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PREFACE

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When I was invited to write the preface for this edition of “Diálogos com a Arte”, my first thought was: how could I find a theme which links its many and varied articles?

After much pondering over many possibilities, I discovered the link in this sentence: “the highest expression of ethics is an aesthetic expression”. This sentence floated in my mind for days, forcing me to reflect on the Aristotelian synthesis of meaning.

The explanation lies in the complex connection between artists, individuality, education, social values and ethics which impact on the arts in society. Nevertheless, the social impact of the arts and their influence on public engagement is a complex question. The main reason for that complexity is that the arts are understood and defined in society based on different conceptions: as practice, as expression and as communication.

The other aspect which needs to be considered is the artist’s personal intervention. Artists gain pleasure from doing art. For them, doing art is not only pleasure for oneself, but also brings pleasure for the whole of society. Using lines and shapes, figures and images, the artist provides an enjoyable experience that resonates with the very essence of human perception of reality. Even if the art is abstract or distorted, it contains an intention or meaning. Some artists express their personal feelings and emotions towards society and that personal emotion is transformed into one particular interpretation of life and a representation of their culture.

This “DIÁLOGOS COM A ARTE” edition includes 19 international, scientific articles divided into three sections in order to make clear the broad themes according to which they have been grouped: Art; Culture; Education.

The initial section ART, which includes seven articles, discusses the problem of art from an anthropological perspective. The first article by Georgia Evans, from the University of Malta and is titled “BEYOND WRITTEN TEXTS AS ACADEMIC: A LOOK AT COMMON SENSE ASSUMPTIONS IN INSTITUTIONALISED TYPOGRAPHY”. It starts by claiming that writing is visual. Bearing this in mind, she seeks to examine and critique assumptions about academic writing and its relationship to standards. Through blending different forms of visualization throughout the text, she is able to discuss and criticize the topic.

The second text in this section is by Maria do Céu Diel de Oliveira, from Minas Gerais Federal University-EBA-UFGM, Brazil, is titled "THE ANGUISH OF INFLUENCE IN VISUAL ARTS AND IN LITERATURE, WITH HAROLD BLOOM", and attempts to understand the possibility of migrating the poetic categories listed by Harold Bloom in his seminal 1973 book *The Anxiety of Influence*.

Raquel Azevedo Moreira from Viana do Castelo Polytechnic Institute, School of Education, Portugal contributes an article titled "AN EXPERIENCE OF UNCERTAINTY: CILDO MEIRELES' "THROUGH"". This text helps us to understand the possible meanings that this installation might contain. By denouncing the fragility and instability of certain social structures, this labyrinthine construction proposes, through space exploration, the desire to break out of the restrictions imposed by daily life, restricting that are currently more compelling than ever.

The fourth article "YES WE CAN: READY MADE IN DESIGN" is written by Patrícia Vieira and Manuel Rivas - Viana do Castelo Polytechnic Institute. It describes the result of an eight-week project developed by first year students of the Product Design BA course, at Polytechnic Institute of Viana do Castelo. The result of this project was a series of innovative interventions each of which responded effectively to a problem presented by the student and, at the same time, resonated with a wider range of users.

"THE PICTORIAL TURN IN THE EYES OF LI YANG'S BLIND SHAFT", by Tomé Saldanha Quadros - Viana do Castelo Polytechnic, School of Education; ESAD-IDEA; USJ-FAH, Portugal, uses Li Yang's trilogy entitled "Blind Series" - *Blind Shaft* (2003), *Blind Mountain* (2007) *Blind Way* (2018), to reflect on the division between fiction and non-fiction, in order to provide a place for an innovative, metanarrative realism.

"(UN/) HOMELY IN THE PANDEMIC: THE STRANDED SUBJECT AND THE UNCANNY", is the sixth article, written by Suparna Banerjee, an independent researcher and dance practitioner from India, and Krishna Goswami, from S. B. Modern High School, India. They discuss the quite exceptional aspects of Krishna Goswami's photo story "At home in the World? Mediating Borders" (2020) which captures dance artist Suparna Banerjee's inner turmoil, solitude and insomnia, when stranded in the USA during the Covid-19 pandemic.

Elisabete Monteiro, Lisbon University, FMH, Centro de Investigação de Etnomusicologia-Estudios em música e dança (INET-md/polo FMH), Portugal describes "HOW TO DEAL WITH DANCE TECHNIQUE WHEN HOME IS OUR STAGE?" In the context of this pandemic, the article discusses the student's own voice through dance technique, during 3 months of the COVID-19 emergency.

There are six articles in the second section - CULTURE – all of which take into account cultural distinctiveness, while emphasizing social engagement. The first article, written by David García-Romero, and Diego Salido, Spain, is titled “ART AS FIELD OF LOCAL RE-APPROPRIATION AND EPISTEMOLOGICAL DIALOGUE IN TIMES OF COLLAPSE”. It begins with the question: What can we do in the field of knowledge to face the current ecosocial crisis? To understand the Collapse of the current system, we need to reflect about how globalized capitalism involves irresponsible activity towards the sustainability of both nature and society. We argue how this irresponsibility has much to do with modern culture itself, the worship of Progress and the systematic eradication and invisibilization of any other worldview.

The second article of this section is by Ana Saldanha, from Porto University & Viana do Castelo Polytechnic, Portugal. It is titled “FATHER ANTÓNIO VIEIRA: LIFE AND WORK, COHERENCE AND DYNAMISM”. Ana uses some of Father António Vieira’s sermons and letters to emphasize how his humanism infuses his life and work. His critical thinking was directly related to his approaches in different dimensions, including the dimensions of interculturality and abolitionism.

The third text is “IMAGINATION AS SPIRITUAL POWER: IMAGINATION IN IBN SINA (AVICENA)”, by Marina Diel- São Paulo University, Brazil. She uses the book “Livro da Alma”, written in the 11th century CE by the philosopher and physician Ibn Sīnā, to inform her understanding of the human soul and its relationship to the world, understanding it as endowed with what he called internal senses and powers of the soul, without which perception is incomplete.

“THE PILGRIMAGE OF FERNÃO MENDES PINTO, A CHRONICLE IN WHICH THE INTERPENETRATION OF CULTURES REVEALS THE SOCIAL AND CULTURAL ELEVATION OF THE PEOPLES HERE AND ABROAD”, is the fourth text by Helena Maria da Silva Santana - Aveiro University, Portugal and Maria do Rosário da Silva Santana, from Guarda Polytechnic Institute, Portugal. Beginning by endorsing the view that the arts contribute to scientific, moral and spiritual progress of humanity in society, they describe the analytical approach to musical and artistic practices of Fernão Mendes Pinto.

Gonçalo Marques - Viana do Castelo Polytechnic, School of Education & CITCEM, UP, Portugal – presents “HERITAGE LITERACY: CONTRIBUTIONS INTO A CONCEPTUAL FRAMEWORK”. As he states in the abstract, this article aims to introduce, from an epistemological point of view, the concept of heritage literacy. This is founded on a deep intersection of views, perspectives and practices between science and the disciplinary areas of heritage education and educational services, as well as tourism and territorial development, as an area of study that includes the

ideas proposed by UNESCO, in the declaration of 1972 on the Protection of the World Cultural and Natural Heritage.

The sixth article of his section is “THE SPEECH OF TEACHERS IN BRAZIL AND PORTUGAL ON PEDAGOGICAL INNOVATION WITH THE USE OF DIGITAL TECHNOLOGIES”, by Amanda Caroline Marques da Cunha and Ana Beatriz Gomes Pimenta de Carvalho, both from the Universidade Federal de Pernambuco – UFPE, Brazil. The researchers, employ a qualitative, descriptive methodology, based on that used in cultural studies. This narratives study conclude that there is a great diversity in the adaptations of the texts and in the formats used, indicating a trend in literature’s dissemination and confirming the opportunities for their pedagogical use to stimulate students' reading.

Finally, the third section - EDUCATION SECTION – has sixth articles which establish a very interesting relationship between art on the one hand and educational and societal contexts on the other. This section starts with an article by Maria Celeste Henriques de Carvalho de Almeida Cantante, “MIGRATIONS – DIASPORAS – IDENTITY AND CHANGES - Universidade Aberta, CEMRI, Portugal. Almeida Cantante sets out to write about a current investigation that seeks to find similarities and differences in two different migratory realities in Portugal.

Ana Peixoto, also from Polytechnic Institute of Viana do Castelo, School of Education, Portugal CIEd Portugal, in the text “REVISITING THE NATURAL PHYSICAL SCIENCES: WORKSHOP OF SCIENCE AT LEB” analyzes the training of students in the field of natural physical sciences (CFN) twelve years after the introduction of Basic Education Degree (LEB).

The third research text is by Gabriela Barbosa - Instituto Politécnico de Viana do Castelo – Escola Superior de Educação, Portugal - and discusses CONNECTIONS BETWEEN LITERATURE AND ARTISTIC LANGUAGES IN A TEACHER TRAINING COURSE AT A HIGHER EDUCATION LEVEL - THE BIG CHALLENGE IN PANDEMIC TIMES. The article describes a research proposal that was given to LISS students. They had to carry out a literature intertextualities and connections project whose main objective was to develop the imagination by questioning, identifying intertextualities and connections between literature and other forms of artistic language such as music, painting, ballet, cinema and fashion. A qualitative analysis of the results allows us to conclude that the project enriched the training and developed the imagination of future teachers.

Nicholas Houghton - University for the Creative Arts, London, England is sailing in deep waters by examining EISNER’S THEORY OF CONNOISSEURSHIP AND WHY IT IS WRONG. Recalling that Elliot Eisner came up with the theory of connoisseurship in the 1970s and has had a huge impact

on assessment in art education he presents a range of arguments to show why, in his opinion, this theory is wrong.

Two further research articles need to be introduced in this preface. The first one, written by Wolfgang Weinlich - Pädagogische Hochschule Wien, Austria- and is entitled "OVERCOMING CRISES THROUGH AESTHETIC EXPERIENCE". This article moves in the area of tension between rational action and the process of positive change in the context of crises, and the role of art and creativity in the value formation, aesthetic experience, crisis and art education, with regard to everyday life processes.

Last but not least, Anabela Moura António Cardoso, Carlos Almeida all from Escola Superior de Educação-IPVC, Portugal, and António Jácomo – Portuguese Catholic University, set out to make a link between education, culture and territorial development: "EDUCATION, CULTURE AND TERRITORIAL DEVELOPMENT: INSTITUTIONAL COOPERATION BETWEEN SOCIAL PARTNERS". The article reflects on the way teaching art and culture was promoted in a collaborative research in a rural context in Northern Portugal, using a rural service-learning approach (RSL) at the Higher Education level.

In conclusion, I hope that reading this excellent set of articles will enlighten and stimulate researchers, teachers, students and the general public, and provide food for thought about the current and future role of art within society.

ART



1

Beyond Written Text as Academic: A look at Common Sense Assumptions in Institutionalised Typography

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ABSTRACT

Writing is visual. Even so, often in institutional settings written text is treated as separate and distinct from other forms of visualisation like illustrations, paintings, design, and the likes. As Ama Mazama (1998) writes regarding the Western alphabetic system, its distinction from other forms of visual representations is highly arbitrary and based upon the assumptions of positivistic rationality which assume 'written text can capture "reality" perfectly and exhaustively' (p.6). This rationality is not only a myth but one instilled, taught, and many times enforced by colonial hegemonic mindsets. These, from past to present place the colonizer and their ways of knowing above the colonized and the many ways of knowing and representing outside the alphabetic writing system.

The seams that sowed the assumptions of written text as without bias in academia have begun to unravel. However, this unravelling is usually of what the text says linguistically. It is rarely an unravelling of what the text is saying visually or typographically. Assumptions of typeface, font size, colour choices, formatting, exclusion of visuals beyond insertions for referencing, etc., are more common than critiques of the beliefs that flow through "educated" and "scholarly" writings typographically. This is true across fields as well as across countries and continents. This article seeks to examine and critique the assumptions and standards placed upon academic writing by blending different forms of visualisation together throughout the text while discussing and critiquing the topic as well. It hopes to pick apart these assumptions by showing rather than simply telling how these manifest so often in academic writings.

Keywords: *visual representations, typographic language, colonial education, language westernisation*

There is a difference between complex and complicated.



DISCUSSÃO

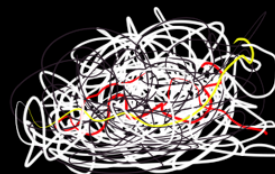
In a future increasingly mediated by social media, marketing, and design-based communications, long, complex and heavily cited articles are increasingly forced to face battles for attention and time with tech-based communications. These new communications like Podcasts, Facebook, Instagram, YouTube, Netflix, Twitter, and the likes, are designed to grab attention and to keep it. They are designed with the *user* in mind.

There is a growing body of research in academia which speaks against such user centered and focused means of communication (Mayr, 2008; Flew, 2008; Turner, 2010; Peck, 2017). Such articles often speak against the centrality of consumerism and marketization in social life and the degradation of critical thinking and deep reading that, they claim, go alongside these changes. These articles similarly claim that the rise of user centered technologies exchange the latter for surface level arguments, ill researched or biased data, and superficially understood social situations in order to retain user interest and want of a given product.

Academia, it is often proposed, offers a counter pole where critical thinking and deep research and reading are positioned as central, while the reader is placed peripherally. While the advantages of critical thought and deep research are without question beneficial, often the means and forms of communication in academia are not only difficult to engage with, they are also often rife with biases regarding what passes and counts as academic and what does not. These biases run parallel with many institutional forms of suppression and colonization of knowledges which do not fit the coded assumptions of how academic research should be presented and communicated outwardly.



It is perhaps not so much, or not only *what* ideas are written that often keeps people from engaging in complex academic topics. Rather, it is the *way* these ideas are communicated that seem to lack engagement relative to the fast paced, interactive, and creative focuses many new forms of communication, like those listed above, use.



In contrast to these new forms of communication, how academic writings are presented in terms of design is rather antiquated, relying on choices that are neither technologically compatible nor necessary with advances in writing software. As such, the sedentary nature of academic design norms may be increasingly moving this type of writing towards the past rather than into the future.



And while there may be many more negatives than positives that can be said about moving towards a promotional, market based, and media centered future (see for instance Fairclough, 1992, 1993; Legg, 2007; Wodak, 2008; Luke, 2010), the lessons learned from effective marketing and content creation are not innately harmful. Nor are they without genuine benefits. In fact, while these strategies and tools of effective communication have largely been used to sell products, people, or ideas for profit, the tools themselves and the lessons behind them can offer great insight into an aspect of writing and communicating that academia seems largely to neglect.



Namely, that effective communications can allow more people, with vastly different backgrounds, to engage in complex, well researched works and ideas. And what marketing is aware of that academia seems often to disregard is that effective communication is innately *visual*.

This article starts by looking at what the visual is defined and generalized as in much of the academic literature.

It goes on to quickly discuss one effective marketing and design tool, namely page layout, in the context of academic writing and critical thought and how this one feature may benefit complex research writing.

Finally, it explores creative uses of layout and design of texts to both push against the norms and hegemony of Western thought in academia as well as to create potential pause and consideration of multiple and diverse ways of representing, expressing, and understanding.



WHAT COUNTS AS VISUAL?

I. What counts as visual?

Visuals, like all representations, 'are never innocent or neutral reflections of reality... they re-present for us: that is, they offer not a mirror of the world but an interpretation of it' (Midalia, 1999, p.131 in Kress and Leeuwen, 2017, p.164).

In other words, what counts as visual is highly subjective. As Nicholas Mirzoeff (2015) notes, regarding the visual, how we see what we see is relative to where we see what we see. As such, contextual and value-based sight helps us determine what goes where. Albers (2007) adds on, noting that visual language 'acts on the viewer to the degree in which the viewer is familiar with the context of the text' (p.85-87).

This last part is important when looking into what counts as visual in academia. What visuals are defined as is not only due to who is constructing the visual but equally due to who is seeing that visual and the expectations or predispositions a certain person in a certain time and space may have. In other words, what we see as a visual and how we see that visual is reliant on what Bakhtin (1994) terms value systems. These value systems hold **value judgements** which are, as Bakhtin notes, "not individual emotions but regular and essential social acts" which act 'something like a "password" known only to those who belong to the same social purview' (1994, p.5). Value systems and judgments, in other words, are entirely contextual to time, space, and social structures.

Without these value systems, as Mazama (1998) notes, 'there could be no selection of facts' (p.9). Facts, like Columbus discovered America, are intrinsically biased and rife with issues of manipulation and interpretation. As such, using the discovery of the America's as the example, facts become facts by their imbedding into social systems as commonsense aspects of knowledge. Importantly, they also become facts by nature of what is discarded, left out, or silenced, like the many differing accounts of American "discoveries" both within as well as outside the accounts of European explorers.

And just as certain *historical facts* are based in value judgements of a social system (Indigenous people did not discover America by "nature" of their primitiveness, for example), the same may be said of certain *visual facts* that become value judgements through their imbedding into social systems as commonsense.

For a simple example, it is a common "fact" in academia that when submitting an essay the text should be double spaced. The use of double spacing is a feature of text



between the lines. However, today, the high number of essays submitted online do n
require comments to be made on the paper itself, rather utilizing comment insert and
pop up features technologically. Despite this, the value systems and judgements that

Similarly, academia constrains uses of typeface to only a few narrow options (e.g. Times New Roman, Calibri, Cambria, etc.) If, for instance, an academic article is written in Comic Sans, the value judgements of that article may be drastically different than if *the same* article is written in Times New Roman. And so, as Järlehed (2015) points out, while in some instances certain visual choices may be due to readability or coherence, many more are products of historical evolution in visibility which can regularly display and infer class, status, and education level in the use of *certain* visuals (p.117).

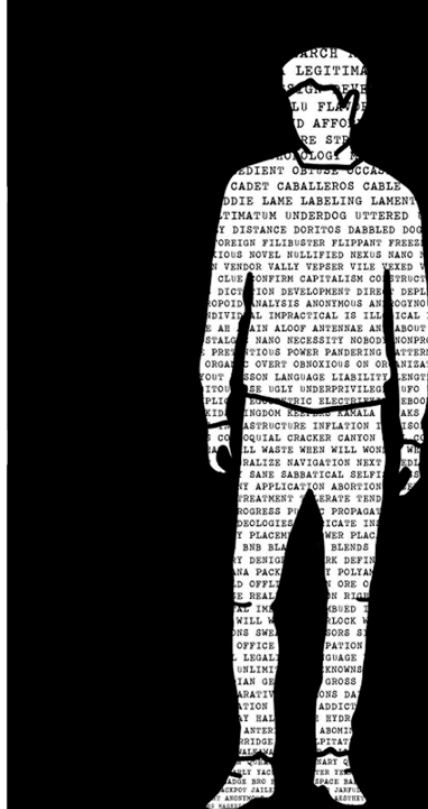
Comic Sans, for example has historically been intentionally used for comics *because* of its readability but is generally frowned upon in academic writing because of its association to a certain visual medium (e.g. comics). In this way, as Kress (2010, p.6) points out, a visual "designer" can be an individual but can also be an institution that presents and reinforces certain graphical choices in order to represent its broad values and aims.

Presently, in academic literature, many articles and writings on language and discourse (Fairclough, 1993; Chilton, 2005; Harvey, 2005; Wodak, 2008; Flew 2008) have begun to place specific intention on the importance of visibility and multimodality...

However, as Waller notes, 'only a handful of linguists have investigated the graphic aspects of language' (1999, p.346). And this largely is true for discourse, multimodal, and language researches more broadly up until today as well.

The lack of focus on visual aspects of language (e.g. typographic, layout features, formatting, etc.) runs parallel to the general institutional biases in academia that infer certain typefaces, spacing protocols, sizes of type, and the likes as acceptable and others as unacceptable and treats these features as commonsense.

