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PREFACE

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Our world presents a worrying social panorama, although it has great possibilities in all areas of life. In this sense, art is a powerful tool for analysis, communication, transformation and inclusion, both by doing and contemplating. Art alone does not change the world, but as a tool at the service of human beings, it plays a key role in building a more just and solidary world.

With this in mind, the seventeen proposals included in this issue of the journal "Diálogos com a arte" represent art as an educational and social experience. It includes seventeen articles, written by twenty-one female authors and two male authors from eight countries, that are varied and relevant in the field of art and artistic education. It presents works of description, analysis and evaluation of educational experiences, and projects, essays, as well as research. This issue includes studies conducted with quantitative and qualitative methods, comparative analysis, historical studies, innovative experiences and ICT. This variety and richness is also reflected in the contents in which the works are centered: body, face, dance, Sustainable Development Goals, cinema, poetry, etc.

The first work of this monograph, entitled "Participatory art projects turn viewers into co-creators" and written by Alena Foustkova, presents an in-depth analysis of the need to participate in art projects for reflecting about critical issues of the world.

Ana Saldanha Dias and Maria Helena Padrão are the authors of the second article, entitled "Renaissance in Portugal: idiosyncrasies", in which they analyze Portuguese Renaissance as an example of how Humanism and Classicism influenced the notion of relativity that characterizes the human.

In "Body and camp sensitivity - Pedro Almodovar", Ângela Cardoso explores the representation of the body in the movie "Hablé con ella" of the distinct film director in the frame of Susan Sontag's "Notes on Camp".

The fourth article presented in the issue describes a study that focuses on the reasons for the lack of recognition of the role of arts in the elementary school of Cape Verde. The work, written

by Arlinda Lima, concludes that Arts Education is a motivating subject that facilitates learning of curricular contents and competences, and contributes to the integral development of students.

In “Oper(a)ção Plastikus-Marks of a project”, Carla Magalhães uses theater to warn children and adults of pollution, specifically plastic waste, affecting the sea, and relates her work to the Sustainable Development Goals.

“Faces, Labyrinths of Silences, Deocultations of Life” focuses on the work of Jorge Molder and his diverse representation of the face through photography. This article has been written by Maria Celeste Henriques de Carvalho de Almeida Cantante, a specialist in North American literature.

In “Universal Communication through Art” Charmaine Zammit describes a research project in which she developed three community projects with the purpose of exploring the concept of art as a communication tool regardless of artistic backgrounds and abilities. Results of the study show art as universal communication of experiences, ideas and feelings.

The authors of “Multimodal Approach: A Springboard for Understanding Poetic Language and the World” have combined relevant factors in order to improve education for citizenship. Through poetic language and a multimodal approach, Gabriela Barbosa and Rafaela Barbeitos analyze how 6th graders discuss about citizenship and global development.

Kara Jhalak Miller, choreographer and educator, describes in the article titled “Creating Performance Networks Online: Dance Improvisation and Location Sharing” an innovative experience of creating and performing life through internet in public spaces at different locations and countries. The somatic experiences are examined as well as what is exchanged when performers act together at a distance.

Visibility is a main objective of the article “Donas, forras, and slaves. Women’s role in Cape Verdean former regime’s society”. The author, Maria Teresa Avelino Pires, studies feminine stereotypes and their role in society, and gives voice to the enslaved society of Cape Verde.

In “Melancholy as a place of encounter and loss in Maria do Rosário Pedreira”, Marta Pereira examines the concept of melancholy in the poetry of Maria do Rosário Pedreira, and concludes that it is a sought space, and not just a painful experience.

The paper entitled “Mindfulness: a new content to enrich the area of Physical Education” presents an innovative educational experience in which Mindfulness is introduced in the curriculum of Physical Education in Primary school. Elia García Donas and Paula Lázaro Cayuso

examine the positive effects of this technique in the personal and social development, as well as in academic performance.

Pedro Pereira focuses on the concept and limits of tolerance in the paper “The Frontiers of Tolerance”. The author reflects on this topic from an ethnographic perspective and concludes that it is an essential factor in the construction of a solid citizenship.

The work presented by Helena Santana and Rosario Santana focuses on environmental education through art, and specifically on how artistic expressions contribute to raise awareness about the Sustainable Development Goals. In “Artistic Expressions and Environmental Education: how art and science can interconnect in the development of better and more effective environmental awareness”, the authors show results of projects carried out with children and young people.

Suparna Banerjee and Janice Baker’s paper entitled “Pedagogical crossroads: dancing a third space” show the results of a qualitative study on “third space” during Tagore dance classes. The authors describe how the creation of free classroom exchanges contributes to the construction of new knowledge and relationships in the classroom.

“Sensing and Site: Somaesthetics and embodied dance appreciation” reports the results of a study on somaesthetics applied to understanding and empowering dance audiences. Suparna Banerjee and Jessica Fiala propose somaesthetics, a discipline that offers a framework for research on the body by combining theory and practice, as a means to cultivate awareness and improve the ability to express experiences.

This issue of “Diálogos com a arte” closes with an article by Wolfgang Weinlich. His work, entitled “The Fast Track Graphic Novel: Fundamentals Between Digital And Analog”, presents an innovative teaching experience in art education with a thermal printer and photo-stories.

The seventeen contributions that are presented in this issue of “Diálogos com a arte” are a new opportunity for debating about art and art education, and a clear expression of the relevance of this topic.

This issue has paid special attention to nuances of art, culture and education, including a variety of topics (body, face, dance, Sustainable Development Goals, cinema, poetry, etc.), research methods, theoretical perspectives, and educational activities and methodologies.

These works, that have been carried out in various regions of the world, allow to ensure that the future of art is tied to the future of humanity, and it has a key role in the development of a sustainable world.

ART AND CULTURE

1

Creating Performance Networks Online: Dance Improvisation and Location Sharing

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Abstract

The emergence of new media has reshaped the expression of dance improvisation in the radically altered performance environment of the digital screen and performance networks online. On December 15, 2017 a performance location sharing event was presented simultaneously at Espace En Cours: Site D'art Contemporain in Paris, France and in two homes in Honolulu, Hawai'i utilizing the Zoom video conferencing network for an international audience. The Spinning Goats Collective in collaboration with Asphodèle DanSES Envol conducted rehearsals online over the course of six weeks between Paris, Honolulu, Berlin, Virginia, Minnesota, and Las Vegas to create this innovative evening of live performance research including "Un Chemin de Miettes / Trail of Crumbs" with digital creative collaboration through a distribution across time zones alongside a new media dance installation "Boulangerie d'Antan / Bakery of Years" filmed in the historic En Cours Bakery. The audience and performers brought food to eat together during the performance. The research questioned what are the diverse ways human bodies respond to one another in the world of online media sharing? This paper rethinks the paradigms of creating and performing dance live with video projection design and through the internet in shared locations in public and private spaces.

Keywords: Performance as Network; Practice-as-Research; Movement Based Media Art; Dance Improvisation; Online Dance Performance.

"I turn on my computer.
Click zoom video conference. Go.
The forms and lines of beings appear before my eyes, seemingly different times, spaces,
and planets.
Each unto their own.
In their own worlds.
I am amazed that we can breathe together around the planet in the same moment
connected through a computer screen.
This moment of breath.
Of listening, looking into each other's beingness yet being totally aware that our spaces,
places, environments, time zones, and weather are uniquely different.
How can I connect with you across time and space?
Do I need to hold your hand and caress your skin to know that you are here or can I simply
trust that what I see before me, this apparition and play of you in shadow and light is real?
Breathing together, we play.
I laugh, you smile, I cry, you share compassion.
Painting the sky across internet airwaves, we dance."

(Jhalak Kara Miller)

The emergence of new media has reshaped the expression of dance improvisation in the radically altered performance environment of the digital screen and performance networks online. On December 15, 2017 a performance location sharing event was presented simultaneously at Espace En Cours: Site D'art Contemporain in Paris, France and in two homes in Honolulu, Hawai'i utilizing the Zoom video conferencing network for an international audience. The Spinning Goats Collective in collaboration with Asphodèle Danses Envol conducted rehearsals online over the course of six weeks between Paris, Honolulu, Berlin, Virginia, Minnesota, and Las Vegas to create this innovative evening of live performance research including "Un Chemin de Miettes/ Trail of Crumbs" with digital creative collaboration through a distribution across time zones alongside a new media dance installation "Boulangerie d'Antan/ Bakery of Years" filmed in the historic En Cours Bakery. The audience and performers brought food to eat together during the performance. The research questioned what are the diverse ways human bodies respond to one another in the world of online media sharing? This paper rethinks the paradigms of creating and performing dance live with video projection design and through the internet in shared locations in public and private spaces.

The artists involved in the Espace En Cours: Site D'art Contemporain performance project are reflective practitioners, critically engaging with new ideas and insights about how to play with new media environments. The move between live performance space and live performance space online is simultaneous on the Zoom video conference network platform. Artists initiating and collaborating in the performance installation and video dance projection design included Sami L.A. Akuna, Larry Asakawa, Maja Carcano, Sequoia Carr-Brown, Claire Filmon, Jhalak Kara Miller, Mareva Minerbi, and SheenRu Yong. Julie Heintz is the curator and owner of Espace En Cours.

The article provides critically engaged conversation moments amongst the artists and performers to glean insight into creating an understanding and philosophy for a very new performance platform that brings into questions issues of belonging across distance, the body in motion across time and space, and perceptions of the performative act by the dancer and viewer. The discussion in this article focuses only on the live interactive "Un Chemin de Miettes/Trail of Crumbs" portion of the Espace En Cours performance. The writing is comprised of reflections, memories, stories, poetry, experiences, and theories developed throughout the creative process.

The questions engaged in post performance include the following: How can we rethink and reimagine the paradigms of creating and performing live simultaneously and through the

internet in shared network locations in public and private spaces? What is our real or hyper real experience of a digital performance environment? Does our sense of real body change when we encounter our bodily selves on a video conference or online streaming channel? How can performing across distance via a web medium be perceived as a somatic experience for the dancers, performers, and viewing audiences, whether the audience is live on either side of the screen or viewing via a livestream window?

The online performance project is referenced throughout as a “site-particular” project using a term coined by Ilya Noé.¹ Whereas the term site-specific has become a contested word among artists, the notion of “site-particular” works is open to the exchange of space, place, time, and engagement amongst the artists involved. Noé alludes that “a particular approach attends to site not as something that pre-exists either formally, conceptually, or ideologically, but as something that is constructed performatively out of the exchanges between artist, audience, and environment. It is an ongoing series of inter-relational and open-ended processes always partial, always situated, multiply layered, often contradictory and messy, and produced by active agents negotiating between all kinds of positions and walking through all kinds of relationships.”²

To avoid universalizing “Un Chemin de Miettes / Trail of Crumbs” as a performance that could happen anywhere within the ‘neutrality’ of any given site, the project adjusts to the nuances of architecture, weather, time of day, and spectatorship that changes the shaping of the movement conversation and improvisatory performance so that it is uniquely situated to each location.

Also addressed is a fundamentally deep question about the kinds of experiences we have as humans beings with bodies when engaging across distance online. Sandra Fraleigh’s work on somatic dance studies is a departure point to consider conceptualizations of somatic approaches to dance performance online and the study of perceptual phenomena. “Something nudges perception into being. We pay attention because we become interested in our external surroundings or something we ourselves are doing as we move, work, and play. The contents or objects of perception in animate terms of somatics would be movement qualities that have internal affective influences. Individuals identify these in various ways, often as feelings or emotions that their own movements encourage in awareness of self and other.”³ Perceptual processes are activated by various sensations. Fraleigh’s suggestion that perception, sensation,

¹ Noé, Ilya. “Site Particular.” *Mapping Landscapes for Performance as Research : Scholarly Acts and Creative Cartographies*, edited by Shannon Rose Riley and Hunter, Lynette. New York: Palgrave Macmillan, 2009. Print. 149.

² Noé, 150.

³ Fraleigh, Sondra, and Ebooks Corporation. *Moving Consciously: Somatic Transformations through Dance, Yoga, and Touch*. 2015. Web. 4-5.

and awareness are interconnected in movement practice can be possibly further understood in movement exchange across distance. Questions of sensations that the artists felt across distance were often triggered by seeing a movement performed on the other side of the screen, moving in response to these gestures through dance, and then connecting to physical memories of dancing with the human or formerly being in their environments. Other sensory responses explored had to do with weather and temperature in the different performance locations including the presence of heat and sun in Hawai'i and cold and rain in Paris. According to location, performers wore different layers of clothing that in turn affected improvisatory movement choices and responses across distances.

Dancers performing across distance linked by a screen create new relationships with somatic and embodied knowledge. Online media sharing performance creates a realm of knowledge. Our techniques, attitudes, and practices are shifted into a new paradigm. The following sections examine site-particularity and somatic experiences the performances experienced and perceived in the live online performance.

Creating performance networks online: through human bodies responding to one another in the world of online media sharing

Our "Un Chemin de Miettes/ Trail of Crumbs" live performance occurred in multiple site-particular locations via the zoom video conference network. For the live performance we were networked in Paris and Hawai'i. In Paris we projected the zoom screen on the historic bakery walls and utilized four live computers that included – two desktops, one iPad, and one phone. Four performers, SheenRu, Claire, Sami, and Jhalak were dancing live together in the Paris location, two performers, Sequoia and Mareva, were dancing solo individually in their own homes in Hawai'i. In Hawai'i the artists engaged only their computer screens with no video projected on surfaces. What the interactive zoom performance did was to change any notion of one authorial perspective. The improvisatory movement score was in three parts: 1) Temperature/Distance, 2) Perspective Scale/Objects, and 3) Sound/Reveal/Journey Between Spaces. There were five and sometimes seven perspectives presented via different cameras at any given time. The performers made every surface in the historic boulangerie into a screen, moving the projector at times to the ceiling, to the walls outside the glass door window, to the stone walls and floor.

Watching online dance performance or live performance with video projection design requires imagination of the body and technology as they work together interactively. In Paris, the

collaborators invited the spectators to have a full bodily immersion in the participatory performance through engaging with controls on iPads that enabled different screen adaptations of the digital performers. The spectators could select various assemblages of the zoom screens on the video projection and there was one dedicated camera and screen that they could participate in. The audience could interact live by typing words that would appear instantaneously on a video projection on a wall. The spectators passed around the iPad during the performance to play with this live interactive element. An additional computer was transmitting from a room on the second floor of the boulangerie building and then walked downstairs and into the performance space while the dancer was performing live. The audience had to take some responsibility and investment in the choices they made to engage with the performance. The live audience viewer became a partner in the creation of the live performance as it transformed according to who was playing with the iPad.

Questions of embodiment that came up for me personally as an artist in the rehearsal and performance process, had to do with touch and trust. Can performing across distance via a web medium be a perceptually and somatically fulfilling dance experience for dancers, performers, and viewing audiences, whether the audience is live on either side of the screen or viewing via a livestream window? I wanted to kinesthetically connect to the dancers when I could only see them on a flat two dimensional surface surface of a computer screen or video projected on walls. Moving consciously to connect with another across time and space can be working toward a somatic experience of self.

There were various sensorial strands within the project. Asphodèle Danes dance improvisation artist and collaborator Claire Filmon shared this poetry and somatic reflection during the process:

"As in a dream, I was looking the computer screen and responding to it as if what happens in the screen was in space.
The fact that I was knowing the people in the screen makes me want to join you in your space far away, in Hawai'i.
The fact that some of you where in Paris makes me want to touch you, to go closer.
As if a drunk bee, I was flying from space to space, from bodies to bodies, from computer to computer.
A new dimension arises in me, in my perception.
A need to deepen this experience, to get time to go back there. "

(Claire Filmon)

There is a physical awareness and deepening that happens when you dance live with someone. You know and trust where they are in space through experience of performing together. Even if I can't see someone while dancing with them because perhaps I am facing in a different direction, I can still sense them through scent and sound. Maybe I hear the softness of a foot

placement, the sound of breath, or a familiar scent at close or far proximity. There is a centering in performance that comes from consciously connecting the breath with posture and bodily movement together in time and space. On the computer screen, my relationship to the performer on the other side of the screen is based on sight and the sound is transmitted through an audio speaker, without the ability to communicate the knowledge of where the body is spatially. However, there is potential there to develop other cues and consciousness with more exploration, practice, and cultivation of ways to center bodily connections. The more we rehearsed “Un Chemin de Miettes/ Trail of Crumbs” together, the more trust was developed for me and the difference of a live or screen spatial body was not as vital. Moments of synchronicity arose where I felt connected to body/mind and dancer on the other side of the screen.

I perceive connection with people across time and space on a video screen because I have previously experienced something they are experiencing. The sensory information from the past flows into the present and connects distances across the computer screen. If my experience of performance is informed by my past kinesthetic and sensorial history, then, the landscape for internet performance is beginning to create a physical database of knowledge in our perception for both performers and audience.

In the performance process the artists generated an improvisational movement score by visually seeing and exploring movement with one another across distance. Artist Sami L.A. Akuna, who was performing with us in Paris, shared the following felt memory while dancing with Sequoia Carr-Brown in Hawai’i during the Zoom performance:

“I did have a very distinct moment with Sequoia when she was outside in her yard. In that moment we were rehearsing most of us performing were inside. It was that moment that she moved from inside her house to outside into the yard. Took me to that moment of being outside. I don’t know if it was just because I was familiar with the environment the stark greenery of the plants or flowers and the sky that was overhead. And it made me be hyper aware of Sequoia, more when she was outside than when she was inside. This is true for the work overall when working across the distances and really trying to be hyper aware of what the environment is like on the other side of the camera. I had seen her backyard before. And being more familiar with the environment of Hawai’i instantly took me to that place. I felt like I had a stronger connection because it felt like earth and the elements. It was the natural environment. It was the greens.”

(Sami L.A. Akuna)

The environment of the site-particular performance used the zoom video conference network as a socially engaged practice to explore somatic awareness across time and space. Somatic memories, something created before in our mind and bodies that resurfaces when we see it again on the screen. An example of this is how Akuna describes a connection to Carr-Brown’s backyard. The mutuality created amongst the performers could have been due to the somatic

memory of having worked and moved together previously in close proximity as well as a deep connection through the senses to the land that Akuna was familiar with.

There are identifiable ways in which our senses inform how we “see” environment perceptually. This is not a scientific analysis of what is happening neurologically in the brain or body, rather it is an idea to consider entertaining what it is to perform, participate, or view online media sharing performance from a point of view of internal individual somatic sense memory and corporeal experience. In Alva Noë’s book “Action and Perception,” one of his chief premises is that the sense of touch, rather than sight, is a primary way we consider perception because it is through our “capacity for action” that our perception becomes a whole bodily experience. Noë argues that perception is “not like the content of a picture; the world is not given to consciousness all at once but is gained gradually by active inquiry and exploration.”⁴ He proposes that perception is a combination of the sensation of the senses and an “understanding of experience” over time. I think that each of us has a different internal navigation that defines our sensory experience of environment. When we participate and observe a performance, each individual’s pictorial relationship to the production is entirely different based on our unique past and present understanding of sensory touch experience. Perception is more than thinking, it involves sensory awareness and bodily memory.⁵ And, there is a relationship between seeing, being, and memory that comes into play in online media sharing. In “Un Chemin de Miettes / Trail of Crumbs” our bodies were involved in both the perception of physical process of somatic sharing and visual creation of images.

Does the online media sharing replace a need for another real body in performance? I think not. But what it does do is open more doors for connection between artists and audiences in a new performance platform that creates imagination and shared communities across the globe. For me, the process of creating and performing “Un Chemin de Miettes / Trail of Crumbs” increased my awareness and perspective of individual relationships to global community through deepening a potential for performance networks in the radically altered space of performance online.

⁴ Noë, Alva. Action in Perception. Massachusetts Institute of Technology. 2004.

⁵ Miller, Jhalak Kara. Re-imagining Modern Dance as Transnational Phenomenon Through the Lens of Yoga. 2015. Retrieved from <https://escholarship.org/uc/item/9bw7b8sv>. 204.

Creating performance networks online: in linked simultaneous site-particular performance environments

The performance of “Un Chemin de Miettes / Trail of Crumbs” was beyond, around, and without boundaries or borders of a typical performance of bodies dancing together in one room. At the performance on December 15, 2017 the network was multifaceted in three locations in two kitchens in Hawai’i and the historic Paris bakery transformed into a contemporary performance center. Our performance network was linked simultaneously as site-particular environments with an audience of around fifty people. The artists worked with available video conferencing software and hardware that they personally had in their possession. This low budget experiment however reaches audiences on three continents. The strategy for the online performance art was born of the economic necessity that not all of the artists could afford to travel to participate. The group did not want funding or location to be a deterrent to working together. The creative process involved six meetings online that served not only as rehearsals but also to theorize a philosophy of bodily connection across distance. The making of the performance was a knowledge producing endeavor as well as an aesthetic encounter.

I am interested Sita Popat’s description of the “limitations of performance ephemerality”⁶ and the possibilities for online performance to make art more approachable as well as Sylvie Vitaglione’s notion that a location, body, and camera are in constant dialogue and conversation by listening and responding to each element.⁷ With movement based media art, interpretative questions arise. Projected movement on a screen or any surface is already transformed from the live performative act. How then can we rethink and reimagine the paradigms of creating and performing live simultaneously, with live broadcast video projection and recordings, and through the internet in shared network locations in public and private spaces as well documentation of performances existing on video sharing services? Online performance expands the notion of performance. The proscenium of the computer screen changes our performance practice and involves a sinuous engagement and dialogue with interdisciplinary artistic practices in the different fields of dance and new media. A sense of individual self is multiplied when a camera frames the dancing body in a video projection design or on a zoom video conference broadcast platform. Social media sites and video sharing services makes online performance more accessible and approachable to audiences. Collaborator Sequoia Carr-Brown, shared the following experience and described the poetic image of this kind of overlapping

⁶ Popat, Sita. *Invisible Connections: Dance, Choreography and Internet Communities*. Vol. 9780203824092. Routledge, 2013. *Innovations in Art and Design*. Web. 2.

⁷ Vitaglione, Sylvie Michelle. "New Materials: Natural Elements and the Body in Screendance." *The International Journal of Screendance*: May 2016, Vol.6. Web. 96.

creative process of ephemerality and dialogue as a Cyber-Kinetic Mandala as she was performing from her home in Hawai'i in "Un Chemin de Miettes / Trail of Crumbs":

"Creating in real time while embodying varied time zones and spaces, offered a glimpse of how ephemeral process adapts to new media technology. Exploring the choreographic process in cyber space was informative to evolving and transforming process. I felt the online performance created a series of, Cyber-Kinetic Mandalas. Exploring the process of collaborative dance within virtual spaces in real time, held exciting challenges. The process presented me with a plethora of rhetorical questions as the Spinning Goats worked on developing structure: Did the elements of dance transfer well in cyberspace? Could one be fully present when embodied digitally? Was intent being conveyed? When physically present, yet virtually embodied, was an element compromised? How many monitors streaming content in varied time and space formulates a balanced piece? Was stillness an effective tool for collaborative digital dance? How much stillness was necessary before interest was lost? Should our Cyber-Kinetic Mandalas have been structured strictly or loosely? Which structure type informed strong, organic intent? Online performance art holds enormous transformative potential. Artists are developing digitally embodied choreographic skills which informs new movement and philosophies about process."

(Sequoia Carr-Brown)

Carr-Brown's notion of a cyber-kinetic mandala was reflected in how we developed our creative process for "Un Chemin de Miettes/Trail of Crumbs" by rehearsing in multiple locations and time zones. A mandala symbolizes the meeting point of a larger cosmos and the smaller details in daily life. The macro and micro in circular formation. A circle within a circle. A cyber-kinetic mandala might also re-define our understanding of culture through linking site-particular locations around the globe. A cyber-kinetic mandala web based experience in the act of transforming the cultural encounter.

The internet has radically changed understandings of living in and being in the world. The information that comes to each of us individually, the communities we interact with, and the values we cultivate no longer are entirely encountering our immediate physical environment. Instead, we are very much the intersectionality of our experiences of how we interact on the web and our local site-particular locations. Both are interchanging and exchanging and new cultures and ways of being are emerging via the web defined by each individual. Network culture is a cyber-kinetic mandala performance that has the potential to develop dance communities and audiences across the planet.

Creating performance networks online: by developing dance communities across live interactive live video apps and online media sharing platforms

Certainly developing dance communities across the internet is not a new endeavor. Other theater, dance and performing groups have explored concepts similar to our Spinning Goats project across distance with live audiences. In her book, *Cyborg Theatre: Corporeal/*

Technological Intersections in Performance, Jennifer Parker-Starbuck suggests that telematics performance has been linking bodies and venues for over 3 decades, “As Steve Dixon has pointed out, “Telematic performance came of age in the late 1990s,” and artists such as Paul Sermon, Susan Kozel, Troika Ranch, George Coates, Lisa Naugle, Adrience Wortzel and others pioneered tele-connections initially through telephone lines, and then through video conferencing and internet connections.”⁸

My own prior experiences with live video broadcast and online media sharing performance installations have occurred from the late 1990’s until now. I participated in a video crew with live international satellite broadcasts in the mid-1990s along with Larry Asakawa, and then with dance performance in 2005 with my telematics dance mentors John Crawford and Lisa Naugle at the University of California, Irvine where they facilitated a live performance between UCI and UC Santa Cruz for an hour long performance exchange at CalIT2 and a live attended theater at UC Santa Cruz. My previous training with Crawford and Naugle offered me different ways of conceiving of the live dancing body on a projected screen and across distance. I traveled with them to perform at the Prague Biennale international art exhibition in the Czech Republic where we had a live dancing camera projected in the performance space. In Prague, they constructed a live moving camera around two dancers bodies that was projected on a video screen and then blended with video from the cityscape of Prague. The camera moved in circles around the performers providing organic viewpoints of body parts framed in motion. One of the concerns that Naugle raised throughout the rehearsal process was if dance becomes considered only as data when performed via a computer. In her article, “Technique, Technology, Technique” she points to theories of cyborgology where technology and humans are interacting in all realms of human domain that in some cases have been perceived as a process of disembodiment. She questions the kinds of interactions that artists are seeking and cultivating through the use and incorporation of technology in dance practices and proposes that indeed this interdisciplinary exchange between computer and body is an embodied process that utilizes all the senses.⁹ It was through these processes that I began to understand a relationship between a live performing body and a digital body projected live in performance. Crawford and Naugle experimented in much of their work in the early 2000s with video conferencing software that linked dancers in different locations.

⁸ Parker-Starbuck. *Cyborg Theatre: Corporeal/Technological Intersections in Multi-media Performance*. Palgrave Macmillan. 2011. 76.

⁹ Naugle, Lisa Mari. “Technique, Technology, Technique.” *Moving History / Dancing Cultures: A Dance History Reader*. 2001. Edited by Ann Dils and Ann Cooper Albright. 459.

In the mid 2000s my collaborations with Loretta Livingston and Onur Topal in Istanbul, Turkey on live camera interchange in performance had a big impact on my understanding of digital space and architecture. Since then, I have explored linking simultaneous site-particular performance environments through location sharing for many performances. Almost all of these productions involved collaboration. A few examples include live camera broadcast for audiences inside and outside the theater with Dave Massey at Mira Costa College, livestreaming dance via cellphones in multiple locations in the theater and across Oahu with Amy Schiffner, Sami L.A. Akuna, and Sequoia Carr-Brown at two Oahu Fringe Festivals, at the University of Hawai'i Absent Space Present and MemoryHouse: DREAMS dance concerts at Kennedy Theater, livestreaming of behind the scenes activity at UHM preshow dance productions, a live streaming collaboration between UHM dancers and the Spinning Goats in Hawai'i and Poitiers, France, and a live camera mixed with Isadora software with the ING improvisation group in performances in South Korea and France. Also teaching through dance improvisation workshops and online media sharing at schools and universities in South Korea, Europe, and the U.S. As part of my Dance and New Media undergraduate and graduate courses at UHM, online streaming media and live video app dance performance has been part of our curriculum and creative process for the past 7 years.

So, online media sharing in performance is not entirely a new endeavor in my own practice and that of several artists. Many people are being creative and experimenting. And now everyone is utilizing this technology in their daily lives via phones, social media, and workplace video conference. So why continue to explore it in performance?

Online performance artists are in many ways rebelling against assumptions of what a socially constructed idea about what live performance is and has been historically conditioned to be seen in person. Often our relationship with online media streaming or live video apps is often a solo or singular endeavor. The internet can develop a network of performance communities. Artist Mareva Minerbi shared the following story and memory about connection and community from her home in Hawai'i during our "Un Chemin de Miettes / Trail of Crumbs" rehearsal process that portrays a meaningful interaction through shared art and friendship in the performance process online:

"Performing across time and space felt quite different from performing with a live body. I felt both distant yet close. I felt alone in my living room in Honolulu interacting with my dancing partners and the audience who were together in Paris. However, I also felt connected and close to Paris knowing I could see them and they could see in the intimacy of my living room. The ways in which we could interact felt restricted compared to dancing with a live body. We had to take turns watching or being watched so that our focus was not glued to the computer screen to get cues for our improvisation. We also used sound cues to make sure we could communicate with each other. In our rehearsals we experienced a few second delays, which slowed the communication, something we wouldn't experience

live. I had the option of moving out of sight easily given the small frame of the computer screen. It gave me control of when to be seen or hide from the audience. I also enjoyed playing with scale using body parts or objects and camera so as to make an apple look larger than my body. That is something else you can't do in a live performance. When we sat together to eat and drink, I felt the company of the group. If my dancing partners and audience could not be physically be present with me, at least we could see, hear and comminute with each other, which made eating breakfast (while everyone else was eating dinner in Paris) less lonely."

(Mareva Minerbi)

The collaborators focused on the materiality of the body and the performance space through timing, phrasing of movement, framing and transitions between the live space in any one location and the screen space, as well as relationship to architecture of the rooms inhabited by the performing bodies. The temporality of live performance broadcast is thick with collapsing memory into simultaneously being here and there. Here with my body moving and there on the other side of the world with your body. Distance is collapsed and the body relationship crosses time zones.

Does our sense of real body change when we encounter our bodily selves on a video conference or online streaming channel? In "Un Chemin de Miettes / Trail of Crumbs" I found that the online Zoom technology modifies time and spatial relationships. With the zoom live feed the connection was sometimes slow, causing time delays, or the image was a bit grainy. Because the screen is blurry, the identities of the performers became about body parts and the performance about objects. In Minerbi's example of playing with scale and making the object of an apple look larger on screen than the physical body, the viewer becomes a voyeur of the object or performer at a distance as the apple, or, hand or elbow is framed in a tight close-up portrayed on the projected screen behind the live dancers. Mareva also mentioned her interest in a performative choice to disappear or only reveal a partial body part on the screen. In online performance, even though a viewer can't see all of a body on the screen that does not mean that the person is not fully present. Full presence is alluded to through the illusion that if a viewer sees a finger move across the screen, there is a belief that the full body is there.

Our communication across distance is altered and changed. What is our real or hyper real experience of a digital performance environment? Time and space exists differently when we connect on the web than in our local daily lives. However this web based time and space understanding influences our experience in daily life. An embodied theory of flowingness developed for me in the rehearsal process as a result. The connection that happens in web based performance creates a loop or circle of exchange between one performance space and another, the performers in one location and another. What are linked are not only the performers bodies but also the audience bodies. Flowingness is a transmission of exchange, connection, and

communication. What bind us together in the stream are the longing to connect and the impulse of togetherness.

Larry Asakawa, one of the filmmakers of a projection design installation shared during the Espace En Cours evening, comments on the power of community online during the live performance installation:

I had to leave France before the show. On the night of the boulangerie performance, of which I had made and was showing a short dance film "Boulangerie d'Antan / Bakery of Years," I zoomed into Paris from San Diego as an audience member to participate in the early part of the installation. It was a great opportunity to be part of a global community where I could video conference in from a different continent and see the performance come alive. There was a diversity of people in the local Paris dance audience and online from around the world. It's a good way to see a performance in the moment with amazing technology that will allow almost anyone anywhere to be transported into the space. Previously I had spent quite a bit of time in the month prior to the performance in the historic building of the boulangerie filming. It was nice to recognize the architecture and watching people milling around enjoying the courtyard where the installation was. It made me feel I had a relationship to the place and performers that I could feel connected to personally and kinesthetically.

(Larry Asakawa)

In many ways I think the innovation of video conference and online streaming media broadcast in real time has caught the performing arts and dance world unaware. As Asakawa points out, connecting in real time across continents as a performer or audience member is a powerful experience. Even after three decades of exploration, it is still a very current and innovative process in performance and art making. There is a gap between the speed and development of online streaming media technologies to reach and network with global audiences and the kinds of changes that performing arts and audiences are making at the local level of creating, producing, and inviting audiences to see shows. Several arts organizations are streaming their local shows live now, however very few are engaging with online media sharing as a tool to create a performance.

As a few examples of online streaming media, we have brought Facebook Live, Periscope, Snapchat, Ustream, and, a multitude of live face to face video calling apps like Apple Facetime and Whatsapp into our personal lives through our phones and computers. Performers, producing organizations, and audience have yet to fully awaken to the medium as tool for crafting new art.

The field of online live interactive dance performance is new and the theoretical frameworks are developing in relation to dance performance and online location sharing technologies. The vast expansion of the World Wide Web in the 1990s created the biggest performance platform in the world bringing free performance space to artist and audiences alike. Computer mediated

interaction offers improvisatory and choreographic invention new tools for playing with movement and presenting dance across distance. Artists involved in online performance art are re-shaping and expanding the field of dance.

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Alena Foustková*Anglo-American University, Prague, Czech Republic*
alena.foustkova@aauni.edu**Abstract**

World-wide, art projects involving the audience in one way or the other, have been gaining more and more ground. "Great art is that which springs from necessity..." wrote Rainer Maria Rilke. We live in times of great social, humanitarian, political and climate challenges and artists have an important role to bring these challenges to the attention of the audience. It is the necessity which makes people participate in the art projects and reflect the pressing issues of the world. According to the words spoken about fifty years ago by a German artist Joseph Beuys who said: "make every man and woman an artist", we need to find the necessity to create connection between ourselves, the others and the world around us. (Encounters-arts.org.uk, 2019).

Keywords: Participatory creative ideas; Art Projects; Audience; Critical Thinking; Cultural Encounters

World-wide, art projects involving the audience in one way or the other, have been gaining more and more ground. "Great art is that which springs from necessity..." wrote Rainer Maria Rilke. We live in times of great social, humanitarian, political and climate challenges and artists have an important role to bring these challenges to the attention of the audience. It is the necessity which makes people participate in the art projects and reflect the pressing issues of the world. According to the words spoken about fifty years ago by a German artist Joseph Beuys who said: "make every man and woman an artist", we need to find the necessity to create connection between ourselves, the others and the world around us. (Encounters-arts.org.uk, 2019).

The range of participating practice in the arts is wide. In the document called "Tuning Document: Participatory Art Practice in Europe" is stated that "Participatory Art Practice has been used to denote a range of artistic practices of co-production, collaboration, community practice and public engagement." (2017, pg. 7) Through the participation, public gains an empowerment to enter the creative process. Through their own insights the engaged viewer experiences deeper self-reflection of complex topics and challenge their assumptions. Particularly well suited for participatory art are socially and politically charged art projects.



Yoko Ono, Mend Piece, 1966 / 2018, © Yoko Ono. Photo: Tara Fillion

An active participation process could be demonstrated in some of the work of a world-famous artist, Yoko-Ono. Ono who was formerly member of a loose artistic group called Fluxus, established in 1960 as an international movement. Members of the Fluxus typically

developed concepts crossing media known sometimes also as intermedia. The artistic process was emphasized over the finished art piece. Yoko Ono creates artistic projects which are often politically charged and involve actively visitors into participating and co-creating her art pieces. In the project called “Mend piece for the world” (2018) the artist involved visitors to participate by asking them to glue back broken white ceramic objects which she later placed on a display shelf. She provided specific instructions “Mend carefully. Think of mending the world at the same time.” (Black Mountain College Museum + Arts Center, 2018) By co-creating the final installation of the mended pieces of ceramics, participants could experience a new level of critical self-reflection by realizing how each one can help in their own way make the world a better place. “Our attention is redirected into ideas instead of appearances.” (Davidson, 2018)

Just as for the Fluxus movement philosophy, the final product is a result of a specific process of thinking which is more important than the end-result. We can refer to art based on ideas as the conceptual art. Such ideas were established already much earlier by the Dada movement founded in Zurich in 1916. One of the artists who stood at the beginning of this “...subversive



Yoko Ono, Mend Piece, 1966 / 2018, © Yoko Ono. Photo: Tara Fillion

and irreverent...” movement “...which has shaken society’s notions of art and cultural production...” (Kuenzli, 2006) was Marcel Duchamp, widely considered the father of conceptual art.

In the participatory art, first, there needs to be established a strong idea to

draw interest and the need to participate. In my teaching practice, first I try to work with students to teach them how to establish the process of developing strong ideas. I recommend practicing a way of thinking called “mind mapping”. The term was originally coined by a British author and educator Tony Buzan. He is the inventor of this method which he was developing since the 1970s. The technique “maps” our mind. Ideas typically do not develop in a linear, straight forward way but in a rather chaotic way, overlapping and layering. Our brain also functions more effectively if we use visual images recording the flow of ideas in a structured way onto a piece of paper. Ideas can generate more ideas through associations. The best way to create a mind map is to start from the central theme which we write down in the middle of the paper. From this key theme which can be drawn also as a “picture / shape in the center several main branches are drawn that relate to the central idea. These branches are labelled with keywords and they can be expanded by using new associations that are supported by pictures and colors if necessary.” (Van Vliet, V., 2009) This method of recording ideas gives automatically a clear idea about the possibilities. The branches can be expanded almost indefinitely. The mind mapping process can be successfully used as a powerful tool not only to develop a range of creative ideas, but also in studying or work.

In my artistic practice, community-oriented projects developed gradually. Even though my formal training was in Fine Arts and I graduated from the Academy of Fine Arts in Prague, the Czech Republic, (formerly Czechoslovakia) in 1982, I happened to live for over eleven years in Canada during the 1980s and 1990s where I developed also skills in the advertising business. This experience of many years of working as an art director influenced me greatly in the field of Fine Arts, too. It was only much later that I realized how instrumental for my artistic thinking the



Alena Foustkova, Visual poetry of Jan Skácel, 2014, © Alena Foustkova. Photo: Alena Foustkova

advertising practice was. It was mainly the ways to develop and generate creative ideas which helped me in gaining a structured and conceptual way of thinking. A big idea is the main aspect of the creative outcome. When I left the advertising business in 2008 to focus mainly on my art projects, I started to teach at the same time at a few of the Prague international

universities. I felt a strong need to share my experiences and pass my knowledge to young

minds. I have been currently associated mainly with the Anglo-American University in Prague (www.aauni.edu), Czech Republic, with a teaching program in English.

The first of my artistic pieces associated with the idea of participation were objects made from open books glued to a two-dimensional surface of a supporting board (2007 – 2014). The books could be “read” by the audience or just the pages flipped. The creative idea behind these pieces was to show how books have been gradually losing their importance in our lives and are becoming merely empty containers decorating our bookshelves.



Alena Foustkova, “Do you care?”, 2011, © Alena Foustkova. Photo: Alena

bag with text that bothered them, blow it up, bang it and place it back on the wall. The installation changed gradually by the interventions of the audience. (2011)

The next art project involving another person in an active way of co-creation was connected to my increasing interest in social issues and a commercialization of the society. This specific piece



Alena Foustkova, Collective barcode, 2012, © Alena Foustkova.
Photo: Alena Foustkova

Another early participatory project where I tested the possibilities of an interaction with the audience consisted of a wall covered by hand-made paper bags which I glued from various newspapers with controversial articles. The instructions asked the viewers to select one paper bag

in-particular was based on a cooperation with my mother and many anonymous women – knitting clothes for their close ones which eventually ended up in cheap bins in the second-hand stores. I bought a pile of such hand-knitted items which I asked then my mother to un-knit into various colorful “balls”. From those balls I

instructed her to make a new object – a new knitted piece. I asked my mother to make it look



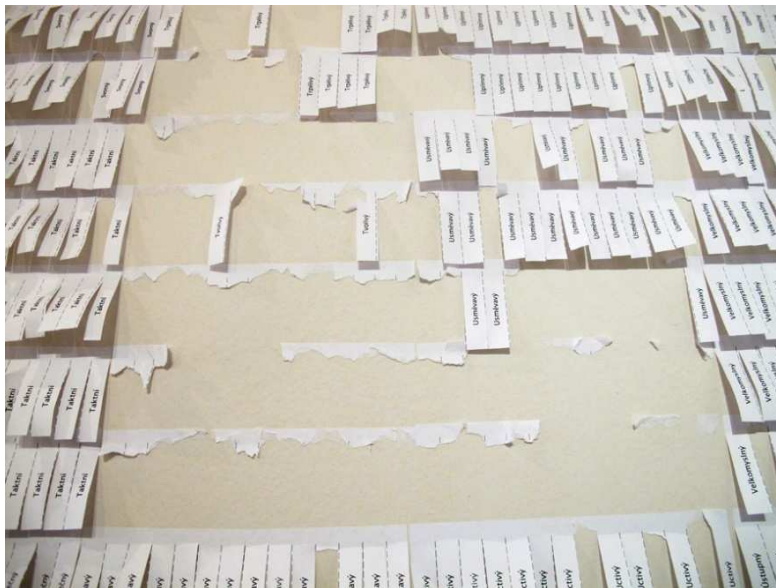
like a large knitted colorful barcode. Under each stipe I placed a framed image of the original piece of the knitted garment.

The largest project, so far, in which I involved participation and an active involvement of the audience, was called “Dictionary” (2015 - 19). I



presented the original installation in the Centre for Contemporary Art, DOX, Prague, Czech Republic, in a group exhibition called HateFree. (2016) I have

recreated the piece since then a number of times, extending it to other European countries like Slovakia (2016) and Germany (2017). The



creative idea reacted to the large wave of refugees entering Europe at that time. The exodus sparked strong support on one hand, but also strong opposition on the other. The opposition was often expressed with hate and I could see how

human behavior changed, often into irrational reactions. Based on my experience and a strong feeling of necessity, I developed a participatory creative idea. The concept was based on connecting our feelings to words which express acceptance, tolerance and compassion and

words which express anger, hate and intolerance to others. The words were chosen by me in a subjective way from a large English-Czech dictionary and I took adjectives which could be more meaningful in relation to each person's feelings. The way the words were displayed resembled small cut-up strip-leaflets taped to the poles on the street when someone wants to sell something leaving their phone number. The person interested in participating is asked to take one of the positive and one of the negative leaflets off the large panel of over ninety words to select from on each side. The individual words were prepared by me first in a computer, multiplied and cut into strips from A4 pages by the help of volunteers. Since the installation in DOX covered two large walls from top to bottom, there were thousands of those words to be cut up and glued one-by-one cut-up strip onto the wall. I realized that I needed to ask some volunteers to help me with all the cutting and finalizing the large-scale piece. This experience turned out into a very rewarding community time for everybody involved. We sat around a large round table, cutting and chatting just as it used to be customary in the past when people naturally gathered together in villages to spend time together. Most of the volunteers helped afterward also glue all the words to the walls which took around four days of work. Then the visitors of the exhibition became the next active participants and co-creators when they had to decide which one word they wanted to be and which one they did not want to be. They would rip off those words and kept them to themselves. Gradually, the walls started to change to reveal the empty places of the words which most people wanted or did not want to be.

By the interactive way of working with creative ideas, I have discovered new layers of communication which my pieces can add to the project experience. This dimension coming out of the necessity turns a passive viewer into an artist and co-creator. I believe that this active involvement is giving art an important role of facilitator of critical thinking and looking for deeper meaning. Art can bring again the joy of connecting with it which many people might have lost due to the complexity of the contemporary art scene.

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Abstract

Defined as a “tragicomedy, but without comedy or tragedy”, “Hable con ella” circumscribes an imaginary that circumvents central themes in Pedro Almodóvar such as love, death, religion, sex, questioning the loneliness of the characters. In this film, this loneliness on the brink of death, the paradoxical presence / absence of the two main characters, touches the limit of forbidden intimacy. The context of Spanish culture, crossed by poets such as Federico Garcia Lorca and the tradition of the Bulls of Death, the bodies present here in their character of flesh, are parallel to that same flesh of the figures of Lucian Freud, referred to in BP de Almeida as follows. mode:

“(…) It is a kind of hyper reality of the flesh, in which the beautiful and the ugly do not make any sense as models, but in which one affirms something that being prior to both, glues to one's own nakedness as a form of anxiety, ... To show it is to dare the perplexity of the flesh and its state of surprise at its vehemence or even its sadness. ”

Ultimately, we find in “Hable con ella” the skin of “Lorca” in the sacrificial body of the four bulls in the shoot, Dali's gaze on the purest disorder of the real, or the paradox of Pina Bausch's Café Müller that with his eyes closed, opens the work to the gestures of thought as aerial sketches of places of loneliness and loss. Mapping these bodies, in the context of Pedro Almodóvar's work, analyzing sequences from “Hable con ella”, will allow us to try to recognize how the representation of the body develops in a work that is in itself specular. Susan Sontag's “Notes on Camp” essay frames this analysis.

Keywords: Camp sensitivity, body/absence, incommunicability.

**Introduction**

I propose to return to my notebook, where in Madrid, on March 16th of 2002, watching the premiere of Pedro Almodóvar's 18th film, “Hable con ella” in the middle of a venerable audience that laughed or held its breath, in complicity to his Pedro, in the dark of the cinema, I wrote

down plans and sequences that communicated in me the beauty of the fine line between life and absence.

I return to that feeling* of voracious incompleteness that comes from communicating with some works of art. The voracious incompleteness of an overwhelming sublime, present in works by Leonardo, Caravaggio, Kounellis, Tarkovski or Pasolini, as if the anticipation of death displayed for a moment the volatility of a lifetime and remained there, hovering to the limit of sensation.

It is in these moments that I circumscribe the reflection in this film about death “And how it can be natural, as if it were nothing more than a civil act, a non-definitive civil need.”¹

Approaching Pedro Almodóvar's interpretation of the “ideal”, not as a director, but as an artist, (someone who pursues the beautiful or some form of his pre-existence), whose restlessness leads us a thousand times to “the body without organs“ Deleuzian”², in the sense of the most formless substance of the act of creation, distinct from organisms, from multi-specular bodies in their visible form, along the characters and plots of a filmography consisting of dozens of works.



Folle... folle... fóleme Tim! (1978) P.

Pedro e o Lobo

“My wound already existed before me.”

Gilles Deleuze

This brief incursion into the author's artistic identity, defined as a metaphor in the history of Prokofiev, *Pedro and the Wolf**, leads us to the idea that the forbidden, socially repressed body,

* Deleuze, Gilles. *Logic of sense*. pp-94 “(...) The body has no organs, but thresholds or levels, so that the sensation is not qualitative and qualified. The sensation has only an intensive reality that no longer determines it, representational data but allotropic variations. The sensation is vibration ”

¹ Almodóvar, Pedro (agosto, 2013) in <http://www.culturamas.es/>

² Deleuze, Gilles. *Logic of sense*. pp-93 “Beyond the organism, but also as the limit of the lived body, there is what Artaud discovered and what he called a body without organs. The body is the body. You are alone, you don't need organs. The body is never an organism. Organisms are enemies of the body.”

* Prokofiev, Serguei – *Pedro e o Lobo*: children's play composed in 1936.

triggers the opposite, the action directed at transgression. Pedro and the Wolf, I mean, Pedro and the Body, Pedro snapped up since the beginning of his work by this sleeping animal that he insists on waking up and multiplying it in cinema, has, in the being of the artist, a context that develops between the years 60 and 80 in Madrid. The danger that lurks is the one who reveals hunger.

The "camp sensitivity" is a state of consciousness that "served to distance the heavy legacy of aesthetic and moral puritanism due to the monopolization of Spanish cultural criticism"³.

In post-war Spain that gives rise to the need to see with new eyes and have access to the transforming power of the gaze, the hunger of this artist, born in Calzada de Calatrava (1949), manifests itself in "being camp, in a self-representation as devotee of the marginal, with a devotion higher than what the marginal deserves"⁴.

A libertarian sensibility referred to as: "Liberating the forms of meaning forged by the Francoist discourse, assuming a political gesture, although this parodic reappropriation, subverted ideological codes that intended to establish a national identity, in this sense, Almodóvar's cinema must also be considered political."⁵

A sensitivity with ethical implications: "(...) questioning the serious, frivolizing it and taking the frivolous seriously. The camp's social implication is its moral, social power, which neutralizes moral indignation and proposes playfulness."⁶

A differentiating sensitivity of pop-art in the persistence of historical memory and the specific origin of the selected aesthetic object: "Knowledge of history is the precise moment in which the camp imposes itself, because a rediscovery of the historical fact is opposed. The camp, as a collector, rescues not only what had been excluded in the cultural tradition, but also a more irreplaceable material that had been discarded by the referees of ancient taste."⁷

For some authors, pop-art marks the end of the historical cycle that in art had begun with the renaissance. The camp is different in its attempt to democratize aesthetic creation, as Alejandro Yarza says: "The interesting thing is that these movements sought to reappropriate the creative principle retained by the elites, and therefore legitimize the right of anyone to set up their own band , create clothes, exhibit pictures, create comics, shoot short films, write stories, open

³ Yarza, A. Un caníbal en Madrid: la sensibilidad camp y el reciclaje de la historia en el cine de Pedro Almodóvar. pp. 27

⁴ Idem, pp. 27

⁵ Ibidem, pp. 23

⁶ Sontang, Susan. in Yarza, Alejandro. Un caníbal en Madrid: la sensibilidad camp y el reciclaje de la historia en el cine de Pedro Almodóvar. pp. 18

⁷ Yarza, A. Un caníbal en Madrid: la sensibilidad camp y el reciclaje de la historia en el cine de Pedro Almodóvar. pp. 25

record labels or publish reviews. (...) One of the most serious problems was the problem of identity, having a voice of its own (...) the great challenge of the time was to transform this style according to individual expressive needs without mimetic extrapolation of something existing.”⁸

“In Pedro Almodóvar, the work *Entre tinieblas* (1989), is already differentiated by the pagan tradition and the folkloric repertoire”⁹

“To understand the world through camp sensitivity was to extend Shakespeare's traditional metaphor of the world as a theater to the last consequences: the result is ontological theatricalization. The subject becomes a mask, an active being who plays the role”¹⁰

It is in this great differentiating theater, that the artist, Pedro Almodóvar, enunciates since the first works “a same general form of desire, which equaled sexual preferences. Men, women, homosexuals, transvestites, were taken by an identical force: that of the “law of desire””¹¹

This law emerges from filmography as an accumulation of bodies, in an unfolding of himself, of which Rimbaud would say: “The poet makes himself a seer through a long, immense and thoughtful disruption of all the senses. All forms of love, suffering, madness; he seeks himself, he exhausts all poisons in himself, so that he can keep only the quintessences. Ineffable torture in which he needs all faith, all superhuman strength, where he becomes among all the great sick, the great criminal, the great damned, - and the supreme Sage!”¹²

Inseparable from the camp sensibility, remaining faithful to that narrative and style, evolving to a purity of visual record, at the 14th film, after the death of his mother, Almodóvar serves us as examples of this sensitive and specular flesh, in which the body without organs manifests itself.

⁸ Idem, pp.29

⁹ Ibidem, pp.18

¹⁰ Ibidem

¹¹ <https://www.folha.uol.com.br/>

¹² <http://www.salamalandro.redezero.org/wp-content/uploads/2007/07/Rimbaud-A-carta-do-vidente-Lettre-a-%CC%80-Paul-De%CC%81meny.pdf>



BODY, WHAT DO I WANT YOU FOR

ECCE CORPUS: two female bodies in a coma, and two men, absolutely alone, are at the core of the sensation in “Hable con Ella”.

The world of women has a particular fascination for Pedro Almodóvar who says: “(...) In my first memories, I find myself surrounded by women. My life was listening to what they said, because they belonged to all genres, comedy, melodrama, terror (...) things happened in the eyes of a four-year-old.”¹³

Later, the “world” of homosexuality and transvestism, lived in the 70s and 80s in Madrid, by this “Dr. Honoris Causa”: Harvard University, is referred to as follows: “The expression of freedom in life that we used to do in the years 80, defined my work, were my formative years. The first decade of a democratic Spain.”¹⁴

The symbolic dramatization of the social goes through its scripts and the passion unfolds a component violence of human sexuality, a blindness in the elimination of individual limits that brings it closer in “Hable con Ella” through “Café Müller” and Pina Bausch referring: “I follow Pina Bausch like a dog. When I finished “Hable con Ella”, I looked at his face again with closed eyes, (...) I had no doubt that this was the image that best represented the limbo in which the protagonists lived. Two comatose women, who despite their passivity, provoked in men the same “solace”, the same tension, passion, jealousy, desire, disillusionment.”¹⁵

If this artist's filmography is crossed by homosexuals, transsexuals, sadomasochists, rape, incest and drugs, in this work, the encounter with the passivity of death, the latent threat of absence, has a subliminal register of Spanish culture so present in bullfights.

¹³ El país. Cine. Março 2002

¹⁴ Talk to Her, press book, pp. 13

¹⁵ El país. Cine. Março 2002

It is here that I turn to Lorca, to imply what Almodóvar declares in the heart of “Hable con Ella”, the wound where since the first film he religiously challenges his sleeping animals: “male goats”, “Andalusian pegasus”, “crickets”, “Palomas e leopardos”, “toros de pena”, “caballitos negro”, I turn to Lorca in the need to invoke her spirit in “Llanto Por Ignacio Sanchez Mejias”.

Like Lorca, Pedro shows us all the anachronism of what bullfighting is atavistic. “Hable con Ella” has the skin of Lorca's poetry on the body of the four bulls in the shoot. (sequence of Lydia's food). The same blood in the Ignacio Mejias arena:

“Ya luchan la paloma y el leopardo
la vaca del viejo mundo
passava su triste lengua
sobre un hocico de sangres
derramados en la arena,
y los toros de Guisando,
casi muerte y casi piedra
mugieron como los siglos
hartos de pisar la tierra.”¹⁶

I recall to Lorca not to forget that in his genius Pedro Almodóvar breathes, transvested with farce solutions speculating in extreme situations, as if warning: “This diversion is a perversion. It has a unique eye that sees everything as Polifemo”. Between the harvest of Lída by the bull, until the basic argument of the body of this film, we find Benigno and Alícia in a dance of love and death announced in “Café Müller” with Pina Bausch.

This work opens up to our eyes at the beginning of the film, Pina Bausch makes the paradox a means of creation. On scene, when one character seeks his own place, another will make the desert around him. Surrounded by itself, the clearing opened in the café space, becomes a space of its loneliness and its loss.

In this film, the dance plan and its movements are reflected in the body's consciousness. Movement is thought. From here, Almodóvar keeps one of his characters in "supine position" victim of a catatonia, in which the body of Leonor Walting presents the consequences of the accident whose biggest sequel is the disappearance of presence. Pedro's chamber offers Alicia's body to us, covering herself with Lorca at the sight of the nurse Benigno, “(...) en el aire comovido, mueve la luna sus braços y enseña, lubrica y pura, sus seños de duro estaño.”¹⁷

¹⁶ Lorca, Federico Garcia. (2004) “Llanto por Ignacio Sanchez Mejias”. Edition: Turner

¹⁷ Lorca, Federico Garcia (1928). Romance de la luna

A single body, Benigno admires his breasts more than his face, his pubis more than his muscles, transforming into Bataille's obscene body: "Nakedness makes bodies open to continuity through the secret channels that give us obscenity."¹⁸

Benigno transforms under its care, this body of clear luminosity into its own space and creates its movement for that catatonic body. Almodóvar reinvents in the massage that Benigno makes the patient evoke, which Georges Bataille says: "From being in a fall, we are taken to what, at the same time that is overcome by eroticism, is also his key. (...) The body understood as the instigator of the abyss that condemns us to an absolute solitude whose empire ceases with the principle of another, the empire of death."¹⁹

Almodóvar, in the character Benigno, goes further and transforms outer space into inner space, as if when we see Pina Bausch in her movements that go to the internal organs of the body, she transforms two bodies in advance into a single consciousness: "From eroticism, it is possible to say that it is the approval of life even in death (...) the body thought as the totality of experience and the human spirit. The body as a Freudian drive duality: life drive (eros), death drive (tannates)."²⁰

Benigno, travels inside a body, building an internal map of sensations, whose topography a short film invents within "Hable con ella": The waning lover.

There is no malignancy or ontological dispossession here. There is a reality that weighs without an author's virtualization, whose only fixed variable is that of Pedro and Lobo.

Pedro, snapped up since the beginning of his work by this sleeping animal that he insists on waking up, multiplying it in cinema.

¹⁸ Bataille, Georges. (1953). The inside experience. Pp. 223 Edition: Grupo Autêntica

¹⁹ Bataille, Georges. (1953). The inside experience. Pp. 223 Edition: Grupo Autêntica

²⁰ Idem



COMMUNICATION OF BODIES

Alicia, like Marilyn in a post-mortem portrait, is present. In the hospital's routines, the body falls here and there, abandoned to itself like the meat hanging from the butchers. What gives meaning to that white meat is to be "naked". It represents this flesh as the core of a language. It is a meat that is in no hurry, because it has eternity in front of it, or as Bernardo Pinto de Almeida says: "(...) It is a kind of hyper reality of the meat, in which the beautiful and the ugly do not make any sense as models, but in which something is stated that, prior to both, glues itself to nudity as a form of anxiety, (...) to show it is to dare the perplexity of the flesh and its state of surprise at its vehemence or, even, of your sadness."²¹

In Alícia's body, there lives a "colmena de oro vivo en las entrañas", a latency that is translated as follows by Pina Bausch: "Just as there is an unthinkable of thought within thought, there is also an unthinkable in the heart of the gesture (...) gestures that continue to summon gestures as if to access speech and continue to escape the act."²²

It is Almodóvar in a pure state, that of the action of little Fele, it is made from the same height of sensitivity camp that exists in "Café Müller". What fascinates the viewer in this sub realism of communication, of bodies, is "the impression of being watching an esoteric act", which persecutes man. The body, this evidence, will always exist as a memory of others of the other in a definitive leap into life like little Fele, who upon entering the body, makes the woman who suffers from catatonia cease to be the fascinating spectacle offered by her eat deep.

