

# Experience and accessibility with visually impaired people

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## Abstract

This article analyzes the experience of the Body, Movement and Expression Workshop at the Benjamin Constant Institute. The theme of accessibility practices with visually impaired people is focused on from the perspective of access to the pre-reflective experience of the workshop participants, following the perspective of Claire Petitmengin (2007), Varela, Thompson and Rosch (2003) and Depraz, Varela and Vermersch (2003). At the transdisciplinary intersection of education, clinic and philosophy, the text discusses the double meaning of accessibility, considering both the access of those with visual impairments to the practices of the workshop, and the access of the workshop coordinator to the non-visocentered experience.

Keywords: Accessibility. Body. Clinic. Pre-reflective experience. Workshop.

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# Experiencia y accesibilidad con personas con discapacidad visual

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## Resumen

Este artículo analiza la experiencia del Taller sobre Cuerpo, Movimiento y Expresión en el Instituto Benjamin Constant. El tema de las prácticas de accesibilidad con personas con discapacidad visual está circunscrito desde una perspectiva de acceso a la experiencia prerreflexante de los más altos participantes, en el sentido dado al problema por Claire Petitmengin (2007), Varela, Thompson y Rosch (2003) y Depraz, Varela y Vermersch (2003). En la frontera transdisciplinaria entre educación, clínica y filosofía, el texto discute el doble significado de accesibilidad, considerando el acceso de las personas con discapacidad visual a las más altas prácticas, Ya estropeo el acordeón desde la experiencia más alta hasta la visitada.

Palabras clave: Accesibilidad. Clínica. Cuerpo. Experiencia pre-reflexiva. Taller

## **Experiência e acessibilidade com pessoas com deficiência visual**

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### **Resumo**

Este artigo toma em análise a experiência da Oficina de corpo, movimento e expressão no Instituto Benjamin Constant. O tema das práticas de acessibilidade com pessoas com deficiência visual é circunscrito em uma perspectiva de acesso à experiência pré-refletiva dos participantes das oficinas, na acepção dada ao problema por Claire Petitmengin (2007), Varela, Thompson e Rosch (2003) e Depraz, Varela e Vermersch (2003). No limite transdisciplinar entre educação, clínica e filosofia, o texto discute o duplo sentido da acessibilidade, considerando seja o acesso dos que possuem deficiência visual às práticas da Oficina, seja o acesso da coordenadora da oficina à experiência não visocentrada.

Palavras-chave: Acessibilidade. Clínica, Corpo. Experiência pré-reflexiva. Oficina.

## Introduction

After 15 years of practice of the Body, Movement and Expression Workshop at the Benjamin Constant Institute [Instituto Benjamim Constant] (IBC), in Rio de Janeiro, Brazil, one of the authors of this study seeks to put into analysis what leads people to take this practice for such long period with blind and impaired vision persons, who are part of what is known at the institution as “convenience group” and named by them “our tribe”. The objective is not to discuss the practice and effects of the workshop on the participants, but its effects on itself, which supports its interest and keeps it on. In other words, it is to analyze the experience throughout these years, that is, the thing that, at the meeting with such group of blind and impaired vision people, make it possible the access of XXXXX to something special, unique, each time the tribe meets throughout this time. For this reason, the text which gathers two authors, is written either in first person singular or plural. The variation of the point of view is done on purpose. The “I” and the “he”, the “me” and the “him” alternate themselves in a dynamic seeks to dissolve the regime the authorship tries to fix. There is something in between us, the ones who write it, something remains in the indetermination of this space in between us, which we hope will facilitate the access to the terms of collective which calls itself as tribe.<sup>3</sup>.

The tribe is a community experience which deepens itself in the grouping process. The tribe is not given, but it is given on the rhythm of the meetings, by the power of the connection which is created. In the tribe, we have the sense of belonging. The tribe is us. The use of the first person singular at certain moments of the text must not be read as the expression of personhood or internality of the discussed problem. The first person brings up a gesture of shift of attention in which is not proposed only to make a reflection, but to seek for the singularity of the experience in redirecting the attention of the world to ourselves, not the teaching, but the regime of affection which was produced in those meetings. The tribe is a regime of common affection, as an affective tuning that gives rhythm, which makes breathing expand the body sensation contracting the group. The tribe is a collective pulse. In this way, we will seek for clues about the accessibility conditions which goes through and gathers the group, broadening this concept to beyond impairment and understanding it

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<sup>3</sup> The name “Tribe” was coined by the group itself and inspired by the working mode in circle, given hands, using rhythmized music and movements that are related to the ground. We are aware that the notion of tribe has been criticized by people who have been discussing the Amerindian perspectivism, Viveiros de [Castro \(2015\) himself](#), for its colonial character, since this is a concept created by the foreigner’s look, who sees the exotic and primitive character offered to Amerindian and African groupings and communes during the colonization process, in order to justify the civilizing enterprise which supported the exploratory intention.

in an extended way – accessibility at becoming a tribe. For that, it will be important to drive attention to its dimension and joint modulation.

