VISUALIDADES E AFETOS NA EDUCAÇÃO[1]

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Resumo

A disciplina Arte pode conduzir o diálogo interdisciplinar, multidisciplinar e até transdisciplinar a partir da educação em visualidades. Conferir a essa disciplina uma maior importância na escola, assim como a educação em visualidades, permite que a expressão de sentimentos e visões de mundo, a estética e a produção criativa sejam incorporadas à pedagogia, imprimindo uma conotação mais sensível e humana na educação eminentemente racionalista que praticamos. A partir de temas do cotidiano recontados em eventos artísticos pedagógicos na escola é possível estabelecer diálogos entre a arte, a cultura de massa, a cultura popular e as demais disciplinas curriculares em aulas mais interativas, prazerosas e criativas. Entre as novas abordagens educacionais que enfatizam a Arte na educação está a A/r/tografia, criada inicialmente como uma Pesquisa Baseada em Artes, mas que também pode ser uma filosofia de educação, uma vez que defende uma educação baseada na teoria, na prática, mas também na poética.

Palavras-chave: Cultura visual. Práticas artísticas. Pedagogia cultural. A/r/tografia.

VISUALITIES AND AFFECTS IN EDUCATION

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Abstract

The discipline of Art can lead interdisciplinary, multidisciplinary, and even transdisciplinary dialogue through visual education. Granting greater importance to this discipline in schools, as well as visual education, allows for the incorporation of the expression of feelings and worldviews, aesthetics, and creative production into pedagogy, imparting a more sensitive and humane connotation to the predominantly rationalist education we practice. By exploring everyday themes through artistic pedagogical events in schools, it is possible to establish dialogues between art, mass culture, popular culture, and other curricular subjects, creating more interactive, enjoyable, and creative lessons. Among the new educational approaches that emphasize Art in education is A/r/tography, initially created as Arts-Based Research, but which can also be a philosophy of education, as it advocates for an education based on theory, practice, and also poetics.

Keywords: Visual culture. Artistic practices. Pedagogical culture. A/r/tography

VISUALIDAD Y AFECTOS EN LA EDUCACIÓN

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Resumen

La disciplina Arte puede dar lugar a un diálogo interdisciplinario, multidisciplinario e incluso transdisciplinario a partir de la educación en visualidades. Darle a esta disciplina una mayor importancia en la escuela, así como la educación en visualidades, permite incorporar a la pedagogía la expresión de sentimientos y cosmovisiones, la estética y la producción creativa, imprimiendo una connotación más sensible y humana en la educación eminentemente racionalista que practicamos. A partir de temas cotidianos narrados en eventos artísticos pedagógicos en la escuela, es posible establecer diálogos entre el arte, la cultura de masas, la cultura popular y otras materias curriculares en clases más interactivas, amenas y creativas. Entre los nuevos enfoques educativos se encuentra la A/r/tografía, inicialmente creada como una Investigación Basada en las Artes, pero que también puede ser una filosofía de la educación, ya que aboga por una educación basada en la teoría, la práctica, pero también en la poética.

Palabras clave: Cultura Visual. Prácticas artísticas. Pedagogía cultural. A/r/tografia

Introduction

The projects developed at the São Francisco Educational Center (Chicão), a public school in the Federal District located 25 km from Brasília's Plano Piloto, were conceived as artistic pedagogical events. Reflecting on successful practices in Basic Education, it was possible to observe that these events produced satisfactory results in terms of learning, as they allowed for greater integration between students' daily experiences and visualities with formal knowledge.

As the Director of this school, I advocated to the teaching staff and students the importance of the Art discipline in the construction of the school's Political-Pedagogical Project, which I prefer to call the Proposal for Pedagogical Power. Granting the Art discipline this unique status and transforming it into a guiding base for the school's pedagogical activities expanded its role and transformed the discipline into a powerful pedagogical tool, as it brought representations of popular and mass culture into the classroom for analysis and reflection. In this historical moment, where visual representations populate our daily lives, considering visualities is imperative if we wish to expand knowledge of other cultures and diverse contexts within the school setting. By exploring visualities, one can analyze aesthetics, meanings, social practices, representations, and discourses present in images and visual productions. This can encompass analyses of artworks and photography to studies on advertising, cinema, design, visual culture, and other forms of visual expression.

Thus, I advocated for a new role for the Art discipline and the proliferation of artistic and pedagogical events within the school. The idea was to broaden its understanding beyond the classes focused solely on Western cultural representations, which primarily aim at programs for higher education access. When viewed merely as Art History, the discipline becomes unambitious, renouncing its potential to introduce deeper discussions about society, culture, and politics through images from students' daily lives.

The work of Professor Fernando Hernández (2000) was one of the most influential in guiding our pedagogical practices in the classroom and in constructing the Political-Pedagogical Project of the São Francisco Educational Center. Considering the developments of projects such as the 5-Minute Film Festival, Real Life Photobooks, Performative Parades, Chicão Cordéis and Voices, and their expansion involving other high school curriculum subjects and the field of Cultural Studies and Visual Culture Studies, it was possible to transcend the boundaries of knowledge related only to artistic techniques or Art History in Contemporary Art/Education. Our goal was to engage with other forms of knowledge and understanding to comprehend the curricular connections between artistic education and other disciplines.

Paulo Freire (2002) taught that education is a process of seeing ourselves and the world around us. In this sense, Critical Pedagogy, Cultural Pedagogy, and Visual Culture Studies play a fundamental role in Visual Arts Education, aiding in the formation of critical individuals. Through these approaches, students can gain experiences that help them reflect, develop values, feelings, emotions, and a questioning view of the world around them. Additionally, seeking connections between formal knowledge and everyday reality facilitates the work of professionals, allowing them to navigate areas that are not entirely unfamiliar to students.