Almodóvar works on several scripts at the same time, until one randomly stands out, the latter gave rise to the film "Poder e Glória (2019)", admittedly autobiographical, the representation of the body, evolves as: "Establishing the abyss that condemns them to an absolute solitude whose empire ceases with the beginning of another, the empire of death."²³

²¹ Almeida, Bernardo Pinto. (2004) Four movements of the skin. Edition: Campo das Letras

²² Gil, José. Total movement. Body and the dance. "The gestures of thought: Pina Bausch". Edition: Relógio d'Água

²³ <https://revistacult.uol.com.br/home/georges-bataille-o-pensador-do-corpo/>

It is this game of “figurations” that the viewer can reorganize while dreaming of a possible return “to the law of desire”. This law is affirmed throughout this artist's work as “the body thought as the totality of experience and the human spirit.”

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Abstract

Dating back to prehistoric times, art has been serving as a means of communication for humans (Blundell, 2006). Considering that communication is the process of transmitting information and common understanding (Keyton, 2011), does communication through art occur only when people share a common understanding of art? When looking at art, do people need to look for the message as intended by artists and as defined by art historians? At a time of intense social, political and environmental changes, art museums could serve as social spaces that encourage communication among the public. This article explores the concept of art as a universal communication regardless of one's artistic abilities and art background vis-a-vis my research projects concerning the national art museum as a public educational resource. As part of my research, I carried out three community projects with young adult participants (aged 21-30years). I exchanged ideas with the participants about the way they engage with the national art museum collection in Malta. Throughout the three projects, regardless of their artistic ability and aesthetic background, all participants communicated experiences, feelings and ideas through art.

Keywords: art museum; learning experience; communication; community outreach.

Communicating Meanings

In this article, the definition of 'universal communication' is based on the concept that throughout history, art has communicated different meanings universally—in the form of ideas and/ or emotions as people create, express, interpret and respond to art. Meanwhile, art museum collections have no meaning unless public viewers construct narratives around displayed artworks, by sharing multiple meanings. At a time of intense social, political and environmental changes, museums could play a significant role as educational resources (Janes, 2009), serving as social spaces that encourage communication among the public through art. Since "...objects do not speak for themselves...they are given meaning..." (Hooper-Greenhill, 2006: 236), museum staff need to explore ways to reach out to diverse communities from all walks of life through providing educational community outreach programmes.

The main focus of a study I conducted in Malta during 2016-2017, concerned holistic educational strategies with reference to the national art museum as a public educational resource in the 21st Century. Research shows that exploring the visitors' ways to use museums within their cultural range is essential to understand the ways in which museums communicate (Martin, 2003;

Coffee, 2007). An aspect of my study's investigations focused on the participants' practice of communication skills embracing their multiple narratives as they interacted with each other to interpret the museum collection.

Research Context

For my research, I carried out three community projects with reference to the national art museum collection in Malta. The projects specifically aimed to address the needs of three communities of young adult participants (aged 21-30years). This age group is often considered as challenging to reach out to. Thus they are often excluded from local cultural projects and events which focus mainly on families, school children and teenagers. At the time of the projects, the only art museum in Malta (National Museum of Fine Arts, 2017) happened to be going through relocation and reconceptualization to eventually be converted into a community-oriented museum named 'MUŻA' (MUŻA, 2018), planned to open in 2018. Its premature closing in 2016 directed my projects' intention to provide community outreach to split into two approaches. One approach engaged the participants directly with the collection within the museum building while the other involved the participants in activities with reference to images of the collection, either digitally or printed.

The first project was carried out with a community of residents at a Drug Rehabilitation Centre. The second project was held with a community of inmates at the Correctional Facility. The third project was carried out with a community of University students following a Bachelors in Art Education course and thus already had an artistic background. Of all three communities, I was biased in expecting that the participants of the third project would find the museum collection relevant to communicate their interpretations and ideas through.

The early interviews carried out with the participants before the start of each project revealed that the communities of the first and second projects would not visit the national art museum on their own initiative. They felt that they were not appropriate visitors for an art museum. Most of them believed they would feel out of place at an art museum due to their inability to understand and communicate through art. For them, 'understanding artworks' required the ability to look at art by linking it to knowledge of historical facts and artistic techniques and therefore an ability which so far they did not learn or have been deprived of.

The participants' ability of 'understanding artworks' through a lens of previous artistic and historical background marks an ingrained mentality. It probably derived from social constructs passed on from one generation to the next, leading these participants to believe that art

museums were only relevant for the few, such as artists, art collectors, academics and art historians. This recalls what Bourdieu (1997) calls *habitus*—cultural personality rooted in family upbringing and schooling experiences. Yet, my research findings revealed that guided through a task-oriented project, the participants who lacked an art background still achieved the ability to talk confidently about art and communicate their meaning. Moreover, through social interaction where personal interpretations were communicated with and challenged by their peers, the participants gained confidence in appreciating the museum collection. Due to such dialogic practices happening in front of museum collections, Coffee (2007) maintains that museums are often recognized as a resource for social experience.

Awareness of Individual and Social Learning Cycles

Throughout the projects, I could observe the participants' constant dynamic communication with each other. Some shared personal narratives related to an artwork they discussed, others provided recommendations and challenged each other's interpretations. Moreover, the projects' main task engaged the participants to choose a theme, and develop it with reference to their choices of artworks from the museum collection. In dealing with this main task, the participants had to go through a communication process not only with others but also with themselves while reflecting, analyzing and evaluating their interpretations. In fact, the participants' art journals contained self-evaluations and comments about their discovered learning strategies while dealing with their theme development vis-à-vis the museum collection.

The participants' documentation of individual knowledge construction helped them to communicate with each other. By flipping through their art journals and mind-maps, they presented their work in progress, explaining reasons for choosing particular artworks and their links to the theme they were developing. In communicating their work in progress, they generated discussions and constructive criticism with the rest of the group. As they communicated their work-in progress and provided each other with alternative ways of seeing, the participants became aware of their learning process recognizing "...the understanding gained as superior to their previous understandings" (Ash, 2004: 862). Eventually the new and/or alternative connections to the collection evoked by interacting socially with their peers, provided the participants with an internalized dialogue leading them to reflect further on different meaning-makings.

The projects' findings revealed that the participants of the first and second projects, who did not have any art background, were grateful for being provided with a learning opportunity to

communicate through museum artworks. One of the participants admitted that “... had I not participated in this project, I would have never realised that I could learn to appreciate art.” Throughout all three projects, by setting tasks to encourage the participants to choose artworks and explain the reasons for their choices, with an emphasis that there was ‘no right or wrong answer’, the participants could feel safe to communicate their reflections and meaning-makings about art. In doing so, the communities of drug rehabilitation centres and that at correctional facilities, participants of the first and second projects gradually realised they did not have to be art historians or experts to communicate about art.

Beyond the premises of the national art museum, through digital images and high quality printed images of the collection, the participants were still engaged in communication through the museum collection. This was carried out in view of the theme they had chosen to develop, as explained further on. During the evaluation session of the first project concerning the workshop which included the museum visit, the participants agreed that the task of interpreting images of the collection served to boost their confidence in appreciating art and communicating it with the rest. This was especially due to having to deal with the role-playing task¹ (Fig.1), imagining themselves as a museum guide.



Figure 1. Participants at the Museum carrying out the Role-Play task

The participants also felt comfortable to present their opinions to each other as a relationship of trust has been nurtured. Such attained self-confidence would probably serve to encourage the participants to visit other art museums and feel confident to interpret artworks vis-à-vis their own life and/ or social issues. However, for the time being, the interview replies and

¹ Role-play Task at the Art Museum consisted of the following guidelines:

1. Imagine that you are the new Museum guide.
2. Prepare a guided-tour concerning three selected Artworks in relation to your selected theme, eg. 'Relationships'.
3. Prepare two questions to ask to the rest.

evaluation sessions showed evidence that the first and second projects' strategies provided the participants with a sense of confidence to communicate through art.

Throughout the projects, the practice of communication skills eventually led the participants to practice interpretation skills through thinking of alternative contexts for their selected artworks stemming from their own meaning-making while developing their chosen theme to create their own artwork (Fig.2a, b, c).

Art Museums as Communicators

In rethinking the museum experience being offered to visitors, Hooper-Greenhill insists that "we need to consider the museum as communicator" (2000, p. 12). This aspect of communication through art museums focuses on the ways museum staff strives to provide relevant experience for their visitors' meaning-making. For this aim, they have to keep in mind that museum visitors are a "...diverse array of audiences...not comprised of a single culture..." (Ash, 2004, p. 862), but of multiple cultures. In view of this, my projects' tasks encouraged the participants to engage with the museum collection through their own interests based on the multicultural backgrounds they brought with them.

The knowledge the participants exchanged with me (the educator/researcher) and the rest of the community served to inform my study about multiple interpretations resulting from their engagement with the museum collection facilitated through social interaction. This recalls Giroux's (1992) perspective of culture as complex and unequal site of multiple experiences where communication consists of negotiated processes of meaning-making of everyday life.

What follows are three examples, extracted from each project's results, indicating the participants' **meaning-making** of their chosen theme which also reveals the ways the museum collection ultimately served as a means of communication, grounded in the participants' reflections on life.

A participant from the first project chose the theme of 'Family', which he developed through the peace symbol (Fig.2a). He combined two artworks from the collection that inspired him to create his own artwork. He communicated his meaning-making of his chosen theme, linked to his chosen artworks from the collection and personal needs as follows:

"My family is my life...and I know I ruined it. My family suffers because of me. The painting 'Christ on the Cross' and the sculpture of 'Rythmii Vitae' inspired my work, because in the first I see the pain I put my family through...they suffer the cross because of me... and in the second, I see the strength of love between a man and a woman, no matter what

happens...Then I developed it as a drawing using the symbol of peace...the peace when a family provides love...this is what I want to find when I am out of here...I will not ruin my family this time”.

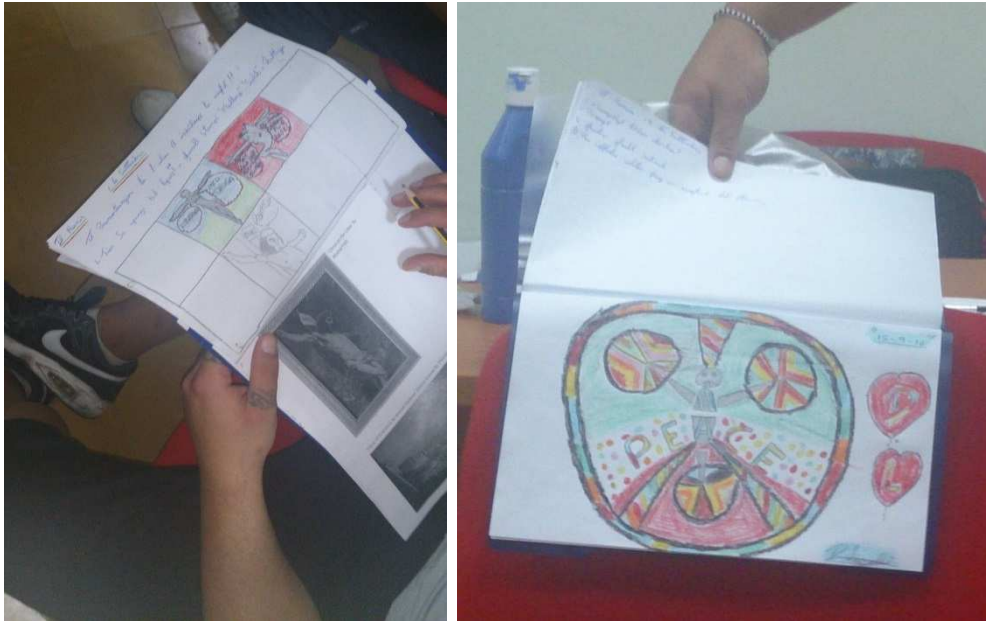


Figure 2(a). A participant's reinterpretation of the museum collection

One of the participants from the second project communicated his chosen theme of 'Social Relationships' by reinterpreting an artwork depicting the village feast, from the reserved contemporary collection of the museum, as follows:

“...me as a hairdresser... looking out of my shop onto my next customer and also showing the way I can connect with people that are from different cultures and ages”.

While selecting artworks relevant to his own identity, he practised communication skills with his own thoughts and those of others to see alternative choices and eventually reinterpreted the chosen artwork in a different context than that originally communicated by the artist (Fig.2b). His meaning-making while observing the chosen artwork led him to identify his hairdressing job with that of a villager at the doorstep who daily connects to other people from all walks of life.

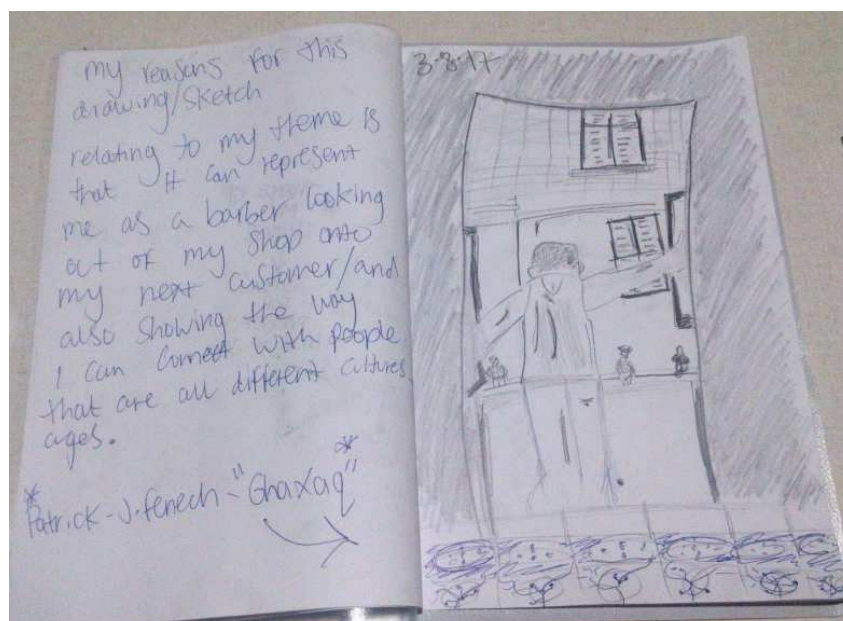


Figure 2(b). Identifying with an artwork from the museum collection

In the third project, there were two participants who chose to focus on the theme ‘Exploring the Truth’, through constructing an online virtual exhibition (Abigail and Gabriella, 2017), including several images they found relevant from the museum collection (Fig.2c). To achieve this, they communicated while exploring interactive digital strategies to provide the viewers with an interactive communication process through the museum collection. Their meaning-making and overall connections of their chosen theme, selected artworks and universal human needs have been communicated as follows:

“Education is very important, actually it is the key to everything: the key in being knowledgeable, into getting out of poverty and most important, it helps you understand the truth without letting other's opinions affect your own. This virtual exhibition's aim is to help the individuals reflect on their own lives and see what they can do to improve their lives or the lives of others.”



Figure 2(c). Reinterpretation of several artworks from the museum collection

Art Museums for Universal Communication

Despite my prejudice that University students' art background would automatically make them confident to communicate their interpretations of the collection, they still complained that most of the artworks on display are uninspiring as they belong to baroque era. In addition, they considered the atmosphere at the museum as hostile as it lacked human communication with museum staff. Despite having an art background, a participant still suggested the importance of having museum staff ready to help out as required, arguing that:

"I am a young adult who loves art, but then there are young adults who find art irrelevant. So, what I would like to see in a museum... maybe more interaction... more experts around the museum who can talk with you. For me that I'm studying art... if I go to a museum and there is no one, I'm just looking and only maybe read the label, but that's it..."

To provide meaningful museum experiences, Simon (2010) suggests that museum staff need to understand visitors' needs by greeting them and asking questions about exhibitions. On the other hand, another participant did not recommend museum personnel to guide or facilitate the art museum as communication. Instead, she said that the national art museum requires better curatorship in selecting the museum's displayed objects to appeal to a variety of audiences. She explained that:

"... the museum collection should include different forms of art rather than simply paintings and sculptures, for example, installations that focus on engineering so that the museum can attract young adults who are into other aspects of life, not only those who are into art".

In view of their own art museum irrelevant experiences, throughout their participation in the project, the participants aimed to bring about a change to the earlier mentioned mentality, so that anyone can communicate through art museums. Unlike the participants of the first and second projects, the participants of the third project grounded in their contemporary art education training knew that an art museum could serve for public learning, irrespective of whether one had art background. The required public learning through art museums which they referred to concerned people's need for social connection to make meaning of life, social issues and the world around them while communicating through art. But do people intrinsically feel the need to visit museums to communicate through art, especially when most of them are not even aware of art museums as public social learning facilities?

In an increasingly image-dominated world, art museums could serve as a space to address public communication. In fact, if museum educational outreach programmes are offered to several public communities, they could be a means of encouraging people to interact with each other

face to face. Public communication could be facilitated by engaging them in interpretation of the museum collection and share their various constructions of meanings.

Since my research projects were participatory, the participants were encouraged to forward their suggestions for better relevance of museum outreach. Quoting from the participants' replies to the interviews, a participant admitted:

“... I realized that spending some time to think while looking at art helps me feel free as I understand life better.”

Another participant voiced what he observed and heard from the rest of the participants while affirming:

“... we could reflect on our life's choices, clarify confused thoughts and connect art to life.”

These participants' voices align with the opportunity of communicating with oneself while engaging with the museum collection. Meanwhile although people use their individual strategies through preferred learning styles, “... the interpretation we make is not ours alone...” (Hooper-Greenhill, 2000, p. 25). Aligned with this, Mayer (2005) sustains that through dialogic looking at works of art in museums, one approaches interpretation while communicating with others, with one's own private thoughts and with the artworks themselves.

In conclusion, these days, despite the overwhelming digital connection, people are increasingly feeling disconnected, and therefore the target of 21st century art museums should focus on strategies that evoke communication through exhibited art. They should also strive to provide relevant educational outreach programmes that engage the public's practice of communication through art so that they make can meaning of life and share such meanings. That way, art museums can become spaces that enable universal communication through art, regardless of one's art education background.

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Abstract

About 100 years ago a new species appeared on Earth. It seemed to be friendly and so helpful that it slowly crept into our lives. The more it got in, the more we needed it and the more it grew. Without realizing it, it has become absolutely indispensable. And so it grew, grew, grew. Today, it's everywhere! Everywhere, indeed! Plastikus is now one of humanity's biggest problems.

This introduction defines the objective of the Oper(a)ção Plastikus project: to warn of maritime pollution using Theater as a tool. What we will present here is the result of a project that was proposed to make an 'antiplastic guerrilla' using the stage and children and adults's audience to warn of maritime pollution caused by plastic waste.

Keywords: Theater, School and Environmental Education

1. OPER(A)ÇÃO PLASTIKUS: start-up and context

The problem of plastic pollution is that it affects us all, for which we are all responsible, both individually and collectively (McCallum, 2018, p.19)

Like the climatic change so thus the sea garbage has become an important matter in the world discussion. Its impact has strongly repercussions into the environment, the health and in the maintenance of the sea life. Various studies show us that the oceans are already the deposit of thousands of wastes disposed inappropriately. The garbage that we see on our beaches is 15% of all the garbage that exists in the oceans, another 15% of marine garbage floats on the surface and the remaining 70% is on the seabed. According to the United Nations Environment Program, 68% of all marine garbage is plastic that remains in the oceans as all, in fragments or as micro plastics (Sobral et al, 2015, p.56).

Despite all the research done, it is not possible to know the amount of plastic in the ocean, because during degradation, the plastic can reach microscopic dimensions, becoming invisible. However, we know that sea waste is a social problem that society must be aware, in order to become part of the solution.

In this context, this article aims to raise awareness of the **Oper(a)ção Plastikus** project, developed by Krisálida¹, a professional theater company based in Caminha, which aimed, through an artistic creation process, to appeal to individual's awareness of issues from an environmental and social perspective. Thus, promoting citizenship and improving the quality of life of the populations, allowing their development through a closer look at the world.

Based on the valorization of a careful research of scientific information and laboratory work carried out in an artistic residency, the **Oper(a)ção Plastikus** project gave rise to two theater shows and one exhibition of works made by students from all levels of education, from several schools in Alto Minho, from kindergartens, basic and secondary schools to higher education.

The combination of the Artistic and the Scientific, creating two points of view of the same problem (the scourge of plastic), creating a children's language that they identify with, and another, where adults become aware of. The didactic side to work in favor and in conjunction with the real data.

Starting from the scientific knowledge explored in partnership with the Higher School of Education of the Polytechnic Institute of Viana do Castelo, the entire artistic team involved in the project, attended a class, given by a specialist in the matter, on the impacts of the use of plastic on ecosystems and health.

From the data collected, the artistic team went on to create the children's show, using puppets, having create the PLASTIKUS show and, subsequently, created the second show, PLASTIKUS ARTISTIKUS, for an adult audience, also created in artistic residence. The same theme worked creatively for different audiences. On the one hand, children are the key target group to engage in activities aimed at raising public awareness about the problem of sea litter. Not only because they are the next generation of decision makers, but also because they have the ability to inform and influence family and close people. On the other hand, adults, as citizens, also have a very important role in the legacy they leave to the youngest, as do civil society organizations.

In parallel with the creation of the shows, there was a set of activities aimed at promoting good practices applicable to the conservation of the sea ecosystem, with different initiatives to raise

¹ KRISÁLIDA, is a professional theater company, located in Caminha, Viana do Castelo, with the structural objective of fostering interest in culture in general and in theater in particular, through a strategy based on the close relationship with local communities, seeking to decentralize and democratize access to theater for all. Krisálida creates theater shows in unconventional spaces and places, with aesthetic and artistic quality and emphasis on pertinent and fundamental issues that concern citizens in general and artists in particular. It also presents pedagogical shows in schools around the district. In addition to the creative component, Krisálida also develops theater workshops for different generations (e.g. children, youth and adults) and promotes every year a puppet theater festival, MALUGA Luso Galaica Puppet Feast. More information at www.krisalida.pt.

awareness with and for the School Community and the general public, called “**I know! I feel! I act!**”. From these activities, an Itinerant Exhibition emerged.

However, we will go on to explain each of the activities that were create within this project and that constituted a true ‘Antiplastic Guerrilla’.

1.1. MARK 1 - The artistic residency for the creation of the shows

1.1.1. PLASTIKUS

The residence becomes a unique space where the artist can think about his own art, discuss it, experience it and recreate it in its multiple possibilities in contact with the new, different and diverse” (Vasconcelos, S/d, p.3)



Fig. 1- Poster @Ricardo Ferreira

At **Oper(a)ção Plastikus**, the artistic residency it was designed to provide new perspectives of action (Moraes, 2009). Whether working with stage directors, with whom they had not yet worked, or in different locations than usual. In fact, the artistic residency for the creation of the PLASTIKUS show it was thought of as a process of creation and experimentation, based on the move to a different space than the usual artist team works. Thus, the rehearsals started at the Espinho Forum of Art and Culture, 120 km away from the place where the artistic team usually works. Posteriorly, the rehearsals moved to the

place where his debut and presentations would be. At this stage, it was the director's turn to start working in an artistic residency outside his usual workspace. Now the residency, here, had a fundamental role in the process of formation and creative development, socially compromised (Moraes, 2009), of this project.

The entire dramaturgy was creating from improvisations, later fixing the text, created in co-authorship with the interpreters. Using a puppet theater, this show's main character is Ondina, a puppet made with natural materials. With it appear other puppets to tell us the story: the crab, the manta fish and the bird. These three puppets, in contrast to Ondina, are made of plastics, recycled and/or taken from the sea. Also, part of the scenario, since we tried to work with the plastic objects/wastes that most appear on our backs, from the simple “straw” to the

plague of the swabs and create a scenario that represents a beach, that starts clean and that gradually it is being invaded by plastic, until its total occupation.

The light, the light design, also tried to follow the same process, that is, to create a “plasticization” of lighting. Adding conventional lighting, filament and halogen, to LED technology (Light Emitting Diode), accompanying the narrative, transforming it herself in a **Plastikus** that was also invading the scenic space, starting with a warm color temperature and gradually becoming a cold color environment, ending with a navy blue of an ocean that we wish it will be crystal clear.



Fig. 2 - Studies for the construction of the Crab puppet from plastic @Krisálida

At the beginning of the show, the sea was the sea, the beach was the beach and Ondina was a child who played there. However, the years passed and not only led to the aging of Ondina. They also created another landscape: bags floating in the water and containers of different shapes and sizes to fill the rocks at the bottom of the sea. Or are the rocks disturbing the plastic, so omnipresent?

These portraits of scenarios that are seen around the world such as the Great Pacific Garbage Spot, which, according to a study published in 2018 by Lebreton, L., Slat, B., Ferrari, F. et al., have 17 times the size of Portugal, appear in the show as Ondina's life progresses. Spread across the stage, plastic also appears in this work as a symbolic character, dressed in shiny black, alluding to the material that gave rise to it, oil. He was showing successive novelties created from plastic, until Ondina lost control over its use.

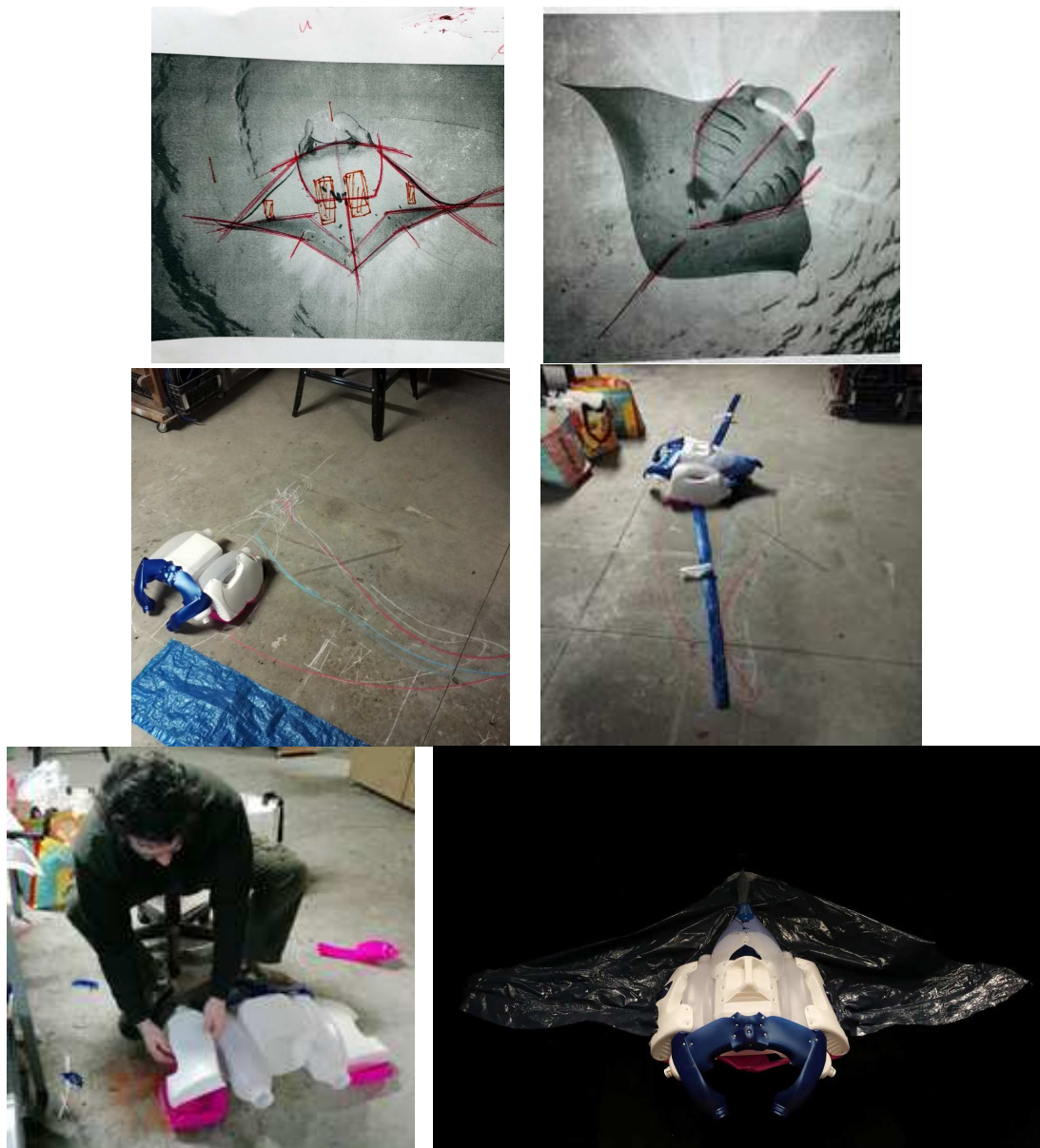


Fig. 3 - Studies for the construction of the Manta Fish puppet from plastic @Krisálida

This show, whose premiere took place on March 21, 2019, World Puppet Day, was rated for children over 3 years old and has a privileged audience for pre-school and 1st cycle elementary school students, whose “going to the theater is extra in relation to the school routine” and “it can be transformed into an opportunity to create a teaching/learning situation, in which the discovery and construction of knowledge are present” (Koudela, S/d, p.3). Based on this premise, in all shows there was a conversation at the end with the audience. After the presentations, it was show to the children the physical structure of the stage and the puppets. They also had the opportunity to chat with the actors. The aim is to bring them closer to all spheres of scenic creation, but above all to understand the perception of the contents of history, in order to obtain a “construction of knowledge provided by going to the theater” (Koudela, S/d, p.4).

Morin (2011) talks about teaching to understand the human being's relations with the world, an understanding, which is often absent from teaching. “It must be formed in the minds, based on the awareness that the human is, at the same time, an individual, part of society, part of the species” (Morin, 2011, p.18). We believe that these projects leave their mark on children. They born and form their character through cognitive processes and observations of what is and what happens around them (Freire, 2003). The mark left by this show is a concern, a reflection on this issue, which we believe allows creating feelings of responsibility with the environment. And that, in this context, children preserve feelings of responsibility that if they are well nourished, allows us to hope for an environmentally healthier future.

1.1.2. PLASTIKUS ARTISTIKUS

All over the world, people are realizing the ridiculous situation in which we find ourselves: we managed to create material and used it on an unbelievable scale without having any plan that would allow us to deal with it later (McCallum, 2018, p.17).

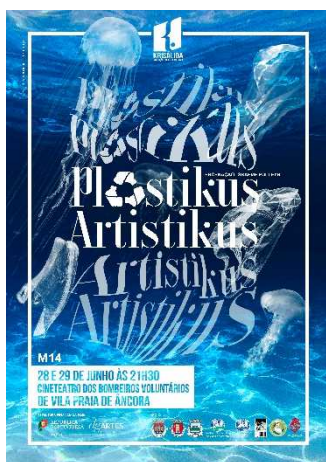


Fig. 4 - Poster @Ricardo Ferreira

This show, also created in an artistic residency and directed by the English director, Graeme Pulleyn, arose from improvisations and co-authored by the performers. This show wanted to approach the problem of plastic from a deep investigation on the topic and begins with the concrete problem of plastic in the ocean, the islands of garbage, animals that die, pollution, intoxication, the almost imperceptible destruction of this resource so precious.

Midway is an island in the Pacific Ocean that shocked the world when photo reporter and biologist Chris Jordan showed what he discovers. Small pieces of plastic, considered by many too small to cause any problems, but that kill innocent albatrosses every day that mistake them for food. Midway accompanies the suffering and death that no one else other than human beings, has caused and that no one other than human beings have the duty to fight to resolve.

This island inspired the scenery, which in this show, presents a raft made of plastic where the 4 characters “drifting in the sea”. The “four “freaks” from a show” introduce themselves, “somewhere in the ocean, floating, adrift, in time and in a sea of plastic”. They are: Viktor, the inventor-seducer, a man of science and magic, a unique brain. Happiness, the Tupperware woman, in love with everything you can buy. Alba Atroz the bird woman; what wings, what whiteness, what eyes, what voice. Moreover, the Old Sailor, older than time, condemned to grieve for a crime that has no forgiveness” (Synopsis of the show).

We have in **Plastikus Artistikus** a raft made of plastic, in a sea of plastic, lit up as if it were a Rock/Punk concert, with a cold light throughout the show, changing only intensities and visibility zones, reinforcing the action, accompanying the characters, following the premises of visibility, selectivity and form.



Fig. 5 – Plastikus Artistikus images @Luís Valadares

Throughout it, we see a journey through the sea of indifference and human smallness at the beginning of the 21st century. We can see encounters with great names from the past and the present: the philosophy of Thomas Hobbes and Jean Jacques Rousseau, Frankenstein by Mary Shelley and the Ballad of the Old Saylor, from Samuel Taylor, Samuel Becket's theatrical universe, Chris Jordan's photos and Tupperware's song that show us some of the starting points for this theatrical odyssey. A show that, based on the portrait of Humanity established by the different characters, seeks to leave its mark on the provocation that the debate intends, raise questions and wake us up to a problem in which many sometimes we prefer not to think about.

Theater has played no other role than reflecting on man, on his time and in his time, according to the world and its unfolding. In carrying out this reflection, he is bringing awareness to man

and intervening in his multiple resolutions. It remains to be seen with what degree of power. What marks stays on each viewer? We believe that it allows information and reflection for later attention and change in attitudes that promote a more environmentally healthy future.

1.2 MARK 2 - The project with schools

In the last 10 years more plastic has been produced than in the last 100, and the plastic never decomposes only if it breaks up. The use of plastic as easy and as disposable as it has become in our society is a dramatic problem. And while the issue of recycling is already addressed in schools, the decrease in the consumption of plastic - so fundamental - and its creative transformation, not so much.

Therefore, and in parallel to the creation of the shows, in the **Oper(a)ção Plastikus** project there was a set of activities aimed to promote good practices, applicable to the conservation of the sea ecosystem, with different initiatives to raise awareness with and for the School Community, called the Educational Package “**I know! I Feel! I Act!**”. This package of measures served to make this project “viral”, in the sense that all students, parents, teachers, could contribute to a change in their attitudes and create their own environmental challenges, turning this project into a true ‘antiplastic guerrilla’!

The challenges were defined, however, there was the possibility that the students themselves could suggest other challenges. Thus, students at different levels of education in basic, secondary and higher education were challenged to create:

- Artistic objects from plastic, in an attitude to promote the recycling of these materials;
- Awareness posters on the theme;
- Photographic reports on the theme of Ocean Pollution by plastic;
- Videos on the topic;
- Other creations to be decided by students and/or teachers.

VIDEO

PRODUTO: Esta modalidade é dirigida a alunos que podem concorrer individualmente ou em grupos de até 3, com o objetivo de desenvolver um pequeno filme editado que não passe os 3 minutos, sobre a temática da Poluição do Oceano, em particular por plástico. A equipa participante deverá mostrar o seu olhar sobre o tema, devendo o filme reportar, informar, documentar, alertar, de forma original e criativa o problema de lixo nas nossas praias, possíveis ações para a resolução do problema (e.g. ações de limpeza de praias), atividades desenvolvidas no âmbito do projeto OPERAÇÃO PLASTIKUS, ou intervenções artísticas (e.g. instalações realizadas com lixo na praia ou montagens fotográficas) que apontem para a necessidade de mudança de comportamentos ou outras intervenções (e.g. um VOXPOP sobre o tema e onde se possa perceber um ponto de vista dos produtores do filme; uma ficção sobre a temática, onde se inclui a animação; uma entrevista ou um conjunto de entrevistas com pessoas de interesse) que possam acrescentar uma nova visão ou alertar a temática.

PÚBLICO ALVO: Cada equipa poderá ser formada por 1 a 3 alunos. Cada aluno só pode participar numa equipa, mas podem participar mais do que uma equipa por turma do ensino secundário ou superior.

ESPECIFICIDADES: Os filmes não podem exceder 3 minutos (incluindo genérico inicial e final); deverão ter um título e o nome e função da equipa; os temas musicais incluídos no filme devem obedecer à lei da Creative Commons ou ser de autoria própria (temas musicais com direitos de autor não serão aceites); os ficheiros deverão ser em mp4 com resoluções destinadas ao Youtube e/ou Facebook.

Aceitas o desafio?





ENTREGA E PRAZOS

Cada turma deve indicar à Krisálida o que se propõe fazer até ao dia 1 de fevereiro de 2019, através do site www.krisalida/inscricaoplastikus. Uma mesma turma poderá inscrever-se em diferentes modalidades/desafios, desde que respeite o número máximo de participantes. Todas as equipas deverão ser sempre supervisionadas por um professor/educador.

Todos os trabalhos terão de estar concluídos até ao dia 5 de abril de 2019. A Krisálida fará posteriormente uma recolha dos trabalhos para integrar em uma exposição itinerante.

Mais informações em: www.krisalida.pt e www.facebook.com/krisalidaacm

Contactos:
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 Produção e Comunicação | Rúdimia Jassir | 914776708

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OPER(A)ÇÃO PLASTIKUS
"Eu sei! Eu sinto! Eu atuo!"

Há cerca de 100 anos apareceu na Terra uma nova espécie. Parecia ser amigável e tão prestável que, desajeitado, se foi entranhando nas nossas vidas. Quanto mais se entranhava, mais nós precisávamos dela e, mais ela crescia. Sem darmos por isso, tornou-se absolutamente indispensável. E, assim, ela cresceu, cresceu, cresceu. Hoje, está por todo o lado! Por todo o lado, mesmo! O PLASTIKUS é agora um dos maiores problemas da humanidade.

O projeto OPERAÇÃO PLASTIKUS, coordenado pela Krisálida, companhia de teatro profissional sediada em Caminha, tem como principais objetivos alertar para a poluição marítima causada pelo lixo plástico, utilizando como ferramenta o Teatro, bem como promover boas práticas aplicáveis à conservação do ecossistema marinho.

Criaremos, não um, mas dois espetáculos teatrais, dirigidos a dois públicos distintos. Um para crianças (M/3) e outro, para adultos (M/12). Recomendado à parceria estabelecida com a Escola Superior de Educação do Instituto Politécnico de Viana do Castelo, teremos o apoio na componente científica do tema. Posteriormente, em residência artística, criaremos os espetáculos.

Paralelamente, teremos um conjunto de atividades que visam promover boas práticas aplicáveis à conservação do ecossistema marinho. Para atingir estas objetivos estão previstas diferentes iniciativas de sensibilização com e para a Comunidade Escolar e o público em geral, a que chamamos de Pacote Educativo "Eu sei! Eu sinto! Eu atuo!", entre as quais se destacam:



RECICLARTE

PRODUTO: Nesta modalidade o objetivo é dar uma nova finalidade a materiais que seriam descartados, unindo a reciclagem com a arte. Cada equipa (turma) deverá criar 3 a 5 produtos, utilizando idealmente o lixo recolhido nas praias, trazido de casa ou outro produzido na própria escola para criar objetos úteis ou decorativos, decorar um muro da escola, criar mobiliário, esculturas ou obras de arte.

PÚBLICO ALVO: As equipas deverão ser formadas por uma turma (até 30 pessoas, incluindo alunos, professores e supervisores) do ensino básico, secundário ou superior.

ESPECIFICIDADES: Não há limite de tamanho para os objetos produzidos (mínimo ou máximo). O material predominante dos objetos deve ser de plástico descartado (garrafas, tampas, embalagens, pacotes, copos, etc.), mas é permitida a utilização de outros materiais na criação dos mesmos, incluindo metais, fios, tintas, etc.

KARTAZES

PRODUTO: Cada equipa participante deverá criar um cartaz de sensibilização sobre o problema do plástico no oceano, utilizando idealmente como material o lixo (plástico) recolhido nas praias ou outro produzido na própria escola ou no caso dos alunos. A mensagem pode ser transmitida por meio de frases (lemas), pinturas, colagens ou outras intervenções artísticas. Podem também ser usadas fotografias e impressões.

PÚBLICO ALVO: As equipas deverão ser formadas por uma turma (até 30 pessoas, incluindo alunos, professores e supervisores) do ensino básico, secundário ou superior.

FOTOREPORTAGEM

PRODUTO: Esta modalidade é dirigida a alunos que podem concorrer individualmente ou em grupos de até 3, com o objetivo de desenvolver um reportagem fotográfica de até 10 fotografias sobre a temática da Poluição do Oceano, em particular por plástico. A equipa participante deverá mostrar o seu olhar sobre o tema, devendo o conjunto de fotografias ilustrar de forma original e criativa o problema do lixo nas nossas praias, possíveis ações para a resolução do problema (e.g. ações de limpeza de praias), atividades desenvolvidas no âmbito do projeto OPERAÇÃO PLASTIKUS, ou intervenções artísticas (e.g. instalações realizadas com lixo na praia ou montagens fotográficas) que apontem para a necessidade de mudança de comportamentos. As fotos podem ser tiradas por câmaras fotográficas próprias ou da escola, ou smartphones com boa resolução.

PÚBLICO ALVO: Cada equipa poderá ser formada por 1 a 3 alunos. Cada aluno só pode participar numa equipa, mas podem participar mais do que uma equipa por turma do ensino secundário ou superior.

ESPECIFICIDADES:

- As fotografias deverão ter uma resolução mínima de 2100 x 1500 pixels (3,2 MPI). As fotografias poderão ser a cores ou a preto e branco;
- As fotografias devem ser produzidas em Portugal;
- As candidaturas estão limitadas a fotografias originais da autoria dos membros da equipa;
- As fotografias não devem incluir molduras, assinaturas, datas ou outros dados na imagem. No entanto, são permitidos alguns ajustes digitais, como por exemplo de brilho, saturação, contraste ou nitidez, bem como a manipulação digital artística, incluindo a montagem de mais do que uma imagem.

Fig. 6 – Flyer of the Educational Package “I know! I feel! I act!” @Ricardo Ferreira

With plastic waste in abundance, Krisálida built a project that goes beyond the limits of the stage. The company challenged several schools in Alto Minho to create artistic objects, posters, videos or photo reports from the plastic collected by the students themselves. The idea ended up giving rise to several projects, in a universe of more than 1000 students from Alto Minho, with the participation of 38 classes. The result gave rise to an **Itinerant Exhibition** in the Alto Minho region. We could see it, during 2019, at the Higher School of Education of the Polytechnic Institute of Viana do Castelo; at the Facha School Center, in Ponte de Lima; at the Municipal Museum of Caminha and at the Vila Nova de Cerveira School Group.

1.2.1. ITINERANT EXHIBITION

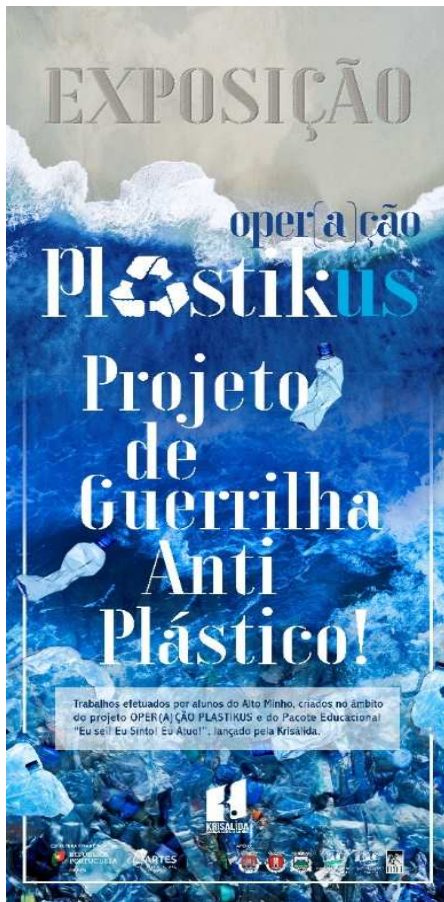


Fig. 7 - Poster @Ricardo Ferreira

A lighted Eiffel tower made of two-meter-high PET plastic bottles, a life-size plastic-based armchair collected only at school and a turtle prepared after a kindergarten snack are some of the works in the exhibition resulting from the Educational Package “**I Know! I Feel! I Act!**”, launched as part of the Oper(a)ção Plastikus project.

After collecting all the work done by the 38 classes involved in the project, it was necessary to select the pieces that would be part of the traveling exhibition. The pieces, about 50, show the reflection made by the students on the theme, since each object obliged the participants to do a conceptual work behind the created work.

Let’s see some examples: Let’s see some examples:

PHOTOREPORTAGE - students had to develop a photographic report of up to 10 photographs on the theme of Ocean Pollution, in particular by plastic.



Fig. 8- “People’s lack of interest in the face of pollution”@ 10ºM students, Professional Audiovisual Course – ESSMM

POSTERS - students had to create a poster to raise awareness about the problem of plastic in the ocean, ideally using as waste material (plastic) collected on the beaches or produced at the school or at the students' home.



Fig. 9- Several awareness posters made by pre-school students and 1st cycle of basic education @ Krisálida

RECYCL'ART – Artistic objects created from plastic - giving a new purpose to materials that would be discarded, combining recycling with art. Ideally, using the garbage collected on the beaches, brought from home or produced at the school itself, students had to create useful or decorative objects, create furniture, sculptures or works of art.

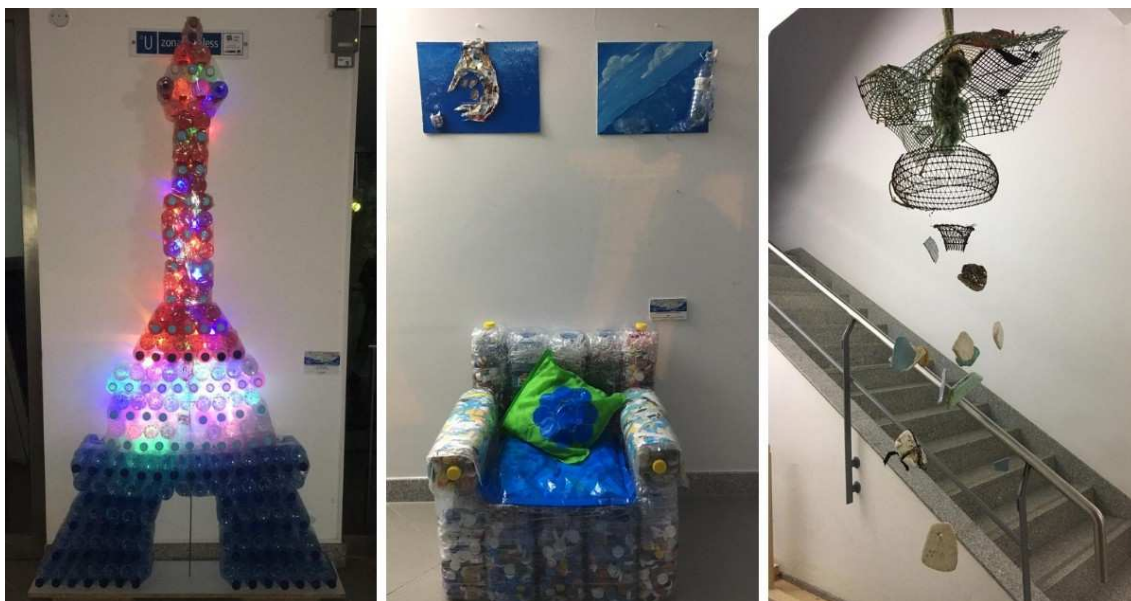


Fig. 10- Various artistic objects constructed from plastic garbage by students of various levels of education @ Krisálida

This awareness campaign, which could also be seen in this exhibition, although it does not immediately lead to the resolution of the problem of plastic treated here, allows information and reflection for later attention and changing attitudes.

More information about this exhibition at <https://smack.pt/atualidade/2019-05-28-1000-jovens-do-Norte-juntaram-se-para-criar-arte-a-partir-do-plastico>

2. Conclusion

The European Commission has defined (...) 2030 as the deadline for ending disposable plastic packaging in the European Union, changing to recyclable and reusable plastic and limiting the use of microplastics. 16.01.2018 in Jornal Económico

The theater is a good work tool to trigger critical thinking and the debate of social issues.

The **Oper(a)ção Plastikus** project, by alerting and promoting awareness and debate through an artistic form, the perception of citizens in training and the understanding of active citizens, taking into account family, interpersonal, affective, social and economic, allows the creation of bases for a better attitude, and their respective actions in favor of a better environment and quality of life for the whole Human Being.

Fortunately, although marine litter is one of the most widespread sources of pollution problems on the planet, it is one for which individual citizens can immediately be part of the solution; this is because the origin of all sea waste points to a single source - people.

The marks that this project was leaving, wherever it went, promoted by a theater company, on such a relevant social problem and on the agenda, certainly serve for the people and groups involved in it to develop themselves, mobilizing all its faculties, in order to solve real and collective problems; they also serve to awaken to the discovery and development of the potential and capacities of each community and allow the communities to be agents and not merely passive spectators.

We cannot hesitate to create a generation capable of dealing creatively with the baggage of environmental and social problems that they are inheriting. Only with a lot of effort and a lot of collaboration, a lot of conscious proactivity, will we be able to reverse this destructive trend. In addition, it is not for tomorrow, it must start yesterday!

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6

Renaissance in Portugal: idiosyncrasies

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Abstract

The Renaissance was an artistic-cultural movement that occurred in Europe in the fourteenth, fifteenth and sixteenth centuries, contributing to the formation of a new world view. The artists revealed a deep interest in Classical Antiquity and conceived from them the notion of the integral man. This new interest in man, served by the in-depth study of letters and the arts, was called Humanism.

Portuguese Humanism and Classicism had particular aspects due, in part, to the Discoveries, giving them a precursor feature as to the notion of relativity of human things. By analysing some representative examples, we will try to show the idiosyncrasies of the Portuguese case.

Keywords: Humanism, Renaissance, integral man, Discoveries

Renaissance is considered the cultural movement that emerged in Italy in the fifteenth century and extended to Europe during the fifteenth and sixteenth centuries. Its principle was the belief in the potentialities of man as an agent of progress, and its ideas contributed to the shaping of a new world perspective. The rediscovery of the culture and art of Classical Antiquity and the new interest in it, led the artists to conceive the notion of the integral man. This new interest in man, served by the in-depth study of letters and the arts, was called Humanism. So, Humanism is the cultural movement that places man in the centre of the universe.

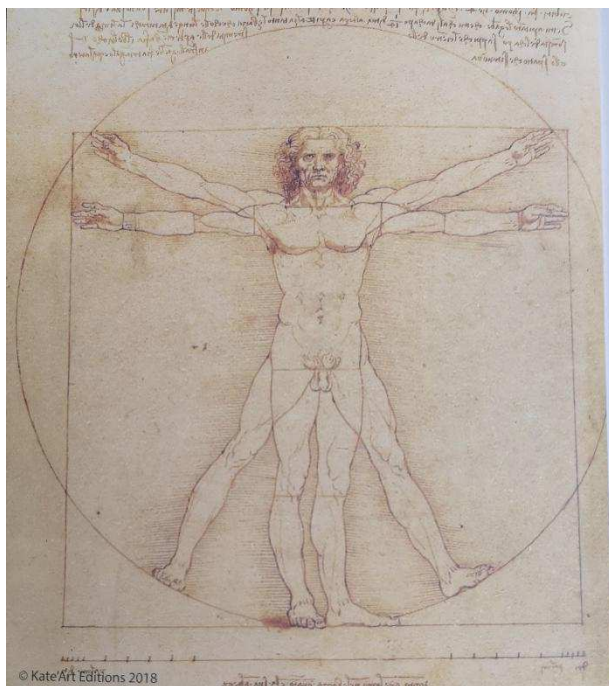


Fig. 1 - As proporções da figura humana de Leonardo Da Vinci a partir de Vitruvio (Homem de Vitruvio), 1490 in Duve, 2018, pág. 15



Fig. 2 - Miguel Ângelo. Creation of Adam, in Duve, 2018, pág. 29

Recognizing the artistic and literary superiority of ancient civilizations, men of this period were led to imitate them, but from them to conceive a new notion that the ancients had only sensed: the notion of the integral, complex, harmonious man of body and spirit.

This humanistic conception has been extended to humanity in general and to its integration into the whole of universal nature.

However, Portuguese Humanism, inserted in European Humanism, covered particular aspects, above all by an extraordinary enrichment from the experience brought by the Discoveries.

The message conveyed by the discoverers, based on the experienced facts, had been corroborating the humanistic theories, that is, the knowledge extends beyond the physical limits and ideas. In fact, European culture was not the only one, everything that was known as absolute and unique, was only part of a much larger reality. This attributes to the Portuguese humanism a leading feature regarding the notion of relativity of human things.

Classicism, which proposed the almost linear imitation of the authors of antiquity, also served the new orientation of the spirit.



Fig. 3 - Retrato de Lisa del Giocondo (Mona Lisa), 1503-1506, Paris. Museu do Louvre. in Duve, 2018, pág. 25



Fig. 4 - A Senhora com Arminho, 1490, Leonardo Da Vinci. In Pijoan (org.), 1972, pág 284

Portuguese Classicism presents new and original aspects too, also resulting from overseas expansion. It is marked with its own exotic and marine ornamental motifs and the Manueline architectural style reflects this symbiosis of antiquity and the modern age.



Fig. 5 -Janela Manuelina de uma casa em Viana do Castelo. Fotografia de Vasco Pimenta de Castro



Fig. 6 - Janela do Convento de Cristo em Tomar,
in <http://www.cm-tomar.pt/index.php/pt/convento-cristo>



Fig. 7 - Pórtico do Mosteiro dos Jerónimos,
in http://parquia-smbelem.pt/SMBelem_Guiao_visita_Jeronimos.htm

Os Lusíadas by Luís de Camões, is a synthesis of Portuguese Humanism and Classicism because here two worlds intersect: the ancient, through the vast humanistic culture of its author, Luís de Camões; the modern, because it celebrates the ability of man to overcome, by will, effort and creativity, contributing to a new world perspective. It is this victory that is the beginning of Modern History.

Luís de Camões gives us an account precisely of this effort and this worldview of the Renaissance man, saying:

“Não me falta na vida honesto estudo,
Com longa experiência misturado,
Nem engenho, que aqui vereis presente,
Cousas que juntas se acham raramente.”

(Camões, *Os Lusíadas*, Canto X, est. 154)

The new world is still present in this book, as it makes known the progress of nautical science, geographic, ethnographic and maritime knowledge. Mediterranean voyages had been around for a long time, and voyages through the ports of England, France, Flanders, and North Africa were common in this historical period, so it is certain that there was already great progress in the art of sailing, as evidenced by use of the compass and nautical charts.

However, the geographical situation of Portugal and the adventurous spirit of the Portuguese people led the country to embark on increasingly distant journeys through unknown seas and for which there were no guidance charts.

Luís de Camões tells us about this, right at the beginning of the epic:

“As armas e os barões assinalados,
Que da ocidental praia lusitana,
Por mares nunca dantes navegados,
Passaram ainda além da Taprobana.”

(Camões, *Os Lusíadas*, Canto I, est.1)

These were exploratory voyages that allowed sailors to gather information about the sea and the places where they arrived and also allowed them to add knowledge to both the art of sailing and nautical charts.

It was precisely a Portuguese, Gil Eanes, the first to pass Cape Bojador, or Cape of Storms (1434), putting an end to the fantastic stories of the existence of monsters and other occult forces that hindered navigation. The bookish knowledge, still incipient, was now supplanted by the "knowledge of experiences done."

“Os casos vi, que os rudos marinheiros,
Que têm por mestra a longa experiência,

Contam por certos sempre e verdadeiros,
Julgando as cousas só pela aparência,
E os que têm juízos mais inteiros,
Que só por puro engenho e por ciência
Vêm do mundo os segredos escondidos,
Julgam por falsos ou mal entendidos.”

(Camões, *Os Lusíadas*, Canto V, est. 17)

As we have already said, this book is a synthesis of humanist ideas, and thus, it is important to highlight some humanistic aspects that are present in this book, such as:

the victory of men over gods, in contempt for myths, as evidenced in the construction of knowledge; **the value of experience and observation** well shown in naturalistic descriptions or anatomical studies of man and animal, helping to build the critical mindset. The Portuguese maritime expansion led the sailors to observe natural phenomena that were not yet described in theory, among which can be mentioned: the Fire of St. Elmo and the Sea Trunk, so well described in *Os Lusíadas*:

“Vi, claramente visto, o lume vivo
Que a marítima gente tem por santo,
Em tempo de tormenta e vento esquivo,
De tempestade escura e triste pranto.
Não menos foi a todos excessivo
Milagre, e cousa, certo, de alto espanto,
Ver as nuvens do mar com largo cano
Sorver as altas águas do oceano.”

(Camões, *Os Lusíadas*, Canto V, est. 18)

The interest and curiosity for all that is human and can value man is well evidenced in the descriptions of peoples and customs. In Canto VII, which begins with the arrival of the Portuguese in Calicut, the descriptions of the geography of India and the first contacts with this unknown people are evident (Camões, *Os Lusíadas*, est. 23-27)

It also constitutes the new world, historical realism in narrating **the truth of the facts**, present, for example, in the description of the Battle of Aljubarrota, where we can know the war strategy used there.

