

## Spinning formation processes: between stitches, gestures and conversations

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### Abstract

This conversational text aims to make visible care experiences with training at the public university in times of a pandemic, instigating a gestural exercise of attention to what happens in the classroom menu. For this, two distinct experiences are aligned; two subjects, in the Psychology course, at the Federal University of Espírito Santo: from the experience with the textile art known as *arpilleras* (experience 1), and with the conversation circles (experience 2); two ways of re-enchanting life: weaving and talking. Experiences help us to think about the enchantment of everyday training processes. We seek to pay attention to gestures of care in the classroom, in which weaving and talking open health and life movements when: interest is cultivated, time is stretched, people are encouraged to talk, trust is other; gestures with which we offer this essay on the conversations entrusted as strategies to feed the enchantment in training.

**Keywords:** Caution. Classroom. Conversation wheel. Formative processes. Pandemic. Textile Art.

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## **Hilando procesos de forma-ACCIÓN: entre puntos, gestos y conversaciones**

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### **Resumen**

Este texto-conversatorio pretende visibilizar experiencias de cuidado con la formación en la universidad pública en tiempos de pandemia, instigando un ejercicio gestual de atención a lo que sucede en la menudencia de la sala de clases. Para ello, se hilvanan dos experiencias distintas; dos asignaturas en la Universidad Federal de Espírito Santo, en el curso de Psicología: un laboratorio realizado por medio del arte textil, conocido como *arpilleras* (experiencia 1), y con ruedas de conversación (experiencia 2); dos formas de reencantar la vida: tejer y hablar. Las experiencias nos ayudan a pensar en el encanto de los procesos de formación para los ejercicios cotidianos. Buscamos visibilizar gestos de cuidado que suceden en las clases, cuando tejer y hablar abren movimientos de producción de salud y de vida, cuando se cultiva el interés, se estira el tiempo, se fomenta la conversación, se confía en el otro; gestos con los que ofrecemos este ensayo sobre las conversaciones encomendadas como estrategias para alimentar el encantamiento en la formación.

**Palabras clave:** Arte Textil. Aula. Cuidado. Procesos formativos. Pandemia. Rueda de conversación.

## **Fiando processos de formAÇÃO: entre pontos, gestos e conversas**

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### **Resumo**

Esse texto-conversa objetiva visibilizar experiências de cuidado com a formação na universidade pública em tempos pandêmicos, instigando um exercício gestual de atenção ao que ocorre no miúdo da aula. Para isso, alinhavam-se duas experiências distintas; duas disciplinas, no curso de Psicologia, na Universidade Federal do Espírito Santo: a partir da experiência com a arte têxtil conhecida como *arpilleras* (experiência 1), e com as rodas de conversas (experiência 2); duas formas de reencantar a vida: tecer e conversar. As experiências ajudam-nos a pensar o encantamento dos processos formativos cotidianos. Busca-se atentar para gestos do cuidado em sala de aula, em que o tecer e o conversar abrem movimentos de saúde e vida quando: cultiva-se o interesse, estica-se o tempo, anima-se a conversar, confia-se no outro; gestos com os quais ofertamos este ensaio sobre as conversas confiadas como estratégias para alimentar o encantamento na formação.

**Palavras-chave:** Arte Têxtil. Cuidado. Pandemia. Processos formativos. Roda de conversa. Sala de aula.



she could no longer sing. In this way, making arpilleras is a collective practice, which calls for focusing on a problem experienced in everyday life, sharing, creating questions and reflections in this sharing. By sewing and joining threads manually, we practice another temporality, slower, creating more space. In the end, each stitch is an invitation to breathe differently, more slowly, to feel the time and be able to express our problematizations of what we live. To feel and think with the whole body; what clues can we learn from the arpilleras to enchant formation processes in times like the one we are living through with the covid-19 pandemic?

If in Chile, in the eighties, making arpilleras with other women was a possible way of constituting a more robust body to confront the State terrorism experienced at the time, in Brazil in 2022, making arpilleras was a political gesture of approximation of bodies. If making arpilleras is sewn to speak (LIMA, 2018), we invite you, our reader, to meet with practices and clues on how to activate a classroom in which care is the possible gesture, and in which we try to sustain something alive, even when the project of modern-colonial death is in evidence.

