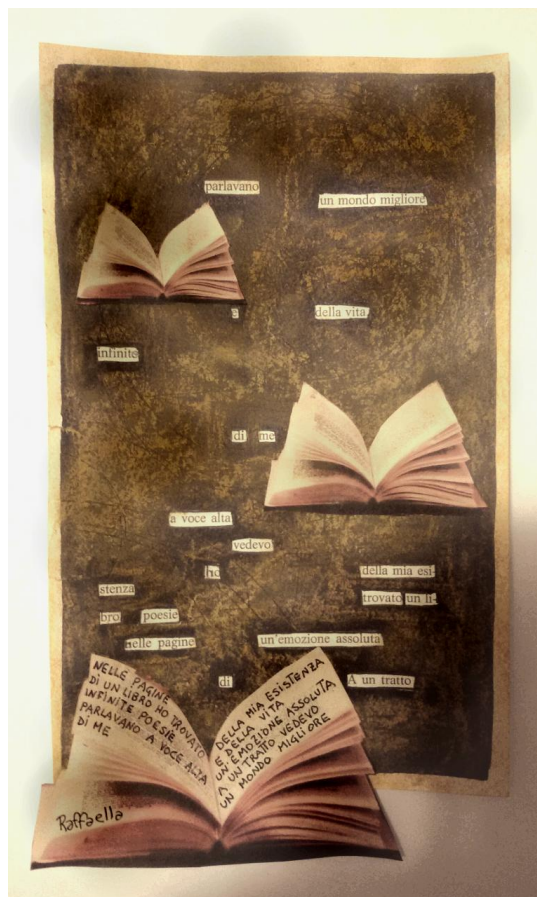


Figure 5: Caviardage by Raffaella Resnati

Table 9: Total sample – Could you describe in narrative form what type of effects produces, in your experience with it, the Caviardage method during and immediately after the activity?

Effects produced	N.Answers	Percent
Greater self-awareness	33	70,21
Well-being and gratification	25	53,19
Creativity and freedom of expression	23	48,94
Concentration/involvement	22	46,81
Relaxation/sensation of lightness	20	42,55
Wonder/awe	16	34,04
Self-esteem	5	10,64
Overcoming difficulty	4	8,51
Initial difficulty	3	6,38

An additional gender-specific analysis was carried out for three open production applications. The male sample, which accounts for only 10% of respondents, believes the Method is very important, especially in order to gain greater self-awareness and access to the creative and expressive dimension.

Tab. 9 bis - Male sample - Could you describe in narrative form what kind of effects produces, in your experience with it, the Caviardage method during and immediately after the activity?

Effects produced	N.Answers	Percent
Greater self-awareness	4	80
Creativity and freedom of expression	3	60
Well-being and gratification	2	40
Concentration/involvement	2	40
Relaxation/sensation of lightness	2	40
Self-esteem	1	20
Wonder/awe	1	20
Overcoming difficulty	1	20
Initial difficulty	-	-

The feminine sample also mainly affects the effects of self-awareness and feelings of well-being and gratification, followed by full involvement in activity, creativity and relaxation. Significant even feelings of amazement experienced.

Tab. 9 - Feminine sample - Could you describe in narrative way what kind of effects produces, in your experience with it, the Caviardage method during and immediately after the activity?

Effects produced	N.Answers	Percent
Greater self-awareness	29	69,05
Well-being and gratification	23	54,76
Concentration/involvement	20	47,62
Creativity and freedom of expression	20	47,62
Relaxation/sensation of lightness	18	42,86
Wonder/awe	15	35,71
Self-esteem	4	9,52
Initial difficulty	3	6,98
Overcoming the difficulties	3	7,14

Data referring to the long-term effects produced by the Method show, again, both meta-reflective and meta-cognitive skills - both for male and female samples. Significant feedback remains on the dimensions of wellness and creativity; increasing responses in terms of self-esteem and empowerment.

Here again, some very meaningful texts are reported

"(...) On long terms, while losing the surprise effect of the initial result, it keeps that of the most intimate discovery." 1 M.