Luís de Camões, like all humanists, **condemns the war**, only admitting it as “Christian daring”:

“Mas entanto que cegos ou sedentos
Andais de vosso sangue, ó gente insana!
Não faltarão cristãos atrevimentos
Nesta pequena casa Lusitana;
De África tem marítimos assentos,
É na Ásia mais que todos soberana,
Na quarta parte nova os campos ara,
E se mais mundo houvera, lá chegara.”

(Camões, *Os Lusíadas*, Canto VII, est 14)

Because it is an epic work that praises humanist values, *Os Lusíadas* have always arisen great interest, as evidenced by both translations and studies (essays, critical reviews, academic thesis). Among many distinguished authors who have looked into this work, some include: Cervantes, Hernani Cidade, Jorge de Sena, Harri Meier, António José Saraiva, Costa Marques, Epifânio da Silva Dias, Maria Helena da Rocha Pereira, Eduardo Lourenço, Frederico Lourenço.

The influence of this work is visible in several artistic manifestations, namely in painting.

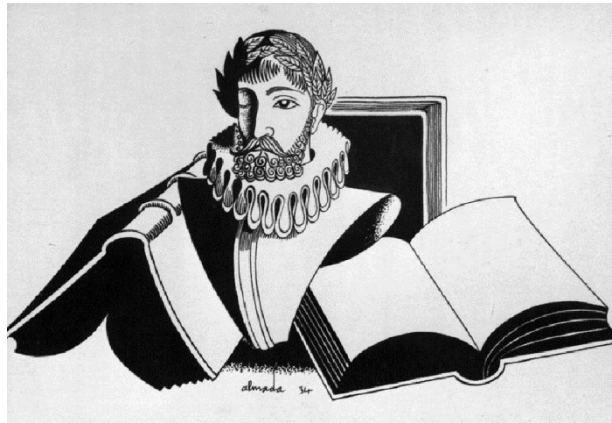


Fig. 8 - Retrato de Camões (1934) por Almada Negreiros. in Ferreira (s/d), p. 62



Fig. 9 – Ilustração de Carlos Marreiros in Pinto (2004), pág. 100, 101.



Fig. 10- Ilustração de Cândido Costa Pinto. In Diário de Notícias (1972)



Fig. 11- Ilustração de Lima de Freitas. In Diário de Notícias (1972)



Fig. 12 - Ilustração de Dórdio Gomes. In Diário de Notícias (1972).



Fig. 13- Ilustração de Mário Cesariny. In Diário de Notícias (1972).

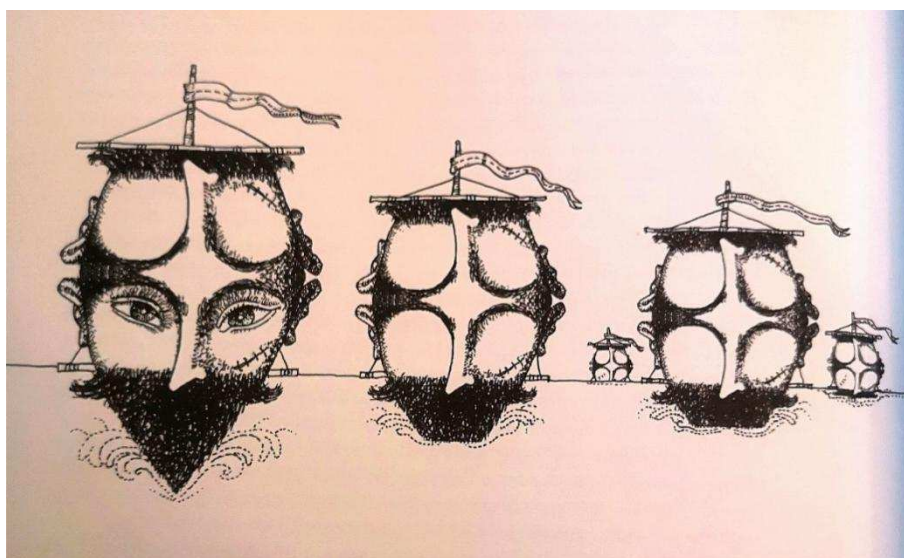


Fig. 14 – Armada de Francisco D’Eça. Ilustração de Carlos Marreiros in Pinto (2004), pág. 106, 107.



Fig. 15 – Ilustração de Sara Afonso. in *Diário de Notícias* (1972)

And also writers, throughout the ages, were influenced by this work. To name but a few, Fernando Pessoa, at the beginning of the twentieth century, in his epic-lyrical work *Message*, similar to Camões, intends to sing the national heroes and the Discoveries which are also the main theme.

Sophia de Mello Breyner also reveals her approach to the epic poet, among others, in the poem entitled “Camões e a Tença”.

Vasco Graça Moura writes *Os Lusíadas para Gente Nova*, a book also written in an eighth rhyme, the same used by Camões, which aims to make the epic more accessible to young readers.

Gonçalo M. Tavares, in 2010, writes a novel entitled *A Trip to India*, which the critics consider to be a contemporary epic.

The Renaissance was a period of great advances in knowledge. At that time also comes the modern Portuguese with the first grammar of Fernão de Oliveira and later another by João de Barros.

In the Renaissance, in Portugal, there is also the role of scholarship holders, such as Sá de Miranda and Damião de Góis and, in particular, the environment of the Portuguese court where

there was a real renewal, namely in the case of the education of princes that is entrusted to humanists. It is also noteworthy the formation of several humanist centres, namely the Santa Cruz de Coimbra where Camões is thought to have studied.

In addition to this epic, it should also be mentioned *A Peregrinação* by Fernão Mendes Pinto that tells the life of a Portuguese in the East and where you can see the spirit of adventure of the Portuguese, the courage and overcoming the limits of humanity. This work was published in Lisbon in 1614, under the following title: “Peregrinaçam de Fernam Mendez Pinto em que da conta de muytas e muyto estranhas cousas que vio & ouvio no reyno da China, no da Tartaria, no de Sornau, que vulgarmente se chama de Sião, no de Calaminhan, no do Pegù, no de Martauão, & em outros muytos reynos & senhorios das partes Orientais, de que nestas nossas do Occidente ha muyto pouca ou nenhua noticia. E também da conta de muytos casos particulares que acontecerão assi a elle como a outras muytas pessoas. E no fim della trata brevemente de algumas cousas, & da morte do Santo Padre Francisco Xavier, unica luz & resplendor daquellas partes do Oriente, & reitor nellas universal da Companhia de Iesus”

Given the exoticism of the descriptions and the narrations, doubt has long arisen over the truth of the facts concerning the twenty-one years he has travelled in Asia, having been, in his own words: “thirteen times captive and seventeen sold in parts of India, Ethiopia, Happy Arabia, China, Tartary, Makassar, Samatra, and many other provinces of that western archipelago of Asia” (Pinto, 2005)

Nowadays, with a broader knowledge of reality, one can see the likelihood of its naturalistic and realistic description. The author revealed his reaction by telling those who doubted, that those who have seen little world, also often give little credit to how much others have seen.

“adoptando voluntariamente un tono anti-épico, Mendes Pinto se presenta de forma alternativa en posición de pecador o de víctima, refiriéndose a su persona como el pobre de mim. Todo sucede como si un mecanismo lógico, modelado por la espiritualidad de la Contrarreforma, regulase todos los actos del ser humano, imponiéndole el calvario de una vida como un viaje penoso.”

(Folch, 2015, p.379)

The Renaissance and Humanism, as well as the Portuguese Discoveries, determined a change in the conception of Earth and Man.



Fig 16- Nuno Gonçalves, act 1450-1492. Painéis de S. Vicente, Museu de Arte Antiga, Lisboa. In <http://www.museudearteantiga.pt/colecoes/pintura-portuguesa>

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7

Somaesthetics and Embodied Dance Appreciation: A Multisensory Approach

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Abstract

Philosopher Richard Shusterman neologized the term “somaesthetics” to develop a branch of embodied philosophy that is explicitly open to combining theory and practice, considering the body to be both a seat of knowledge and a means of engaging with the world. This article applies somaesthetics to understanding and empowering dance audiences, contributing to the practical branch of somaesthetics via two tracks—cultivating awareness and the ability to express experiences. Using sensory ethnography and autoethnography, we unpack the multisensory experiences of audiences via two site-based dance case studies, *TooMortal* by Shobana Jeyasingh (2012-2014), set in historic churches; and *Maaya* (2012) by Gauri Sharma Tripathy, Shivani Sethia, Seeta Patel, and Yamuna Devi, staged in Westminster Hall. Using the example of Visual Thinking Strategies (VTS), developed by Philip Yenawine and Abigail Housen, we further offer an avenue for examining how somaesthetics can be combined with the tool of open-ended questions as a means of cultivating personal aesthetic awareness and facilitating group learning. Through somaesthetics and the practical devices of auto/sensory ethnography and VTS, we underscore the open-ended nature of arts encounters; multiple forms of knowledge; and the combination of subjective experience and larger contexts and stimuli.

Keywords: Somaesthetics, dance audiences, site-based choreography, aesthetic theory, multisensoriality, Visual Thinking Strategies, sensory ethnography, autoethnography

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1. Introduction

The dancing body simultaneously represents and experiences with each motion. It is engulfed within technique, histories, politics, artistry, identity, and intense physical training, all of which

inform the moment-by-moment choices of the dancer. Yet the embodied nature of dance performance does not end at the tips of a performer's limbs. The body is both the medium of a dancers' artistry and the vehicle through which audiences appreciate and respond to dance. The audience, too, is immersed within histories, power dynamics, and contingencies that lead to the performance site and to the embodied experience of spectatorship. Within this rich journey to and through a performance, audiences are saturated in sensory stimuli, associations, and remembrances. This paper explores how these sensations might be understood and potentially tapped—on a self-directed individual level and by dance educators—to engage and empower audiences by building awareness and the ability to unpack arts encounters.

Our examination of embodied audience experiences is grounded in somaesthetics. Coined by philosopher Richard Shusterman by combining *soma* (Greek for body) with *aesthetics* (from *aisthesis*, for perception), somaesthetics carves out a field of philosophy rooted in the “perceiving ‘body-mind.’” Importantly for our purposes, somaesthetics views the body as not solely a vehicle for the extremes of either artistic expression or passive observation, but rather as an active “subjectivity that experiences aesthetic pleasures through somatic sensations” (2007, p. 139). To delve into methods for enhancing embodied audience experiences via somaesthetics, we propose two practical avenues—cultivating awareness and the ability to express experiences, this expression itself being a further means of developing somaesthetic appreciation.

To the first goal of building awareness, we draw upon two tracks of ethnography—autoethnography and sensory ethnography. Autoethnography turns an analytical eye inward, incorporating self-observation, biography, and reflection into writing and analysis (Ellis, 2004; Reed-Danahay, 1997). In the area of sensory ethnography, our analysis is inspired by Sarah Pink, whose work builds upon trajectories of ethnographic research incorporating the senses that emphasize that the “researcher learns and knows thorough her or his whole experiencing body” (2015, p. 27). Auto- and sensory ethnography provide pathways for investigating the multisensory nature of audience experiences, involving a researcher's body as a sensory tool, and adding layers to more traditional methods of “reading” movements and choreography. Combining these approaches, we consider two choreographies from an audience perspective as case studies and touch points for further analysis. In selecting choreographies, we have focused on pieces that utilized non-traditional performance spaces in London, UK—*TooMortal* by Shobana Jeyasingh (2012 premiere, followed by touring), set in historic churches; and *Maaya* (2012) by Gauri Sharma Tripathy, Shivani Sethia, Seeta Patel, and Yamuna Devi, staged in

Westminster Hall. This framework of site-based¹ dance offers an expanded consideration of the breadth of sensory stimuli processed by audiences, as well as the degree to which multiple senses are involved in aesthetic encounters and can serve as tools for deepened somaesthetic perception.

Following these case studies, we explore the articulation of aesthetic experience as a mode of cultivating somaesthetic appreciation through one approach to arts audience engagement, Visual Thinking Strategies (VTS). Developed in the early 1990s by arts educators and theorists Philip Yenawine and Abigail Housen, VTS uses the format of open-ended questions to engage arts audiences (museum visitors, classroom students, etc.) through observation, verbal processing, and peer learning. VTS was designed to “help learners apply their current meaning making systems (their intrinsic abilities and concerns) to their encounters with art” and to further these abilities through “challenging [audiences] with reasonable tasks” such as describing their observations in discussions based on open-ended prompts (Yenawine, 1999, p. 4). By relying on individual responses rather than expecting arts appreciation to hinge on art historical or theoretical knowledge, VTS provides an accessible basis for exploring the cultivation and expression of aesthetic sensory awareness.

Our overarching aim is twofold: to provide examples of the sensory rich environments encountered by audiences and to propose two practical applications of audience somaesthetics in the field of dance. Through a mixed method of ethnography, case studies, and VTS we work to bridge the specific and general to provide a foundation for considering methods of practical somaesthetic application bearing potential interest for both group activities and individual self-reflexive somaesthetic cultivation.

2. Somaesthetics, dance, and audiences

Somaesthetics explores the body-mind through three primary arenas: comparative studies of different somatic techniques (pragmatic somaesthetics); physical practice (practical somaesthetics); and the impact of perception and embodied experience on how one interprets, responds to, and comes to “know” the world (analytic somaesthetics) (1999, p. 304-307). In developing somaesthetics, Shusterman worked to counter centuries of philosophical divisions of the body and mind (Shusterman, 1999, 2007, 2013) to build a field of study that could bridge theory and practice, centering the body and the cultivation of embodied self-awareness as a

¹ We use “site-based” to refer to dances staged outside of traditional performance or arts venues and to focus attention on the dynamic relationship between audience experiences and performance sites. For analysis on differing methods of working with site, see Mike Pearson, *Site-Specific Performance*.

core component of “philosophy as an art of living” (2018, p. 2). Describing the body as “our tool of tools,” Shusterman outlines the basic aim of somaesthetics as “improving the understanding and cultivation of the body as a central site of perception, performance, and creative self-expression” (2007, p. 7).

Underlying the field of somaesthetics is an orientation toward functional application. How can one improve somatic self-awareness? What constitutes improvement (generally or for a specific individual)? What end does such improvement serve, or is improvement an end in itself? While these are broad questions to be grappled with across specific somaesthetic projects, the approach that they reflect is here key. Somaesthetics goes beyond solely theoretical questions of perception, embodied knowledge, or self-expression to ask researchers to consider what impact such philosophizing can have on habits, experiences, and performances of self. Shusterman underscores this practical connection, relevant for both dancers and audiences, writing that “If the soma is our ultimate and necessary instrument for creating and appreciating art” then art would be an appropriate vehicle to “train this instrument of instruments to perceive and perform more effectively” (2007, p. 16).

Through marking out a terrain that covers physical practice, the scrutiny and examination of intentional body work, and questions of interpretation and impact, somaesthetics provides myriad potential paths for dance analysis (Arnold, 2005; Carter, 2015; Ginot, 2010; Horváth, 2018; Mullis, 2006, 2008). In our article “Performative Somaesthetics: Interconnections of Dancers, Audiences, and Sites” (Banerjee and Fiala, forthcoming), we utilize somaesthetics to theorize live performance as a triangulation of dancers-audiences-sites. With this current paper, we develop a practical lens for understanding the embodied nature of audience experiences that supports considerations for how somatic self-awareness could be cultivated to enhance and deepen such experiences.

This organizing focus responds to increased concerns over arts accessibility and audience engagement over recent decades (Dance/USA, n.d.; LaPlaca Cohen, 2017; Simon, 2010; Whittenburg, 2019), as well as to a central thrust of somaesthetics itself. Shusterman’s emphasis on practical applications of somaesthetic concepts could be employed to develop a variety of pre-, post-, or simultaneous performance audience education, interactive formats, or responsive prompts. Such practical endeavors hold the potential to recognize the variety of individual and communal aspects of arts spectatorship. Linking subjective experience to larger interpretations of philosophy as an “art of living,” we work to acknowledge the individual as embedded within and in dynamic relationship with place, community, history, and culture.

3. Somaesthetics in practice – audiences and senses

In 2012 and 2013, co-author Suparna Banerjee attended performances of *TooMortal* and *Maaya*.² Our examination of these works is based upon her attendance, post-performance reflective journals, video recordings, and analyses by other critics and scholars. Banerjee was invited to review both performances for *Confluence: South Asian Perspectives*, a local London magazine, and therefore held multiple roles as an attendee—reviewer, dance scholar, and audience member.

Sensory ethnography builds upon the foundation that human experience is mediated through the body and thus the senses, viewing the body as an active agent of experience and self-expression, as well as a seat of knowledge, learning, and information processing (Davis, 1997; Pink, 2008, 2015). In addition to expanding researcher observation to involve all the senses, sensory ethnography ethically draws upon approaches to ethnography that consider informants to be knowledgeable collaborators and explores creative means beyond text for gathering and conveying information. As Pink explains, “the sensory ethnographer would not only observe and document other people’s sensory categories and behaviours but seek routes through which to develop experience-based empathetic understandings of what others might be experiencing and knowing” (2015, p. 98). Sensory ethnography therefore emphasizes learning about what others experience and non-verbal ways of knowing through a combination of participation, observation, collaboration, research, and creative methods of documentation.

Sensory ethnography requires self-reflexivity and is interconnected with autoethnography, which hinges on “self-observation and reflexive investigation” (Maréchal, 2010, p. 43) creating an intersection of “research, writing, story, and method” that connects “the autobiographical and personal to the cultural, social, and political” (Ellis, 2004, p. xix). Self-reflexive elements help to balance the personal and general—acknowledging the subjective nature of a researcher’s observations while also building on those personal accounts to note general categories of experiences, associations, and reflections that may arise amongst audiences members. In our usage, autoethnography lends a greater emphasis on spectator biography, existing dance knowledge, and previous experience in dance training and performance attendance. Describing the overlap of sensory ethnography and autoethnography, Pink explains that, “the sensory ethnographer starts with a kind of autoethnography of her or his own sensory culture and of how she or he is situated in it.” For Pink, this process requires self-awareness as a starting point, a commitment to reflection as an ongoing research process, and an “openness

² Banerjee attended a performance of Akademi’s *Maaya* on July 5, 2012; and a performance of *TooMortal* at St. Pancras Church, organized by Dance Umbrella on October 15, 2013.

to learning how to participate in other sensory ways of knowing” (2015, p. 60). These layers of general stimuli and individual response help to reveal the complexities of somaesthetic audience experiences while also providing guideposts that can be used to cultivate somatic awareness for enhancing aesthetic encounters.

During her performance attendance, Banerjee conducted ethnography for *Maaya*—including video and audio recording, photographing, interviewing both audiences and performers, attending, writing reflective journals, and publishing a review of the performance. For *TooMortal*, her role was that of an attendee/reviewer who reflected upon her embodied experience in a post-attendance journal. The journals for both performances now serve as a type of informant that we elaborate upon and connect with contextual details to develop somaesthetic readings.

4. The choreographies

4.1 *TooMortal* (2013)

Performed within congregation seating areas, Shobana Jeyasingh’s 20-minute piece *TooMortal* involved intimate contact between dancers and church pews, while simultaneously highlighting distinctive church architecture. Technically drawing on western contemporary dance idioms such as torso bends, neck rotations, and extended legs, the choreographic arc of the work unfolded as a conversation between bodies and architecture. Our focus is on one iteration of the piece, staged in 2013 in St. Pancras Church, a Greek revivalist style building constructed with bricks faced with Portland stone, topped by a stone portico and tower, and accented by striking red iron entrance doors bordered by decorative terracotta moldings. The historic nave and altar, replete with carvings, columns, and stained glass, were enhanced by the artistic staging—the sound of bells, angular intersecting beams of blue and purple lights, smoky atmosphere, and female bodies draped in crimson—creating a complex web of sensorialities entangling opticality, smellscape, tactility, hapticity, and aurality.

Performance venues inform audiences’ bodily perceptions prior to, during, and after performances. Site-based choreographies, such as those analyzed here, help to draw attention to physical, historical, and associative factors that influence audience experiences of place.



Figure 1: Caryatids at St. Pancras Church (London). Photo: Mike Quinn.

In her attendance of *TooMortal*, Banerjee’s journal notes the contrast between embodied feeling and architectural space, as well as a sensescape comprising optic and aural elements:

When I crossed Euston Street and entered the church premise, I encountered the silence and solitude through the church’s architecture—the four Greek caryatid figures (Fig 1). These female sculptures not only echoed architectural principles of order and structure but offered serenity of mind. Contrasted to the murmurings of the busy street, the surroundings evoked divergent feelings—profoundness, emptiness, meditateness, and self-realization (Banerjee, Reflective Journal, October 15, 2013).

Architect Juhani Pallasmaa argues that, “the most essential auditory experience created by architecture is tranquillity...A strong architectural experience always produces a sense of loneliness and silence irrespective of the actual number of people there” (Pallasmaa, 1996, p. 452). This potentially haunting quality is not merely externally present in architectural design, but is importantly felt in the body. Writing on the somaesthetic relationship with architecture, Shusterman emphasizes that, “The soma is...what enables us to appreciate not only the visual effects and structural design features that rely on perceiving distance and depth, but also the multisensorial feelings of moving through space (with their kinesthetic, tactile, proprioceptive qualities) that are crucial to the experience of living with, in, and through architecture” (2012, p. 224). These quotations emphasize the relationship between structural design and embodied

feeling, with senses serving as both a means of passively perceiving and actively connecting with a site.

Entering the venue entails another shift in sensescape, highlighted in Banerjee's journal as both distinct and simultaneously overlapping with initial impressions of arrival to the site and memory of seeing the exterior female caryatid sculptures:

Silence inside...was regimented by the volunteers of Dance Umbrella who guided me to stand quietly on a cemented floor. As the piece began, the acoustics created using metallic instruments heightened the sense of somberness and tempest inside this historical building. My sensory curiosity in the materiality—the glass, stones, concrete—was shifted to the dancing bodies, who appeared fluid and fragile in contrast to those orderly sculptures. Their striking costume color allowed my gaze to penetrate the surface; the patina of the fabric added to the continuum of temporality. Beyond architecture, their bodies invited sensorial intimacy—a kind of chilling and eroticizing appeal (Banerjee, Reflective Journal, October 15, 2013).

While the above passage is dominated by optical descriptions, one notable takeaway is the qualitative difference between the silence inside and outside—from meditative calm to a formal, respectful silence—a shift in both environmental and behavioral qualities. The physical experience of audience members is also, however, an embodied response to the activity of performers. In the case of *TooMortal*, the work was choreographed in and amongst church pews, with six female dancers divided unevenly between sections on either side of the central aisle. The historic setting of St. Pancras church surrounded this performance space with a quadrangular frame, interjected with angular intersecting beams of light. Within the geometry of its venues, the choreography ranged from formal to intimate, with bodies at times creating a vertical contrast with the nave's horizontal lines (Fig 2), and at other times, entwined with the hard wood of the pews (Fig 3). Yet, the tactile intimacy was symbolic, a contrast “between human body and permanent building” that for Jeyasingh brought to the fore that, “The human body is...ephemeral, prone to damage” (*Church Times*). This arrangement of pews also called to mind for Jeyasingh “a wooden, wave-rocked sea” (*Church Times*), reflected in choreographic oscillations between appearance and disappearance; tossed, fluid bodies interspersed with stillness and sharp linearity.



Figure 2: Verticality of dancers' bodies contrasted with horizontal pews in *TooMortal*. St. Swithun's Church (Worcester), 2012. Photo: Richard Dean. Courtesy of Shobana Jeyasingh Dance.



Figure 3: Fluidity versus linearity in *TooMortal*. St. Mary's Old Church (London), 2012. Photo: Carole Edrich.

Beyond the visceral impressions that register in audiences in response to witnessing dance, choreography also sparks a variety of associations and memories. Describing a horizontal sliding motion repeated by dancers, Banerjee wrote of a personal recollection that the movement called to mind:

The dancers' constant oscillation sparked flashes of memories about my frequent visits to a weaver's city (Phulia, West Bengal) with my mother to buy sarees. More than those

gorgeous 6-yards of fabric, bundles of threads, reels, and the hand-operated wooden looms in their huts, what touched me were their survival tales. It was heart-rending to hear how their passion to continue the legacy of weaving could gratify people's luxuriant taste, but fail to materialize their own dreams. When the sultry smell of their huts and perfumes of the other audience members standing beside me got infused, I got my senses back. Before me, the same movements continued. The dancers resembled rows of hard-working typists who had no time to ponder on things around. Are they writing the history of the city, or their own? (Banerjee, Reflective Journal, October 15, 2013).

By unintentionally invoking the imageries of a handloom and typewriter, the piece generated a shifting spatiality, reflected in the above journal passage that interweaves places and subjects while connecting the past with the present. While sensory stimuli provide a form of shared encounter, for each audience member, the experience is also singular, the venue serving as a palimpsest where physical senses and imagined stories replace one another, intermingle, and elicit responses that combine the physical, emotional, and intellectual.

The above entry also reveals individual connections between scent, memory, and place. Geographer J. Douglas Porteous' term "smellscape" complements the ocular-centric "landscape" and he argues that, "smell may be spatially ordered or place-related like visual impressions" (1985, p. 359). To the degree that scents become associated with places, Pallasmaa notes that smell can reawaken nostalgic moments: "A particular smell makes us unknowingly re-enter a space completely forgotten by the retinal memory; the nostrils awaken a forgotten image, and we are enticed into a vivid daydream. The nose makes the eyes remember" (2005, p. 54).

In Banerjee's subjective recollection, one can see that sensory stimuli are not independent. Viewed choreography, mental associations, and both present and recalled scents are combined with one another in the journal entry. The materiality of the built place (pews, architecture, environs), the choreography, dispositions of audience bodies, ambient sensory stimuli, and socio-cultural recollections all blend together to craft a somaesthetic experience. Outside the individual, general relationships between audiences and performers add a layer to somaesthetic encounters. In the passage above, the metaphor of performers writing through the body collides with the reviewer/author. Both researcher and performers as writers depend on each other in constructing and communicating their narratives, collapsing the boundary between audience and performers while simultaneously reinforcing these roles.



Figure 4: Intimacy of flesh and built space in *TooMortal*. St. Mary's Old Church (London), 2012.
Photo: Carole Edrich.

4.2 *Maaya*

Whereas *TooMortal* embedded dancers within a limited and focused setting, the performers in *Maaya* (2012)³ moved through an expansive architectural space. Produced by Akademi, the piece was choreographed by Gauri Sharma Tripathy, Shivani Sethia, Seeta Patel, and Yamuna Devi and drew upon a range of Indian dance traditions, including Kathak, Bharatanatyam, Manipuri, Odissi, and Indian folk dances, as well as modern and contemporary dance vocabularies. Performed in the majestic, 900-year-old Westminster Hall, the open architectural space is capped by a decorative Gothic hammer-beam roof with abundant heavy mouldings, serpentine arch braces, and pendant posts, lined with arched windows and leading to a large window at the top of the grand stairs, which served as a central performance space for *Maaya*.

The title of the work itself elicits connotations of the illusory and ephemeral nature of performance. Originally a Sanskrit word, *maya* or *maaya* in Vedanta philosophy “signifies the illusory character of the finite world” (Radhakrishnan, 1914, p. 431). Shusterman’s development of somaesthetics in part responds to associations of the senses with deception and fallibility, seeking to recenter the body in systems of knowledge (2013, p. 8). Coupling this approach with sensory ethnography, the body is seen to be both subjective and also a vehicle for potential

³ “Arts in Parliament” was a performance series that took place in London’s Houses of Parliament, organized in conjunction with the 2012 Olympics. Information available at: <http://www.parliament.uk/get-involved/arts-in-parliament/about-arts-in-parliament/> (Accessed September 14, 2013).

learning and aesthetic appreciation, which in part relies upon openness to alternative ways of experiencing and knowing through the senses.

Maaya's first three segments, the primary focus of our analysis, spanned 20 minutes, divided by the themes: "An undulating wave of color," "Inner tranquility," and "Intimate rapture." The piece culminated in a finale Bharatanatyam solo by Priyadarshini Govind, performed in another area of the great hall. *Maaya* encompassed a broad assortment of movements and techniques, including fast rhythmic cadences, swirls, rigorous jumps, sharp throws, delicate hand gestures, and supple postures. Accented by a kaleidoscope of colors, the work explored inner enlightenment through a visual rainbow and celebrated nomadic journeys of contemporary performers through a haptic progression down the grand stairs and into the hall.

Shusterman notes the importance of the body for perceiving and experiencing architectural design beyond mere visual appreciation, emphasizing the centrality of "distinctively somaesthetic senses...dealing with sensory perception through the body...rather than through its particular sense organs (eyes, ears, nose, tongue, etc.)" (2012, p. 226). Shusterman in particular highlights the importance of proprioception, necessary for managing the body's orientation in and movement through space, commenting that, "Proprioception and particularly kinesthesia seem important for the appreciation of architecture as an environment through which we move and orient our bodies, maintaining a dynamic equilibrium as we navigate entrances, corridors, and staircases" (2012, p. 226). Sensory ethnography and somaesthetics together draw attention to the many ways in which physical environments are known and experienced in an embodied manner. Such embodied experiences of place can be seen in Banerjee's description of arriving at Westminster Hall for the performance of *Maaya*:

I had to queue up for a long time to cross a tight security point to enter the building. As soon as I stepped into the hall, I was greeted by a volunteer from Akademi who handed me a file (containing brochure, etc.) who explained how to proceed about my press job. While she was explaining, I could not comprehend a single word as my gaze was fixed on the gorgeous carvings of the roof; bright colors that emanated from the stained-glass windows shone on my retinal walls. Hollow whispers reverberated in my ears through this unfathomable space. Footsteps, voices, laughter, or wind? I felt this space as boundless as the sky. While I walked further down, I felt that I touched the boundlessness of this architectural space—built yet cannot be seen or touched. Was that maaya? (Banerjee, Reflective Journal, July 5, 2012).

The above journal entry reflects auditory perceptions (echoing sound), tactile impressions (hardness of glass, touching boundless space), and visual knowledge (stained glass, retinal wall). While the experience of space is a combination of senses, this passage provides an avenue for exploring nuances of the sense of touch. Not solely a matter of physical contact with surfaces, touch can also relate to sensations of warmth and cold or the movement of air. Banerjee noted

that the expansive space lent a fictional quality to the concreteness of the hall, a built space appearing always at a distance, untouchable (Banerjee 2014, p. 230). In this combination of solidity and mirage, the architecture for Banerjee added metaphysical impressions of *maaya* to the physical space and performance experience—present, yet illusory.

By situating Indian dance traditions in the illustrious architectural space of Westminster, *Maaya* can be related to associations of architecture and Indian dance that links the geometry of dance forms to the structure, symmetry, and angularity within architecture.⁴ Within *Maaya*, the geometry of multiple classical dance forms was on display and deconstructed—Bharatanatyam’s bent outturned knees and linear arms, Odissi’s tri-deflected posture, and Kathak’s circular turns. Additionally, the choreography both moved through the space and thematically moved from external and visual—“An undulating wave of color”—to emotional and personal—“Inner tranquility” and “Intimate rapture.”

The grand staircase served as an artistic canvas, with different soloists (Figs 5) and groups incorporating contemporary and classical vocabularies. Dancers clothed in a variety of brightly-colored costumes spread across the stairs, accented by Prema Mehta’s lighting design, with Kathak dancers in brilliant white descending below (Fig 6). Flowing hand gestures and soft glances provided a humane contrast to the stone historical and political building, accompanied by a resonating soundscape including rhythmic footwork and folk music.



Figure 5: Soloist traverses the space in *Maaya*. Photo: Catherine Bebbington. Courtesy of Akademi.

4 Commenting on the foundational postures of Bharatanatyam, scholar Kapila Vatsyayan writes that, “The basic posture of a Bharatanatyam dance is the integration of many triangles” (1992: 25). For more on the architectural geometry of temples, see Vatsyayan, K. (1983) *The Square and the Circle of the Indian Arts* and for more on the interrelation of sculpture and the dancing body, see Vatsyayan, K. (1968) *Classical Indian dance in literature and the arts* (Chapter IV).



**Figure 6: Kathak dancers descend the stairs in *Maaya*.
Photo: Catherine Bebbington. Courtesy of Akademi.**

In her reflective journal, Banerjee was struck by the tactile qualities of combination of movement and fabric:

An overwhelming sequence of light, shadows, movements, and sounds, I was transported through a rich history of nation, arts, and culture. The spins and the stepping of the Kathak dancers while descending the stairs resembled...a streaming river, falling from above and spreading out on to the floor...The luxuriant pleats of Bharatanatyam costumes lent an optical intrigue, while the moving white chiffon fabric [of the Kathak costumes] provided tactile comfort (Fig 7). The dancers' tissues enrobed in soft silks seemed to stand out against the stony texture. It felt as if the fabric hues dramatized the dancers' dreams and desires, concealed beneath the dull crust of daily life (Banerjee, Reflective Journal, July 5, 2012).

Such interpretive merging of choreography, dancers, lighting design, and costuming reveals the interconnected nature and combined impact of distinct senses that work together to contribute to an overall performance experience. Banerjee's focus here on fabric is further notable, a symbolic reference to the weaving of bodies, stories, and experiences, as well as a cultural marker that signifies along with dance techniques.



**Figure 7: Moving chiffon fabric evoked a sense of tactile comfort for Banerjee in *Maaya*.
Photo: Suparna Banerjee.**

Across these two performances, we have discussed aural, spatial, tactile, and optical impressions, however, another important sensory component is physical relationships, both between audience members as well as between audiences and performers. Banerjee's journals isolate moments between spectator and performer wherein she felt both a heightened awareness within her own body and a focused relationship with performers. While watching *TooMortal*, she was struck by a moment when dancers paused, gaze fixed on the audience:

I stood static in front of the tempestuous moves. When the dancer in the front sat still with her unblinking eyes, I was captured with an irresistible desire to touch her. I waited long to come back to my normal senses to record this feeling in my field notebook...it was the tactile tryst of the soft fabric with the alluring flesh and her frozen look that caught my gaze (Banerjee, Reflective Journal, October 15, 2013).

Philosopher Maurice Merleau-Ponty noted this two-sided gaze, referencing artist André Marchand's description, after Paul Klee: "In a forest, I have felt many times over that it was not I who looked at the forest. Some days I felt that the trees were looking at me [...]" (Marchand quoted in Merleau-Ponty, 1964/1961, p. 167). To see, Merleau-Ponty argued, is also to be susceptible to being seen, to inhabit an awkward ontological duality of subject/object. Awareness of being seen can also be accompanied by reactive visceral responses—discomfort,

averted eyes, horripilation—calling a detached spectator back into their body and into an immediate relationship between “I/eye.”⁵

In *TooMortal*, Banerjee was met with both the unknown of the dancer’s experience as their gazes met and the unknown of this dancer as a stranger. Yet very different dynamics can arise based upon a variety of personal relationships, as Banerjee noted in a similar moment during *Maaya*:

At a point, Revanta⁶ came quite close to me, like others whom I didn’t know. What should I do now? Should I greet, smile or make an eye contact with him or remain passive? Would acknowledging his presence...divert his focus? Would such acknowledgment be welcomed or would it be an inappropriate gesture? (Banerjee, Reflective Journal, July 5, 2012).

These comments highlight that while personal, sensory experiences are also social. This element is complicated in dance in close proximity in that, rather than a static art object for appreciation, the “art” is a person whose gaze meets that of the spectator. Such moments could be joyful, uncertain, playful, or in the instance of mutual recognition above, open-ended.

In these two case studies, we have drawn upon sensory ethnography and autoethnography as inspirations for exploring the intertwined elements of multiple senses, personal responses, and social/architectural environments involved in audience attendance at live performances. Additionally, Banerjee’s subjective interpretations display the variety of mental associations, visceral responses, memories, relationships, and forms of embodied and cultural knowledge that inform somaesthetic experience. A next step from this analysis of practical somaesthetics involves developing methods for cultivating awareness of these many personal and physical elements, as well as habits of observation that could enable one to notice, lean into, and appreciate the overlay of sensory stimuli and personal experience.

5. Somaesthetics in practice – audience expression

In the section above, we utilized sensory ethnography and autoethnography to highlight the variety of sensory stimuli encountered by audiences, as exemplified by Banerjee’s reflective journals, considering one aspect of practical somaesthetics to entail building awareness. In this section, we develop another avenue of practical somaesthetics through articulations of audience experiences, with the act of expression itself viewed as a means of both enhancing somaesthetic enjoyment and further developing somaesthetic capabilities. In doing so, we build

⁵ In contrast to an ideal notion of “seeing as believing,” Jacques Lacan framed the gaze as prior to the eyes—an inherent separation between the viewer and what is seen (Lacan 2018/1973). Although this binary has its origin in psychoanalytic theory, we use it here to suggest the split between the subjectivity of the ethnographer and the object of gaze.

⁶ Both Banerjee and Revanta Sarabhai attended courses on MA South Asian Dance modules offered by Avanthi Meduri at the University of Roehampton in 2011.

upon co-author Jessica Fiala's roles as a museum tour guide, post-performance discussion facilitator, and blogger at the Walker Art Center (2009-2013). These duties incorporated elements of Visual Thinking Strategies to establish open-ended dialogues around the visual and performing arts, centered on audience responses to artistic and thematic stimuli.⁷ More broadly, in recent decades, museums, performing arts organizations,⁸ and other creators have increasingly experimented with methods for kindling a variety of audiences' senses, from immersive and interactive environments and performances, to pairings of food and music, to navigable audioscapes.⁹ Galvanized by this array of multisensory projects and by campaigns to accessibly and actively engage arts audiences, our analysis considers how somaesthetics might draw upon VTS on individual and group levels—for self-directed somaesthetic cultivation¹⁰ or to engage performing arts audiences in describing, expressing, and examining their multisensory experiences.

In devising somaesthetics as a framework for philosophical analysis, comparison, and practice, Shusterman underscores the educational potential of centering the body. He argues that, "because the body is an essential and valuable dimension of our humanity, it should be recognized as a crucial topic of humanistic study and experiential learning" (2006, p. 1). Whether practical somaesthetics is focused on awareness, articulation, or another goal, skill development may be a necessary component. Using the analogy of knives, Shusterman elaborates that, "Though knives are most clearly means for cutting rather than ends of sharpening, we sometimes need to focus on improving their sharpness and other aspects of their use in order to improve their effectiveness" (2006, p. 13). Practical somaesthetics therefore establishes an opening for asking the central question of how individuals or groups might work to advance somaesthetic abilities.

In exploring audience engagement rooted in embodied experience, our analysis takes into account the varied factors at play for both individuals and groups. While acknowledging that

7 In October 2009, the Walker Art Center received funding as part of the national Engaging Dance Audiences project. As part of this initiative, the SpeakEasy series, a post-performance audience-based discussion facilitated by pairs of tour guides and local performing artists, launched in early 2010 and Fiala became involved as part of her role as a tour guide. Distinct from formal Question & Answer sessions with artists or experts, these informal gatherings invited peer learning, personal association, and open-ended questioning. A series of blogs by Fiala highlighting discussion themes is available at <https://walkerart.org/magazine/authors/jessica-fiala-233>.

8 For a variety of dance audience engagement practices see the Walker Art Center's *A Recipe Book for Engaging Dance Audiences* and Dance/USA's "Participatory Engagement Methods: Involving the audience in activities such as dancing or choreographing."

9 Examples range from Meow Wolf's immersive installations, <https://meowwolf.com/about>; to punchdrunk's immersive theatrical production *Sleep No More*, <https://mckittrickhotel.com/sleep-no-more/>; Alejandro G. Iñárritu's haptic virtual reality installation *Carne y Arena*; intentional pairings of music and food <http://www.audiogustatory.com>; opera-themed pre-performance meals <https://www.santafeopera.org/your-visit/your-night-at-the-opera/opera-dining>; Philharmonia's interactive installation *Universe of Sound*, <https://www.youtube.com/watch?v=XXgdlx6gmH0>; and Vrai Pictures' app *Traverse*, <https://www.traverse.fm>. While new technologies have facilitated the expansion of multisensory immersive projects in recent decades, mid-twentieth century happenings and multimedia performance events serve as notable precursors. For an extended examination of immersion in the arts from frescos and panoramas to virtual reality, see Oliver Grau's *Virtual Art: From Illusion to Immersion*.

10 VTS is structured as a group conversation. Our proposal that elements of the VTS approach could be used in self-directed learning is a deviation from standard VTS and is intended as a means of exploring somaesthetics as it pertains to individual growth and awareness. For more on the group dynamic of VTS, see Julia Moustacchi (2019), "The Gift of Sight: Why You Cannot VTS on Your Own."

bodies have been used to create cultural divisions, inscribe social norms, and imbue and perpetuate forms of domination (Shusterman, 2006, p. 6), somaesthetic analysis also recognizes that bodies have the potential to serve as points of connection, vehicles for creativity, and sites of resistance. Pink further connects such sensory and social components to place, emphasizing that researchers and arts audiences are “emplaced in social, sensory, and material contexts characterised by and productive of particular power configurations, that they experience through their whole bodies and that are constantly changing” (2015, p. 38). Our application of practical somaesthetics therefore entails a cognizance of social, place-based, sensory, and personal layers that both inform experience and can serve as springboards for exploration and critical analysis.

The sight-based and open form Visual Thinking Strategies here serves as an example of a means for building multisensory somaesthetic audience engagement with performance-based work through developing observation skills and abilities to describe experience. A typical structure for VTS uses an artwork as a starting point, with a facilitator guiding a group in observation and discussion, based upon three core questions:

- What’s going on in this picture?
- What do you see that makes you say that?
- What more can we find?

As participants share their impressions, the facilitator furthers the conversation by drawing connections and contrasts among comments, reiterating themes that arise, inviting further reflection, and supporting participants in both articulating their own ideas and learning from their peers.¹¹ The format has been used in K-12 classrooms, guided museum tours, and professional settings, such as medical and global health trainings (Moorman, 2017; Allison et al., 2017; Lippi et al., 2019). While VTS was designed for group activities, by turning our focus to the open-ended questions themselves as a means of developing a somaesthetic approach to dance spectatorship, VTS can provide fodder for both self-directed and group applications.

The open-ended questions above are designed to allow participants to respond to their aesthetic experience from where they are, building upon their inherent observational knowledge, rather than relying upon art historical or other expertise. Within this context, observation is both innate and a skill that can be improved. VTS works with existing capacity and, through the process, helps participants to develop capabilities to scrutinize more closely,

¹¹ VTS provides a variety of strategies for conversation facilitation, outlined in *Visual Thinking Strategies: Understanding the Basics* (2009), including being physically expressive, paraphrasing responses, creating a nonjudgmental atmosphere, ensuring that all participants have the opportunity to share, connecting emerging themes and through lines, and managing time. For more discussion on VTS in practice, see *Site Specific*, the journal of Visual Thinking Strategies, <https://vtshome.org/site-specific/>.

make connections, discern nuances, clarify interpretations, and articulate ideas. Translating these VTS questions to live performance,¹² and further drawing upon a variety of senses, could produce a spectrum of prompts such as the following:

- What do you notice?
- What sensation(s) inform your observations?
- What visceral responses are you experiencing?
- What emotions are evoked for you?
- Building on all your senses, what else can you find?¹³

The above multisensory questions focus on external stimuli, yet individual past experiences, knowledges, and preferences can also inform what is perceived and how it is interpreted. This subjective component can be seen in Banerjee's journals highlighting memories, featuring a background in dance, and commenting on social relationships. Beyond informing what an audience member might notice, past experiences also influence what Matthew Reason and Dee Reynolds refer to as their "preformed tastes," which further impact how audiences describe their experiences (2010, p. 56). Martin Barker summed up this balance between personal and situational factors, noting that, "There is no such thing as 'the audience,' rather there are a great variety of 'audiences' that nonetheless display patterns and processes which bind them into researchable communities of response" (2006, p. 124). In presenting open-ended questions, VTS-based approaches establish a space for this range of shared and personal responses.

Combining somaesthetics and VTS further provides an avenue for incorporating both multisensorial and temporal factors. Barker underscores that audience members are on trajectories of experience, a "process that beings in advance of the actual encounter as people gather knowledge and build expectations...In other words, audiences bring their social and personal histories with them" and these experiences continue after the final applause, as audiences situate the performance within understandings of self and relationships with art/preferences (2006, p. 124). VTS-inspired conversations could therefore draw upon various points of an arts experience timeline—arrival, during a performance, and afterwards—both considering lingering sensations and reflecting back on the event—posing questions such as:

- What were your initial sensations as the performance began?
- How did your experience evolve over the duration of the performance?
- What sensations did you feel as the performance concluded?

12 Writing on applying VTS to non-arts settings, Kerri Ziemann (2019) offers considerations for developing questions, including, "How might the prompt allow the viewer to build on their own thinking? What does the question ask the audience to do and can it scaffold their curiosity? Does the viewer still have the ability to derive their own meaning...? Does the prompt allow the viewer to build on their thinking based on what they can see or observe?" ("When the 'Picture' is not a Picture: Opening a Discussion").

13 Variations on these questions were developed in 2011, when Fiala designed a workshop building on Visual Thinking Strategies to engage audiences new to postmodern dance. Titled "Controversy to Cannon: Watching Lucinda Childs' *Dance*," the program combined dance and art history presentations with group discussions, a guided tour, performance attendance, and a post-performance discussion.

- How do you feel now, reflecting on the experience in its aftermath?

Combining somaesthetics with VTS enables us to view audience members as complex, whole persons who draw upon past experiences and multiple forms of knowledge, including embodied knowledge, all of which inform what they notice, are drawn to, and how they express their experiences. Furthermore, Pink emphasizes viewing “the senses as interconnected and not always possible to understand as if separate categories” (2015, p. xiii). Just as distinct senses work together to form an interrelated holistic experience, individual audience members’ personal, cultural, and social backgrounds provide unique and rich layers that are intertwined with their multisensory observations.

Pairing theoretical frameworks with open-ended prompts offers a balance between free associative exploration and specific expression, in part by providing lenses to help audiences notice and describe experiences. Within this intersection of VTS and somaesthetics, there is an undertone of accessibility, nonjudgment, and respect for the perspectives and insights that each person brings to an arts experience. In this vein, the questions above are mere examples within a wide range of topics that could be tapped for cultivating somaesthetic articulation, from personal remembrances/associations to visceral responses, relationships with place, cultural histories, and audience group dynamics. Whether used as prompts for group conversation, personal reflection, or in-the-moment awareness during a performance, such open-ended questions provide a tool for connecting the theoretical framework of somaesthetics with practical applications—via a singular activity or a repeated strategy for cultivating somaesthetic appreciation over time.

Within the context of audience engagement such efforts may be isolated activities, however this work, conducted on an individual or group level, has the potential to feed into broader conceptions of “philosophy as an art of living” (Shusterman, 2018, p. 2). Indeed, Shusterman has warned against turning the soma into “a tool or instrument,” emphasizing that:

“The idea of the body as a mere means to the higher ends of mental life, aesthetic experience, or spiritual salvation is one reason why the body has been disvalued in Western culture, where we tend to identify the ends far above the means that serve them...But the arts can help us escape the wrongheaded limitations of the sharp dualism between means and ends. The means or instrumentalities used to achieve something are not necessarily outside the ends they serve; they can be an essential part of them” (2013, p. 18).

Shusterman’s comments also raise the point that, rather than being a separate sphere of life, the arts bear relevance to how we relate to place, each other, and ourselves, providing opportunities to reflect and deepen somatic awareness across contexts. In so doing, practical somaesthetics deployed for arts audience engagement fits within and supports larger

somaesthetic aims related to more humanly, thoughtfully, and creatively relating to one's self and others. Somaesthetics, sensory and autoethnographies, and VTS all work to balance subjective/objective observations, emphasize openness to new and varied experiences, and celebrate a range of forms of knowledge.

We have focused on the practical activities of cultivating awareness and articulating experience as means of furthering somaesthetic artistic appreciation, however, these interrelated tracks are only two examples of fostering sensory perception and engaging audiences. These proposed methods contribute to an active arena of researchers, artists, arts administrators, arts venues, and audience engagement professionals exploring methods for meaningfully connecting with communities and empowering audiences. As a branch of philosophy committed to practical application, somaesthetics provides a distinctive link between theory and action, a springboard for researchers and practitioners to design their own methods of audience engagement and somaesthetic personal development.

6. Conclusion

With somaesthetics as an overarching framework, we have explored building awareness and articulating experience as two pathways for deepening practical somaesthetic abilities. Using reflective journals incorporating sensory/autoethnography, we have unpacked two dance case studies, showcasing the range of multisensory stimuli and personal associations that arise during performance. These case studies have revealed that sensory encounters during performance are not merely isolated corporeal phenomena, but rather exist in relationship with others (performers and fellow audience members) and in relationship with site (architectural as well as sociocultural and political associations with place). With Visual Thinking Strategies as an example, we have offered an avenue for understanding how somaesthetics can be combined with practical applications for cultivating personal aesthetic awareness or facilitating group learning. Through both auto/sensory ethnography and VTS, we have underscored the open-ended nature of arts encounters; multiple forms of knowledge, including embodied knowledge; and the combination of subjective experience and larger contexts and stimuli. These elements apply directly to somaesthetics as well, offering fodder for future developments of practical somaesthetics, from personal to group engagement, supporting the broader aim of somaesthetics as "philosophy as an art of living" (2018, p. 2).

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EDUCATION AND CULTURE

8

Artistic Expressions and Environmental Education: how art and science can interconnect in the development of better and more effective environmental awareness

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Abstract

In the present times, there are many requests to become aware of the importance of our actions towards the environment and the sustainable development of the planet. In the same way, we are seeing a valuation of resources and the environment, in an awareness of the challenges of Sustainable Development and Natural Resources. Alerted to these facts and fruit of recent experiences, we decided to start a project in the area of artistic expressions. Designed for children and young people, it will raise awareness of these and other aspects, and provide them the tools required for the execution of several projects in these areas. Thus, we will present the results of these actions and demonstrate how the artistic expressions were important for the realization of the different elements that make up this project and from which resulted the various elements that we intend to explain here. Starting from the elaboration of a story telling that was later worked with the use of artistic expressions, the Sustainable Development Objectives were worked out and Environmental Education as a tool of undeniable value for the education of children and young people, also

Keywords: Artistic Expressions; Environmental Education; Sustainable Development; Music stories.

1. Introduction

The acquirement of competences in the school and preschool context is enclosed by unique particularities perceived and built according to the target audience and their specific needs. Individuals have, at school, a place of valorisation of their knowledge and skills. The contents and skills to be acquired are an added value in the learning process. In this sense, the Contents Area of Expression and Communication is very important to study, because it encompasses different domains such that of the Artistic Education or that of the Oral Language and Approach to Writing. In the same sense, with the application of knowledge acquired in other areas of understanding and the interdisciplinarity of contents and learning present in the early years at school, we can increase the acquaintance.

The Curriculum Guidelines for the 1st Cycle of Basic Education, highlight the global development of the child not only in the area of Expression and Communication but also in the area of the

Environment and Citizenship (Silva & all. 2016). These areas are important to the child progress because they improve in them the understanding of environmental issues. We note that sensitivity is often surprised by the delicacy of a language that, by allowing new behaviours, makes us more sensitive to knowledge paradigms. According to the same document, this awareness should be placed in the specific context in which the child finds himself, starting from his proposals, interests and preferences, and adopting a lively and informal approach. In this case, not only the interests and concerns of the children are considered but anchored in one specific object - Deborah Seed's *The Amazing Water Book* (Seed, 1994).

Besides, we know that, as better as the collective experiences in terms of research and content construction are, better and enriched experiences we can have in other areas (Kerchner, 2000). In this sense, we not only promote the expansion of the competences in the use and exploration of body and voice, but also in body movement, gestures and creativity. Additionally, the oral communication and the writing can be worked, to promote the development and stimulation of one's creative potential. Not only their creativity is encouraged, but also increases the development of personal and social interactions (Sharp, 2004). The students acquire a more capable consciousness in social and civic areas (Dunn, 2008). Thus, not only schools, but all educational institutions and organizations, should develop activities and projects that promote creativity and effective collaboration among all its members, anchoring their projects on citizenship issues (Magalhães, 1964; Morrison, 2009).

2. The creative process founded on Deborah Seed's *The Amazing Water Book*

We know that the whole process of creation involves a constant enquiring. The procedures of cutting and continuity, as well as the overlapping of distinct elements, lead to singular results that expand horizons and permits the individua to develop search and authenticity mechanisms in terms of writing and communication. These are, in our view, of utmost importance for the acquisition of information. It is not just a question of finding but, above all, resorting to a memory acquired in other contexts and places. This memory clearly shows one's own experiences as well as their geographical background and significance (Sharp, 2004).

To consolidate the knowledge acquired by the students in the 1st Cycle of Basic Education, in the area of Environmental Studies, we use this book because we believe that some of the contents and some of the ideas present in this book can be explored in the classroom and adapted to the contents taught in the national territory (Silva & all, 2016; Seed, 1994). Having a structure that is divided into several chapters, each one dealing with different issues related to

the water element, we decided to use this book to support some of the activities that we develop in the area of Artistic Expressions.

Thus, from a set of contents and activities proposed in this document, we intend to address the domain of Nature and the Study of the Environment present in the Curriculum Guidelines, namely in what concerns the identification of situations and behaviors that are at risk for health (Silva & all, 2016). We talk not only for individual but also for collective security, proposing appropriate prevention and protection measures. However, among the situations and behaviors to be mentioned within this area of environmental education, which in our view may start from reading and reflecting the contents present in this book, we proposed the elaboration of different histories and song contents.

In this sense, we believe that the circumstances are in place to develop activities focused in the Citizenship and Development - 1st group component, since the conditions are those created to talk about Sustainable Development, Environmental Education and Health. Hence, The Amazing Water Book by Deborah Seed allows us to approach different contents such as the various forms of relief (valleys and plains), water resources (watercourses, oceans, lakes, lagoons, etc.) and the theme related to the creation of the earth form (Seed, 1994). It also permits us to address the location of the main physical forms of the earth's surface, namely continents, oceans, mountain ranges or rivers, but also living beings, not only from the deep oceans, but also the one that live on earth.

It should also be noted that The Amazing Water Book, in its point 3, establishes the correspondence between the changes in the physical state of the water and the conditions that originate them (Seed, 1994). These contents led the student to study the water cycle, as well as the relationship that exists between the holographic characteristics of the land and the characteristics of the living beings that inhabit them. This study also reflecting on the various threats to the biodiversity of living beings, in view of the irresponsible attitudes of man towards nature.

With regard to its point 4, The Amazing Water Book addresses important environmental issues namely those concerning water resources, pollution, wastewater treatment plants and their benefit for the environment (Seed, 1994). It also addresses some issues related to wildlife, water quality and acid rain. We know that these issues related to the environment and the preservation of wildlife and natural resources are of prime importance for the early years of school in the present times. We may notice that these first years in school are very important, since this is where individuals are formed. It is in the early years that we can talk with them and

make them capable of ensuring the well-being of the planet and of the future generations. Therefore, we suppose that a conscious action on the contents and a careful reflection will lead us to change habits and ways of being. Besides, this will contribute to the welfare of society and an improvement of the environment.

In this sense, we believe that the beginning of interdisciplinary projects, where arts and music are present, will authorize students to work in a playful and relaxed way. This way of working increases the realization of contents related to these matters in the classroom (Hansen, 2005; Cachia & Ferrari, 2010). In this sense, and after reflecting on the activities to be carried out, we decided to elaborate a project that involves the various areas of knowledge namely the Portuguese Language, the Study of the Environment and the Artistic Expressions (Magalhães, 1964; Morrison, 2009).

2.1 Stories and written scripts

The Portuguese Language is present in the elaboration of the script and in the lyrics that will be later musicalized. Both proposals will then be worked on using artistic expressions, namely plastic and musical expressions. We should also mention that the dramatic expression will be present in the articulation of the various characters in the scene and in the sequence given to the scenes and the solutions presented (Damiani, 2008; Dunn, 2006, 2008).

Thus, the class was divided into two groups and it was proposed to work on the contents of the book. The subject is one of their choice. It should be noted that we have no control over the choices made, in order to give free rein to the creative process (Damiani, 2008; Cachia & Ferrari, 2010). After deciding the skills of each of the members of the group, the script was written, and the characters were created according to the story produced. It should be noted that two completely different projects were conceived given the nature of the constituents of each group. The scenarios were conceived, and the stories staged. The results are two very rewarding moments for both parties.

We arrive to two stories that address important contents for the continuation of the work in this area of study. The first story addresses the issue of marine life and the water cycle. This is a theme that led the classroom to an important content. This story can generate diverse experiences and discussions that inspire and create effective learning procedures and methodological approaches of their contents. The second story dealt with content related to environmental education and sustainable development. As it brings us to the issues of pollution of rivers and seas, and the possibility of not having drinking water that will forever compromise

the human existence, it was a great opportunity to discuss these matters. Different in their content, they have similar execution to reach contents and results that could be used in such noble age groups (Johnson, 2011).

Therefore, we realized the various characters that make up the two stories: animal life, sun, water, sea, beach, for one of the scenarios; pipes, water droplets and mutant animals that result from human interference and pollution, and a large influence of nuclear power plants on the other. Two different approaches to the theme of water and environment that give us the conscientiousness of life. If the first, we examine a story that can be presented in a Kindergarten context or in an Elementary School. The characters refer to an imagery linked to children's stories. We have, in the first case, a story built on the theme of the cycle of water. However, in the second case, we have a story that gives a topic with some seriousness that is, thinking about environmental issues and education, and also about the consequences of men actions in the planet Earth. This is a story that can be produced in de 1st Cycle of Basic Education.