According to Basic (2012), people who make arpilleras denounce all forms of suffering they have experienced through a cultural expression. It is about making panels in jute - a fabric that stands out for its resistance and that can be worked individually or by groups of people. Let's remember that it was this fabric that was used in the old days to finish sofas and to store potatoes or coffee. Thus, the arpilleras (or jute in the translation from Portuguese) were (and still are) important instruments to resist violence against the dictatorship led by Pinochet (1973-1990) and to give expression to different practices of denunciation of what is lived in the present. And, what is being lived in the present, when we write this article? Ultraconservative/neoliberal governments at the municipal, state, and federal levels, the Covid-19 pandemic, emergency remote education, hybrid return to work, return to face-to-face work, rampant increase in social inequalities, with the alarming number of thirty-three million Brazilians going hungry. We could go on citing all sorts of precariousness you can imagine, because as Simas and Rufino (2020) analyze, in our Brazilian lands, the colonial project of disenchantment has been working.

We affirm life, as the name of the arpillera with which we began this article (entitled "The affirmation of life" ) says, and was composed of webs of colored hands that are connected to the phrases: "To scare away death it is necessary to reinvent life", "In the absence of embraces let us have connective links", "Pain is not useless", and "Each life is resistance". These phrases are still connected to the hands, and in them are also connected the cirandas of little dolls and women. The

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initial textile work presented in the opening of the article was made by one of us at the time, at the beginning of the pandemic, and its composition sought to highlight the strength of the connections of the differences in the time when we live in isolation, due to the prevention of the covid-19 contagion that we experienced so intensely in the years 2020 and 2021, persevering even today in other ways. In this context, we express the strength of polyphonic, multiple and connective life, as an ethical-political-aesthetic direction to this new moment that we have to live, being challenged to overcome the effects of capitalism in its individualistic and competitive production.

Although we start our conversation-text with the presentation of the arpilleras, our goal is to share a kind of alignment between two distinct experiences; two disciplines at the Federal University of Espírito Santo, in the Psychology course, two ways (among many) to re-enchant life: weaving and conversation. A weaving made thread by thread by two of the authors of this article and that by contagion, intertwined the other author for a conversation about the proliferation of relationships that affirm the connection between differences. Proliferating caring relationships, showing interest, stretching time, encouraging conversation, trusting the other; gestures with which we offer this essay about the classroom, or rather, about trusted conversations as strategies to nurture enchantment.

In this way, our goal is to make visible experiences that care for the formation, thus instigating a gestural exercise of attention to what happens in the classroom. To do so, as we have already started our article, we will discuss the gestures of care in the classroom, in pandemic times, based on the experience with the arpilleras (experience 1), as a connective strategy in an optional discipline offered to undergraduate students in Psychology, and with the conversation wheels (experience 2) in another discipline for the same course, which is mandatory in the curriculum. The clues that we have plotted throughout our text-essay speak of the wefts that we have produced between two possible devices (weaving and conversation); what are the effects of weaving and conversation in times in which, for our health, we were required to suspend face-to-face activities? What did we learn from this time of remote teaching that we experienced? How can we not confuse, in these times, the necessary measure of social isolation, for the prevention of covid-19, with social-affective distance? How to make the isolation yield in the closeness of distances?

## **Jute Clues: Weaving to Feed Relationships**

What triggers the offering of an optional subject, in a first semester of remote teaching, by a teacher who makes a sewing kit for the making of arpilleras and then, not without difficulty, delivers them to the homes of her students? What effects does this act produce in times when we have been required to distance ourselves as a preventive measure? In such challenging times there is the will to produce health. The arpillera is an invitation to practice experiencing another time, less fast and reproductive, connecting affections and expression in the composition with colors, threads, old reused fabrics. It appears first as a way of expression for the teacher who reconnects with old practices, which permeated her childhood and youth, and help to find a way to weave the unspeakable of the most painful pandemic peaks: "To scare away death, we must reinvent life", "Pain should not be useless". From the making of this first arpillera, many questions arose that connected to a research movement of arpillera collectives in Brazil and led to the offering of an optional discipline to students of the Psychology Course in the first remote semester at the university, which took place in the second semester of 2020. This experience opened up an intense formative and empowering exercise.

Linhares and Heckert (2009) invite us to contribute to the political recreation of life and history in the formative experience by giving visibility, in the formative process, to inventive practices that overcome old dichotomies, because they are able to understand the different dimensions that constitute the human as inseparable, being coproduced to the material conditions of survival, to culture, to human, social, and political relations.

A formation as a permanent search to compose new realities through the intensification of singular situations, expanding the possibilities of present production, opening the way to instituting movements, keeping the problematic field alive by creating and sustaining spaces of conversation with networks of knowledge and experiences, seeking to interfere in the order of things, producing denaturalizations and discomfort (HECKERT, NEVES, 2007; CRUCES CUEVAS, 2015; BARROS, 2009; DIAS, 2014).