These two theorists, Freire and Hernández, inspired our activities and guided the conduct of this collaborative work, along with other relevant references, such as dialogues with professors from the Institute of Art at the University of Brasília (UnB) who advocate for a broader curriculum that includes cinema, transculturalism, multiculturalism, post-colonialism, sexuality, and gender. This work was enriched with questions that stimulated us to seek answers to improve it, incorporating the writings of UnB Professor Dr. Maria del Rosário Tatiana Fernández (2015) on the "confluence of the pedagogical turn in art with the turn to visuality in education" (FERNÁNDEZ, 2015, p.26). This pedagogical shift in art can be understood as the use of art in investigative processes in academia, but it also refers to the use of art as a means of guiding pedagogical processes in schools, which increases our responsibility toward social transformation starting from the school.

The Freirean perspective that guided the work in the school allowed the teachers who joined the institution between 2008 and 2015 to adapt methodologies and embrace this new way of working. The São Francisco Educational Center, in its first 8 years of existence, became a reference for the MEC, being considered a creative and innovative school, as it had a work plan that converged towards a change in teaching practices and became a hub for producing projects in all areas of knowledge within the Innovative High School Program. Out of 149,098 Brazilian public schools (INEP, 2014), this school is among the 178 Brazilian educational institutions recognized by the Ministry of Education as an example of innovation and creativity in basic education (SIMEC, 2015). Therefore, it is pertinent to evaluate to what extent education in visualities contributed to this performance, as the artistic and pedagogical events, and projects, figure in the PPP of (Chicão) as a driving force for change in the school.

In addition to encouraging other educators to value these experimental pedagogical practices, this work also aims to understand how the subject of Art can lead interdisciplinary, multidisciplinary, and even transdisciplinary dialogue through visualities in the school. At this moment, it is timely to

confer a higher status and importance to this subject so that its foundations related to the expression of feelings and worldviews, aesthetics, and creative production are incorporated, and can impart a more sensitive and human connotation to the predominantly rationalist education that we practice.

The Power of the Image

Eisner (1998) argues that "art engages our most subtle forms of perception and contributes to the development of some of our most complex cognitive abilities" (EISNER, 1998, p. 90). Viewed this way, art, when linked with philosophical and sociological texts, reinforces the tenuous and dialogical boundaries between it and other curricular disciplines, potentially becoming the guiding thread for knowledge acquisition and the driving force for the desired change in education.

Just as Duncum (2010) notes, "images reveal hopes, fears, expectations, certainties, uncertainties, and ambiguities, and through them, we share social assumptions about how the world is or should be" (DUNCUM, 2010, p. 10). Images hold the power of discourse, and thus, in my narrative guided by visual data and student representations in artistic and pedagogical events as well as in the school's everyday life, we reflect on the influence of cultural pedagogies in the work of education professionals. Foucault (1985) refers to power, which I contextualize here as the power of the teacher: "not just as a force that says no, but that actually permeates, produces things, induces pleasure, forms knowledge, and produces discourse" (FOUCAULT, 1985, p. 8). These visualities incorporate the power of a certain economic and political discourse, making it important to direct our attention to them. These discourses embedded in visualities demand questions that can transform into pedagogical practices within the school environment, stimulating discussions and reflections about reality, and enabling criticism of the surrounding reality, collective agencies, and critical stances in the global sphere.

In this sense, it is important to reflect on and promote cultural, social, and political critique through the discipline of Art, integrated with other subjects, despite all the political efforts to contain them, such as the Gag Law in the Federal District (FARAJ, PL 01/2015), the School Without Party Program, which was considered by the Federal Senate (MALTA, PL 193/2016), or even the militarization of schools in the Federal District. This growing opposition to Paulo Freire's ideas poses a threat to education that aims to transform reality, and particularly to the teaching of Art. Professor Ana Mae Barbosa (2005), who worked with Paulo Freire, argues that:

> Through Art, it is possible to develop perception and imagination to understand the reality of the environment, enhance critical capacity allowing for the analysis of

perceived reality, and cultivate creative ability to change the reality that has been analyzed (BARBOSA, 2005, p. 100).

Discussing sensitive issues that affect society as part of the pedagogical process of studying, understanding, and debating reality can provoke stances contrary to the maintenance of the *status quo*. When the knowledge provided by visualities is integrated with science and community knowledge in a civic attitude, driven by responsibility as was the guiding principle of this school's management it can be seen as taking the first steps toward awakening consciousness dulled by the allure of images and by discourses supporting the creation of outdated and undemocratic legislation.

This political perspective, or the critique of a political context through Art and artistic and pedagogical projects and events, aims within the Political-Pedagogical Project (PPP) to empower students through a critique of reality and to provide teachers with a powerful tool that yields more significant and lasting results. This approach in the path of new education recognizes and identifies individuals capable of facing challenges, those who are more supportive and skilled in teamwork. It also finds people who are more sensitive and empathetic in their views of the world, using imagination and creativity in their activities, offering others the attention, concern, and respect they deserve and are entitled to. Despite the challenges, the goal in this process has been to emphasize an organic thought process, perceived as an adventure, in a complex experience of working together in the creation and transformation of the school.

It becomes urgent and important to share with other educators and administrators the management of these artistic and pedagogical projects as a way to multiply these practices and give a more critical meaning to the visual images that populate students' imaginations and ideologies. It is the school's duty to reinterpret these visual images to contribute to the building of a more conscious society regarding its limitations and social responsibilities.