2.2 Music and lyrics

In a second phase, some examples of activities that made use of music were also requested. Since the musical expression always meets some resistance with regard to the initial formation of teachers, we chose to make some blocks that later would paste in pieces of the already existing repertoire (Swanwick, 2011). It was a quick way to get results because the songs are already memorized and the lyrics to learn, fit perfectly the metric of the musical text (Gordon, 2000; Kerchner, 2000, 2013; Johnson, 2011).

In this context, we work with some blocks that address the theme of water. We took them in a perspective that points to its importance for human life and the environment. It was also important to think about the maintenance/ preservation of life on earth. From its elaboration resulted a brief performance that involved the two groups in a moment of great conviviality, since the support songs used belong to the Portuguese popular songbook.

3. Final Considerations

All attempts to construct and deconstruct the discursive elements in a work are the necessary impetus for the search for truth, for inner inquiry, and for the evolution of human thought. At the same time, expression and communication through the body, being and having in a language that is not only verbal, but also performative, are activities that enable the development of the creative and imaginative capacity of the subjects involved in the teaching and learning process.

By promoting the recreation of life experiences, as well as imaginary situations of their own creation, we improve the knowledge and the ethic and aesthetics discussions.

We may notice that the creation of an artistic action with the intention of the analyzed contents, implies not only the elaboration of texts, in this case the scripts and the lyrics of a song, but also the choice of the musical moments that supported these same texts. In this case, inter-musicality was the option. In another, we developed his staging and theatricalization, for which various elements were built (Sims & Nolker, 2002; Damiani, 2008). In this circumstance we opted for puppet objects. The raising and reflection about social and environmental issues, textual and musical skills, scenography and plastic techniques, make that all the actors were confronted with issues of creation and formalization of the art object. In this sense, the techniques that determine the balance, the form, the content and the nature of the same content have been exposed here.

Therefore, with the application of this project, we intend to understand how this kind of creative and didactic-pedagogical approaches develops the cognitive, creative and musical capacities of the students (Swanwick, 2011). We also study how it can be realized as an object to motivate and increase the social and environmental consciousness. As results, we realized that the conception, construction and performative practice of the constructed elements was successfully achieved. The degree of apprehension of knowledge, the motivation and personal attitudes, and the ethical values were very high. So, these conclusions let us to think that this activity have a big interest and is a true proposal for curriculum enrichment. On the other hand, we realize that greater motivation leads to faster and more efficient memorization of contents, which strengthens not only playful-creative activities but also the rational and cognitive components. The intertextual and collaborative process lead us to increase the creative and communicative capacity of students. They fill that the project belongs to them, and they have an important role on the activities. At the same time, all the historical, cultural and musical research needed to the process is of utmost importance in the educational process, namely for musical education. The involvement that they bring to the classroom and to the final presentation, had a significant achievement to the final performance (Goés & Smolka, 1997).

In this sense, we can say that the advantages and benefits for the different expressions are numerous and well known. The use of archetypes and techniques common to musical composition is done and led us to several aesthetics discussions. The creation of different art objects permits the contact with complementary realities. These actions authorize not only the continuous teamwork but also the accountability to a result that wants to be coherent and able

to convey a message for which they are responsible. Through the contents proposed in The Amazing Water Book by Deborah Seed we can confront the students with diverse subjects and creative possibilities. We also can work distinctive areas in distinct ways, enriching our educational practice.

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misabelpereira@ese.ipv.pt***Abstract**

From an early age, melancholy was understood as a harmful state to both body and mind. A sweet deadly web that would condemn its bearer to a dragging, dormant, aching experience. Melancholy was pointed as the cause of sadness, which irreparably would bring harmful consequences to its bearers. These, the epithet “the damned,” were accompanied by depression, painful reflection, the warm pain of a sweet poison.

From the Greek μέλας-melas, black and χολή - cholé, bile, black bile, melancholy promised little to life but a drag of the physical body. And the mind, it would be wandering between vagueness and oblivion of the pleasures of life. But what if melancholy is a space? A place of comfort for sentimental expression, for the pain of love, for the dry tear of the morning? What if, contrary to the norms of common sense, the poetic subject seeks this space, where she lives and wants to suffer, and which, in a way, she promotes? Is it possible to revisit the concept of melancholy as a sought place/space?

This is our proposal, having as object of study the poetry of Maria do Rosário Pedreira.

The poet's verses reveal a deep complicity between the poetic, feminine subject and melancholy. Moreover, it proves to be a desired place to, in consciousness, rest from an affliction of the soul. It is in this space that one finds oneself in solitude interspersed with brief stays of love. Deceived is the improvident who feels regret for the woman the poet portrays - there is evidence of pain, but there is also evidence that melancholy is the sentimental space that serves her. In MRP, the woman doesn't cry for anything except for a space where she feels complete after being lost. So be it, melancholy.

Keywords: space; melancholy; loss; refuge.

For Hippocrates, melancholy was a disease. In fact, the apathy suffered by the melancholics was, for the Greek in the second century, a malady that harmed both body and mind. This black bile, one of the four body humours, was expressed through persistent sadness, often for no apparent reason. The Hippocratic Humour Theory argued that health depended on the balance between four humours: blood, phlegm, yellow bile and black bile, proceeding respectively from the heart, respiratory system, liver and spleen. Each of these moods would have different qualities: thus the blood would be hot and humid, the phlegm cold and wet, the yellow bile hot and dry; and the black bile, cold and dry. According to the natural predominance of one of these moods in the constitution of individuals, the different physiological types would be shaped: sanguineous, phlegmatic, bilious or melancholic. Therefore, the moods generated behaviors: in the Choleric predominated the yellow bile so they were usually represented by a sword, in the sanguineous

prevailed the blood, considered sexually hyperactive, in the Phlegmatic the phlegm, calm and rational, not emotional and often represented reading, and in melancholics predominated the black bile, related to melancholy and often represented by people lying down in a depressive state.

When Aristotle referred to melancholy, he argued that all exceptional men were in some way melancholic. "He [Aristotle] refers to the transient imbalance *regarding the* quantity or quality of the black bile, which in this case tends, by heating, to overexcitation always close to madness. In the case of melancholic by natural temperament (or complexion) there is a greater stability of manifestations." (Carvalho, 2005:46).

Centuries later, particularly with the Renaissance revisit of the classical world, melancholy becomes an essential presence in artistic currents, claiming for itself a space of a sentimental forum. And it pleads in the same way the right to sadness, to sentimental self-flagellation, a fixed gaze on the melancholy of the days, a depression that promotes an emotional feverish state. There is then an assumed search for a sentimental space that enriches the soul by suffering. This was only possible because syndicating voices joined in claiming for the right to pain. Lyric poetry was a perfect ambassador in the construction and establishment of a relationship between the lyric poetic subject and the reader, the privileged listener of an emotive confession. In fact, the poetic subject reveals her feelings, the direct cause of an affliction of the soul, thus receiving the reader a faithful image, almost photocopying the frames of the interiority of the former. At first glance, the relationship seems to give more than receiving, for the confessor is stripped. Almost defenseless, the poetic self seems to have no shield for the assassination attempts that love can be responsible for in a human life. But far from the world of innocence, those who suffer in this way and express themselves in lyric poetry have a strong desire to reveal, show and confess.

For Martin Middeke and Christina Wald, sharers of the Aristotelian trail related to human exceptionality, it is important to say the following: "In 350 BC, melancholia is understood as an epiphenomenon of, or even, a prerequisite for, outstanding cultural and political achievement, and deep philosophical insight....it has frequently been understood as a painful condition which opens up an avenue to deeper insight, judiciousness and to creativity." (Middeke e Wald, 2011:1).

The authors add that, namely in literature, melancholy is accompanied by a sense of loss, an uncontrollable desire to want more, as if in response to a sense of lack of love, or the ability to love, in a context of loss of self esteem and self respect. (Middeke and Wald, 2011:3-4)

For the lyrical poetic subject, this tumult of loss is a place where she feels safe. She Knows it, searches for it, wants it. There she recovers, in a complex whirlwind of affection, to be lost soon

after. She does not seek for calmness, serenity, routine. It would be too painful. Rather, she seeks for a pain which understands and comforts, in words sung with emotion, while seeking for the other.

To dive in Maria do Rosário Pedreira is to touch the sea salt, the privileged place of the melancholy of departure, from the eyes of those who quietly sit on the shore watching the abandonment guessed in the early hours of dawn. It is contacting with a melancholic confessional tone, which tells of abandonment, loneliness, waiting, absence. A discontinuous mourning that ends whenever he returns. In the current poetic panorama, the author's work manifests different characteristics. The editor that finally gained courage to publish her own verses, writes as if outdated in time. She reinvents the place of love without idealizing the female figure and without mystifying the male presence. In her own words the poems are born from "the experience of loss", that eventually creates a strong unity in her poetic work. That fearless and hopeless cohesion is the author's geniality. The loving lyricism that runs through the verses is far from feminist writing, yet the poetic woman is not a victim. She is not passive. She is not reckless. She loves. The poetic subject courageously assumes the desertion of the other in an open letter to the auditorium, in which she confesses her vulnerability lying on a cold bed, where the body has been left to cool. Following the nightly union, and for such a short time - using human life as measurement- the two bodies unite, and then an eternal sacrifice of love, conscious and expected, follows. Veins and breasts line, knowing in passive awareness that tomorrow the sea will have soaked the touches and the promises, and that the other has been oblivious to it in whispered words. And the fingers run down the creek and murmurs. And the lips touch the story heard and suffered, which states to an attentive knowledge of the world: he is no longer.

And unlike Sheherazade, female narrator of a thousand and one stories told at night, to the delight of a man, thus postponing her death, the woman in Maria do Rosário Pedreira accelerates hers. She wants to die of abandonment. Because to die of abandonment means she hopelessly had to live of pleasure. And living in pleasure means she has shared time with him. This is the source of the strength that holds loneliness: love was made, but now only felt by one, in hours or moments that she will keep in the memory of affections, to shout in rustling words the corrosive evidence of loving alone.

Painful, stone-weight, the subject of female abandonment is however, presented without false shyness. The nightly malady, paradoxically so desired and longed for, seems certain. And the liturgy of lovers is poured into the bed, an accomplice witness to the surrender. Beatitude is not

invited to the table of charms because at night freedom is gained in full hands. But in the morning, the geography of the bodies departs.

It is from this macabre dance, where she twirls as female around an extinguished blaze, that is asserted a total mercy and even a conscious and eternal forgiveness to the departed. And likewise, regarding this vicious cycle that occupies night and morning there are always two certainties. Love existed and was made overnight. In conscience. And that in the morning, the forgiven loneliness is the only company of those who stay behind, looking at the sea. In conscience. And in total solitude because in Maria do Rosário Pedreira, there is no udder consequence. From the union no pure and chaste offspring is born at any time. Surely it would not be born of a sin, but it would be born of abandonment. And in a cyclical and temporal passion, the hours are intensely of both. Thus, the relationship, from the offspring's point of view, will be sterile. The first concern will be to ensure every minute before him leaving, and not a primary will to ensure succession.

When contextualizing in the literary and referential space the poem “Foi sempre tão incerto o caminho até ti-The path towards you has always been so uncertain”, by Maria do Rosário Pedreira, which belongs to chapter II Os nomes interditos-The Banned Names, from the book Nenhum Nome Depois-No Name Later, it becomes clear the message contained in the titles and subtitles, regarding the sentimental landscape of the poetic self: In the Past there was a union between two bodies. Tortuous and helpless. That is why the name of the loved one is forbidden to speak (in fact, there are no names in Maria do Rosário Pedreira's poetics, which is a characteristic of the author), as it is also forbidden for the heart to love again. No name will happen on the lover's chest because she has definitely sealed it.¹

The poem begins with a declarative sentence that informs or states that the uncertainty of her love was the only certain fact. Walking to him and fulfilling love was fickle and unstable. The adverb “always” does not come by mistake: it means that at no time was the relationship peaceful and reciprocal; The immediately following adverb, “so”, tells us about the size and totality of the lack of certainty. Both adverbs produce a semantic field of dimension and continuity, was it not for the presence of a prefix that negates the adjective “certain”: “the path towards you has always been so uncertain;”

The first and second stanza are dedicated to describing the difficulty of the relationship, winding path, condemned before it even existed. The lexicon is harsh in presenting nouns that refer to an idea of pain such as "stones", "thorns", "wounds" and "journey", and deeply visual verbs like

¹ A retroversão dos títulos dos livros, dos títulos dos poemas, e destes últimos é da responsabilidade da autora do artigo

"tearing" or "shouting". The use of a comparison in the first stanza, which involves the presence of a fork, is figurative enough about the tearing of the flesh to which this love obliges. There is a third party warning in the 4th verse of the 1st stanza about the lie that surrounds the gaze of the one she loves. And as the female self confesses, her heart was deaf to these warnings, for she had already begun the wrong way of approaching: "... this little that was all to reach you".

"The longing for the other, the attempt to stop the exodus of love and to stop the sentimental nomadism is, after all, her unhappiness. The causes of her personal tragedy." (Mexia, 2012:9)

The harsh reality emerges in the 4th stanza, when the poetic subject, still in the hangover of a bodily moment, decides to be on the lookout, veiling her love during the hours given to sleep and assuming a deeply maternal posture. Smiling the most beautiful smile while watching, she notices that he softly calls two or three times in the middle of sleep. But no name is hers.

The confidence that she is placed in the bottom of a list of women is not meant for the listener or reader to take sides. Never is this demanded, nor war declared to the lover. The revelation exists in itself, and pain falls asleep when he wakes up. In Maria do Rosário Pedreira there is no desire for justice, nor the existence of a pride that at least requires separation or revenge. On the contrary, the understanding of the relationship is clear. She knows she has little time at his disposal. That he will inevitably depart. That she will obsessively wait for him.

"The woman is a mother, a sister, a suffering lover at every moment, afraid that he will fall asleep, that he will leave. She both expects the man to return as she hopes the following woman to be good to him. And this desperate tenderness for a past love feeds "sad songs" as sad as those, baleful, which we call "fados"." (Mexia, 2012:11).

Foi sempre tão incerto o caminho até ti:
tantos meses de pedras e de espinhos, de
maus presságios, de ramos que rasgavam a
carne como forquilhas, de vozes que me
diziam que não valia a pena continuar, que
o teu olhar era já uma mentira; e o meu

coração sempre tão surdo para tudo isso,
sempre a gritar outra coisa mais alto para
que as pernas não pudessem recordar as
suas feridas, para que os pés ignorassem
as penas da viagem e avançassem todos
os dias mais um pouco, esse pouco
que era tudo para te alcançar. Foi por isso que,

ao contrário de ti, não quis dormir nessa
noite: os teus beijos ainda estavam todos

na minha boca e o desenho das tuas mãos
na minha pele. Eu sabia que adormecer

era deixar de sentir, e não queria perder os
teus gestos no meu corpo um segundo que
fosse. Então sentei-me na cama a ver-te
dormir, e sorri como nunca sorrira antes
dessa noite, sorri tanto. Mas tu falaste de

repente do meio do teu sono, estendeste o
braço na minha direcção e chamaste baixinho.
Chamaste duas vezes. Ou três. E sempre tão
baixinho. Mas nenhuma foi pelo meu nome.

The path towards you has always been so uncertain:
so many months of stones and thorns, of
bad omens, of branches that tore the
flesh like forks, of voices that
said it was not worth continuing, that
your look was already a lie; and my

heart always so deaf to all that,
always shouting something else louder so
that the legs could not remember
its wounds, so that the feet would ignore
the feathers of the journey and would advance
every day a little more, this little that
was all to reach you. That's why,

unlike you, I didn't want to sleep that
night: your kisses were still all
in my mouth and the drawing of your hands
on my skin. I knew that falling asleep

was to stop feeling, and I didn't want to lose
your gestures in my body one second that
it was. So I sat on the bed watching you
sleep, and smiled like never before
that night, I smiled so much.
But you spoke

suddenly from the middle of your sleep, you reached the
arm towards me and you called softly.
You called twice. Or three. And always so
softly. But none were by my name.

The last verse serves as a liaison to the woman in the poem "Vem ver-me antes que eu morra de amor-Come and see me before I die of love," chapter II of the book O Canto do Vento nos Ciprestes-The Song of the Wind in the Cypress. The whole poem is covered by requests, introductory to the stanzas, which beg the male subject for a visit before the female dies. Love -so felt and so pathological- proves

to be a disease whose relief will come with death. The woman who speaks seems to boast a certain vanity of dying of love, a pride that is reflected in the clarification of a liturgy of the deceased explained through the verses. "... the outcome of a "disease" that is the sum of all insecurities, panics, resentments. (Mexia, 2012:11)."

The bodily senses are important as each one dominates its stanza, in a departure from physical life: if she first hears and sees, the woman in the poem finally feels, while already lying on the ground, abandoning herself to death, in a deadly communion with nature: Clothes and books, the latter so important in the life of the poetic subject, are memories kept from times of union, like the bed where she now lets life escape.

She implores three times: to come for her before she dies of love, before the blood cools and flowers fade, exuberant parallelism to Millais's figure of the fallen, flower-loving lady. She begs him to come at night so that he will not be able to recognize the agony of a corpse face. Her weakness is evidenced in the third stanza, when she no longer has the strength to hold the books in the lap, pillar of a lifetime, and when it is certain that that body will soon fall, with mold advancing on it. Come fast, she implores.

But if the woman in Maria do Rosário Pedreira owns certain characteristics, the same works for the male presence. Harsh, distant, nomadic, unmanageable, he does not answer the calls of the woman, who will die alone. He will not visit nor hold her hand. The man is the cause of the malady, the near death. There is no place for him at head of the bed.

The negative phrase that ends the poem "And you do not come" is of course the crowning certainty that despite the appeals and the arrival of autumn of life, he will definitely not come. It is up to the woman to die alone and smell the scent of fallen leaves.

Vem ver-me antes que eu morra de amor – o sangue
arrefece dentro do meu corpo e as rosas desbotam
nas minhas mãos. Da minha cama ouço a tempestade
nos continentes; e já quis partir, deixar que o vento
levasse a minha mala por aí; fiz planos de correr mundo
para te esquecer – mas nunca abria a porta.

Vem ver-me enquanto não morro, mas vem de noite –
a luz sublinha a agonia de um rosto e quero que me recordes
como eu podia ter sido. Da minha cama vejo o sol
tatuando as costas do meu país; e já sonhei que o perseguia,
que desenhava o teu nome no veludo da areia e sentia
a visa pulsar nessa palavra como um músculo tenso
escondido sob a pele – mas depois acordava e não ia.

Vem ver-me antes que morra, mas vem depressa –
os livros resvalam-me do colo e o bolor avança
sobre a roupa. Da minha cama sinto o perfume das folhas
tombadas nos caminhos. O outono chegou. E o quarto
ficou tão frio de repente. E tu sem vires. Agora
quero deitar-me no tapete de musgo do jardim e ouvir
bater o coração da terra no meu peito. Os vermes
alimentam-se dos sonhos de quem morre. E tu não vens.

Come and see me before I die of love - the blood
cools inside my body and the roses fade
on my hands. From my bed I hear the storm
on the continents; and I already wanted to leave, let the wind
carry my bag around; I made plans to run the world
to forget you - but I would never open the door.

Come and see me while I don't die, but come at night -
the light underlines the agony of a face and I want you to remember me
as I could have been. From my bed I see the sun
tattooing the back of my country; and I dreamed that I was chasing it,
that I was drawing your name on the velvet of the sand and felt
life pulsing in that word like a tense muscle
hidden under the skin - but then I would wake up and would't go.

Come and see me before I die, but come quickly -
the books slip from my lap and the mold advances
over the clothes. From my bed I smell the leaves
fallen on the paths. Autumn has come. And the room
got so cold all of a sudden. And you without coming. Now
I want to lie on the garden moss carpet and listen
the hearthbeat the heart in my chest. The worms
feed on the dreams of those who die. And you do not come.

In the world of Maria do Rosário Pedreira there are no faults. Not for a second the love felt is clouded by an attribution of responsibility or blaming of the other for cyclical abandonments, guessed loneliness, sea-eyes waiting. Love is felt in itself, and even though one knows of its remoteness, love is justified by its fulfillment. Admittedly, the woman suffers. Quite. But it was a life choice, and to some extent, a proud one. And always aware. Therefore, let us not regret the woman's fate. She still has much to tell, to confess beautiful words of hard loneliness, in a melancholic hug to the man she wants. She still has a lot to travel in the terrible landscape she has chosen for her journey.

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Abstract

This text constitutes an exercise of reflection on the theme of tolerance. This essay is built on three cases of intolerance that naturally lead to appreciation of tolerance, justifying UNESCO's proposal for the celebration of International Tolerance Day.

However, this text examines the virtue itself of the concept of tolerance, delineating its boundaries. Anchored in an anthropological orientation, the itineraries that contribute to the construction of a culturally consistent citizenship will be presented.

Keywords: tolerance, culture, citizenship and ethnocentrism.

First words

It is essential to start by pointing out that the present text is the written version of a communication made at the Seminar *The intolerance of intolerance?*, on October 2, 2019, at Escola Superior de Educação do Instituto Politécnico de Viana do Castelo, as part of the International Project RURAL 3.0 [Escola Superior de Educação do Instituto Politécnico de Viana do Castelo (ESE-IPVC)] and Intercultural Encounters [City Hall of Viana do Castelo].²

This observation becomes essential to frame the scope and the limits of this essay, which only intends to transpose in writing what was my oral intervention in the mentioned Seminar. Thus, the present text constitutes an exercise of reflection on the theme of *tolerance*. This essay is based on three cases of intolerance that *naturally* lead to appreciation of tolerance, justifying UNESCO's proposal for the celebration of the International Day for Tolerance.

However, this text examines the virtue itself of the concept of *tolerance*, delineating its boundaries. Anchored in an anthropological orientation, we will present some itineraries that may contribute to the construction of a culturally consistent citizenship.

² I appreciate the questions and comments from the participants. I also thank my colleagues: Carlos Almeida, Anabela Moura, Margarida Torres, Elizabeth Challinor, António Cardoso and Joana Padrão. I am grateful to João Braga for his critical reading of the text and for his careful translation.

Intolerance: Three Cases

This text opens with the report of three cases, each with a version of intolerance.

Case 1

In the seventeenth century, in his famous *Leviathan* (1642), Thomas Hobbes maintains that human beings are selfish by nature and in this condition they live in conflict with each other (Hobbes, 2009). In the following century (1772), in *Émile*, Jean Jacques Rousseau affirms that the natural goodness of the human being (Rousseau, 1979), in contrast to the evil of the society (of the time), makes the construction of the *Social Contract* essential to deal with the harmful effects of society (Rousseau, 1999). Although both proposals can be subject to serious anthropological repair, it is reasonable to say that, whether evil is natural or civilizational, intolerable human coexistence would require devices of social tolerance.

Case 2

In the end of the Second World War and after leaving Auschwitz, Primo Levi wrote about the Lager. His description of the living in the Concentration Camp can be perfectly condensed in the title of his work, *If This Is a Man*. In the camp, Jews, of course, but also Gypsies, Jehovah's Witnesses, homosexuals, among others, were being decimated summarily or slowly. Here the indispensability of tolerance towards ethnicity, religion and sexual orientation is evident.

Case 3

The biblical explanation for linguistic diversity is expressed in the episode of the *Tower of Babel* (Genesis 11: 1-9). In *illo tempore* humans spoke one language. However, the human boldness to build a Tower that could reach heaven resulted in divine punishment and in a confusion of languages. Not questioning *divine intolerance*, it is certain that linguistic diversity demands a high tolerance. In fact, one should note the tests to reverse the divine will, in recovering a *lingua franca*: some more innocuously, such as Esperanto, proposed by the Jewish physician, Ludwik Zamenhof (1887); others in a more committed way, riding the colonization process, for example Portuguese, Spanish, French and, nowadays, English. However, it should be noted that the existence of a *lingua franca* does not correspond to a *culture franca*.

In fact, cultural diversity can lead to very serious expressions of intolerance, and it is not difficult to present a *declination of horrors*: Amerindians (South America, 16th and 17th century, and North America, 19th century); Armenians (World War I); Jews (World War II); Bengalis (Bangladesh, 1971); Tutsis (Rwanda, 1994), among many others. Nor has the suggestion that we live more and more in a "one world" (Giddens, 2004: 75) been sufficient to cease any cultural

intolerance. Indeed, as Arjun Appadurai recalls, “the globalization of culture is not the same as its homogenization” (Appadurai, 2004: 63), which translates into frequent manifestations of local identity claims.

In summary, these three cases raise the need for tolerance, recalling Voltaire's 18th century *campaign* for tolerance, specifically in his *Treatise on Tolerance* (2015), and contribute to justify the proposal of UNESCO for the Celebration of the International Day for Tolerance.

Tolerance: International Day for Tolerance

The International Day for Tolerance is celebrated on 16th November and was implemented by UNESCO precisely on 16th November 1995, through the Declaration of Principles on Tolerance approved by the UNESCO General Conference (Paris, 16 November 1995). In this Declaration, tolerance is expressed as “respect, acceptance and appreciation of the rich diversity of our world's cultures, our forms of expression and ways of being human.” (Declaration of Principles on Tolerance, 1995, Article 1, point 1.1). However, this appreciation of tolerance, turned into an International Day, already brings with it the prudence stated in the Declaration itself. Firstly, when it is stated that “Tolerance is not concession, condescension or indulgence (...)” (Declaration of Principles on Tolerance, 1995, Article 1, point 1.2); at the same point: “In no circumstance can it be used to justify infringements of these fundamental values [universal rights of the human being and the fundamental freedom of the other]” (Declaration of Principles on Tolerance, 1995, Article 1, point 1.2) ; And further on, “the practice of tolerance does not mean toleration of social injustice or the abandonment or weakening of one's convictions.” (Declaration of Principles on Tolerance, 1995, Article 1, 1.4).

The limits of tolerance

Indeed, the study of human history makes one doubt the absolute human goodness. True as Sophocles in *Antigone* recalls, “Wonders abound in this world yet no wonder is greater than man. None!” (Sophocles, 1990: 105); perhaps Sophocles has *forgotten* that *there is much abomination in the world*; but, among all, the most miserable is the human being. However, as Sophocles *forgets*, surely *there will be many stupid things, but nothing more stupid than the human being*. Therefore, knowledge of human behaviour alone is enough to consider the limits of tolerance. However, other elements may be relevant to support these limits.

The logical-conceptual limits can be invoked, firstly, translated in the following formulation: does the tolerant tolerate intolerance or is intolerable with intolerance? If tolerating intolerance

may be the end of tolerance; if you do not tolerate intolerance you are not being tolerant. In fact, unlike absolute values such as love, tolerance is not good in itself, because, as André Comte-Sponville states, “an infinite tolerance would be the end of tolerance!” (Comte-Sponville, 1999: 126). We may ask if there are no situations where it is imperative to be intolerant? Should we be tolerant of the death penalty; female genital mutilation; the discrimination of race, ethnicity, gender, sexual orientation, religious belonging; terrorism; the corruption; torture or such great economic inequality? The answer, my own answer, is clear: *no!*

On the other hand, it seems to me that the dichotomous nuance that compels us to definitively situate in one category or the other is abusive. With clear simplicity, it seems reasonable to say that we must be tolerant of what is tolerable, and we must be intolerant of what is intolerable.

The concept of *tolerance* comes close to the concept of *relativism* in the anthropological field, which favours the understanding of the beliefs and social practices of human beings, not from the point of view of the observer but seeking to contextualize them in their culture. It's not intended here the discussion of anthropological webs around the concept of relativism, which may suggest “relativizing relativism” (Velho 1995) or relativizing this same relativism, “anti-anti-relativism” (Geertz, 2001). Here we intend to affirm that the tolerance which allows the relativization of the other's world, fundamental for its understanding, has ethical limits, and the absolute relativism would result in nihilism, where any despot would be tolerated.

Finally, I think that tolerance can present itself as a kind of a *wall of comfort*, with a border beyond which *my homeland* has nothing to do with. Although some will propose the building of new walls, the *Wall* has already been torn down, and national borders no longer separate countries, peoples, and worlds. So today, more than ever, we can say along with John Donne, in *Meditation*, that “no man is an island.” In fact, if we read the text to the end, we see the deep meaning of Donne's idea: “any man's death diminishes me, because I am involved in mankind. And therefore, never send to know for whom the bell tolls; it tolls for thee.” (Donne, 1923: 98). But if there are human beings beyond the *border* of my world, what is intolerable there cannot be tolerated.

With this critical approach to tolerance, it is not intended to suggest that *International Day for Tolerance* should end. While one might disagree with the convergence on a particular day of everyday practices, it is reasonable to recognize that International Days are a way of alerting to important dimensions of human history and life, clearly evident in the denomination of these Days, for example: of Commemoration in Memory of the Victims of the Holocaust; of families; Women's Day; Youth Day; of Zero Tolerance for Female Genital Mutilation; Literacy Day; of Non-

Violence; for the Eradication of Poverty; of Peace; for the Abolition of Slavery; Human Solidarity Day. Nor is it suggested that tolerance should end, because despite everything, particularly in its practical dimensions, the appreciation of tolerance constitutes an obstacle to the vilest forms of intolerance.

Brief itineraries for the appreciation of a *cultural citizenship*

Once the limits for tolerance have been defined, it will be important to present brief itineraries that will help to make it feasible. Considering also the limits of my formation as an anthropologist, I will confine myself to the cultural field. Now, in this cultural dimension, my interpretation of the spirit of the concept of *tolerance* proposed by UNESCO focuses on the reduction of conflict and discrimination between cultures. To this end, cultural differences, rather than codifying a stigmatizing expression, should be able to inscribe their *voice* in the *cultural polyphony* of contemporary Western societies. This line of thought embraces the concepts of “cultural citizenship” outlined by Renato Rosaldo and Toby Miller. Rosaldo argues that “cultural citizenship” is expressed by the fact that persons belonging to cultural minorities are entitled to their distinct heritage, a space for the expression of their daily cultural practices and to be considered as full members of society (Rosaldo, 1997). Miller states that citizenship beyond its political (right to reside and vote) and economic (right to work and prosper) dimensions should have a cultural dimension, “cultural citizenship”, in which citizens should have the right to speak and to see their cultural differences represented (Miller, 2011).

It is intended to maintain here that the construction of a citizenship that encloses in itself all the *tones* of the *cultural voices* that compose it, translating into a cultural citizenship, will certainly favour the most diverse expressions of tolerance, to the limit of the tolerable. The construction of this expression of citizenship translates into the acquisition of cultural competences, namely in the process of socialization, throughout life and in the most diverse institutions, namely the School. Thus, in an economic and provisional way, *four brief itineraries* are presented here in order to make a small contribution to the construction of a citizenship that considers the culture of the other as an indispensable condition of a *cultural citizenship*.

Ethnocentrism is universal, but not natural. Ethnocentrism is an anthropological concept that denies tolerance, because in a simplified way it means that a people are at the centre of the world and consider the cultural differences of others as inferior. In the words of Claude Lévi-Strauss, “it is the repudiation of other cultural forms - moral, religious, social and aesthetic - more distant from those with which we identify” (Lévi-Strauss, 2000: 17). As Edmund Leach has

shown, despite its universality, ethnocentrism is not innate (Leach, 1985). Therefore, the endeavor of enculturation should promote the knowledge of the *others* who are different from *us*, thus contributing to reduce ethnocentrism, *facilitator of intolerance*.

Knowing is more than recognizing. In fact, recognizing each other's differences, for example through religious attire and adornment, is relatively simple. A *bindi* on a Hindu woman's forehead, a *turban* on a Sikh's head, a *hijab* on an Islamic woman's head, a *kippah* on a Jewish man's head, or a *rosary* on a Catholic woman's neck, are expressions of religious differences, easily recognizable but less well known. Now, it will be fundamental to invest in the knowledge of religious and cultural dimensions, in general, that characterize those who present different cultural traits from our own.

Understanding is different from accepting. Understanding the beliefs and practices of others does not require their acceptance. In his book, *The Perfume - The Story of a Murderer*, Patrick Süskind describes the entire life path of a man and his homicidal actions in search of the perfect perfume. To understand the full rationality of the actions of the character of *The Perfume*, of a serial killer, a headhunter, the belief in the *Immaculate Conception of Mary* among Catholics, or the fecundating power of the *Baloma* among the Trobrianders (Malinowski, 1988), it does not require acceptance of the same practices and beliefs. Different "rationalities" (Weber 2001: 45-48) may challenge ethical positions, but understanding their intentionality, whether it is a function of purposes, values, affection, or traditions (Weber 2001: 45-48), is indispensable for *ethical judgment* to be endorsed by *cultural understanding*.

Otherness contributes to the construction of identity. The study of the *other* is, therefore, a way of knowing human diversity in relation to the most diverse elements of culture. This action would already be relevant considering the promotion of tolerance of cultural difference. However, the reverse of this *journey* to meet the *other* brings with it the questioning of *our* cultural beliefs and practices. This is exactly what, in the 16th century, Michel de Montaigne points out in one of his Essays, *Cannibals*, referring to anthropophagic practices on the *other side* of the Atlantic: "But it is very annoying to me that, being good judges of their crimes, we are blind to ours. I think it is more barbaric to eat a living man than a dead man" (Montaigne, 2016: 123-124). In fact, as Lévi-Strauss states, "it is to the extent that we want to discriminate between cultures and customs that we most fully identify with those we try to deny" (Lévi-Strauss, 2000: 19). Now, if educational practices include the exercise of *making the strange familiar and the familiar strange* (Spiro, 1990), they may allow us to know not only what separates *me* from the *other*, but also what brings me closer to the other and will certainly contribute for the

development of tolerance, appropriately framed in the full exercise of *cultural citizenship*.

Final note

In such a globalized world, the *other* different *me* is no longer located in a distant geography but coexists with *me* in the various social spheres. This closeness between *us* and *them*, while being an opportunity for knowledge of human diversity and unity, can also be a source of conflict. Thus, it is urgent that the educational process considers *cultural citizenship*, promoting tolerance. In fact, as the Declaration of Principles on Tolerance states, “Education is the most effective way to prevent intolerance” (Article 4-4.1) and further on, “Education for tolerance should be considered as a priority imperative.” (Article 4-4.2).

However, the realization of some *cultural citizenship*, specifically through the educational process, does not guarantee the elimination of cultural conflicts, as the most abject actions of intolerance, for which it is not possible to apply the lenitive of tolerance. It is therefore indispensable to define *the frontiers of tolerance*.

Of course, as E. Leach points out, ethnocentrism expressed in the real world and ethnocentrism expressed in the imaginary world are “the two sides of the same coin, the reality of economic exploitation and the unreality of ethnic differentiation reinforcing each other.” (Leach, 1985: 150). However, in some contexts, the dimensions of intolerance thought or imagined may not have practical consequences. Moreover, as much as the pedagogical work of building a cultural citizenship is done, it does not guarantee that people or groups are prevented from thinking and being certain of their superiority over others. Thus, in delimiting *the frontiers of tolerance*, we may have nothing more than to follow the philosopher André Comte-Sponville's proposal. On the one hand, define common laws for the domains that are common to us (Comte-Sponville, 1999: 132). On the other hand, “What should determine the tolerability of a particular individual, group, or behaviour is not the tolerance they show (because then all the extremist groups in our youth should have been banned, which would only give them reason), but their effective danger: an intolerant action, an intolerant group, etc., should be prohibited if and only if they effectively threaten freedom or, in general, the conditions for the possibility of tolerance.” (Comte-Sponville, 1999: 126).

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Abstract

This work has as its starting point the exhibition "Faces", patent in the Berardo Collection Museum, evoking the representation of the face and its historiography, of the most varied forms, languages and disciplinary bridges, between the scientific and artistic field. Among all references, the focus will be on the work of the artist Jorge Molder, referenced in the catalog entitled: Faces/Guide, enunciating the Portuguese example for this amalgam of considerations on the history of the face, in the Western perspective.

Universal Grammar of the expression of feelings, exposed interiority, image of memory, the represented face establishes a monologue with the other, which manifests an individuality and a culture, in a language that is projected in the world of the Observer, in an eternalized present. Absences present in symbolic, mortal faces, immortalized by expression or its absence, are represented by enlightenment and perspective, by black and white or by colour, in the portrait.

Between the mask and the double, the staging and the consciousness of death, this approach aims to highlight the photograph of the face, in the work of Jorge Molder, the look in the mirror, in which the author presents to the other, images of the labyrinthic face, masks of the Self, silences of the instant, which deconceal life, in a perspective of recreation.

Keywords: face, self-representation, childhood and dreams, everydaylife, mask and double.

Introduction

The represented face has a place of enormous prominence since we know representations of man. More or less figurative, more or less abstract, portrait, sculpture or painting, the face constitutes a form of extraordinary communication in the religious, cultural, scientific, literary, artistic, self-presentation and representation domains.

Multiforme reality, it plays a fundamental role in human life, as a double, mask of the original form, silent representation of life, memory, eternalization of the moment, evidence of death.

Part of the symbolic body, the image (photograph) face carries with it social signs of the living body, sometimes it appears a mask that, in a paradox/contradiction, shows, visibilizes something that is not present.

In an interface where the real reveals itself to the other, the represented face puts, face-to-face a mirror identification, exteriorizing an identity.

Since the Neolithic that the cult of the deceased, absent, diluted in nothing, in the form of a symbolism that seeks to make the finite body in this particular case, the living, transient face in an image that eternizes it is known.

The Greeks, through their rituals, in which face masks interact in theater/tragedy scenarios, in an exchange of looks, provided by the masks torn in place of the eyes, explicit the privilege given to the relationship between individuals through the face, from the look that the face expresses, in a relational recognition between mask and face. In Egypt, in Greece, in Mexico, mortuary masks held an important role in preserving memory.

In the Renaissance, the *Fallimagini*, artisans, creators of images, sought, in true portraits of the real, through the figures of Wax (*Voti*) for religious purposes, the magic of religious worship, in a search for approach to divinity. However, in the aforementioned period, the painting picture continued to constitute the representation of the face, par excellence, being the portrait/painting profoundly Renaissance, such as the *Mona Lisa/Gioconda* (1503/1506), by Leonardo da Vinci, which means the imprisonment and expression of the soul, the feelings and emotions of the human being.

Charles Le Brun, in the 17th century, referred, in particular, to the importance of the eyebrow, on the face, as an unequivocal expression of passions, through its movements.

In the 18th century, Johann Kaspar Lavater affirmed that physiognomy has, in itself, the ability to express the spiritual and intellectual disposition, the spirit forces of man through the face. At this time, the facial configuration would be observed as representation of the observable being, the most important 'object' of the earth/of our visible world. Immanuel Kant, in the same century, would affirm that the face witnesses the passions and feelings of the human being, especially the eyes that, despite being silent, externalize the secrets of the soul. For Kant, the face constituted, truly the mirror of the soul.

Carl Gustav Carus, in the 18th and 19th centuries, considered the face, the area of the organs of sensibility, which, by the way of the representations that the brain unleash, reach the soul.

Hegel would say that the reality of human being was the action of his face, where his/her individuality is found, in a language that makes visible the invisibility of the spirit.

Therefore, the face is represented in the most varied forms, interpreted by multiple thinkers and artists, standing out the ancestral Egypt, in the form of pictorial representation of profile, on the walls of the funerary chambers of the Pharaohs, as well as the coins and medals of the

Roman era, highlighting that this form of representation of the face was considered, from the Renaissance, as figuration of the pictorial soul and subgenus.

Victor I. Stoichita, in the 20th century, shows Hitchcock and his profile faces. In fact, the filmmaker knew, in an exceptional way, to take advantage of the representation of the profile face, often using the backlight. From the use of the profile representation, the filmmaker highlighted the relationship history portrait, by slowing down the rhythm of passage to the limit of the *freeze-frame*, until stopping the image.

The transition from the profile portrait to the faciality began to design the face in the spectator/observer's world, so that the character represented acquires an acting space necessary to the revelation of the presence itself, in picture, *in imagine*, similar to the body, *in corpore*.

With the discovery of photography, emerges another form of representation of the body, through the static record of the moment, which eternizes it. The word photography comes from the Greek word "fós", light and "grafis", style, brush, which means "draw with contrast and light".

Since the birth of photography it is questioned whether it can constitute an art form. In her phd thesis, Margarida Neves considers photography as an art when she states that: "The technical specificity of photography as an objective representation of reality can never be denied. It is this objectivity and validation of the real that distinguishes it precisely from the other arts." (Neves, 2011, p. 50, our translation)¹

Based on the assumption of Margarida Neves, we will consider photography as a form of communicative art, whose specific polysemic language, presents an antagonistic relationship, an alternative to other languages, in the form of a representation, which passes by the portrait of the body that identifies the human being.

The exhibition of Christian Boltanski, in the Berardo Collection Museum, showed photographs of anonymous faces of individuals already dead, inviting to reflect on issues related to portraits of unknown faces that went from personal remembrance, to representation in lost time, a particular absence that assigns them an 'existence'. Thus, photographs of deceased individuals,

¹ "A especificidade técnica da fotografia enquanto representação objectiva da realidade não poderá nunca ser negada. É essa objectividade e validação do real que a distingue, justamente, das outras artes." (Neves, 2011, p. 50)

364 Suisses Morts, more than 1,000 deceased Swiss citizens, acquires a particular importance, arriving at the memory file.

In the 20th century, the *Time* magazine presented *The New Face of America* in the form of a young woman, whose ideal face of a society of multiple ethnicities and races, looks the future with confidence. A construction from distinct, modified faces that result in a collective face.

For Gilles Deleuze, the face constitutes a motionless reflective and of intense and expressive movements unit. The techniques of the portrait inscribe the two poles of the face, to the extent that the painter or the photographer seizes the face, its contours, impregnating it with strokes and lines, giving it expression and affections. The passions cross it, obtaining a reflective and reflected unity.

The photograph of the face, mute and static, contains the quality of being able to observe what is shown and what was retained in a moment. Simultaneously, through it, we can observe what is not exposed or displayed.

The inheritance of the recognition of man through the representation of the face, dates back to immemorial times, verifying that it integrates and accompanies history as an image of memory, expression of affections, being the object of multiple and distinct reflections, overcoming the face itself. "The cultural history of the face is a broad topic that is difficult to reduce to a simple concept." (Belting, 2017, p.3), circumstance verified in the exhibition titled *Faces (Rostos)*, presented at the Berardo Collection Museum. Among the works we have observed in the aforementioned exhibition, the multifaceted work of Jorge Molder stands out.

Jorge Molder, Photographer of the Non-Spectable

Author of a remarkable work of art photography², which emphasizes the frequent use of black and white, Jorge Molder, actor of his own face, presents itself in series and sequences of images (photographs) that tell us stories, through self-portrait and self-representation.

The characters of his works are marked by influences of Joseph Conrad, Samuel Beckett, Freud, Jorge Luis Borges, René Magritte, Manoel de Oliveira, Francis Bacon or Fernando Pessoa, especially the writers George Perec and David Mourão Ferreira, among others.

The artist's images (photographs) embodied alterity, first in self-portraits and later in "self-representations, dense, enigmatic, as if they were still images of films." (Pereira, 2012, p. 32,

² Jorge Molder prefers the word image to the word photography, so we will use image (s) whenever possible, when referring to his photographs.

tradução nossa)³ The alterity in the works of Jorge Molder presupposes distance and visibility, the look in the mirror interpreted as "feel the distance of the image of the face reflected in the mirror and what it shows." (Pereira, 2012, p. 23, our translation)⁴.

In the *Points of No Return* (1995) series, the author expresses the idea of mirror that produces two faces that however belong to a single person, while picture it arrogates different positions. The front images (photographs), for example, capture the face in the mirror, the face looking at itself, but marking the distance in relation to itself, through the gaze. The "mirrors deal with subjectivity, marks and gestures are built and destroyed. Forms and configurations are developed." (Pereira, 2012, p. 23, our translation)⁵.

Jorge Molder presents himself as an actor and a double, in a fascinating relationship of the image of ourselves with the mirror. In the words of the author:

The relationship of our image with the mirror is a fascinating relationship. Fascinating because we cannot resist the idea that one day (...) we will not be able to produce any lag. (...). The idea of finding a duplicate that has all the features and, at the same time, has all the features exchanged is an absolutely extraordinary idea. It is obvious that this has to do with interests and with passions that are created. And passion is not my dual. It's the idea of a double. (Our translation)⁶

In the words of Jorge Molder we confirm the intrinsic relationship between mirror and double, being the double intimately connected to the interests and passions so many times the encounters and mismatches, the randoms.

Random rewards the beginning of its work, as well as the framework of references that sometimes seeks to define, which is elusive. Jorge Molder states that: "The beginnings are a general rule of doubtful origin (...). When you want to draw a precise picture of references, the terrain becomes fugitive. " (Our translation)⁷ However, it adds to them "the things of the day, the encounters and (...) the mismatches " (Our translation)⁸, using a material that is human, in an idea of " precise moment "(Our translation)⁹, denying the rules, similar to childhood

³ "auto-representações, densas, enigmáticas, como se fossem imagens fixas de filmes." (Pereira, 2012, p. 32)

⁴ "sentir a distância da imagem do rosto que se reflete no espelho e o que o mesmo mostra." (Pereira, 2012, p. 23).

⁵ "Espelhos versam a subjectividade, marcas e gestos são construídos e destruídos. Desenvolvem-se formas e configurações." (Pereira, 2012, p.23)

⁶ A relação da nossa imagem com o espelho é uma relação fascinante. Fascinante porque nós não conseguimos resistir à ideia de que um dia (...) não vamos conseguir produzir qualquer desfazamento. (...). A ideia de encontrar um duplicado que tem todas as características e, ao mesmo tempo, tem todas as características trocadas é uma ideia absolutamente extraordinária. É óbvio que isso tem que ver com interesses e com paixões que se criam. E a paixão não é o meu dúplice. É a ideia de duplo.

MOLDER, Jorge. Jorge Molder em Entrevista. Interview given to Tânia Pinto Ribeiro. <http://prelo.incm.pt/p/por-tania-pinto-ribeiro-e-o-unico.html>. Accessed on: July 19th 2019.

⁷ "Os começos são regra geral de origem duvidosa (...). Quando mais se quer traçar um quadro preciso de referências mais o terreno se torna fugidio." MOLDER, Jorge. Jorge Molder. Interview given to Liz Vahia e Victor Pinto da Fonseca. <https://www.artecapital.net/entrevista-193-jorge-molder>. 2006. Artecapital. Accessed on: June 12th 2019.

⁸ "as coisas do dia, os encontros e (...) os desencontros" *Ibidem*

⁹ "instante preciso", *Ibidem*

memories and dreams discontinuous and without norms. His images (photographs), "are the consequence of the influence of **everyday life, childhood memories, dreams**".¹⁰

At a time in "we live in an unstable world where the fragilities"(Our translation)¹¹ aim for the tranquility that daily life denies to the human being, the stories and dreams, which can be counted through self-representation, constitute a form of opposition to insecurity, a challenge, A miracle happening. The exhibition titled "*The Interpretations of Dreams*", in the Gulbenkian of Paris, was their starting point for telling stories and talking about dreams.

Jorge Molder tells his stories, speaks of dreams in a singular way. The artist "plays with the portrait in order to bring it into opposition to the face." (Belting, 2017, p. 166). The actor of his own face especially uses **the face/face and hands**, as raw material for his images (photographs), which are, "compositions of the real that we see, invent, manufacture or that we thought we saw" (Our translation)¹², considering that it is "important to see with the eyes of the other." (Our translation)¹³ In his frequent choice of **black and white**, light-dark, the face denies a similitude with himself, through characters created by him, who play roles, being, thus related to the performative art of theatrical representation.

In the images (photographs) he presents in each series, "Molder meets a character in his own photographs." (Belting, 2017, p. 167), but that character is not anybody else but himself.

In the decade of 1990, two cinematographic achievements, *The Portuguese Dutchman* and *The Secret Agent* move him away from the exercise of **self-portrait**, to set him on the issues of **self-representation**, which Anabela Pereira defines, in her PHD thesis entitled *The Face of the Mask, a Sociological Approach of the Uses and Representations of the Body in the Work of Helena Almeida and Jorge Molder*, as "creative process, intimate and organic". (Pereira, 2012, p. 23, our translation)¹⁴. In Jorge Molder the self-representation models itself in the "encounter between technology, video, photography, but also material, hand, body, processes, plan, idea, dash, time and volume of shapes. Opposites are contracted as a result of a creative and challenging search" (Pereira, 2012, p. 23, our translation)¹⁵, in which the differences with himself forge a relationship with the other who is not but himself, in similitude with the art of acting.

¹⁰ "são a consequência da influência da **vida quotidiana, das memórias de infância, dos sonhos**" *Ibidem*

¹¹ "vivemos num mundo instável onde as fragilidades" *Ibidem*

¹² "composições do real que vemos, inventamos, fabricamos ou que pensamos que vimos" *Ibidem*

¹³ "importante ver com os olhos do outro." *Ibidem*

¹⁴ como "processo criativo, íntimo e orgânico" (Pereira, 2012, p. 23).

¹⁵ "encontro entre a tecnologia, o vídeo, a fotografia, mas também a matéria, a mão, o corpo, os processos, o plano, a ideia, o traço, o tempo e o volume das formas. Opostos contraem-se em função de uma busca criativa e desafiadora" (Pereira, 2012, p. 23)

The illusion of movement that is given to us by repeating images of his face, favors a relationship of continuity, the composition and organization of images that put in play and in dialogue his body/face as the other, the I in dialogue with the Other. However, "throughout the series that challenge us to look for analogies, the artist throws us the challenge of dissimilarity, framed in what is similar and identical." (Neves, 2012, p. 233, our translation)¹⁶.

For Jorge Molder, his self-representations, in a resemblance to the theater, become other, present strange elements in a dissimilarity with him, without, however, being other human beings but himself, in monologues with the other, having a "relationship of becoming another. But there is also the reason that this other one stays there. We might want to find the other one to figure something out. (...) There is only one other thing, which is the issue of denunciation, and we cannot escape it." (Our translation).¹⁷

The reference to the theater, addresses to another question: the **mask**, which, in the author's opinion, "produces a certain indefiniteness and at the same time a certain definition" (Our translation)¹⁸, in analogy with the Greeks who understood that "the person is the person through the mask (...) is a stranger but without escaping from his/her own face. Our own face, even for ourselves, is (...) mysterious." (Our translation)¹⁹ The mystery lies in the fact that photographic images produce masks of masks that are the face itself. In the opinion of Hans Belting, in *Face and Mask*: "Photography always produces masks, no matter how often it focuses on the same face." (Belting, 2017, p. 167). Mirror and photograph constitute the elements of materiality, distinct from the face in itself, part of the body. According to Molder, we never visualize our face, but distinct images of that face, which do not cover the face or personality, that the real features integrate in a game of apparent opposites, confusing rules. In this maze, we have nothing but masks.

The author uses the game and expedients, in such a way that hiding the face is an impossible task, as well as the personality that its features have, in a game no one can refuse, in which "the pieces are of different order and are seemingly opposed. A very perishable and very temporary and the other much tougher." (Our translation)²⁰. The game is therefore very relevant to Jorge

¹⁶ "ao longo das séries que nos desafiam a procurar analogias, o artista lança-nos o desafio da dissemelhança, enquadrado naquilo que é semelhante e idêntico." (Neves, 2012, p. 233).

¹⁷ "relação de tornar-se outro. Mas há também a razão de que esse outro fique por lá. Podemos querer ir à procura do outro para descobrir qualquer coisa. (...) Há apenas outra coisa, que é a questão da denúncia, e a essa não podemos fugir." MOLDER, Jorge. *Jorge Molder em Entrevista. Entrevista concedida a Tânia Pinto Ribeiro*. <http://prelo.incm.pt/p/por-tania-pinto-ribeiro-e-o-unico.html>. Accessed on July 19th 2019.

¹⁸ "produz uma certa indefinição e ao mesmo tempo uma certa definição" *Ibidem*

¹⁹ "a pessoa é a pessoa através da máscara (...). É um sentido mais estranho mas inescapável mesmo do nosso próprio rosto. O nosso próprio rosto, mesmo para nós próprios, é (...) misterioso." *Ibidem*

²⁰ "as peças são de ordem diferente e são aparentemente opostas. Uma muito perecível e muito temporária e a outra muito mais resistente." MOLDER, Jorge. *Jorge Molder em Entrevista. Entrevista concedida a Tânia Pinto Ribeiro*. <http://prelo.incm.pt/p/por-tania-pinto-ribeiro-e-o-unico.html>. Accessed on July 19th 2019.

Molder, namely the undermining the rules of the game. *Jeu de 54 Cartes*, is an example of what has just been mentioned.

In **Nox-Night** (1999), (48^a Venice Biennial), for a moment it seems that the artist separates the image from the mirror and cuts it. However, it reveals only the same face, not the same image, questioning the meaning of the face here. The materiality of both is diverse, and is different from its surface. In fact, in the photograph/in the picture we want to see our face, but we only see pictures. Similarly, the face itself, is no more than illusion, once through it the person does not reveal itself. It's all masks. In this perspective, "we enter a labyrinth of the face where there is nothing but masks." (Belting, 2017, p. 168).

In the author's self-representations, a labyrinth of masks (face, image/photograph) presents challenges and fights with oneself, in a perspective of transformation. In *Anatomy and Boxing*, (1996), Jorge Molder's self-representation seeks a duel with himself, similar to Narcissus, a myth that establishes a principle that, being false, leads to questioning, constituting an integral part of man, in the artist's opinion. In Margarida Neves' opinion, "a series such as **Anatomy and Boxing (1996)**, in a clear remission to the anatomical theater and the boxing ring, is (...) A display art of manipulation of the plastic body and its transformations. " (Neves, 2011, p. 229, our translation)²¹.

In **Human Conditions** Series (2005),

There is, (...), a unifying principle: All photographs are direct self-representations of the artist, but what introduces the difference between them is a sort of gesture lexicon, as if the artist tried through them to establish a sort of dialogue without words with the spectator (...), despite the principle of the fragment we found in each photograph, by retreating parts of the artist's body. (Neves, 2011, p. 230, our translation).²²

In the (**Desconhecimento Imediato**) **Immediate Lack of Knowledge** (2005) series, black and white and the use of filters, when looking to hide the face expression, the author conceives an abstract face. The self-representation of the face is subjected to consecutive transformations that underline undefined contours revealing, thus, the abstraction.

The works of Jorge Molder refer us, similarly, to the particularity of the fragmentation that assists his creative work. According to Margarida Neves:

There is an apparent fluidity of the subject that ultimately operates in the series as a visual continuum. There are, however, in each series, individually considered forms of

²¹ "Uma série como **Anatomia e Boxe (1996)**, numa clara remissão ao teatro anatómico e ao ringue de boxe, é (...) uma arte de exposição da manipulação do corpo plástico e das suas transformações." (Neves, 2011, p. 229).

²² existe, (...), um princípio unificador: todas as fotografias são auto-representações frontais do artista, mas o que introduz a diferença entre elas é uma espécie de léxico de gestos, como se o artista tentasse através deles estabelecer uma espécie de diálogo sem palavras com o espectador (...), apesar do princípio do fragmento que encontramos em cada fotografia, ao retratar partes do corpo do artista. (Neves, 2011, p.230)

fragmentation resulting from the interval between images, a kind of temporal lapse that challenges the reader to its decoding. We speak, of course, of the moment of the cut and the obturation that objectively marks the fragmentation in each series. (Neves, 2011, p. 226, our translation)²³

The option for series and not isolated images is fundamental in its work, although sometimes the observer feels confused and, in a first reflection, think of a glimpse of disunity and incoherence, yet the connection is a fact. A work of this nature reveals a discontinuous character that gaps, gaps between images, sustain, promoting unity.

A paradox assists, therefore, in its work, insofar as, despite the repetition of themes and forms, the presence and absence of the subject, the voids contradict the principle of repetition that is recurrent in the artist's work.

Jorge Molder's series challenge the observer for the interpretation of his works, since the same, seeming scattered, are linked to each other, 'contaminating' each other. In the artist's words: "They always find ways to live with each other, they are not as leibnizian as that. And within them, the photographs do not have a monacal existence, they are by nature given and prepared for the most diverse contaminations." (Our translation)²⁴.

The question of existence, or not, of a fictional narrative is also placed. According to Margarida Neves, in his series we find "a tendency for fiction in each set of images, associated with a continuous movement of the body, one of the essential aspects of the work of Jorge Molder that dominates the photographic series. (Neves, 2011, p. 227, our translation)²⁵. Jorge Molder "moves in the middle of the photograph, building series where his physical presence, his face and his actions, have the main role."²⁶

Jorge Molder leads us to reflect on the particularity of an approach to building identity, through the photographic representation of the author's face (self-representation), in a singular narrative, in which the face constitutes a space of (re)construction, either in a relationship, or in an opposition between self-portrait and self-representation, in art. The relationship faciality/identity presents "meanings and significations discursively related to personal identity"

²³ existe uma aparente fluidez temática que acaba por operar na série como um contínuo visual. Há, contudo, em cada série, individualmente considerada, formas de fragmentação resultantes do intervalo que existe entre as imagens, espécie de lapso temporal que desafia o leitor à sua decodificação. Falamos, naturalmente, do momento do corte e da obturação que marca objectivamente a fragmentação em cada série. (Neves, 2011, p. 226)

²⁴ "encontram sempre modos de viver umas com as outras, não são tão leibnizianas quanto isso. E, dentro delas, as fotografias não têm propriamente uma existência monacal, são por natureza dadas e preparadas para as mais diversas contaminações." MOLDER, Jorge. Jorge Molder. Interview given to Liz Vahia e Victor Pinto da Fonseca. <https://www.artecapital.net/entrevista-193-jorge-molder>. 2006. Artec capital. Accessed on June 12th 2019.