Drawing attention to the design, formatting, and typographic (e.g. visual) elements of a text has the potential to point out aspects of social constructions that otherwise may be missed if analysing written word or visuals as separate entities (Albers and Murphy, 2000). As Kress & van Leeuwen (2001) point out, multimodal analyses of this sort can show hidden ideologies that may be present in the very combination of these different forms of representation and which mediate sociocultural norms and "common sense" used in the communication process (p.21).



And, as we move into the second section of this article it is important to go back to the introductory comments. It was noted, as Mirzoeff has written, that because of the excess of visual information present today, we become adept in a 'mixture of seeing and learning not to see' (2015, p.6) where what we choose not to see is often that which cannot capture our attention with the ease of many of the flashy, interactive, media driven visual stimuli.

Media and marketing techniques utilize certain understandings of this mixture of seeing and learning not to see by using emphasis, hierarchy, visual cueing, size difference, color, variation, and the likes to draw the viewer or reader through a text in a way that captures their attention and makes the reading process more accessible and interactive.

While going through these different aspects in detail would be untenable for this article, the next section will focus on just one simple features of design which could be easily used in academic writings to create a visual experience for readers that may, it is argued, allow the long streams of written texts to be read more easily. This feature is a focus on **strategic writing** styles and simple uses of page layout therein.



II. What is strategic writing?



Robert Waller (2012) notes that focus on page layout, defined as 'the arrangement of different text elements (for example, chunks of prose, illustrations, and headlines) within a physical frame such as a book page or screen,' is largely absent from academic literature (p.1). He notes that with the increase in design, marketing and media technologies the population of people who take the time to engage with long streams of linear texts is declining.

Further, quoting Paris & Myers, 1981, Waller draws out the differences between certain types of written texts and their intended functionalities. He notes two broad functions and styles of writing texts.

1. "Linear" or "receptive" writing: written text designed to enjoy in an even paced way and where the function of the text is to relay a story or narrative tale (e.g. novels, children's books, comics, etc).
2. "Selective" or "strategic" writing: written text which functions to relay information and "new" knowledge of a topic and which is often read in a start and stop manner where pace, pause, and rereading is common (e.g. academic research, textbooks, etc). (2012, p.8).

Selective and strategic writing is designed to allow the reader to stop, pause, revisit, and engage with a text in a way which allows a reader ease in searching and taking in the information on a page. This is what Pugh (1975) calls *responsive reading* ability.

Textbooks are good examples of strategic writings which are designed visually for responsive readers. Text is often broken into chunks where headers guide the reader from one aspects of the text to another. The use of bolding and size differences, the placement of certain "key ideas" in boxes or in central locations, and the regular inclusion of other visuals like illustrations, photographs, infographics, etc., creates what Anderson and Anderson (1985) have called **considerate texts** (Waller, 2012).

When a written text that is meant to function as strategic and which is focused on discussing or relaying some form of knowledge, like a research article, is formatted like a linear writing similar to a novel or story, the difficulty and effort needed to learn and engage with complex and information heavy documents is amplified. This, largely, is precisely what much of the academic writing in articles, journals, and research books do, utilizing linear writing techniques despite being a form of writing where strategic writing design may be more appropriate.

In other words, if, as Waller further writes, 'strategic reading is at the heart of document literacy' (2012, p.9), then strategic writing is at the deeper core of a written informative text.

The design features of academic writings often discount the importance of strategic writing design and propagate linear writing styles which give the reader line after line of text with very little differentiation, moments of pause, or emphasis.

This, as Ovsyannykov (2020) notes, makes it 'challenging for readers to promptly identify important pieces of information within the whole design' and causes a design situation where, as the saying goes,

if everything is emphasized, nothing is emphasized.

Far from this being only a matter of intentional focus on the visual elements of a written text to create clarity and relay the writing in a way which allows broader understanding, clearer messages, easier readability and more approachability, the visual design of academic texts place heavy bias on the written alphabetic word at the expense of other forms of representation.

And as Michael Apple writes, 'the kinds of cultural resources and symbols schools select and organize are dialectically related to the kinds of normative and conceptual consciousnesses "required" by a stratified society' (2004, p.2).

The heavy preference for the written word as central and design choices (even when typographic) as peripheral, designates focus of the visual in all means and manners as below that of the linguistic. As such, what is suggested is a value system and a set of value judgements which view the linguistic as foremost and the visual, including visuals of texts, as secondary...



III. What do we

WANT TO

This brings us to the final section of this article.

Pratt et al. write that 'colonial societies have been founded on the belief of the inherent validity of Western conceptualisations of schooling' (2018, p.6). They go on to write that language choices, taught and often enforced in institutionalized education, were primary ways to maintain and reproduce unequal societies that favoured the colonizer. They continue that, because 'languages embody cultural knowledge and are integral to community identities' ... 'the deliberate repression of Indigenous languages [across the globe] may have been the most efficient mechanism of colonizing education' (Pratt et al., 2018, p.7).

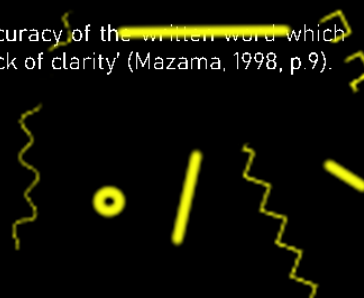
They speak specifically to the repression of visual languages alongside spoken, where visuals were often directly used as representations of storytelling and historical record keeping.



As such, languages can be defined as 'the forms we use to represent what we think — literal language, visual images, numbers, poetry'... where each form has, 'an impact on how we think and what we can think about' (Eisner, 1997, p.1).

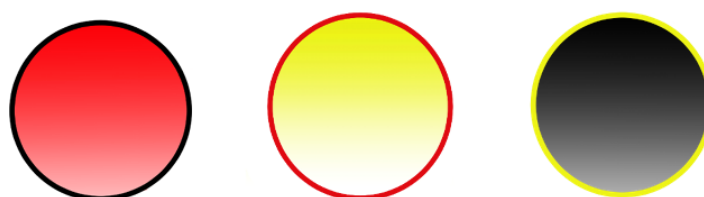
Colonial education models are largely what current models of Western education have been adapted from (see for instance Legg, 2007). These models, from past to present, privilege the written alphabetic word in such a way as to view alphabetic writing as a system which, 'by spelling everything out, vowels and consonants, the alphabet supposedly renders meaning more concise and clear, and therefore, fosters critical thinking' (Mazama, 1998, p.9).

This, Mazama notes, hegemonically assumes a supposed historical accuracy of the written word which situates other forms of representation as full of bias, inaccuracy and lack of clarity' (Mazama, 1998, p.9).

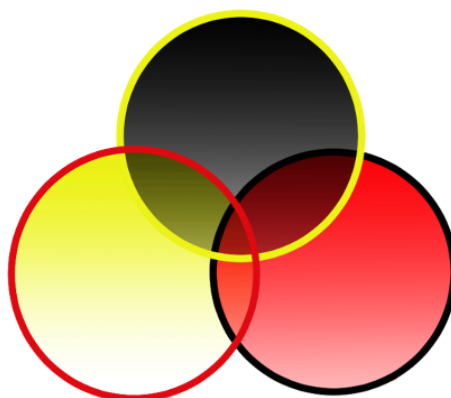


In step with the educational preference for the written word and for linguistic representations above other forms of representation is what Mignolo (in Fernandez, 2014) notes as a tri-part Eurocentric organization of knowledge.

He writes that this organization divides 'between truth, beauty, and good (that is, epistemology, aesthetics, and ethics)' (in Fernandez, 2014, p.205). He goes on to say that in order to delink from such divisions which, by and large, are foundations of colonizing education, 'thinkers and doers have to work in the entanglement and differential of power' and must create in ways which converge these three foundations of Eurocentric knowledge (epistemology, aesthetics, and ethics) (2014, p.206).

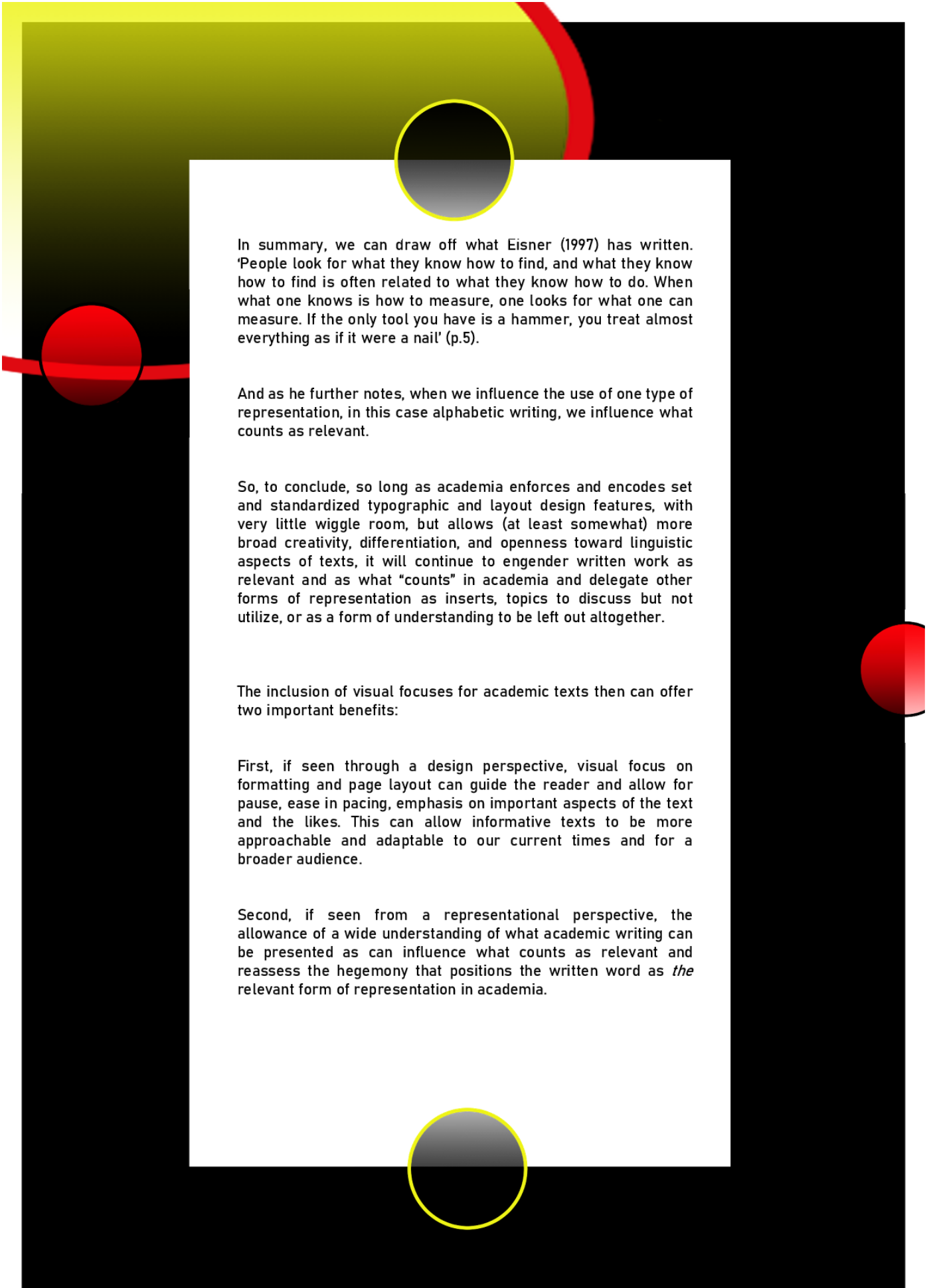


In other words, it is important to see the interactions, connections, and reliance's each of these have on one another and how these are parts of a whole, rather than separate.



As Mignolo notes, the separation of understandings of the world into distinct categories paired with the preferencing for certain categories over others in institutionalized settings (like academia) can operate to make certain ways of representing and the socio-cultural realities that go along with them feel and be treated as inferior.

As such, the over preferencing in academia for the written word as linguistic can position visual aspects, both outside as well as within typographic features as inferior. This too positions those cultures and knowledge's which utilize visualization as inferior in "educated" systems.



In summary, we can draw off what Eisner (1997) has written. 'People look for what they know how to find, and what they know how to find is often related to what they know how to do. When what one knows is how to measure, one looks for what one can measure. If the only tool you have is a hammer, you treat almost everything as if it were a nail' (p.5).

And as he further notes, when we influence the use of one type of representation, in this case alphabetic writing, we influence what counts as relevant.

So, to conclude, so long as academia enforces and encodes set and standardized typographic and layout design features, with very little wiggle room, but allows (at least somewhat) more broad creativity, differentiation, and openness toward linguistic aspects of texts, it will continue to engender written work as relevant and as what "counts" in academia and delegate other forms of representation as inserts, topics to discuss but not utilize, or as a form of understanding to be left out altogether.

The inclusion of visual focuses for academic texts then can offer two important benefits:

First, if seen through a design perspective, visual focus on formatting and page layout can guide the reader and allow for pause, ease in pacing, emphasis on important aspects of the text and the likes. This can allow informative texts to be more approachable and adaptable to our current times and for a broader audience.

Second, if seen from a representational perspective, the allowance of a wide understanding of what academic writing can be presented as can influence what counts as relevant and reassess the hegemony that positions the written word as *the* relevant form of representation in academia.

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Abstract

*These writings seek to understand the possibility of migrating the poetic categories listed by Harold Bloom in *Anguish Influence* - *clinamen*, *Tessera*, *kenosis*, *demonization*, *askesis* and *apofrades* - for the visual arts as a way of understanding, understanding and overcoming the poetic/artistic influence. Thus, I believe that the same categories of Bloom for literature can be creative process scope of the visual arts.*

Keywords: Bloom, influence anguish, visual arts, poetry.

Harold Bloom wrote⁽¹⁾

...“the strong poets make history reading each other badly in order to clear a space of imagination for themselves.” (Bloom, 1991: 17).

What could we understand in the expression misread? Writing on the theory of poetry, Bloom proposes the existence of the strong poet and all those who follow under his aegis.

So he presents the ways in which poetry and its creators generate a generous number of followers and how they - aware of this influence - search for their spaces of creation, or in Bloom's words, a deviation (idem, p.57). The distressing influence is similar to hell in the existence of art. Lugged by the irresistible presence of the strong poet, of the dominant artist, in a circle of other equally powerful poets, it remains for the artist to misread: to read/ see/ listen to the poet in order to allow cacophonies, noises, stains, breaches or other forms of infiltration of poetic material, of contaminating substances from his own life until then. This is not a form of rejection, of denying the debt with the strong poet, but understanding the survival of both in the memory of those who are alive and creating. Therefore, I realize, that certain artists approach others carefully, in a clash that wave between rapture and reason. From this struggle, the layers of construction of understandings bear fruit, in a wave of adhesion and displacement. Getting closer, moving away, diving, rubbing himself in the work of the strong artist are movements that produce wounds and scars, which prepare the skin of his creative body for other ordeals. Strengthened in imaginal exchange, artists who admire strong artists also become strongholds, emanating in their images/ texts/ voices/ ways and directions where others will follow, groping, fingering, scarifying their own skin to perceive other organisms, other

embodied images, fragments of the strong artist. Aesthetic choice as political choice, strong artists who read/ see/ hear other strong people see them astigmatically in order to survive and find themselves later, transformed, *deviated*.

Then I propose the migration of this poetic theory to the visual arts, insofar as an unfocused reading of one artist by another can produce a hallucination of understanding, a criticism and a curve towards other images.

We read in Bloom:

"Kierkegaard, in *Fear and Tremor* announces, with a 'magnificent, but absurdly apocalyptic confidence' that "the one who is willing to work gives birth to his own father"⁽²⁾ He continues, when defining anguish according to Freud: "Anguish before anything is clearly a mode of expectation, like desire. (...) The anguish of influence is anguish as to the expectation of being flooded. "But it also announces the danger because: "And yet, this metonymy can hardly be avoided: every good reader literally wants to drown, but if the poet drowns, he will become just a reader."⁽³⁾

Still thinking according to Freud, who recognized that "sublimation was the highest human achievement" - sublimation characterized by the abandonment of more primordial modes of pleasure in favor of more refined modes of pleasure, meaning to exalt the second opportunity in relation to the first. The abandoned dream of this realization is not just a fantasy of endless gratification, but rather the greatest of all human illusions, the dream of immortality.

Geoffrey Hartman⁽⁴⁾ clearly distinguishes between priority - as a concept of the natural order - and authority, as a spiritual order. Therefore "when trying to surpass the priority (...) art fights nature on its terrain and it is destined to lose". So the strong authors are condemned, so to speak, for this non-wisdom. A self-frustrated company, in Bloom's saying, not of "Prometheus, but of the Blind Oedipus, who did not know that the Sphinx was his Muse."⁽⁵⁾ Battles between strong equals, poetic parents and children, Laio and Oedipus, the self poetic aboriginal.

We can speculate that artists of all ages have contributed to a large canvas in perpetual progress. Borges noted that poets create their precursors. For this study, we will admit that strong poets/artists only read themselves. We point to an allegory of a poet / artist *aïdo*, the Satan of John Milton⁽⁶⁾, the archetype of the modern poet. Bloom explains that "Satan becomes weak when he reasons and compares". *Paradise Lost* is then the allegory of the dilemma of the modern poet. Then follows Bloom's allegory, where Satã is the modern poet, while God is his dead ancestor, or rather, the ancestral poet, still embarrassingly powerful and present. Adam is the potentially strong modern poet, although in his weakest moment, when he still does not find his

own voice. God does not have Musa, and he does not need her, since he is dead, manifesting his creativity only in the past of the poem.”

To accumulate these many images in so many years of life, it is vital that they cover themselves with dust or bounce off landscapes and buildings that are memorable or that aspire instead of breathing so that the artist / beholder can survive them. So Bloom reads in Lucretius:

When atoms travel downwards, moved by their own weight, through the empty space, in indeterminate movements and places they deviate slightly from their course, just enough so that we can consider that there was a change in direction. If it was not this deviation, everything would fall vertically like raindrops across the abyss of space. No collisions would take place and there would be no impact between atoms. So nature would never have created anything ...

But the fact that the mind itself has no need to determine each of its acts and force them to suffer an impotent passivity - is due to the “slight deviation of the atoms at specific times and places.” (Bloom, 1991: 56).

Clinamen is a Latin word that means "inclination". It was the name used by Lucretius to nominate the spontaneous curvature of atoms in a vertical trajectory as they fall. This curve, this movement is a corrective movement in the poem or image itself.

Again the deviation in the fall towards the strong image, this time in the infinitely small form of the constitution of the matter of existence. When evoked the images experienced or felt, it is necessary to perceive them infinitely fragmented, rotating them and believing that they have been understood, or better, to understand them as they could also be seen. So, in each of these images of influence there will be a deviated, misunderstood, disowned, bent particle. Like follicles of a skin marked by time, where signs of youth deflected by the present of time coexist, these images become bearable and familiar, conforming the artist to his existence and familiarity with them.

Malraux writes: “the heart of any young person is a cemetery in which the names of a thousand dead artists are inscribed, but whose only residents are a few powerful and often antagonistic ghosts.” The poet is haunted by a voice with which the word has to harmonize. Malraux arrives at the formula - from pastiche to style - that poetic influence is not adequate, because the self-realization movement is closer to the most drastic spirit of Kierkegaard's maxim: one who is willing to work gives birth to his own father. Since Homer, poetic influence has been described as a filial relationship, but in the Enlightenment it is a product of Cartesian dualism.

The word "influence" received its meaning of "having a power over another person" right in the scholastic Latin of Saint Thomas Aquinas, but it has not lost its etymological sense of "influx", its primordial sense of an emanation or strength on humanity from the stars for centuries. In its first use, being influenced meant receiving an etheric flow from the stars, a fluid that affected a

person's character and destiny. However, anguish preceded its use. Imitation means “being able to convert the substance or wealth of the other poet for our own use. Make the choice of an excellent man over the others, and thus follow him, until he becomes himself, or as much as he does as a copy that can be taken as an original.”