In the optional discipline, in the invitation to make arpilleras, students and teachers met weekly, remotely, each one brought by their computer screens, cell phones, notebooks... Each one in their own rhythm and in their own way weave in pieces of distinct fabric and jute, with threads, needles, patches, in different stitches and applications, the images and words that touch and make a

Spinning formation processes: between stitches, gestures and conversations difference in that peculiar present. Incredibly, they are physically distant, some of them many miles away from the others, yet they meet remotely to weave together in the same present.

At the end of the meetings, an invitation is made to the students, who participated in the realization of arpilleras, to write what the experience made possible...in these students' records, something that stands out is the effect of the exercise at play:

This experience allowed me to slow down a bit from everything, da vida; from life; it allowed me to think about how I was feeling, making me realize myself; it allowed me to actually live the experience, without being overwhelmed by it - be it due to the rush of life, the demands of work, of the university, of so many events suffered. This experience made me produce affections and also receive them. Being open to this experience, which, by the way, was very different from everything I had done and experienced during my undergraduate studies,, showed me that there are other possible ways of formation, which are not related to one being better or worse than another, but are different ways and, above all, possible. Considering that to narrate is to tell something about oneself and/or the world, it was possible to witness this singular and dynamic process that is the sewing the arpillera, (Student 1).

We see that the practice of arpillera has very subtle effects. While one thinks about what one wants to express in textile art, while one chooses the lines and patches, while one stitches, contours, applies and collects the needle that goes through the fabric, while one makes the gestures of weaving, which are physical, manual, attentional, corporal..., in this while, in folding, other gestures also visceral, of subjective, formative modulations, unfold: Decelerate a little of everything; realize myself; live, in fact, the experience; produce affections and receive them as well; be open.

In these gestures it is almost possible, between one movement and another, to glimpse a kind of silence that also accompanies the arpillera. This is made of presence, interest, attention. It is alive.. But it is not alone... in this dedicated silence there is a rustling of the fabrics, restless movements of the body, conversations among everyone. The gestures of weaving are accompanied by another gesture: the conversation, made by the screens and microphones attached.. This dynamic also appears in other records of the students:

In this space, in the sewing, in the talking, in the listening, in the understanding, UBUNTU was given. I was able to learn how to sew with my mother and grandmother as we talked about the meaning of this word. A collaborative space was formed! (Student 4).



Here the gesture of talking, listening, (co)laboring gains strength as experimentation and Ubuntu is experienced as an effect, "UBUNTU was given. This word from the Bantu language, spoken by people from Sub-Saharan Africa, and difficult to translate, also inspired Nelson Mandela in the struggles against Apartheid in South Africa. "I am because you are", "I am because we are", "I can only be through other people" are ways of trying to translate a philosophy, an ethos of solidarity and community, in which one reaches the view that one life is always intertwined with others and that it is not possible to think of the good of one without considering the lives of all beings. Perhaps we can say that Ubuntu is the heart of the experience of conversation, its movement. Conversation, a gesture that is currently becoming rare, needs the cultivation of ubuntu: openness, interest in other beings, readiness to be with others. Therein lay the operation of very subtle gestures in the creation of this encounter in the collective classroom.

### **What can conversation do as a formative device? A conversational writing**

In a Smithsonian institute in Washington D.C., a quilt is on display unlike any other in the world. With whimsical and inspiring, yet simple and recognizable illustrations, it depicts the story of the crucifixion. It is considered rare, priceless. Although it follows no known pattern in quilt making, and although it is made from scraps and scraps of worthless fabric, it is clearly the work of a person with a powerful imagination and deep spiritual feeling. Below this quilt, I saw a plaque that says it was made by "an anonymous black woman in Alabama one hundred years ago" (ALICE WALKER, 2021, p. 216).

We have with time a necessary and urgent encounter. The force of what is being presented to us by the neoliberal world project tells us of an unbridled acceleration, of an idea of progress that is not consolidated. Embroidery, in its materiality, teaches us about another form of fabric, the one we create when we start talking to other people. Connection (MARIMBA ANI, 2022), in this way, emerges as an important epistemological assumption in our actions: we embroider, we weave, we talk to feed the connection between people. And so, with these gestures, we stretch time, we deliberately delay ourselves so that something in the between thread and needles, in the between participants, in the between silences and words flourishes.