²⁵ "uma tendência para a ficção em cada conjunto de imagens, associada a um contínuo movimento do corpo, uma das vertentes essenciais da obra de Jorge Molder que domina a série fotográfica

²⁶ "move-se no meio da fotografia, construindo séries onde a sua presença física, o seu rosto e as suas acções, têm o papel principal." MOLDER, Jorge. Jorge Molder. Entrevista concedida a Liz Vahia e Victor Pinto da Fonseca. <https://www.artecapital.net/entrevista-193-jorge-molder>. 2006. Artec capital. Accessed on June 12th 2019.

(Pereira, 2012, p. 1, our translation)²⁷. However, an ambiguity remains. "The ambiguity lies in the fact that Molder is simultaneously model and photographer, in other words an observer who approaches what he sees with objectivity". (Belting, 2017, p. 167).

Jorge Molder, photographer of the non-spectable, tells stories, considering the photograph something momentary, of fixed but dead objects. For the author, time does not exist, but there are many times, and the memory of these times is discontinuous. The author favors the territories of the unconscious, matriarchal and childhood, which constitute the nuclear themes of his photography work. Childhood associates the dream, the sleep, the universe in which images of the first contacts with the world are developed, producers of matrix images that accompany the human being throughout life. The author reiterates that his work of images relates to memories of his childhood.

His photographs/images are presented as strange elements to himself, being, however, himself, in a soliloquy with the other. A look in the mirror, a face over its reflection.

Conclusion

An intricate approach modulated in self-representation, put Jorge Molder on a higher level of creativity and innovation, in the world of art. His poetic discourse is expressed in an exercise of fictional representation of the body, more precisely in the self-representation of the face and hands, human material of his preference, reflecting the search for understanding the body, a fundamental element as an identity building/reconstruction space.

The molderian abstraction contemplates a particular figurative narrative reconstruction, fiction and metaphor of the body, in a discourse leading to reflection on multiple factors, namely the relationship of the worker of art, with space and time, with the dissimilarity, with the other, with the body and, at the same time, with life, with death, with society.

Random is its principle, allowing creativity to let happen, weaving webs, in an immense territory of the unconscious, as well as a matrix of childhood to which the dreams are associated, in a return to a submerged universe, where the author develops images. At random, they show things, without imposing conditionings.

In his work we did not find an homogeneous meaning, but the consequence of a direct relation body/representation of everyday life and social practices, such as a double window of incorporation and excorporation, in which it is assumed, not only a discursive act of the body,

²⁷ "sentidos e significações discursivamente relacionados com a identidade pessoal" (Pereira, 2012, p. 1). *Ibidem*

but also a performative and a transformative one, especially expressed through the face and hands.

His self-representations are stories founded in everyday life and dreams, where there are many and varied times of our discontinuous memory, fragmented pieces that exhibit, simultaneously a discontinuity modeled on connections that fractions can contemplate. A paradox seems to exist in a recurring performative act of the author, yet a fictional construct gains a new reading inviting the spectator to its interpretation and meaning.

In his works, the images (photofographies) are intimately linked to a devout view of time, in which death presents itself with a restorative character. In the games and in the mirrors modeled in his work, the magic can be added, because it brings the image from nothing, becoming an act of magic, in his opinion. In puzzles, which do not fit, it presents simulacra of fictions, self-representations in images of life, of humans, ' painting ' under the influence of various artists, namely the writer George Perec, fleeing the control, but making adjustments. By rewarding the mistake, his series constitute 'miracles' of creativity.

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Maria Teresa Avelino PiresCHAM — Centre for the Humanities NOVA FCSH-UAc, Lisbon, Portugal
mteresavelinopires@gmail.com**Abstract**

The presented paper aims to evoke the feminine stereotypes based on diverse historical sources research, focusing on their role within Cape Verdean Ancient Regime's society. At same time, the conducted research aims to give voice to this particular enslaved society back then and their major players, turning visible a period of history that has been voided by older historians.

Keywords: Ancient Regime; enslaved society; alforria; bonds; morgadios; chapels



Historical data on women do not abound in archival documentation, especially during the period known as the Ancient Regime, that is, the fifteenth to eighteenth centuries, and in an imperial geographical context as peripheral as the islands of Cape Verde. However, what can be gathered from the historical documentation for the chronology delimited for this study allows us to

categorize them, in a first approach, into three distinct social groups to which the title in question corresponds. This does not mean that there are no women whose socio-economic situation does not fall into the categories mentioned, and are in the intermediate areas of their coverage, as this study will show. In fact, these three social categories make explicit the situation of women before the law in force in the island community where a slave-type society was established from the late fifteenth century. Initially demarcated by two ethnic and social strata, the minority group of white masters and the majority of black slaves, was a society that was demographically unbalanced in terms of gender but also in terms of gender division and, in a gendered approach that is intended for this purpose study, a society demarcated by the existence of few white women and countless black slaves; but soon this binomial broke up and a new social group broke out, the *forros/forras*, revolutionizing the *status quo*.

The term *Dona* preceding the female first name, written in full or in monogram, was a clear indicator of the privileged social status that this woman occupied in the island society of the Ancient Regime. In the initial phase of community formation, the *donas* are white women. The first to appear in the documentation is Dona Branca de Aguiar, daughter of António de Noli (or Nole), one of the discoverers of Santiago Island and the first captain of the Ribeira Grande donor. Little is known about her, except that she had no siblings and so inherited the captaincy, but because she was a woman, the heiress of Ribeira Grande could not manage it. Therefore, in confirming his inheritance¹ in 1497, the king Manuel I tried to appoint him a consort, nobleman of the royal house, named Jorge Correia, who was to administer the captaincy and the goods that Dona Branca inherited from his father. She became the wife of the captain of Ribeira Grande, but in any case, she is an example of a female figure who is not dependent on the male element for economic reasons, but only for cultural and legal reasons of the Ancient Regime. Although she has no known role in the administration, historical memory avenged her, recognizing Ribeira Grande as the captaincy of Dona Branca de Aguiar, following her father's death.

The *Donas* of the early days of the settlement are generally married women who have accompanied their husbands, manorial and royal officials in charge of the administration of the islands or daughters of these officers, many already born on the islands, as seems to be the case of Dona Branca de Aguiar. Generally speaking, they are members of the gentry and appear in the documentation in an oblivious way, almost always alongside their husband or fathers, in their traditional roles as wives, mothers or daughters, seeming to live confined in the domestic

¹ *Monumenta Missionária Africana (MMA)*, 2ª série, vol. I, doc. 92, carta de D. Manuel a D. Branca de Aguiar, 8 de Abril de 1497, pp. 4579-580.

and private space of the family home where they reside. They emerge in the public space when they intervene in notarial acts, supporting the husband in lease agreements, establishing tied properties, making requests, wills or signing other official documents. For example, Maria Lopes, wife of the Ribeira Grande grantee's captain, Fernão Mendes de Vasconcelos, appears in a 1515 document, next to her husband, as guarantor of a tenant. Maria Lopes was not dealt with by *Dona* in this document, but her husband's overriding social status, nobleman of the royal house, was implicit to her whatever her social situation before marriage. In addition, her dependent female condition is accentuated by the fact that she cannot write, having asked a witness to sign for her, *dysse que porquanto era molher e nam sabya sprever*².

However, as early as the 16th century we came across some women with individualized economic activity who did not live in the shadow of their husbands or fathers. They ran their farms or businesses, usually related to the profitable slave trade from the coast of Guinea to Santiago and from this island to the various Atlantic routes.³ The marital status of these women cannot be ascertained, but they are very likely to be widows. Generally speaking, women are found to be extremely active after being widowed; they managed their assets, traded, bought and sold cattle or parcels of land, rented real estate and even set up tied properties. These women should have some social and economic relevance because they are mentioned by their proper names, which is not the case with others referred to in the documentation, such as “the wife of João da Noli”, “the wife of Miguel Faleiro”, “the António Vaz's wife,” or “Damião Dias's wife” who also placed orders and paid taxes but whose identity is blurred before that of their spouse by virtue of their marital status. It can be seen that Antonio de Noli's mother had a farm, but we do not know her own name because the property is referred to as “*a fazenda da mãe de António de Noli*”⁴.

In the first half of the sixteenth century the female figure that stands out is Dona Brígida de Gouveia. Hidalgo and resident on the island, was a wealthy landowner in Santiago (Ribeira de São Martinho, São Jorge and Trindade).⁵ Between 1513 and 1514 he armed ships for Guinea in partnership with other local shipowners. On a ship that she set up in 1514, we found several women who placed orders for slaves off the coast of Guinea: Barbara Correia, Inês Eanes, Isabel Sardinha, Miguel Faleiro's wife. Then they paid taxes for those purchases in the islands' storeroom⁶. It is very likely that the noblewoman was an inspiration to other residents and a

² Corpo Documental II da *História Geral de Cabo Verde (HGCV)*, pp. 222.

³ Evoquemos algumas dessas mulheres: Isabel Esteves, Inês Eanes, Isabel Sardinha, Catarina de Sousa, Isabel Dinis, Beatriz Fernandes, Catarina de Sequeira, Guiomar Gonçalves, Genebra Rodrigues, Catarina Vaz, Bárbara Correia.

⁴ Corpo Documental II, (*HGCV*), pp. 228-229.

⁵ *MMA*, 2ª série, vol. II, doc. 101, Instituição do morgado de Fernão de Lugo, 26 de Junho de 1540, p. 327.

⁶ Corpo Documental II, (*HGCV*), pp. 80-87.

model of independent behavior to emulate. However, from 1515, it appears in the documentation already married to a powerful shipowner, Fernão de Melo, and the woman who armed ships on an equal footing with men seems to have undergone the condition of spouse who lets her husband manage her assets. Still on February 3, 1515 received two pieces of slaves on the ship *Santa Maria da Graça*, armed only by her husband. But when this shipowner was called to the Kingdom in 1517 to appear before the court because of the embezzlement of the Royal Treasury, Dona Brígida continued to manage his business in Santiago, and in 1540 we found her selling one of her farms, at Trindade.⁷ He died in 1543, as can be seen on the tombstone of his family's coat of arms, in the chapel of the Holy Spirit Church in the *Cidade Velha* of Santiago.⁸

Two landowners who also managed their farms autonomously in the 16th century were Brites Taveira and Barbara Correia. We find them in the documentation⁹ paying the tithe of the land to the Royal Treasury, which the Crown imposed on landed property. Barbara Correia paid a tax of 22 quintals of cotton in a year, which indicates the possession of a large agrarian property. We have already seen that she was ordering slaves in Dona Brígida's frame, which of course she would need for the cultivation of his land, but she also sold them abroad, that is, he was also a merchant. In 1516 she exported a piece of which he paid 300 tithes.¹⁰ Towards the end of the century we find Barbara Domingues, who owns movable and immovable property that she inherited from the death of her father Domingues Eanes¹¹.

All of these women seem to have a high degree of autonomy achieved mainly by the possession of property, landholdings on which they owned slaves who cultivated, weaved cotton and cared for cattle, or urban property they rented, often inherited from death parents or spouses.

Throughout the seventeenth and eighteenth centuries more data began to emerge about some of the heiresses and their active role in the economic, social or religious life of the islands. Evidence of this autonomous spirit is manifested in the way some of these heirs made resolutions about their private life, their property, deciding who to marry or not, and establishing related properties. This was the case of Dona Catarina Monteiro de Queirós. Widow of Nicolau Rodrigues, who had no children, created a property linked in the form of morgadio that spanned three farms: *Boa Entrada*, *Rebello* and *Boa Ventura*. She married for the second time the island sergeant Garcia de Contreiras who died in 1632. The only daughter she had from

⁷ MMA, 2ª série, vol. II, doc. 101, Instituição do morgado de Fernão de Lugo, 26 de Junho de 1540, p. 327.

⁸ Maria Emília Madeira Santos e Iva Maria Cabral, *HGCV*, vol. I, p.401.

⁹ Corpo Documental II (*HGCV*), pp. 212 e 245.

¹⁰ Corpo Documental II (*HGCV*), pp. 212 e 245.

¹¹ IANTT, *Cartório Notarial nº 3*, livro de notas nº 9, 14 de Setembro de 1591, fls. 66v-67.

his second husband, Francisca de Queirós, inherited the entire estate, known as the *Boa Ventura*.¹² Like her mother, this heiress had the prerogative of managing her estate and choosing a husband without family coercion. Another similar case was that of Dona Leonor da Costa, widow of Pedro Fidalgo de Andrade. Endowed with large pecuniary resources, she bought a farm in the public square for 600,000 reis and established it in a chapel called Santa Cruz, and named her granddaughter Madalena de Andrade (descendant of her late daughter Catarina de Andrade) for her administration. The will she left (1649) reads:

[...] e tendo filhos machos ou femeas irá correndo por eles, linha direita, para quem for mais velho e em falta dela ou de seus filhos à sua irmã, Isabel, correndo por ela e seus filhos e netos linha direita na forma dita [...] E só em falta do que dito é passará a Pedro, irmão das ditas Madalena e Isabel.”¹³

The will continues to foresee a number of situations, but the point is that there is no concern that a valuable estate such as Santa Cruz would have an heir or a male administration, as was the case with the morgadians; on the contrary, the maintenance of property in the family was ensured through the female hotline.

In the field of the implementation of religious and cultural life, the mythical female figure is undoubtedly Joana Coelha, whose name was linked to the initial project of the construction of the Franciscan Convent of the city of Ribeira Grande and, inherently, to the memory of the teaching of chairs Grammar, Latin and Moral Theology taught by the Franciscan friars to the children of the islanders. What triggered Joana Coelha's affirmation of her identity was the response to the representation made by Bishop D. Frei Lourenço Garro and the Municipal Council of Ribeira Grande to the Crown, in the mid-thirties of the 17th century, requesting the sending of Religious who able to found a “home for mission” on the island of Santiago. To this appeal the Franciscan priests of the Third Order responded, but in the face of the economic difficulties the islands were facing, they waited for more than three years to have resources for the mission building your convent. However, it was not the landlords but a lady of the local elite, Joana Coelha, who was willing to have a monastery built with dormitories and workshops at the expense of her farm. Joana Coelha, *dona viúva do capitão Fabião de Andrade da Veiga*¹⁴ had no children and donated to the Franciscans all of her property and a large portion of her movable assets. Despite being deeply religious, as was expected of the women of the time, Joana Coelha also had a deep sense of opportunity and autonomy, and having made quick but well thought

¹² Arquivo Histórico Nacional de Cabo Verde (AHN), *Livro de Registo dos vínculos e capelas do concelho da Praia*, pp. 28-34. Cristiano José de Sena BARCELOS, *Subsídios para a História de Cabo Verde e Guiné*, Parte II, p. 64.

¹³ AHN, *Livro de Registo dos vínculos e capelas do concelho da Praia*, pp. 35-37.

¹⁴ MMA, 2ª série, vol. V, doc. 102, Fundação dos Terceiros Franciscanos na ilha de Santiago (1636-1640), pp. 303-310.

out decisions, she volunteered to start building the convent next to a church that had been donated to the Franciscans. However, she also knew how to impose conditions: as a gifted she would be the patron saint of the convent and in it would be the Religious obliged to give her a grave for herself and her late husband in that church. To assert and perpetuate her memory, she imposed other obligations after her death, and reserved for them the five thousand crusaders: to have her bury with all the pomp possible and the obligation of a daily mass prayed and four masses sung annually, “*enquanto o mundo durar*”¹⁵. Masses are no longer prayed and sung, but some of the old stones of the Franciscan Convent built by Joana Coelha can still be seen in the *Cidade Velha* of Santiago de Cabo Verde.

Not all widows could dispose of inherited property at their discretion, only those who had no children since half of their father's inheritance belonged to them. In fact, one of the functions that widowed wives did not abdicate was the tutoring of their minor children by causing the oversight of their assets, as can be seen in numerous petitions.¹⁶ At times these assets brought with it the consequences of the penalties that had been applied to their spouses in life, with women being the victims of their husbands' reprehensible actions and being severely penalized after their husbands' deaths. It was the case of Dona Margarida Pedrosa de Andrade Barros who was forced to fight in court for her rights for several years. Successor and administrator, by the death of her father, of three chapels, "Picos da Casa", "Flamencos" and "Furna", married the reinol Manuel Franco da Silva, colonel of a Regiment of Santiago. These linked properties were kidnapped and seized after her husband's arrest for his conviction in the assassination of the *ouvidor-geral* Sebastião Bravo Botelho in 1728.¹⁷ Dona Margarida received only half of the free assets for her livelihood and that of six children and the part belonging to her to the colonel her husband was in storage awaiting royal order. Already a widow, she fought bravely for the restoration of her land, arguing for the dissolution of the marriage bond and the absence of laws to force her to pay for the crimes her late husband had committed. She disputed the decision to surrender only half of the couple's movable property and also succeeded in surrendering the bonds she had inherited from his father¹⁸. Indeed, the *Ordenações do Reino* were clear in this regard: “*E morto o marido a mulher fica em posse e cabeça de casal se com ele ao tempo de sua morte vivia em casa teúda e manteúda como marido e mulher*”¹⁹.

¹⁵ *Ibidem*.

¹⁶ Alguns exemplos: Dona Antónia de Valdoresso foi autorizada a ser tutora e administradora dos bens dos seus três filhos menores (1732). Dona Catarina de Sousa Barradas (1770), Dona Maria da Paz Espínola (1790), Dona Isabel de Barros de Oliveira (1793); Dona Maria da Silva do Espírito Santo (1800), Dona Ana Maria da Fonseca (1800), Dona Maria da Fonseca Barros (1801) e Dona Maria Serafina de Santa (1801) foram viúvas tutoras que administraram os bens dos seus filhos.

¹⁷ Sobre este acontecimento ver: Maria Teresa Avelino Pires, *O Município nas ilhas de Cabo Verde - Séculos XV a XVIII*, pp. 173-175.

¹⁸ Arquivo Histórico Ultramarino (AHU), *Cabo Verde*, cx. 15, doc. 41, petição de D. Margarida Pedrosa de Andrade Barros e parecer do sindicante João Barroso Pereira, 30 de Janeiro de 1734.

¹⁹ *Ordenações Manuelinas*, Liv. IV, Tit. VII, & 1. *Ordenações Filipinas*, Tit. XCVI, preâmbulo.

It is with Dona Isabel de Barros Bezerra that we find the first female figure who can be considered a “political woman”. A native of Santiago, she was the granddaughter of António de Barros Bezerra (I), a Madeiran noble family who settled on the island of Santiago around 1636 and became the patriarch of one of the most powerful local houses in the second half of the 17th century, noticed in the documentation of the first half of seventeenth century hundred as “the house of Dona Isabel”, with due prominence for the power, influence and all the “symbolic capital” that the term house contains. Dona Isabel had married the Portuguese Rodrigo de Oliveira da Fonseca, a military man who arrived in Santiago around 1685 and in 1707 was appointed governor of Cape Verde. Having died about three months after this appointment, it is Dona Isabel who will continue the powerful house begun by her grandfather giving it a very personal imprint, given by power, by the prestige of a governor's widow, by the possession of a great assets and influence, even in the Court.

However, following the social and political upheaval following the French fire and destruction of the city of Santiago in 1712, Dona Isabel's house exceeded all boundaries and has since acquired a rather negative image. Like all the powerful and earthly families on the island, she took refuge on her farm, but unlike the rest that only sought safety, Dona Isabel's house, being the most powerful, armed her slaves and *forros* by forming a real armed force and nurtured clientele that provoked conflicts with the central authorities in the ensuing years. Pacification was only achieved after two royal orders: one requiring the *ouvidor-geral* to notify Dona Isabel that she would be subject to prosecution if she did not expel all criminals from her home and farm; another, ordering the arrest of the chief captain of Praia village, his relative and ally who had led two of that municipality's uprisings against the governor.²⁰

For two decades Dona Isabel's house maneuvered the local political life and was always able to have elected for municipal councils their family members and supporters.²¹ She was able to extend his power to the contiguous coast of Guinea by taking over the office of Captain General of Cacheu, successively at the hands of his firstborn, António de Barros Bezerra (II), his son-in-law, João Pereira de Carvalho, and other supporters. Internally, Dona Isabel's political strategy was to promote the marriage of daughters, Maria de Oliveira and Maria Sameda, respectively with the Portuguese João Pereira de Carvalho and Marcos Barbosa da Cunha, both colonels of a Santiago Regiment. The marriage strategy achieved two objectives: to keep its descendants racially white and to control the entire local military structure since of the three colonel posts in

²⁰ AHU, *Conselho Ultramarino*, Códice 486, fls. 45vº-46 e 49-49vº, cartas régias de 3 de Julho e 30 de Agosto de 1719. Mais pormenores em Maria Teresa Avelino Pires, *O Município ...* pp. 170-176.

²¹ *Ibidem*, quadro nº 12, p. 191.

Santiago, the third was already occupied by his second son, Pedro Cardoso do Amaral. For its firstborn prepared a higher flight, the government of Cape Verde.

However, Dona Isabel's house suffered some setbacks in the late twenties and thirties: the deaths of the firstborn, one of his sons-in-law and the long stay of another son-in-law in the Cacheu government. In the following years the house sought to erase the negative image to which it was linked, but it is only in the forties that it can regain power and influence by reinforcing its social prestige through marital alliances with the family of governor João Zuzarte de Santa Maria. The marriage strategy followed was the marriage of his granddaughter, Dona Antonia de Barros Pereira de Carvalho, with Francisco Assis de Santa Maria, the governor's son, while preparing a new political feat for his grandson, António de Barros Bezerra (III) de Oliveira, whose outcome he could not attend because he died.

If Dona Isabel de Barros Bezerra was the female figure who distinguished herself in the island history of the first half of seven hundred, the second half of the eighteenth century was marked by the personality of Dona Violante Freire de Andrade. The documentary records do not value neither of them, only focus on the negative aspects of their actions, while presenting them as powerful and acting women. A white skin and other, mixed, both acted as counter-models of women's idealized portrait of the time.

Dona Violante Freire de Andrade belonged to another powerful house, the Freire de Andrade. Sister of Bartolomeu Rodrigues Soeiro and João Freire de Andrade, men of local governance and military power,²² married Portuguese Manuel Gonçalves de Carvalho. The marriage seems to have been favorable to both parties. Manuel Gonçalves de Carvalho was a poor man, born in Trás-os-Montes who, barely arrived in Santiago, joined and progressed well in the local military career and with the marriage became part of a landowning family, owners of several farms. Dona Violante Freire de Andrade became part of the private sphere of the governor, as Manuel Gonçalves de Carvalho was the chief military assistant of the governor, and to be invited diligent with her husband in gatherings at the official residence and dinners and card games which often took place in the house of the governor but also in the Freire de Andrade.²³

The sources allow us to glimpse a beautiful, rich and ambitious, pleasure-giving mestizo woman, capable of all the cunning to deal with the holders of power and nicknamed “Ana Bolena of Cape Verde” for imputing mancebia with the governor Bartolomeu de Sousa Brito Tigre, which seemed to bother neither husband nor brother. A source at the time wrote: “*esta terra é*

²² *Ibidem*, quadros nº 12 e 25, pp. 310-316.

²³ Maria Teresa Avelino Pires, *A Ascensão de Manuel Gonçalves de Carvalho a governador interino das ilhas de Cabo Verde (1751-1769)*, p. 21.

governada pela cabeça de uma mulher cristã-nova e casada chamada Dona Violante Freire de Andrade, publicamente amancebada com o governador."²⁴ Indeed, her manipulations can be unveiled behind various decisions of Governor Bartolomeu de Sousa Brito Tigre. Just the example of a theatrical event that occurred in 1764, following a conflict involving Dona Violante with Dona Leonor Moniz Ferreira, daughter of a deceased captain. The governor resolved the issue in an unusual way by having Dona Leonor and her three sisters imprisoned, taken between two wings of soldiers to the jail for eleven days, and then exiled out of town.²⁵

Despite remaining at the center of local political life for years to come, after Governor Bartolomeu de Sousa Brito Tigre's term, Dona Violante Freire de Andrade ran his farm in Zambuna, where she had slaves and cultivated cotton and with it made manufactured clothing. His brother wrote in a petition: *D. Violante era senhora de uma casa em que diariamente ocupava o melhor de 100 escravos.*²⁶ By this time, in the throes of slave society, no landlord had so many slaves on his farm. The cotton cloths, the so-called *bretanhas*, gave Dona Violante huge profits by serving as currency in case of scarcity or deprivation of metallic money in the islands. During the time when her husband and brother were imprisoned in court following serious misconduct during an interim government they led from 1767-1769, she was a prosecutor for the defendants and worked hard for her release. He partnered with the administrator of the Grão-Pará and Maranhão Company, António José de Carvalho, and agreed to purchase the cloths manufactured on his farm to pay the military's salaries, a charge that the Grão-Pará and Maranhão Company had assumed in a conditions of their islands administration contract and which should be made in cash. The torpedoing of this process of remuneration allowed Dona Violante to gather and dispose of large capitals and move influences, even in court, which allowed her to secure the release of her husband and brother. In the expression of a source, it was:

*[...] mulher sagaz e poderosa, já com dádivas, já com afagos, teve tão grande arte para aliciar aqueles mesmos que haviam jurado nas devassas contra o coronel seu irmão e contra o seu marido que as testemunhas se retrataram com motivos frívolos e ela conseguiu as atestações e justificações que quis na Corte, a favor dos réus, conseguindo que saíssem inocentes.*²⁷

Violante Freire de Andrade was a free woman who contravened all the parameters of the female coeval archetype, but in practicing adultery, a situation that was not well tolerated in the social group to which she belonged, was left with a dishonorable nickname, forever and properly,

²⁴*Ibidem*, p. 23.

²⁵*Ibidem*.

²⁶ AHU, *Cabo Verde*, cx. 45, doc. 26, petição do coronel João Freire de Andrade, ant. 6 de Abril de 1789.

²⁷ AHU, *Cabo Verde*, cx. 42, doc. 53. Maria Teresa Avelino Pires, *A Ascensão ...*, p. 55.

except for the memory of Ana Bolena that was so badly treated by the historians. It should be noted that the environment of sexual freedom that has characterized the islands since the beginning of the settlement was the prerogative of men from all social classes, and it was not a behavior that was admitted to the women of the local elite. This duality of criteria was broadly justified in the Ancient Regime, just as some authors of the time claimed. For example, one author stated (Juan de Zabaleta, 1654: 74) that “*a adúltera não tinha perdão, mesmo que o marido a tratasse mal e lhe fosse continuamente infiel.*” A humanist stated (Juan Luis Vives, 1555: 74) that “*o adultério masculino não é tão pecaminoso como o feminino; isto porque o homem leva uma vida activa e tem de guardar muitos valores, a mulher só tem que guardar a castidade*”.²⁸ In the social environment in which the *Donas* moved, what was expected of them, after the canonical marriage practiced with all the rites of the Catholic Church and sealed by oath, was marital fidelity.

Another reality was cohabitation between singles, a situation that was not censored, even when practiced by the local elite *Donas*. Take a look at some cases: The *ouvidor-geral* Sebastião Bravo Botelho during his tenure on the islands (1724-1728) lived with a white woman named Maria Moniz who belonged to a family of the local elite. She was the sister of Mateus Moniz da Silva who was second municipal judge in 1726 and colonel of a Santiago Regiment. Years later we find the governor Bento Gomes Coelho (whose mandate occurred between 1733 and 1737) living with Dona Maria Moniz. It is known that they had a daughter because in 1742 a royal letter ordered that a daughter of the former governor Bento Gomes Coelho be referred to the Court and that “*a mãe da menina era Dona Maria Moniz da Silva.*”²⁹

The most interesting case was that of Governor Marcelino António Basto, also single. Having arrived in Santiago in 1777 as scribe of the Royal Treasury, he cohabited with Maria Gomes Quaresma from whom he had three children he legitimized: Dona Matildes Balbina Basto, Dona Violante Sabina Basto and Luís António Basto. I have not found data on this woman, but the nickname Quaresma allows her to be identified as belonging to a local elite family, with members participating in senior civil and military positions. The union was locally recognized, the daughters treated by *Donas*, and perhaps because of all this, Marcelino Basto had to face legal proceedings in 1789 over a marriage contract he had entered into in the Kingdom before settling in Santiago. Having been appointed governor of Cape Verde in 1796, he asked for the legitimation of all his children, including another daughter, Dona Maria Emiliania Basto, who had

²⁸Citados por C. R. Boxer, *A Mulher na Expansão Ultramarina Ibérica*, p. 138.

²⁹AHU, *Cabo Verde*, cx. 19, doc. 17, carta do juiz-ouvidor de 21 de Janeiro de 1743 e carta régia de 12 de Fevereiro de 1742.

had a woman named Antónia da Silva³⁰, whose family could not be identified. He succeeded in shaping all his children before he died on the island in 1802 in his second term as governor.

As for the slaves, they were taken to the islands of Cape Verde, which were part of the captive contingents rescued off the coast of Guinea. These were grouped in lots, without gender discrimination, and then proceeded to the customs of the islands for tax clearance. The slaves who belonged to the residents who ordered them were usually on the islands, but but most of it was intended for re-exportation to the foreign market as required by the law of supply and demand. The value of an adult slave did not differ from the price of a male captive of the same age since the cost of each piece was considered as a function of age, logically worth a young adult more than an elderly person or a child. Hence the cataloging of slaves into three categories, *moça*, *mulher* e *velha* for the payment of taxes. Sometimes a girl (*moça*) was handed over for settlement of the twenty, thus serving as currency for payment of this tax.³¹

A significant number of slaves remained on the islands and were distributed in rural or urban areas. In rural areas they were the indispensable labor force for the manufacture of cotton, cheese, butter and food. The most lucrative values of their work came from the hand-woven cotton cloths that served as bargaining chips for the purchase of slaves on the Guinea Rivers. In urban areas they lived in their owners' homes, assisting the *Donas*, the enslaver's wives, in housework, especially in the kitchen.

We are talking about a slave-born society, born from the ground up in an unpopulated area, where the bulk of the early white settlers would not have taken their women into a numerical preponderance of the male over the female element in the dominant ethnic strata. The male demographic predominance had as its counterpoint, in the dominated layer, a large mass of black slaves, resulting from the commercial expansion that had led to a large influx of slaves and re-exportation of the predominant male component outwardly. Not surprisingly, the colonists' consequent sexual interest in the slaves (later the *chafer*), and the atmosphere of freedom of manners has manifested itself since the beginning of the settlement with the consequent outbursts. Whether they were noble knights, clerics, or simple folk, the concubinages in which they engaged with the slaves triggered from the outset the process of miscegenation of island society.

Resulting from these unions between the white settlers and the black slaves are the illegitimate children, designated "*natural*" in the documentation. The processes of legitimation of the children resulting from these relationships are extremely illuminating of the naturalness with

³⁰ AHU, *Cabo Verde*, cx. 53, doc. 86, petição de Marcelino António Basto, ant. 22 de Outubro de 1822.

³¹ Corpo Documental II, *HGCV*, pp. 54 e 56.

which the situation lived and accepted in the islands was faced. The following are some examples that cover the most varied social categories of the male parents of these natural children: slave Luzia had a son of a royal knight who named him Gaspar da Costa, “always had him raised and treated as a son and by Jorge da Costa's son was known to all people”; In 1557, already holding the status of neighbor-resident and a member of local governance for being part of the municipal council, Gaspar da Costa asks the king and gets his legitimacy, having all the honors, privileges, freedoms and your father's nobility.³²

From a mass clergyman had a son his slave Guiomar Madeira, having been freed by him; but the cleric died without making an instrument of legitimation to his son, who, being an affluent man, asks for his legitimacy, claiming “*motivo de honras e poder entrar nos officios e as mais cousas que se punham nas legitimações*,”³³ what he can get in 1556. Isabel Vaz, daughter of slave Margarida Vaz and pilot captain Leonardo Vaz, was legitimized by her father so that she could inherit his farm.³⁴ Helena Rodrigues, daughter of the *estante* João Rodrigues and her slave, was legitimized by her father so that she could inherit all the assets she left after her death.³⁵ We are not interested here to extrapolate whether these relations were of unilateral domain or mutual agreement between them the parties but the truth was that they represented a social promotion not only for the children, legitimized or not, who almost always received means to support themselves and to be recognized with dignity, but also for the slaves who acquired the manumission, becoming the status of *fornas*, or that is, free women, meaning what is conceptualized as women's freedom at the time.

The situation is recurring over the following centuries, despite the punctual dispatching of the Kingdom's deported white women to the islands as it seems to have occurred in 1620. On this date, a royal charter ordered that women who used to deport themselves to be sent to Cape Verde “*a fim de que se extinga quanto possível a raça de mulatos*.”³⁶ Measures unsuccessful because situations of interracial relations by *mancebia* or cohabitation remained until the extinction of the slave society.

It was mainly the bishops or some newcomer authority on the islands who reacted to concubinage situations, especially when they involved married men and slave young. For example, in 1696, Bishop D. Victoriano Portuense ordered a slave to be deported, indignant at the “illicit and scandalous friendship” that a cavalry captain “married and principal”, in his

³² IANTT, *Chancelaria de D. João III*, Perdões e Legitimações, liv. 27, fl. 279 v., 22 de Maio de 1557.

³³ IANTT, *Idem, Idem*, liv. 26, fl. 181 v., 26 de Novembro de 1556.

³⁴ IANTT, *Idem, Idem*, liv. 12, fl. 131, 19 de Janeiro de 1547.

³⁵ IANTT, *Idem, Idem*, liv. 15, fl. 309 v., 22 de Maio de 1551.

³⁶ Christiano José de Senna Barcellos, *Subsídios para a História de Cabo Verde e Guiné*, Parte I, p. 210.

words, maintained with this slave girl. However, the councilmen, who are also constantly violating the norms of marital fidelity, such as the men of the local elite who elected them, decided to sympathize with their fellow municipal and to challenge ecclesiastical power. They embargoed the order of the Bishop on the basis of a royal charter that declared that he could not leave the island guilty without being sentenced. The governor, António Gomes Mena, was forced to intervene asking the Crown to sanction the decision of the Bishop "to serve as reform and the good of the salvation of souls."³⁷.

Such a "reformation and the good of the salvation of souls" could hardly be made because many clerics continued to maintain their young slave, thus collaborating in the environment of sexual permissiveness that involved even the highest figures of the religious hierarchy. In 1733, the newly arrived governor Bento Gomes Coelho denounced the Portuguese priest António de Andrade Figueira, who served as vicar general of the islands for the absence of the Bishop, for being "*escandalosamente amancebado com uma escrava sua chamada Patrícia*"³⁸. Shortly thereafter the same governor was already living with a local elite *dona*. The priest Gregório Freire de Andrade, who was a master of Grammar and Latin until 1745 and later vicar general of the islands, had two sons from his slave girl Innocence: Dona Jerónima Martins Freire and Damião Freire de Andrade. They were educated at home as members of the local elite. Dona Jerónima was raised with all honors to the point of having a chaplain who was going to pray mass at her home. When his father died, without testament, the canon's nephews (Colonel João Freire de Andrade, Dona Violante and another sister) seized his possessions, leaving them in a painful situation.³⁹ Damião Freire de Andrade would have to star in sad episodes of local history.

Regarding the concubinage with slaves, one of the most perverse of marital fidelity and Christian moral behavior that the ecclesiastical authorities would like to see practiced was Governor João Zuzarte de Santa Maria. During his long rule (1742–1751) he became involved in a number of lurid situations. The *ouvidor-geral* reported in 1749 that because of the jealousy of the slave Brázia, with whom he maintained "illicit treatment", the governor sent three slaves of his own to kill a man suspected of relating to the slave. From another slave named Maria Saturday the governor had two sons and one of them, already seven years old, sat at the See, in a cochin next to the governor⁴⁰, to the despair of the *ouvidor-geral* who regulated the protocol of personal seats during the liturgies.

³⁷ AHU, *Cabo Verde*, cx. 8, docs. 726, consulta do Conselho Ultramarino, 20 de Novembro de 1696 e carta do governador António Gomes Mena de 2 de Agosto de 1696 e resolução régia de 23 de Novembro de 1696.

³⁸ AHU, *Cabo Verde*, cx. 15, doc. 26, carta do governador Bento Gomes Coelho e petição do cónego João Barbosa Barros, 12 de Agosto de 1733.

³⁹ AHU, *Idem*, cx. 47, doc. 9, petição do tenente João Barbosa de Azevedo, ant. 17 de Março de 1791.

⁴⁰ AHU, *Idem*, cx. 22, docs. 90 e 91, consulta do Conselho Ultramarino e carta do ouvidor-geral de 31 de Julho de 1749.

By this time (mid-eighteenth century) the number of *fornas* had already surpassed that of slaves and the slave society was slowly disintegrating. The data come from 1731 marking the tendency for the predominance of the linear social group over the slave population in all islands.⁴¹ Being intrinsic to the slave society, the manumission processes have been found since the dawn of the formation of the insular society, it seems to us that in a rather formal way, initially, by simple detachment of the slaves, as seen in the above cases, and that we find more explicitly in a 1562 will. Tester Duarte Rodrigues had freed some slaves on his São Domingos farm when he married Dona Catarina de Andrade and was awake among the nubile women that his "natural" sons would already be heirs with their father, and all would share the goods equally. Names three slaves whose children he had: Antonia (mother of her son Bernardo), Inês (mother of her children Isabel and Diogo Duarte) and Domingas Rodrigues, mother of her daughter Maria Duarte, as follows:

[...] as quais estão em minha fazenda de São Domingos e porque elas têm algumas peças (leiam-se escravos) que adquiriram depois de fornas e podem fazer dúvida, se são suas ou não, declaro que pelo tempo que estou, que é de falar verdade, que as peças que são suas [...] mando que se lhes não bulham com elas porque não é razão nem justiça.

Antonia had three slaves, two women and one man and Agnes had four slaves, three women and one man. But it is the third slave Domingas Rodrigues (note the tester's nickname), who leaves a plot of land with slaves and a weaver, also a slave, and recommends:

*[...] que lhe deem maiores terras para lavrar, se ela maior as quiser [...] porque isto e muito mais lhe devo pelo muito serviço que dela tenho recebido e pela criação com que criou meus filhos legítimos depois da morte de sua mãe Catarina de Andrade.*⁴²

Note the complexification, on the one hand, of social relations in the island community; on the other hand, some chambers do not seem to contest but adopt the slave model, having slaves in their dependence as they had been slaves of masters and their wives, thus achieving a social promotion for themselves and their children made possible by the economic independence that ownership of land and production instruments provide.

If, in these cases, the transition from slaves to the juridical and social status of children occurs in relation to women who had children of their slave masters, other reasons can be found for manumission, especially in wills: affective attachment to godchildren, among the slaves of creation; the concern for the salvation of the soul; remorse at the end of life or near the time of

⁴¹ Maria Teresa Avelino Pires, *O Município ...* p. 257. Cfr. Quadros de distribuição populacional, pp. 255-262.

⁴² AHN, *Livro de Registo dos vínculos e capelas ...*, pp. 5-26.

death and, towards the end of the eighteenth century, for difficulties in sustaining them during periods of drought and famine; finally, by the action of the slaves themselves who with their money bought their letter of manumission.

The first letter of manumission found in the documentation dates from December 1717. In this letter Manuel Gomes and his wife Domingas Dias stated that among the possessions they owned was a three-year-old slave who “*criaram com muito amor e como filha e pelo mesmo amor aforravam para todo o sempre a dita Ana de toda a sujeição e cativoiro.*”⁴³ It should be noted that they imposed one condition: that of being a slave in their lives and only after their deaths would the slave Ana be a *forra*. Later, on July 20, 1748, the already widowed Domingas Dias releases the slave Luzia, daughter of the slave Ana Gomes, declaring that she could move anywhere, without embarrassment, as she was. It is assumed that Ana Gomes would be the protected slave who had obtained her conditioned manumission 31 years earlier. The same widow also set free a series of children in November 1755, declaring that *as quer forrar por obra pia*⁴⁴.

These are examples of privileged *forras* because most would have a difficult existence linked to the work of the field; In the city, they must have an unstable life when they were not servants, serving as bargains, watering holes, or engaging in prostitution. It is very likely that they dreamed like São Tomé *forras* (Caldeira, 1997: 109), that marriage or stable mance would give them the chance of social ascension.⁴⁵

One cannot fail to mention the extraordinary case of the Beatriz Vaz. She was a slave who “broke free for her money.” This expression was in her letter of liberty, which was unfortunately not attached to the quoted document. It cannot be ascertained how it has accumulated so many resources. The truth is that he instituted a property linked in the form of *capela* where he had built a chapel, that of Our Lady of the Rosary, which gave the name to the property. It consisted of sowing lands with eleven pieces of slaves, dwelling houses at the Monfaleiro site and a corral set up at the Castelo site (Santiago). As she had no heirs, she appointed a clerk of the village of Praia to the chapel administration, a person whom he trusted and whom he appointed by his executor, who should after his death appoint other honorable and conscientious persons for the conservation of his chapel. It seems that this happened until the abolition of ties in the nineteenth century.⁴⁶

⁴³AHU, *Cabo Verde*, cx. 26, doc. 81. Instrumento público de carta de alforria.

⁴⁴*Ibidem*.

⁴⁵ Arlindo Caldeira, *Mulheres, Sexualidade e Casamento no arquipélago de São Tomé e Príncipe nos séculos XV a XVIII*, p.109.

⁴⁶ AHN, *Livro de Registo dos vínculos e capelas ...*, pp. 75-76.

One activity in which some women were celebrated in the memories of the cape Verdean islands was in the treatment of diseases, especially malaria, the so-called “disease of the earth”. Although doctors and surgeons have been documented since the mid-sixteenth century, and almost always apothecaries with their well-prepared apothecaries, malaria and other maladies of the same typology were mainly treated by women, locally referred as “*curadeiras*”. Those women knew the healing herbs and other medicinal products of the islands and with them made their little cups that they applied to the sick. In 1818 the reign Lucas de Seine affirmed that these women were wise in the manner and in the application of their medicines.⁴⁷ One became famous, Madalena, locally known as Lela, who treated her own apothecary, Manuel Joaquim Bento, annually. This *reinol* was considered excellent apothecary and better in surgery than the local Professor, but despite counting more than eleven years of residence in Santiago almost every year he got sick of malaria and nobody cured him but the mentioned Madalena.

Another *curadeira* that remained in island memory was Antonia Spencer, owner of houses, slaves and businesses, wealthy owner for the environment. She definitely cured the Frenchman Pedro Sourubier, a deposed French Jacobin in Santiago, where he became clerk of one of the richest men in the town. The French Jacobin was about to die twice and Antony Spencer was always treated by him, whom he eventually married.⁴⁸

I conclude this study, with the evocation of Maria José, at the beginning of the nineteenth century, a native of Santiago, with no identifying nickname. Famous for speaking correctly three foreign languages, English, French and Dutch, skills that gave her the power to interpret foreigners who demanded the ports of Santiago, providing valuable services not only to foreign commandos and crew, but also the community. Her career ended in 1811 because he participated in the riots that took place in Praia this year. In fact, they were demonstrations of the residents of Ribeira Grande who advanced to the village of Praia where the governor resided, to be heard because of the increase in taxes. Maria Jose was arrested, tried and sentenced to deportation to the island of Maio but as reported by Chelmicki & Varnhagen (1841: 228) “*teve a honra de ser transportada numa fragata de guerra inglesa ao seu degredo.*”⁴⁹

These nineteenth-century women are part of another category, a mass of commoners who can no longer be categorized as *forras* because they have never been slaves, although they may have a more or less distant ancestor with this social condition. Slaves are disappearing as a social group with the manumission, and to elite women the triumphant *Revolução Liberal* (1820) will

⁴⁷ Manuel Roiz Lucas de Sena, *Dissertação sobre as ilhas de Cabo Verde*, p. 87.

⁴⁸ *Ibidem*, p. 83.

⁴⁹ Carlos Chelmicki e Francisco Adolfo de Varnhagem, *Corografia Caboverdiana ...*, Tomo II, 1841, p. 228.

demand stricter moral, sexual and civic behavior and, consequently, a much larger dependence on the male element than it had in the Ancient Regime. Contradictions of the century that contains the synergies of major structural changes and advocates the emergence of the feminist movement.

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PEDAGOGY AND DIDATIC

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arlindamedinalima@gmail.com***Abstract**

This research aims to understand the reasons that are linked to the lack of recognition of the role of arts in the elementary school.

This research work was motivated by the need to fill the gaps found in the teaching of arts in the educational system in the county of Santa Catarina, to deepen the knowledge of the chosen topic, and understand how to place the teaching-learning process of arts education in elementary schools.

It was also driven by our recognition of the importance of artistic education in the integral development of the individual, through our awareness of the need to integrate artistic educations in other subjects' syllabus, with a view to interdisciplinarity, facilitating the assimilation of skills (of arts and not only, of all the areas involved) throughout the teaching-learning process of the student.

We used interpretative methodology in which case studies are usually based, using qualitative and descriptive techniques. In collecting the data, different techniques have been used, including observation, interview, questionnaire, and document analysis. Thus, the participants of this study were 4 teachers and 120 students from compulsory elementary education.

It is concluded that Artistic Education is one of the preferred subjects of students, being a facilitator of learning and of acquiring other subjects' skills, it helps the cognitive, creative, expressive and socio-emotional development of students.

In this context, is necessary and urgent a serious reflection on Artistic Education in Cape Verde, what demands a greater involvement of all in the educational process. It is also necessary not to forget the social, economic, religious, ideological and cultural particular characteristics in its multiple dimensions. The teaching-learning process can perform a double positive effect. On the one hand it can transform Artistic Education into a less abstract and more meaningful subject. On the other hand, it can use Arts to reinforce motivation and to minimize some of the students' difficulties.

For that, it's urgent to create the minimum conditions (human resources, materials and spaces) to allow training in specific areas of Arts Education and consequently, favour cognitive development and creativity.

Keywords: Artistic Education, Elementary Education, Curriculum, Teacher Training.

Introduction

Education worldwide has been a subject of many challenges that influence the organization, content and inherent skills to the Artistic Education. Cape Verde is not an exception, and the

post-independence education system, 1975, came to prominence on the African scene, especially for its assigned role as the engine of the development process.

Therefore, the study of the Artistic Education becomes pertinent as one of the ways to understand wider broader political, economic and social changes, as well as to know the nature of its relations with the societies dynamics in which it is inserted.

At the same time, its role in Basic Education can be measured under an interdisciplinary point of view by revealing its role on student's motivation to acquire new knowledge in the schools of Santa Catarina, Santiago Island, Cape Verde.

In this way, schools in Cape Verde encourage a wide range of skills and interests, which is a challenge for Artistic Education, as recently discussed at national and international level. The UNESCO's Artistic World Educational Conference, which took place at the Belém Cultural Center in Lisbon, Portugal, from March 6 to 9, 2006, for instance, is a good example and had culminated in a Roadmap for Artistic Education (Agarez, 2006), which explored the role of Artistic Education to satisfy the need for creativity, and cultural awareness in the 21st century "(...) artistic education is one of the best ways to nurture creativity" (Agarez 2006, p.16). Focusing on the introduction or promotion of the Artistic Education strategies needed in the context of learning it stayed clear that it is possible to encourage sensitivity and affection in a child through arts. Therefore, a teacher should not condition a student, but motivate him/her for free expression, creativity and spontaneity, as well as to achieve a better cognitive development.

The Minute of the Ibero-American Congress on Artistic Education in 2008 state that:

"The arts are simultaneously essential to human knowledge, and are themselves one of their substances. As they are practiced by all societies, and determinants of culture and the psychosocial development of the individual, they must be an integral part of all educational curricular and not as a marginal element or external to the education system. Thus, Artistic Education (covering music, art, theater, dance, etc.) should be integrated as one of the essential curriculum areas of Education". (Ibero-American Congress on Artistic Education, 2008, p.1-2)

In the specific case of Cape Verde, although the Basic Law of the Educational System No. 113 / V / 99 in Article No. 9 sustains that "education must be based on collective and individual values, needs and aspirations and be linked to the community, associating all relevant aspects of Cape Verdean life and culture", this is not really the case. This gap can result of a set of different factors, also found in other countries. Mixinge (quoted by Marçal, 2012, p. 16) points out some difficulties that Artistic Education faces in Angola, which are identical to those detected in Cape Verde, as highlighted below:

- a) The fragility or “nonexistence” of a consistent artistic education program with the reality of the country;
- b) The lack of investment in the academic and pedagogical training of Artistic Education teachers at all levels, from elementary to secondary;
- c) The inexistence of a “cultural and artistic cartography” of the country, which translates into a lack of knowledge of its artistic and cultural reality;
- d) Inadequate spaces for the teaching of Artistic Education areas.

Given the factors mentioned, it is essential to understand the importance that Artistic Education plays in the integral formation of the individual.

Educational Reforms in Cape Verde in the Last Two Decades

Situated on the West African coast, the Cape Verde archipelago consists of 10 islands and some islets, all of which are of volcanic origin, and out of which them, 9 are habited. The islands of Cape Verde cover a total of 4033 square kilometers, having been were populated in the fifteenth century by Portuguese, Castilian, Italian, and slave settlers from the West African coast. Cape Verde gained its independence in 1975 after years of armed struggle. Since then, some attention has begun to be paid to Artistic Education, which has resulted in its introduction into Cape Verde's curriculum of elementary education in 2010 with the aim of awakening and developing all faculties of the human being s (cognitive, motor, psychological, and sociological). It also aimed to provide the individual with an understanding of the properties of sound, gesture, image and movement as elements of representation, and enable their use to automatically express ideas, feelings and experiences in a personal and collective way, in communicating situations or producing diverse messages through the use of specific codes (LBSE nº2 / 2010).

From the discovery of the islands in 1460 until the late nineteenth century, concerns about education in Cape Verde were negligible. Due to their geographical situation, the islands played a very important role in the route of the slaves, leaving the education of the colonists in the hands of the religious missions that were concerned with Christianizing and teaching some principles of the Portuguese language, so that the colonized could understand their future owners.

In Cape Verde, as in the other Portuguese colonies, there were two education systems: the religious/missionary system and the formal or state system, although these two systems were often accomplices and complemented each other. However, the foundations for the establishment of the public school overseas were laid much later, in August 1845, through the

José Falcão's Decree, which defines the guiding principles of primary education, curriculum guidelines, and school inspection.

The teaching ways then can be divided into the following stages: 1st stage (1st and 2nd grades) in elementary schools, and 2nd stage (3rd and 4th grades) in so-called main schools.

Since then, a number of structural changes have taken place in Cape Verdean society at the socioeconomic, political and cultural levels. According to Gamboa (2008, p. 19), the creation of the first Basic Law of the Cape Verde Education System in 1990 marks this process, with the universalization of Basic Education from 4 to 6 years, the introduction of disciplinary areas, the new evaluation system, among other things.

During this period, education in Cape Verde was already seen as an instrument conducive to socioeconomic and cultural development, as well as a way of facilitating the integration of the individual into society. This means, having it as its main objective in the integral formation of the learning community.

According to the Decree-Law no. 78/94, every citizen has the right and the duty of access to education, and it is the State's responsibility to gradually promote a fair access for all students to different levels of education. The education system is now structured as follows: pre-school, elementary school, high school, higher education, special education, distance learning, and extra-school education (adult basic education).

With the generalization of basic schooling, it became essential to provide the Delegations of the Ministry of Education and Sport with a team of pedagogical coordinators, with adequate training for accompaniment, support and pedagogical coordination to guarantee the effectiveness and efficiency of the system. This team should be able to identify, by direct observation and analysis of the students' work, the origin of the difficulties encountered by teachers.

Following the Decree Law No. 78/94, those coordinators analysed some technical domains in the conception, elaboration, diagnosis and evaluation fields, in order to suggest better practices.

The Basic Education had three cycles, being the first of 4 years (1st, 2nd, 3rd and 4th years of schooling), the second and the third of 2 years (5th/6th years and 7th/8th years). Each cycle had the function of complementing, deepening and extending the previous cycle, in a global and integrated perspective of Basic Education.

The secondary education had two cycles. The first, cover the general course for the 9th and 10th years. The main objectives are the consolidation of Basic Education and vocational

guidance. The second cycle, the 11th and 12th years, had a general route or a vocational technical route. This review embraces higher education, redefining the regime of educational institutions, the access and the extension of academic degrees and diplomas, including the postdoctoral phase.

The Bologna process has established several changes in Cape Verde:

1. The bachelor and high school degrees were eliminated.
2. The effective integration of students with special educational needs (SEN) was also established, "and among other decisions, it is advocated higher education for teachers, including pre-school" (Basics Law of the Education System 2010).

Currently, and after the restructuring of the education system in 2012, Artistic Education is in all the different levels of Compulsory Basic Education curriculum. Compulsory Basic Education now has two cycles of 4 years each (the first covering grades 1 to 4, and the second - covering grades 5 to 8).

The guidance book, for the 2017/18 school year, revealed some other changes in the areas of:

1. Curriculum matrix and new didactic-pedagogical programs and materials, namely the Experimental Notebooks;
2. Learning evaluation system;
3. School Network and administrative and school management of new school complexes and groupings;
4. Special education.

Due to the country context, in the school year 2017/2018, the new curriculum matrix of the 1st cycle of CBE (1st to 4th grade) is being implemented in schools that offer conditions for this, and two implementation scenarios are foreseen. The experimental scenario "for schools with specialist teachers in the municipality, for the promotion of the areas of Artistic and Cultural Education and Physical Education and with spaces that allow children to stay in school or in other protected educational spaces (activities provided by the municipality, using the National Network of Friends of Education)".

In this scenario, the teacher will assume the teaching of the disciplinary areas of Portuguese Language, Mathematics and Integrated Sciences, while the areas of Artistic and Cultural Education and Physical Education must be provided by specialists from each of them. In the case of Physical Education, it should be done in conjunction with the National Plan of Physical Activity. Curriculum enrichment activities should be organized and provided by the school's collective of teachers. The implementation of these activities (Study Support, Scientific Activities, clubs, among others) requires articulation with local development authorities and associations,

commitment of teachers to promote them, and involvement of their parents/guardians. Initiation to educational programming/innovation (Information and Communication Technology) must be guaranteed by an expert. Scientific and study support activities can be streamlined by the class nuclear teacher.

In a transition scenario, it is proposed to keep the teacher single-minded in all subjects, and, as far as possible, to experiment with the implementation of some curriculum enrichment activities in articulation with the National Network of Friends of Education, local authorities, and/or local development associations.

In the 2nd cycle of Compulsory Basic Education (5th to 8th grade), English and French will be integrated in the 5th grade, and new programs and experimental books in the areas of Cape Verde's History, Geography and Scientific Activities. Information and Communication Technologies (ICT) will be promoted in the academic year 2018/2019, as soon as all the necessary conditions (physical space and computer equipment) are fulfilled.

In the 2nd cycle it is also expected the implementation of two scenarios with some specificities in the disciplines of Physics, Chemistry and Earth and Life Science.

For the secondary education level, curriculum revision will be phased. In the school year (2017/18), Mandarin was introduced in the 9th grade as an option in the schools of Santa Catarina de Santiago, Praia and São Vicente, and became an option in the 12th grade, for those wishing to pursue higher education in the Republic of China.

Evolution of Curriculum Development of Artistic Education in Cape Verdean Basic Education

According to Neves, (2018), talking about the artistic area in Cape Verde obliges us to go back in time to the years before the 1980 School Reform, "in which Elementary School (1st to 4th class) and Basic School Complementary (1st and 2nd years of the preparatory cycle) were in force". The artistic area was little expressive in EBE (Elementary Basic Education), emphasizing the so-called nuclear areas. In the Complementary Basic Education (EBC), there were the subjects of Drawing and Handwork, Choral Singing, and often theater. It was with the creation of the Basic Law of the Education System of 1990, that basic education now encompasses a total of six years of schooling. It is organized in three phases, each of which lasts two years and the generalization of the School Educational System Reform in the 1994/95 academic year. After a period of experimentation (1992/93 and 93/94), within an operational framework of reorganization of

educational administration and management, the areas of expressions were considered of great importance for integral child development (pp. 29-30).

The three phases of basic education were provided as a single teacher and taught in elementary schools. Students who successfully completed basic schooling would be awarded a diploma (LBSE 1990, Art. 20).

Artistic Education in the basic education started to be worked in four major areas: Plastic Expression and Visual Education; Expression and Musical Education; the Dramatic Expression/Theater and the Physical-Motor Expression / Dance.

For a decade, the area of expressions was always worked by the generalist teacher of the class who, with or without training, was carrying out his work according to his artistic abilities and skills, taking into account the physical and material conditions of the school, trying to explore the program content of areas of expression dictated by the Ministry of Education.

According to the O.B. nº 36 of September 14, 2009, the study plan for basic education includes now six subject areas: Portuguese Language, Mathematics, Integrated Sciences, Citizenship Education, Artistic Education, and Motor-Physical Education (Figure 1).

Curriculum Plan 2009 (O.B. Nº 36/2009)				
Study Plan of the 1st and 2nd phase of Basic Education				
Disciplinary Areas	Weekly Schedule		Disciplinary Areas	Weekly Schedule
	Stage 1	Stage 2		Stage 3
Portugueses Language	6h 10	6h 10	Portugueses Language	5h 15
Math	4h 10	4h 10	Math	4h 15
Integrated Sciences	3h 20	4h 00	Integrated Sciences	4h 15
Citizenship Education	1h 20	1h 20	Citizenship Education	1h 20
Artistic Education	3h 20	3h 20	Artistic Education	4h 10
Motor physicist Education	1h 40	1h 40	Motor physicist Education	2h 00
Total	20h 00	20h 40	Total	21h 15

Figure 1

At the Basic Education level, the institutionalization in the curriculum, the values related to citizenship, democracy, the environment, peace, solidarity, and social justice, justified the introduction of Education for Citizenship area in this education level. The Portuguese Language is reinforced with the increase of the workload, the reorganization of the Compulsory Elementary School programs and the teaching methodology needs to be adopted (Guideline for the 2017/18 school year) (figure 2).