Moreover, the cultural crossovers resulting from these new practices expand the repertoire of students and professionals, intertwining cultural knowledge with scientific understanding. These artistic and pedagogical events create opportunities for dialogue between art, mass culture, and popular culture, as well as with the knowledge provided by curriculum subjects. It involves working at the boundaries of knowledge and from the intersection of worldviews. This crossover may have been developed at the *Centro Educacional São Francisco* and its annex, the *Unidade de Internação Provisória de São Sebastião* (UIPSS), through the academic studies of its professionals and the

consideration of the students' backgrounds, which are primarily influenced by mass culture and popular culture.

In these intersections, the introduction of new cultural references prompts a re-evaluation of certainties built from media, advertising, and community references. This boundary between academic knowledge and popular wisdom can be seen as a cultural intersection of tolerance, diversity, and the construction of new worldviews. It is defined as an act of sharing and emancipation, as it "locates histories, reinvents others, and reinvents ourselves" (BARONE, 2000). At this moment, the school can subvert the predefined meanings created by the flood of images that cloud our sensitivity to question reality and educate, considering visualities, beauty, the path of creativity, and the retrieval of the school's own senses. It is about relearning to see the real in view of the ideal.

In these narratives and reflections, the approach to conducting teaching practices that are part of my professional biography as an educational manager is shared with other educators. The aim is also to attract other artists and researchers to see the role of the teacher differently, as creators of pedagogical and artistic innovations. This innovation in education seeks to transcend the crossroads we face in a system that reproduces social inequalities (BOURDIEU, 1993), not alone and isolated in our respective disciplinary specifics but collectively with all curriculum subjects, expanding the curriculum and relating it to real life. Consequently, it involves a perspective of the art educator beyond just Art History, utilizing artistic practices and considering visual culture studies and the visualities present in media and advertising, in exchanges of knowledge available to reinterpret them in the school context differently, with new perspectives that include the articulation of knowledge, interdisciplinary, multidisciplinary, and transdisciplinary cooperation, as well as the reconstruction of identities that consider the otherness of both students and teachers.

The expansion of possibilities and influence of the Art discipline and within it, Education in Visuality through project work and artistic and pedagogical events was experienced by this school, which faced challenges not only for students and teachers but also for school management. The focus on innovation management through education in visualities takes into account the theoretical and practical foundations of art, among which project-based or interdisciplinary, multi- and transdisciplinary challenges, based on everyday themes from an artistic perspective and cultural recovery of the community, stand out. It was observed that visualities demonstrate vitality and effectiveness as a motivational tool in a pedagogy that seeks more interactive, enjoyable, and creative classes and performances. The constitutive argument of the PPP in favor of artistic disciplines as an

integrating and mediating element in interdisciplinary and transdisciplinary work was also supported by reality.

Disseminating initiatives that lead to changes in pedagogical practices with the goal of influencing school managements and education professionals, so that they consider artistic and pedagogical events as a driving force for school transformation, is more than an act of sharing; it is an act of generosity in the face of the crossroads where we find ourselves.

The artistic event as a pedagogical event is situated in this space and moment of change, where "Education in Visuality figures in the confluence of the turn towards visuality in education with the pedagogical turn of art" (FERNÀNDEZ, 2015, p.26). This means that education needs to consider visualities to integrate into a new era where visualities dominate daily life, with art shifting towards not only aesthetic interaction but also pedagogical engagement. In this intersection, where art and education explore alternative practices and theories, it is also crucial to consider Dennis Atkinson's (2011, 2012) understanding that the artistic event is pedagogical, as it hybridizes the poetic with the practical and contaminates theory "a space where art merges with education, like in a 'meeting of turbulent waters'" (FERNÀNDEZ, 2015, p.26). In this conflictual union, the artistic and pedagogical event fosters genuine learning by taking the participant out of an ordinary situation and placing them in the realm of the extraordinary, the unsettling, the reflective, and the unexpected.

From these relationships with knowledge, events are created that allow for breaks from current situations, leading us to establish new connections and inquiries in search of answers. Imanol Aguirre (2011) argues that "visual culture studies should advance from a pedagogy of cultural critique to a pedagogy of experience" (AGUIRRE, 2011, p.70). Paulo Freire, in his own words, envisions a pedagogy created with the student, "an action that arises from a critical understanding of their daily life, their everydayness [...] and their own grasp of resistance tools" (FREIRE, BETTO, KOTSCHO, 1986, p. 73). These are no longer purely methodological approaches but ones that situate politics within education; they are challenges that materialize in the present and have no precedents or prescriptions. Thus, the old problems of art education open up to collective construction, interdisciplinary dialogue perhaps even transdisciplinary encompassing practice, theory, and also poetics. Among the goals of education in visualities are the concerns of cultural democratization, the humanization of educational relationships, and the experimental engagement with knowledge.

It is not simply about creating artistic events, as "art has long ceased to be the most important visual expression of cultural identity" (RAMPLEY, 2005, p.1), but rather reflecting on the power of

images in daily life, an initiative that involves pedagogy, critique, and integrated knowledge. The artistic event, which is pedagogical, addresses issues established in the relationships between art, culture, and knowledge; between the knowledge of art and culture and the knowledge about art and culture; between cultural or artistic products and the system of art history; between artistic and cultural production and models of art education.

In these events, it is possible to present a unique and peripheral aesthetic, seeking to reframe these marginalized visualities within a complacent hegemonic culture, where the failure in problematizing reality can be perceived. The consideration of mass and popular culture, often excluded from the art system, has the potential for an active voice in this space. However, it must be observed that, once these cultures are incorporated into the art system, they lose their original potency and are presented as disfigured and detached from the context of critique and transgression in which they originally existed.