"I think that devoting ourselves to the Caviardage means to devote ourselves to our inner being, to our deeper and hidden ourself. Therefore, I believe that in the long term it will produce well-being. It is a time of total relaxation in which we strip off the worn mask and let us overwhelm and drive from our emotions, from our 'feel'. All this can only be positive. (...)" 25 F.

"Many barriers break down, there are no good and not good, all are equal with their own internality. It therefore enhances concentration, commitment, self-esteem, creativity, socialization. The desire to do, discover and find out." 22F.

"For me it's like having a photo album, those one of the past! Because every job brings me exactly when I did it." 21 F.

"The desire to try and to excite me has not abandoned me anymore." 16 F.

"(...) I believe that in the long term it can become a good exercise for the spirit, a 'gymnastics' to learn to listen to yourself and to let yourself be read. I think in a few years I will read my past works, and I'll compare them with new ones to see how I've changed ... it will be very interesting." 17 F.

“Writing, trimming, blackening, remembering is not just recreational, it becomes formative for oneself because words build our reality, sometimes we do not like, but words remind us that accepting one’s own condition means to be proud of it. Remembering who we are is the greatest training goal.” 4F.

“[...] the fact of creating a poetic composition only with the words chosen is a limitation that develops discipline since there is a structure that contains, given by the number of words and the fact that only text words are used and that at the same time it allows to bring out the creativity that for my life is born from a necessity/limit, a kind of constraint obstacle and it is just to overcome it that we find creative solutions that allow us to go beyond ...” . 24 F.

“[...]. Another key feature is ease of use: technically speaking, no particular skills or inclinations are required to be able to participate or independently perform the activities proposed by the Method. This aspect allows the person to approach without fear and therefore be prepared to enter a state of relaxation that favors contact with their own inner world; as time goes on and with the continuation of the work this 'confidence' increases and it becomes the basis on which the structure develops to reach various goals.” 33 F.

“The main characteristic I found to be very useful to me was the natural ability with which the method succeeds in approaching poetry without having to be born poets. By giving voice to those thoughts that often due to embarrass, fear, and insecurity remain embedded in the mind, creating a better perception of one’s own communication and relationship skills not only with ourselves but with others as well.” F 5.

“[...] pupils gain more confidence in their creative skills and the moment they share their lyrics with their classmates becomes very important for their self-esteem.” 27 F.