Regarding the second cycle of CES, from the 5th to the 8th grade, the work is done in groups and it is guided by expert teachers. In order to make possible the implementation of Artistic

1ST CYCLE OF COMPULSORY BASIC EDUCATION (TO BE APPLIED IN THE 1ST AND 2ND							
			Weekly workload				
			1st year	2nd	3rd year	4th year	
Curriculum Components	Disciplinary	Portuguese Language	7h	7h	7h	7h	
		Math	5h	5h	5h	5h	
		Integrated Sciences	3h	3h	3h	3h	
		TOTAL	15h	15h	15h	15h	
	Non-disciplinary	Artistic and Cultural	3h	3h	3h	3h	
		Physical Education	1h	1h	1h	1h	
		Scientific Activities	1h	1h	1h	1h	
	TOTAL			20h	20h	20h	20h
	Curriculum Enrichment Activities	Study Support	2h	2h	2h	2h	
		Programming	1h	1h	1h	1h	
		Clubs					
		Local Project Area					
		ATL					
...							
WEEKLY TOTAL			until	until	until 30h	until 30 h	

Figure 2 – Curriculum Plan of the 1st cycle restructured for the 2017/18

Education in schools, it is suggested to share teachers among schools or to assign a teacher to teach in the nearest schools. It is also proposed to maintain the same teacher in the two years of the cycle and to manage the schedules of the 5th and 6th year in a multidisciplinary regime.

For the 2017/18 school year, some changes were implemented in the new curriculum, new programs, teaching materials, learning assessment system, network, and administrative and school management. The newly built school complexes and clusters and in the greater attention to special education were also important changes. This curriculum is being implemented in two scenarios as shown in figures 3 and 4.

		Weekly workload				
		5th	6th	7th	8th	
Curriculum components	Disciplinary	Portuguese Language	4h	4h	4h	4h
		Math	4h	4h	4h	4h
		Earth and Life Sciences	2h	2h	2h	2h
		Cape Verde History and	2h	2h		
		Geography			2h	
		History				3h
		Physical Chemistry			2h	2h
		English	2h	2h	2h	2h
		French	2h	2h	2h	2h
		ICT	2h	2h	2h	2h
		Artistic Education	3h	3h	3h	3h
		Physical Education	2h	2h	2h	2h
	TOTAL	23h	23h	26h	26h	
	Curriculum Enrichment	Scientific Activities	1h	1h	1h	1h
		Study Support	2h	2h	2h	2h
		Clubs				
Local Project Area						
ATL						
...						
WEEKLY TOTAL		until	until	until	until	

Since Academic year 2018-2019

Figure 3 – Study Plan 2nd Cycle EBO (Experimental Scenario)

		Weekly workload				
		5th	6th	7th	8th	
Curriculum components	Disciplinary	Portuguese Language	4h	4h	4h	4h
		Math	4h	4h	4h	4h
		Earth and Life Sciences	3h	3h	3h	3h
		Cape Verde History and	2h	2h		
		Geography			3h	
		History				3h
		Physical Chemistry			3h	3h
		English	2h	2h	2h	2h
		French	2h	2h	2h	2h
		ICT	2h	2h	2h	2h
		Artistic Education	3h	3h	3h	3h
		Physical Education	2h	2h	2h	2h
	TOTAL	24h	24h	28h	28h	
	Curriculum Enrichment Activities	Scientific Activities	1h	1h	1h	1h
		Study Support	2h	2h	2h	2h
		Clubs				
Local Project Area						
ATL						
...						
WEEKLY TOTAL		until	until	until	until	

Since Academic year 2018-2019

Figure 4 – Study Plan 2nd Cycle EBO (Experimental Scenario)

This reorganization shows a reduction in the workload in the Artistic Education discipline from 3 hours and 20 minutes in the first cycle, and from 4 hours and 20 minutes in the second cycle to 3 hours per week in both cycles and years, as shown in figures 2, 3 and 4. It should be noted that these curriculum changes are being implemented by phases. However, they are being carried out in the 1st and 5th grades, while the other years follow the curriculum of the previous legislation.

However, while the current conditions in Cape Verde, in terms of hiring specialist teachers in the various areas of Artistic Education, does not improve, the program is not achievable with the least coherence and confidence.

Teacher Training in the field of Artistic Education in Cape Verde

Professional qualification and political engagement enable teachers to find new conceptions of the world through a network of strategies of education systems. This allows them to build their own changes, and to participate in the social environment as a facilitator and mediator in the interactive teaching learning process. Therefore, reforms and educational policies in Cape Verde require better qualified teachers to improve the quality of education.

In line with the orientations drawn from the 1993 World Meeting on Education for All, held in Jomtien, Thailand, the construction of a new education system posed two basic challenges: the universalization of basic education and the individual integral formation as a way of responding to the main objective of education reform, "education for all". It arose from the need for a more effective education system that met the expectations of civil society, referred to in the Basic Law of the Education System, Law No. 103 / III of December 29, 1990. However, the issue of teacher education has often been understood as the preparation of professionals to practice their profession in response to social demands.

According to Marçal (2012), one of the major concerns of education policies in recent years has been to "define the role that education plays in the current national and international context". This is to suggest the essential aims and objectives and to determine the types of knowledge and skills essential to addressing local and global problems. Thus, teacher education must, first and foremost, determine the objectives and goals to be attained in education and start from a perspective of the future, taking into account the constant and rapid social changes and the consequent need to update the individual's knowledge with a view to their integral development and their insertion in the working world (p. 8).

In the early 1980s, there has been “a major concern and interests for teacher education, since innovation, renewal and changes in the education system were not possible without thinking about teacher education”. All this was due to the fact that the role that the teacher plays, both at the level of education and the quality of it, as well as the improvement of education that was wanted for the individual (Marçal, 2012, p. 4).

However, in order to make sense of the social demands of this time, teachers should not transmit knowledge in a passive way, rather be able to guide students to acquire knowledge, and associate, criticize, and develop their own skills and potential.

Generally speaking, the kind of teacher who wants the evolution of the society in recent decades is one who supports his/her actions on very complex and complete theoretical and practical assumptions in order to respond to the demands of education. "The competence, professionalism and delivery capacity that we demand from teachers make them a heavy responsibility." (Delors quoted by Marçal 2012, p.5).

In the last decades, one of the major concerns of educational policies has been to define the role that current education has in the national and international context, with the aim of promoting an integral education of the individual, from the perspective of human development, in a constantly changing world of social inequalities increase.

According to Santos, (2011), “continuous formation in the education appears to be one of the answers to the necessary improvement of teachers, both in the specific area of their education and in the development of pedagogical skills aimed at more autonomous teaching, often mediated by technology” (p.28). Already Marçal (2012, p. 5) states that the professional of this new age must "possess, besides technical and scientific knowledge, innovative skills, such as the mastery of new technologies", without which they cannot compete in today's world.

It is in this sense that the same author states that teacher education should be seen, not only as a method to qualify the teacher as a professional, but as the development of actions that provide, at the same time, a constant recovery of specific knowledge, which gives him/her the possibility of reflections on his/her practice in order to correct the constraints found and allowing him to constantly update cognitive knowledge (p. 7).

The government not only invested in the training of its citizens, but also invested in teacher training. For some time, Cape Verde had the collaboration of cooperating teachers, namely from Portugal, benefiting from valuable assistance in the development of the national education system. However, nowadays, almost all teachers are national.

The function assigned in 1990 to the Cape Verdean Pedagogical Institute (IP) was to convert post teachers, vocational post teachers and those qualified with the Primary Teaching Course into Integrated Primary School teachers (EBI), starting from the “appreciation and capitalization of accumulated experiences”. This, together with the increase in the level of scientific and pedagogical training, would contribute to the improvement of individual teachers' performance and educational management, both for public and private education in the country.

With three training centers: one in Mindelo, another in Praia and a third in Santa Catarina, and later, between 1995 and 2017, it was reconfigured to the University Institute of Education (IUE), precisely to train teachers from preschool to university education. In March 2018, there was a new reconfiguration, passing the Faculty of Education and Sport (FaES), with gains of efficiency, effectiveness, better management of teachers, human resources, and resources made available to the public university, strengthening the education sector and the quality of higher education in Cape Verde.

According to Marçal (2012, p. 14), at that time there was the absence of:

- 1) “a coordination between continuing training activities and initial training activities;
- 2) an organized training curriculum;
- 3) a connection between theories and practices”.

Some constraints contributed to the poor functioning of the courses, such as workload, lack of equipment, inadequate facilities and lack of teaching aids.

Currently, the country is self-sufficient in terms of the needs of teachers, to the extent that, in recent school years, there have been a high number of teachers who have not been able to be posted.

During this period, among others, the first teachers in Artistic Education were graduated, most in Complementary Degree, however this number is still insignificant, when compared to the demands of the municipality of Santa Catarina and the rest of the country.

According to Carvalho (2015, p. 9), “the inflows of inputs into the Pedagogical Institute are irregular and tending to decrease in staff”, which may have an impact on future teacher qualification indicators, in a system that aims to increase universal schooling at 12 years.

Final Considerations and Suggestions

From the analysis of the collected data, it was verified that, despite the improvements over the years, the Artistic Education subject continues to have a lower weekly workload comparatively

with other subjects, namely the Portuguese Language and Mathematics. There is also a trend to reduce its teaching time (see figures 2, 3 and 4). In the first cycle, for instance, is paid more attention to Artistic Education than in the second cycle.

At the same time is important to enhance that if there are not many differences between specialist teachers and generalists in relation to the mastery of the contents, in the dynamics, motivation, collaborative spirit and sharing it is clear the existence of a lot of differences. Even though, many teachers work in Art Education area without having specific training although students consider Art Education important. Right is that a growing number of teachers choose to work, to a certain extent, in the area of Artistic Education, despite being little valued.

More attention should be given to works of plastic expression than to works of musical expression and dramatic expression. The lack of appropriate spaces and materials leads teachers to work more with recyclables.

Despite being present in the Cape Verdean educational curriculum, Artistic Education still falls short of its true value. It is necessary to create conditions (training in specific areas of Art Education, adequacy of space and supply of materials) that favor the development of skills and creativity. Art Education continues to be used to integrate content from other domains, leaving students more motivated and relaxed and leading them to show more interest in the classes, and helping them to assimilate learning from other subject areas (Portuguese Language, Mathematics, Sciences).

Thus, it is suggested that attention has to be given to the initial formation of specialist teachers in the specific areas of Artistic Education (musical expression, dramatic expression and plastic expression), for continuing education of general teachers and to the creation of conditions (space and appropriate materials to these practices), in the Cape Verdean context. It is also suggested to make a detailed analysis of the programs. Some contents must be worked in specific levels and consequently demand specialized teachers, to work with confidence and to explore each student's best abilities.

Given the nature and scope of the study, the results cannot be generalized to other municipalities and islands. For this reason, it is also suggested that further research needs to be carried out, covering a larger number of schools/clusters, teachers and students, in order to achieve a more general and perhaps national view on the relationship between teacher training and practices in the field of Artistic Education.

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Abstract

We live in a society in constant transformation and change, leading, on numerous occasions, to situations of stress, anxiety or social pressure, becoming a threat to our own health and quality of life. It is worrying how this situation is increasingly present not only in adults but also during childhood and adolescence. Society needs tools to deal with these types of situations.

One of the techniques that is currently raising interest to achieve this goal is Mindfulness. Numerous investigations have revealed the relevance of the benefits of their practice, both among adults and in school settings. It has been shown that their employment in the educational field helps improve attention, acceptance, self-concept and self-esteem, improving social competence and increasing educational functions, obtaining positive results in academic performance.

This article aims to broaden the knowledge about the incorporation of the Mindfulness technique within the curricular areas, specifically within the programming of the Physical Education subject, through simple activities that adapt to the format and contents that Mindfulness develops in this area.

Keywords: Mindfulness, full attention, Primary Education, Physical Education, Resilience.

Introduction

The present experience arises from the verification of the need for a transformation in the educational paradigm before the enormous changes in the society in which the school system is inscribed. Proof of this need for change and / or adaptation to a new context is the increase in stress observed in childhood (Díaz de Santos, 2015), parallel to that produced in society as a whole. In fact, WHO classifies stress as the epidemic of the 21st century (WHO, 2003). This organism defines stress as "a force that, when applied to a system, modifies its form. The psychological and social forces and pressures, in the form of events or situations, can be called stress when they exert a distorting effect on a person's balance."

Faced with this social revolution, education must adapt, providing students with tools that allow them to face these distortions that may affect their personal balance. However, today we can

say that we are educating children of the 21st century with 19th century systems, teachers and teachers of the 20th century (Reyes-Armella et al., 2010).

González de Rivera, in 1979, talks about addressing this new situation, carrying out a true education revolution, where his goal is to form the cognitive and emotional structures necessary to learn to learn, fleeing the traditional approaches that persist even in Spain. One of the techniques that is currently attracting the greatest interest, in this sense, is Mindfulness or mindfulness, understood as the skill capable of training and improvement.

Numerous investigations have revealed its relevance as a technique that teaches us skills and tools to transform our responses to different situations in our daily lives, such as stress, anxiety or depression, among others (Kabat-Zinn, 1990). demonstrating that the use of this technique by children and adolescents, has positive effects in the educational field: improved attention, improved acceptance, self-concept and self-esteem, improved social competence, improved behavior and behavior problems, increased educational functions and improvement of academic performance (Schonert-Reichl et al., 2015, Black & Fernando, 2014).

Many Western authors have given a definition of the concept of "mindfulness," also translated as "mindfulness" or "mindfulness." Hanh (1976) defines it as keeping one's conscience in contact with the present reality, on the other hand, Kabat-zinn (1990) describes that it is a skill capable of training and improvement that consists in directing attention to the experiences of the present moment , in a particular way, accepting them and without judging.

Bishop et al. (2004) differentiates two components: 1) a basic component, which consists in maintaining attention focused on the immediate experience of the present, that is, the axis instruction to follow and; 2) the attitude with which the exercise of the first component is approached, that is, how these experiences of the present moment are lived.

Kabat-Zinn (2003), meanwhile, makes eight recommendations for the practice of mindfulness: not judging, acceptance, beginner's mind, not striving, patience, letting go or practicing detachment, trust and constancy. The definition given by Kabat-Zinn (1990) is especially interesting from an educational point of view, since it is the only one that contemplates the possibility of mindfulness training, an aspect that is relevant for its application in the educational field.

Currently, there are numerous studies on the effects of mindfulness. Many authors talk about the benefits that come with their practice, such as Hassed, C., & Chambers, R. (2014), which indicate between them to help control stress and anxiety, increase the ability to concentrate,

develop emotional intelligence, improve interpersonal relationships, promote creativity, end insomnia problems, protect the brain or improve working memory.

Focusing on the scope of this work, education, other authors collect the benefits that the practice of mindfulness entails for students. Durlak et al. (2011) indicated as benefits:

- Improves academic performance.
- Improves self concept.
- Reduces aggressiveness and violence.
- Increase creativity.
- Improves participation in the classroom by promoting impulse control.
- Boost memory.
- Improve concentration and attention.
- Reduces anxiety before exams.
- Promotes the willingness to learn.
- Promotes self-reflection and self-relaxation.
- Strengthen empathy and understanding towards others.
- Promotes pro-social behaviors and healthy interpersonal relationships.
- Improves social and emotional learning.

Given the characteristics and type of activities carried out in the programs developed for the introduction of this technique in the school, the Physical Education area can be considered as an ideal context for its application, since this subject promotes the development of health through knowledge of the body at its different levels: physical, mental, emotional and social.

Context Description

The present experience is contextualized in a Center for Early Childhood and Primary Education that is located in a suburban environment on the outskirts of the city of Madrid. The center is located in a residential neighborhood developed in the 70s.

With regard to the population, this presents a medium-low socio-cultural and economic level, mostly devoted to the tertiary sector. A large part of the population of this area is immigrant, with families of South American and Eastern European origin mainly. Despite the foreign origin of families, most children were born in Spain.

Most families are collaborative, maintaining a fluid and effective center-family communication.

The students to whom this work is directed have an age of 7-8 years, belonging to the second level of the Primary stage. This group is made up of 24 students (11 girls and 13 boys), among which a child diagnosed with Attention Deficit Hyperactivity Disorder (ADHD) should be noted. In addition, two new students have joined this group in the center, one of them in need of permanence for another year in the same academic year (2nd), and a student of late incorporation into the education system.

It is a heterogeneous group with very diverse ways of learning and maturity, also presenting many behavioral problems and compliance with standards in the daily development of the sessions.

Application

In the first phase, the previous assessment of the situation was carried out, the initial starting conditions for the design of the activities were analyzed, taking into account the context of the center, the type of students, their characteristics, needs and family environment. In addition, the possibilities offered by the area of Physical Education for the development of students, the type of activities carried out in it, moments within a session to include this mindfulness program, as well as spatial, material, physical and human resources available were also contemplated.

Once the suitability of the Physical Education area has been assessed and, after the initial evaluation, the next step to be carried out involves the elaboration of the activities of that program that have been classified according to the element of mindfulness to be promoted, differentiating 6 aspects, mindfulness through the body, mindfulness through the senses, conscious breathing, meditation, relaxation and mindfulness of emotions.

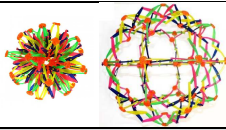
Mindfulness throughout the body

NAME:	The traveling ball	DURATION:	15 min
OBJECTIVE:	Become aware of one's body through mindfulness.		
MATERIAL:	None		
DEVELOPING:			
<p>All students are distributed in the gym lying on their backs (a cushion can be placed under the head to be more comfortable). They are asked to leave the legs stretched and slightly open, the arms at the sides of the body and the eyes open or closed, as they prefer, looking for them to be as comfortable and relaxed as possible.</p> <p>From there, we explain that they have inside a very curious little ball that will be traveling throughout their body, discovering how each of its parts is.</p> <p>The ball begins on the toes. We indicate to the children that when we breathe softly, we make our little ball move slowly through all our fingers, paying attention to what we feel as it passes through them, making them aware through simple questions such as: "Do we feel warm in our fingers, cold? Do we feel the rubbing of the sock or the pressure of the sport? Then, our ball moves through the rest of the foot (sole, instep, heel ...), emphasizing the sensations produced. Progressively and in an orderly manner, the ball will go through the rest of the body: leg, other foot, other leg, hip, lower back up, abdomen, chest, right shoulder, right arm, right hand and fingers, left shoulder, left arm, left hand and fingers, neck and throat, face (and each of its parts) and back of the head, accompanying the tour with simple questions to facilitate the focus of attention.</p> <p>Once the ball has traveled all the parts, we ask them to pay attention to the body entirety, activating it with small rocking and smooth movements to finally get up and finish the activity.</p> <p>When we finish, we exchange our feelings.</p>			

Mindfulness through the senses

NAME:	The sounds of my city	DURATION:	15 min
OBJECTIVE:	Enhance mindfulness through the sense of hearing.		
MATERIAL:	None		
DEVELOPING:			
<p>This activity will take place in the patio. Students will look for a place that transmits calm and will sit there with eyes closed. The activity consists of focusing attention, trying to perceive all the sounds that are heard around us (traffic, sirens, sounds of works, conversations of people walking around the center, sound of the wind ...), which usually happen to us unnoticed in our daily routine, at that time taking full awareness of its existence.</p> <p>At the end, we exchanged our feelings, commenting among all what sounds we have been able to perceive and reflecting on why we do not notice them normally.</p>			

Conscious breathing

NAME:	Magic ball	DURATION:	15 min
OBJECTIVE:	Enhance mindfulness through the sense of hearing.		
MATERIAL:	A magic ball.		
DEVELOPING:			
<p>Located in a large circle, the teacher starts holding the magic ball and explains to the group that in this last activity we will calm our body after all the games made during the session. To do this, we will have the help of our magic ball. This ball has the power to change its size, becoming large or small as we breathe. "When we catch air, the ball also catches it as we get bigger" (we show the children how, by inspiring, we gradually enlarge the ball). "On the contrary, when we exhale, that is, we release the air, our body deflates and the ball becomes small until it returns to its starting situation" (we show the children how to do it). Once we know how our ball works, we will pass it from partner to partner, taking two conscious breaths with the help of "our friend". When the ball is in the hands of another partner, we try to keep our attention on our breathing, placing our hands on the abdomen.</p> <p>When finished, we exchange our feelings.</p>			

Meditation

NAME:	Walking meditation	DURATION:	15 min
OBJECTIVE:	Improve mindfulness through simple meditation activities.		
MATERIAL:	Fat socks		
DEVELOPING:			
<p>We ask students to take off their shoes and put on their fat socks.</p> <p>The activity consists of walking through space, focusing attention on the sensations they perceive on their feet. We will ask the children to notice how their feet slowly detach themselves from the ground and how they progressively lean on it by taking a step. They will also pay attention to those points where the weight of the whole body falls when walking. We invite children to perceive the sensations of calm and relaxation that the simple action of walking in that way entails. Another proposal is to ask them to adapt the pace of their steps to breathing. For example, by taking a step inspire and by taking the next step, exhale or; inspire and exhale in a certain number of steps, for example, in 4 steps inspire and in 4 exhale, among other possibilities.</p> <p>At the end, we exchange our feelings.</p>			

Source: "Happy classrooms" program. *Positive psychology applied to Education*. Arguís et. to the. (2012)

Relaxation

NAME:	The spaghetti exercise	DURATION:	15 min
OBJECTIVE:	Increase the sense of calm and relaxation capacity of our body.		
MATERIAL:	Spaghetti exercise audio		
DEVELOPING:			
<p>We present the activity by telling the children that through it, they will learn to relax their whole body, just like a lot of spaghetti. They lie on their backs on the floor, scattered throughout the gym space.</p> <p>First, the children will spend a moment becoming aware of how their body and mind are (tired, in pain, calm ...). Once this is done, students will gradually contract and relax the different parts of their body (face, hands, belly, legs, feet ...), becoming aware of the sensation of tension and relaxation in them.</p> <p>They will end up paying attention to their breathing.</p> <p>At the end, we exchange our feelings.</p>			

Source: *Calm and attentive like a frog. ElineSnel (2013).*

Mindfulness to emotions

NAME:	Raising morale	DURATION:	15 min
OBJECTIVE:	Recognize the positive feelings of kindness and apply them in our daily lives.		
MATERIAL:	Audio of the exercise.		
DEVELOPING:			
<p>Students are placed individually, sitting and with open or closed eyes, as they prefer.</p> <p>Through this exercise the students will have to visualize a situation or moment of the day in which they have received a kind message from someone (a family member, a classmate, the teacher, their pet ...) and keep the attention in that memory, taking it to the present and letting the feeling lived fill them with joy.</p> <p>Then we will be in a circle and, after reflecting on the good feelings we feel when someone is kind to us, we will invite students to send a message of kindness to a classmate, explaining that it is possible that this action is present throughout the day and in your daily life.</p>			

Source: *Calm and attentive like a frog. ElineSnel (2013).*

Conclusions

Based on the methodologies most commonly used in the therapeutic application of mindfulness in childhood, an innovation project adapted to the school environment has been developed, more specifically, within a classroom program of the Physical Education area. The application of mindfulness techniques in this specific subject is also an enormous complement to the achievement of one of the main purposes pursued in this area, such as the development of the

person globally, that is, in all its areas, not only the drivers, including, therefore, the cognitive, social and affective aspects of the students, due to the numerous synergies between these techniques and the methodologies practiced in Physical Education.

It has been observed that mindfulness provides students with useful skills and tools to face and respond to unfavorable situations in their daily lives, such as stress and anxiety, also improving their attention and concentration, behavior and behavior problems, their social competence, their emotional balance their self-concept and self-esteem.

Finally, it should be noted that the inclusion of this type of techniques allows facing one of the main concerns in the pedagogical world today, as is the fact of the need for transformation of the education system, adapting to the emerging demands of learning due to the deep changes facing today's society, as reflected in the LOMCE and numerous pedagogical essays. For all this, it is clear the suitability of the application of these programs in Physical Education programs as a mechanism to mitigate the incidence of behavioral and psychological problems in the school environment.

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rafaelabarbeitos@hotmail.com***Abstract**

Educating for Citizenship and Global Development is the mission of today's school. It is within the different curriculum areas that this goal is built. Poetic language can perform this pedagogical function, as well as music, painting and moving images. Throughout multimodal texts, where the meaning is communicated in combinations of two or more ways, young readers enrich sensitivity, acquire aesthetic sense, and find different understandings of the world. In this context, the study presents a poetic reading project developed in a 6th grade class that describes how teachers can merge different ways to engage their students with poetry, but also to awaken to the themes associated with citizenship and global development.

After six weeks, the students read 14 poems and by a multimodal approach combining music, paintings, images, films and journalistic reports, established intersemiotics relationships, intertextualities and (re) construction of meanings. They discussed about their realities, arguing the migration, children's rights, species extinction, citizenship, justice, freedom and peace. Furthermore, they enjoyed poetry and they developed creativity and critical thinking.

Keywords: Poetic Language; Multimodal Approach; Citizenship; Global Development.

Introduction

The full and active experience of students in 21st century society implies developing a set of knowledge, attitudes and skills, consistent with the challenges of globalization. The educational project will have to be thought of as a way to build a critical citizenship, fostering values associated with solidarity, social justice and human rights, and developing attitudes towards a fairer, more peaceful, tolerant and inclusive society (Gomes et al., 2017). These are ideas and principles that we find in the 17 Sustainable Development Goals (UN, 2015), specifically in goal 4 - Quality Education, which identifies a discourse that calls for the construction of a school committed to the training of young people involved in the development of local and global communities. In this assumption of school several dimensions stand out, from the outset, the educational spaces, the more or less formal places where teaching and learning takes place; then the different actors, teachers, students and the rest of the educational community; Finally,

the curriculum references, study plans, subject areas, school programs, the orientations and all the texts that constitute the official pedagogical discourse. All these dimensions cross and intersect, defining updated areas of expertise in different disciplines (subjects).

In this text we want to focus on the subject of Portuguese, by its status as a language of schooling, language of communication and personal fulfillment, aesthetic enjoyment, literary education, problem solving and the full exercise of a conscious and interventional citizenship (Ministry of Education, 2018). In particular, highlight the domain of literary education, the domain under which this study was born. The reference documents of the Ministry of Education for the learning of the Portuguese language, - Program and Curricular Goals of Portuguese in Basic Education (2015), (PMCPEB) and Essential Learning (2018), (AE), - and in particular for the 2nd Cycle (cycle attended by study participants), predict that students in the field of literary education continue their project of consolidation of readers through rewarding reading experiences that broaden their communicative horizons and enhance the ability to interpret and enjoy literary texts.

Texts should be linked to different genres and multimodality, with broad, eclectic themes challenging students to interact effectively and productively with the senses, activating knowledge and becoming aware of how subjects, experiences and values are represented in those same texts. In this line of literary communication, the poetic text thanks to the creative glow of the word (Aguiar and Silva, 2002) proves to be a challenging and promising genre for thinking, reflecting and awakening consciences in formation. The poetic text opens the possibility of understanding a little better our own life and the world we inhabit, it is a source of enrichment, emotion and knowledge (Mata, 2011).

At this point, we are in the field of didactics, thinking and planning the methodological approach to the work of poetry in the classroom, in line with what we said above, proves to be a crucial task and one of great complexity: to motivate students to enjoy the poetic text; teach them how to make sense of the text; and help them understand literary language and its discursive, stylistic and linguistic particularities (Zayas, 2012). In the light of the above, a pedagogical study is presented in a 6th grade class that describes how a multimodal approach, which mixes text, image, sound and movement, engages students with poetry and awakens them to the problems registered in the discourse of education for citizenship and global development. Seventeen students with ages from twelve to thirteen years old were part of this class.

The transversal meanings in the Poetry - the encounter of oneself, the other and the world

Jean-Pierre Simeon (2015a) in the essay "La poésie sauvera le monde" states that " Every poem is a concentrate of humanity, revealing to everyone its alterity, that is its affinity with the other and thus pulling it from his personal small identity of circumstance connecting him " (p. 26). With poetry a man enters into dialogue with himself and the world, perceives his existence and the ties that bind him to the other. Contrary to what might be thought, the poet is not an evaded being from the world. Therefore, to think that the poet, and consequently the poetry he writes, is the result of an evasion of the world and its reality, is to accept that it is not part of the reality, but from an imaginary universe that has nothing to tell us, but distracts us. In the words of Siméon (2015b) "to consider poetry as a departure from the real, a plucking of serious things to be left with only the venial, the light, the happy, the sweet, the tender, is lying and betraying" (p.25). Maybe it is due to this that poetry is not "easy" and popular in teaching and reading practices, because it makes you think, makes you question, is not assumed as entertainment for our sleeping consciousness, but rather awakens it.

In Toré (2010), the rejection of poems comes from a search for easy and ephemeral emotions, something that poetry is not willing to give (p.67). Poetry requires effort, lucidity strength, it is not condescending, and it is first of all a space to problematize. The encounter with the poem implies attention, patience and discomfort. Above all, in contact with poetry it is important "... not to feel dispelled by the fact that not all is being said, and to understand that the path of meaning is a personal path. Poetry exercises in us the muscle of attention, helping to reveal what is real, what is lived and experienced by one being - the poet - ascribing value and depth to the insignificances of the real" (Siméon, 2015b, p.39). In this sense, the idea that poetry has nothing to offer except the taste for the rhythm and musicality inherent in the composition, or that it represents nothing more than the beautiful, which is far from the real world, being situated at the dream and transcendental level, is contradicted.

As Aguiar and Silva (2002) state, "the outside world, the things, beings, society and historical events are not a domain unrelated to the lyric poet, nor can he be figured as a total introvert, mythically insulated in a subjective integral purity" (p. 583). Thus, understanding implies opening the door to the interior of our being, to dwell in this space that is the poem. At the outset, we must take into account that there is not one interpretation, there are several, because all human beings are different, all have their experiences and a view / opinion about

the world. Therefore, a poem can have a different meaning for each person and implies a work of reflection and questioning involving three agents: the “world”, the “self” and the “other”.

The path of understanding goes through a hug to the poem. Now, a hug involves a close contact, implies feeling a presence and its warmth, is “(...) understanding with the guts, the flesh (...) it is mobilizing your memory” (Siméon, 2015, p. 39). The path of comprehension also implies embracing its peculiar form of expression, which, according to de Aguiar and Silva (2002, p. 43) “is characterized by the *ornato* (kosmos), the chosen vocabulary and the wise use of the *tropos*”, an artistic language that is distinguished from prose by the semantic interdependence that it establishes between the metric code and the phonic-rhythmic, stylistic, and graphic codes. Taken together, these characteristics give peculiar ways of reading and understanding the poetic text. That is, “sound and rhythm, musicality and cadence, metric and rhyme, style figures, linguistic distortion, and the multilevel representation and plurisignification, the accumulation of imagery and the construction of a multilevel language are (...) means by which the mind is directed to peculiar levels and styles of comprehension” (Ribeiro, 2008, p.8). And so the poetic mode of understanding is omnibus, appealing directly to sensations, emotions, images and our experiences.

Poetry in the context of the class

Situated in the field of didactics of language and literature, to think on the approach of poetry in class means highlighting three fundamental topics: the relevance attributed to this type of text in the formation of readers; the experiences that should be provided to the students, with affective and motivational impact; and the familiarization with the discursive universe of poetic language. It is in the combination of these aspects that the planning of pedagogical work with poetry is made. We begin by referring to the selection of the poetic texts we bring to class. Indeed, texts should be selected with attention to the motivational potentiality that they might awaken in students, and this is only possible if they are able to read and understand what they read. For this the teacher must take into account that the texts chosen must be appropriate to the different levels of reading comprehension of the students, their linguistic and stylistic proficiency, and to the diversity of tastes and expectations.

Texts that are too airtight and obscure, and therefore inaccessible to readers, are avoidable. Another equally important aspect in the selection of poetic texts is the thematic criterion. It is appropriate to choose topics that interact with students’ universes of reference, which are

recognized by students and are part of their experiences, universes that embrace different visions of life and the world throughout its evolution, and fundamentally that facilitate the student's approach to poetic language, ones that thrill them and provoke aesthetic pleasure. In this logic arouses curiosity, the multifaceted analysis of reality, and it promotes multiple reflections around themes as diverse as the dichotomy war and peace, human rights, equality, acceptance of others and their differences, multiculturalism, the environment and education for global citizenship. Finally, the use of authentic texts without adaptation is essential.

In direct relation with the selected texts is the didactic exploration that is planned for each one. We advocate an approach that allows students to engage in creative and interpretive processes of poetry, appropriating the theme of the poem and (re) building meanings and cultural, social, historical and political knowledge. Xerri (2012) argues that one of the most influential approaches to effectively engage students with poetry is the dialogue it can establish with other textual genres and other languages, bringing us closer to multimodal records.

With the advent of technologies and the internet, different ways of communicating, accessing knowledge, establishing relationships and understanding the world have emerged. Students are now culturally immersed in the media and digital universe. The poetic text arrives printed in conventional format, but it also arrives in a computerized format, mixed with the image, the sound, the movement and the space. In this sense, a multimodal approach to poetry means considering the properties of the text, interpreting its linguistic and stylistic characteristics, but also reconstructing the meanings by the relationship it establishes with different forms of textualization (text, hypertext, hypermedia), with other textual genres, and with different modes, the verbal, the visual and the auditory. Contact with other art forms not only makes it possible to establish other connections with the poem, but it can also aid in inferences and in the search for meaning in the text. Dymoke (as cited in Xerri, 2012), argumenta que "If you leave poetry on the page in your classroom you will be in danger of sounding its death knell: it is an organic, enriching communication tool, which taps into all our senses and is constantly renewing and reinventing itself to afford us new ways to express ourselves (...)"(p.509).

Journey Through Poetry - The Methodological Options

The action plan of pedagogical intervention

Bearing in mind the above considerations, the pedagogical action plan was defined in order to allow the student quality readings, with reading comprehension analyzes, implemented by

strategies that were distributed among the three moments generally considered in the investigation: before, during and after the reading (Giasson, 2005). In the pre-reading phase, the strategies aimed to create a favorable environment for text reception, motivating students to read. Through different strategies, the student's prior knowledge is mobilized, predictions were made, expectations were fostered, and themes and topics were contextualized. In the reading phase, the expressive reading activities of the poem were performed. Expressive and fluid reading is very important because it facilitates the comprehension of the text and causes a greater involvement and taste with the text. Finally, the activities after reading, a phase of excellence for students' commitment to the poem.

As stated by Busto (2012), the activities that develop after reading should be at the service of the poem, favoring creativity, the exchange of readings, the description of literary language, the perception of rhythm and musicality. They should also favor the negotiation and (re) construction of meanings, the expression of feelings, values and opinions, through relations of intertextuality, correspondence and association, as well as the establishment of social, political and cultural connections.

The selection of the poetic texts worked in class obeyed two aspects of a different nature. On the one hand, the compliance with the internal rules of the school where the study was conducted, which imposes the rule of using the school manual adopted for that school year. Therefore, the texts chosen would have to be mostly from the manual. On the other hand, texts whose themes referred to the students' interests and their reference universes were chosen. Thus, the themes of the poems covered the following subjects: the realities inherent in racism and multiculturalism; environmental issues related to overexploitation of natural resources, species extinction, and issues of a more affective and emotional nature such as family, children's rights, "*saudade*" (or, in other words, missing something) and departure.

The multimodal approach - the poem's dialogue with other representations

Students were informed that over six weeks they would participate in a voyage of discovery of the poetry of Portuguese-speaking authors. In the journey through poetry, students were able to perform poetic reading activities, read, listened to others read, did literary interpretation exercises, made comments and established intertextualities with other forms of expression, such as music, image, cinema. In this way they experienced and deciphered meanings, in a questioning and argumentation register, towards new meanings and new knowledge. Following

is a synthesis of the journey through poetry, highlighting the role of the multimodal approach to poems.

“Acalanto de John Talbot” (Acalanto of John Talbot) of the Brazilian poet Manuel Bandeira was the first text analyzed. It is a poem whose subject falls on the sense of protection that emerges from the mother figure, in a song register meant to put the children to sleep. In order to sensitize and stimulate the students' first contact with the poetic universe, a video was placed with the musical interpretation of the poem. This first contact provided students with an immediate passage into the thematic universe of the poem, making it easier to understand the message and meaning of the term *“acalanto”*, the semantic connection with heat and warmth, the constructed senses: lull, fall asleep, animate, soften, soothe, comfort, flatter, comfort the identification of the poetic subject as a father or mother, who addresses the child with the aim of making him/her fall asleep. The family theme settled in the class and was extended with the hearing of *Zeca Afonso's* lullaby *“Canção de Embalar”*, adapted by the Portuguese musical group Amor Electro. It was noticed in this poem that the song appealed more easily to the sensitivity and emotion of the students, facilitating the appropriation of the poetic language. As stated by Siméon (2015), the perception of the song is immediate because it plays with sensitivity and emotion, making it, therefore, the object of a shared conviviality between words and orality of poetry.

Music also appears in the Cape Verdean poet Aguinaldo Fonseca's poem *“Mãe Negra”* (Black Mother), which deals with the situation of a poor African mother, a victim of slave labor and racism, who tries to support her child despite all her difficulties, and the historical, social and cultural circumstances. In the pre-reading phase, the students rambled around the title of the poem. The poem was read aloud by the teacher, then the students read it in silent, and afterwards they listened to the poem sung by a Portuguese musician. Receiving the poem through song brought students closer to poetic language, helping them to understand the poem's internal and semantic structure, its expressive effects, its linguistic resources, and its inferred meanings. They were motivated and awakened to the theme of racism. Viewing the video *“The Doll Test - The Effects of Racism on Children”* helped them become aware of the effects and consequences of racism on children and to situate this problem today. And so, also in this poem, the multimodal approach that combined poetry, music, and video, completes, intersects, and promotes the creation of broader meanings, helping to deconstruct stereotypes of race and culture.

The presence of the music also emerged in the analysis of the poem *“Romance de Tomasiinho Cara-Feia”* (Romance of Tomasiinho Ugly-Face), by Daniel Filipe. The students were stimulated to the theme of the poem through the video hearing of the song *“Para os braços da minha mãe”* (To the arms of my mother), with the interpretation of the artists Pedro Abrunhosa and Camané. After hearing the song, the students were emotional and understood the message conveyed by the lyrics: the pain of leaving, the sadness of being forced to leave the country, the migration. Afterwards, they had the opportunity to share family experiences and express their opinions. This pre-exploration of the theme through the sung word proved to be an asset for understanding the poem. The semantic relations between the two texts were immediate, associating the poetic entity: “Tomasiinho- Ugly-Face” as a real person who, deprived of personal property, was forced to leave his country and his family to work on whale fishing and find resources to support themselves and to live. Following this poem it was introduced the text *“País Natal”* (Homeland) of António Baticã Ferreira, because of the thematic connections that this text presented regarding the song and poem previously analyzed. The motto of departure, farewell, migration was continued, and thus the relationships of affection that are established with the people, places and cultures of one's country of origin were explored. A representative image of refugee flight from their homeland was introduced and students made direct associations between the two ways of expressing feelings, ideas and realities: the verbal and the visual. Different ways of representing identical meanings.

In the poem *“Meninos e Meninas”* (Boys and Girls) of the East Timorese poet Daniel Sylvan, as a pre-reading activity students viewed some images of war reporters with pictures of child soldiers used by guerrillas in violent war contexts. The students watched the pictures silently and wrote about the impressions they made on them. In a register of some emotion students immerse themselves in reading the poem and clearly understand the message. Built on an anaphoric, assertive, and critical record, the poet leaves a direct appeal to the world watching the perpetrated crimes against children: *“Todos já vimos/ nos livros, nos jornais, no cinema e na televisão/retratos de cadáveres de meninos e meninas/que morreram a defender a liberdade de armas na mão/ Todos já vimos! /E então?”* (“We all have seen / in books, newspapers, movies and television / portraits of bodies of boys and girls / who died defending the freedom with arms in hand / We've all seen it! /And then what?”). Following this analysis and its relationship to the photographs, students discuss the theme of war and place the Syrian war as a human scourge, with thousands of victims, specifically children like them. With images, words and sound, students create hypertexts about war.

The journey continued with the poem of Angolan literature *Quitandeira de Luana*, by Maria Eugénia Lima, and the poem *Lá no Água Grande* by Alda do Espírito Santo from São Tomé Y Príncipe (Portuguese speaking country). These poems address the social conditions of African women. Women who work, care for their children, and struggle are described. The language of the poems is rich in characterizing details, images and sensations. The poem becomes very visual. For this reason we explore this visual dimension of poetic language and make connections with illustration and painting. Students view paintings by artists and illustrations depicting the African woman doing her work, accompanying the poem in the handbook. By articulating the visual with the verbal, intersemiotic analyzes are made, and it is clear that the analysis of the poem's language is reinforced.

This was followed by the poems "*A Borboleta e Os Coelhoinhos*" (The Butterfly and The Bunnies), by Odylo Costa Filho; "*Instante*" (Instant), by Miguel Torga; "*Boa Noite*" (Good night), from Sidónio Muralha. The aloud reading activity by students were reinforced. The theme of the poems was explored, the ways in which they were stylistically constructed, and meanings were discussed. Students are becoming more participative and expressing their opinions and critical sense. The analysis of the poem gives rise to the theme of accepting difference, and in this sense there was a discussion around the question - Why is it important to accept ourselves? -. To further explore the theme, the video "What would you change in your body?" – was played. The video features testimonials from several adults reporting the physical characteristics of the body they would like to change and the reasons why they want to change them. The students quickly and easily associated the problems addressed in the video with the previously read poems. The problem of bullying in young people was discussed, as were the causes, consequences, and possible solutions regarding this theme. By exploring the poem and the video, students were able to understand how negative comments from others can influence how they see themselves and how important it is to feel good about their skin, to learn to live with themselves and with the rest of the world.

"*Alforreca e Faneca*" (Jellyfish and Pout), by Portuguese poet Violeta Figueiredo, has as theme the fascination of a pout with a jellyfish. The jellyfish that with "its terrible gelatin and silver hair" ("*seus terríveis cabelos de gelatina e de prata*") makes the pout stunned, and just by touching them, they kill it. The students discussed the poem, but only by viewing a video showing the movement of jellyfish in an aquarium could they understand why the pout was fascinated with the "terrible hair" of the jellyfish. The visualization of the video in communion

with the reading enriched the understanding and interpretation of the poem and allowed the obtaining of new interdisciplinary knowledge.

The examination of Fernando Pessoa's poem "*A Íbis*" (The Ibis) triggered a discussion around the topics: overexploitation of natural resources and endangered animals. In the exploration of the poem, the students reported not knowing the bird Ibis, and therefore conducted research and consultations in documents and videos. They realized that Ibis is on the list of endangered animals and in that sequence wanted to investigate the subject.

The poems "*Canção de Leonoreta*" (Song of Leonoreta) and "*O Pastor*" (The Shepherd), by the Portuguese poet Eugénio de Andrade, were made known to the students by listening to the text recorded by theater actors. In the case of poems with an implicit narrative structure, the dramatized reading performed by the actors facilitated the students' approach to the poetic universe of the text, the meaning of the words, the vocabulary, and the sounds. Listening to the recited poem facilitates understanding, students focus, more entangled, more enthusiastic, wrapped in words, as if the poem became more real and alive (Xerri, 2012). As Sprackland states (as cited in Xerri, 2012), "Real, concentrated listening is a creative as well as an interpretive experience" (510).

Multimodal Approach: A Springboard for Understanding Poetic Language and the World

Overall the work of poem exploration grounded in planning based on student interests and literary education has stimulated a taste for reading and developed the ability to critically appreciate the aesthetic dimension of poetic language. The journey through poetry through the use of different registers (verbal, audible, visual) provided students with an enriching multidisciplinary experience, in which they learned to interpret the poems on the basis of their own experiences and emotions, and were placed to reflect and become aware of important realities for their development as citizens of the world. The multimodal approach facilitated the construction of divergent meanings, solid and argumentative reflections and awareness of global realities, such as children's rights, migrations, citizenship, justice, freedom and peace. With this approach we wanted to teach students to read the poetic text, to interpret stylistic and expressive resources, rhythms, figures and words. But we also wanted to give them the opportunity to enrich these readings by dialogue between the visual and the nonverbal. Semiotic analysis had poetry as its privileged nucleus, but it was combined with the auditive and

visual plan, in song, painting, photojournalism, video and reports. Due to the similarity and confrontation, the different universes were combined and allowed broader horizons of analysis and interpretation. Finally, this approach gave students satisfaction, that became more opinionated, and more secure in the use of the language. They had emotions, made critical and aesthetic appreciations.

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Abstract

A stimulus from the teaching practice in the field of visual culture and commodity aesthetics as well as art education with the thermal printer. The article asks about consumer culture practice, and gives ideas on how using the thermal printer and graphic novels (photo-stories) to teach the basics of perspective and camera settings with methods of journalism in combination with primary education themes like fairy tales.

With the term “Fast Track Graphic Novel” I wanted to introduce a new term that, on the one hand, reflects the fast pace of the medium of photography and the thermal printer, and on the other hand describes the expressive qualities of the medium.

There is a new way to convey art education between digital and analogue techniques. An interface that can be linked through application with art education or classical techniques, such as monotype.

Keywords: Graphic Novel; Photography; Thermal (POS)Printer; Art Education; Digital; Analog

1. Culture and Consumer Culture

The classroom study of remodelling of product packaging, advertisements and advertising bags in order to reflect images is an age old topic. Maybe also less consumer critical. How can reality be interpreted in terms of consumer culture using a contemporary medium?

It is an well-known fact that images create new chances for perceiving the world as well as provide opportunities for gaining information about and interpreting reality, and also encourage aesthetic experience and enjoyment (Lieber, 2010). Diverse emotional and rational messages make images the means of communication in culture and society (ibid.).

The consumer culture with its countless products and advertisements, its media flood and its regime of economy, growth and abundance offers us a worldview that we need to examine for ourselves in order to understand the flood of images, to understand the image codes and thus the representations to digest anything at all. The alternative to such digestive power would be to allow our impulses to take complete control.

Visual regimes determine our vision. It has become difficult for us to confuse our view or our viewing habits. In dealing with visual representations, we also learn to read them, meaning that we must view what we have been shown as representations in order to decode them (see Krause, 2017: 92). This is particularly relevant for the field of consumer culture.

One of the greatest tasks for the pedagogy of our time is the teaching of visual codes, a guideline for playing with them and how to experience one's own aesthetic experiences, which in turn can teach adolescents to strive for a self-determined life in society.

Playing with the norms and forms of representation and the (re) interpretation of the world contained therein can also be regarded as a possible occasion for methods for the development of the world (Krause, 2017: 92).

Art offers us several different types of these kinds of concepts. Art education thus plays a crucial role in bringing adolescents closer to dealing with diverse representations of the world. This interaction with art, is however, also a prerequisite for advancing the search for the right path of social change in all the required concreteness, both as an individual and as a society:

Education is of particular importance here. By opening up diverse access to the universe of cultures for individuals, through the competition of the spirits it also enables the appropriation and constructive development of cultural traditions. Thus, education is both the basic condition of personal autonomy and the vehicle of social and cultural progress. It awakens reason by bringing the developing subject closer to dealing with people and things, as it determines the action of the members of a cultural society (Veith, 2007: 48).

Culture and especially consumer culture are omnipresent and socially relevant, they hold an unimaginable realm of countless possibilities to reflect upon.

Can art persuade us to give rest to the eye away from the flood of media images, to direct our gaze to what is essential to us? Can aesthetics be an anchor against the monstrous, the excess, the loss of proportions? (Holzinger, 2006: 1).

Our culture excels at distinguishing between true and false. This is suitable for the natural sciences, for engineers. But our way of thinking is too logical to have new ideas (Koch, 2009).

Art and creativity provide potential for new ideas to be created, and for consumer culture to be critically questioned with sensory-emotional experience:

We use the potential of art to shape responsible future-oriented life and economic designs. (...) (Köstler, 2017).

Let us use the potential of art education in practice:

2. Consumer Culture Practices

Visual culture and consumer culture were dealt with in a seminar for students studying primary education. Starting from the cultural concept of Reckwitz with theoretical inputs to visual culture and image codes, I tried to guide the students through product packaging used on items that my children had, to a better questioning of consumer aesthetics.

Previously, I collected walnuts with my daughter and my son and then packed them with a vacuum sealer. Then we came up with advertising slogans and brands together. *You have the Nuts - "Only you can crack them"*.

(Note: the children found the nuts rather uninteresting before this).

We also developed packaging for the nut shells, (artist's tip for crafting) and even packed air into a bag for an *airbang* (bursting). My daughter independently introduced a kind of product branding: all the packaging she designed had a *schematic bird* drawing.

Culture now appears as a complex of sense systems of meaning or, as is often said, of 'symbolic orders', with which the actors create their reality as something meaningful and which enable and restrict their actions in the form of orders of knowledge.

(Reckwitz, 2000: 84)

The students accepted the suggestions and put their own ideas into practice. Access to consumer culture could be expanded with a thermal printer.

Through everyday materials such as a receipt from a purchase, communication spaces can be opened on a new level; an additional level of reflection in the space of dialogue also resulted from the thermal printer.

Further work was done with the thermal printer and an app called Imagine as well as the Comics App in order to process the advertising slogans and promotional packaging as receipt advertising. The printer app necessary for this work, POS-Printer, is available free of charge.



So why not use technology in an unusual way?

How can a thermal printer be used productively in the subject of art education? An experiment:

After introducing the thermal printer, which has the advantage of not needing toner or cartridges, the students informed me that the paper is not very healthy, or even toxic, which I was not aware of until that point. Thus, I searched for alternatives. I found what I was looking for in a product called Ökobon, a blue ECO thermal paper that is suitable for use in primary school.

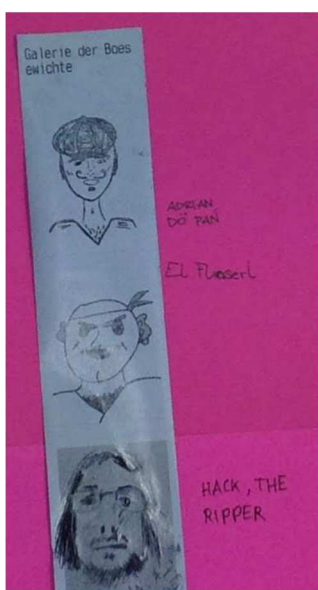


Image 1: Ökobon

Then came the surprise: The printer's system did not recognize the. With the help of a small trick (you place a piece of normal thermal printing paper in front of the sensor), it was still possible to print. Although the contrast is slightly worse on blue paper, the print still has interesting qualities.

The Ökobon can also be mechanically influenced, you can draw directly on it with a stylus or pen without a mien.

3. Using the Thermal Printer and Graphic Novels to Teach the Basics

But how can the fundamentals of imagery be conveyed?

I was looking for interesting implementation possibilities and found something in the fields of graphic history, graphic novel as well as comic film.

We started work on the topic of graphic novels.

Graphic Novels belong to the genre of comics and tell their stories by the same means. Graphic novels are longer, complex stories with multi-faceted structure and they are self-contained. This distinguishes them from, for example, comic series, which are created in a different way from the outset, ie as a series (see graphic-novel.info).

Examples of graphic novels can be found in Art Spiegelman's *Maus* a black-and-white underground comic story that tells the story of Spiegelman's father, a Holocaust survivor. Newer members of the genre are Shaun Tan (*The Red Tree*, 2001), Daniel Clowes (*Ghost World*, 1993-1997) and Craig Thompson (*Habibi*, 2011). The Australian author and illustrator Shaun Tan also created graphic novels that are suitable for children with his imaginative ideas and his special style (see University of Oldenburg)

The graphic novel by Lorenzo Mattotti (*Hänsel and Gretel*) can be seen as a source of inspiration. The black-and-white illustrations by Mattotti are very dark. Children are much less critical of the gloomy style of illustration than adults may think (see Goldammer, 2011).

The possibilities for designing a graphic novel are almost limitless. Graphic novels make use of artistic elements and can critically enlighten society. Filming is easier. Even the fine arts are a means of expression to advance a story of this kind in content. The graphic novel has become more and more important as an artistic means of expression in the last thirty years (see University of Oldenburg).

My intention for the students of primary education was to use a simple technique to combine fairy tale with the expressive possibilities of the graphic novel, a sequential narrative with pictures.

After an initial discussion of the imagery of comics (blood in the gutter, plot to action) inspired by Scott McCloud, I also explained the 5-shot method as well as the setting sizes, the possibilities of perspective and which setting size is most suitable for which representation (for example, where? - total - overview - landscape / city in the background)¹

Adolescents grow up in a fast-paced digital age in which Netflix and the like offer an endless supply of series and thus a convolute of stories currently being used by all audiences. In contrast, the graphic novel offers opportunities for people to tell their own stories, in a novel and unusual way.

¹ Siehe auch https://www.planet-schule.de/fileadmin/dam_media/wdr/dokmal/unterricht/ein_dokumentarisches_filmprojekt/AB14_Infoblatt_5-Shot-Technik.pdf, sowie <https://matthias-suessen.de/2016/08/filmen-nach-michael-goldblums-five-shot-methode/>, wie auch Informationen zu den Einstellungsgrößen: <https://steemit.com/deutsch/@twentythree23/fotografie-and-film-grundlagen-1-einstellungsgrößen>

It is also important to mention the rhetorical means, which can be used creatively, are an aspect of the graphic novel. Reinforcement in the rhetorical sense means the intensification, emphasis and emotionalization of a core statement. A number of techniques can cause this effect, such as repeating, arranging, accumulating, contrasting and increasing. These can be easily transferred into the visual. The technique of rhythmizing (see Hermann-Ruess, 2014: 40ff.), should also be highlighted here.

Repeating results in the content of communication being memorable. The technology is used ubiquitously in politics and advertising. Repetitions make a statement urgent and make forgetting difficult (see *ibid.* : 40).

Narratives are images in that they are suitable for telling stories - especially (but not exclusively) when we are dealing with a sequence of images. Images are also used for manipulation; On the one hand, images are adapted to a desired reality, on the other hand, reality is adapted to the requirements of images (see Müller, 2003: 31, Ortner., 2010: 153).

As an introduction to fairy tales and working with the thermal printer, I set the task of drawing a villain (simple, clear features in visual language) with marker or charcoal. That's how the "Gallery of Bad Guys" came into being, for which names had to be found.



Image 2: Gallery of Bad Guys

Then we moved on from the exploration phase to the objectification and integration phase of the project. The 5-Shot method (originally from journalism and known in film) should serve (also possible with more than five images) as a basis for photographically recreating a well-known fairy-tale. This resulted in many improvised, emotional, exciting and funny moments.

Pictures from fairy tales are some of the best images for constructing emotional scenes. This is associated with an accompanying collective concept:

Some other ways in which images can create emotion: by constructing emotional scenes (for example, a picture of a funeral with which the concept of mourning is directly linked); (Ortner, 2010: 155)



Abbildung 3: Hänsel und Gretel

Some fairy-tales were also modified or re-staged with the simplest means. Gender aspects were independently incorporated by the students: For example, Pinnocchio became Pincocchia.

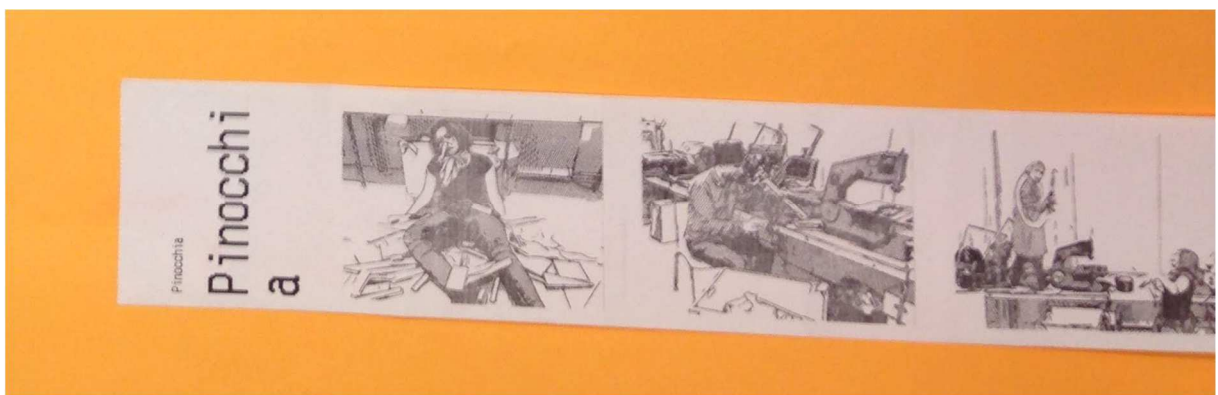


Image 4: Pincocchia

As with the other exercises, the photos were converted to black and white line art using the Apps Comics or Imaagine for better print results and printed immediately after the photo shoot was over. This resulted in innovative "Fast Track Graphic Novels"

Due to the fact that graphic novels lend to the use of onomatopoesie as well as speech bubbles and text they can also be useful in German classes. ²

Even though box-office strips are more reminiscent of Leporellos than books, we transferred the graphic novels to the Thermobon.

As is usual in art lessons, in the DIN-formatted world, mostly portrait and landscape formats are used. A "normal-sized" image gives a good overview. In other cultures, there are pictorial forms and pictorial practices such as round pictures, stripe pictures, etc. The Chinese culture differs profoundly from our image concepts. (see Hüge, 2011: 38)

In East Asia, for example, it is customary to show pictures only for specific occasions and for a defined period of time. The work is usually mounted as a hanging roll or cross roll (compare *ibid*: 39).