Blake says: to be enslaved by the precursor system is to be inhibited from creativity by obsessive reasoning and comparison, presumably between the works themselves and those of the precursor. Therein lies the nature of gains and losses of influence in the labyrinth of history. Blake distinguishes between States and Individuals. Individuals pass through states of being and remained individuals, but states were always in motion, always oscillating. And only states were guilty, never individuals. Poetic influence is a passage of individuals or individuals through states.

So, the general principle of the argument is: Poetic influence - when it concerns two strong authentic poets, - is always processed through a bad reading of the previous poet, an act of creative correction that is really and necessarily an erroneous interpretation. The history of the fruitful poetic influence, which is to say the tradition of the Western poetry from the Renaissance onwards, is a history of anguish, and of defensive caricatures of distortions of perverse and deliberate revisionisms without which modern poetry could not exist.

But what is poetic influence? Can its study be more than the boring hunting industry for sources, allusions counts?

What to say about Emerson's maxim: Insist on you: never imitate. How to confront the great original?

The demon of continuity is the protective cherub - see in the genesis the cherubs that spread their wings to protect the ark. Continuity is management. Its pernicious charm imprisons the present in the past and reduces a world of indifference to grayish uniformity.

The strong poet in fact says: It seems that have I just fell, now I am fallen and, therefore, here I am in Hell, but when he says it he thinks: When I fell, I deviated so I am here in a hell improved by my own creation.⁽⁷⁾

TESSERA, or conclusion and antithesis

Bloom recalls Nietzsche's essay On the Advantage and Disadvantage of the History for Life, which he read as a student in October 1951:

The most amazing works can be created; the swarm of historical eunuchs will always be there, ready to consider the author through his long telescopes. The echo is immediately heard, but always in the form of 'criticism', although the critic does not dream of the possibility of the work a moment before. It never has influence, but only one criticism and the criticism itself has no

influence, but generates another criticism. (...) The historical training of our critics prevents them from having any influence in the true sense of the term - an influence on life and action⁽⁸⁾.

He continues to follow the conception of genius in his *Twilight of the Idols*:

Great men, like great times, are explosives in which a terrible force is stored: their precondition, historically and psychologically, is always that for a long time it has been collected, stored, kept and preserved for itself - that there has not been an explosion for a long time. When the tension of this mass has become too great, the most accidental stimulus is enough to summon the genius, the act, the great destiny to this world. So the environment, the time, the spirit of the time or public opinion do not matter.⁽⁹⁾

In our study on the migration of the anguish of influence in poetry, we can then imagine that we look in the strong artist for what we love in us, a mirror of himself. Goethe writes that we love in others only that which lends them, their own selves, their version of themselves. In the world of images, is it possible, then, that an influence is a predictable fact within an aesthetic chain of promises to ourselves as image makers? As Thomas Mann confesses while writing *Dr. Faustus*, writing in his diary: To be reminded that we are not alone in the world - always unpleasant. *Imitatio* - or the perseverance of virtue in the life of another artist - is a way of preserving and surviving images. Bloom quotes Mann, as it illustrates our 'century in the face of the disgust of influence':

What role does infantilism - in other words, regression to childhood - that genuinely psychoanalytic element play in our lives! What a large part it has in the formation of human life; in fact, it operates exactly the way I described it: as mythical identification, survival, tracing existing footprints! The bond with the father, the imitation of the father, the game of being the father and the transfer to surrogate figures of the father of a higher and higher type - how these childlike traits work in the individual's life mark and shape him! (...) The artist in particular, a passionately childish and playful being, can inform us about the mysterious but ultimately obvious effect of such a childlike imitation on his own life, his productive conduct of a career that after all it is nothing but the reanimation of the hero, only very personal and temporal conditions very personal and with very childish means, very different (...).

Forgetfulness is the property of all action. Irony works for the artist as a way of denying influence, because 'to believe that we arrived late in the world is in any case harmful and degrading; but it must seem frightening and devastating when it deifies those who arrived late, by means of a clear stroke of the rudder through which the true meaning and true purpose of all past creation and of all conscious misfortune of that, is 'laid out as the perfection of universal history', as Nietzsche protests.

Returning to Kierkegaard's maxim about "whoever is willing to work will give birth to his own father" however according to Nietzsche "when we do not have a good father it is necessary to invent one". When the artist - here, the image creator, suffers his incarnation as an artist, he really feels anguish in relation to any danger that could end him as an artist. Hence the melancholy, the anguish of influence.

Quintus Curtius Rufus - Roman historian - then touchingly evokes the muses to help the poet to support his memory of the future:

‘The poets were called divine, in the sense of soothsayer, divinari, guessing or predicting. His science is called Musa, defined by Homer as the knowledge of good and evil, it is to say guessing. . . it was then the muse the science of guessing through auspices ... Urania whose name comes from ouranos, sky, means the one that contemplates de sky, to withdraw the auspices from it ... musas were Jupiter’s daughters - because all the arts of humanity are born from religion. Apollo was one of the muses and he was mainly kown as the God of guessing. The muses sing, what means predict, according to the meaning of the latin verbs camera and cantare.’ ‘In a Freudian way the artist engenders the possibility of being a father himself, a prophecy and sinister wisdom.

As a pursuit of an artistic influence, we will then move on to the tesserae or bond. In tessera, the later artist provides what his imagination tells him will complete his work. The term tessera comes from Mallarmé’s observation that “the current use of language is compared to the circulation of a coin whose faces only show effigies erased and people pass from hand to hand, in silence.” The function of the tessera is like an acknowledgment password. Tessera was used in primitive mystery religions in which the readjustment of two halves of a broken ceramic piece was used as a means of recognition by insiders.

KENOSIS

The third category of poetic revision is Kenosis, or “emptying” considered by Bloom as, “a movement of the imagination, of dissolution and isolation”. The term is taken from the description of Saint Paul, from the “humiliation” of Christ that from God became man. In strong poets - and for us here, strong artists - kenosis is an act of revision in which there is an emptying or a lowering in relation to the precursor. Bloom explains that such emptying is a 'liberating discontinuity' and makes possible a type of poem that simple repetition afflatus⁽¹⁰⁾ could not allow. Thus, the dissolution of the strong precursor artist in itself also serves to isolate the self from the precursor position. Are these defense mechanisms, similar to those that exist in our psychic life? Bloom asks.

Why is the influence - which could be a health issue - an anguish? It was believed impossible to be touched by mere natural experience in an original purity. Strong artists must believe this, since they are, in Bloom's words, “perverse”⁽¹¹⁾. Deviating then can be etymologically understood as ‘cleaning, filing, polishing’. However, the strong poet's imagination cannot be seen as perverse, his inclination must be health, his priority. If the gift of imagination necessarily comes from the perversity of the spirit, then 'the living labyrinth of literature will be built on the

ruins of our most generous impulses'. The power of repetition is lost for the unspeakable things and places of the imagination. 'There are no names, says Valery, for the things that man is most truly alone'. Critics appreciate continuity, but the one who lives on continuity cannot be an artist.

Bloom then quips that the "god of poets is not Apollo, but a bald gnome named Eros, who lives at the back of a cave (...) and comes out of his hiding place only at regular intervals to celebrate the mighty dead in the darkness of the moon (cousins are Deviation and Conclusion)". They are worshipers of continuity, because only there is reach. And he concludes that "only the Ideal reader or the Truly Current reader likes discontinuity and such a reader is still waiting to be born"⁽¹²⁾. (Hermes grows old, becomes Error and invents commerce). Inter-poetic relations are neither trade nor theft.

Then Bloom presents night and death, friends of the strong poet/ artist. 'The leaves become muted screams and no real screams are heard'. The continuities start with the morning, but then no poet can give in to Nietzsche's injunction - he tries to live as if it was morning - As a poet, the artist must live as if it was midnight - a 'suspended midnight'. The place and the fact for the strong artist is the sensation of having been projected in a centrifugal and falling way, towards the sea. He instinctively tries to stay on the edge, but the antithetical impulse pushes him inland, to the demand for fire. The demand for fire is discontinuity. The repetition belongs to the edge of the water - WHERE THE ID, THE POEM PURSER IS, STAY MY POEM. But repetition can be dialectically elevated to recreation, even though, according to Freud, it is a death drive while inertia, regression, entropy. So in repetition we have the statement of the regressive drive, or death. But Kierkegaard states that 'if God himself hadn't wanted repetition, the world would never have been able to access existence. He would have either followed the light plans of hope or remembered everything and everything kept in memory'. But this has not been done and that is why the world exists due to the fact that it is a repetition. The life that has passed becomes now. The only place where the artist can be happy is in repetition. But the strong poet survives because he lives in the discontinuity of a dissolving and isolating repetition. When *efebus* asks Musa to help him remember the future, it's almost as if he asked for a repetition. Condemnation of the course to fall on a very hard ground.

DEMONIZATION - or counter-sublime

The new strong artist must reconcile two things in himself - ethos (identification) is daimon (spirit) and "All things were done through him and nothing that was done was done without him".

In Bloom's opinion, poems emerge not as a response to the present tense, but in response to other poems. For Rilke, 'times are resistance'. For Rilke, history was the index of men born too early, but art is the index of men born too late.

The ancients referred to demons, they also wanted to refer to those who, by the greatness of their soul, also approach the gods. Being born from a heavenly incubus is nothing but having a great and powerful spirit, far above the earthly weakness of men. The power that makes man an artist is demonic, as it is a power that distributes and divides - the primitive sense of *daeomai* because it distributes our destinies and divides our gifts, always compensating us for what takes us away.

Such a division brings order, confers knowledge, disorganizes where it knows, blesses ignorance to create another order.

The demons of Marsilio Ficino⁽¹³⁾ existed to bring the voices of the planets to protected men. Such demons were the influence, moving from Saturn to the genius below, transmitting the most generous of melancholy. In truth, the strong poet is never possessed by a demon, but he is the demon, unless he weakens and allows himself to be possessed. Upon turning against the Sublime of the precursor, the strong new artist suffers a demonization, a Contra Sublime, which suggests the precursor's relative weakness. While the new strong artist is demonized, his precursor is humanized. The Sublime of the strong poet is not the Sublime of the reader unless each life of each reader shares an Allegory. So the Reader's Sublime is Burke's, a pleasant terror. This reader gives in to sympathy and refuses the description, because he needs to see the most undefined contours. In demonization, the poetic awareness is enlarged and sees clear contours and the description gives back what had given way to sympathy.

In this category of poetic revision, the Great Original remains great, but loses its originality, yielding it to the world in the numenum - power of the spirits or deities present in places and objects. This is a war of pride, but the denial of the precursor is never possible, since no new strong artist can allow the death drive to be given, as poetic literality aims at literal immortality, and every poet can be defined as avoiding one possible death.

Like images of a movement towards demonization, Bloom points to a fall out and down, a flight, a kind of upward fall. Projected by the intoxicating glory of participating in the precursor's glory, the artist seems to levitate, in an experience of afflatus that abandons him on high, elevated to extravagance. The help to get out of this extravagance is only possible if the help is outside. Then imagine this strong artist beyond the reach of aid and who would invariably be destroyed by it. In this way, the artist must locate 3 domains: the landscape, the inner self, the look of the other. Thus, when migrating these human movements to the domains of the poem, we will have the

withdrawal, solipsism⁽¹⁴⁾ and the imagined look of the precursor. Therefore, in order to appropriate the landscape of the precursor, the young artist needs to distance himself more and more from himself. In order to reach an even more interior self than his precursor, the artist becomes increasingly solipsist. To avoid the imagined look of his precursor, the artist puts it at his fingertips, imagining a magical look that assists all his movements. The desired look is friendly or passionate, but the feared look is one of disapproval, which makes the young artist strong unworthy of the highest love.

When moving through mute landscapes, of things and places that speak to him less and less, the young artist also recognizes the cost of a greater interiority, of separating from everything that is extensive. The reciprocity in relation to the world is lost when compared to the reciprocity that the precursor had in relation to the world, to whom all things spoke.

Starting from the Freudian idea that the tradition 'is equivalent to the material repressed in the individual's mental life', then demonization should increase the repression, placing the precursor even more in the tradition than in its courageous individuation.

Much of what we call madness or the dangerous balance was simply the exercise of this dangerous defense, demonization. Is this a revision an ekstasis - this last step to the Hereafter - just the intensity of the repression of the imagination?

As in the vision of Abraham - 'when the sun went down and the darkness spread, behold, a smoldering fire and a torch of fire passed between the divided animals... SHADOW is the beautiful word of God that does not return to him until the fire comes back'.

Askesis or purge

In this fifth category Bloom presents askesis - asceticism, or the sublimation of instincts - because he says that 'the sublimation of aggressive instincts is central to the writing and reading of poetry and is it almost identical to the process of the poetic cover-up'. So the poetic sublimation is an askesis, a way of purging, which aims at a state of solitude.

The strong poet is then intoxicated and manages 'at a terrible price' to turn all his energy towards himself and sees his victory against the 'powerful dead'. In fact, only sublimation can give us a kind of 'thinking freed from our sexual past' and modify the instinctive - or creative, in our case - impulse without destroying it. Bloom explains that 'poets in particular (...) are unable to exist either in prolonged frustration or in stoic renunciation'. And asks "... how can they receive the deepest pleasure, the ecstasy of priority, of self-engendering, of a certain autonomy, if their life for the True Subject and their own True Selves cross the subject of the precursor and his Self?"

Orphism, the natural religion of all poets as poets, carries, according to Bloom, "an unhappiness". The orphic, who worship Time as the origins of all things, reserved their true worship for Dionisious, devoured by the Titans and reborn from Semele. The misfortune of this myth is in the ashes of the 'sinful Titans'. And he goes on to say that 'all poetic ecstasy, all the feeling that the poet goes from man to God, reduces this bitter myth, as all poetic asceticism does'.

The young artist, transformed by the purging of his review position, is a descendant from the orphic adepts. Being a victim of compulsion, on repetition he carried "water with a sieve for Hades".

If we think about a 'philosophy of composition' it is necessarily a genealogy of the imagination, a study of the only 'guilt' that matters to the poet, the guilt of debt. Thus Bloom evokes Nietzsche when he says that 'there is perhaps nothing more terrible in the remote History of a man than his mnemotechnique', because intuition associated the whole creation of a memory with an atrocious pain. Thus Bloom explains that all customs are a sequence of appropriation processes, including defenses and reactions. Thus we understand this poetic category as an awareness of the strength of the ancestor, promoted to the place of the primitive God. But what poets call purgatory, can be called sublimation. This sublimation can be called 'elaboration'. When we elaborate we become Prometheus and Narcissus at the same time. But for this contemplation you must make a sacrifice, 'as far as all creation-by-evasion depends on sacrifice'. Citing Cornford⁽¹⁵⁾, Bloom explains that mankind 'appears' in Hesiod when 'Prometheus steals from the Titans the best part and even in Genesis 'the first sin committed by the expulsion of our first parents from paradise was motivated by the sacrifices offered by Abel and Cain'. Thus, writing and reading poems is a sacrificial process, a 'purgation that exhausts more than it restores'. Each poem - or artistic work in our case - is an invasion not only of another poem, but also of himself. In order to separate the soul from the body, an 'internalization' is necessary, not only a separation from the soul in relation to itself but also to all precursors and their worlds. Deformed on top, deformed up, as Bloom writes, the poet cannot allow another kenosis. Askesis 'as an effective defense against the anguish of influence' acts as a kind of blindness in relation to other realities and externalities, until a new style of rudeness emerges 'with varying degrees of solipsism'. Thus, Bloom explains that in his purgatorial askesis the poet only knows himself and the other, his precursor who finally 'must destroy and that at this point he can be an imaginary figure, but still formed by past poems that will not be forgotten'.

In fact, Bloom continues, 'clinamem and tessera try to correct and complete the dead, kenosis and demonization work to repress the memory of the dead, but askesis is the real' death struggle against the dead '. And then Bloom reminds us of Dante and his master Virgilio. When, after a

long pilgrimage and Virgilio's disappearance to be replaced by Beatriz, after the numerous barriers and conversations in Hell, the poet is finally named, when Beatriz calls him "Dante!".

Apófrades, or the return of the dead

Bloom starts this category by quoting Empedocles who 'believed that our psyche when dying returned to the fire from where it had come'. But not our demon, which has been inherited from us. The genealogy of the imagination traces a descent from the devil and 'the work of a strong poet can atone for the work of a precursor'. The strong dead can 'return' either in poems or in our lives. The strong poet is vulnerable to this last phase in his review relationship with the dead. Apófrades - the bleak and miserable days when the dead returned to live in their old homes - happen to strong poets, like an 'influx'. All the tyranny of time is overthrown and one can believe that 'strong poets are being imitated by their ancestors'. To discuss this category, Bloom evokes Borges, according to which artists 'create their precursors'. "Thus, in a 'drastic' way, the strong poet puts his ancestor in his own work so that 'the concrete passages of his work look not like portents of our own advent, but will be diminished by our own radiance.'" The powerful dead return, but return in our colors and speak our voices and (...) they testify to our persistence and not theirs'. In this way, Bloom states that the delight of the mature ego 'is reduced to the mystery of narcissism, what Freud calls primary and normal - the libidinal complement of the selfishness of the self-preservation instinct'. The strong artist's love for his art has to exclude reality from all the remaining art. Thus the apófrades, when 'managed by the strong poet capable imagination who persisted in his strength', become not only the return of the dead, but a celebration of the return, of the exaltation of the previous self that had made poetry possible before'.

Bloom evokes Artaud to claim that: "Let the dead poets make way for others. Then we will be able to understand that it is our veneration for what is already created that petrifies us". It is more important that new artists/ poets have rich knowledge. Precursors flood us, but our imaginations cannot drown in them.

Notes

1. Bloom, H. *A Angustia da Influencia, uma teoria da poesia*. Ed. Cotovia, Portugal, 1991.
2. Bloom, *ibidem* pg. 70
3. Still here on a theory of poetry, which I wish to transpose into a theory of anguish in the arts, flooding me with the possibility of this myopic anguish
4. In Bloom, pg 21
5. Bloom, pg 22
6. *Lost Paradise*, 1667.
7. Bloom, pg 57
8. Bloom, pg, 63

9. Bloom, pg 64
10. Latin term derived from Cicero in *De natura Deorum*, which means inspiration, to be inflated by the gods.
11. Bloom pg 98. Wicked, in the literal sense, 'turned the wrong way'.
12. Bloom, pg 92
13. Ficino, a 15th century physician and astrologer (1433-1499), sought a synthesis between Aristotelian thought and Christian Neoplatonism. This synthesis was placed at the service of Astrology as well as Medicine. The expressed purpose of his efforts was to show the Saturnian man some chance of escaping the dangers of his temperament and celestial patron and enjoying its benefits. But his work goes far beyond his original intention. The system developed by Ficino was absolutely revolutionary for medical and scientific thinking: without it, Paracelsus' thinking would never have arisen. For Ficino, the soul had three distinct faculties that formed a hierarchically ordered whole: imagination (*imaginatio*), discursive reason (*ratio*), and intuitive reason (*mens*). Only man's lower faculties were, to some extent, subject to the influence of the stars; the faculties of the soul, in particular the "*mens*", were essentially free. The influence of cosmic forces has to do with individual consciousness, the astrological problem is the vital question of human will, whether conscious or unconscious: it is the question of ethical choice. The human being, being active and thinking, is fundamentally free and can even govern the strength of the stars, exposing himself consciously and voluntarily to their influence. Therefore, he proposes astrological self-therapy, a deliberate reorganization of his own reason and imagination. This is Ficino's "Natural Magic". Ficino's work ends up culminating in a glorification of Saturn, the Elder God who renounced command in exchange for wisdom and traded life on Olympus for an existence divided between the highest sphere of heaven and the deepest depths on Earth. Shakespeare, Cervantes, Michelângelo, are some examples of this consciously cultivated melancholy. For the most perfect synthesis for intelligence is achieved when true mood approaches melancholy, or when true melancholy is transfigured by the action of humor.
14. Solipsism (from the Latin "solu-," just "+ ipse," same "+ -ism".) Is the philosophical conception that, besides us, only our experiences exist. Solipsism is the extreme consequence of believing that knowledge must be founded on states of inner and personal experience, failing to establish a direct relationship between these states and the objective knowledge of something beyond them. The "solipsism of the present moment" extends this skepticism to our own past states, in such a way that all that remains is the present self.
15. CORNFORD, F. M. *Principium Sapientiae: as origens do pensamento filosófico grego*. Trad. Maria Manuela Rocheta dos Santos. 3. ed. Lisboa: Fundação Calouste Gulbenkian, 1989. Resenha de João Mattar.