Let's remember that this writing is composed of conversations among three teacher-researchers (two of them university colleagues and the other working in a university in the interior of Paraná). These conversations translate the exercise of approaching the threads with which they

Spinning formation processes: between stitches, gestures and conversations weave the processes of formation in their classrooms. Our procedure is inspired in the arpilleras, in the weaving that composes stories and expands possibilities with each stitch. From stitch to stitch, woven in a fragmentary way, with colored lines and bringing the memory that we carry in our fingers, we write about the desire to weave a formation that interweaves the gestures of care, the conversations and the stitches. We are interested in how we feed the classroom and the relationships that make it up, and how much we need to expand stitches and a to think that trust, the gesture of conversation, forming a professional are gestures of complex intensity.

We feed on the buzz that the conversations incite, like two neighbors who, when they talk over the wall separating their houses, talk about life, about their children, their husbands, the weather, and the price of food at the market? They call each other over the wall and there they go on talking about the small details of their daily lives. At school, the hustle and bustle of entering, recess, and leaving makes voices mingle, children and teenagers mix their voices about the most diverse subjects, they intertwine by diverse interests. At the university, the same movement appears, at the entrance, exit and break the conversations sound loudly along the corridors and courtyard. In the classroom everything is quieter. When the teacher presents the class topic, no voices other than the teacher's are heard, and the students speak only when called to answer a question. The loose talk we hear in the corridors before class... disappears when the topic of conversation turns to the contents of the subjects. What can conversation do as a formative device? And as a research device? Of intervention?

You may have heard of the term small talk. What about the expression: are we making small talk? We ask ourselves, what is small talk? How to make small talk? To chat, a verb with multiple meanings, among them, to ally, to trust, to believe. In this way, a small talk would be a kind of trusting conversation, between subjects that put themselves in an alliance. In times of pandemic, in which remote teaching was the reality for us to continue our work, we worried: how to produce trust? A topic that is not new to those who choose teaching work. Being in a classroom where the students carry with them the marks of various forms of oppression and violence.

We are three researcher-teachers interested in verbs such as talking, spinning and weaving that are related to researching, forming and teaching... verbs that speak of a gesture of being together with the whole body, in an entire way (AUDRE LORDE, 2020). In this way, we tie and untie knots and sew or customize this writing from the threads of our experiences (which make dialogue with distant existential territories and, at the same time, close). Two of us know each other

face to face, they work together at the same university (UFES) and the other got to know the two through the Contemporary Subjectivity Working Group, linked to Anpepp. We speak from Espírito Santo and Rio Grande do Sul and, for this writing, we build a bridge from the memories of weaving, we are, as Ida Freire (2014) points out, weavers of existence.

We find ourselves in the desire to write conversational writing, and for that we feed ourselves with materials, concepts, experiences that respect the spirit of this production and of us. We are nourished by the experience of other intellectual women who, like us, desire thinking that activates from the fingers that meet the needles and threads, that activates from the skin, from the heartbeat, from the rhythm of our breathing; a writing inspired by a way of thinking that goes through the whole body, that comes from the ground and reaches the heavens, as is practiced in textile art itself, with different needles that sew and weave in this movement that goes from the earth, feeling and expanding the present, our steps on this earth, in this present time, rising to artful flights of production of possibilities.

Silvia Cusicanqui (2018), a Bolivian and Aymara sociologist, states that there are different ways of exercising thought and orality. For the Aymaras, thinking and knowing have two meanings: one that goes through the head and one that goes through the guts, the exchange with the world, in this way, goes through many other paths than rational thought. For the author, thinking has to do with memory, with the multiple memories that inhabit subjectivities in our continent. As for orality, Silvia states that there are many ways of exercising it: that there is the most intimate orality, day-to-day conversation and the orality of political speeches; she understands, finally, orality as a performance, which varies according to the place and the people involved. Thus, we begin to write oriented, as Marcia tells us that embroidery must be oriented from the ground to the sky, acting as weavers of conversation spinning the threads that intertwine in this article.

The threads also remind us of jugglers, who defy gravity and height by tracing, spinning a path and with their walk defy the abyss. Un(sharpen), unravel, challenge, trust, developments that accompany us. We face the abyss with our bodies and existences, we invite other people to be together with us, and we give threads so that the conversation can stretch in time. As tightrope walkers, we feel the abyss, we do not deny it, it is in front of us: the covid-19 pandemic, denial of science practices, ultraconservative government, colonial project working at full steam, communication and information technologies expanding as a solution, screens and more screens... The abyss asks us in defiance...