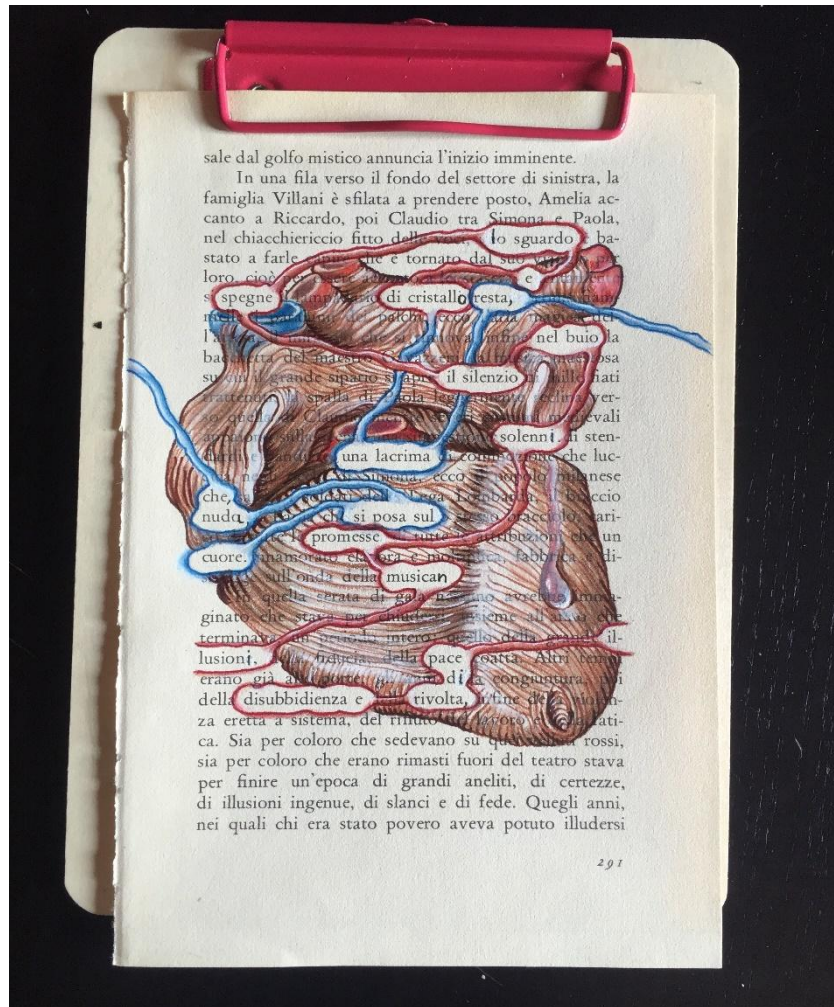


Figure 8: Caviardage by Luca Girolimetto

Table 11: - Total sample - Do you think that features of this method allow you to achieve training goals and not just recreational ones?

Features	N.Answers	Percent
Ability to enable connections with your own inner world	20	42,55
Creativity	20	42,55
Ability to express experiences and emotions	13	27,66
Practicality of the method	13	27,66
Ability to leverage on self-esteem / self-efficacy	8	17,02
Need for concentration	8	17,02
Using texts already written	6	12,77
Presence of composition rules	6	12,77
Sharing works	4	8,51
Possibility to return / review your work	2	4,26
Don't Know	2	4,26

Table 11 bis: – Male sample - Do you think that features of this method allow you to achieve training goals and not just recreational ones?

Features	N.Answers	Percent
Creativity	2	40
Ability to enable connections with your own inner world	1	20
Ability to leverage on self-esteem / self-efficacy	1	20
Sharing works	1	20
Don't Know	1	20
Practicality of the method	1	20
Presence of composition rules	1	20
Need for concentration	-	-
Ability to express experiences and emotions	-	-
Possibility to return/ review your work	-	-
Using texts already written	-	-

Table 11:- Feminine sample - Do you think that features of this method allow you to achieve training goals and not just recreational ones?

Features	N.Answers	Percent.
Ability to enable connections with your own inner world	19	45,24
Creativity	18	42,86
Ability to express experiences and emotions	13	30,95
Practicality of the method	12	28,57
Need for concentration	8	19,05
Ability to leverage on self-esteem/ self-efficacy	7	16,67
Using texts already written	6	14,29
Presence of composition rules	5	11,90
Sharing works	3	7,14
Possibility to return/ review your work	2	4,76
Don't Know	1	2,38

Finally, the interviewees were asked to list the training objectives achieved through the Caviardage experience. The most obvious results refer mainly to an increase in self-awareness. The following are the improvement of linguistic and expressive skills and the increase of creative and divergent thinking skills. Another significant goal is to understand and express emotions and feelings, to learn and focus, to collaborate, to increase self-esteem, to promote feelings of well-being and to develop metaphorical and symbolic skills.

Table 12: – Finally, we ask you to describe, in the form of a bulleted list, the training objectives you expect to achieve whenever you experience a Caviardage - Tina Festa Method

Goals	N.Answers	Percentage
Acquire greater self-awareness	33	70,21
Improve language and expressive skills	23	48,94
Increase creativity and divergent thinking	21	44,68
Understand and express emotions and moods	19	40,43
Encourage learning and concentration	18	28,30
Collaborate and share	13	27,66
Reinforce self-esteem	12	25,53
Promote well-being and gratification	11	23,40
Develop symbolic and metaphorical skills	10	21,28
Does not know / does not answer	3	6,38



Figure 9: Caviardage by Antonella Andrisani

2. Conclusion

2.2. Transformative, aesthetic narrative practices

*There is no happy mind
if you deny yourself
to the rehabilitation of their own history,
to that cleansing retropatia
which also facilitates the encounter between men
thanks to its anthropological universality
Duccio Demetrio*

The “Caviardage - Tina Festa Method” was born as an educational method of creative and poetic writing. It is, however, also profoundly linked to the development of transformative skills in autobiographical optics, as evidenced by the testimony of some participants:

“It's a wonderful way to get in touch with the deeper part of me. When I'm applying it I tune out anything else. I am by myself with the words but in secretly there is an immense and infinite world that I love to discover, because every time, unavoidably, I also discover something about myself or I am able to remember something I had forgotten. Sometimes it helps me to understand my moods, sometimes it helps me overcome a difficult time, a despair, a pain. Sometimes it expresses my joy (...). Caviardage and Tina's method help me to live. That's all”. 1 F

“The Caviardage method, in my opinion, allows quick access to the deeper and creative dimension of the Self. The words that stand out from censorship intercept our most intimate emotions, our secret anguish, fears, desires, and unexpressed needs. The sublimation of these inner dynamics through the artistic medium allows a sort of restructuring and regeneration of thought that opens to new expressive possibilities. (...)”. 2 M.

“(...) It is a deep connection with your own person, an increase in the power to believe in yourself and in your own abilities, anawares profound potentialities emerge as well as a feeling of an increase in self-esteem.” 33F.

In the light of the results of the research conducted and the analysis carried out, the Caviardage Method has proved to be not only a recreational and relaxing activity, but above all, an exercise of creativity and imagination for the rewriting of oneself, or of one's personal history, and therefore a reflexive and even biographical practice.

As the same creator of Caviardage says: “Trying to write poetry is nothing more than listening to our heart, reading our mind [...] and writing in new words” (Festa, 2015, p. 87), thus favouring what Formenti (1998) defines “biographycity”, meaning an attitude to observation. Being able to know yourself, to understand and to redesign yourself is a fundamental process for the

meaningful learning of every human being. These are qualitative, circular and autopoietic processes that work through continuous relationships, restructuring and global reorganization of meanings (Formenti, Gamelli, 1998), as well as a “communicative and dialogic event” that “develops a way of working based on planning and responsibility, supported by intentionality, by decision-making, by the search for the meaning of life, by the courage and enthusiasm for an ever-new distinctiveness (Rossi , 2013, p. 59).

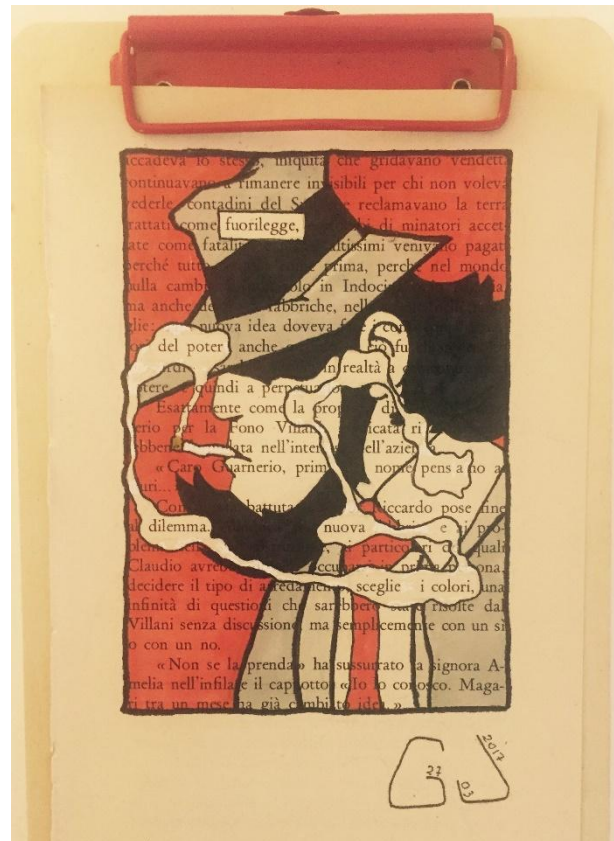


Figure 10: Caviardage by Luca Girolimetto

So, if we mean the training process of autobiography as “openness to the possible” and the possibility of constructing meaning from the chaotic complexity of life – as Formenti writes (1998), then it is possible to inscribe the “games” of Caviardage as well and promoted by the Tina Festa Method, as a particular aesthetic form of autobiographical exercise. Although there is no explicit reference to the remembrance of memories or any declared reconstructive intent of one’s own external affair, it is equally true that the practice of the method moves scenarios that inevitably fit into the transformative forms of narrative practice.