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Filmography

Over your Cities Grass Will Grow- Sophie Fiennes- Germany, 2010.

Abstract

This article intends to reflect on the experience of the viewer's body and sight constrained by "Through", an art installation conceived by Cildo Meireles between 1983 and 1989. Denouncing the fragility and instability of social structures, this labyrinth-like construction assembles a succession of barriers and obstacles conditioning vision and movement, as it happens in different contexts – the domestic, the urban or the cultural space. It is with such understanding that we aim to draw attention to the limitations imposed by this artistic proposal, similar to those we find in daily life. By exploring the space we are confronted with the possibility of standing passively from an outside perspective, or choosing to go inside, triggering the will to find freedom and break out from restrictions.

Keywords: "Through", Cildo Meireles, Contemporary Art

Experiences of displacement

Cildo Meireles' work presents itself as a space-centered investigation; in the space perceived in a broad sense¹, encompassing all dimensions in which human life takes place: the geographical, physical, historical, anthropological, psychological, social space, the space of exclusion or the hidden space. Projecting his personal experiences without falling into an autobiographical notation, the discontinuous narratives that Cildo proposes, and in which the labyrinthic fictions of the Argentine writer Jorge Luís Borges (1899-1986) resonate, are crossed by an idea of travel, in space but also in time, overlapping different layers – present, past and future (Lagnado, 2017: 166). These are experiences that require active participation and not mere observation.

A traveler since childhood, Cildo followed his father's career in the Indian Protection Service, witnessing the diversity and contrasts of his country up close. He lived in Curitiba, Belém do Pará, Goiânia, Maranhão; from 1958 to 1967 in Brasília, where he studied and started his activity as an artist, and since 1968 in Rio de Janeiro, where he began to create works that directly engaged with the spectators. He considers that the great journey he made "was not geographic, but social", keeping himself aware of the "behavioral subject" (Tejo, 2009: 189).

In addition to the political and social attentiveness implicit in his work (which were most evident during the first half of the 1970's), it should be noted that the same affirms itself, for its potential for enticement, without needing more information. As he has underlined in several interviews, Cildo rejects the labels that have often been used to define his work as “political”² and “conceptual”³, moving away from both activist art⁴ and excessive conceptualist discourse, as well as not seeing his work as a representation of the Brazilian art⁵. Like other authors of his generation, he conveys specific issues of his country's society and culture in an international context, in which they are universally relevant (Brett & Todolí, 2008: 10): geography, economy, politics, globalisation, identity or transculturality, revealing the experiences “of a subject confronted with a complex and shifting reality, in the disarray of the world (the 'general jelly') and of Brazil in particular (David, 1989). An important reference is the writings of the poet Oswald de Andrade, whose *Anthropophagic Manifesto* (1928) helps to understand the cultural roots and the voracity of Brazilian cultural cannibalism.

Combining different cultural heritages, Cildo establishes a critical dialogue within multiple influences: between indigenous, European and colonial, and African cultures; between popular culture and avant-garde creativity (Calabrò, 2014: 56–57). It denounces the limits and fallibility of the circulation of goods and information networks, challenging the value systems, as well as the economic processes of art, through proposals that merge “the Real, the Symbolic and the Imaginary” (Herkenhoff, 1999: 38). Along with a visual and formal component, the artist has been sharing his speeches which, as Scovino (2009b: 12) notes, “are also works”.

Cildo's work might only focus on formal issues, subtly introducing a “critique of modernity” (Borja-Villel, 2013, p. 10) that reflects an awareness of the real finitude and perishability of all things, which is contrary to the illusion fed by consumerism (Meireles, 1998: 128). On account of the precariousness of what is material, memory operates as “a starting point and a catalyst, it has a deflagrating function” (Meireles, 2001, p. 18), and constitutes, for Cildo, “the best place for a work of art” (Enguita, 2009, p. 107), which explains the relevance it attributes to orality⁶.

In the path of Duchamp or Manzoni, there is a strong presence of language⁷ in Cildo's proposals, which contributes to question the notions of authorship⁸ and ownership of the artistic work. This exploration of language is manifested either in the titles, which emphasize the paradoxical character of his work, or in the form of directed instructions that enable the reproduction and continuity of the challenges he launches to the public, transforming them into co-authors. In this process of creation that he shares, the artist assumes, like Bouvard and Pécouchet⁹, a

multiplicity of roles: narrator, magician, juggler, anthropologist, player, artisan, poet or circus artist.

From this entrepreneurial experience, which is the circus, Cildo drew inspiration for the creation of installations – such as *Eureka/Blindhotland*, *Mission/Missions (How to build Cathedrals)* or *Through* – that prove to be independent, as a “pano-de-roda”¹⁰, in relation to the spaces they occupy. As João Fernandes (2013a) suggests, these proposals defy conventions and require a “negotiation” with the exhibition space (pp. 16–17, 29). These spatial constructions replace the compulsive practice of drawing, of an expressionist¹¹ nature, to which he dedicated the first years of his career, in the mid-1960s. Using the minimum of elements, these projects approach Bruce Nauman's *Corridor*, comprising an antechamber for the large-scale immersive proposals that will follow, inviting the public to enter and circulate inside. Cildo defines these structures as “Islands of Solitude” and refuses the term “environmental”¹² (Fernandes, 2014: 13-16, 27–28).

Cildo's projects, revealing “a type of fantasy architecture” (Morais, 2017b: 162) that is located between the real and the virtual realms, expand not only in space but also in the time of creation and several years may elapse between the appearance of an idea and its materialisation (Fernandes, 2013a: 17), overlapping different proposals in the period of its conception. Approaching both poetic and scientific research (Mosquera & Meireles, 1999: 23), he uses mathematics, physics and geometry to subvert conventional methods of space representation, namely linear perspective and Euclidean representation (Herkenhoff, 1999: 71). Contrary to classic theories, based on objectivity and rationality, his work challenges and confuses the viewer, of whom he takes possession, through strategies such as:

- the uncertainty derived from “anti-visual operations” and perceptual contrasts that contradict the appearance of objects (Wisnik, 2013: 43). Subverting the relationship between reality and systems and units of measurement, playing with variations in scale or weight (Fernandes, 2014: 19) or with the difference between what you see and what you feel, the viewer is placed in situations of instability and uncertainty, making him/her hesitate and question his relationship with objects and space; the contrast between simplicity and extreme reduction, typical of a *haiku* or “condensed poem” (Mosquera & Meireles, 1999, p. 28) and situations of excessive accumulation, which suggest a possible expansion, as proposed by the explosive potential of *The Sermon of the Mountain: Let There Be Light*, or *La Bruja*; or the possibility of “repetition to infinity” that minimal art proposed (Enguita, 2009: 112 & 120).

Contrary to authors such as Matos (2017: 201–206) or Martins (2013: 32–33), who bring Cildo's work closer to conceptual art, Herkenhoff (2001: 13) argues that the work of Meireles is "somewhat intractable to the orthodoxies of conceptual art". This position is adopted by Cildo himself, who despite having participated in international exhibitions like *Information* (MoMA, NY, 1970), does not consider himself a conceptual artist¹³, defending that the artistic object must be capable of "an immediate seduction", communicating and be understood by anyone. In the artist's perspective, the brief moment when the "object abducts the viewer" is precisely "what could be used to qualify an art object" (Enguita, 2009: 108 & 111); "he has to get you out of that time and place, even if it is for a millisecond, even if it is for a brief displacement" (Tejo, 2009: 186).

Beyond the eye

Brazilian post-war art, from which Cildo's work emerges, in the late 1960's, is depicted as a combination of "the sensorial and the cerebral, the body and the mind", sensuality and a strong political component (Brett & Todolí, 2008: 10).

Cildo considers that, in addition to any political intention, the artistic work "must at the same time guarantee itself in relation to the history of art" (Pinheiro & Meireles, 2017: 115). Influenced by Brazilian Neoconcretism, leading artists such as Hélio Oiticica, Lygia Clark or Lygia Pape, who proposed a multisensory approach to the art object", Cildo's work denotes an interest in experiences that agitate through other senses¹⁴.

What captivated Cildo in these proposals was the possibility of thinking about what exists beyond the eye¹⁵, the "invisible dimensions of perception" (Eeey, 2008), to which he dedicates a significant part of his production. In the artist's perspective, the centrality of the vision presents itself as an obstacle to the development of "a democratic work in art" (in Manuel & Meireles, 2009: 65). Some of his approaches explore the relationship between visibility and tactility, which has been deepened by the French philosopher Maurice Merleau-Ponty, whose thinking has influenced the neoconcretists. These practices call into question the materiality of art, in line with Ferreira Gullar's *Theory of the Non-Object*¹⁶ (1960), which describes "a body *transparent* to phenomenological knowledge, thoroughly perceptible, which is given to perception without a trace" (p.85).

Artistic practice rises as a possibility of "dissidence"¹⁷ in relation to vision and image, which is no longer the central question in a work that may even be invisible (Rivitti & Meireles, 2007, pp.83-85). As Fernandes mentions (2013b: 22), Cildo uses rematerialisation as a strategy to

problematise this same objectivity of the artistic work. The wide spectrum of elements that he uses appear combined without any kind of hierarchy: space, language, sound, action, fire, distance, energy, consumer objects and perennial elements. He uses ordinary materials, which mirror the link between art and everyday life, as well as the accumulation of capitalism (Borja-Villel, 2013: 10). These common materials are chosen for their ambiguous character, allows them to operate as a symbol¹⁸ (Fernandes, 2013a: 19) or as a metaphor, contributing to densify the paradoxical aspect that surrounds his work. Between the insignificance of everyday gestures and the greatness of social structures, they reveal a “limit-situation” that resides “between vision and matter” (Venâncio Filho, 1989), contemplating all alternatives, even “the possibility of non-object” (Mari, 2009: 9). In this exploration of what exists beyond the vision, different pathways stand out, such as:

- i. The inaccessibility; impediment or imprisonment. The impossibility of knowing the content or the interior of the work, which is locked in on itself, as in *Knowing May Be Destroying* (1976), *Reason/Madness* (1977) or *Bonds (equality)*¹⁹ (1978-9); obstacles, physical and visual impediments, such as *Meshes of Freedom* (1976-77), *Eureka/Blindhotland* (1970-75), *La Bruja* (1979-1981) or *Through* (1983/89), which Cildo describes as “materialisation of the sensation of impediment” (Berg & Meireles, 2009: 129), in which the following pages are dedicated.
- ii. Empty space, blank space. The lack of content, which is missing, is what Cildo proposes in *Insertions into Newspapers*, *Brasília Boxes/Clearing* (1969), *Us, Ants* (1995/2013); the negative space in *Invisible Sphere* (2012), *Virtual Volumes* (1967-2015) or *Dark Light* (1982); the absence in *Ash/Grey*; the utmost reduction of *Southern Cross*, lost in the empty space, that crosses the space of *Through*.
- iii. The blindness or the impossibility of seeing in *Unpaired Pairs* (2011/13) or in *Study for - is* -²⁰ (2013), the smallest possible drawing, which must be seen under the magnifying glass.
- iv. The use of other senses. His work continues in the search for “a space that is no longer that of looking; it is tactile, sonorous, physical” (Coutinho, 1979). In order to break with the centrality of vision, he summons the different senses, rejecting the supremacy of one over the others (Fernandes, 2013a: 17):
 - hearing in *Eureka/Blindhotland*, *Through*, *For Pedro*, *It Rains Rain*, *The sound of the sea*, *Oblivion*, *Lampshade*, *The Sermon of the Mountain: Let There Be Light*, *Babel* (2001), *Red Shift*, *Rio Oir* (1997/2010) or *Livebeatlespool* (2004);
 - smell in *Volatile* (1980-1994) or *Ku Kka Ka Kka* (1990/1999);
 - taste in *Glimpsing* (1970/94), *Disappearing Element/Disappeared Element (Imminent Past)* (2000/2002)²¹;
 - tactility - in the *Blindhotland* series, in *Eureka/Blindhotland* (also playing with weight), *Glimpsing*, *Volatile*, *Mission/Missions (How to build Cathedrals)*, *Amerikkka*, *It Rains Rain*; or in *Blind Mirror* (1970), revealing the “carnality of image” (Herkenhoff, 1999: 71).

Cildo establishes a connection between *Blind Mirror* and *To be Curved with the Eyes*, considering that both refer to “that energy that sight has” (Meireles & Scovino, 2009: 261), which allows “to see” beyond the visible. The viewer is confronted with all these “potential invisibilities” (Menezes, 2008, p. 54), in different situations that prevent him from visually accessing, in whole or in part, what is shown. What the artist expects is not to “blind” but rather to enhance the use of other senses²². Freed from the centrality of vision but not from a physical existence, these proposals redefine space and provide synesthetic experiences, giving meaning to one sense through another, like *Eureka/Blindhotland* or transporting the observer to distant places, such as *The sound of the sea* (Fernandes, 2013a: 17).

By using ephemeral, almost invisible or imperceptible materials, these proposals are presented as visual and/or physical, real and/or symbolic impediments. Elements normally used as restrictions, they reveal potential tools for liberation - “a journey of freedom” (Calabrò, 2014: 58) that Cildo retains for the viewer. His work is developed “at the limits, at the borders”²³ (Enguita & Meireles, 2000: 140), and the possibility of transposing them is part of the “ghetto dynamics” (Herkenhoff, 1999: 69) that its labyrinthine and entropic paths evoke (Jakkuri, 2017, p. 180). Among these frontier places, *Through* surfaces (Fig. 1) an enigmatic proposal that is up to the viewer to decipher.

The Absurd City

At first glance, *Through* (1983-1989) presents itself as a mystery. An imposing construction, composed of a succession of vertical planes that overlap, forming a dense web that the eye seeks to unveil. The gigantic structure, with a square floor plan, suggests a complex architectural project from a distance, formed by the accumulation of regular structures and industrial materials, characteristic of minimalism.

The curtains that cover this veiled body suggest that it is at rest, closed on itself. The verticality of the structures that form it, suspended from the ceiling or supported on the floor, contribute to the idea that the piece is in a state of suspension, awaiting the arrival of the one who will activate it.

A closer look reveals that we are facing a crossable circuit, a labyrinth with its own interruptions, allowing for advances and retreats, and the exploration of different paths, between the barriers that are too familiar to us. More closely, different materials and colours are distinguished from the elements that form their rigid entrails, penetrated by the light and shadow they cast. We

are unable to apprehend this sleeping giant if only in parts, fragments that only memory can unify, since the gaze does not cover all at once.

The succession of barriers restrict but does not restrain the movement of the body, hampered by the 16 tons of glass plates that cover the floor, and which are broken as the visitor walks, thus activating the sound component of the piece. Inside, what is offered to the sight, listening, and what one feels when walking seems to take different paths; they are simultaneous but not corresponding experiences, as if it were possible to separate the experience of the body by distributing it to the different senses. Each visitor will be responsible for deciding the path to take and at what time he stops or reverses; a solitary or accompanied journey, and to that extent it may be more or less silent.

The plan drawing reveals a spatial arrangement that could be that of a square, with its orthogonal lines and the elements evenly distributed throughout the space²⁴. It could also be the design of a game board – the Game of Glory – a spiral path that directs attention to its center. This privileged place is reserved for the most mysterious element of the installation: a dense ball formed by consecutive layers of cellophane (Fig. 3), with three meters in diameter that neither the eye nor the body can cross, remaining only the option of circling it in order to go around and continue the route. The noise generated by a cellophane ball that Cildo crumpled and tossed into the trash bin²⁵ caught his attention, revealing the starting point for the creation of this piece (Fig. 4,5), which adds to the visual dimension of the experience, expanded in space²⁶.

The cellophane's own transparency gives way to the opacity that results from its accumulation. The energy of this sphere can exert a force of attraction – like a “black hole” (Brito, 2017: 164), towards the center –, or of repulsion – “centrifugal force”, leading the visitors to move away (Anjos, 2006, p. 47). This strange element presents itself as an obstacle not only to cross the path but also to its comprehension by visitors, as revealed by the field research shared by Leite (2016: 106 & 110). The malleability of cellophane operates as a simulacrum of glass, which invades the floor and whose rigidity is broken by the viewer, as a metaphor for overcoming the obstacles he faces. Cildo explains (in Meireles & Scovino, 2009): In other words, it is as if, by stepping, the viewer was being released. Metaphorically, the viewer breaks down every rubble, interdiction or obstacle. That was the reason for having the glass floor (p. 275).

In a similar way, other proposals by Cildo are structured according to this “model of an atom with a potentially explosive nucleus (Brett, 2017: 178)²⁷, which can be seen as an evocation of the cosmos, the infinite, unlimited and abstract space; as a possibility of transformation, at the

center of all limitations (Brett & Todolí, 2008: 16). Presented here in a “totemic” position (Wisnik, 2013: 52), and under a focus of light, the spherical shape has had a habitual presence in the artist's work²⁸, adopting different materials and dimensions. Another recurring aspect is the use of mesh²⁹, which suggests the possibility of infinite repetition of the structures that multiply in space, allowing the work to continue beyond time and the place in which it is presented.

Meshes of Freedom (1976-7) is understood by some authors as a precursor of *Through*³⁰, a connection that is reinforced by the image used for the dissemination of *Through* at the Kanaal Art Foundation, in 1989, in which a detail of *Meshes of Freedom III* is seen (1979). Contrary to this idea, Cildo defends a clear distinction between the two works, underlining that “they are structurally distinct”:

The presence of bars in one, glass in another, leads to think like that, but they have different concerns. In *Through* the sight is the only thing that would cross those objects. And it has the symbolic component of being elements of interdiction. *Meshes of Freedom*, on the other hand – although its title alludes more directly to the issue of retention, impediment - deals with the issue of deprivation of liberty in a more metaphorical way. At the same time it is much more abstract and formal. *Through* is a more discursive piece (Berg & Meireles, 2009: 127).

The continuity proposed in *Meshes* has no place in *Through*. The visitor is invited to participate as a co-creator (Morais, 2017a: 175) but is deprived of any clue or instruction, contrary to what happens in other proposals by Cildo. An experience of uncertainty and confinement that is shared with the fish, also trapped in their aquarium.

In the contained places where it has been presented – namely in Kortrijk (Fig. 1,2,3), London or Milan – its limits extend to the walls of the exhibition space, which constitute the ultimate obstacle – the only one that, beyond the sphere, it is in fact impenetrable. In a different way, the piece was able to reverberate in the outside space when it was presented at the Palacio de Cristal, in Madrid, bathed in natural light and in dialogue with the green space that surrounded it. A similar solution was even considered for Inhotim, but ended up not being executed in that way³¹ (Rivitti & Meireles, 2007: 77).

Brett (1989b) considers that, “although it is neither a painting nor a sculpture”, “visuality” is a central issue in *Through*. In this exploratory exercise that he proposes, the piece can be seen from several angles:

- i. as a limitation to sight and movement of the body that walks on a “soil that brings” (Leite, 2016, p.94); structure that refers to the obstacles that are imposed in daily life, and to the “complexity of social experience” (Menezes, 2008, p. 55); evocation of the “control society, in which the limit between being protected or incarcerated is tenuous” (Cohen, 2015: 88).

- ii. as a challenge and the possibility of liberating the visitor who surpasses barriers, leaving them behind. It is the subject who plays a central role in this microcosm or laboratory in which he makes use of the different senses, to a greater or lesser degree of freedom.