A/r/tography

Art, however, associated with manifestations of the self, personal experiences that extract a unique adventure from reality, and the singularity of narratives, has been distanced from scientific investigations and research grounded in a "delusion of rationality" (ONFRAY, 2006, p.79). This epistemic gap is now being addressed, with new forms of understanding reality emerging in Arts-Based Research (ABR); Arts-Based Educational Research (ABER), a Spanish term; Arts-Based Research (ABR); and Arts-Based Educational Research (ABER), terms used in the United States and Canada.

Among the new approaches to investigative practices is A/r/tography, originally conceived by American and Canadian researchers (IRWIN, SPRINGAY, GOUZOUAZIS, SINNER et al., 2013). *A/r/tography* is a metaphor for *artist/researcher/teacher* (or *artista/pesquisador/professor*) and graphy (writing), representing an emerging form of research in the Humanities where texts and images complement each other and dialogues are established without hierarchies. It is a space where images can be protagonists in a narrative rather than mere illustrations. This approach allows for the inclusion of a sensitive discourse combined with the necessary rationality for academic work and can also provide a new approach to schoolwork. If detached from its academic context, it can also be used in schools as a pedagogical methodology. Its foundations (poiesis, theoria, and práxis) can be adopted in schools to integrate poetics into pedagogical practices aligned with theories or research. In this way, these fused theoretical concepts reveal a pedagogical event that gains strength as an artistic

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event. The articulation of these concepts with narratives, stories, and visual records in artistic events and pedagogical practices aims to equip education professionals with a more grounded consideration of new methods that challenge traditional procedures through critical analysis.

Furthermore, visual and textual data are presented in dialogue rather than as appendices in most academic investigations. Thus, when visual and textual data are articulated together, they also enable a richer dialogue of meaning in schools. It represents a successful marriage between making art in research to learn more about something one wishes to understand. Rita Irwin (2013) defines Arts-Based Educational Research as "a form of inquiry that enhances our understanding of human activities through artistic means, an encounter constituted through artistic and textual understandings, experiences, and representations" (IRWIN, 2013, p. 28). It encompasses the practices of the "artist (musician, poet, dancer, etc.), the educator (teacher/student), and the researcher (investigator)" (SINNER et al., 2006, 2014). *A/r/tography* allows art to be a key player in the construction of knowledge.

Dissociated from its originally academic context, the concepts defining this research methodology, which proposes associations of poetics with theory and practice, can become drivers of interdisciplinary connections in schools across areas of knowledge. For example, for the development of a pedagogical project on the theme of the city, one might start by considering the representations of this theme in the media and critically examining this perspective directed towards tourism promotion, to understand the polis as a formation of urban agglomeration with various possible representations or as a space for democratic organization of decision-making about living in community (these theoretical concepts materialize into architectural projects or urban space reconfigurations, installations, models, films). Introducing poetics into these dialogues between practice and theory also involves considering the community's affective relationships promoted by the city, the culture that is created, and the beauty of artistic creations in urban interventions that sensitize, affect, and transform this reality.

Although there are already academic works in Brazil that consider the construction of knowledge through artistic creation processes and methods of situated investigations in creative practice, there remains resistance within the scientific community towards these new approaches. After all, writing has always defined scientific knowledge. Criticisms of these approaches relate to the diversity of methodological procedures in research, which hinders standardization and the establishment of academic criteria to guide investigative practices. There is also criticism that these

researches focus on the particular, on subjective individual perception, which is seen as unreliable, as well as the polysemy of images.

The inconsistency of these criticisms becomes apparent when they disregard the individual, who is not subjected to a social function and is not credited as a sensitive person acting organically, affectively, and perhaps poetically. This rational and modernist analysis of a/r/tographic processes primarily stems from "disregard, disbelief, disdain, all means are good as long as we avoid the subject" (ONFRAY, 2006, p. 102). Currently, this issue is broader, as the focus on the individual concerns more about US and ME and/within us.

Ongoing practices further expand discussions across various knowledge areas in fluid boundaries, including, for example, photobiography: its writing and self-photography as truth (not the truth of reality, but its representation in different positions within contemporary art). Polysemy, the property of having multiple meanings in an image, is present and "the discourse about the artwork as a signifier of an indefinite number of meanings can be revisited: the uniqueness of definition is replaced by the plurality of aesthetics" (SOULAGES, 1992, p. 96-97). It is, therefore, about moving from the self-photographic image towards the linguistic image, the poetics of the word that recreates a work with squared potency, based on the photographic image and its relationships. The photo-novel in the school context and "photo-literature are, currently, a necessity for artists and theorists [...]" (idem, p. 97). I would also include for teachers, "[...]The gears of this problem are initially aesthetic, but also reveal themselves as existential, cultural, and analytical"(SOULAGES, 1992, p. 98).

Modernity and the logic of rational objectivity still disregard subjectivity and the multiple meanings of images. This focus on constructing knowledge from aesthetics and visualities is still marginalized due to the "peripheral status of images [...] and eccentric ways of doing science" (VASCONCELLOS, 2015, p. 123). Stepping out of the center and the comfort zone is a basic premise for building new practices and theories. The chicken or the egg, what comes first? It doesn't matter. What cannot be neglected is the power of images in daily life and how we relate to them and build meanings from them.

According to Soulages (2015), when we understand that we are not facing a closed system, that there is no need to fear transforming the mechanical system into something living, into relationships of poetic research strategies and other forms of meaning production in collaborative processes, we are moving towards new perspectives for thinking about/with visualities/arts. Researching images to think about the image. It is important to keep the utopia of eighteen and aspire to a continually better future, rather than working within protective boundaries that prevent us from engaging with others.