In this many Years of conduction of the IBC Workshop, it has been possible to identify distinctive moments. I started in 2007, offering a job inspired by the *Sistema Rio Aberto* (Open River System). *Rio Aberto* was brought up in Argentina in the 1960's by Maria Adela Palcos and it acts in a sense of awakening the presence of each one and making room for the expressiveness of affections. Through the body practice performed in circles, it aims to raise convergence conditions between what is felt and thought and what is done, that is, between experience and action, between experience and movement. What is on the horizon is the extension of connections of each one with themselves and with the world. (POZZANA, 2017). A practice which, in its original conception was created for people who are able to see, who would have to go through changes so it could be performed by those who could not see. These people could not guide themselves by imitating my body movements at the conduction of the workshop. Since the beginning, I have intuited that I could contribute to the visual impairment field and the teaching of orientation and mobility which, in this concrete dealing with them, I would also have much to learn. At another moment, I published a discussion on the workshop as a collective learning process and the resources which were developed in relation to the use of touch (POZZANA, 2010), but other questions have insisted: to what extend can I access myself at conducting to them and with them to the workshop? How does the work reverberate on me? What affections come through me? What kind of attention to myself is driven? How does this process work?

Due to the Covid-19 pandemic and the demand for social isolation, the workshop was suddenly suspended. The group could not maintain the in-person weekly meetings. The action of taking the workshop into a remote room, where the voice would be the only means of communication and creation of the practice bounding was the solution found. The group created on the application Whatsapp presented itself as the most simple and accessible tool. Well, in the mirror room at IBC, where the workshop used to take place, they could not see me and I also could not see them. Curiously, the tribe got a much more consistent dimension in a different space-time – remotely accessed. Throughout the pandemic, we conducted 70 weekly meetings, with the duration of one hour, gathering an average of 15 participants.

The “here and now” seemed to be assured by what is the common/medium produced along these 15 years of work and coexistence. It was not enough just listening to the audio messages, it was necessary for them to, as well as myself and the intern who follows me, make ourselves available for

Experience and accessibility with visually impaired people the practice. The challenge was to feel the connection with the participants and the instructions for the day in an embodied way.

## **The experience of not being seen and the activation of an attentive multisensorial body**

How important the question of look is. From the experience with these people with impaired vision, and since the times of in-person meetings, I was obliged to unstable the visocentered orientation of my relation to the world. And something reflected on me, set me free from the intrinsic pressure of my experience of being looked at. On one hand, I experienced the relaxation for not being seen. Vigilance is a control mainly due through the look, as a panoptic, so the relief I felt for being in the circle and not being seen. On the other hand, the relief of the look on myself, my own look to the others relaxed, making room for an unfocused attention, preparing for a joint attention at the affection level, marked by reciprocity. Finally, the removal of the visual control opens for the experience of an attentive multisensorial body, which involves hearing, touch, smell and proprioception. Being in the circle of movement with impaired vision persons allows me to participate and have some access to worlds where the perception modalities are put side by side.

Without the hegemony of sight, another aspect which calls the attention is the slowed movement, which are imposed by the characteristics of touch. Touching opposes to the immediacy of the action guided by sight. Several authors discussed such characteristic of cognition guided by touch (GUERREIRO e KASTRUP, 2015; HATWELL, 2003; HATWELL, STRERI e GUENDAZ, 2000; KASTRUP, 2015). In the dealing with blindness, for several times I have observed the difficulty they had in learning almost instantaneously the space for moving, posture, etc. that made me understand to slow down my steps, seeking to follow them in their way of perceiving and extracting form these other walking rhythms and knowing distinctive ways of doing.