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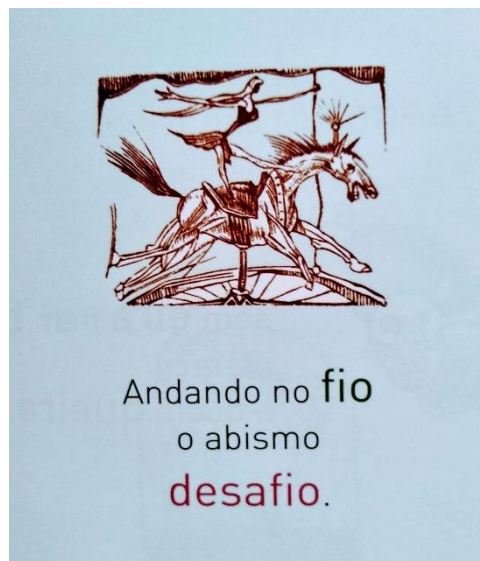


Figure 2

Walking on the trembling and abysmal thread was felt and challenged in the arpilleros encounters, slow in time, intense in movements. So a student shares that, I felt very angry while embroidering anything and I still couldn't quite understand why. Maybe because of the thread she tangled and insisted on not going through the needle. Perhaps because of the comorbidities that settled in my body during social isolation, combined with the bad experience of remote teaching. Perhaps because of the sadness of seeing the world so upside down like this, crossing my body in the worst possible ways as a black woman in a country that is constantly trying to kill us. Or else because of the lack of hope that insisted on knocking on my door, making me tired of the constant struggles trying to prevent her from entering. (Student 3).

We learned that the covid-19 pandemic was actually a pandemic of all forms of oppression (NOGUERA, 2020). More than the contagion of a virus, the pandemic inflamed serious open wounds in the historical life of our world and in this country: that of racism, that of gender violence, hunger, the pauperization of existence, the possibility for some of care and so little for others of protection, of prevention.

A young woman weaves together with other colleagues rabidly, insistently, attentively, sews... stitches... challenging the abyss of colonialist death, planned death, out of disenchantment, out of weariness. She struggles to hope. She challenges not a virus, this is not the biggest enemy, but what, who wants to see her dead. On the contrary, it is necessary with the virus to learn (PRECIADO, 2020) contagion, the reinvention of its forms, the ability of its parts to modify, resistance and strength to exist. And this inhabiting the edge, embroidering and talking.

## **Wheels: Revolving conversations as a device of care and resistance**

The arrival of the news, in mid-March 2020, of the alarming spread of the covid19 pandemic and the need to begin an indefinite period of isolation and remote work, from the beginning did not go smoothly for anyone. In the overlapping news that never stopped coming, we were surprised and indignant at the cruel reality lived in Brazil, which affirmed the galloping escalation of a necropolitical policy that insisted on producing the disappearance of lives. Before completing a month of remote work, the table with the daily register of deaths, so publicized in the media and social networks, made us feel a deep sadness for the broken lives and, even more, in the fear that many more would happen in this historic moment experienced.

In early May of 2020, when Aldir Blanc's death was announced, we were taken by a different strength than the sadness of losing friends, family members, loved ones, without even having seen them and being able to say goodbye to them. The speed of the pandemic's arrival, the productive processes experienced, the threat and losses won in Brazil in the area of law and the fight against inequality, the expansion of a state of instability, we knew that we were dealing with a much broader mourning, it was about collective losses, attacks on historical achievements that left us and leave us breathless, just like the virus that was attacking us at that moment, with no perspective of vaccines. And, in this moment of deep pain, in Blanc's farewell, he gave us a thread of hope in this contextm.

But I know that such a poignant pain  
It will not be uselessly  
The hope  
Tightrope dancing with an umbrella  
And in each step of that line  
You can hurt yourself.  
(BLANC E BOSCO, 2021)

In the verse above, sung and felt in the body, we unravel/challenge our sadness; if the poets invite us to see hope in our pain, even if it hurts us, we remember, in this context, that we needed to express and establish another experience with the time that was already placed as a "new normal," as a capture, since now, in pandemic and remote time, our work has come to occupy the isolated existence inside our residences. How to hope in these living conditions?

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With Freire (1997) we affirm that hope, an ontological need of men and women, will not be useless to the extent that it is anchored in practice, in the daily exercise in which we do and build this hope.