The contemporary drama is that it is necessary to step out of the box to create. The sheep does not understand the flock.

By stepping out of the box of specific knowledge and seeking a relational and perspective-driven view, it becomes apparent that, through the aesthetic experience of feeling and experiencing its cultural construction power, reflection on reality, and transcendence of this reality, alternatives to traditional education molds can be found. Thus, with its clear intention for social critique and transformation, the academic or educational sphere integrates the concepts defining a/r/tography, not only as a research methodology that fuses poesies, theory, and practice but also as a dialogue between concepts that lead to the emancipation of people. This reflection proposes an aesthetics that uses its transformative power to engage with theory, underpin reflection, and fulfill the actors' will in the educational political scene.

Education in Visualities considers this tension between practice, aesthetics, and theory and takes advantage of this dissent to fuse these concepts, acknowledging the voluntary and autonomous aspect of the intentionality of artists and teachers, with the aim of utilizing poiesis in educational contexts or networks, towards transforming education itself. Schools and universities are no longer directly the only entities responsible for the formation of students, teachers, and artists, when considering the changes brought by self-managed knowledge on networks and the dissemination of works from all fields of knowledge, including artistic works and visualities to which we have access. How do we signify these images? How do we articulate them with other images and texts that are already significant to us? How do we position ourselves in relation to them?

Contemporary culture is dominated by images, making the core issue of cultural problems an uncritical gaze towards these visualities. Situated in contemporary times, between the turn towards visuality in education and the pedagogical turn in art and Cultural Studies, several theorists—such as Mitchell (1995, 2005); Hernández (1998); Guattari (1996); Bishop (2006, 2012); Atkinson (2008); Mirzoeff (2009); Bourriaud (2009); Rancière (2009); Fernàndez (2015), among others—dedicate themselves to studying the effects that image cultures have on us, how they affect us, and how new approaches to visual methods transcend disciplinary boundaries, allowing for a dialogue between poiesis, praxis, and theoria (Irwin, 2013; Sinner, Leggo, Gouzouasis, Grauer, 2006), between art education in schools and other curricular disciplines.

In addition to these researchers, other scholars, such as Trend (1992); Cahan and Kocur (1996); Weiner (2001); Giroux (2005, 2012), advocate for educational practice as a possibility for cultural

production or the creation of representations related to desire, technology, power, and language, which engage with daily life through products and manifestations of visual culture. Considering these perspectives becomes increasingly relevant when aiming to influence this context through practices of Cultural Pedagogy, which use beauty and social critique to bolster those enchanted by new educational possibilities.

Fernàndez (2015) defines Cultural Pedagogy as a practice aimed at transforming the individuals involved in the educational process by linking knowledge and power, emphasizing culture as a means for dialogue between theory and pedagogical practice. Positioned at the intersection of Cultural Studies, as articulated by Richard Hoggart and Stuart Hall, and Paulo Freire's Critical Pedagogy with his "Pedagogy of the Oppressed," Cultural Pedagogy finds its roots in this relationship developed by Giroux (Weiner, 2001) and had a significant impact in the United States and Canada in the 1970s. This practice is characterized by the use of culture to facilitate discussions on identity in crisis within knowledge-building spaces, ethical issues related to ecology, the need for social justice and peace, manipulated visualities by the media, political and economic domination, cultural and economic colonialism, growing mysticism, alterity and differences, and the advent of new information and communication technologies.

Abreu (2010) argues that "social transformations and their effects, particularly in urban environments, need to be analyzed in depth, as this dynamic alters perceptions of individuals and generates new, ever-changing feelings of identity in social relationships" (Abreu, 2010, p.199). These issues, aligned with the emerging new paradigm, are supported by Visual Culture Studies, Queer Theory, feminist and post-colonial studies.

Despite the evident political focus of Cultural Pedagogy, there is currently a discussion about the tension between politics and aesthetics, and between aesthetics and ethics in visual representations and theories on the "emancipation of dominated thought" (Rancière, 2002; Rodriguez, 2008). The "aesthetic paradigm" (Maffesoli, 2014, p. 17) is understood more as an experience, a sense of shared feeling, meaning that the self—as a political unit—loses its identity, since the person is constructed through their relationship with others, a state that Gilbert Durand referred to as "the power of impersonality" (Durand, 1982, p. 207-219). In this context, the growing social organization into groupings formed by common interests and affections, which Michel Maffesoli (2014) calls contemporary tribalism, emphasizes what unites rather than what separates, favoring a sentimental connection with the collective and perceptible, especially in social networks and religious groupings. Identity becomes "indefinite: sex, appearance, lifestyles, and even ideology are increasingly

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characterized in terms ("trans" ..., "meta" ...) that go beyond the identity and/or binary logic" (Maffesoli, 2014, p.19). In other words, rational social constructs give way to sociality that builds from empathy and collectivity.

Thus, the role of the passive, solitary spectator—the absent and silenced body—is beginning to be reconsidered in universities and educational practices within classrooms. Collaborative work and interaction based on common interests are already utilized in education, but the focus on these aspects in pedagogical practices is new and still lacks the dissemination of successful practices, especially the need for interactive work that produces perceptible and radically more performative results than current practices. Maffesoli considers that "the aesthetics of 'us' is a mix of indifference and punctual energy" (Maffesoli, 2014, p. 21), as full adherence only occurs when there is a demand involving individual interests. To [re]situate this argument, it is within the group that the indifference related to traditional education is situated, and from that same group and through it, another punctual energy of dissatisfaction can be channeled into the use of imagination, creativity, and the realization of artistic and pedagogical events that sensitize and engage people in "creative groups" (De Massi, 2000). To subvert outdated schooling, considering Vidiella's (2015, p. 29) proposition seems relevant and timely.