The slowness is also imposed as a temporal regime when we try to translate the message form the visual to the auditive regime. It is necessary to allow time, following the passage of meaning by distinctive sensorial modalities. Time, in the circle experience with visual impairment slows down, broadens up, as if it broadened the waiting in the rhythm of a deep breathe. Time is of a journey, a medium time, allowing that all participants meet in the circle, experiencing the relation among themselves, between me and them. We have an immediate experience of the environment.

In the collective experience of body work, communication is generally visocentered: I see the other's body and I imitate or interact in some other way. The privilege in our visual-oriented culture creates a certain regime of sociability which stratifies reality as the cosmovision logic. As insisted Oyèrónké Oyěwùmí (2002), the assumption of the cosmovision is a eurocentrism which defines the human being always operating by the stratifying logic of the look. In the circle with impaired vision people, such assumption is destabilized, for the embodied language is speech and hearing. It is a question of embodied speech which needs to let go of not only the symbolic, but also affective dimension of language. A speech which makes affection tuning with the other's body, as a mother talks to a baby as observed by Daniel Stern (1992). According to Stern, it is not only the mother who summons the baby to participate of an amodal experience involving the voice, in its dimension of rhythm and intensity, but the mother feels summoned by the attention of the baby, establishing with it a game of joint affective tuning, improvisation and attention. Mother and baby inhabit a zone of proximal affective development in which the experience transits from a position to another, connecting in a tuned way the different ones, distinguishing them without separating them in this trans zone between the mother and the baby. In a similar way, I have been summoned to experiencing the non-visocentered world of the blind people.

The body work requires presence, present body attention, it is intense. It was necessary to be very connected with myself to perform the conduction of the workshop. Since the beginning, I was radically misplaced from any rationalist reminiscence that would make me think that I would know beforehand how to better conduct a group or exercise. I tried the enlargement of present time and cultivated the presence state in its spare-time inscription. Being here and now, being that now is of this enlarged time of a joint attention and collective learning.

### **An extract of the practice: April, 2021 – A hug in tribe during the pandemic**

*Good morning, our tribe, dear people!*

*Let's start this meeting preparing our own space for the practice: if possible, move away the objects nearby as well as the furniture. If necessary, close the window and the door of the room where you are. And, for a while, disconnect from the daily chores, the weekly mews, past and future.*

*We start by opening up our space. Releasing, we let the air go as if it were emptying. Try to perceive if you have any pain that calls your attention, a thought, a sensation, a weight, a bustling. Let it go with your breathing. Just like a clean-up. We deeply breath in and as we breath out we release the*



appear to me. I went through a path over my body, searching for words which could convey where I was walking on. Actually, there was not a self which moved over, communicating spaces made me affected and territorialized, I started to feel connected with the tribe's participants. There, hugging was possible! And it was! There was no danger.

*Now we listen. Listen to our space, listen how it is.*

*(silente time)*

*And we get prepared to the music coming up, we wake up and listen. Making the sound of an A. How is the A on the face, with the Arms? AAAAAAAA! Do it with all your body. Then we do an E. EEE! Do it with your mouth, with the face IIIIIII! How is the forehead, the spine? OOO... Do it with the mouth, with the face. Feel how your belly is with the O. An the we go with U. UUUUU! What calls your attention in the body?*

*What are the vowels in your name? Say just the vowels and call. Call yourself!*

The years of circle with the Tribe recount an experience that has always kept a certain degree of indetermination. At hearing and at the still vague sensation, we touched a level of shared meaning that is also captured in each one. It is about a pre-reflected dimension, unaware of those who live it, but intensively present in the actions and perceptions at stake, in the trans zone in the body-conscious, in the practiced body, in the collective body of a “cosmoperception” (OYĚWÙMÍ, 2002). Such felt dimension (but not conscious) is the working matter of phenomenology inspired by Varela. The “felt-meaning”, or the “ressentie” dimension, pointed out by Petitmengin (2006a, 2006b, 2007, 2010), does not have a straight translation into Portuguese, it may be understood as *sentido sentido*, *sentido intuído*, *sentido experienciado*. It is a dimension of experience which is always present; is the very upholstery of it, but it is not known because for a great part of the time our utilitarian attention in the world is focused on the content of our experiences and not on the way it goes by.