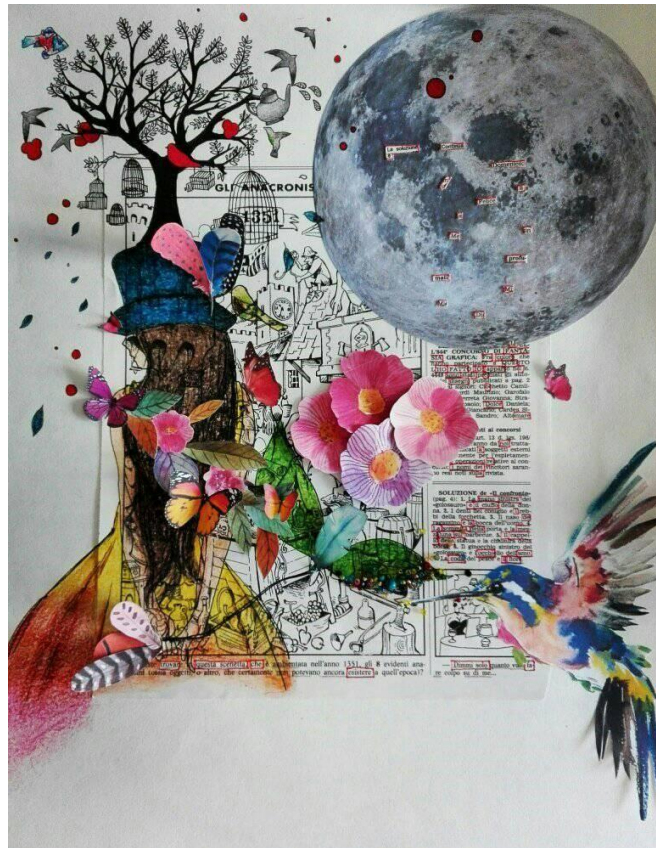


Figure 11: Caviardage by Antonella Andrisani

To narrate, then, not simply to describe - faithfully and journalistically - facts and events, but instead, to promote self-knowledge, openness to the world and to the “future”, and thus acquire that “evolutionary competence” that Pinto Minerva and Gallelli (2004) outline as the ability to know how to orientate into - real, symbolic- life-changing transformations and that Caviardage evokes, with the aim of imagining other possible ways of telling oneself, or another way of being oneself. The analysis of open answers has clearly shown how this particular form of meta-poetry allows participants to narrate and narrate themselves in order to reflect: a sort of research for knowledge and of the principle of ordering experiences and their conversion into words (Mortari, 2003). Reflexivity - the real way to learn how to learn as a “strategic resource for life” (Alberici, 2008) superior order of meta-competence - can generate meanings: as in the game of destroying-rebuilding, as in the practice of breaking-up and reassembling, symbolically, who “plays” with Caviardage experiences a generative narrative in which creativity assumes not only the form we are accustomed to attributing to it - the ability to draw, sculpt, invent ... - but also the systemic role that the pedagogical science has for long been recognized, meaning it as a «dynamic game of logic and imagination, rigor and imagination [...]». As a structural dimension of intelligence in its constituent inclination to solve life problems, to identify new problems, to reconstruct permanently experience” (Frabboni, Pinto Minerva, 2001, p. 157), “subtraction prodigy from

its epiphenomenicity” (Scardicchio, 2012, p. 17), creativity within Neuroesthetics is currently studied as a cognitive and intellectual experience that considers art a privileged medium for communicating deep impressions and emotions (Ticini, 2015); window on the inner world of both the artist and the performer (Missana, 2015), an expression of one of the major factors of the evolution of human societies (Zeki, 2001).

Just so configured, it has been distinguished and narrated as a key feature of the Caviardage-Method Tina Festa. Experience in which art is revealed not only as a technique, but as a vision, a “game that we could call epistemological, because it relates us to the paradigms, tools and means we are using to play, to represent aesthetically the reality, therefore to know.” (Rosa, 2012, p.69).