Cildo Meireles' research appears enclosed in cultural references, evoked by the utilitarian objects that he uses. Like the symbolic power of fire, which he utilizes in other works, the barriers also refer to this "frontier between repression and emancipation" (Brett, 2017: 178). This installation gathers banal and immediately recognisable materials that, with the exception of natural elements (water and fish), were produced industrially, with the intent of protecting, and/or organising and hierarchizing the space (Salzstein, 2008: 153). Some are used as instruments of political prohibition or segregation, referring to situations of danger and conflict. These include fishing nets, voile, bulletproof glass, grass fences, architectural paper, venetian blinds, prison bars, wooden trellises, iron fences, mosquito nets, police barriers, tennis court nets, metal stakes, barbed wire, chains, poultry netting, strings for protecting works in museums, a cellophane ball and a large amount of broken glass. These barriers are the same as those found in the domestic or urban space, revealing the fragility of institutional structures and the instability of social organisation (Anjos, 2017: 190). Structures that have been growing in cities, as the artist narrates from his experiences in Brasília and Rio de Janeiro³².

This "fusion between the outside and the inside" (Wisnik & Meireles, 2001) appears to be a central subject in *Through*, by imposing restrictions on the movement of the body, which are accepted although they can be easily demolished. These structures allow the sight to cross them³³, eliminating the constraints that the space imposes. The piece's title itself refers to this matter of Physics, the ability of the eye to cross space, even if by intervals between light, transparency and opacity.

We can ask ourselves whether the activation of the piece will depend on the observer, as suggested by Salzstein (2008: 154) or if it will be rather the need to go through the work that will make the observer activate – an understanding that has been defended regarding the installation, as Bishop (2005) states:

Many artists and critics have argued that this need to move around and through the work in order to experience it activates the viewer, in contrast to art that simply requires optical contemplation (which is considered to be passive and detached). This activation is, moreover, regarded as emancipatory, since it is analogous to the viewer's engagement to the world (p.11).

To come across this perspective, João Fernandes (2013a) considers that the sensory and cognitive experience of the world through the mediation of the work of art is for Cildo Meireles an instrument of liberation and awareness of the viewer (p.13).

Through provides to the spectator a set of “questions and enigmas of perception” (Brett, 1989a). By urging him to act, but leaving this decision up to him, both (installation and visitor) will be able to activate each other to varying degrees. By not entering, the experience is limited to the visual dimension; the sight projected through a series of structures that condition the movement of the body, real and metaphorically. Upon entering, the visitor immediately realizes that his action is irreversible and fracturing³⁴, hearing and feeling the breaking of the glass under his feet. As Rivitti (2007) states, (...) at each step, we break something, we are always in a new position and the previous one may not be reconstituted (p.7).

While walking, the visitor remains alert, experiencing a sense of danger and discomfort that leads him to hesitate, but also to “question the primacy of vision in the exploration of space” (Anjos, 2017: 190). The restlessness and psychological tension felt in this space, both attractive and hostile, may prove to be an invitation to discovery, the probability of escape, freedom (Jakkuri, 2017: 183), experienced through a synesthetic experience that allows understanding and seeing the piece³⁵. This experience seems to reveal the “metamorphic, unstable nature” of the images that Rancière (2011) associates with installation art: “They circulate between the world of art and the world of imagery. They are interrupted, fragmented, recomposed (...)” (p. 39).

The nature of these images condemns them to a state of permanent construction, by the action of the visitor, which in this installation is conducted to travel a diffuse path, in which the 'inside' and the 'outside' are confused (Salzstein, 2008: 157) - “a world inside out” (Moura Jr., 2017: 165). In short, Cildo explains that *Through* is a set of “no’s” and a big “yes” (...) The sensation I have in this work is that it always puts the viewer as if he were on the other side of that interdiction” (Meireles & Scovino, 2009: 275–276).

From this point of view, the piece seems to respond to the desire to “obtain the maximum freedom coefficient” (Venâncio Filho, 2001: 130), which will be up to each one to conquer – since, as proposed by Merleau-Ponty (1999: 609), “freedom is always a conjunction between the outside and the inside”.

Much has been written about the work of Cildo and about this specific installation in the four decades that has separated us from its conception. At that time the artist observed the progressive closure of the body in the domestic space and its conditioning in the public space, which became more and more visible in the cities. This attentive look at the constraints that impose themselves in the social space seems even more incisive today, denouncing its fragility.

In the present-day the body is permanently watched; its action limited to minimal contact with others and with the world. Walking, touching, speaking or breathing are thought and controlled actions; the habits are put at the service of control and hygiene that extend to all spheres of life in order to (in the name of protection and health of the collective) eliminate any trace of individual freedom that *Through* still allows to glimpse.

In the context of confinement in which we live, the strength of this work seems to have intensified, leading us to question the meaning and consequences of individual action, to weigh all decisions and risks, swinging between the need for control and the desire of deliverance. This unstable path leads us to be more aware of what happens to our own body and to what surrounds it, paying attention not only to the materiality of objects but also to the void that fills them, underlining the growing concern for what is invisible in the present times.



Fig. 1. Cildo Meireles, *Through*, 1983-1989

Fishing nets, voile, tempered glass, nets, architectural paper, blinds, fence, wooden grades, cell bars, mosquito net, metal barrier, aquarium, tennis net, metal rods, barbed wire, chicken wire, museum barriers, rope, cellophane, glass.

Edition: I/III

600 x 1500 x 1500 (approx. 225 m²)

(c) Pedro Motta | Courtesy of the artist and Luisa Strina Gallery



Fig. 2. Cildo Meireles, *Through*, 1983-1989

Fishing nets, voile, tempered glass, nets, architectural paper, blinds, fence, wooden grades, cell bars, mosquito net, metal barrier, aquarium, tennis net, metal rods, barbed wire, chicken wire, museum barriers, rope, cellophane, glass.

Edition: I/III

600 x 1500 x 1500 (approx. 225 m²)

(c) Pedro Motta | Courtesy of the artist and Luisa Strina Gallery



Fig. 3. Cildo Meireles, *Through*, 1983-1989

Fishing nets, voile, tempered glass, nets, architectural paper, blinds, fence, wooden grades, cell bars, mosquito net, metal barrier, aquarium, tennis net, metal rods, barbed wire, chicken wire, museum barriers, rope, cellophane, glass.

Edition: I/III

600 x 1500 x 1500 (approx. 225 m²)

(c) Pedro Motta | Courtesy of the artist and Luisa Strina Gallery

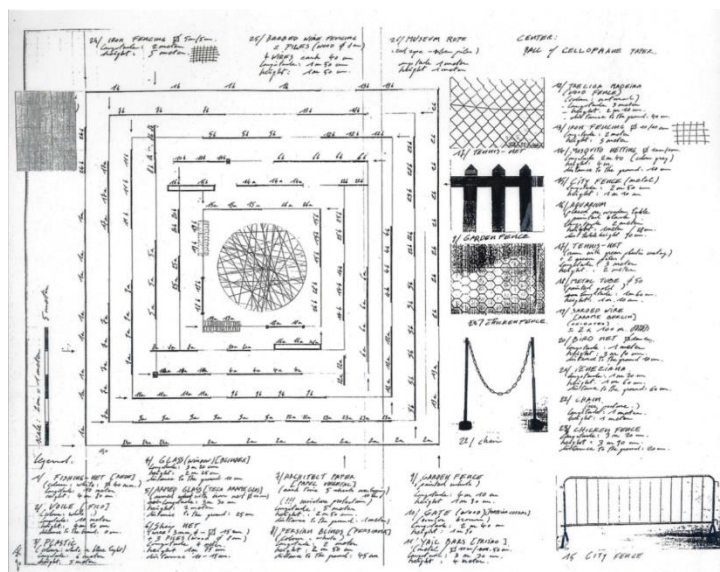


Fig. 4. Through, 1983-89. Ink, pencil on paper, 70 x 50 cm. Project drawing: Trudo Engels.

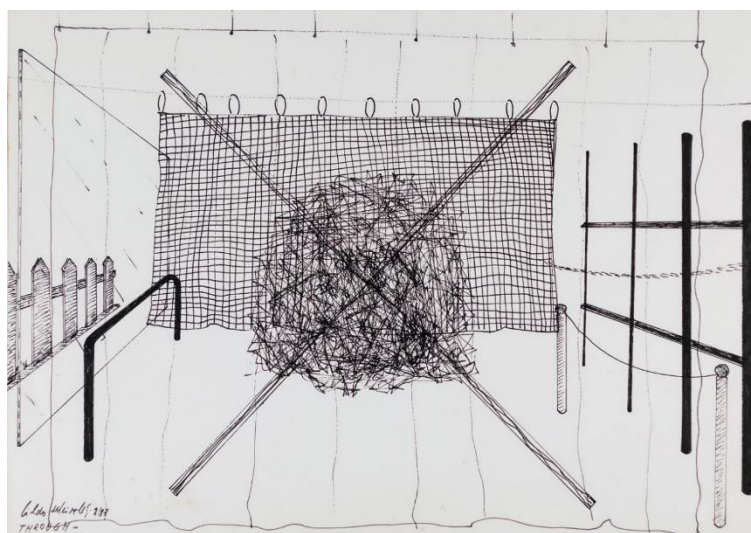


Fig. 5. Cildo Meireles archive, 1983.

Notes

- ¹ "Let's say that I call space all the mechanisms of life" (Brito, 2009, p. 26).
- ² "Of course, all art is political, always political. But it does become political sometimes (or primarily) because of the circumstances. (...) The work of our generation has become political, despite of will" (Manuel & Meireles, 2009, p. 71). " (...) I reaffirm that my works are not, in their origin, political, but they can become political in certain conditions or moments. Which does not depend on my desire" (Morais, 2009b, p. 224).
- ³ "The term cannot be applied generically, but it is certain that some of my productions can be considered conceptual" (Morais, 2009b, p. 223).
- ⁴ "My participation in political acts was as a citizen and not as an artist" (Morais, 2009a, p. 218); "(...) I have problems with political artworks, in which the emphasis is on the discourse and end up becoming something pamphletary" (Enguita, 2009, p. 107); "(...) I always had a lot of resistance to political art when she was propagandist because, in that way, it runs out very fast, it is very circumstantial. I knew that a work would hold up or not due to its insertion in the history of the art object". Cildo assumes that his work "has a political discourse, but opens up to other issues" (Tejo, 2009, p. 188).
- ⁵ "I don't consider myself Brazilian or this or that, I consider myself a visual artist and I think that art is a territory of freedom" (Tejo, 2009, p. 190).

- 6 “Orality is the ideal support for an artwork: it not only dispenses the object, but is easily transmitted and socially expanded”, allowing works to be described and ‘manipulated’ even by those who have only heard of them. Even because, like language, art has no owner” (Brito, 2009, p. 29).
- 7 “Because this is the sine qua non condition of any art object that is also discussed in its language procedures, not just in speeches” (Enguita, 2009, p. 107).
- 8 Authorship is called into question in proposals such as Insertions in ideological circuits: coca-cola project: “(...) In general, the ones [bottles] that circulated more contained the work instruction, so that someone could reproduce from there, although there are other types of insertions that I did. In the work in its fullness, authorship would necessarily have to be hidden” (Rivitti, 2007b, p.76).
- 9 Bouvard et Pécouchet (1881), Gustave Flaubert's last novel (1821-1880).
- 10 Cildo explains that “the three works share the concept of pano-de-roda (literal translation to ‘wheel-cloth’), linked to the history of the circus, which has always been present” in his work (Morais, 2009b, p. 215). It was a process of individualization and autonomy of the artist who, receiving a piece of canvas as payment, started to present his show solo in different places. The appearance of radio, cinema and television practically killed “the circus that previously played an important role in Brazilian culture” (Ferreira et al., 2009, pp. 152, 170).
- 11 “afro-Brazilian expressionism” (Mosquera & Meireles, 1999, p. 12).
- 12 “I, for example, have already been classified of everything, but one thing I don't like is the word environment, or environmental” (Wisnik & Meireles, 2001).
- 13 “One of the conditions required for a thing to be a work of art is its ability to impose itself, to explain itself without deep theorization. On the other hand, when you talk about conceptual art, which I do not consider myself a representative, I think it is a little at risk” (Guinle Filho, 2009, p. 81). Still in the words of Cildo: “(...) one of the things that made me resistant to the idea of conceptualism – which ended up materialising what I predicted – was the transition from conceptual art to something extremely verbal. I think it gave up something that I think is the quality of art: the question of time. In contrast to a book, a film or a musical piece, in which you can only say whether you liked it or not after the end, in the visual arts there is immediateness, you look and feel attracted” (Tejo, 2009, pp. 185–186).
- 14 “Around 1965, we had the need to expand art in order to reach other senses” (Wisnik & Meireles, 2001).
- 15 “(...) I think that the fundamental matter of visual arts is not based on vision. Can't a blind person “see” a work of visual art? I believe that in several works I tried to reach this question” (Coutinho, 2009, p. 90).
- 16 Cildo describes the use of elements such as the bottle of coca-cola or the banknote as examples and not as works, to meet this “idea of a non-object, a concern that was already going through the 20th century. The non-object is a contribution by Gullar to the discussion of this greater idea of absence, which, at root, is at the base of metaphysics in philosophy” (Rivitti & Meireles, 2007, p.75).
- 17 Rivitti - “Some theorists point to a question, that our relationship with the world today is through images. This mediation would be everywhere, including intersubjective relations. Do you believe that it influenced the recent history of art? Is it possible to think of art as resisting this trend?”
- 18 Meireles - “To think of this production that we are talking about as Fine Arts is already, in itself, a kind of, I would not say resistance, but dissidence, of this larger project in relation to the image, would be a deviation from this project. I think the 20th century, in a way, was a lot like that. (...) And I think one of the things that, in the 20th century, became very clear is [the relationship between] art and vision. In some moments, artistic practice came close and even reiterated or enhanced the issue of image; dadaism is a movement in which the instance of life, of existence, of some works is the photographic, the imagetic. There are many works that were made to be reproduced, to exist only as a reproduction on a magazine page. But at the same time, people were already working on the image subject in another way. Duchamp is a classic example of this. (...) Image purely is no longer the essential issue. (...) You can do something that is completely invisible” (Rivitti & Meireles, 2007, pp.83-84).
- 19 Cildo describes *Fist of Light* (1991), which Chris Burden presented at the Whitney Museum Biennial, New York, in 1993, as “a classic example of the dissent of 20th century artistic practice, as it is a work that is founded on light, therefore ultimately in the image. Something that directly affects the issue of image, perception and, at the same time, something that you could only experience through, let's say, faith. Because, in fact, it happens there. You knew that where you were not seeing, such a thing was happening. I really like this work because it deals with exactly this new field that artists of fine arts are mapping” (Rivitti & Meireles, 2007, pp.84-85).
- 20 (...) what was a theme (life) becomes raw material. Things are, at the same time, matter and symbol” (Morais, 2009a, p. 205).
- 21 Elos (igualdade). Free translation.
- 22 Estudo para - é -. Free translation.
- 23 “In a work like *Disappeared element*, which I presented at Documenta in Kassel (2002), I again address the idea of dematerialization of the art object. It is as if the possibility of finally dissolving the frontier between art and reality, whose paradigmatic experience – and still not overcome - was the radio recreation of the War of the Worlds, carried out by Orson Welles” (Morais, 2009a, p. 210).
- 24 “My intention in this work is not to ‘blind’ the perceiver. I simply think that you can raise visual issues using other senses as well” (in Mosquera & Meireles, 1999, p. 24).
- 25 “I decided to begin working, whatever the discourse, with the greatest possible freedom, without taking any notice of whether the direction was political or abstract; working always at the edges, on the boundaries”.
- 26 “The north and west sides have a different constitution from the south and east sides, while the south and east, north and west pairs have the same materials arranged in exactly the same order. Fifteen layers on each side, two identical groups of layers, thirty and thirty” (Leite, 2016, p. 16).

- ²⁷ “In 1982-1983, I was working in a room in my house, on Fernando Ferrari (street), when I opened the package, I crushed the cellophane and threw it in the trash. I took the pencil and went back to what I was doing. At that moment, I started to hear a noise. It was the cellophane that was moving. From that moment on, I reflected that despite being an interdiction and rigid material, cellophane changed and could become malleable. I then started to list possible interdictions” (Meireles & Scovino, 2009, p. 275).
- ²⁸ “The question of visibility was proposed at the beginning of the work. A field made up of objects that had this ambiguity, which at the same time were objects of symbolic prohibition or not, but through which air, gaze or heat could pass. Go from a lower limit, which would be a line on the museum floor, where only psychological tension is present, to the glass, through which only vision can go through”.
- ²⁹ (...) Through was, at the beginning, a very formal work, a superposition of elements that refer to a type of intimidation, of pressure. In fact, the work is based on a notion of excess of obstacle, of prohibition. But it is one thing to solve the work on paper and another to solve it in space. And this work, after being finished, suggested new things to me” (Enguita, 2009, pp. 116–117).
- ³⁰ Namely Southern Cross or Let There Be Light.
- ³¹ Crushed paper in the shape of a ball appears a few years earlier, in *The Difference between the Circle and the Sphere is the Weight* (1976). The sphere is used in *Eureka/Blindhotland* (1970/75), *Glove Trotter* (1991), *Je est un Autre* (1995/97) or *Strictu* (1998/2000).
- ³² The mesh or net, which initially appears as automatic drawing in Meireles' school notebooks, and which in the 1960's integrates a formal investigation to which he dedicates himself through drawing, resurfaces in more recent constructions, such as *Eureka/Blindhotland* or *Through*, in which it presents itself “as one of the elements of demarcation of space and/or frontier” (Meireles & Scovino, 2009, p. 258). The glass, not yet fragmented, crosses *Meshes of Freedom III* (1977).
- ³³ As is the case with Marí (2008, p. 148), Jakkuri (2017, p. 183), Anjos (2006, p. 44), Venancio Filho (2001, pp. 130-132), or Herkenhoff (in Herkenhoff & Meireles, 2001, p. 16) – who suggests that both works “could be thought of as a certain meta-rhizome”, revealing the “openings” and “porosity” that define Cildo's work.
- ³⁴ “The first idea, at Caci, was to assemble *Through* in an open and empty space. The montage would approach that of the *Palacio de Cristal*, in Madrid. There, you were above the landscape, climbed some steps. The point [of the clash between] art and nature is that whenever you are in this situation [exhibiting in an open space] you have no option. [At Caci] I had a choice, either the Madrid version or the first version [in an abandoned factory in Kortrijk, Belgium]. But the one in Madrid, which we tried first, had a serious problem. The wind threw things down, the leaves hooked on the work and drenched everything. Maintenance was complicated. So I chose to cut and leave the surroundings. It is an immersion, and I think it works better for the piece. It is also the case for *Red Shift* [1967-84]. (...) “This is the idea of the work, a kind of labyrinth made with objects of symbolic or concrete interdiction and the wall is an object of interdiction, the biggest one”.
- ³⁵ “When I was a child, we moved freely between the indoor spaces and the street. The doors to the house were open all day, and people entered without warning. That was normal. As in the beach houses, where we went to play ball in the street and, to drink water, we entered the first house whose door was open, and then returned normally to the game. There came a time, however, when the doors closed. Then they needed to be locked. Then the neighbours, and my mother too, put bars on the porches. Then these grids advanced to the circulation sidewalks. Finally, nowadays, when we pass where I lived, we see the bars reaching almost to the street. In Rio de Janeiro, too, from the 1970's onwards, they started to put bars everywhere. The city ends up being very ugly, almost disgusting, absurd” (Wisnik & Meireles, 2001, n/p).
- ³⁶ “In Rio, in the seventies, mid-seventies, from then on, architecture was always restraining or highlighted. It doesn't matter what type. They could be bars... It's just that all buildings (the whole city) started to get bars and bars and bars... In Brasília, it also started to appear. My mother's house, where I opened the door and put the bronze pestle to keep it from closing and it was open all day until night, then had to be locked” (Matos, 2014, pp. 228–229).
- ³⁷ “Then, all of a sudden, you are walking in *Through* and you remember Brazil, how these cities got to be” (Rivitti, 2007b, p.83).
- ³⁸ In the artist's words, “*Through* is an accumulation of transvisibilities, bringing together several transparent interdictions. You can cross them with your eyes” (Morais, 2009b, p. 215).
- ³⁹ As Cildo explains (in Berg, 2009, p.129), these fragments of glass “act as a sound enhancer, which geometrically multiplies the strength of objects. Without neglecting the topic of looking, *Through* puts a psychological situation of imminence, fracture, rupture and the materialisation of the feeling of impediment”.
- ⁴⁰ “Therefore, there is synesthesia... I mean, it is exactly when you hear the breaking glass that you begin to see, to understand this piercing through” (Meireles, 2008, p. 142).