> According to Britzman (2002), learning also means unlearning the normality that, during years of traditional schooling, has formed an inertia of instructional acts, disciplines, internalized cultural scripts, and few practices (performances) of action. We might say, perverting (better than subverting) the teacher: indecent acts for a teaching theory; indecent acts for a (in)decent theory (VIDIELLA, 2015, p.29).

The (in)decent theory proposed by Vidiella is still under construction, experimenting with new paradigms emerging in education. Observers, students, or academics now have bodies and affects and can no longer be defined as mere consumers of texts and images or as uncritical recipients of lectures. They are active producers of visualities, drawing from reflections that arise not solely from the textual domain over the visual, but from hybridization or processes of "mixing" and joining different cultural matrices. According to Michel Onfray (2006), "not the school, the university, or the closed space, but the open theater of the world and its everyday life" (ONFRAY, 2006, p. 96). The images of the world exist only through their appropriations and significations, as they are constructed and reconstructed by the users of these visualities themselves. Boaventura Santos warns of "the new modes of political domination, based not only on coercion but also on cultural and ideological integration" (SANTOS, 2000, p. 358). Being attentive to the use of images and the textual interpretations that accompany them, critically re-signifying them in the educational space, means using words to re-signify images,

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enabling exchanges, communicating ideas, and formulating rather than separating. In his hedonist manifesto, Onfray advocates for the word as a practical tool:

> The theory proposes a practice; it aims at a practice. Outside of this, it has no reason to exist. In a nominalist logic, words serve a utilitarian purpose and are nothing more than practical tools. Not to the religion of the verb... (ONFRAY, 2006, p. 96, freely translated by the author).

In addition to the attention that must be given to the primacy of the verb over practice, as described by Onfray (the primacy of text over images), another concern is the academic format of explanations "that turns the professor into a knower of totalizing knowledge and, at the same time, into a reproducer of disciplinary mechanisms through the ritualization of words" (CONTE and PEREIRA, 2013, p. 99). These practices can be deconstructed, as images of artistic works and everyday visualities lead discussions where the professor acts as a mediator, who grants the floor and formulates questions. In this way, the audience participates, no longer acting as a silent receptacle of information. In this context, it is also possible to critique images, intervene, position oneself, share, or create other visualities.

Ideally, for Education in Visualities though not always feasible given real-world limitations—such traditional classroom explanations would also involve multiple professors, with opposing ideas from various fields of knowledge, on the main panel, conversing with each other and with the audience, and responding to questions based on the images. Additionally, it is important that these educators formulate questions to be answered by participants of the artistic pedagogical event. These practices already occur with some frequency at (Chicão) — *Centro Educacional São Francisco*; they also took place during the Visual Methods and Cultures of Images Seminar, promoted by the PPG-Arte at the University of Brasília. Thus, socially determined roles are reversed, and perceptions and analyses of images, concepts, critiques, and sensations are exchanged.

These artistic and knowledge exchanges that address sensitive issues such as the tensions between politics and aesthetics, changes in the fields of culture, values, and ethics are ongoing propositions, in the process of becoming reality, or that occur sporadically at some school and academic events. Many educators are still uncomfortable with these proposals, as the unexpected or unplanned may happen, or, even worse, they might have to admit publicly that they do not know. Despite the discomfort or the comfort of ignorance, overcoming our own limits is a challenge because we are shaped by stories and constructed through narratives of successes and overcoming difficulties.

Additionally, even though written language has been emphasized in education up to this point, images—just like text—also possess the power and potency of discourse, sometimes affecting one's

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own sensitivity. According to Rancière, "words are not in place of images" (RANCIÈRE, 2014, p. 95); they do not compete with each other but are complementary. Images can, therefore, lead words and vice versa in an explanation. Similarly, stories narrated from created or appropriated images, interwoven with texts constructed by students, are legitimate manifestations of (re)signification, reaction, and resistance against standardized pedagogical procedures. The hegemony of written words, predominant in educational institutions, can also be (re)situated in dialogues with images when considering the visualities of everyday life and art.

In this way, *a/r/tography* is understood as more than a research methodology; it also signifies a methodological approach in education in visualities, starting from the discipline of Art. Within this context, the fusion of visualities with research and practice can guide some learning projects. These produced visualities might eventually become poiesis, but the intention is to subvert the dominant logic that only market-endorsed art deserves the interest of visual arts education.

This historicist and colonialist approach is evident in many textbooks aimed at visual arts education (GOMBRICH, 1993; HAUSER, 1995; PROENÇA, 2001) and, unfortunately, is still present in the practices of many art educators in Basic Education. Although timidly, some publications (UTUARI et al., 2013; FRENDA, 2013), in a public competition proposed by MEC for the inclusion of art in the National Textbook Program starting in 2013, began to consider images from visual culture. However, this still does not mean working from the visualities that people carry with them, to establish a critical dialogue with other curricular disciplines and, ultimately, to engage with art.

The Intervening Poetics in Education

This interdisciplinary rationality is not limited to the four disciplines currently prioritized in the study of art: aesthetics, history, criticism, and artistic production. While these disciplines have indeed provided art with recognition similar to other subjects in the curriculum, art education, in a broader sense, "is inherently transdisciplinary" (ABREU, 2010, p. 194) and needs to engage with all curricular disciplines to foster a more critical understanding of visual culture. It involves promoting art education with the aim of influencing social and cultural changes, considering ecology, creating hybrid knowledge, and connecting art with the rest of the curriculum.