“I believe that Caviardage’s experience in the long term can also build confidence in its expressive and creative capabilities, and have a strong impact on self-esteem and open an important listening channel with the deepest part of our inner world.” 2 M.

“In my opinion, the most striking features of the game are that of drawing from the direct experience of the individual, by 'pulling out' more than by 'putting in', bypassing the resistances to activate the belly and heart of the people, by rediscovering creative and generative dimension and the perception of being unique and unrepeatable.” 2 M.

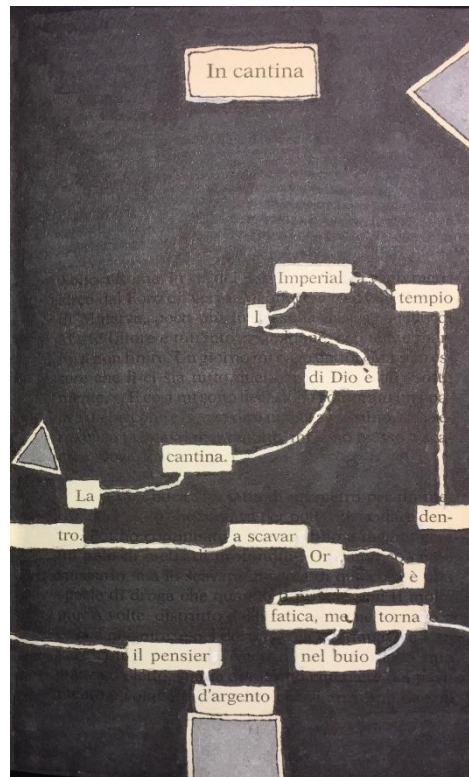


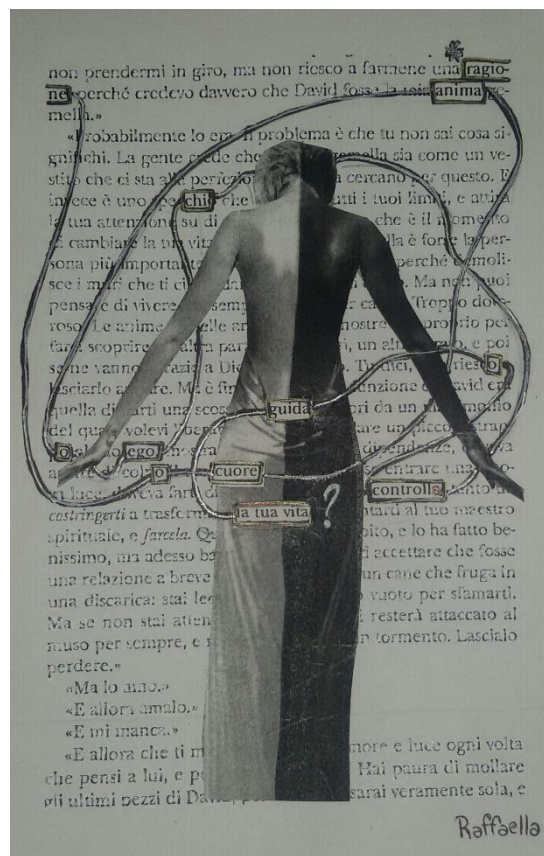
Figure 12: Caviardage di Luca Girolimetto

The double plan linking Caviardage as a “technique” to Caviardage as a “training exercise” appears clear and is also reflected in the research, emblematically represented by the following testimonial passage:

“(...) I have personally opened a world where everything is possible: playing with words, immerse myself in beauty, using colors and brushes, feeling the joy of discovery, making me seek my deepest feel, experiencing the power of making poetry.” 1F.

Here, poetry therefore assumes its formative value: not just “recreation” but, indeed, manual and intellectual experience, capable of moving tangible changes, even though moving into the delicate space of the imagery. However, be prepared to: cut, destroy, lose order, logic, thread. In a word: be prepared to “play”. Like in a Caviardage path.

*Seeking beauty
where it was not expected to find it
is the first time of care,
much more pleasing
than unsuspecting
Beppe Pasini*



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