A cross roll can be a few meters long and is unrolled when viewing framing image by section with one hand and curled up with the other again. In this way, the viewer can "wander" through a painted landscape and let the mood of the picture take over. (*ibid*: 39)

Image inscriptions are often used as complements for the pictorial work. (see also *ibid*)

The long strips of the "shopping voucher" lend themselves well for an Asian type encounter with landscape images. It is very easy to use this type of hanging forms in schools.

4. Digital-Analogue-Converter

The monotype printer appeared to be promising in terms of the transfer from digital to analogue and familiar artistic materials. Printed faces were retouched or experimentally continued (e.g., a negative peeled off or parts left out, etc.).

² Helpful material: <https://www.kunstlinks.de/material/vtuempling/comic/>



Image 5: Monotypes with shopping receipts

The monotype proved to be a good tool to promote a simple grasp of an internal drawing and the outline and thus enhance drawing qualities.

By converting photography into a monotype, emotion is reinterpreted and revived. The possibilities that this graphic technique offers can be seen, and it highlights the fact that the exciting part of the design process arises from the fact that the graphics are controllable, but chance also interferes. (Pauly, 2017: 4)

Photographing with a smartphone is a good way of finding a direct way of presenting, especially as young people have a discrepancy between imagination and the ability to represent.

In 1999, Alexander Glas noted that the frequent dissatisfaction of children and adolescents over their visual products was mainly due to the fact that there is a significant discrepancy between the complex content of ideas and age-appropriate formal representations: "With the need for more complex connections for expressing oneself in drawings also increases the demand for one's own possibilities of realization. In some cases, young people then shift their interests or give up drawing activities altogether "(Glas, 1999: 11th in: see Kirchner, 2003: 87).

Photography, monotype and the implementation of the thermal printer are perfect tools for preventing this from happening.

5. F. X. Messerschmitt re-loaded: Emotion 2.0

Experiments have shown that emotional facial expressions in photos are more interesting than text - image - emotions as neutral, negative emotional facial expressions are more interesting than positive (see Bleuel, 2009: 105, Ortner, 2010: 154f)

I commissioned another group of students in the sense of Franz Xaver Messerschmitt in conjunction with emoticons to photographically reconstruct a facial expression, and then to provide a textual description of the emotion.

As art teachers, we are generally more negative about stereotypes, but they also offer great potential.

The relationship is, however, more complex: Emotional expression has character status. Facial expressions are a symptom of emotions. Mimicry also includes an appeal to our counterpart and is also a symbol of a concept behind it. (...) (Bleuel, 2009: 99)

Emoticons, that is, the work with emotions, can emanate from the aesthetic quality, but especially from the contents that attract or repel. "(See Doelker, 2002: 57)

The everyday reference to Emojis offers a significant starting point.

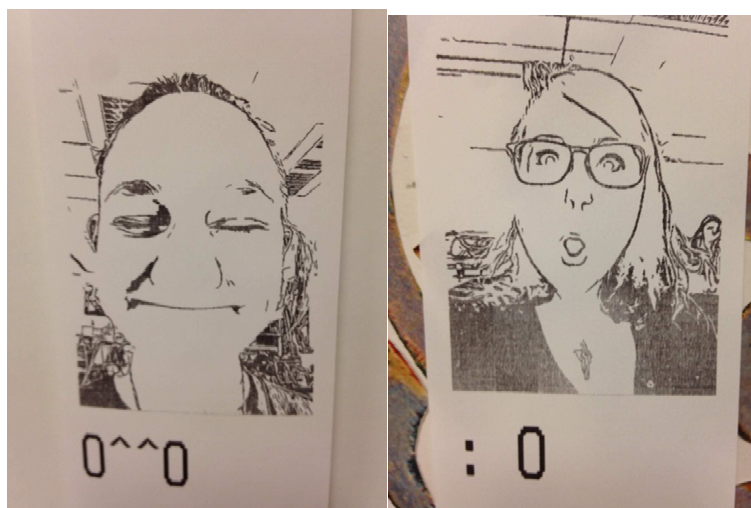


Image 6: Emoticons

6. Outlook: Developing a passion for playful experimental situations

Topics of transience such as Vanita's still lifes are thematically ideal due to the gradual fading.

I must also mention the idea of Scanimation. I am still planning to create Scanimations on a wooden strip with a foil slider with black stripes, in order to animate the pictures by sliding them.

Perhaps even shadow theater is possible using the receipts or paper blueprints of architecture and silhouettes.

The game with QR codes, barcodes, their reorganization and refinement of the work with ASCII images or emoticons open up further fields of activity.

Remaining experimental is important in order to create new situations.

The stripes are perfect for stitching images - (merging or overlaying images together), creating panoramas, or allowing for a "redesign" of composing landscapes.

The use of a Phenastoskop is in the test phase to determine whether it can be used to create moving images.

Further experiments follow, like receipts coated with ink which can be removed after printing with ink killer.



Image 7: Experiments with ink killer

7. Conclusion:

Using everyday references arouses the interest of children and young people for the thermal printer. This is studied in the field of interest: digital-analogue. It creates a fast and cheap way to work creatively and convey basics (the comics, the story, the setting sizes) using the thermo printer and the Fast Track Graphic Novel.

Visual content and problems (shape of characters, relationships, experiment and change, figure-ground relationship / groups and groups) can be taught using these mediums.

Perhaps this medium also promotes a transition between primary and secondary education.

The thermal printer offers a simple interface between digital and analogue, an interface that creates a new working atmosphere, stimulates pleasure to let go of one's own flow of ideas in a simple way and also stimulates improvisation.

In general, for each lesson in the field of creativity, the ten didactic principles of Alex Buether should apply, namely: leisure, interest, working atmosphere, pleasure, reflection, flow of ideas, originality, inspiration, improvisation and synergies (see Buether, 2013, p.18-35). , These principles should help us to better understand the fundamentals.

The subsystem art (1) in modern societies, unlike, for example, the subsystems science or justice, is not focused on a shortage of statements and insights. Even the art system is based on a binary barcoding, but fascinatingly does not narrow discourses, but multiplies. It is the distinction between formal consistent (coherent) vs. inconsistent (incoherent) (Hörisch, 2018, p.1).

This plural conception can be seen as a common intersection to define the foundations of art education. It's not about scarcity, it's about diversity.

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Images :

Photos of student works and pictures of the course Visual Cultures

Explanations:

Thermal printers are always monochrome (monochrome), the colour depends on the heat-sensitive layer used on the paper. When printing, the thermal paper is heated by a thermal print head at the points to be printed. (<https://www.tonerpreis.de/so-funktioniert-ein-thermodrucker.html>)

Fast-Track-Graphic Novels: Conceptual invention of the author, graphic novels that can be carried out quickly with digital means in digital or analogue media.

Onomatopoesie: Visualization of sounds and noises through onomatopoeia. See Pop Art Roy Liechtenstein. Helpful material: <https://images.app.goo.gl/npcfvHReSegk6Uum7>

Scanimation: also known as Barrier-Grid-Animation resp. Kinegram. An animation with horizontal stripes, which is created by movement. The "picket fence" animation was created in the late 1890s and was made popular again in the early 2000s by Rufus Butler Seder's protected books "Scanimation". (see https://en.wikipedia.org/wiki/Barrier_grid_animation_and_stereography)

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Abstract

This case study investigated 'third space', theorised by Homi K. Bhabha, as a pedagogical tool for delving into how new knowledge was constructed and relationships were mediated inside classrooms when Tagore dance (the first 'modern dance' in colonial India, conceived by Rabindranath Tagore) was introduced to learners of a mid-western university in the USA, through a month-long residency (Fall, 2017 and 2018). The principal aim was to develop an understanding of how the Bhabhaian 'third space,' which refers to a new space where fixed notions of cultures/identities are challenged, and the Tagorean model of (dance) education could cross-converse with each other. The data collection process involved interviews with learners, classroom and rehearsal observations, journal entries along with videography and photographic documentations. We demonstrated that this third space pedagogy was often not a happy, idealistic space, but involved working at uncomfortable edges to reach a worthwhile space of possibilities. Drawing on interview narratives, we argue that this pedagogy empowered the learners to explore new ideas, accommodate differences by rising above borders and build relationships with their peers and the instructor with dignity and tolerance.

Keywords: *third space; Homi K. Bhabha; hybridity; Tagore dance; learning-teaching in higher education, dance pedagogy*

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1. Introduction

In an increasingly globalised world, international immigration brings together people from various backgrounds (e.g. race, ethnicity, class, religion etc) to form a multicultural social tapestry. Consequently, the chances of picking and mixing up of cultures have compounded at

an unprecedented speed. Although hybridity has been happening for a long time, but increased globalisation, communication and new media have made it more widespread. Originating from genetics to refer a new product created through breeding two different species (Stross, 1999), the term 'hybridity' is appropriated in social and cultural studies to refer to a 'fusion of two hitherto relatively distinct forms, styles, or identities...which often occurs across national borders as well as across cultural boundaries' (Kraidy, 2005: 5).

In colonial discourse, essentialist binaries are constructed between white/non-white, good/evil, East/West and Orient/Occident. For this, hybridity is often held problematic because it connotes to the nineteenth century racial politics of mixing of white with other breeds, resulting into one who was 'white but not quite' (Hoogvelt, 2001, p. 159). However, its problematic linkages could not deter postcolonial theorists¹ from celebrating it as a conceptual lens to accommodate differences and unseat hierarchical discrimination between the coloniser and colonised. Cultural theorist Homi K. Bhabha (1990, 1994) conceptualised third space as a reaction to disrupt the hegemonic notion of identity within the binary of colonial thinking. According to Bhabha, hybrid understandings are created when binaries are challenged. In his conceptualisation, cultural hybridity creates third space with a porous border through which 'newness enters the world' (Bhabha 1994, p. 227). Long before Bhabha theorised third space, Rabindranath Tagore (1861-1941), a litterateur, philosopher, philanthropist and Nobel laureate, created the first 'modern dance' (also known as Rabindra Nritya) in colonial India by hybridising variegated national and international dance techniques.² Challenging cultural essentialism, Bhabha defined third space as a spatial politics of inclusion that 'initiates new signs of identity, and innovative sites of collaboration and contestation' (1994, p. 1). Being open to many world cultures, it is assumed that the third space negotiation might have always existed in Tagore's own experimentations. However, scarce information is available regarding power hierarchies that might have functioned then.

Returning to the study, the dance programme at Iowa State University (ISU), housed in the Department of Kinesiology, has been promoting diversity practice of dance³ over three decades and has invited many guest artists for teaching world dances to its learners. Co-author Janice Baker, who also happens to be the director of the ISU Dance, commented: 'Students come from a very broad background and a part of the inclusion is to celebrate others' cultures' (personal conversation with Banerjee, September 13, 2018). We anticipated that Tagore's vision of

1 Other scholars who have significantly contributed to the development of postcolonial theory since the early 1990s include Edward Said, Néstor García Canclini, Stuart Hall, Gayatri Chakroborty-Spivak and Paul Gilroy.

2 To know more about how Tagore dance has evolved over the past century, see Ghosh, S. (1983). *Gurudev Rabindranath o adhunik Bharatiya nritya*; Bose, M. (2008). *Indian Modernity and Tagore's Dance*; Chakravorty, P. (2013). *Intercultural Synthesis, Radical Humanism and Rabindranritya: Re-evaluation of Tagore's Dance Legacy*; Purkayastha, P. (2014a). *Rabindranath Tagore and Eclecticism in Twentieth-Century Indian Dance*; Chakravorty, A. (2017). *Dancing Against the Nation? Revisiting Tagore's Politics of Performance*.

3 See Ashley, L. (2012). *Dancing with difference: Culturally diverse dances in education*.

bringing many cultures under the same roof would have a new relevance in this setting that promotes intercultural understanding. For this, Tagore dance was introduced (learning contents described later) to various groups of learners for a month in two consecutive Fall semesters (2017 and 2018). Although Indian-American communities often organise cultural events⁴ to commemorate Tagore's works and, in the process, celebrate their (ethnic/linguistic) identity in the diaspora, the learning-teaching of Tagore dance in higher education has remained marginal and consequently, in pedagogic research. This limitation provided us an initial inspiration of conducting the study. In this endeavour, our primary concerns were examining i) whether postcolonial approaches of third space could dismantle the East/West binary in this pedagogic climate and ii) how this dance style could motivate our learners to foster universal fraternity inside classrooms.

Given its openness, hybridity as a theoretical lens has attracted significant scholarly attentions for more than two decades in pedagogical research to while simultaneously indicating cultural expansion and differences. Aligning with the concept of third space as the harbinger of 'newness', educator David G. Smith (2001) engaged with queries pertaining to the East/West divide to address the issue of identity. He noted that that space was neither East nor West, but full of new possibilities.⁵ In another study, educator Hongyu Wang (2004) articulated the ambiguity and fluidity of her position as a traveller and depicted third space as multi-dimensional. Emerging due to the mixture of two or more cultures, her study starkly revealed that third space could be a difficult, demanding and distressing dwelling place. With this educational background in mind, we aimed to investigate these questions: how did third space impact critical interactions between learners and the instructor(s) in the classroom? What did it exactly mean to be dancing a third space?

The study is situated within the postcolonial context and historical framework of teaching cross-cultural dance in the age of globalisation (Shapiro, 2008). In our research, hybridity refers to 'a wide register of multiple identity, cross-over, pick-'n'-mix,...and erosion of boundaries' (Pieterse, 2001, p. 3). Hybridisation refers to 'the ways in which forms become separated from existing practices and recombine with new forms in new practices' (Rowe & Schelling, 1991, p. 231). Third space dance pedagogy denotes the practice of erasing boundaries and disrupting the notion of fixed identity (Bhabha, 1990, 1994). We situate Tagore dance practice in the global/local framework, where the slash ('/') is used to indicate that the boundary between

⁴ For instance, Channing-Murray Foundation has been organising Tagore Festival since 1989 in Urbana. See <https://publish.illinois.edu/tagorefestival/>.

⁵ We are aware that 'Self' and 'Other' are problematic terms because they are used to denote racial inequality in colonial literature. Although Tagore dance was a marginal form in this contextualised setting, we consciously avoided using uppercases in our analysis for not privileging any particular race or ethnicity. However uppercases are only used when a binary opposition between a coloniser and colonised are indicated.

them is flexible to accommodate new cultures.⁶ This research is fuelled by Banerjee's practice of Tagore dance as a teacher for the past two decades (in India and Europe, the USA and the UK) and her research interest in critical pedagogy (Banerjee, 2010, 2013, 2014) along with Baker's experience of teaching a range of dance styles (e.g. ballet, jazz, modern, social dances, among others) to culturally diverse populations of students over four decades in the USA.

In order to probe into the research questions, this study sets forth two premises. First, to examine how Tagore's thinking and third space can inform each other, we present Bhabha's conceptual model against a brief historicisation of Tagore's educational and art innovations and go on to discuss different implications of third space in various educational studies. The second premise focuses on negotiations of our research participants when decentred by this third space pedagogy. We also illustrate how cultural mixing of various dance forms inside classrooms pushed the boundaries of practice to their margins, giving other aesthetic choices and expressions to emerge. In sum, this study contributes to unpack hybridity as a theoretical/pedagogical tool for making sense of otherness and diversity while learning Tagore dance.

2. Tagore's educational and cultural innovations and Bhabha's third space – an interface

The title of the section itself could be problematic as third space is posited at the crux of postcolonial theory, while Tagore conducted his experimentations under the colonial reign when usage of term such as globalisation was a rarity. Yet, we strive to converge these two different thought processes because a third space is an ambivalent site where cultural meaning and representation have no 'primordial unity or fixity' (Bhabha, 1994, p. 37). Third space is an 'interruptive, interrogative, and enunciative' (Bhabha, 1994, p. 103) space that challenges established categorisations of culture and identity. Similarly, since inception, Tagore dance has always acknowledged cultural diversity by rising above borders. Before going further, we shall now discuss Tagore's educational practices as without understanding them, it would be difficult to understand his broader philosophical outlook behind his cultural and artistic innovations.

As an educator, Tagore promoted multiethnic, multicultural and multilingual education at his self-founded college in Shantiniketan (meaning 'abode of peace'), located in West Bengal (O'Connell, 2010). Drawing on ecological principles, individual creativity and community that

⁶ For having information on how the performance politics of Tagore dance have received maturation over decades in the hands of contemporary artists, see Muni, U.S. (2010). *Emergence of the Contemporary Woman Dancer: Contribution of Tagore, Shankar and IPTA*; Chakraborty, A. (2012). *The Daring Within: Speaking Gender Through Navanritya*. Chakraborty, A. (2014). *In Leotards Under Her Sari: An Indian Contemporary Dancer in America*. Purkayastha, P. (2014b). *Manjusri Chaki Sircar and Feminist New Dance*.

blended progressive ideas with aspects of traditional Indian life (such as *tapovana* - the 'forest school'), this college became an early twentieth century hub of avant-garde art, craft, music, dance, literature, alternative pedagogy and rural development (Bharucha, 2006). Subsequently, drawing on his international understanding, Tagore established his institution Viswa-Bharati with a motto - '*yatra visvam bhavatyekanidam*', which means 'Where the world makes its home in a single nest' (Bhattacharya, 2014, p. 57).⁷ As O'Connell noted:

With his far-reaching vision, Rabindranath foresaw the coming of the global village and the need to educate children in a way that roots them in their own cultural history, yet enables them to personally identify with other races and cultures, as well as the different strata within a given society (2010, p. 66).

As a global centre, Viswa-Bharati aimed to 'bring into more intimate relation with one another through patient study and research, the different cultures of the East on the basis of their underlying unity'. Besides, the goal was to 'seek to realise in a common fellowship of study the meeting of East and West and thus ultimately to strengthen the fundamental conditions of world peace through the free communication of ideas between the two hemispheres' (First Visva-Bharati Prospectus, 1922, quoted in O'Connell, 2010, p. 72-3). This reflects Tagore's cultural openness along with his trust in diversity and tolerance. Similar to Bhabha's third space which includes a mutual sense of 'You' and 'I', 'and/both', disregarding differences premised on exclusion and essentialism, Tagore harnessed a deep empathetic kinship with all human existence. However, his universalism did not mean homogenisation of cultures, rather it was creating unity among people without reconciling differences.⁸ In his own words: 'A drop of water is not a particular assortment of elements, it is their mutuality' (Tagore, quoted in O'Connell, 2010, p. 71). His emphasis was on the seamless fusion of traits of two molecules, hinting at accommodating cultural differences without any contestation.

Scholar Mandakranta Bose (2008) noted that Tagore's work departed in style and content from codifications of Indian Classical dances, thereby formulating new aesthetics. Although Tagore moved away from puritanical constraints of borders and aesthetics of Classical dances, he was deeply intrigued by their diversity. We see that Tagore went beyond borders to embody pluralistic aesthetics while conceiving his dance-drama. For instance, *Chitrangada*, a dance-drama was inspired from the episodes of *Mahabharata* (an Indian epic), borrowed from multiple genres. Initially, it was built on Manipuri dance tradition, but by 1930s, Kathakali dance influences slipped into it. In 1940, when a student from Japan visited Shantiniketan, he was included as a cast member and subsequently, ancient Japanese dance style was also incorporated, expanding the border of the practice (Banerjee, 2011, p. 64). For this, Bose (2008)

⁷ We thank Ankhi Goon Roy for drawing our attention to this verse.

⁸ Quayum, 2016, p. 3.

called Tagore dance a 'hybrid performance genre' that synthesised multifarious dance styles, aesthetics and musical tunes (discussed later).⁹ Drawing on the above evidences, it can be argued that the border of Tagore dance has been ever-shifting; therefore it is deconstructive and restricting any closure of styles or meanings of identity¹⁰.

On one hand, Tagore's institution, which moved towards decolonisation and attracted artists and intellectuals from all over the world to share their cultures (Bharucha, 2006), converted the local place as a global nest. On the other hand, Tagore assimilated aesthetic sensibilities from varied dance styles including Kandyani, Legong and Serimpi¹¹ which he encountered during his myriad international travels. Social scientist Roland Robertson argued that 'the global is not in and of itself counterpoised to the local. Rather, what is often referred to as the local is essentially included within the global' (1995, p. 35). Based on this, we can say that local and global were intertwined¹² in Tagore dance; the one never existed without the other.

Unlike dance in which he had received no formal training, Tagore was exposed to Indian and European musical styles/forms in his parental home since childhood,¹³ which inspired him to develop a unique vocal style of his own.¹⁴ For instance, he drew inspiration from various styles of Indian music as well as from English, Scottish and Irish songs for his compositions (Dutta & Robinson, 1995, p. 61). While staying with the Scotts in London, Tagore came across Robert Burns' (1759-1796) lyrical poems,¹⁵ among them, *Auld Lang Syne* and *The Banks O' Doon served* as models for his songs *purano sei diner katha* [Memories of those bygone days – my translation] and '*phuley phuley dholey dholey*' [Flowers, swaying to and fro – my translation] respectively. The latter was introduced to our learners. Similarly, his musical-drama *Balmikipratibha* (The genius of Sage Valmiki) was created out from the hybridisation of '*deshi*' (indigenous) and '*bideshi*' (foreign) music practices, although he himself believed that this creation had strongly departed from the style of European opera singing (Tagore, 1959, p. 107). In the light of Bhabha's comment, this creation was '*neither the One...nor the Other...but something else besides, in-between*' (Bhabha, 1994, p. 219, original emphasis). Upon his return to Kolkata (formerly Calcutta) from London, when Tagore presented '*bileti*' (British) melodies before his

⁹ Artist-writer Santideb Ghosh, a disciple of Tagore, wrote that Tagore sent him to Kalamandalam (a renowned dance institution in Southern India) to learn Kathakali - an Indian classical dance form (1983, p. 46-49). Later, Kulu Nair, a Kathakali dance teacher, was invited to teach at his centre (Ghosh, 1978, p. 72). In 1920, Tagore invited two Manipuri teachers from Tripura (Eastern India) to teach the centre's male students and Kalyani Kuttu Amma was brought in 1934 from Kochi (Southern India) to teach another form of Indian Classical dance *Mohiniattam* to its women students (Banerjee, 2011, p. 92). During the showing of Tagore's dance drama *Shyama* in 1938, danseuse Mrinalini Sarabhai introduced movements from Bharatanatyam - another classical Indian dance - to it (Bose, 2008, p. 1089).

¹⁰ Jacques Derrida argued: 'Deconstruction...opens up a passageway. It marches ahead and leaves a trail' (1989/1978, p. 42).

¹¹ Banerjee, 2011, p. 106-107.

¹² See Fraser, B. (2015). *Rabindranath Tagore's Global Vision*.

¹³ Dutta & Robinson, 1995, p. 60-61.

¹⁴ Created by Tagore, Rabindrasangeet is a distinctive rendition of vocal which draws upon numerous musical traditions including North Indian Classical music, Carnatic music, Western music and folk styles of Bengal. See Dasthakar, S. (2015). *Rabindrasangeet and Modern Bengali Subjectivity*.

¹⁵ See also Poske, C. (n.d.). *Shifting Cultural Perspectivity: A Study of two Songs by Burns and Tagore*.

family members, some questioned the legitimacy of the style and perceived it as changed, different and somewhat funny.¹⁶ It indicates that even though European influences were increasingly shaping the cultural identity of modern India, the attitude of elitist connoisseurs of colonial Bengal towards cultural mixing remained generally unfavourable.

Globalisation theorist Jan Nederveen Pieterse commented that hybridisation invites criticism because 'it privileges border-crossing' and 'subverts identity politics such as ethnic or other claims to purity and authenticity...' (2019, p. 53). Cultural theorist Ien Ang argued that the experience of the hybrid is not 'a question of simple shaking hands, of happy, harmonious merger and fusion' (2003, p. 151) but 'about contestations and interrogations that go hand in hand with the heterogeneity, diversity and multiplicity we have to deal with as we live together-in-difference' (2001, p. 200).¹⁷ Echoing similar thoughts, Bhabha contended that third spaces are sites for collaboration as well as contestation: 'The non-synchronous temporality of global and national cultures opens up a cultural space—a third space—where the negotiation of incommensurable differences creates a tension peculiar to borderline existences [...]' (1994, p. 218). Interestingly, Tagore himself was not free from experiencing such kind of inner turmoil and dichotomous forces that come along with the act of boundary-crossing: 'I sometimes feel within myself the conflict of two opposite forces, the one of which beckons me always to cession and fulfilment, while the other would not simply let me rest (in a letter to Pramathanath Chaudhuri, dated January 29, 1898, quoted in Machwe, 1976, p. 80). Being in third space, Tagore experienced 'the politics of polarity' and emerged as the 'Other' of himself (Bhabha, 1994, p. 39). Notwithstanding the straddling between two cultures, Tagore always acknowledged that one cannot be a member of a global community by staying local. In 1933, when Uday Shankar, another architect of Indian modern dance, visited Shantiniketan, Tagore told him: 'The boundaries on the way are not impediments but new horizon' (Tagore quoted in Dutt Mookerjee, 2013, p. 246).

All of the above suffice that Tagore's educational philosophy and practices were a precursor of postcolonial ideologies. As Bhabha's third space holds the potential for newness, Tagore's cultural practice, while upholding border fluidity, lets in a breath of innovations. If the concept of hybridisation emancipates through the dissolution of the binary between 'us' and 'them', it is the similar friction that contests our identity and makes it virtually impossible to unreservedly move between two or more systems of cultural differentiation. Therefore, by placing Bhabha's third space modality against Tagore's dance as a global/local practice, we demonstrate a

¹⁶ Tagore, 1959, p. 106-7.

¹⁷ See Chapter 3 (Banerjee 2014) for a discussion on cultural hybridity, particularly how it serves as a promising modality for expanding choreographic borders in the British context.

commonground: a 'productive space' that not only creates 'difference' but simultaneously generates newness by assimilating differences.

Before demonstrating the way third space pedagogy was orchestrated here, the review of the existing literature offers an overview of how different educators across disciplines have utilised third space as a lens to look at the transformations or challenges experienced by their students.

3. Third space in educational research

As mentioned previously, numerous researchers have adopted third space theory to investigate issues of identity, although the contexts of the studies have remained diverse. In the domain of language learning-teaching, academic Claire Kramsch (1993) observed third space to be an intermediary place for the interaction between existing sets of meanings (from the native culture) and alternative sets of meanings (from the target culture). In another school-based research on literacy practices, educator Kris Gutiérrez and her co-workers revealed that hybrid learning contexts are 'polycontextual, multi-voiced and multi-scripted' (1999, 287). While Bhabha posits third space as a space of political resistance, for educator Elizabeth Berry Moje and her colleagues (2004), third space, which denoted a merging of students' 'first space' (their home language) and their 'second spaces' (the space of school), invited a greater engagement of students by recognising relevance of their everyday knowledge to content area learning. Echoing Bhabha, geographer Edward W. Soja's concept of 'thirding', asks us to 'set aside demands to make an either/or choice and contemplate instead the possibility of 'a both/and also logic'' (1996, p. 5). Being a liminal space - 'betwixt and between' (Turner, 1987) - thirding is capable of producing alternative spaces by restructuring spatial possibilities. Drawing on Soja's Thirdspace, academic Claire Lauer (2009) noted that students in her composition class explored their multi-faceted identities; and in doing so, they discovered alternative understandings of the self. The studies mentioned above indicate that thirding lies in bridging cultural gulfs, accommodating otherness and maintaining simultaneously 'both/and also' identity.

Aligned with the thinking of Tagore (quoted in Machwe, 1976, p. 80) and Ang (2003), Wang (2004), being Chinese by birth, noted third space not as a happy hand clasp between cultures when she wriggled with issues of identity pertaining to multicultural education in the USA. Interestingly, her book starts with Tagore's quote to suggest the helplessness and simultaneous lures of a traveller to exploit the realm of unknown.¹⁸ Elsewhere, in a case study on Japanese women learning English as the second language in a Canadian University, academic Mika

¹⁸ Wang, 2004, p. 8.

Yoshimoto (2008) addressed the politics of learners' identity – the slippages, ambivalence and negotiations that resulted from learning an alien language. While critically reviewing Wang's book (2004), educator Sean Buckreis commented that third spaces for Wang (2004) are 'contextual, temporal, subjective, fluid, and ever changing' (2012, p. 277). And, later we shall see how third space remained subjective and ambiguous for our learners too.

In the field of performing arts, educators have designed third space pedagogy to dislocate essentialist notion to recognise others' strengths and assimilate them. For instance, academic Janinka Greenwood (2005) situated third space in drama education and demonstrated how it could be used to explore the space emerging out of the interaction of Maori and Pakeha cultures in New Zealand. In this study, third space presented a way of seeing things differently for acknowledging and knowing about the other as the self. This is aligned with one of his previous studies where Greenwood (2002) designed hybrid spaces to inculcate tolerance and understanding amongst two student groups. There he noted that the students viewed their peers not as 'other', but as part of a new, hybrid community, where they discovered new ways of communicating and connecting. By intersecting drama with language education, Erika Piazzoli (2010), another academic, created six 'process dramas' for third-year students attending a course of Italian at an intermediate/advanced level of proficiency. Taking cues from selected contemporary Italian socio-cultural issues and drawing on ethnographic research, she demonstrated that the students were decentred from their previous cultural beliefs and developed a degree of intercultural awareness through third space.

As seen above, educators have utilised third space as an instrument to dismantle power hierarchies, meld identities and negotiate differences. It has been depicted as an integration of knowledge that occurs between the home and school (Moje et al, 2004), while it has been used to project edgy corner and problematic associations in some (Wang, 2004). Educators have also argued third space has a decentring effect which always defies the fixity of a puritanical stance. Some have also demonstrated hybridity as a liminal space (Kramsch, 1993), which has allowed other positions to emerge (Greenwood, 2005). Third space pedagogy has not only deconstructed previous knowledge about the self but dismantled the binary between the self and the other (Wang, 2004; Greenwood, 2005).

With the above contextualisation, we embark upon describing our setting and teaching method, followed by analysis of interview narratives against the theoretical framework of third space.

4. Method

Our method is inspired by ethnography (Hammersley & Atkinson, 2007) and also informed by studies where third space was investigated as a choreographic tool with regard to diasporic practice of Indian dances.¹⁹

4.1 Setting

We drew upon ethnographic case studies conducted in two consecutive Fall semesters (in 2017 and 2018), each for a month. Tagore dance was introduced through master classes for seven courses. Each semester comprised a heterogeneous group of nearly 200 learners, including American (75%), Asian (5%), Hispanic (2%), European (1%) and African (1%). The learners were of age group of 19–30 years with a mixed gender ratio (70% female, 30% male).

4.2. Learning content

We drew upon a previous research (2006-7) that was developed in this setting (Banerjee, 2013). The content included selected steps that are commonly taught in Tagore dance classes in Kolkata and also unitary movements called *adavu* from Bharatanatyam dance, both single and combined hand gestures from 'Abhinayadarpanam' (Fig 1 a), the art of *abhinaya* (mime) and concept of metre including *jathi* and *tala* counts (anglicised).



Fig 1. Learning hand gestures

In 2017, only *mamo chitte niti nriye ke je nache* [In my mind who eternally dances – my translation], titled as *Tagore Quartet* (Fig 2) was taught and performed as a studio showing. In the subsequent year, we taught the following choreographies: a contemporary piece (fusion of Burns' and Tagore's compositions- *Ye burns and braes/Phuley phuley*, mentioned above) as *Tagore and the West* (Fig 3), *eki labonye purnyo prano pranesho hey, anondo basonto samagame* [O the heart is filled with charm when the blissful spring arrives – my translation] as

¹⁹ In the past decade, there has been well-established precedents of Bhabha's third space applications in reading contemporary choreographies in diaspora (Briginshaw 2009; Mitra, 2015). Although the scholars' approaches might have differed but what was common was the way they challenged the following binaries: here/there, self/other, the present/ past and classical/contemporary dance.

Spring (Fig 4), *anondoloke mongolaloke birajo satyo sundaro* [Thou exist beautifully in the midst of radiant and blissful world – my translation] as “Candle dance” (Fig 5 a & b) and *hridoy amar nache re ajike mayurero mato nache re’* [O my heart dances like a peacock – my translation] as “Rain Dance” (Fig 6). All of them were also performed before a small audience.



Fig 2. Performing *Tagore Quartet*. Photo: Jo Ellen Vardeman



Fig 3. Baker teaching *Tagore and the West*



Fig 4 Rehearsing *Spring* for the show



Fig 5a. Learning "Candle dance"



Fig 5b. Rehearsing *Candle Dance*



Fig 6 Performing *Rain Dance*. Courtesy: Dance Rehearsal WhatsApp group

4.3. Teaching tools and strategies

The instructions centred on body training; the method relied mainly on ‘learning by doing’. As Tagore promoted dialogic pedagogy where teachers engaged students by posing questions, rather than by rote learning,²⁰ we also encouraged the learners to share their thoughts on the contents. Further, we adopted various critical pedagogic strategies such as empowerment and experiential education to facilitate effective learning (subsequently discussed with examples). Other activities included viewing video clippings from *basantautsav* (Festival of Spring) and Tagore selected dance-dramas.

The language of instruction was English in group; however with a few learners (who knew Bengali), Banerjee occasionally hybridised Bengali and English languages. Inside classrooms, Baker extensively used vernaculars (e.g. ‘*abhinaya*’, ‘*jathi*’, ‘*hasta mudra*’ etc) to inspire all learners to experience words from different cultures, which were later explained to them by using translation method.

There was no formal evaluation involved but the learners were encouraged to participate and perform in a studio showing at the end of the residency.

4.4. Collection and analysis of data and ethical considerations

The data collection involved naturalistic methods (Guba & Lincoln, 1994) including class observations, participant interview using structured and unstructured questionnaires and personal conversations. Unstructured questionnaire had open-ended questions, allowing the participants’ voices to emerge.

²⁰ See Pridmore, J. (2009). *The poet’s school and the parrot’s cage: the educational spirituality of Rabindranath Tagore*.

To find out their experiences, we informally interviewed 18 learners in 2017. Looking at the responses, we used structured and semi-structured questionnaires in the next year to interview 62 learners, who voluntarily agreed to be a part of this study. Additionally, we interviewed 13 students from Orchesis II (a student-run dance company at ISU) in 2017 and an alumnus (from 2009) who attended a workshop on Tagore dance in 2018.

The face-to-face and digital interviews (e.g. email, Skype, Facebook and WhatsApp) lasted from 30 minutes to 2 hours and the questions were devised to explore how the participants had approached learning and responded to the teaching stimulus.

A field journal was maintained to record thoughts, emotions and personal interactions. Informal meetings were also intended to know more about learners' creative skills and also build trust between participants and the researchers.²¹

We occasionally transcribed the recorded responses of the learners using an online software (Transcribe);²² rest were hand-written. For a better flow of language, we edited some interview narratives, although without changing their meanings. Selected interview narratives and journal entry are provided in support of our arguments.

Informed consents were taken from all learners to use their narratives and real names. We further assured that their responses would not influence their grades. Photos were taken with prior permission too.

5. At home in third space?

As we have discussed above, the central principles of the Bhabhaian third space is fluidity, crossing over boundaries, struggling with ideas and openness to 'newness'. Drawing on Derrida, Wang (2006) argued that the third space pedagogy had a decentring effect and noted that every single student's path leading to the third space differed, indicating third space to be subjective. From the learners' narratives, we describe how newness was perceived subjectively.

Usually, teaching a dance from other culture could be intimidating, also previously noted (Banerjee, 2013). Being exposed to interruptive forces of this third learning-teaching space, many learners experienced somatic difficulties. Trepidation and lacking a clear sense of what was 'right' or 'wrong' prevailed. For instance, a learner (recognised himself as 'Korean', studying

²¹ Ghosh, 1978, p. 24.

²² Retrieved from: <https://transcribe.wreally.com>.

electrical engineering with no background in dance until he enrolled for learning Tap and Modern at ISU) commented:

Your dance is different. It [traditional dance of Korea] dominates in beats and rhythms, you have more mime and gestures. It was very difficult to follow [Tagore dance] from the viewpoint of a beginner [...] It would have been even better if you showed us before what you asked us to do so we knew what was expected from us (personal interview, September 18, 2018).

When exposed to this new dance practice, another learner (identified herself as 'American' and from Tap Class) negotiated differences between dance techniques of here and there:

Physical structure was very different in the dance you taught us, especially the muscle works differently. The use of knee or hand was different too (personal interview, September 18, 2018).

Another learner Abhishek (recognised himself 'Asian' and also 'Indian', with no training in any form of dance until Fall 2017 when he took Jazz class) expressed why the sessions posed challenges:

Since I have never had any formal dance lessons in Indian dances, initially it was difficult to follow and replicate the movements due to my lack of ability to maneuver my body parts (email interview, December 9, 2018).

Wang articulated this unsettledness well, yet she never shied away from highlighting the educational potential of this difficult state which opens up 'the very possibility of education: learning from something different and other than the self' (2004, p. 8).

While some found this new learning space challenging, others expressed joy in tapping into third space. For instance, Aidan (identified himself as 'American' and was studying performing arts and philosophy as his majors) expressed why he liked the sessions:

I am not a dancer, so your perseverance mattered. It wasn't about meeting lofty standards but to grow and immerse in the process of communication [...] Personally, I liked the way you showed me how to do it, you let me do it and watched me doing it. Sometimes you said - 'No, let's go back and fix it [...] Sometimes, you videotaped and showed it to me for improvement (personal interview, October 3, 2018).

Eka (recognised herself as 'Indonesian', a doctoral student who has never learned any form of dance before taking Ballroom dance class with Baker) reflected why she never felt 'out of place' in Tagore dance sessions:

I love classical stuffs, I have watched Indian movies [...] I liked the basic shapes of the movements and the hands with which I can match up. I liked the whole experience because your teaching strategies align with my teaching philosophies. I am a socio-culturalist. I believe that students learn from their peers. Also, I'm an interactionist. I believe people learn through interactions and negotiations. When choreographing, you interacted with us and asked for our opinions for building something so that we could internalise it. It's a good thing, but I think you also believed in it (personal interview, October 2, 2018).

Saptaparni (recognised herself as 'Asian', trained in Bharatanatyam, Tagore dance and folk dance from Bengal and took Ballet class at ISU) expressed why the learning space provided her homely comfort:

I did feel at home with the Tagore dance sessions, since it is something I have been associated with [this dance form] ever since I could remember but I had not been in touch with side of myself since I moved here. The Tagore sessions rekindled my passion for dance again and I realized that is something I want to continue doing in the future (email interview, July 19, 2019).

The above narratives reveal that this pedagogy interweaved Saptaparni's past and present times, here and there. It also curved an emotional space that restored her latent identity and the passion which she cherished in the past. The sessions not only reconnected Saptaparni with her childhood memories but also brought her close to her future dreams.

Relying on the Tagorean model that encouraged dialogic interactions between the teacher and disciple, we created rooms for having free classroom conversations too, which helped our learners to actively contribute to a process of knowledge co-construction and assimilate otherness. For instance, Eka demonstrated movements from Tari Serampang dua belas dance²³ (Fig 7) from her country when she noted certain similarities of movements (of hands and feet) between these two styles. Later, those steps were incorporated in a choreography (*Tagore Quartet* and *Lotus Dreamers*), which created a new, hybridised identity of the dances. Articulating his views on cultural amalgamation, Tagore wrote in his poem *Bharat-Tirtha – 'dibey aar nibey, milabey milibey, jabe na phirey'* [Thou shalt bestow and receive alike, thou shalt accommodate and mingle with others, thou shalt never leave crestfallen – my translation],²⁴ undoubtedly infers a syncretic view of the world where the notion of essentialist culture is persistently contested.

²³ Promoted as a national dance of Indonesia in the 1960s, this social dance is performed by a couple comprising a man and woman (Sumarsan, 2004).

²⁴ See Tagore, R. (1995). *Bharat-Tirtha* [Indian Pilgrimage], p. 251.



Fig 7. Eka showing a sequence from Tari Serampang dance

We also observed that by distributing authority more evenly inside classrooms, we facilitated effective learning. A series of photographs reveal how a small group of learners confidently improvised with a prop (e.g. a piece of fabric) when they were encouraged to choreograph an interlude passage in *Tagore Quartet*. The instructor purposefully switched over to the role of a learner and asked them to portray the mood of freedom with the prop. This engagement motivated them to demonstrate shapes from nature (e.g. butterfly, birds and moving clouds), as demonstrated in Fig 8 a, b, c, d and e. With further appreciation received from the instructor, they choreographed some beautiful patterns that were later included in the piece.



Fig 8 (a, b, c & d). Improvising with the prop



Fig 8 e. Banerjee performing a student-led choreographic pattern

On another occasion, the learners were confronted with the real-life challenge of dancing with candles in hands, as performed traditionally in Tagore dance. Being challenged, they took shared decisions of using battery-run candles, tied as bands so that they would not slip during dancing (Fig 9). Through this engagement, the learners began to value the decisions of others, without privileging any particular ethnicity.



Fig 9. Performing with battery-run candles. Courtesy: Dance Rehearsal WhatsApp group

During the residencies, we planned to offer students the opportunity to build more complex understandings of themselves and their relationships with others so that they could be open to two worlds simultaneously - to 'both/and'. The simultaneity of our two teaching paradigms (East and West) collided, paving way for a 'hybrid' learning experience, as evident from the following interview narrative of Danielle (an alumna), who began her training with many forms (Tap,

ballet, gymnastics in along with Jazz, African and folk dances), before moving on to study modern and ballet at ISU:

Regarding technique, dance is so organic and has so many different influences [...] But not having background in your dance, your teaching style helps students to learn about their own style as much as your own style. Differently put, you bring something new to the dance table - new style, new technique from your students in the United States. And, I expect my teacher to challenge me and you did a great job in changing the way I used to move my body or my hand or foot (Facebook interview, October 8, 2018).

The above narrative indicates that Danielle saw her instructor as other (who travels and returns) but believed her to be someone who had the power of changing her body and mind (through her dance technique and teaching method). She allowed her own self to be defined by other, unfixing her sense of the self and homogenising with other. Dance scholar Pallabi Chakravorty commented that 'Tagore's version of cosmopolitanism can be understood ... not as sheer rejection of tradition but through immersion in one's own tradition to be able to comprehend and assimilate others (2013, p. 253). As evident, Danielle's captivation in her own dances helped her to understand and absorb the style of the other, resonating with Tagore's sense of cosmopolitanism (Fig 10).



Fig 10. Danielle learning *Spring*

Having had dance trainings and cultural affiliations of 'here' and 'there', Saptaparni tried to negotiate between the two worlds:

Ballet and Tagore sessions were different in several ways, primarily in the way I expressed myself through the dance form. In Tagore dance, to convey emotions to the audience, 'mudras' [codified hand gestures] are used. Ballet mostly uses instrumental themes,

therefore is more open to interpretation. There is more “fluidity” in ballet, in my opinion [...] Even though I thoroughly enjoyed Ballet, it certainly took some time to get used to since it was unlike any other dance forms I have practiced. Apart from the dance moves, postures and expression, the history and context in a larger sense differed from my experience with dance (email interview, July 19, 2019).

Like many, Saptaparni confided that she appreciated the differences in her peers which in turn paved the way for her self-development:

I drew upon the strengths of others and observed how a small difference in movements brought about a change in what they were expressing, e.g., certain facial expressions, precision etc. I was able to figure out where I went wrong. Our difference in personalities also contributed to an interesting group dynamic and a fresh perspective (email interview, July 19, 2019).

Similarly, Eka thought that international understanding can accommodate otherness as a part of self, hence evading the hierarchical politics of culture and identity:

To interact in the international community, you first need to understand others. You need to have openness and a positive thinking too [...] Because I am a linguist, I understand any form of communication, even energy and gestures. So, I don't see you as other. In a dance class, people come from different cultures. We have to accept differences. We can't be judgemental, rather, we have to be inclusive (personal interview, October 2, 2018).

Opposed to narrow identity politics, Eka's above narrative resonates with Tagore's sense of universalism which relied on *sahridayata* (empathy for others) (Hogan, 2003. p.17). With this emancipated vision, she could move easily beyond the simple dichotomies of East/West. As an international student, her openness allowed her to constantly reconfigure her identity in the light of others. Bhabha presented hybridity as an 'empowering condition' (1994, p. 227) because it involves 'the act of living on borderlines' (*ibid*, p. 226-27). Over the years, Eka's back and forth travels have unfixed her 'home', yet empowered her in a manner so that she could feel at home in the world.

Third space pedagogy also offered an intermediary space to link between classroom and socio-cultural beliefs that inform the practice. The difference is exemplified in a dialogic interaction between the instructor and a learner, in which the border and cultural belief were strikingly challenged:

Learner: (politely in a low voice and bit nervously) I want to keep my hijab during dancing, is that OK?

Instructor: Well, it's perfect (enthusiastically)! I am quite open to new things. (Aside to herself) But, I do not know the cultural appropriateness. Will that be wrong?

Learner: But, I am interested to put that round spot (pointing to the teacher's forehead) and jewellerys and costumes! (Banerjee, Reflective Journal, October 14, 2017)

In the above case, both the learner and instructor were exposed to the differences - recognised their own selves within, and the way they had been seen as other. The instructor, although expressed that differences were not to be dreaded, but explored and celebrated, there ran a cross-current of dilemma about the appropriateness of practice. Through negotiation, both discovered a space that lies in-between - an open space to restructure the differences whilst broadening the sense of self and other, which is aligned with Greenwood (2002). We argue that the third space is a conflicting (cultural and gendered) interaction with the self and the other, giving rise to new realms of subjectivity.

Bhabha stated that hybridity 'gives rise to something different, something new and unrecognizable...' (1990, p. 211). While choreographing *Tagore and the West*, we hybridised Ballet and Tagore dance styles, therefore the practice was 'appropriated, translated, rehistoricized and read anew' (Bhabha, 1994, p. 37). We picked a track from a recent album²⁵; Baker choreographed the first part (song in English) using Ballet, while Banerjee choreographed the other half (song in Bengali) drawing on Tagore dance.²⁶ In terms of techniques, there existed a binary between the East and West. But soon that border was blurred; the third (choreographic) space transformed it to be an intersection of 'us' and 'them' to find a more heterogeneous sense of culture, history and nationality, aligned with what Tagore perceived his creations to be. Raegan (identified herself as 'American' and was doing Dance minor and learning ballet at ISU, who also performed this piece in the show), told:

The dance was inspirational, because every move has some characteristics and image that you can relate to. The teaching style [of both the instructors] was very easy to follow (personal interview, October 2, 2018).

Further, Raegan told that she never hesitated to match the (marginal) other when she was learning the other dance (*Spring*). Rather than a disjuncture, third space was like a bridge that connected her old dance practice with the new one (personal interview, October 2, 2018). It is also evident that the third space pedagogy transcended the narrow bounds of East/West binary by offering new possibilities (Smith, 2001). Borrowing from Tagore (see above, quoted in Dutt Mookerjee), we argue that borders within cultural practices were not impediments, rather, they opened a new horizon both for the learners and instructors.

Nevertheless, while choreographing the above piece, we noted that the learners ('American') wriggled to comprehend the Burns' love lyric as they have never encountered such English style. Bhabha noted that third space is an in-between space, where the 'cutting edge of translation and negotiation' (1994, p. 56) occurs. Third space navigated across multiple nations and

²⁵ Retrieved from: <https://www.youtube.com/watch?v=Mk4JVZcneDo>.

²⁶ For more details, see Banerjee. S. (2009) *Quest for Authenticity in Indian Classical Dance: Innovations and Hybridization of Bharatanatyam on [the] Global Stage*.

language identities. Here, it was 'polycontextual', 'multi-scripted' and 'multi-voiced' (Gutiérrez et al., 1999) that connected borders, races and languages as we transliterated the text from ('Irish') English to (American) English and translated the other section from Bengali to English. This classroom climate was thus a passage to unite the world of 'theirs' with 'theirs' and 'theirs' with 'ours'. Through both translations and negotiations, they/we were disassembling and simultaneously negotiating their/our identities.

Similar to the above case, Saptaparni, though a Bengali herself, experienced difficulties in understanding the meanings of Tagore's poetic texts (in Bengali), as expressed below:

I think the context [of songs] was something I used to struggle with but the instructor made it very easy to follow why and what we were doing. For instance, translation for non-Bengali speaking students (and even some very tough words for Bengali speakers!), it certainly made a huge difference [...] It made us connect with the song and our body (email interview, July 19, 2019).

Clearly, Saptaparni was torn between the internal tensions that emanate from hybridisation of two cultures, resonating Bhabha who also underpinned the contesting nature of third space. And, in such places of intercultural exchanges 'we will find those words with which we can speak of Ourselves and Others. And by exploring this hybridity, this 'Third Space', we may elude the politics of polarity and emerge as the others of our selves' (Bhabha, 1994, p. 209). With regard to Bhabha's statement, Saptaparni emerged herself as Other because coming from a Bengali culture, she grappled with the linguistic part of the dances (written in Bengali). Previously, Kramersch (2009), while conducting research on language teaching, noted that students perceived themselves both from inside and outside. In both the above cases, inability to understand the mother languages blurred the learner's insider/outsider identity, which is aligned with Kramersch's (2009) finding.

More than pedagogical practice, learners stressed on the instructor's humanistic qualities and social behaviours, which they thought impacted their learning (Bélanger & Longden, 2009). Broadly, they mentioned the following humanistic traits: all-inclusivity, shouldering responsibility, displaying a personal touch with the learning community, expressing appreciation for others, offering a sense of belonging in the classroom, bearing a sense of humour and being able to apologise and express gratitude.

On numerous occasions learners expressed how having different levels of skills was never judged. For instance, Aishwarya (recognised herself as 'Asian', trained in Bharatanatyam and Kathak dances from Kolkata for many years and doing an MS in computer science and engineering) found the sessions to be comfortable because:

You [the instructor] never pressurized that we have to do the movements exactly the way you do. And, not everybody could get them right, so you told us to enjoy. You gave us freedom which made us relaxed. [...] I can learn best when the environment is not too rigid (WhatsApp interview, October 2, 2019).

Similarly, Archana (came to ISU from India and doing her Masters in civil engineering), thought:

It was pretty easy going [...] The steps were very easy to learn and adapt. But if there were too much of technicalities, I would probably have never felt so confident in performing the pieces for the show. I like that fact I was never forced to do something which I didn't feel to (Skype Interview, October 3, 2018).

But, some felt at home because their endeavours in class were praised. For instance, Grace, (identified herself as 'Chinese' and pursuing her doctoral study in education) added:

I always felt happy inside the classroom because I could see my progress. I can't believe that I learned a choreography just in three days [...] I always hear my teacher telling me –'good, good, good!' The teacher appreciates me or at least my effort (personal interview, September 25, 2018).

On the other hand, for Danielle, humour in conjunction with positive vibe steered her favourably through this challenging journey:

I liked to be challenged, but you also make fun inside the classroom. You bring that energy that makes someone very happy (Facebook interview, October 8, 2018).

Saptarni pointed out how the instructor created a learning environment by promoting the values of tolerance, humility and all-inclusiveness:

The instructor is passionate and caring who goes beyond the scope of the class to make one feel included, no matter where they are from. She is very knowledgeable yet modest and patient with our journey. I thoroughly enjoyed working with her and got in touch with a side of mine that had been untapped for a long time (email interview, July 19, 2019).

Another learner wrote a personal message to the instructor about her modesty:

You can say thank you and sorry to people so much younger than you, with such ease. That's an amazing quality! (WhatsApp message, September 27, 2018)

Based on the above discussion, we conclude that the third space moments that decentred our learners were the dance technique, along with cultural and linguistic differences. Simultaneously, we have demonstrated that third space empowered and taught them how to explore new ideas, accommodate others and build relationships with one another. Third space pedagogy enabled the learners to move towards in-between practices and subjectivities of self and other, aligned with many studies that we discussed above. It is deconstructive and subjective, which dissembled ethnic status quo by transcending the East/West divide (Wang, 2006). Importantly, it celebrated otherness with open-mindedness (Fig 11 a & b), which falls in line with the goal of ISU Dance (see Baker's above comment). Drawing on the learners' narratives, we define a third-space self to be the one who is uncomfortable with the unfamiliar

but possesses the ability to adapt and connect. Another definition of third-space self would be the one who is at home where the dancing world meets in a single nest, which is what Tagore envisioned (Fig 12).



Fig 11 a & b. Learners celebrating otherness. Courtesy: Dance Rehearsals WhatsApp group



Fig 12. Where the dancing world meets in a single nest. Courtesy: Dance Rehearsals WhatsApp group

6. Conclusion

In this article, we have discussed how Tagore dance have held promise in the educational context where diversity practice is encouraged. Drawing on qualitative research method, we have demonstrated that third space was not a happy, idealistic space, but involved working at perhaps uncomfortable edges to get to a worthwhile space of possibilities. Narrative analysis has shown that this third space pedagogy implicates cultivating openness to examining hierarchies and privilege, which developed out a comfortable space for having challenging

conversations. Although the scope of this study has been limited to a short time frame, a semester-long curriculum would have further examined its effectiveness. An interesting arena for future study could be in problematising the educators' own cultural differences and negotiations (while Banerjee is an Indian and a 'globalised Bengali', has widely travelled and fosters multiculturalism, Baker is an American of European ancestry and believes in diversity).

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EPÍLOGO-MASTER

Art and sustainable development – a condition

Art and its radical-essential role in the transition of the world to Sustainability

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Old times come to an end

We live in exciting times. Storms are raging outside. Also inside of us. The world is haunted by one shock wave after another: economic crises, environmental crises, state crises, financial crises, famines. It seems that what no longer should be on earth, swells, for one last time to full bloom, before it has to go. At the same time many people feel that what wants to come is now making its way. The old braces itself, groaning against it. Why at all? For how much longer?

We live in times of change. Transformations are happening in and around us so fast, so profoundly, so dramatically like never felt in the past millenia. Tension fields between the not-anymore and the not-yet are opening up with a noise. We no longer live in the bipolar world characterized by the power struggle between communism and capitalism. And not yet in a post-capitalistic post-growth economy geared towards sustainability. Science calls this tense moment between the not-anymore and the not-yet: ambiguity. For her, nobody stays unnoticed. From ambiguity no one can hide. We all are exposed to her.

It's time for a profound change – in fact this change is already happening. The brave dare their own, holy adventure, dare to start with the other, the new, in order to create already today what bears the possibility to be created in the future. The timid cling cramped, mendaciously nostalgic, waiting and hoping. In standing still they often try to save what is no longer to be saved – the old. And forget the essential that is the only thing worth keeping. But all – the bold just like the anxious – carry in their hearts the longing for the comfort in a certain today that bears in itself a good life and a good tomorrow.

What provides support in such times? What gives us courage, what gives us home? The broad outlines are the ones we have set out for: human dignity, mindfulness, confidence, love, social cohesion. Fate puts trifles in the way for us daily. These we cannot determine, and we should not anyway. We are here for the great whole, for the valuable, the capable, that set humans upright, that creates a human humanity. We would lose ourselves in everyday tasks and lose ourselves completely, would not there be the knowledge about my meaningful contribution, my mind-fulfillment for the whole. It is about the valuable whole. That is why we have come. That is why we will go again.

New times dare to start

Who among us is close to these great outlines, to these images and the substantial, I ask? Who among us dares to remember them, dares to compete with them? I know the answer. The artists are the ones. They dare the impossible, fight for the unattainable, put their hands into the infinite to bring colors, sounds, images, miracles out of it for us. For the Arts everything stands open - all in wonder.

But what kind of wonders do we need? What is able to turn around distress? What miracles does the Sustainability need that we want so much to bring to life? Miracles come true when the supernatural breaks through Nature from above and below, from the outside and the inside. Miracles come true when the magical, the transcendental enters the world of reality, when the substantial joins the necessary in a shining, enlightening and healing way, when the substantial keeps lightening us up until we are bright and awake.

We do not know what happens on the other side of this border of the transcendental and the magic. Maybe there is something supersensory behind it, perhaps something that we do not understand, but can only grasp in the experience. Then we realize, thanks to the “prodigious atmosphere of Art” and through the “truthful act”, the existence across the border. And this existence beyond the one of one’s own, beyond the border will be experienced by us more strongly through the artists.

We see that something essential and true shines through the necessary. It becomes stronger year by year. And we can barely take it. Because we do not detect logic in it, we do not follow the logic of the ruling systems, not the procedures of the established structures, because we follow the heart. Therefore, we might call it “Art” and “artificial”. I call it Wonder. The Wonder, as if it was a welcome exception, a happy coincidence, a desired, longed-for, even awaited salvation.

What leads us to a truthful tomorrow

We know that that higher existence, that surrounds us and this greater whole, the “miracle” that makes us to a truly human humanity, exceeds by far what we call “mine”, “yours” or “ours”. Of course, it is in all of us, equal to a deep truth, set asleep. Certainly, the higher being is in all of us. And if this sleeping logic of the larger whole awakens, stirs in us and touches us, we fall into joy, into ecstasy, into euphoria. Some start to paint, while others have a vision or write poems. Others set out for new challenges and live their change. The artists are already there, where a few others hesitantly set out for. They stand almost daily at this boundary. Standing as border guards, as guardians to the kingdom of wonders, at the miracle border. Art is both, a gatekeeper and a thief of the new.

It makes us dance on meadows and sing new songs for the world. Art captures miracles best. It believes in this reality, believes in the reality of joy, of life, of work and impact. Only by Art, through it and in it can Sustainability find its wondrous way into the life of people. I know of no better way, know no other.

Art accompanies us people in our hope for the world because it is a hope for itself. And it leads people to the act of transformation, because artists are not lazy nor cowardly, but believe in vivid development and uplifting learning for us and life. There is a magic in it. We have just begun to recover the magic of the possibilities of Art in the treasure of Sustainability.