Another important issue to consider is the argument that poetics cannot have practical utility, and if it does, it ceases to exist as such. Jagodzinski (2013) even suggests seeking a non-

representational art that does not signify anything. How can one create images that are not tainted by humanity? The worldview that comprises the individualities of artists, students, teachers, and researchers cannot be isolated in the act of creation. If neutrality of the agent in relation to reality is not possible, how could the artifact or visuality it creates be free from interpretation, positioning, or judgment of reality? Even abstraction is a re-creation of reality. If the artistic product detaches from the artist after creation, what is the issue with the artist's worldview being imprinted or visible in the product? Why couldn't the appropriation of artistic processes in the school context suggest or signify transformation or critique of reality? What would be the consequences of such a prescriptive use, if not the alienation of individual subjectivities and worldviews?

Despite these contingencies, all educational production can become a process of individual becoming and, eventually, a process of poetic creation in the school as another practice possibility, starting from Visual Culture that needs to be considered. Even if these productions do not become art or emphasize group belonging, they are worthy processes of artistic experience and possibilities for re-creating stories of oneself and our relationship with the world and with alterity. Abreu reflects that:

> Subjects do not have a single identity but rather multiple identity referents that interweave. Identity is not something innate; rather, it is constructed from various aspects in which personal experiences develop, such as contexts and exchanges, social interaction and mediation territories, the ability to reinvent oneself, customs, and social norms (ABREU, 2010, p. 194).

Considering these ever-changing identities that are continually reinventing themselves is the essence of a different perspective on individuals, who are no longer subject to a single perception of themselves or the world, but rather consider change from the perspective of the other. This means revising entrenched concepts and transmuting them in education. Discontent with established values can be perceived or felt. However, old and new pedagogical propositions and practices are still far from reaching a consensus among professionals, with confrontation prevailing. The portion of theorists who do not engage in the debate, sometimes conflict, between those who support the triangular approach and those who advocate for new approaches in visual education is still small. Hernàndez (2015), in an interview with the *Polêmica* section of the *Arte na Escola* magazine in May and June, situates the issue as follows:

> I learned from Bruno Latour that confronting scientific perspectives hides, in reality, a strategic trap: while reaffirming the existence of a focus through the denial of a previous trend or defending the overcoming of what that position represented, what is actually intended is to acknowledge that 'the new' emerges and happens because what is being rejected, at some point, existed (HERNÀNDEZ, 2015).

It is observed that the importance of this discussion is not so much about replacing one trend of work with another, but about working with the visualities of everyday life and, from them, not excluding the work with the official images of art. We are talking about dialogue, not exclusion of curricular content. Rita Irwin (2013) maintains that it is not about this or that, but about this and that in dialogues and hybridizations:

> Artists understand the power of image, sound, and performance of words, not as separate or illustrative of one another, but interconnected to produce additional meanings. [...] Thus, using art and text, practice and theory, allows for interconnection, a form of relational conversation (IRWIN, 2013, p.29-30).

It is primarily about pedagogical and methodological choices considering a given context. Of course, when one opts for or emphasizes a particular approach, another that was previously included and fused into the new one is set aside. Working from a different perspective that does not follow a prescription requires more effort from the teacher, as it demands additional pedagogical planning and dialogue with other areas of knowledge.

Some educators have approached the curriculum based on everyday life. Paulo Freire remains our primary reference. In his approach, which proposes dialogues, it is possible to associate everyday visualities with Art History, Contemporary Art, Sociology, Philosophy, Geography, and General History. Similarly, with Science and Technology, to equip students who aspire to access Higher Education with dialogical visual and textual significations. We want visualities to facilitate critique and the approach of concepts in a more comprehensible and transparent manner, especially for high school students. This new pedagogical perspective in Contemporary Art/Education can be realized through the use of projects/challenges in work that considers visualities, which requires education professionals to have a certain boldness, even courage, to venture into the unknown. It is frightening and generates insecurity, but it is much more rewarding. Especially when one realizes that their work breaks down the walls of the school and can transform the context of education, perhaps even the community in which we are situated.

Education in visualities, led by the discipline of Art, can be the driving force behind the changes demanded by education, provided that Art Education is pursued with greater ambitions. This approach incorporates innovative pedagogical practices already implemented by some schools, as they align Critical and Cultural Pedagogy with perspectives that indicate paradigm shifts. We are currently in a moment of change, but we should not fear it; instead, we should face it with courage and believe that

our work can alter reality through small daily practices that enable students to view images as complementary and supportive of textual inference processes.

It is important to consider other social, cultural, economic, or political possibilities. Our perspective on the world cannot be complacent or resigned to the injustices, inequalities, and arbitrariness we observe. Regarding education, in particular, it is possible to observe, verify, and infer that we are not satisfied with the results achieved so far: we can no longer accept the school's role being tied solely to cultural reproduction and social conservation as promoted in this sphere (BOURDIEU; PASSERON, 1964). Yet, we continue to go along with it. We try to convince ourselves that there are no other possibilities. Prostration, indifference, lack of motivation, laziness, or perhaps incompetence regarding the creation of alternative models, processes, and practices are disregarded. We need to propose the use of less rational and more emotional, sensitive, and poetic approaches. Paulo Freire (1986, p. 9) attributes this complacency we observe to "the weight of a deeply authoritarian past," which is reflected in the education we maintain:

> According to this perspective, the one who knows more, who possesses a certain type of knowledge considered exact and rigorous, believes that only he knows. The others, whom he wants to address, are precisely those who, not knowing, need to listen to him in order to learn. And if that is the case, then it is up to the one who knows to determine what should be said so that the other may know" (FREIRE; BETTO; KOTSCHO, 1986, p. 9).