Iconographic Sources

Fig. 1 - Luisa Strina Gallery

Fig. 2 - Luisa Strina Gallery

Fig. 3 - Wisnik & Matos (2017). *Cildo: Studies, Spaces, Time*. São Paulo: Ubu Editora. pp.121-122.

Fig. 4 - Herkenhoff, Mosquera & Cameron (1999). *Cildo Meireles*. São Paulo: Cosac Naify. p.103.

Fig. 5 - Wisnik & Matos (2017). *Cildo: Studies, Spaces, Time*. São Paulo: Ubu Editora. p.112.

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mrivas@esta.ipv.pt**Abstract**

In a world where everything tends to be new instead of something with a story, where one's junk is another's amenity, the content presented in this paper is the result of an 8-week project developed by first year students of the Product Design course, at Polytechnic Institute of Viana do Castelo. By understanding the birth of Ready Made art concept, during 1910s, and analysing ready made products *made* by well-known designers, since the 1950s until nowadays, the purpose of this project was to call to action towards a more sustainable lifestyle. In this sense, the aim of this project was, in addition to stimulating imagination and creativity, the transformation of common objects, mass produced, into extraordinary design products, where common objects are easily recognized and integrate an original design piece. Besides that, the final solution should be innovative, respond effectively to a problem presented by the student and, at the same time, have stimulating characteristics for a wider universe of users.

Keywords: Ready Made; old or used artefacts; product design; sustainability.

Introduction: Ready Made origin's and evolution

Marcel Duchamp (1887-1968) created the first ready-made work, the Bicycle Wheel (1913), as a protest against the excessive importance assigned to works of art. By selecting mass-produced common objects, Duchamp tried to destroy the notion of the art object's uniqueness, the result of which was a new and controversial definition of art - art as an intellectual rather than a material process. Duchamp and his ready-made works were adopted by several artists integrated in the nihilist Dada movement, from 1916 to 1920 (EB, 2019).

Ready-made, which continued to be an influential concept in Western art for much of the twentieth century, provided an important basis for the Pop Art movement of the 1950s and 1960s, whose main theme was mainly the common objects of popular culture. Its intellectual emphasis also influenced the conceptual art movement that emerged in the 1960s, and which considered the artist's idea more important than the final product (EB, 2019).

In the field of design, which has always developed in parallel with the artistic and cultural movements of its time, ready-made objects related to the Pop Art movement consisted of forms designed to respond to new social behaviors. The mutations endured in these transformed functional objects were also a reflection of the political and artistic context of the late 1960s.

Among the many transformed objects, works carried out in the 1990s by the Campana brothers (Brazil) or the collective Droog Design (Netherlands), who incorporated a strong local material culture in their pieces, can be mentioned. It should be noted that Droog Design's conceptual products have become a model for a worldwide trend towards simplification and reduction, and “[...] what remains constant in the field of design [in general] is the search for clarity of purpose and economy of means, attributes that still characterize a modern attitude in design” (Antonelli, 2003, p.249).

In addition, the emotional component of the transformed objects continues to define one of the paradigms on which the theory of design focuses, referring that the understanding of a piece does not depend exclusively on the object itself but on associations that are made to it:

“[...] Hidden associations can be revealed when one object is related to another, or otherwise taken out of context, or when a single detail is removed or altered. If the resulting metaphor is sufficiently powerful, even the most ubiquitous artefact may be transformed into an object of emotional rather than practical utility: a work of art. [...]” (Antonelli, 2003, p.249)

Background of research

In Portugal, as in the rest of the world in due time, at end of the first quarter of 2020 we were caught up by the Covid-19 pandemic and all new circumstances related to it. When the state of emergency restricted the movement of people and the duty of home curfew, this occurrence forced us to explore new ways to continue with our lives and, at the educational level, to rethink the methods of knowledge transmission, giving continuity to subjects studied in class.

As result, in the subject of Introduction to Project, of the Product Design course at the Polytechnic Institute of Viana do Castelo, it was decided to face this situation as an opportunity for students, in their own space and environment, to discover a different approach to create a new(er) product.

In this context, the present article intends to present and analyze the project developed by the first year students of that course, untitled “Ready Made in Design”, which consisted in the exploration and interpretation of the Ready Made concept, as well as in the execution of a prototype that brought together its guiding principles.

So, in this scenario, it was our intention to find if it was possible that students achieve results that meet the objectives and requirements of the project, as well as if it was conceivable for them to execute the prototype, by themselves or with the help of third parties (family members), in a way that the experience of "learning by doing" was not compromised.

Project scope, main problem and objectives

The "Ready Made in Design" project was developed as part of the Introduction to Project subject, of the first year of the Product Design degree taught at the Polytechnic Institute of Viana do Castelo. It was designed with the aim of stimulate students' imagination and creativity, through the transformation of mass-produced common objects into design products where, on the one hand, the objects should be easily recognized and, on the other, they would be part of a creative design piece.

Besides that, and with the intention of trying to achieve a simple design, ie, without many changes to the original object(s), mass produced and ready to use, students should add other raw materials and/or other objects to create a new product design. In other words, students should transform common, everyday objects, found in the family space, into unique products, with new functions, utility and appearance, but that could be easily reproduced by hand or industrially.

Project methodology

Due to the Covid-19 pandemic, this project was fully developed via eLearning, having been accompanied by videoconference, in two weekly sessions, over a period of 8 weeks.

Following the principles of a project-based learning model, the project was divided into 3 phases.

The first phase, of preliminary design, lasted one week and corresponded to the research for ready made products, from well-known designers/companies and unknown authors, which should be properly identified (author, name of the piece, year and production company, if possible). With this research it was intended that the student understood the scope and possibilities of developing a project of this nature as well as identify the most relevant characteristics on this topic. Also at this stage, and taking into account both the concept of contemporaneity and the principles of sustainability, as opposed to the planned obsolescence criteria (Fiell & Fiell, 2006), students select unused objects stored in their homes, that could be used, reused or recovered, which would be the basis for building a new product. In parallel, they

should define the problem for which they wanted to find a solution (What do I need? What does my home need? What would I like to have? What can I offer to ...? ...).

After this stage, the project phase began. This lasted for five weeks and was characterized by the product shape development, ending with the development of ideas for an exhibition/marketing label.

The last phase, which lasted two weeks, coincided with the production of the prototype of the piece, the respective label and the dossier for presentation and justification of the work developed. In the production of the prototype, the assistance of third parties within the family was recommended. In most cases, this collaboration allowed for a workshop format learning due to the professional or hobby activity of close family members of each student.

Project Findings

The selection of mass-produced common objects/products was very diverse, with objects such as antique or old furniture and doors, skateboards, tire, coffee capsules, bicycle fork and rims, cutlery, wheelbarrow, wooden coil, cardboard boxes, pallets, agricultural tools, cans, bottles, among many others, being chosen as the main project component.

The problems proposed by each student were mostly to solve flaws within the common domestic space (indoor and outdoor) and only a few were for more specific needs of the student's own space - bedroom.

Although the range of project's typologies, carried out individually by 38 students, was not very wide (vide Tab.1), the final findings were surprising due to the creativity and the quality of the prototype's construction.

Considering that all the results integrate the Ready Made principles, and common mass-produced objects/products used are easily identified, the new design pieces also show a concern with environmental sustainability, especially the reuse of mass-produced common objects/products (extending their life cycle), as well as they exhibit a simple aesthetic language that, in most cases, corresponds to contemporary design standards.

In this context, we believe that many of the final findings present stimulating characteristics for a wider universe of users, just as most of the pieces have the potential to be mass produced.

We also consider that most students have created a new, unique design product, managing to assign new functions, utility and appearance to old or end-of-life common objects/products, and clarity of purpose to the designed piece.

Typologies		units	
Lighting		table lamp	9
		floor lamp	1
Indoor furniture	Shelf	standing shelf	1
		wall shelf	3
		suspended shelf	1
	Seat	bench	2
	Bed		1
	Mixed	mirror / hanger	1
		wall lamp / mirror	1
		bench / side table	1
		couch / work table	1
Storage and organization		tools stand	2
		shoe rack	1
		hanger	2
	Support for	vinyl disc	1
		tablet / smartphone	1
		coffee capsules	1
		plants	2
	Outdoor furniture	Couch	
Chaise longue			1
Leisure table and couch			1
Table and benches for meals			1
Recreation	Game		1
total projects / prototypes			38

Tab. 1 – Typologies/quantity of the projects /prototypes executed by students



Fig. 1 - Lamps collection: “Bic Lamp” by Teresa Ferreira, “Coffee Lamp” by Diana Sousa, “Forqueta” by Sofia Teixeira and “Berkus” by Paulo Silva

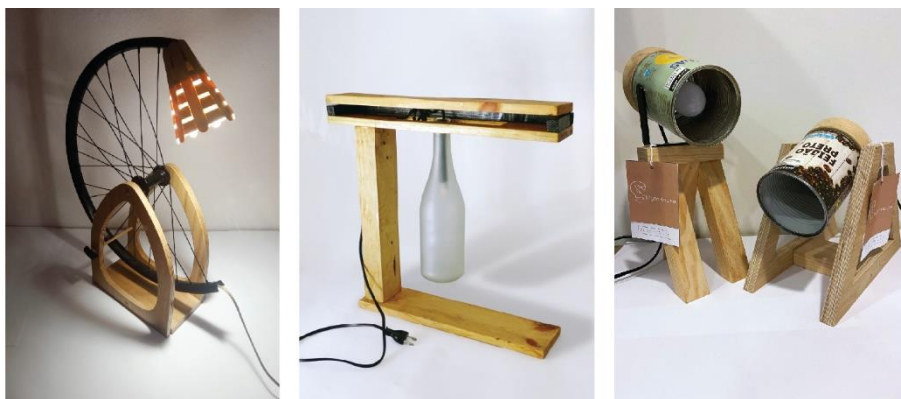


Fig. 2 - Lamps collection: “Curvaluz” by Marco J. Cerqueira, “Light Bottle” by Salvador Rodrigues and “Light House” by Ana Canosa



Fig. 3 - Entrance hanger “Lignum Rake” by Marco Faria, backlit wall mirror “Amaryllis” by Ema Brandão and up to 13” tablet and smartphone support “4 Spons” by Sara Silva

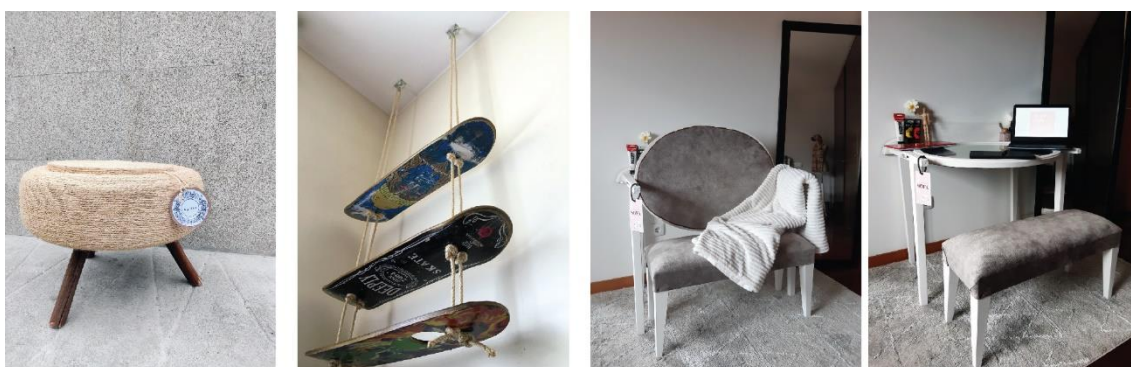


Fig. 4 - Stool “Raster” by Inês Queiroz, suspended “Shelf Board” by Sérgio Gonçalves and convertible “DeskSofa” by Joana Miranda



Fig. 5 - Football table “Mini Mat” by António Ribeiro and chaise longue “PushCart” by Joana Santos

Conclusion

The prototypes of the “Ready Made in Design” project show that even with an eLearning method it is possible to transmit knowledge and guide the student so that he/she reaches the objectives and requirements of a project of this nature.

At the same time, and because most of them have access to tools or small family workshops, the final results surprised by the quality of execution, which demonstrates that "learning by doing" is possible outside academic environment, in many cases with better results. We considered that the better results are due to the lack of need for transportation between places (school - home), with the execution being done in free or family time, as well as being a response to a problem that needs to be solved for that person/family in particular. The results also show the possibility that each design piece has to be produced industrially, which was also a goal for this project.

Simultaneously, the results show a commitment to the sustainability of the planet, particularly at the moment we are going through, of great environmental, social, humanitarian, economic and political challenges. It was in this scenario that the importance of the role of design was highlighted, as an interpreter of the emerging needs of a consumer society that is increasingly aware of the problems surrounding it and more demanding in relation to the solutions presented.

The way this project was approached explained to students how and where (or how else) sources of inspiration can be found for creating new products. It has also become evident to them that the products will only be useful if they effectively respond to someone's need. We believe that freedom, both in the definition and in the approach to the problem, granted at such an early stage in the training of students, provided them with a better understanding of what is useful and functional or futile and inoperative. This was possible through the application of a

methodology that allowed them to understand, test, reject and approve the generation of concepts and ideas that were directed towards the resolution of a problem that was intimately familiar to each one of them.

We tend to believe that these results were only possible because of the specific moment we lived, of home confinement due to Covid-19. Although this project was designed especially for this scenario, we consider that the results would be completely different (in materials and size of most of the pieces) if it has been done in the academic space. To prove this we need to present the same briefing to students having classes in presential mode.

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Abstract

From Aristotle to Bazin, the concept of art as mirror to reflect reality and the ontological level that establishes an existential relationship between cinema and reality respectively, depicting what is real have been a major theoretical issue regarding art. Firstly image and lately moving image. After a century of history, cinema seen as an Art form - which depicts space, time and causality - is still today subject of constantly evolving. The world of film is, then, a mode of experience, encompassing the oscillation between seeing and gazing. In other words, the realm of moving image establishes the tension between belief and doubt, or the real and the constructed reality. In the aftermath of the Second World War, the New Realist movements emerged, in which the films associated with Italian Neorealism played a major role in the shift to post-cinematic image paradigm. Standing at global stage, this transition shaped the characteristics of late twenty-century cinema, and consequently the turn of twenty-first century or pictorial turn. In the eyes of Li Yang's Blind Shaft (2003) this paper focuses on the emergence of debating filmic image object's post-mediation theoretical framework today, within the context of contemporary hybrid global cinema. Meaning, revisiting the ontology of the cinematographic narrative body and aesthetics in the eyes of Li Yang's Blind Shaft (2003), and engaging social and political concerns, are central aspects subject to be observed in Italian Neorealism cinema. Both cinemas engage, then, realistic aesthetics as social constructed reality, pursuing the cinematic "truth" or the essence of cinema: "Cinema must tell what is going on. The camera is meant to look at what lies in front of it. [...] The time is ripe for throwing away scripts and following them with camera." (Zavattini, in Casetti, 1999: 26)

Keywords: Contemporary Chinese cinema; Italian Neorealism cinema; Pictorial turn.

Introduction

Inheritors of the legacy of the Italian Neorealism filmic narrative structure and aesthetics, the contemporary Chinese cinema, standing at global stage, lead into an impression of state of mind and manner of speech in order to reach reality. From Aristotle to Bazin, the concept of art as

mirror to reflect reality and the ontological level that establishes an existential relationship between cinema and reality respectively, firstly image and lately moving image.

In the aftermath of the Second World War, the New Realist movements emerged, in which the films associated with Italian Neorealism played a major role in the shift to post-cinematic image paradigm. This transition shaped the characteristics of late twenty-century cinema, and consequently the turn of twenty-first century or *pictorial turn*. The post-Mao Chinese society dramatic transformation and urban development, as a transitional period of institutionalization of globalization and capitalism with negative social consequences, have witnessed a new cultural experience of citizenship. Despite the constraints of this context, since the economic reforms (late 1970s and early 1980s), contemporary Chinese cinema, labelled as the renewal or transition era cinema, has harboured the seeds of cultural change. In the eyes of contemporary Chinese cinema, namely Li Yang's *Blind Shaft* (2003), the world of film is, then, a mode of experience, encompassing the oscillation between seeing and gazing: a roadmap for the future filled with anxieties and uncertainties, unfolding how the filmed subjects are able to trigger the redefinition of the external cultural icons and iterates the director's intention of capturing the human's gaze, and operating very much on the level of formal realism. The mine as a revealing surface or simply surfacing of the character's background, and edge since the "character and environment coexist and relate to each other objectively, but not without feelings, suggestions and meanings." (Wang, 2014: 107) The aesthetic approach to reality in this film reflects in general contemporary Chinese cinema central characteristic, which synthesizes and converges to Chatman's theoretical stance. Since it attempts to capitalize the "I" as subjects that are capable of delivering authenticity through the gaze of reality, relocating the semantic drift in cinematic language from "realistic" to "true to art".

It means, Li Yang's *Blind Shaft* (2003) depicts the moments when those social, cultural, economic and political constraints, faced by each individual, change. As the foundational import of "conscience" is grounded in the very core of Chinese sentimentalism through the use of documentary realism narrative structure, this film re-places and re-frames the fictional characters emphatically, expressing a contradictory feeling towards the near future. The places and objects are imaged, then, as 'how they are' in reality, and different layers of diegetic and non-diegetic realities are gazed, which are mediated by the corporality of subjects speaking "I". The narrative elements, such as places, objects, and highly mobile characters also known as *disposable people*, feature a filmic narrative structure that delivers to the viewer a sense of visible surrounding environment or true reality, in which the protagonists whom depict the dislocated people in Mainland China either have no family or are too far from home. In the end,

their existence is characterized by an overall rootlessness in a place that provides no supporting ground and no future's hope as well. In this sense, Li enhances this superficial relationship between figure and place through *mise-en-scène* and frame composition. A relation that is mutually objective and superficial characterizes the cinematic representation of landscape and figure. This sense of mobility that remains still and local, a change that seems to never happen and seems to be irrelevant as well, is balanced by the sense of loss and the feeling of homeless, where characters feel like they don't belong here. The future will never happen in this place. This film reframes the surface and the edge of social realities being social filmic metanarratives, in which centres its narrative in a symbolic and temporal direction evoking Heidegger's "here and now" in the form of hope. In the context of Mainland China the status of character and place are irrelevant and peripheral.

In sum, Li Yang's *Blind Shaft* (2003) depicts social constructed realities or composite memory generating the same effects as "real" memory does: opposing reality to memory becomes, then, thinner and the film content drive viewer's attention and reading of the narrative. The subject itself plays the central theme in filmic discourse, encompassing cinema as a self-expression form, engaging, then, realistic aesthetics as social constructed reality, pursuing the cinematic "truth" or the essence of cinema, as did happen for instance in Italian Neorealism cinema.

Li Yang's *Blind Shaft* (2003), re-framing social narratives: truth or realism?