Petitmengin (2010) states that this experienced dimension does not refer to a specific sensorial modality, to sight, hearing, touch, taste or smell. It can be captured by three submodalities: rhythm, intensity and movement. They are transmodal dimensions of experience, transposable from a sense to another, therefore distinctive from other dimensions, always in correspondence with a feeling, as texture to touch and color to sight. Petitmengin assures, giving the credits to Daniel Stern (1992), that the transmodal dimension corresponds to the experienced world by the newly-born baby. This does not live in an image world and tactile sensations. It lives in a world of subtle dynamic modifications

Experience and accessibility with visually impaired people of rhythms, intensities and movements. The transmodal qualities of experience are vitality affects (STERN, 1992, p.48-49), are “dynamic, kinetic qualities of feeling, which distinguish the animate from the inanimate and that correspond to momentaneous changes of feeling involved in the organic processes of being alive” (p.138). it is important to highlight that such dimensions are captured in the experience as changes of state, as *increasing, decreasing, laughing, exploding*, etc. different from a categorical mode: sad, happy, angry and etc. As a movement, a vitality affect is experienced sensorially without being able to refer only to sight or hearing, for example. It is, above all, a spatialized experience, referred to the body in the space, to space on the body. Not the space that discretizes the inside and the outside, the self and the other, which stretches and stratifies the lived experience, but the space of a movement, of a transit, the dynamics pace in which the experience goes up or down, increases or decreases, a more intensive than extensive. This is the space between the mother and the baby. It is the potential or transitional space where the subjective reality is constituted as *playing* (WINNICOTT, 1975). In this space of playing, touching and interpreting (in the musical and theatrical sense of the terms) it is constituted an existential landscape. They are vitality affects that tell the expressivity, for they are what move. As Stern states “there are thousands of smiles, thousands of standing-up-from-the-chairs, thousands of variations in the performing of every and any behavior, and each one of them presents a different vitality affect” (1992, p.49).

To Stern (1992), this transmodal dimension is a stratum of experience which remains active throughout life, although generally unaware. Vitality affects, relatives to the transmodal dimension of experience, composes a dynamic world always in the present. They do not correspond to a stage in child development, which would be surpassed to the benefit of new stages. It is interesting to note that to Stern the transmodal dynamic would enable intersubjectivity, the resonance between two inner worlds (own). As in the relation between the mother and the baby. From time to time, the pre-reflected way, its inner rhythms reach an agreement. For example, as it happens at playing, when a movement is associated to a sound intensity, the mother successively and the child laughs every time at the same loudness. At the workshop, at the first indications in the circle, when I indicate simple body movement words, creating images and ways of doing the movement, I face the necessity of creating in advance a common sensoriality, the entering of the circle’s own rhythm, according to the rhythm of the day. The movement gets into coordination with the vitality affects and those rising in the meeting. The workshop practice is then an experimentation of this pre-reflected vital-affective level. In it, it is possible to perform an exercise with an attention which is a pure opening for the intensive level. I can say it is hearing-attention to the entire body. Body space and space in the body: accessing this

pre-reflected level of the experience makes the tribe dive into this trans zone in which reality folds like a band of Moebius. We did it together as we walked.

Behold, Lygia Clark's aesthetic-clinical intuition comes to help us. In the year of 1964, she proposed the piece Walking [Caminhando] which attributes "absolute importance to the immanent act performed by the participant" (CLARK, 1980, p. 25). In this piece, Lygia radically subverts the system of arts as she built an expressive machinic, in which the material support is not the one which assures or provides the aesthetic value. The work is moved from the object to the act, in such way that is created a "connection with the collective world. It is about creating a new space-time, concrete – not only to me but also to others (CLARK, 1980, p. 26). The piece Walking [Caminhando] not being present on any definite support, is only done in an overflow by the collective, in such way that Lygia can state:

For the first time I found out a new reality, not within myself, but in the world. I found again a walking, an inner itinerary outside myself... I realize the totality of the world as a single, global rhythm that extends from Mozart to beach football gestures... now I am not alone anymore. I am aspirated by the others. (CLARK, 1980, p. 23)

This rhythm reverberation in a game of forces which reach an agreement is Stern calls affective tuning: "the development of behaviors that express the feeling of a shared affectiveness (p.126). The notion of tuning is consistent with an inventive imitation<sup>4</sup>, detected in the circle. Even without using the sight, and therefore, the imitation through sight of the others' movements, we were in affective tuning. Petitmengin, when dealing with transmodal dimension in another work (2007), indicates that the fact of blind people performing certain gestures with having never seen them points out to an imitation of inner gestures, to the affection that affect second rhythms, movements and intensities. We imitate not only the other's movement, but what moves us, its affective expression, we share what moves us and vice-versa.