These positions reveal elitist attitudes that seek to obscure and complicate reality while disregarding the dialogue and context in which students find themselves—contexts shaped by mass and media culture that manipulate students' desires and, consequently, their choices. My experience as a school administrator for 7 years has allowed me to observe that educators often focus on describing concepts, using techniques, and addressing cultural and historical contexts, whereas what should be considered is the articulation of more critical pedagogical objectives that align with the dramatic realities of life. Moreover, in the peripheries, where popular education is embedded, there are different ways of thinking and expressing oneself; thus, before teaching, it is important to learn from the community: "[...] reflecting on today's practice is not only an effective way to improve tomorrow's practice but also the most effective way to learn to think correctly." (FREIRE; BETTO; KOTSCHO. 1986, p. 9).

One of the fears associated with working from this perspective arises from linking practice with poetics in a context detached from its origin, such as within corporate capitalism and educational frameworks that produce individuals with flexible skills for the market (GREGORIOU, 2008, p. 102).

Umberto Eco analyzed that mass culture is exploited by economic groups seeking profit, which "is produced by specialist executors"; whereas "the attitude of cultured individuals is protest and reserve" (ECO, 2015, p. 50). This paralysis does not foster "cultural criticism as a constructive force" (FREEDMAN, 2006, p. 30) that enables people to reflect, express opinions, and make judgments about the mass culture that surrounds and dulls them.

There is a fear of "the emotional, intuitive, unreflective nature of communication through images" (ECO, 2015, p. 363). This fear is justified, as symbolic, universal, and pathetic images are already being used for various purposes other than educational ones. If educators renounce their responsibility to critique these images, which are tools for political, economic, religious, and corporate groups, we will see future citizens at the mercy of these images, becoming easy prey for the entertainment culture. According to Eco:

> Education through images has been typical of every absolutist and paternalistic society: from ancient Egypt to the Middle Ages. The image is the visible and indisputable summary of a series of conclusions reached through cultural elaboration; and the cultural elaboration that uses written words is the prerogative of the ruling elite, whereas the final image is constructed for the submissive masses (ECO, 2015, p. 363).

To prevent the masses from being subjected to economic and political intentions, education in visualities emerges to ensure that "the images and objects of visual culture that are constantly seen and instantaneously interpreted" (FREEDMAN, 2006, p. 27) can be mediated by pedagogical practices and textual discourses that form new knowledge, especially the awareness of inhabiting a space of domination and submission.

In critiques of pedagogical practices that consider and reinterpret visualities in the school context, and in critiques of Art-Based Educational Research associated with poiesis in an academic context, there is an emphasis on the threat of self-reference and subjectivity. By deviating from the impersonal nature of discourse oriented towards values of a spiritual, erotic, and sentimental nature (in which, according to critics, the inhumanity is denied), the poetic insertion in education and research is actually denied or questioned. "The artist's action is thought to be reformulating human nature" (JAGODZINKY; WALLIN, 2013, p. 89); however, the impact of art, especially the artistic object, on the observer is unpredictable. These critiques overlook the issue of aesthetics reterritorialized in academic and school contexts, which leads to the question of the power of education and the need for a political will to utilize artistic and cultural poetics for its transformation. By seeking definitions of aesthetics, power/politics, and education that consider the dialogical aspects

between these concepts, one finds the integration of visualities into education aligned with new pedagogical perspectives for art. Berté and Tourinho reinforce:

> This perspective concerns the development of an educational practice that enables the transformation of ideological conditions into sociocultural practices of empowerment, allowing individuals to intervene in their formation by recognizing themselves and becoming aware of how they invest emotions and experience pleasurable relationships with images, bodies, movements, and cultural artifacts (BERTÉ; TOURINHO, 2014, p. 94).

Therefore, as the authors have aptly identified, it is a matter of redefining the concept of education, considering the student's intervention in their own formation, where critical reflection leads to the independent positioning of its actors. Education that takes visual culture into account formulates questions and establishes dialogues between concepts and images, allowing students to arrive at their own conclusions. It is a powerful tool that stimulates facilitated understanding, associations, and inferences created by the formulation of new questions.

From the perspective of cultural pedagogy and the consideration of aesthetics in the educational context, we begin to glimpse the transformation of students and education itself. At this moment, there is a break in the flexible fabric of Visual Arts Education, which starts to be understood more broadly as Education in Visualities. This is a positive development, potentially creative, but it is also conflictual and heralds an adaptation to the new reality emerging as a paradigmatic change in this field of knowledge. Poetics in the school context and pedagogy in hybridization with art appear in this area as dissent, as a turnaround, and as an ongoing paradigmatic shift, as "the pedagogical turn in art and the visual turn in education." (FERNÀNDEZ, 2015, p.26).

Sewing and recomposing the fabric of a text with images or with another text cause pain, evoke pity, and require effort. Overlaying another border onto the old one, already perforated and battered by use, the previous colonialist text, dominated by the gaze, gives way to the emerging creative embroidery that surpasses the boundary of the tear. The tear is part of use, disuse, time, and the will to intervene in the fabric. The border is almost a text that overlays the fabric, the drama, and reconstitutes it in another way, with the ebb and flow; moving back and forth; entering and exiting, flexible. To contemplate the drama of the fragile fabric vulnerable to tearing, it is necessary, therefore, to remake the fabric, without drama.

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