At the turn of twenty-first century or *pictorial turn*, and in the eyes of Li Yang's *Blind Shaft* (2003), this paper focuses on the emergence of debating filmic image object's post-mediation theoretical framework today, within the context of contemporary hybrid global cinema. Meaning, revisiting the ontology of the cinematographic narrative body and aesthetics in the eyes of Li Yang's *Blind Shaft* (2003), and engaging social and political concerns, are central aspects subject to be observed in Italian Neorealism cinema, made film the desired reality-effect.



Rome, Open City (1945), Roberto Rossellini

It is within this context that a new narrative paradigm emerges, which assumes itself as a deliverer of truth and film as a mirror of the truth or the realm of the real, depicting the social struggles imposed to the country's huge marginalized population or 'weak groups' (*ruoshi qunti*). Li Yang's *Blind Shaft* (2003) prevails in visual terms through the close relationship between camera and reality depicted through a constantly moving camera work, often in close-up range with a fast editing rhythm. In the margins of contemporary society, the subject itself in this film plays the central theme in the filmic discourse, such as: ruthless; immoral and/or illegal profit-making schemes carried out by poverty-stricken characters; profit-making economic subjects related to lower social classes.

Li Yang's *Blind Shaft* (2003) uses new narrative structures that are implemented in order to enhance the gaze of reality, such as: real and fictional atmospheres; elements and fictional realities (the relation between atmosphere and where the action takes place); film spatiality and film observational narrative; film narrative and the truth of human condition.



Blind Shaft (2003), Li Yang

So, the realm of the real in in this case mirrors the surrounding social reality or real socially constructed knowledge observation, and the narrative units are accomplished through a documentary like film language, centring the narrative within the realm of “reality” of kinship ties as the foundational import of “conscience” grounded in the very core of Chinese sentimentalism. The narrative in Li Yang’s *Blind Shaft* (2003) pursues the documentary method and re-searches for reality, organizing time not according to dramatic purposes but rather in accordance with “life time”. The camera creates the illusion of transparency as a catalyst to provoke re-actions, conveying a sense of authenticity and looking for a visual construction of the social through film.

As mentioned before, this film is mainly concerned with mobility and the cultural identity of the Chinese people in the remote areas, in this case unfolded in three major filmic narrative moments. As following:

1. The protagonists Song Jinming and Tang Zhaoyang, coal miner co-workers, stage a mine accident underground to swindle compensation from the coal mine owner, killing their first victim who pretended to be their relative to work at coal mine site. The coalmine owner ends up signing an agreement with Song and Tang offering 30 000 RMB compensation for the loss of their “relative”, and to avoid news of the fatal accident from reading the public or the police.

2. After, Song and Tang sent money back home to their families, and then they target their next victim in a town where migrant workers gather to await recruitment. Yuan Fengming is a sixteen-year-old teenager who had just quit the school to earn money to support his younger sister's education. Initially Song hesitates to plot against Yuan but soon they move forward to another remote coal mining town. Song and Tang pretend to be Yuan's uncle.

3. This moment represents the critical narrative turning point or a twist, when Song is moved by Yuan's kindness and *naïveté* and Tang is desperate to make quick easy money again.

Song hesitates instead of carrying out what they had plotted, as they start to attack each other, Yuan manages to escape and save his own life. Song and Tang are buried in the shaft in a mine underground accident they have staged previously. Ironically, the roles are now reversed. Yuan is offered 30 000 RMB compensation by his employer for the loss of his "uncles".

Li Yang's *Blind Shaft* (2003) fixes the narrative in three key elements - the self, the family, and the community. The narrative points to the permeability of what divides fiction and non-fiction, story and storytelling, content and form, giving place to a metanarrative realism. As follows: "Li (...) felt obliged to develop an engaging narrative in order to develop a broader base of interest, introducing an elaborate crime plot with a Hitchcock-like twist at the end, via a pair of low-level guifters engaging with their bosses in the conception of the industry, implying that a failure to mainstream high moral standards at the top - above ground, in mining terms - has lowered the standards at the bottom of the shaft." (Silbergeld, 2012: 411)

The truth is contained within the film's world and the task is to give access to this world, mirroring a new cultural and aesthetic meaning, and tracing a trajectory of ambiguity and uncertainty: "The quasi-documentary and hyper-realist aesthetic reveals that cinematic representation is hardly a transparent window onto reality but rather a form of interrogation of the "truth" value of both its referent and its image and their indexical rapport." (Zhen, 2007: 18)



Blind Shaft (2003), Li Yang

This level of realism through cinema seeks to shape a construction of the social, as it takes place more often in documentary film:“(...) The long take, together with the medium-to-long range shot and lengthy pauses between conversation – all designed to establish a sense of “real-time” cinematic activity – that have been most widely regarded as essential Chinese characteristics in filmmaking.” (Silbergeld, 2012: 405) The central theme in this film overcomes the realm of the characters and their surrounding realities, meaning, “[...] all mediations are themselves real.” (Bolter & Grusin, 2000: 55) The story revolves around two villains Song Jinming and Tang Zhaoyang who earn money through a scheme that involves killing co-workers at unregulated coalmines, and characterized by “(...) contemporary self-interested economic subjects who sacrifice the social family (greater good) for the biological family (lesser good)”. (Ho, 2015: 50). The tension in this filmic narrative is shaped by confrontation between popular and political culture, (where/ from what), a society that allows its citizens to have flexibility and freedom to establish their way of life and to use the public spheres according to their needs. Li manipulates the cinematic time through the use of long take and jump cuts, in which the diegetic world of the film turns to be an extension of the speaking subjects “I”, and establishing the tension between belief and doubt, or depicting the real and the constructed reality. In this film fiction plays with documentary effects, and documentary stages reality with fiction effects.



Blind Shaft (2003), Li Yang

Li Yang's *Blind Shaft* (2003) reinvents and rethinks the *cinéma vérité*, emphasizing the intrinsic dimensions of representing reality and fiction. It means, the thin line between fiction and non-fiction is blurred, overlapping the diegetic and non-diegetic realities, which tends to gradually disappear. Following this train of thought, the filmmaker's contribution lies, then, on how reality is delivered and not transformed. This film mirrors this contradictory feeling - the outside world and the realm of the characters that are isolated from it and cannot control their fate and future. The viewer is not expected to comprehend the significance built by the filmmaker but should recognize the degree of significance within reality itself.

As mentioned previously, Li Yang's *Blind Shaft* (2003) mediates different layers of reality, lying between fiction and documentary film forms, sharing several structural issues in the way the film was made and grounding the plot that build the filmic narrative. To film *Blind Shaft* (2003) Li has, then, established the following principles:

(...) the shooting camera was always shoulder mounted so we could shoot at eye level, which provides a very objective perspective. I had already determined this stylistic approach before we even started shooting; it was to be (1) no long shots; (2) constantly moving cameras; and (3) no shots higher than eye level ... By doing away with all high and low shots, I wanted to strip the film down to the simplest possible cinematic language... I tried to carry this same approach through with the colour employed in the film. I stayed with simple, pale colours in the coal mine areas whereas in the city there are many colours, which seem to be in a disarray." (Berry, 2005: 226, 228).

Within the context of the post-Mao era, the Chinese contemporary cinema, being themselves of the same generation as the floating population and often named the "Urban Generation", emerged in the early 1990s as a reaction to the socialist realism cinema, and, thus, standing

against the upheavals of Chinese history and the politics of that time: “(...) the transformation from a socialist subject to a capitalistic subject seems to be detached from feelings. *Blind Shaft* (...) provides us with a clearer picture of self, family, and community in post-socialist China.” (Ho, 2015: 65, 66) The confrontation with the rise of a new market economy and mass culture, led into an unprecedented social and cultural change in the Chinese society. This contributed for the emergence of a filmic narrative centred on a social rhetoric and innovative cinematic style.

Conclusion, the manipulation of real or the representation of reality

In the context of the Age of “disposable” people, and in the margins of the contemporary society, Li Yang’s *Blind Shaft* (2003) represents and portrays social and psychological issues related to the Chinese urbanscape dramatic shift today. In contemporary Chinese cinema, authenticity prevails over illusion and giving local audiences the knowledge on how to freely interpret its own cinema, or into some extent what can be understood as their own identity basis or nationhood.

The rapid modernization and social dislocation are the central themes of Li Yang’s *Blind Shaft* (2003), tackling a wide spectrum of social experiences and issues: migrant work; civic consciousness; public health issues awareness; corruption; and social inequalities. Through a self-reflexive perspective of identity and modernity, leading into an impression of state of mind and manner of speech, reality is shown as the disempowered self set in a shattered locale and a disintegrated present that often displays an abstract or symbolic quality. Meaning, in this film the realm of the real is taking place in the present moment and in the form of filmic narrative. The contemporary Chinese cinema constitutes itself as the realm of surrounding reality or invisible narrative based on a type of truthful realism. In brief, the present paper suggests that Li Yang’s *Blind Shaft* (2003) encompasses the following:

- The reuse of cinematic realism based on Chinese real life experience;
- The speaking subjects “I” play the central theme in the filmic discourse, being cinema as a form of self-expression;
- A self-reflexive, *mise-en-abyme* narrative construction process marks the perspective delivered to the viewer.

This film embeds, then, an emotional thread, which to a certain extent represent a national metaphor. Or simply, an allegory of a society that in the name of the Nation is keen to hold and ground a common believes. However, in the end of the journey this artificial dream vanishes. In the eyes of Li Yang’s *Blind Shaft* (2003) the delivered reality overlaps with the surrounding real based on an erased collective memory depicting the faded promise of the Socialist broken

dream in China. This film portrays, then, disorientation and dissolution of the national dream in the post-Mao era.

To conclude, the narrative tension opposing reality to truth becomes, then, thinner and the film content drives and manipulates viewer's attention, as well as the reading of the filmic narrative. Within the emerging global cinema today, the social context framed throughout the narrative plot is crucial to achieve the essence of the film, since it accounts for cultural citizenship with inherent strong political statements. At a time when the turn of the twenty-first century is witnessing moments of global dramatic historical change, this cinema experience a time-depicting reality, as simple as a daily moment with all that this implies. The truth in Li Yang's *Blind Shaft* (2003) emerges through the cinematic metamorphosis of speaking subjects "I" - from corporality of the broken post-Socialist Chinese dream to reality. This film should not only be seen as faded destiny but instead as a message of hope; immigration and emigration - essential players in today's global society; moral values; tradition; and cultural identity. Since the diegetic and non-diegetic realities in *Blind Shaft* (2003) are united in the same filmic narrative territory, the dramatic shift of contemporary Chinese society today are gazed and depicted. This film might be seen, then, as an observatory for today's social and psychological changes in Mainland China, engaging social and political concerns, pursuing the cinematic "truth" or the essence of cinema, as Italian Neorealism cinema achieved before.

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Filmography

Blind Shaft. (2003), Directed by Li Yang, USA: Kino Video. DVD.

Suparna BanerjeeIndependent researcher and dance practitioner, India
supban@gmail.com**Krishna Goswami**S. B. Modern High School, India
krish_goswami@yahoo.com**Abstract**

This article examines the Freudian uncanny in artist Krishna Goswami's photo series "At home in the World? Mediating Borders" (2020) in which she captures dance artist-scholar Suparna Banerjee's trepidation and feelings of unsettlement when stranded in the USA at the onset of the Covid-19 coronavirus pandemic. By reading a range of photographs, this study demonstrates that the uncanny manifests in quite a diversified manner including unsettling the boundary of home; dismembering of limbs; doubling and evoking uncertainty between reality and art. Using a mixed-method approach, it is contended that the home exists on the borderline of familiarity and strangeness. Largely interdisciplinary, this research contributes to the understanding how 'internet photography' and the Freudian uncanny are intertwined and can inform one another.

Keywords: Freudian psychoanalysis; the uncanny; home; internet photography in the Covid-19 coronavirus pandemic; confinement; collaboration

1. Introduction

The sudden Covid-19 epidemic has become pandemic and impacted millions of people's lives across the globe. The slogan "Stay home, save life" has not only confined us to our homes but also triggered unprecedented uncertainty, fear and uneasiness. So, *staying* at home during the communal lockdown does not necessarily mean *feeling* at home¹. In psychoanalyst Sigmund Freud's (1955 [1919]) seminal essay, the concept of the uncanny is marked by the blurring of the boundaries, by the strange encroaching into the realms of the familiar and vice-versa. Precisely, it is evoked when there is a co-existence of opposing feelings pertaining to 'home' (or *das Heim*).² Freud indicated that one might be 'tempted to conclude that what is uncanny is frightening precisely because it is not known and familiar'(p. 220). However drawing on philosopher Friedrich Wilhelm Schelling's definition, he contended that the uncanny is not totally as unfamiliar, rather, it is something which has '*remained...secret and hidden but has*

come to light...' (italics in original, quoted in Freud: 224). Thus as a concept, the uncanny is dichotomous because it simultaneously conceals and divulges a subject.

With this background, this article analyses the uncanny aspects of artist Krishna Goswami's³ photo series "At home in the World? Mediating Borders" (2020), which illustrates her university friend Suparna Banerjee's uncertain state-of-being, when stranded in Iowa (USA) due to a sudden cancellation of all international flights by the Indian Government in March, 2020⁴. Inspired from daily conversations that took place between Banerjee and Goswami through Skype and Facebook Messenger video calls (from March-May, 2020), this photo series 'not only questions the boundary of home in quarantined times, but also portrays a sense of dislocation of borders through the world of the internet' (Goswami, 2020).

For co-author Banerjee, the concept of 'home'⁵ has been predicated on borders rather than on an unquestioning acceptance of a fixed root over the past two decades. Hailing from Kolkata (India) and thereafter moving to Pune following her marriage, her 'home' has been moving along several axes (for example, in Europe, UK, USA) for the quest of knowledge and artistic identity (Banerjee, 2018, 2014, 2013, 2012, 2011, 2009; Banerjee & Baker, 2019; Banerjee & Fiala, 2019; Fiala & Banerjee, 2020). Her travels across nations by herself has challenged notions of the domestic entrapment, whilst dismantling the patriarchal frame of the society⁶. Various teaching residencies at the Iowa State University has profoundly connected Banerjee's heart to the people of Ames (Iowa, USA), but when the fissure opens up with regard to her beliefs and mannerism, she is identified as an 'other' by 'them'. Again, her frequent travels have unsettled her relationship with people from her 'home' city, where she has often been branded as an 'outsider' on account of certain cultural assimilation of 'their' practices. The identity and identification processes have disassembled the binary of insider/outsider, which undeniably gets Banerjee closer to the construction of the Freudian uncanny.

The application of the uncanny as an analytical lens has remained wide across disciplines including literature (Johnson 2010), film studies (Linville 2004), architecture (Vidler 1994), visual arts (Kligerman 2007), theatre (Causey, 1999) and dance (Banerjee, 2018), among others. Previously, two noted anthologies - *The Uncanny* (Royle, 2003) and *The Uncanny* (Kelley, 2004) – have brought together significant attention to this discourse. Recently, many researchers have also adopted the analytical lens of the uncanny to read photographs (Grant 2010, Brett 2010; Raymond, 2019).⁷ Using the Freudian uncanny as a method to read photographs, therefore, needs no further persuasion.

As Freud introduced the uncanny as an aesthetic experience that deals with ‘the qualities of feelings’ (1955 [1919], p. 219), as opposed to beauty, we are interested to investigate how the uncanny intersect with photography with regard to the concept of home and aesthetics of human feelings. Building on a previous study where Banerjee (2018) read two contemporary choreographies as a site for the exploration of the uncanny and unhomely, this study critically analyses a range of biographical photographs to show how the uncanny enters into the domestic space, when the familiar subtly becomes unfamiliar and the homely turns into unhomely, from where Banerjee cannot escape. Largely interdisciplinary, this research is informed by a mixed method and contributes to the vein of ‘internet photography’.

2. Method

2.1 Internet Photography

With the outbreak of the 2020 pandemic and its resultant lockdown, the use of internet as a medium to capture photographs of a remote body or object has been compounded. For the purpose of the study, we define internet photography⁸ as a genre of digital photographic art which captures any subject using a fixed lens camera seen through videotelephony (e.g. FaceTime), video chat (e.g. Facebook), telecommunications (e.g. Skype) or an instant messaging smartphone application (e.g. WhatsApp). By positioning a camera inside databases and computer screens, this genre ‘investigates the renewed role of the photographic medium as it impacts the formation and understanding of personal memory and social realities’ (Cirio, 2016).

Scholar Claire Raymond associates photography with home and argues that the former at once imitates and estranges us from the homely space:

Photography has inherently to do with the concepts and use of home, or, the core experience of embodiment because photography so faithfully mimics the appearances of the spaces we inhabit. Yet it also presents that which radically estranges us from home [...] Photography estranges physical space (2019: 5).

To connect the borders of the two continents, Goswami preferred internet as a method: ‘As both geophysical and the psychological borders were difficult to navigate in this lockdown phase, we thought to use internet [...]’.⁹

According to Freud, the uncanny pertains to something what arouses fear,¹⁰ and Goswami uses various types of horror lighting effects¹¹ such as uplighting, silhouette, underexposure, harsh light, projected shadows and shooting through objects were used in order to create mystery, anxiety and suspense:

The optimal use of light from different sources was purposefully created to have haunted and surreal effects. The manual mode of my camera (Nikon D7000) was used to have control over the light and moods.

Throughout, the computer screen plays an ambiguous role to reflect, register and contain the world, serving simultaneously as a source of truth and imagination, solace and discontent. She appraises how the shooting was rehearsed on the social media platform:

At first, we tried the Facebook messenger video to capture various moods using the daylight, but the mood of anxiety was missing. So, the use of a low light was thought of [...] I also instructed Suparna to get the best possible setting and posture.

Like Banerjee, she suffered from loneliness and thus wished to stay connected in this period of social isolation: 'I deliberately kept myself in some of the frames to show the longing for togetherness while maintaining physical distancing' (for example, see Figure 1). The computer acts as a window to capture a distant, inaccessible locale, dislocating temporality. We subsequently return to articulate an estranged relationship to home: uneasy, often nostalgic, a strong plea to return to its comforts, yet displaced.



Figure 1. The photographer appears onscreen to resonate the subject's confined life

2.2 Bridging the study and the self

In the study, the readings of the photographs are Banerjee's own and are layered with echoes of personal experiences¹², although the autobiographical narrative style has been omitted considering the length of the essay. The analysis reflects Banerjee's conviction that personal journeys, life philosophies and research are inextricably bound up with each other. The personal life story complements the photographic analysis and unfolds the emotional aspects of the subject to the viewers.

3. Reading the photographs through the lens of the uncanny

As mentioned previously, Freud argued the main site for the uncanny is the domestic space. It has been noted that haunted houses or living rooms are important sites for presenting the uncanny in literature and films.¹³ While connecting the uncanny with the concept of home, researchers have engaged with various tropes including claustrophobia, confinement, liminality and defamiliarisation (Mukherjee, 2017; Wasson, 2010). We now proceed to analyse how the domestic site in the photographs becomes the nucleus of the Freudian uncanny.

Having reduced her subject to a framed space, chiefly the living room and dining area of the apartment, Goswami (2020) brings forth the complexity of the visual narrative that problematises the boundary of home. The apartment with the interior feels hauntingly empty, unimpressive with its heavy, old-fashioned furniture which include a sofa set, a work table and a wooden rocking chair. Situated away from the vexing crowd, this isolated apartment offers Banerjee partial relief at the time when practising social distancing is mandatory. The domestic space is momentarily comforting, especially when she sips Darjeeling tea, asserting her Bengali identity (Figure 2). When she arrived in early March, she recreated 'home' every evening by evoking the aroma and taste of her idealised memories of childhood through *macher kalia* (a coveted Bengali fish curry) and *mishty polao* (sweetened fried rice), prepared with traditional spices brought from her country. With this enduring anxiety, the lavish practice of dining appears dreary, expressed through her detached look and motionlessness. All of a sudden, the aromas of the cuisines in the refrigerator smell unfamiliar to her. The uncanny is unfolded when Banerjee's illusions of rooted stability of her past home is disrupted (Figure 3).