Petitmengin (2010) when referring to the felt transmodal dimension, states that it could be described as a landscape, where the frontiers of what is interior and exterior are nuclear. In these conditions, the feeling of being an "I", solid and distinctive from the other and the world becomes weak and even (p.20). We cannot say that this dimension is in the physical space and can be seen or touched, however animated by movements and rhythms it has certain sensoriality, spatiality. It is

<sup>4</sup> This theme of inventive imitation was developed previously is resonance to the work by Gabriel Tarde (1976). Confer: POZZANA DE BARROS, O Corpo em Conexão: Sistema Rio Aberto, EdUFF, 2008.

Experience and accessibility with visually impaired people possible to say, remembering of José Gil (2004), that it is another space which is dealt, the intensive. Thus, this dimension seems to be on the frontier between the psychic and physic. It would be, according to Petitmengin (2007), the source of thoughts, it would be present in the rising of ideas, as well as comprehending something.

At searching to name the experimental dimension it seems it lack words. For this reason, it seems being in the in-between that it is given our relation with the world and the therapeutic process. A speech must be created to make life go on. It is known that, in the field of clinical practice, it is not enough knowing the problem conceptually and knowing how to explain it. It is necessary to sensorially experience a dimension of the problem to be able to transform it along time. Petitmengin (2010) indicates that the therapeutic work seems more of an inner-self distillation process than the concept management. Little by little, the vital space expands and unfolds. The verbal expression can play an important role, but only to the extent of collaboration to this alchemy, in the transformation of concrete matter of our experience. At the workshop, the word matters when it is a body expression, which rises from the space inhabited by it.

Stern's work, facilitated by Petitmengin (2010), resonates with the way the workshop is constituted and unfolds itself. The initial intuition is to move and gather before any comprehension and talk, touch just this point. Each one's world was made present and tuned with the others to the extent of the practices provided a dance of forces. The ways I follow and conduct the workshop development (each time and continuing time) is based on the expressivity present in the diagnostics and manuals. Deleuze and Guattari (1977) state that "only expression gives us the *procedure*" (p.25). We walk this expressive path. It matters to say that a clinical dimension of the workshop is given in the activation of and dealing with vitality affects, in the expressivity present in the body, among them and in the trans space where the body movements in relation to the other bodies and to themselves take place: subjective repositioning movements in the circle. In the management of a pre-reflected dimension of the experience, a collective body was created. What summons me up to body work with blind persons is still present and it is updated each time in this dimension of experience which unfolds in a shared and broadened clinic, carried out through a distributed care. I am attended at the activation of our tribe.

It is interesting to highlight that the theme expressivity is directly related to the sensitiveness dimension, with sensations that print on the body the self-awareness, the awareness of others and of the world. The group formation is given from the ability at the dealing with the sensitiveness of a existential territory, dealing with vitality affects. However, more than saying that I have done it, it is

necessary to say that I have been made with what made me be there. And this can be also thought with everyone is that in this formation of the group. In this direction, I do not talk in a selfish way, individualized and individualist, such as full of one's self. I refer to a self in the individualization process, rising, embodied, within a network of actions and perceptions. Stern (1992) gives a clue when he referred to a simple, direct and non-self-reflexive awareness of a self that would be the invariant standard awareness. Then perhaps the better use of the term *sense of self* by Stern to refer to a self which is not full of oneself, but that is able to empty the self as proposed by Varela (1992) with the idea of *selfless self*. The self is a way of organizing which rises from the action and mental processes – a self being. This sense varies and is always present.

Though the nature of the self may escape from behavior science, *the sense of self* remains as an important subjective reality, a reliable phenomenon, evident, which the sciences cannot discard. *The way we experience ourselves in relation to the others offers a basic organizing perspective to all interpersonal events.* (STERN, 1992, p.3) *our emphasis*