How is a fabric formed? Conversation as an art of encounter, which is installed from a poetics of weaving, is thus an exercise endowed with imagination, intimacy, and endowed with hope for a project of a more just world. Many threads are needed in a weaving that allows something new to be formed. When we sit in a circle, the desire is that a new fabric is formed with multiple existences, in which each one brings a small piece of offering. Wouldn't a conversation circle be like those patchwork quilts that older women used to make to keep the cold off their own? Thus, we interweave threads from our experiences as authors, women, teachers, researchers, daughters, friends, companions, extension agents, housewives, from our experiences as three women who, in their differences and similarities, live Brazil in its violence, its pain, and its potential. The expression of the fabric is part of our memories since the pandemic.

The pandemic of Covid-19 in its crossings in the scope of the University and training in general, opened an intensified time of remote operations to attend the preventive strategy of social distancing. However, in our experience and we also know in that of many other colleagues, incredibly, a time was also opened made of reexistences, with many strategies of conversation, in which the handling of very sensitive threads, because they are also flexible, generates a tenuous web, which, when full-bodied, is (was) many times a cradle, a shelter, a support, an air... a condition for crossing through pain, separation, absurdity, and renormalization.

What is a conversation? Question that we ask ourselves, but that we do not pretend to answer, because what interests us is the exercise of a gesture, relatively simple, but of an immense complexity. Bell hooks (2021) in the book *Teaching critical thinking: practical wisdom*, states that conversation is a potent learning tool, because for her, it is in the sharing of our experiences, our memories, our knowledge that we strengthen engaged communities of learning. The author is interested in a weaving that brings us together: to nurture engaged communities where learning can occur in the collective, in sharing, in being together.

"We need the art of sharing to live" (NOGUERA, 2020, p. 4).

At this moment we remember the second experience that we want to share in this writing, allied to the art of the arpillera. It is also an invitation to students, made on the work surface of a

compulsory discipline in the Psychology undergraduate course. This course, offered remotely in the year 2021, had as its menu the basic internship in the educational field. In remote teaching, we resisted offering the internship a lot, due to the difficulty of sustaining it in any way other than face-to-face, and when we could no longer maintain this position, we needed to create ways to nurture the classroom encounters in the alliance with workers in the field of basic education. The challenge of doing something remotely that for us has always been so important and powerful as the internship practices seemed like an impossible task, and it mobilized a lot of effort in terms of bonding strategies, of activating us and the students. Building activities in this first subject of mandatory internship in the curriculum was already challenging in person due to the experiences that it inaugurated for the students, and due to the care that it always required, but doing it in emergency remote teaching seemed unthinkable. The move was then to co-start conversation rounds with the students, inviting to share with them workers from the field of education, students from basic education, and managers in this field. In order for this co-determined experience, which also constituted a learning process, to happen, we met with small groups of students for the production of these conversations.

The conversation rounds were a bet made from the nourishment of mutual trust and supported by the small threads of life. The smallness of life in the face of the immensity of the covid-19 pandemic and of all the violence that has intensified in the last few years, needs to be preserved and lacks care and teaching devices that can welcome and care, as well as teach and train. Thus, getting together, thinking together, inviting other professionals and students has the intention of making visible the small possible movements of life and sharing them. What emerges in the conversation? Bell Hooks (2021) states that a "genuine conversation is sharing of power and knowledge; it is an initiative of cooperation" (p. 83). How do we converse in a window-mediated life?

Yes, we are not talking about neighbors chatting at their windows in a small residential building; but rather the windows that have invaded our lives throughout the remote learning experience. How do we start a conversation? On a Friday morning, in the classroom done online, each of the four students emerges at her small window on the screen. That group had already started its work that week, when it invited the class to a meeting that sought to warm up and mobilize the conversation round with guests that would come the other week. Each group, together with the teachers, took care of two meetings in this formative device: the first one took place with the class in which, inspired by the Freirean culture circles (FREIRE, 1991), we started to talk, dialoguing

Spinning formation processes: between stitches, gestures and conversations among ourselves based on a triggering problem that was constituted in the approximation of readings of basic texts. Thus, the students arrived for this meeting, in the collective orientation, a little apprehensive, looking as if something was going to happen to them, they look like sad, then,

they thus begin to apologize. They apologized for discovering that they didn't know how to do this exercise that the discipline required, that they didn't manage to "do right" the proposal, that they were explaining too much, centralizing the speech... They pointed out that during their training they had learned how to conduct a seminar, give a lecture, present a paper, "but this is what it means to do a job that involves talking... we never had it before, so we didn't learn how to do it" (STUDENT SPEAKING). The conversation, then, so usual mode, did not seem to be something natural. Who did you learn to talk to? Was it at the university? Or in your everyday life? Learning to talk is an exercise of giving (BELL HOOKS, 2021), in which one gives up an exercise of domination over the other. And stating this scene, helps us think about how difficult it can be to have a conversation in a classroom. We need to place ourselves next to our fellow students, in a weaving that does not take place in solitude, in aloneness.