While facing the demand for Sustainability, artists could think: let us in form, content and rhythm reflect on nature. We learn from her how to design things in a truly aesthetical way. The tangible, visible and haptic is always needed. Nature of course is a model. But without inner values everything threatens to degenerate to a hollowed facade. The fear of this erosion and the longing for the recovery of the center has set a dynamic spiral to Sustainability in transition. It turns now and shows that which is already functioning, although just begun, but effectively different. Things should be easy, true and good. They should lead to a good life, be parts of a good life.

Listen to future things speak

A fair, yes, a cathedral, full of the imaginations, styles, media and innovations of the Tomorrow is about to emerge right now. I see it already: products and services, encounters and contacts, actions, initiatives, ventures. They all just happen, not because they are planned. They emerge – arise as a delivering and redemptive act – out of the desire of what is understood already today and that which wants to be hoisted up for the tomorrow. The Present is the redeemed transitory, preserved out of the future tangible, through Art and Culture. The contemporary arises from the listening to the old cause called future. It says: learn to hear what is coming. Just as Art has done for more than centuries.

More and more people are listening and hear themselves. And they feel themselves – and are thus entirely on their own track. They leave the old zones and start – finally – their own history. Rooms of pause are created therein, spaces void of time. And we recognize, that in the virtual worlds that we have created there is less connectedness, but more isolation and loss of physicality, loss of vitality, loss of the „you“ and „we“ has arisen. But in the future we want to live again! Live for real, taste the wonder. In sensuous, meaningful hearing, touching, tasting, seeing and smelling. Artists go ahead of us here – no matter the terrain.

They create living spaces of soul and heart. An invitation for listening and conversation in the public and private space is pronounced: in duo, trio, quartet, in the extended plenum, in a forum of dialog to listen and join the conversation – to consciousness education – to raise awareness of being in the Now. In the centre of the next cultural revolution, there is a common place, the space of our thoughts, hearts and souls. Such spaces – social architectures, social sculptures, originated in moral intuition – are the prototypes of „giving“ and „taking“ in balance. They are a gift and present, service and talent at the same time. It is a true miracle, if it is experienced. Art helps us. Through it, humans become human. Here humans become essential. Through Art, I believe in us again.

Sustainable Art – a serious approach

To bring Sustainability into the everyday world it needs “sustainable” artists – ie artists convinced of and permeated by Sustainable Development. The do-gooders, who believed from early on in Sustainability, were in their innocence for a long time misunderstood. Because they did not go for a change with all its consequences, not with the sacrifice of failure, the courage of dying, to live. They ventured not into the energy that an ultimate First, a true First needs. To lead into the future means – just to say to us do-gooders: to integrate taboos such as death, power, sexuality, money and happiness into social visibility, in the discourse and dialogue.

Otherwise the learning venues, the crises, the fractures remain only shadows and blind spots, and paralyze what is ready to come. Repressed death, Eros bought for money, unconscious growth, bitter competition, stinking money, disguised power – there is much that has been omitted from our conscious being and willing and doing. And therefore we must – yes, first and foremost, the Artists are able to do this – tackle, learn and comprehend the breaking of patterns in a dialogic venture. If we really want to learn and develop ourselves, to convert into the new, it needs the pattern breakers, the cross-border commuters, the soothsayers, the artists.

In days of radical change the universe of questions gets fuller and fuller. Linear understanding of time is not even remotely sufficient to capture the pace of world creation and its cultural diversity. Terms not yet found are being lifted. And the word, the logos, the mind as a design element are being relearned in social terms. I call it true value words, true mind assets. Value words, mind assets are instruments, are workbench and tool for us future-creators. And potentially all people are makers, creators, artists. It needs real new value words. We are

searching. All of us. The words will find us, sense will meet us. Art will help us. It is already helping.

Sustainability, or responsibility for the world wants into the world, wants to be invented. Therefore we need access to the deeper place in the essence of “operation humanity”, the undertaken career of a global world-human. How do we learn this? How does Sustainability come into the world? How do we accompany ourselves and how do people bring themselves to a deeper connection to the whole? What does the road to the substantial look like?

We shall not, indeed, we must not force it. The substantial in the nature of man does not want to be forced. It wants to be called and wants to be found to be seen, it appears to us, if we invite ourselves to it to happen. That means: knowing of the uncertainty of the outcome, daring for the honorable venture, loving for the loving endurance of what is coming, in openness, in all the fear of letting go, and in the grace of all possible Truth, Beauty and Good, which will be created in and through us. We stand at the beginning. But the first step has already been made.

Create change through Art

“Art is the daughter of freedom.” These are the winged words by Friedrich Schiller. Through Art and the artists the beautiful, the visionary, the inspiring, the imagining, the intuiting – the New come into the world. And we need the visionary and new in the world; in order to be able separate ourselves from the old in dignity. Because we get – thanks to the artists, and especially from the artists – wonderful alternatives, lively images and concrete stepping stones for the future. In the era of globality any action shall be questioned. Responsible, self-responsible action is the answer to this question. Our world needs Sustainable Development. This is obvious. Yet, how will it come? I contend that the media, politics, business, education or civil society on their own, in terms of “transition to Sustainability”, will accomplish nothing. My thesis is that an idea only comes across and into the world, when it has been divined by art and artists, captured by their imagination, worked internally, flooded wide emotionally and imaginatively: in pictures, movies, music, theater pieces, installations, actions, projects, writings and deeds. Before that, or otherwise everything remains only a gust of wind.

“Art is liberation politics. The only revolutionary power is the power of human creativity. The only revolutionary power is Art.”

This statement comes from Joseph Beuys. Entirely in his spirit I contend, that Sustainable Development only comes into the world through courageous and active creativity. I mean, really and completely into our human civilization, into our society, and deep into us humans ourselves – as a cultural technique, as a leading ideal, and individual and social leading ethics. In this way artists carry Sustainable Development into us. And therefore, I am in favor of a broad alliance with the support of artists. This could be facilitated by a fixed, monetary basic security of artists – like in Scandinavia – and a valuable integration of Art in all sectors of society.

Artists – the true forecasters

The futurologist Robert Jungk once said, that great changes would always be first announced in the Arts, and that artists were better forecasters than scientists or business people. I agree with his opinion. With Emmerich Weissenberger I often asked the question: What can artists do to contribute positively to Sustainability? How can they stop the creeping devastation, destruction and brutalization of the world? Many artists can and do not want to resign, and give up this world and its beauty so easily! They see another world, and for this world they stand up and they fight. Their struggle resembles a peaceful revolution, a joyful rebellion against this

chronically executive deterioration. Many of them are therefore action artists – are artists of action and intervention in public space.

Emmerich Weissenberger, my venerable friend, crucifies himself in front of everyone at a height of 25 meters on Good Friday at St. Stephen's Cathedral - in response to the cases of abuse in the Catholic Church. He lands by helicopter directly in Vienna's city center in front of the headquarters of the Austrian Telekom and scatters self-printed black money – to point out corruption and mismanagement in his way. He stands up brandishing banners on top of his “Cube of Dignity” built from eco-wood in front of the Parliament and proclaims the Universal Declaration of Human Rights – to point to the ailing and sluggish Austrian politics. Or he blocks, with oversized banners, together with a circus troupe, the Pan-American Highway in Costa Rica – to show up drug trafficking and the strong youth problems due to cheap Colombian drugs. He messes with the whole large systems of the church, business, politics, mafia. But with what success?

Often artists feel – among them Weissenberger – powerless and tired. For what happens after such actions? What happens in the public or among those affected? Little to seemingly nothing! The system, newspapers, the media say nothing, or if they report, then on the back pages under “Curiosities”. As if their motto was: just ignore it! If the public paid attention to these pests, it might actually interfere with the mental peace of the people. Such troublemakers need structures and systems that have to work, as a last resort. To just ignore them, it is often the attitude of the establishment. This is the morbid, cynical and pitiful response of the elites, the patrons, the rulers, who only let agreeable artists and jesters be around them. Artists such as Emmerich Weissenberger who question the system openly and relentlessly, are on a “black list” already. Because the elites can only let mercenary clappers, saliva liking flatterers, opportunistic artist slaves close to the feeding bowl of subsidies and grants. So it seems at least.

On the relationship between Art and Sustainability

Contemporary Art, says Hildegart Kurt, researcher of cultural studies in Berlin, “as such” – beyond forms of “environmental Art” or a reduction to illustration or to a moral appeal – has the potential for pioneering forms of living and economy. As in many places the unfortunate label “environmental Art” is haunting us from the 1980s, 90s, at the environmentally moving base there will be partially still expected from Art, it should visualize ecological ills and illustrate moral appeals. Or it will be reduced to functions of entertainment and decoration - at public events it acts as a stopgap between the actual contributions.

The fact that Art and Aesthetics are often equated with the mere “beautifying” of things and spaces, does not make things easier. And in the recent debate on the “cultural deficit” of the paradigm of Sustainability, voices became audible, Art should finally take her social responsibility again. For example the communication problem of the debate on Sustainability should be resolved by “selling” the contents brought forth by professionals, better through Art.

That such an attitude is rejected by reflected artists as well as by “enlightened” sustainability actors, is obvious. Art makes herself, after all the trials and tribulations of propaganda Art in the totalitarian 20th century, no longer so easily guilty. And she no longer lets herself be exploited by overflowing sociopolitical demands. Many contemporary artists are skeptical, distant, often even immunized and “teflonized”, says Emmerich Weissenberger. In certain circles – especially in socio-politically active sustainability-moving ones, but also in parts of the extra-artistic public – there is a myth, that Art was lifted, unworldly, acting autonomously, she declares herself as “absolute” and has, for all times, as the “high Art”, withdrawn herself into the ivory tower. She does this like a rejected child or as some science forgotten by the world. No wonder that no

thought is wasted on the serious participation of Art in something so present and of this everyday-world, like troubleshooting for Sustainability.

But I strike a blow for Art again. Art – the artists – in their vehemently undertaken “effort to maturity”, as Theodor W. Adorno says, have made a whole series of experiments during the 20th century, collected experiences, committed trials and tribulations, which today can be very constructive in the search for sustainable ways of living and economy. We just have to make use of this wealth and repertoire of experience. Not inevitably, that is where we put the Arts as compliant minions in service of the cause. But we must remember the Arts, remind and enable us to attend to it freely. Otherwise Sustainability remains an emotionless figment of our imagination.

Sustainability – a cultural and artistic Challenge

Sustainability in the broadest sense is defined as the transformation of our current resource-intensive welfare model oriented on quantitative growth, towards a resource-saving, natural, socially acceptable form of a good life for all. This is – in my opinion – not primarily an ecological or social or economic matter, but truly a cultural challenge. Sustainability is still perceived as an environmental topic and not as a cultural challenge.

What obstacles do I see in the approach of Art and Sustainability? In the Art world, I believe, a serious dialogue is disabled by the fact that artists have the biggest fear of any kind of absorption. They shy away from instrumentalization and “use” of Art with great skepticism, as if it were an act of desecration. And precisely because of the over-hyped ideal of freedom and independence of Art, they do not let themselves be pressed into the claim of whitewashing and beautification through Art. Critical artists rightly become defensive, when they have a reason to believe, their Art would be misused as a merely illustrative communication task, as a strong education and mediation strategy for “some kind of” purposes. Whether such purposes - such as the instrumentalization attempts by sustainability actors – lie, in the opinion of the artists, inside or outside of the artistic spheres, remains mostly irrelevant to them.

A common profit of experience and knowledge of the Sustainability actors and artists is further complicated by the fact, that in the world of Sustainability it is hardly noticed, what a highly remarkable, meaningful and effective society-developing repertoire of strategies, prototypes, demonstrations, shapes and productions for redesigning the worlds we are living in, have already been spawned by both historical and contemporary artists. This wealth of experience is rarely, too rarely, used. Because one of the functions of Art was, is and remains always the questioning of social relations and the changing of living conditions. The questioning of irrational taboos and traditional standards of value, and the correction of social conditions and their adoption by religious or other authorities, have taken, starting with modernity, a permanent place in the Arts as well. This function has also found, for the first time with the Russian constructivists, practical representatives. At the same time with the change of power in Russia in 1917 a kind of Art was introduced, that wanted to have a direct impact on the awareness and living conditions of the people through “agitation” and “activism”.

With the “Bauhaus” this issue was also maintained in Germany. Science, architecture, crafts, engineering, design and visual Arts worked together in order to form, aesthetically and functionally, as many areas of life at the same time as possible. Books and posters, furniture, clothes and vehicles, and even entire buildings and landscapes took on new shapes, appropriate to purpose and ideology. Through them, the Bauhaus wanted to establish – almost self-evidently – a changing and contemporary philosophy of life. Any formal internal renewal of the world in line with their ideals, orientation and knowledge, so the Bauhaus artists knew, must also entail

the equivalent change in the external shape of things. Thus an Art was born, that wanted and had to be of social relevance.

Art of social relevance

The dialogic and interventionist exchange between Art and Sustainability is thus nothing new. This confrontation can be based on a certain tradition of American conceptual Art of the 1960s. And it was extended through the anthropological and anthroposophical refinement of the understanding of Art by Joseph Beuys. Even the hitherto rather traditionally conceived object art complements this exchange by developing a whole repertoire of action-guiding methods over the last decades, in which Art occurs as a social medium in a public space through participatory, associative and shared experience processes with an open end. Thereby it operates inevitably also as an individual and social momentum of change. Artists like Michelangelo Pistoletto with his "Third Paradise", Christoph Schlingensiefel's "Foreigners out!" - Container and the "Wochenklausur" should also be mentioned. In the Wochenklausur (weekly enclosure), the group of artists around Wolfgang Zinggl develops very concrete proposals to reduce socio-political deficits and actually translates these proposals – often in a few days of action actually, into reality.

The Australian multi-instrumentalist Adam Page and the German action artist Eva Hertzsch, like many others of their trade, make a point of intervening in political and social decision-making processes through the means of Art. "Interventions for an Art of Social Relevance" the two call their tents, campaigns and objects in public spaces and reflect by no means on the Art space per se. In their project "A campaign", for example, Eva Hertzsch and Adam Page pursue strategies of creative redistribution of possession. Building on the thesis that the "lack of purchasing power" of the new German federal states can rather be seen as a "lack of desire to buy", the artist couple developed, in 2006, a counter-concept of "improvisation, self-employment and leisure", that sets refunctioning and reappropriation of goods in opposition to the "obligation to buy".

The central themes of this critical, socially oriented Art are usually the contradictory relationship between society and nature, the relationship between nature, technology and human, the problems of an economy that is perceived to be inhumane and automating, a finance industry that is out of touch with the real world, globalization deficits versus regional identity and sovereignty and issues of social inclusion, participation and democratization. For some time now Art is more confident about – beyond vague, allegorical allusions – providing real, processual and exemplary contributions to social issues and their solutions. Art becomes a solution-competent development strategy, from the metaphorical allusion to demonstrative interference – like the one of Swiss artist George Steinmann in his work "Return of the Space", in which he completely renovated the Art Hall in the Estonian Tallinn in 1933. A few years later he renovated a Russian research station in the Republic of Komi along all the rules of sustainability, because the last primeval needle forests on the European continent are located there. Art is so – beyond any re-integration – outgrown of itself, and can only be seen by her argumentative or spatial localization in the context of Art.

The aim of this modern Art projects is to trigger processes in public space through artistic intervention: processes of projection, reflection, communication and dialogue, as well as constructive participation and change processes. And indeed, many Art projects are rated to be surprisingly efficient and effective. "This interventionist Art sees it's task in it, to effect real social transformations using the social prestige and the symbolic capital of Art", says Hildegart Kurt. At the interfaces of lifeworld artists aim to develop forms of participation, to stimulate self-determination and organizational capability. The intention to respond to democratic deficits and distortions of the consumer society with another, non-technoid designing power, with one

deeply inherent in humans – the artistic – corresponds immediately with the objectives of a Sustainable Development. Here Art and Sustainability – artwork and sustainability science – shake hands.

Sustainable Development – a challenge to Art?

Many contemporary artists work for a long time now on the transformation and creation of a “good life for all”. Nevertheless, many of them do this consciously or unconsciously, without explicitly referring to the relevant dialog box “Sustainability”. But whenever Art puts herself out for the political demand of a “good life for all”, she exceeds her classical autonomous region (aesthetics) by far, and is capable of connecting to the “principal of responsibility” (the domain of ethics), as Hans Jonas has described. Further Art practices reflected and developed to such an extent do not only encounter massive obstacles the external world, but in the Art field itself. The “operating system Art” as it is called by Thomas Wulffen, displays astonishing ignorance towards apparently extra-artistic issues, and in particular towards environmental, social and political ones. Art communication and Art institutions show little interest to soften the boundaries of the Art world to the other areas of society.

On the one hand such an approach holds a potential threat of ancestral interpretation and mediation monopolies, because Art practices are no longer purely Art immanent, but include transdisciplinary knowledge from science and society. And on the other hand, we can see, in a clear separation of Art from everyday life and in the rapture of the Art world as a special social area, an indispensable prerequisite to assert, most of all proper and often exaggerated ecological validity and value claims.

And finally, artists just as Art critics often create a dramatically self-referential parallel world of their own. It is true that since the 1990s “public Art”, “new Art in public space” or “contextual Art” is being summarized under the collective term “activist and interventionist Art”. But recent actions and interventions of contemporary artists, who do not relate to this ‘established’ Art practice or use this cliché, are being ignored by the Art world and on the Art market. Because of the highly stylized exclusivity there is an exclusion mechanism created for those who venture too far out into the world. A subtle and an almost equally impenetrable protocol of exclusivity is being imposed on contemporary artists, which is diametrically contrary to their own, often vehemently expressed demands for inclusive, everyday life-related Art and criticism forms with societal impact. But I am convinced that a more cosmopolitan, more informed, differentiating and especially more dialogic dispute with the guiding principle of Sustainability could give new impetus to the often autistic Art market.

Art is a unique form of knowledge

A dialog, more constructive and profitable for all parties, will take place, in my opinion, if it is recognized and accepted, that art is - at least since the beginning of modernity, but actually from much earlier on – a unique, independent form of experiencing, recognizing and exploring of the world and of the human. Art is its own form of knowledge. Art and Aesthetics are the media, the tools of awareness of reflecting and altering of the world. For in Art the spiritual, the ratio, the free thinking joins the intuitive, emotional, the imaginative and sensuous. Art deduces a competence and quality of another content of truth compared to the purely intellectual, rational Science, which differentiates the form of knowledge Art from Science and makes it at the same time equal.

In proclamations and manifestos it is also noted by artists and scientists that Art is a distinct “knowledge media” and is to be equated with science. Thus summons the “Tutzinger manifesto

for strengthening the cultural-aesthetic dimension of Sustainability” demands the local, national and international sustainability policy, to open up more than before, to the social development potential of Culture, Aesthetics and Art. The manifesto points to the fact of a two-way street saying, that the integration of aesthetic design knowledge will feed back to the sustainability discourse and change it. The paradigm of Sustainability will look different, will be valued and designed differently in the mode of Art - and ultimately will be communicated differently. Externally – into the broad society – it is expected that such a social innovation, in which Art is recognized as a distinct form of knowledge, intervention and development, could have a positive effect on the popularization and dissemination of the paradigm of Sustainable Development.

In the transdisciplinary dialogue between Art and Science, Economy and Politics, the involvement of the knowledge form of Art requires a degree of openness that is certainly not to be expected readily by all actors, especially in institutional contexts. It requires furthermore that all stakeholders engage in processes that are both rational and intuitive, solution-oriented but at the same time open-ended - artistic interventions and experiments with an open end. This leads truly into the New, because the New is created, where areas of not-knowing are being penetrated, to where experimentation, failure and error is not only tolerated, but part of the program. Also the direct addressing of conflicts and taboos leads into this new territory.

The developmental psychology knows about this, and names us these four paths or stages of transformative development: (1) venture into areas of non-knowledge, (2) errors are part of the program, there is no “guilty”, (3) conflicts are to be (mentally-rationally, spiritually-emotionally, physically-corporeally) addressed and resolved at all levels and (4) absurd, outmoded and outdated taboos have to be broken and overcome. All these steps can be accomplished through and by the Arts.

But so that the “Form of Knowledge Art” can in meaningful ways be integrated in processes of social change, there must be an awareness of the everyday world and of the mortals about it. And it needs an appropriate framework, financing and forms for it, that reach far beyond of the previous, only selectively art-inclusive structures. Let us direct a continuous, permanent and exciting dialogue between the artistic and aesthetic design power of Art on the one hand and the socio-political and scientific approaches of sustainability theory and practice on the other!

At the interfaces between interventionist Art and real life worlds, socially acceptable, desired meeting places must arise, where, over longer time contexts, one can operate on the artistic, scientific, socio-political, technical and society-shaping level. We need a new Bauhaus 2.0, that does not remain limited to a few specific places, but works in experimental and test arrangements throughout the whole country on the designs for a sustainable modernity. It must succeed, to withstand the temptations of short-sighted functionalization of Art and to establish it as the “new”, additional knowledge and design power in our society. Only an adult Art, an Art that is grown up out of itself, that remembers again - like all tools and techniques of humans and of humanity - to what it is, namely, a child of freedom, of creativity, of the will and intuition, will carry us further over the turning points of epochal edges.

Voices from the off

Christa Müller from the Community Foundation “incitement & ertomis” says about the relationship between artistic Aesthetics and Sustainability:

“At the intersection of Aesthetics and Sustainability, there are more and more civil society activities visible, even from the artistic milieu, which is increasingly interested in nature and Sustainability, which is discovering the do-it-yourself as a new free space for community and autonomy, which no longer wants to be dictated to anything, neither urban planning nor the blueprint for everyday objects. The actors connect with it political, ecological,

ethical and artistic-aesthetic claims, which can be understood as resistance to the dominant neo-liberalism!”

The essential, necessary partnership between Art and Science illuminates Sonja Beeck, a visiting professor at the University of Kassel, when she says:

“Art without Science is blind, Science without Art is empty. Aesthetics without Sustainability is empty, Sustainability without Aesthetics is blind. To make Sustainability permanently become a part of our lives, it requires a proper language of things, of an Aesthetics. What could be more natural than to care exactly for this sustainable language of Aesthetics intensively? Aesthetics is not a nice tag on technical innovations that slowly have mercy on us, and express themselves a bit. That aesthetic appearance of the things in life is their sustainable importance they have for our daily lives. What could be more natural than to care precisely about these points of contact intensively? Culture, Education, Science: it does not matter from which side we start. They belong together, because Science without Art remains speechless and Art without Science insubstantial. Both belong to Sustainability. It also makes no difference whether we work on technical innovations or urban contexts. The principle remains.”

Prof. Dr. Klaus Töpfer, the longtime head of the United Nations Environment Programme says about the stress field of Aesthetics and Sustainability:

“The aesthetic dimension, which is the section of impression and expression is central to individuals, to be able to situate themselves in a society - be it in the demarcation, in the affiliation, in the protest or in the participation. The diversity of impression and expression, the diversity of the symbolic space of our cultural practices is often marginalized or silenced by the requirements of major societal subsystems such as economics or politics. We not only clog sources of regenerative power and of learning, which we of course urgently need for the radical changes lying in front of us. We might miss out on one of the most important, the social subareas overarching communication and co-operation area. Just Art, so “lonely” it arises at times, is often a point of reference for community discourse, which allows community action. To bring it systematically in connection with the concerns of respect for planetary boundaries, with justice and consideration on coming human lives – with whom it has often to do anyway, in short: with Sustainability: I feel this is a very good idea.”

Michael Müller, German ex-Secretary of State and member of the commission of inquiry “Growth, Prosperity, Quality of life” puts it more radically when he says:

“The contradiction between our knowledge of the future dangers and our actions is organized irresponsibility. Without a cultural inflection, to which we need new impetus and an open creativity, Sustainability cannot be achieved. Sustainability remains a plastic word with no content if it does not come to a cultural revolution!”

The cultural turnabout created by the Pioneers of Change

After these many views from the off I want to write about experiences of my own provenance. I want to introduce people and ideas, who provide courage and enthusiasm for the future, who have managed a revolution, a cultural revolution in their spaces. What could be better to report about, than the fact that I have seen a sustainable future dozens of times with my own eyes. I know hundreds of Future-makers and have visited some of them in all parts of the world. Yes, I have trained many wonderful Future-makers in my own courses – the “Quintessence – master class for Sustainability” and the “Pioneers of Change”. These people are pioneers of hope. They are people of action. They have founded dozens of projects – trainings, eco-villages, initiatives, actions, companies. And many of them are artists.

With my own two feet I have roamed in Egypt the thriving oases which were wrested from the desert. They have only emerged through the force of vision of one person, Dr. Ibrahim Abouleish. Today Sekem gives work to thousands of people, and hope to millions who know about it. I have seen homes that produce more energy than life needs inside them. My long-standing companion, Gisela Bosch, who left us a few years ago, built herself such an ecological wonder-house. Lisa Muhr, designer and architect, is co-founder of "Göttin des Glücks" (goddess of happiness). Her company makes clothes that are produced organically and fairly, and spray happiness while wearing them. Thanks to my friend Michael Braungart, the inventor of the design Cradle-to-Cradle, I know chairs, clothes, carpets, toys, fabrics, printed products, even entire houses, that are either hundred percent recyclable or safely compostable after use. And on top of that all of these products do not contain any toxins. My friend and mentor Hans Werner Mackwitz, who unfortunately has died far too early, a filmmaker and author, developed in his green alchemist laboratory edible deodorants or natural cosmetics from balsam poplar and apple root.

Erwin Thoma, Ernst Gugler, Heini Staudinger, Sepp Zotter, Johannes Gutmann, Christa Spritzer, Sylvia Brenzel ... the list of courage-makers and pioneers gets longer every day. These people are my role models – whether they are still alive or have already passed away. Sustainability is: Yes! To say Yes to life. Yes to hope, to action. Yes to us, the wonderful people. Yes, in front of the past. And yes to a future that we create. Yes to the gift of the present moment. Not lack and pressure, but wealth, pleasure, happiness, vitality and joy are an expression of a current awareness of "future-ability", of Sustainability. Yes, there are wonders. And we ourselves are one of them, we are carriers, credible mediators of this attitude. Because life is beautiful. And in this beautiful life many artists devote themselves also to Sustainability.

About the Power and the Aesthetics of Change

Inherent to the essence of a succeeding change process is a high suggestive power. Artists can kindle this power. Who leads, will be led – by a Vision, a vocation, a longing. They were there. They exist. They will always be: people, artists with enthusiasm, courage, fire, authenticity, heart – leading figures that stand and live for a good thing, and burn for it, infecting others with their inspiration. They are true sparks of hope. With the spreading of a livable, strong vision – future security in politics and in the sustainability management in companies should deal with it.

True dreams, real, deep longings – why do large images, feelings and emotions, that lie in the middle of the domain of Art, stay outside of the political documents and the entrepreneurial actions for Sustainability? What a bloodless, misanthrope strategy I often meet when we speak about Sustainability and securing the future. These strategies and concepts are made to be run away from! Why do many future strategies and projects in politics and economy fizzle out as a weak spark or a flash in the pan? Because they do not serve the large emotions! Because the proverbial passionate, imaginative and intuitive Art in it is missing!

But why is there so little "passionate Art" in our political and economic concepts of Sustainability? I think I have the answer: Because the protagonists behind it, politicians and business people, are scared! They are afraid of change. Fear of the new, which is perhaps even worse than the already known evil. So better keep standing clammy and rigid in the rain, than to risk to be swept down the spout. What kind of a mission statement is that? Do we really want to have this future for our children? Is this the world we want? No! Definitely not mine. To anyone who thinks we should wait a little longer, I have to say: "Sustainability comes not of its own accord! It comes only if we simply take the "thing" into our own hands."

Who dares to question the real taboos - sex, death, money? Many sustainability artists don't shy from putting the finger in the wounds. The real taboos are not touched by our current politics

and economy, even if “Sustainability” and “Justice” are daily on their lips! Neither the sacred cow of “growth” nor the current system of the finance industry is seriously questioned. No connection is made between the exorbitantly grown financial capital assets and the plundering of the world. Instead, the worldwide financial, economic and political analysts remain silent about it, which only can be explained by ignorance and arrogance concerning the devastating environmental and social trends. Money, unleashed, wrongly specified and only held in elitist hands, eats our world! Scientists, artists and civil society have said so in unison for years.

Perhaps a mechanism lies behind this dramatic appropriation and destruction? Are there maybe fictitiously produced and purely speculated financial assets behind all the looting? I say “yes”. And at the same time I know, thanks to my greatly honored money psychologist and friend Peter König, that behind the money thing there lie many projections, levels, value attitudes, images of power and fear, that we must raise, recycle and then integrate, if there should be a good and succeeding handling of money.

How much longer do we accept it silently, that central system issues remain taboos? How much longer can we act as if we wouldn't know? Will nobody – not even the artists – lay the finger in the wounds? Who has to do this? My criticism is clear: Most of the artists try here – explicitly in terms of Sustainability – yet too little! The issues of Sustainability are forcing us to make the process, to scrutinize our lives and begin to act. I have no vision more hopeful, no credo stronger than the one of future-ability, of Sustainable Development. We are facing an epochal transformation. This credo will lead me - and many others with me.

Art as a model?

Each humanist movement, every socio-political process needs guidelines. They build on prototypes, that want to alleviate suffering and create a better future. I myself appreciate models and specifications with sincerity, courage, authenticity, vision and holistic understanding: creating a model with responsibility, internally based on the comprehension of ecological, economic and social contexts, which allows fair and groundbreaking decisions. But what really matters is exemplary success. Achievements are the real motivating factor. Successes function as a springboard, as a takeoff base for the next step to success. We not only learn from our mistakes, but also from positive results and successes.

I wish for a political, economical and sustainability work, of which we hear, how successfully it runs, and that through it our country, our culture and the people get to be another. A strategy, that makes us start out, thanks to the nobleness of visionary pioneers and the zest of curious explorers. For me, Sustainable Development means a hero's journey to new frontiers. From the World Summit on Sustainable Development in South Africa in 2002, I have brought the proverb: “If you'd like to go fast, then go alone. If you have to go far, so go with all!” The word for “all” was also the word for “village” and beyond that an expression for an entire philosophy of life, namely, Ubuntu. We have to go far if we want to achieve the epoch of Sustainability, I am convinced about that. And so I want to take the whole village with me.

With Martin Kirchner and the Pomali clan I have, during the the last few years, established and set up an eco-social community housing project for 30 families. A small village – Cohousing Pomali - emerged in Lower Austria at the Dunkelsteinerwald close to Krems. The road was a long, often arduous, an eventful and instructive one. We came in this project to our destination, slowly, steadily, and so that all could come along too at their own speed. The houses are built, the experiment “sustainable lifestyles” has started in this new place in 2013. The concept of Sustainability will lead us out of different treadmills of current insanity!

I'm trying to realize Sustainability bravely, whenever is possible with nobleness, courage and a breeze of folly. That probably explains why the “Pioneers of Change” lovingly call me “His Holy

Madness". Nevertheless, not all have to become "crazy" types, lovely fools or artists. Sustainability has thousands of varieties and faces. Everyone can contribute in her and his own way. Whether we succeed with Sustainability as a whole civilization, is actually up to us all. The continent, which it offers to us, we must want to discover – mostly in ourselves – in our actions and feelings, and around us, in the feelings and experiences of others. Only then will we be in the stories of our children, those, who really started out with all and everything.

To set out into the hero's land of emotions and of the Artistic, I wish this for myself and for all from the heart. If we want to overcome our fear, we need most of all intense and radiant images and ideas, that tell us thrilling stories about a better tomorrow. Such imagination helps crucially to break out from a tricky existence. Who are more predestined than artists to create these images for us? We need role models with charisma. Without these we won't leave the dim valley. I for my part, have found those pictures together with and by Art. Many people yearn for empathetic, charismatic, passionate personalities who courageously go their hero-path. These pioneers of change are those so many are waiting for. But the momentum and the gene for the starting vehicle is in each and every one of us. We will be the ones we have waited for. And we ourselves write the story that will be told sometime later.

Epilogue

From Gerda Scheer, my teacher in spiritual sciences, I learned once the order in which the Arts occur in the development of mankind to help us, or vice versa, to support what wants to be developed out of us human beings and through us as humanity. It starts with architecture, the great Art form of the space around us, to pass through the stages of sculpture (as the ancient Greeks) and painting (from the Renaissance) into the era of music. This development path marks, on the whole, the outward becoming of humanity from the physical body up to the spiritual self. In music a sort of eversion happens. The inward matters join in as sensation and voice, which allows the singing, speaking, poetry and drama to emerge out of the music – as spirit self, and out of this again dance and physical expression, that takes in the whole person and life spirit with all its parts. The end of the development elevates everything that surrounds us, around us and in us, to an Art form. Joseph Beuys, as I interpret it, means by this last stage that eventually everyone is an artist.

The Arts bring us further in a way that is little reflected and recognized by ordinary mortals. It is the Arts, that plant the new in us, imperceptibly and wonderfully. Johann Sebastian Bach and his wife and co-composer Anna Magdalena Bach sowed the seed of the mathematical into us, long before the people of that time would have been able to name or understand it. I contend that by ears and eyes - that is, by Aesthetics - and soul, heart and courage - that is, by Ethics - the epoch of Sustainability can be accessed by artists just as well as by engineers and scientists through rational and intellectual thinking – that is, by Logic. In artful connection of these three great currents lies, for me, the magic of the New. In this holistic Being equally in the True, the Beautiful and the Good we create as the artists of the New no new form primarily, no new structure or system, but a story, an era, a new destiny.

Art and Aesthetics meet in it with the higher, the spiritual. The epochal requires, that the form, the world of sound, of color, of drawing, not even the one of words should satisfy the artist anymore and he wants to grow out of it – in his work and contribution he wants to be the epochal principle himself – not in a subject, or work, but in his essence, his fate and his own soul. This fatality, this ultimate validity, this cross-border commuting lies neither in Politics and legal life, nor in Science and economic life, it is only in the domain of Art. And that is why we need it for the epochal transformation to Sustainability.

The “Credo for Sustainable Development” emerged in the year 2011 in joint work with the artists Emmerich Weissenberger and Thomas Reichmann. I would like to mention it here as a kind of final chord.

Credo for Sustainable Development

I am the Earth.

We are the World.

Through our actions.

We are committed to the good life
for all life on this planet.

Through our actions.

We live consciously with nature and shape it
mindfully to a sustainable living culture.

Through our actions.

I am committed to the true, loving human existence
in the encounters with myself and all living things.

Through my actions.

The act of love lies in sharing.

We willingly meet each other with humor and lightness.

Through our actions.

We are respectfully connected to the generations
before, with and after us.

Justice and diversity conduct and enrich us.

Through our actions.

It is enough! For all.

We manage our business in a circle.

And that's wealth enough for us.

Through our actions.

I cooperate fraternally and promote the
Well-being of others in happiness and harmony.

Through my actions.

My success is the common welfare.

Our success is the personal fulfillment.

Through our actions.

I am a free human among free humans,
who step in for one another with responsibility.

Through our actions.

I unfold the world by deepening it in myself.

I form myself by refining the world.

Through my actions.

I am part of the Whole.
The Whole is part of me.
Through my actions.

We celebrate life.
For it is good.

BIOGRAPHIC DETAILS



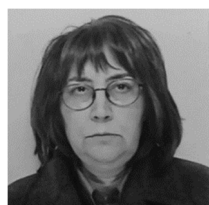
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Ana Saldanha Dias, IPVC, FLUP (Portugal) Professor and researcher, holds a PhD degree from the Faculty of Humanities of the University of Lisbon with the thesis entitled "Literatura e Literaturas no Ensino da Língua" under the supervision of Professor Maria Lúcia Lepecki (FH/UL), which is a comparative base study between Portugal and France frameworks in the field of knowledge of Didactics in Literature, namely focusing the period of the so-called First Modernism in Portugal in the eyes of Almada Negreiros literary work. Previously, Ana Saldanha Dias has accomplished her post-graduate degree ('Diplôme d Etudes Approfondies' – DEA) at the University of Nice - France, presenting a semiotics conducted research in the perspective of memory in literary text, entitled "Almada Negreiros et le Futurisme au Portugal". This post-graduate research project led to the enrolment in the Doctorat d Etat at the University of Nice, later on conducted at the University of Paris X – Nanterre, and concluded the PhD research project at the Faculty of Humanities of the University of Lisbon. Ana Saldanha Dias was lecturer at the University of Aix-en-Provence at the Portuguese studies department, after concluding ICALP studies at the New Lisbon University, for Lecturers of Portuguese language and studies lecturing abroad. At the University of Aveiro, Ana Saldanha Dias concluded her Post-Graduated Master degree in Sciences of Education, namely didactics in French language, in the context of Masters in Sciences of Education, addressed, in priority, to lecturers at the Polytechnic tertiary education, awarded with a research grant by the Directorate-General of the tertiary education, afterwards full time teaching activities at the Polytechnic Institute of Viana do Castelo, College of Education. The Master thesis concluded and presented at the University of Aveiro, specialised in French didactics in the perspective of the Integrated Pedagogics, was oriented by Professor Louise Dabène (University of Grenoble III). Ana Saldanha Dias has always developed her teaching activities; first, at the Polytechnic Institute of Viana do Castelo, College of Education, being responsible for the department of humanities. Secondly, at the Faculty of Humanities, University of Porto, in the Field of languages and didactics, specifically methodology of French, likewise activities and projects in training, namely continuum education. At same time, all contacts, training, conferences, presentations, published articles, are related with her professional experiences mentioned previously.



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Assunção Pestana was born in Funchal in 1953. Visual artist and university professor. She holds a bachelor's degree in Cine-Video (1986), a degree in Art, Archeology and Restoration / DESE (1990), a Master in Ibero American History (1996) and a PhD Didactics and Educational Organization: Investigación and Innovación (2011). As a researcher in the artistic field, she has participated as a speaker in different congresses and published articles in minutes / journals in the fields of Visual Arts, TICS and Art Education. In 1975/1978, Cão Pestana began her public and artistic intervention at CAPC and in the GICAPC / CAPC Collective. In 1979, with the exhibition "Anéis de Vénus", at CAPC, she began the individual artistic journey. With Wolf Vostell she maintains a lasting work connection: she participates and cooperates in different events of the Vostell Museum, performing various works in the field of performance, such as: "Como Tu Boca" (1979) / "Comidas Portuguesas" (1979). She was a member of the Inter-Criatividades group, CAPC, between 1979-80. She was a member of "VideoPorto", a group of video makers in Porto. She won the Portuguese video art award from the Calouste Gulbenkian Foundation in 1986 for her work "Alternâncias". Fellow of the Calouste Gulbenkian Foundation in 1987 in Madrid. She performs several solo exhibitions, among which we highlight "Rings of Venus", CAPC, "Vénus / Cão", CAPC, "Aria II", Tree Gallery and "Refuseds", Social Factory - José Rodrigues Foundation, and participated in collective exhibitions: "Artistas Portugueses de Hoje", S. Paulo Museum of Modern Art, Brazil, "50 Anos de Arte Portuguesa", Calouste Gulbenkian Museum, "Uma questão de Género", Axa Building, Porto, "30 Anos da Bienal de Vila Nova de Cerveira, Exposição dos Artistas Premiados", "Line Up. As Esposas da Arte", Conference - Performance, CAPC, "Horizonte Móvel-Uma Perspectiva sobre as Artes Plásticas na Madeira 1960-2008", Funchal Museum of Contemporary Art, "Experiência da Forma II", Funchal Museum of Contemporary Art, "Espacio P. 1981-1997", Dos de Mayo Art Center, Madrid (2017), LABoral Art Center, Gijón (2018) and TEA - Tenerife Espacio de las Artes, Canary Islands (2018). She participated in several editions of the Vila Nova de Cerveira Biennial (*in* Catalogue, Caopestana, "Olhos Vivos", Exhibition (2018). Porto: Espaço Mira; Raquel Guerra, like curator/ author of the text).



Ava Serjouie-Scholz was born in Iran and lives currently lives in Germany. She has BA-Painting Azad Art university (1998) in Tehran and MA-Painting Alzahra University (2003) in Tehran. She received her PhD in Art education (2012) from the university of Erfurt. She is an international artist having participated in numerous international and national exhibitions, art educator teaching art in schools and in Universities and higher education. Currently she is teaching in the Academy of social studies (Sozial Fachakademie Nördlingen). She has various research and article in the field of art education and is interested in the role of art and art education in our globalized world.



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Helder Dias is a teacher in areas such as: digital arts, interface design and drawing. In 1997, he finished a degree in Painting from Oporto Fine Arts School. After this, he did a Master's Degree in Digital Arts in the School of Arts, UCP, Oporto. Nowadays, he is doing a PhD candidate in Meta-composition from Nova University in Lisbon. Since the moment he started his Master's Degree, he has been working on personal projects using video, interaction and collaboration on several dance and theatre pieces. Some of these works with choreographers and directors like Joclécio Azevedo, Cristiana Rocha, Guillermo Heras or Luciano Amarelo, have been presented in different European countries in places like the Monaco Dance Forum, La Batie Festival or the Laban Center, in London. Email: helvis@netcabo.pt



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Inês Maria Veiga Guerra Santos Inês Maria Veiga Guerra Santos has a degree in International Relations from the University of Minho (1994), a Master's degree in Economic and Social Studies from the same University (1997) and a PhD from the University of Salamanca (2009). She is an Assistant Professor in the Department of Communication Sciences and Information Technology at the University Institute of Maia (ISMAI). She is both Founder and Director (for ten years) of the Office of International Relations of ISMAI. She is currently the Coordinator of the Public Relations Degree as well as a member of the Scientific Council of ISMAI. In 2012 she participated as a lecturer/trainer in a Summer Course at the University of Salamanca ("Paralyzed Memory"), an experience she repeated in 2018/2019. She takes part in different Research Projects, at national and international level, in collaboration with several Research Centers as well as Public and Private Entities. She is a researcher at CITEI/CIAC. She has published several publications and organized several International Scientific Meetings. Research Interests: Her scientific research centers on the area of Communication Sciences with emphasis on Health Communication. It should be noted in this context that she is a member of the Luso-Hispanic Research Group for Polio and Post-Polio Syndrome (which includes researchers from the University of Salamanca, León or Coimbra), supported at different stages by the Spanish Government, the Regional Government of Castilla y León and ISMAI/CITEI. Several of her publications focus on Life Stories and Press Analysis. Finally, it should also be noted her participation in Projects of other ISMAI Researchers related to the so-called Smart Cities. Email: d001281@ismai.pt



Janice Baker, assistant professor and currently the director of Dance at Iowa State University, USA, where she facilitates course work in ballet, jazz, modern dance, tap, social and folk dances, pedagogy, elementary and secondary movement education and rhythmic aspects of movement. She holds a B.F.A. from the University of Utah and an M.S. from Kansas State University. As a choreographer, she has created numerous pieces for commercial as well as educational settings. Sharing dance in bite size portions that introduces movers to the possibilities of lifetime participation is an important aspect of Baker's work. Email: mover@iastate.edu



Jessica Fiala, independent scholar and dancer based in Minneapolis, MN (USA). She holds an interdisciplinary master's degree from the University of Minnesota focused in Museum Studies & Cultural Studies, and her research has ranged from transcultural Bharatanatyam practice to postcolonial museum exhibitions, somaesthetics, and political public art. Her writing is included in the anthology *The Ruined Archive* (2014), the journal *Diálogos com a arte* (2016), and the *Journal of Comparative Literature and Aesthetics* (forthcoming). She is a company member of Ragamala Dance Company and has studied Bharatanatyam with Raneer Ramaswamy and Aparna Ramaswamy since 2006. Jessica is also a Research Associate at 8 Bridges Workshop, a consulting firm focused on philanthropy, arts and cultural organizations, and public media. Email: jessicafiala@yahoo.com



Jhalak Kara Miller, is deeply interested in the vibration of silence, forms that heighten awareness to be present in the moment, and acts of listening. As a choreographer, dancer, and video artist, her movement research has been presented internationally in Europe, Asia, the Americas, and the Pacific. She is an Associate Professor of Dance at the University of Hawai'i at Mānoa and the artistic director of Jhalak Dance (www.jhalakdance.org). Jhalak is also a performing member of the ING improvisation group and The Spinning Goats Collective. She is a recipient of the Po'okela Award for choreography and the Jacob K. Javits Fellowship. Jhalak received a PhD in Performance Studies from the University of California, Davis, MFA from the University of California, Irvine, and is a graduate of The Juilliard School in New York. Email: karamill@hawaii.edu



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Maria Helena Vieira, Assistant Professor of Music Education in the Educational Theory, Arts and Physical Education Department of the Institute of Education of Minho University in Braga, Northern Portugal. She is the Course Director of the Master of Music Education for the training of specialized music teachers and she is a member of the Scientific Council of the Institute of Education of Minho University. She belongs to the Board of Directors of the PhD Program in Child Studies, being responsible for the Arts Itinerary. She also performed this task in this PhD Program between the years of 2009 and 2013. She is a member of the Child Studies Research Center (CIEC) at Minho University and her research interests are pedagogy, didactics, curriculum and music education policies. She supervised dozens of master theses and practicum reports, as well as several PhD theses in those research areas, both at the national and international levels.



Maria Teresa Avelino Pires, born in Praia, Cape Verde, graduated in History from the Faculty of Letters, Lisbon University, holds a Master degree in Public Relations from the Open University and PhD degree in The Portuguese Discoveries from the New University of Lisbon. At the present time, Pires is fellow researcher at the CHAM – Faculty of Humanities & Social Sciences at the New University of Lisbon. In 2007, Pires took part in the event "200 anos de Denúncia da Escravatura (1807-2007)" with the academic research work entitled "Bosquejo histórico do nascimento e extinção da escravatura nas ilhas de Cabo Verde", published in 2008. Between 2010 and 2011 collaborated with the research centre for History studies of the Instituto de Investigação Científica Tropical in the research project entitled "Pequena nobreza e nobreza da terra na construção do Império: os arquipélagos atlânticos". In 2013, Pires published a book entitled "O Domínio do poder e o poder dos Homens – os governos interinos camários das ilhas de Cabo Verde – Seculos XVII e XVIII". At the present moment, between many research works being conducted, highlights the forthcoming publication of the biography prominent figure in the history of Cape Verde Islands, the Colonel Joao Freire de Andrade (XVIII century).



Marta Pereira, Teacher. After graduating in Modern Languages and Literatures, pursues her studies with a Postgraduate Degree in Anglo-American Studies. Obtains doctorate degree in Information Sciences, specializing in Audiovisual Communication, under the theme "Flame of Chords: The Presence of Passion and Chaos in Medea and Norma", approved unanimously and with congratulations from the jury. Develops her work as a teacher, trainer, translator and methodologist. Participates regularly in colloquiums, with edited communications. Member of CLEPUL, Research Center of the Faculty of Letters of the University of Lisbon, develops research in the area of Literature and Culture in InterArts. Email: isabelpereira@ese.ipv.pt



Nora Ruzsics studied Sculpture and New Media in the classes of Michelangelo Pistoletto and Peter Kogler at the Academy of Fine Arts in Vienna, and Contemporary Dance Theatre at Spiral-e in Vienna. She completed the Training in Sustainable Business and CSR and the course Pioneers of Change offered by Plenum. In 2009 she founded the film label norarufilm, through which she creates audio-visual messages for the Change in Business and Society, working at the interface between Art and Sustainable Development. As part of the artist collective ArtEmbassy e.g. she travelled, with E. Weissenberger and their two sons, 8 months along the migration route from Colombia through Central America to California, and collect signals; films, photos, interviews, paintings and drawings. Examples: - Paradise pAct, Performance mit Michelangelo Pistoletto, Botanischer Garten, Graz 2016 <https://vimeo.com/191030864>; - Project Art Embassy Signals – signals to the promised land /from Columbia...to LA 2014-15 <https://youtu.be/NwvTuyZ3ErI>; - Franz Rosa Around the World at the IX. Florence Biennale / Italy 2013 <https://vimeo.com/6859774>; - Leader Sheep - Wenn Führungskräfte von Schafen lernen 2012 <https://vimeo.com/239448595>; - PURE LAND 1 for the Raiffeisen Climate Protection Initiative / Vienna <https://vimeo.com/192109930>; - Wasserstelle - Fountain object, Exhibition of ROSASTURM Art Lab for Sustainable Development / Bad Blumau / Austria 2011; - Dance/Theaterperformance Ich+Tante Rosas Garten, Dschungel MQ / Vienna 2010; - SAIL III 2004 <https://vimeo.com/239438836>



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Pedro Pereira is an anthropologist who teaches at the Polytechnic Institute of Viana do Castelo, Portugal. He has worked with the interactions between health and religion, particularly its female dimensions. Anchored in the field of the anthropology of religion, he began to study the Myths of the Virgin Mothers. He is devoted to research of Marian devotion, incorporating the anthropology of the health approach, first studying the Walking Pilgrimage to the Shrine of Fatima, and more recently studied the cult of the Lady of Health.



Pilar Aramburuzabala, BS Pedagogy, BS Primary School Teacher, MS Speech and Language Therapy, and PhD in Education by the Complutense University of Madrid; MS Special Education at Hunter College of the City University of New York. Her training in Education and her work experience have developed mainly in Spain and New York City, where she worked as a bilingual speech and language therapist, education evaluator and researcher. From 1997 to 2008 she worked as Assistant Professor of Education in IE University (former SEK University) of Segovia (Spain). She is currently working at the School of Teacher Training and Education of the Autonomous University of Madrid as an Associate Professor and Chair of the Department of Pedagogy. Since 1997 she oriented her academic interests towards the fields of civic engagement and education for social justice. On this topic she has lectured, coordinated monographic issues, and published over 70 articles and book chapters. She is an active member of the research group "Educational Change for Social Justice" (GICE). She is the President of the European Association of Service-Learning in Higher Education and Director of the European Observatory of Service-Learning in Higher Education. From 2014 to 2017 she lead the European project "Europe Engage-Developing a Culture of Civic Engagement through Service-Learning within Higher Education in Europe", that aimed at promoting service-learning as a pedagogical approach that develops civic engagement in higher education and the creation of a European network. She coordinates the Spanish team in the Erasmus+ KA2 "Rural 3.0: Service Learning for the Rural Development" (2019-2021).



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Raquel Azevedo Moreira, Degree in Management of Heritage (2006) by Porto School of Education; Degree in Fine Arts – Multimedia (2012) and Master's Degree in Artistic Studies - specialization in Museological and Curatorial Studies (2013) by the Faculty of Fine Arts of the University of Porto; and PhD student in Contemporary Art at the College of Arts, at the University of Coimbra. She develops her professional activity in cultural production, having collaborated in the organization of exhibitions of Contemporary Art in Solar - Cinematic Art Gallery and in the production of *Curtas Vila do Conde - International Film Festival* (from 2006 to 2015). Experience in educational activities in different institutions, such as FNAC Portugal, the University of Porto, and Casa da Música Foundation. At the same time, she has been presenting her work regularly since 2010, in several solo and group exhibitions, at Lugar do Desenho - Júlio Resende Foundation (Gondomar); Casa Tait, Casa do Médico, FBAUP Museum, KubikGallery and Fundação José Rodrigues (Porto); and recently at the Cerveira Biennial 2017, where she participated in the representative exhibition of the Higher Education School of the Polytechnic Institute of Viana do Castelo, where she has been teaching since 2016.



Raquel Pacheco has a degree in communication sciences, strand Cinema by IACS-Institute of Arts and Media of the Fluminense Federal University (2000), master's degree and doctorate in communication sciences, strand study of Media and journalism from the College of Social and human sciences of Universidade Nova de Lisboa (2008 and 2016). Exercises at UAL-Universidade Autónoma de Lisboa and post-doctoral researcher at CIAC – Centre for research in arts and communication with grant from FCT. Email: raquel.pacheco@gmail.com



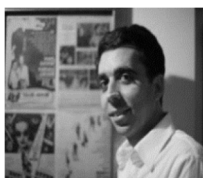
Rosário Santana studied Musical Composition at the Higher School of Music and Performing Arts in Porto. PhD in 1998 at the University of Paris-Sorbonne (Paris IV). Coordinating Professor, since 1999, at the Higher School of Education at Guarda Polytechnic Institute. She belongs to the Inet-MD Research Unit; Author and co-author of several books and articles in proceedings of national and international prestigious Congresses and Journals. Her publications reflect the developed research on contemporary music, music analysis, and art education. Email: rosariosantana@ipg.pt



Sudha Daniel is a British artist who had collaborated with Viana do Castelo Polytechnic as an Artist in Residence in Painting, between 2007 and 2009. He also taught some students on the under & postgraduate Course in Art Education and ran several workshops on oil painting for the community there. In the past, he was a curator of Multicultural Art at Leicestershire Museums in England and at the Commonwealth Institute, London, where he interpreted the art and culture of 7 Asian countries. Subsequently, he worked as Senior Lecturer in Fine Art at the University of Derby for 14 years. Nowadays he is engaged in full-time painting, his passion and forte; his paintings are on the theme of the Cosmos, inspired mainly by Hubble Space Telescope imagery. In recent years his artwork has been shown in several venues in Britain and on a large electronic LED outdoor screen at the Cultural Centre, Perth, Australia for a whole month. His Cosmos Art is due to be shown at significant universities and other venues across the world soon. Email: dsanam@gmail.com

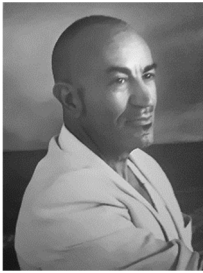


Suparna Banerjee, independent scholar, dance artist, and writer from India, is trained in Bharatanatyam and Tagore dance styles. She obtained her PhD (2015) in Dance Studies from the University of Roehampton, UK. Her research interests have focused on postcolonial, postmodern and aesthetic theories in the context of dance. Previously, she has also contributed to developing dance curricula for the undergraduate liberal education program at FLAME University in India. Her writings on dance have appeared in a number of peer-reviewed journals, namely *Research in Dance Education*, *The Global Studies Journal*, *Journal of Comparative Literature and Aesthetics* (In press) and *Dialogos com a arte*. In 2018, she has contributed a chapter in an anthology *Digital Echoes* (Palgrave Macmillan). Email: supban@gmail.com



Tomé Saldanha Quadros, (Porto, Portugal, 1979) PhD degree with summa cum laude 19/20 in Science and Technology of the Arts, specializing in the field of Cinema and Audiovisual, at the School of Arts of the Portuguese Catholic University, thesis entitled *Between Documentary and Fiction: Contemporary Chinese and Danish Cinemas*. Tomé Quadros is an Assistant Professor at College of Arts and Design, Matosinhos - Portugal and fellow researcher at ESAD-IDEA research center in Design and Arts; Visiting Professor at Faculty of Creative Industries, University of Saint Joseph, Special Administrative Region of Macau - China; as well as Higher School for Education (ESE), at the Viana do Castelo Polytechnic Institute (IPVC), Viana do Castelo - Portugal. His research has been addressed with special emphasis on conferences and presentations in Serralves Foundation (2012); Black & White Audiovisual Festival, Oporto (2013); FilmAsia - II Asian Conference on Film, Waseda University - Osaka (2014); Lisbon Consortium and School of Arts (Oporto), Catholic University of Portugal, (2014 -2016). Early 2016, the book chapter entitled "Social Transformation in the Eyes of Contemporary Chinese Cinema and Dogme 95" co-authored by Tomé Quadros and Émilie Tran, was published in an edited book by Susana Gonçalves and Suzanne Majhanovich entitled "(Inter)cultural Dialogue Through Arts and Media", published by Sense Publishers (The Netherlands). Tomé Quadros has directed several feature and documentary films, and TV programs. Namely, in 2016 and 2006 the projects entitled *Macau Reframe* and *Nam*

Van Square were exhibited and produced for Shenzhen & Hong Kong Bi-City Biennale of Urbanism/Architecture (SZHKB): Reliving the City - 6th Edition, and Venice Biennale Architecture 10th edition, respectively.



Vasco Pimenta de Castro, born in Viana do Castelo. Higher Course of Painting at ESBAP. Laboratory Theater Course, Parnaso Academy -Porto. He was a teacher of Visual Education in Secondary Education. Awarded by ME, with the project "Muros Murais". He abandoned painting for several years to devote himself to teaching and decoration. Noteworthy is the decoration of Bar-Disco Keops in Bairro Alto, Lisbon. At the same time, he performed choreographies, movement drawings and sound design with theater critic and playwright, Tito Lívio. As a painter he participated in several group and solo exhibitions in Portugal and Spain. Exhibitions: 7 Dias de Contemplação (Museum of Benefactors of the Holy House of Mercy of Porto), Luminares – Sombra transmutando-se em luz (Holy House of Mercy of Viana do Castelo), Homenagens – uma estética interseccional (Old Palaces of County of Viana do Castelo). As an art analyst, he collaborated in the magazine, Tripeiro - Palácio da Bolsa, Porto. It stands out the analysis of Maria Helena Vieira da Silva's work. He participated: catalogue of the Retrospective of the Painter Luís Demmé - Soares dos Reis National Museum and the Hong Kong Museum of Art; photography exhibition catalogue - Daqui e Dali by João Menéres, at the Barcelos Cultural Center and the Museum of Benefactors, Porto; catalogue - À procura de um fim qualquer - from the painter Isabel Braga, at Galeria Solar Sto. Antonio, Porto. As a Poet: participated in the magazine - Fenda - Coimbra; in the book "As Escadas não têm Degraus", nº 4, Cotovia Editions; in the book "As Veladoras Ausentes", Fenda Editions, Coimbra.



Wolfgang Weinlich, PhD. He studied at the Academy of Fine Arts in Vienna and internationally. Wolfgang was working 12 years in a high school with emphasis on art education. Since six years he is working at the University College of Teacher Education, Vienna. He is the 2nd chair of the Austrian Professional Association of Art Education (www.boekwe.at) Email: wolfgang.weinlich@phwien.ac.at