The practice in a circle with impaired vision persons imposes the displacement of the visocentric experience, generating disturbs in our hegemonig cognitive regime. Removing the centrality of visual orientation in the world's action produces a disturb on the cognitive mode of those who can see, as the case of whom guides the circle. It is franchised a dimension of the experience of being with the other distinctive recognitive regime which distinguishes and separates who knows from who or who is known, who touches and who is touched. This dimension of the experience to which we do not have free access, but training and the proper circumstances we are allowed to reach, Claire Petitmengin (2007), following the pragmatism of Willian James, designated the fringe of awareness, pre-reflected experience which is deep and abstract, it is subjective without ceasing to be embodied, it is singular without ceasing to be collective. Such dimension of the embodied mind (VARELA, THOMPSON, ROSCH, 2003), "source of our thoughts" (PETITMENGIN, 2007), is that which can "becoming aware" (DEPRAZ, VARELA, VERMERSCH, 2003) in an oriented collective practice. The in-circle experience creates a certain type of collective awareness, a common breathing, a shared attention. The breathing rhythms beats the movement of going in and out the self, tunning the group which becomes aware not only of the individual proprioceptive sensations but also the gravity force and expansion of the collective body in the space. Between the inside and outside of the experience in first person, there is a group medium, the "within-the-group" that is not

Experience and accessibility with visually impaired people the center of the circle, but the diffuse zone to which comes the common among us. In the circle, the access to the pre-reflected experience of impersonal and defined nature (fringe). In the trans zone, accessing it is, at the same time, being inside and outside the self. XXXXX in the circle accesses the non-visocentered world. In a same movement, he works for the accessibility of those who bear visual impairment to the world that imposes itself by the cosmovision and accesses what it was to him, to treat moment, an internal limit. XXXXX and the other participants of the circle have a limit experience: rotate at the edge of themselves.

The in-circle group practice allow that we access a region of the experience that insists in remaining diffuse on the fringe of our reflexive awareness. Diffuse but not confusing, we can activate this experience in their pre-discursive with science (their awareness). In the circle with persons with visual impairment, we were driven to an unfocused exercise and without specific sensorial modality. Neither properly auditory, olfactory, visual or tactile, the perception of what happened was not located in my head, but in the entire body in a multisensorial way and with trans modal and receptive characteristics. I experienced a flowing attention such as Freud designated as his fundamental rule; peripheral, centrifugal attention, although not less precise: attentive sensation rather than the attention to something. As the “powerful joy” Swann experienced at tasting the Madaline dipped in tea, the concrete backdrop, although pre-reflected, insinuates itself through breaches of the conscious experience, going from the fringe of awareness to its reflexive center, but as a pure passage and having as expression. A knowledge not yet completely explicit, though not less felt.

Where would that powerful joy have come from? I felt that I was connected to the taste of the tea and the cake, but what went beyond it infinitely and should not be of the same nature. Where did it come from? What did it mean? Where did I learn it? I drink a second sip in which I do not find any more than in the first... It is time to stop, it seems that it is vanishing the virtue of the beverage. Of course that the truth I look for is not in it, but in myself... I lay down the cup and turn myself to my spirit. It is up to it to find the truth. But how? Severe uncertainty, every time that the spirit feels when it is gone beyond itself, when he, the explorer, it is at the same time the obscure country yet to be explored and here all your equipment will serve you for nothing. Explore? Not only explore; create. (PROUST, 1981, p. 45-46)

Exploring the experience is creating a world and oneself in this world. The self-poetic gesture that enables co-emerge the explorer as well as the explored reality in a creative circle whose paradoxical shape is of the Escher's drawing Hands or the mythological Ouroboro. Accessing this limit of the aware experience, its twilight, is a way of knowledge in which the meaning is felt rather than symbolized. The meaning of experience “exhale” as an affective quality. What exhales is what

is breathed in and out. In the self-poetic game of co-emergence, inside and outside become non-excluding dimensions of a uniface band. The intersubjectivity extends itself at a level of broad transversely that commits us ecologically, that forces us to carefully touch the world. If I exhale or I am inhaled by the other in an ecologic anthropophagy, the cosmoperception of reality – in this sense youruba of the term – puts us in the circle of the world, where feeling it is touching it.

As the text is not concluded, we support the indetermination (of something) going through us. We experience this as a methodological bet of accessing the collective level of the tribe. Thus, we have been following the accessibility creating movement at the becoming of the tribe – the affective-cognitive gestures which recount to us about the mutuality of the experience (WINNICOTT, 1970) with persons with visual impairment.