The availability and frankness with which the group put itself that day was and is very touching. Also touching was the feeling of having to know beforehand, of apologizing for not feeling ready, when the object of learning is precisely to be able to experience. At this point, what the group conclusively brings up about itself becomes our working question: So isn't talking something that has always been known? Is it not a commonplace experience already embedded in each and every one of us? Talking is a learned operation. Individual learning? With what threads do we weave this learning? And is every conversation of interest to us? What does an interesting conversation involve? How is it woven? How does it sustain itself? Yarns, yarns, and more wefts of yarns...

It is curious that a few weeks later the problem of talking, of weaving conversation, appeared with another group in this same internship experience (internship of conversation, would it be?), this time in a collective orientation with five students; the conversation circle they mobilized was about the experience of rural education, a policy that has a significant ballast of experiences in Espírito Santo. We talked about the texts that we could bring to the culture circle with the class, about the possible guests for the round; in the middle of it one of the students said that she wasn't feeling very comfortable with the activity, that she felt that maybe she couldn't contribute with the group. She said she noticed that each one of them had some personal relation with the theme of



Field Education, each one had some kind of bond, either for having studied in a rural school or for the family bonds with traditional peoples, also connected to this education policy. In the case of this student, she said she had no ties, no personal relationship to make available, which seemed to leave her in a difficult position for not having requirements to be able to enter the conversation. She shared that she had felt that in the conversation rounds we held people would end up exposing personal experiences and she had nothing to expose, nothing to offer.

Again, how many interesting threads fired by the question that the fellow student shares! Without this, without the possibility to talk and open our fears and uncertainties, so much more arid it would be! But, because we share, we gain "something more" for our spinning! A new point to peek at. And, so "in not knowing how to contribute" a donation is already there in motion, setting us the problem of conversation, enlarging us: but, who can talk? Who can talk is the one who has experienced something of what is being talked about? Are there prerequisites? Does talking require exposing oneself? Is this exposure personal? Thinking of intellectuals like Audre Lorde (2020) and Bell Hooks (2012), we can approach the theme of conversation to the experience of sitting at a table with other subjects. The authors invite us to think from this image: how do we sit at the table with all our differences? And how do we deal with the differences and the conflicts that may arise from them?

We consider that these are good questions, brought up with the groups in the experimentation of making conversation wheels, arising from the strangeness with the construction of the device and with the unfamiliarity with something that seemed so intimate, so ordinary: talking. It is interesting then to think that, in general, so many young people are immersed nowadays in interconnected networks [we kept the notion of social network on purpose for a different kind of experience], which allow people to exchange, share, exhibit, etc. online. The frequency with which we seek and inhabit this kind of network points to a curious mismatch: we may be very skilled in this mode of communication and connection, however, this skill is no guarantee for the experience of conversation. Conversing seems to ask for other ways of making a network, of sitting at a table, other manual skills; it requires a series of gestures that can be cultivated and jointly cultivated, effects of sewing exercises, stitching, embroidery..

At this point we return to a beautiful learning shared by a student in the movement of harpillaria, when she says:

Spinning formation processes: between stitches, gestures and conversations

“And as I was sewing, I reflected on what would happen if I approached my personal projects with the same lightness and permission to make mistakes that I was incorporating in learning to harpillar “ (STUDENT 5).

Precious apprenticeship in harpillery! Lightness and permission to make mistakes, to undo, to reassemble... aren't these also precious exercises in weaving life, in weaving conversation? Isn't this what another student is talking about?

I experienced the arpilleras as language, affection, a singular way of composing another perspective or expression [...] when building this space of expression and conversation, we can think of possible paths, constituting demands and questions, listening to the other and being able to listen to ourselves, through the art of embroidering. (Student 2).

Perhaps not for nothing, we recall an image that accompanied us many times throughout these online semesters. Foreshadowing each week's remote meetings, we would open the online rooms, open a window to our homes, to await fellow students, with the offer of a sung or recited word.

A rooster alone does not weave a morning:  
he will always need other roosters.  
From one who catches that cry that he  
and the bidding to another; from another rooster  
that catches the crow of one cock before  
and throws it to another; and from other roosters  
that with many other roosters cross  
the sun strings of their cockerel cries,  
so that the morning, from a tenuous web  
is woven between all the roosters.  
And becoming a canvas, among all of them,  
raising a tent, where all may enter,  
entertaining for all, in the awning  
(the morning) that floats free from the frame.  
The morning, awning of a fabric so airy  
that, woven, it rises by itself: balloon light.  
(João Cabral de Melo Neto, 2021)

João Cabral helped us to awaken the meaning of the weekly meetings: To weave the morning, a morning, tomorrow. In poetry we vibrate with the image of the rising of a morning this emergence gestated in the operation of a weaving. The cries of each cockerel are thrown from one to the other, picked up from one by the other, thrown back from one to the other, crossed one with the other with the threads of the sun, making the morning emerge, first a tenuous web, that in the weaving between

the agitated cries of the air and the sun, thickens into a canvas, and mixed with all (cockerels, cries, air, sun, sky) rises up as a tent, in the weaving for all, becomes an awning, an aerial fabric. ... so subtle and delicate, porous and airy, so firmly interwoven, that it rises by itself: now it is balloon light.

The image of spinning this morning fabric is one that here helps us to follow conversation as a problem and a problem of spinning. In this work, we point out that conversation, like the morning, cannot be woven by one being alone, human or more than human. It is not a skill or apparatus already available in us. It is learned and renewedly reinvented. It is a process, more than a finished movement, a finished word, a given thought. It is laborious. It takes work. It fits the undecided stitch, the conflict, the trembling line. It demands availability to the movement of weaving, to sit at the table with the differences and make an art of conversation. It is made with the whole body, just like the spider that excretes silk from its abdomen and not from its mouth, from which it spins its web. It is not a communicative function, a talking apparatus. In this direction, we are going to bring the craftsmanship of the weavers closer and closer to conversation as art, trying to think formation policies that are spinning or talking. Our threads are our own voices and gestures, which, among words, silences, and movements, compose a community of weavers that has existences as its fabric:

The distinctiveness of one's own voice presents itself in varying degrees, according to the degree of listening to oneself, so that listening to oneself is the first step on the path toward listening to the other. It seems to me that the more I listen to myself, the more I listen to the other. Therefore, the perception of the self is always linked to the perception of the other (IDA FREIRE, 2014, p. 569)

And our interests are in practices that open paths and conditions for multiple ways of feeling the thought, of sliding the concepts through the threads of the lives of those involved. Catherine Walsh (2019) states that the educational practices that aim at decolonization, the confrontation of the logics of colonial modernity, still present in our daily lives, need to be spun from the threads of collective memory, in a bet that the memory of tradition, of the many collectives that make up our country, of subjugated peoples, of knowledge exoticized by colonial reason, are threads that allow a knowledge that affronts the colonial project that was disseminated here.

## FINAL INSPIRATIONS

Up here, time also has another consistency. It's as if hours don't pass in the same way. As if they don't last the same, the days, nor have the same color, nor the same flavor. Time here is made of another substance, of another value (SOLÀ, 2021, p. 81).

When we set out to think about practices, gestures of care with which we spin our classrooms and, consequently, the formation of our students, the dimension of time was fundamental in the process. A stretching of the time of presence, in times of uncertainty and social distancing was indispensable to nurture the connection with the students. How consistent is time in your classes and methodological proposals? What connections have we nurtured in our pedagogical practices?

Thinking with the arpilleras, with the conversations, with being in a circle, with the letters and all the possible tools to be with our students, we propose that we can inhabit the teaching process from a time stretched to the maximum, in which the manualities, the look in the eye, the felt presence, the genuine interest for the other, are gestures of care with and in the formation. We cannot train psychologists, teachers, living beings without acting coherently with the theoretical references we use. The weaving and the conversation as inspirations for a practice of caring, an ethic of being present in intensity, because, deep down, our movements are to constitute a classroom in which relationships are allied with enchantment, with the many stories that may arise, with being and thinking of and with the whole body. Care, then, is a fabric composed of many threads and with many people, a porous fabric, through the threads pass many stories and lives; from which it is possible for us to experience contamination, necessary for our survival (TSING, 2022).

If the experiences we narrate throughout the text happened in a peculiar period and with important biomedical crossings (distancing of bodies to avoid contagion through Covid-19), they are still with us and we share them because we understand that they offer clues for being together in the classroom, whether remote, hybrid or face-to-face. The enchantment, in this way, is only warmed up by our gestures, if we base our work in a whole body drive: we talk, we are present with our whole body, and that is why, weaving strategies that implicate us in presence, composing conversation with the manual arts and with the wheels, is so fundamental.

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