## **Managing without taking the helm of experience and let it exhale, vibrate**

In the tribe we share this common skin of experience. I touch, I am touched, we are touched by the experience of the circle. The deepest is the skin (Paul Valery) as infinite surface in which we affect and are affected at a common point. The sensitive experience in the tribe has this credit of putting us at the level of indiscernibility between what is mine and what is the other's, between inside and outside, between individual and collective. The sensitive experience in the circle has this bifid vector which points at divergent directions. The experience in the circle is, as the serpent's tongue, bi-cleaved in two parts, expressing whether the personal dimension of each one of the participants of the circle, or the circle itself as circular dynamic which integrates each one in the collective dimension of the experience. Being in the circle is being able to experience belonging to the circle. Being a participant of the circle, experiencing the co-existence between me and the other, feel as a part, being a part, participating: the in-circle experience supports this vectorial diverging point, this point that is as a knot that make the domains of personal and collective inseparable, what I am before the circle and what I become in it. There the circularity of creation operates.

This text starts from the investigation of what sustains the interest and the continuing of XXXXX in the practice which embodies and gives birth to the circle with the presence of visual impairment. Now, we can say it is about something that relates to participation, engaged belonging, slowness of a frequency that allows perceiving, knowing and creating together, through a connection with oneself that does not separates from the connection with the tribe and the world. One love. The management of the pre-reflected dimension of the experience confers to the work in the circle a group

Experience and accessibility with visually impaired people aware-becoming that deals with each participant's living through the deindividuation of what is felt, with the collectivization of the meaning. At performing the practice, every Friday morning, we feel grouped, we expand, we meet here and there, we hug under the ground. This gesture resonates with Amerindian teachings which make us value life, the life's own life, each reign, each time, making us learn by talking, silencing and feeling the universe. In this direction, Carlos Papá, at a talk at the Modern Art Museum [Museu de Arte Moderna] in Rio de Janeiro<sup>5</sup>, Brazil, gives us a precious indication:

The darkness is the mother of all the universe (...) in the darkness, there is no pointing out, there is no classification. The darkness does not know who is beautiful or ugly. The darkness has the heart that does not choose. The darkness is the place where the true love is hidden. That is why love is in there and it is not for those who see. That is why when we are born, still inside our mother's womb we are in the dark, we do not see. As we are born, we see. And afterwards, when we go towards death, we go back to the darkness. All things that are born depend on the darkness. Our mother-darkness is always present. When we go outside, there is always a shadow because the darkness is always by your side, when you think, when you want to pray... You have to close your eyes to hear the answer from the darkness. That is why it is extremely important to feel our own body. To value our body, value our speech, value our hearing, value the optic of seeing and speaking. All things are sacred and it is for this reason that we cannot point to anyone. Things that school will not teach us.

There is something in this darkness which Papá talks about that is linked to the embodied and collective love that feeds and sustains my interest in the continuing of the meetings in the circle with the tribe. Dark characteristic of germinal processes, of the not knowing at birth and death, as well as of the production of subjectivity and knowledge. The body that connects and relates itself with the darkness is not a body oriented primarily to the visual mode, separated from what can be seen. There is an entire body perceiving the movement of the circle, of its succeeding. We can say that the happenings raised by the practice suspend judgements and theories that are used as fundament and keep us away from the power of life. The movements of the circle move me from abstraction and put me on the ground, accompanied. There is a radical otherness at stake. I have observed throughout these years the generous giving as a condition to feel the world and create meanings. I am faced with limits and I can be pierced. I feel that the in-circle experience with these people, together, with or without vision, has outlined and paradoxically broadened my perceptive horizon. I have in exercise (experimentation) a body in creation and formation. In the group, we have dealt with and cared about

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<sup>5</sup> <https://youtu.be/51PIbR-sops>. The Humming Bird Kiss [O Beijo do Beija-Flor]. Savage, cycle of studies about life [Selvagem, ciclo de estudos sobre a vida.] Event realized at MAM Rio on 14<sup>th</sup> of May, 2022

heterogeneity which is so present and constituent, they are multiple differences and possibilities, paradoxically I feel more situated, singularized. I go far and near, we go together.

XXXXX just goes far because it is near. It goes with them and lives the paradoxical feeling of experience in the trans zone of pre-reflexivity. Paradoxically XXXXX broadens its perceptive horizon when it gives access – after all these workshops are inserted in the most extensive field of accessibility practices – and it itself accesses the non-visocentered experience. XXXXX is decentralized and gains a cosmoperception. The accessibility must be understood as a bifid vector for it operates in the mutuality regime as defined by Ferenczy (1990). The tribe is a collective that results from a process of grouping contraction whose basis is affective-cognitive: the basis of experience from where we came to what we are.

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