Figure 2. A sip of Darjeeling tea offers the flavour of her home

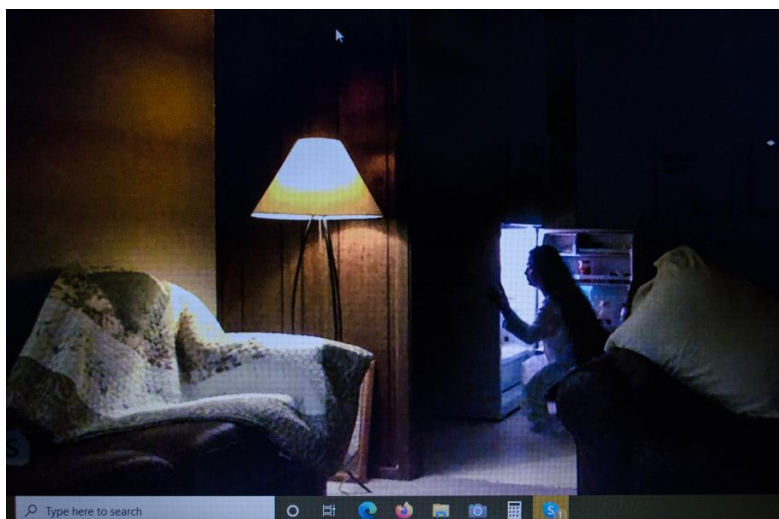


Figure 3. *Traditional cuisines smell unfamiliar*

As the night falls, it comes with unfathomable solitude; the interior of the house looks mysterious as it is inadequately defined and scantily lit. In Goswami's own words: 'The lights and minimalist furniture were deliberately arranged for highlighting the mood and empathy to surface'. The wooden divide (that separate the living room from the dining space) not only underpins a temporal disjunction between her shifting homes but also a sense of confinement (Figure 4). With the fragmentation, the two boundaries become pronounced; she belongs to (intellectually) 'here' and also (emotionally) 'there'. While she has always trusted that solitude can be beneficial - in that it has led her to self-knowledge and enlightenment- she does not deny its heartrending consequences either. She is torn between the subverting and comforting powers of her shifting 'homes'.

As we move forward, the apartment becomes a trope of unlimited waiting for return. The interplay between the light and ephemeral shadows reflects Banerjee's fears and pain of separation, and the room stages strikingly these unsettling feelings. The shutter allows no glimpse in or out of the room – all these photographic means are used to furthermore compel the impression that she is deeply grief-stricken (Figure 5). The window provides a temporary relief as it promises partial transparency because of the street lamps. The act of gazing through the window indicates her future hope to get reunited with her husband, who equally shares her anguish and is tormented by this separation. Even though we see the subject within the domestic interior, she is, nonetheless, displaced. She feels unhomey inside the 'home', which gets close to a sense of the Freudian uncanny.

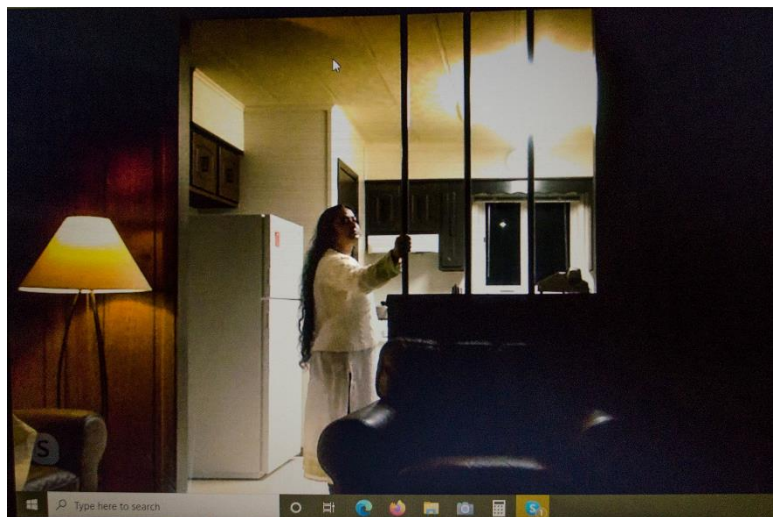


Figure 4. *The wooden divide accentuates the confinement*

In the late nights, Banerjee is haunted by nameless faces, ghostly footsteps and creaking noises of the entrance door (Figure 6). By keeping the interior impenetrably dark, Goswami does not allow the viewer full access to the wishes and repressions of the character. In a dark, obscure corner of the room, Banerjee stands alone, and the mobile's flash light illuminates her face to produce a startling effect. The displaced pillow on the couch endorses her sleeplessness and discomforts (Figure 7). The visuals – created by the wooden divide, window pane, the reading lamp and the sofa – all reveal domesticity but speak of claustrophobia and uneasiness lurking behind this distressed time. While the living room remains central to dwelling, the photographs evoke that the notion of 'home' becomes increasingly unattainable in this particular time frame as she waits endlessly for the repatriation flight.

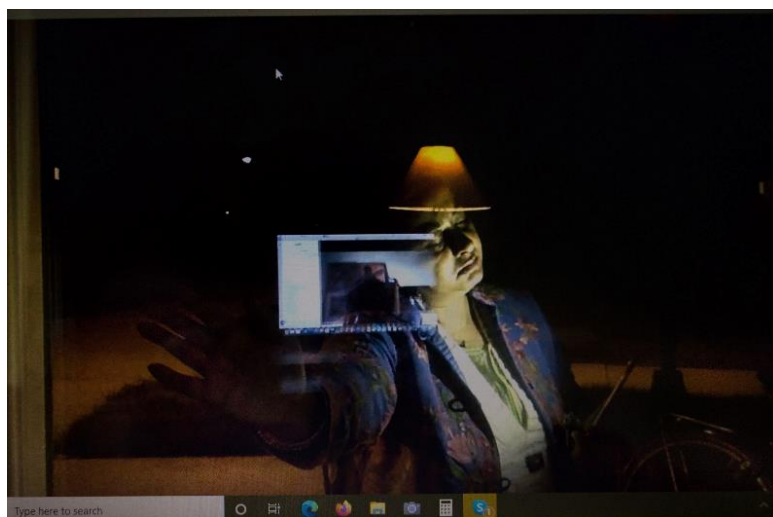


Figure 5. *Tormented when separated from her (emotional) home*

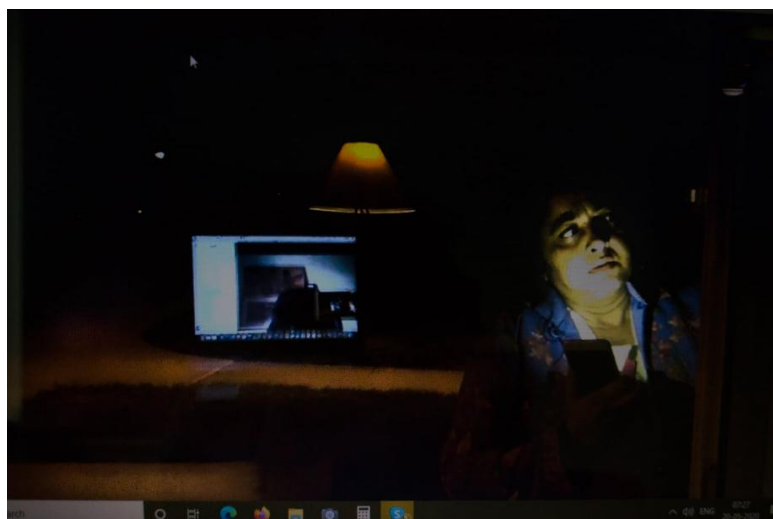


Figure 6. *Feeling unhomely in the midnight*

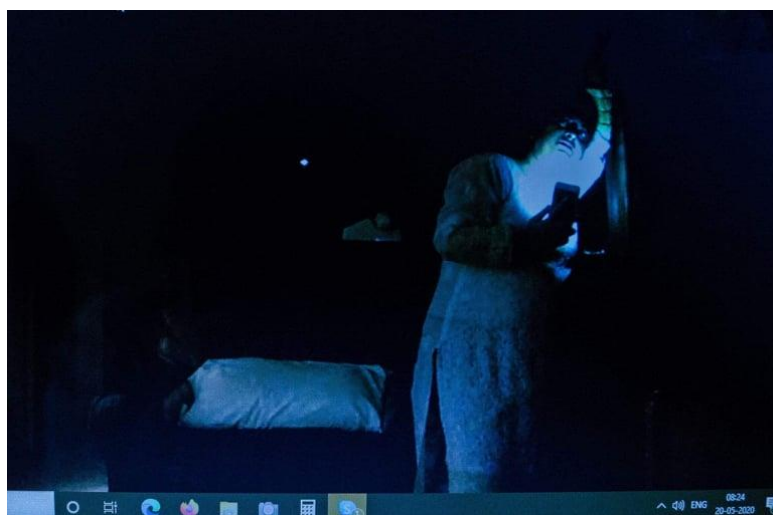


Figure 7. *Harsh mobile light roused a haunting effect*

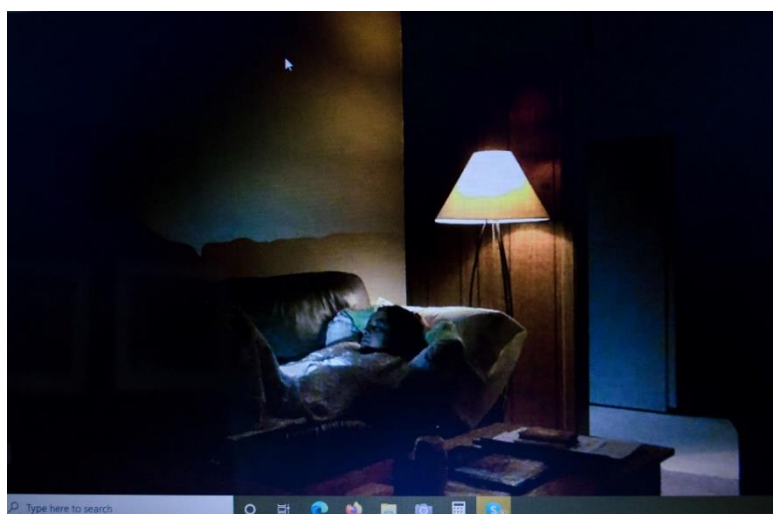


Figure 8. *Endless waiting*

Despondency due to Banerjee's detainment turns all of her thoughts to an inner retreat: her mental landscape. Through a moderate close-up shot which fills the whole screen, Goswami invades Banerjee's intimate space of phobia besides reinforcing the idea of a world which is running out of balance. Her masked face has double meanings: on one hand, it is an unpleasant covering and exposes the fear of losing the familiarity of the body because of the menacing virus; on the other hand, the subject's repressed thoughts return about her encounter with various people of power who have tried to silence her voice (Figure 9). The line between the conscious and unconscious collide; it is not merely a strange situation but the degree it penetrates to excavate something that is submerged in the psyche – something which has '*remained...hidden but has come to light*'.

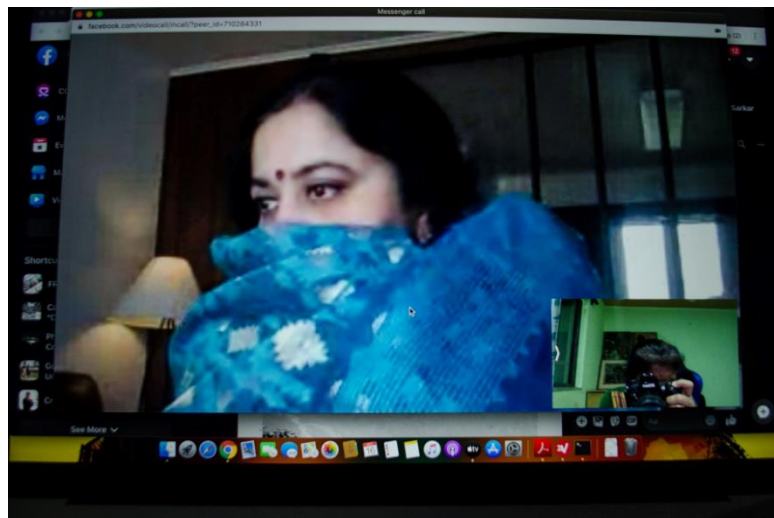


Figure 9. Masking the self

The sight of a severed body is one of the important motifs in Freudian psychoanalysis. Drawing on literary works and patient case studies, Freud argued that the display of '[d]ismembered limbs, a severed head, a hand cut off at the wrist, ... feet which dance by themselves...' (1955 [1919], p. 244) provoke fear. Similarly, the uncanny in the photo series subtly comes into play through severed hands, and Goswami deepens the Banerjee's psychic discontinuity through a silhouette image. Although the rendering of a familiar hand gesture (playing a flute) from Banerjee's dance brings forth an aesthetic relief to the viewers (Figure 10), but at the same time, it heightens Banerjee's growing disillusionment. A peek of the daylight and the outside greenery are replaced by a claustrophobic space. The viewers see Banerjee's clasped hands, which move beyond her conscious control and articulate her inner menace (Figure 11). The light design directing the gaze of the viewers to the specific object rouses a sensation of throttling. We argue that the uncanny is created because it combines the pleasant and familiar elements with the disturbing and unfamiliar ones.

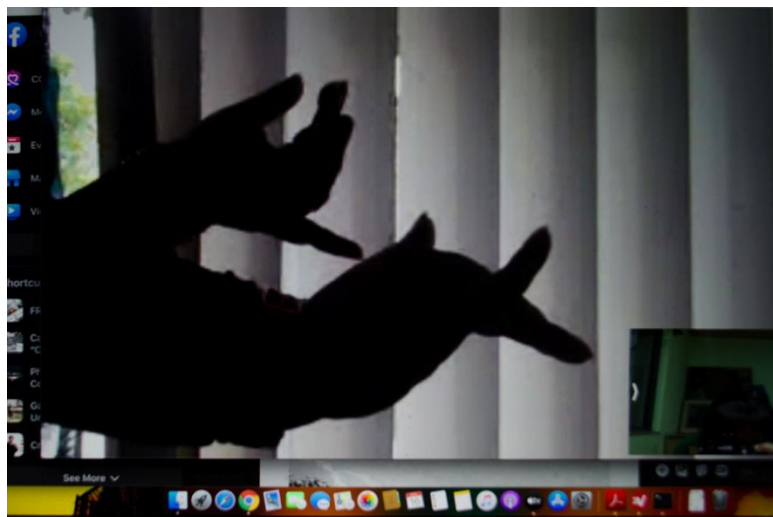


Figure 10. *Silhouette technique intensifies uncanniness*



Figure 11. *Arousing a throttling sensation*

While discussing the uncanny, Freud contended that the ‘double’¹⁴ is one of the most prominent themes of the uncanny as it never fails to produce the feeling of unease or outright dread.¹⁵ Echoing Freud, critical theorist Nicholas Royle admits that the uncanny ‘has to do with a sense of ourselves as double, split, at odds with ourselves’ (2003, p. 6). As a dark and slippery concept, the double has widely been adopted in literature (Rogers 1970; Slethaug 1993) and film studies (Schneider 2004). When debating on American fictions, literary critic Gordon E. Slethaug argues that the double ‘will always remain duplicitous, dialogic and relativized’ (1993: 8). In a similar vein, literary theorist Marina Warner argues: ‘Doubling offers another disturbing and yet familiar set of personae in ways of telling the self; permutations of inner and outer selves catalyse uncanny plots about identity’ (2004: 163). Coming to the photo series, Goswami’s double leitmotiv created through shadows and mirror juxtaposes ‘the disturbing’ and ‘the familiar’. The overwhelming shadow on the wall (Figure 12) is emerging radiantly out of an uneasy dream

about the impossibility of Banerjee's return. Profoundly familiar, yet Banerjee observes her own shadow as the eerie other.

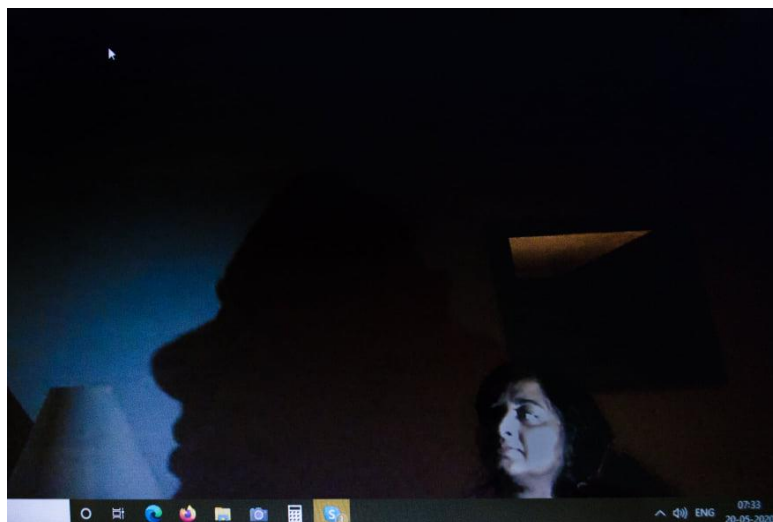


Figure 12. *Woken by an uneasy dream*

From a psychoanalytic point of view, the mirror becomes a place ripe for producing the return of the familiar in an unfamiliar guise. Through the splitting, Goswami is able to explore the depths of Banerjee's psyche. The mirror reaffirms Banerjee's own (artistic) identity, but also conceals her phobias. Banerjee holds out the mirror to provide her own reflection, while the angular turn of the mirror would make the nearest viewers, if only for a moment, realise as if they are watching themselves (Figure 13). As a synecdoche, it invokes the larger picture of the society; nevertheless, when the margin between the subject and the viewers are blurred, the uncanny is inescapable.



Figure 13. *Fragmented selves – rising above the rupture*

As evident, this splitting is a defense mechanism: it occurs as a coping device for Banerjee to explore her creative self in this gloomy time, however in an unhomely manner. The position of her hand on the chin (Figure 14) expresses her resolution and self-reliance, which stretches beyond the definition of the Freudian double as a dark figure. Before the tears surface, she uses make-up and puts on ornaments to hide her misery and hopelessness. As cultural theorist Mladen Dolar argues:

A profound anxiety emerges as soon as the mirror other becomes independent, when it stops being 'a simple reflection' [...] The double displays the ambiguity of narcissistic recognition in the most immediate sense: the mirror image is myself and at the same time the other, and therefore all the more alien; since it constitutes my narcissistic homeliness, at the closest to my core, it is all the more threatening (1996: 136).¹⁶

So the double in the mirror space reveals the character's repressed desire and self-actualisation need. In the sense, the experience of the subject is liminal: she is recognisable but different, familiar but not quite. This is disquieting, yet comforting because the uncanny becomes familiar as soon as the viewers begin to identify themselves with the subject's repressed anxiety in the quarantined period.

In the climactic scene, Goswami links the character's two homes breached by a permeable border of the internet. The menace remains inside the home; the dark, dim lit room is supplanted by the open, blue sky (Figure 15). This landscape is strikingly set in contrast to the domestic site, filmed in a low light. Instead, using techniques such as day lighting, long shot and mobile framing, the spatiality depicts the home as 'open' and free of boundary, creating a feeling of continuity. Royle argues that the uncanny resists a straightforward distinction between inside and outside, rather it is characterised by 'a strangeness of framing and borders, an experience of liminality' (2003, p. 2). Banerjee has been a liminal subject since then when she steps out of the home as the first woman of her family in search of her (artistic) freedom amidst gender restrictions with regard to travelling alone, especially after marriage. By traversing and living alone in another continent, she not only escapes from the mundane domesticity but empowers herself. Her home is never forgotten, but its edge is broadened through her travels, imagination and her constant search for the unknown. Reverberating Royle (2003), we argue that the boundary between the inside and outside are effaced: the uncanny thus exists as a threshold, overlapping the unsettling borders.

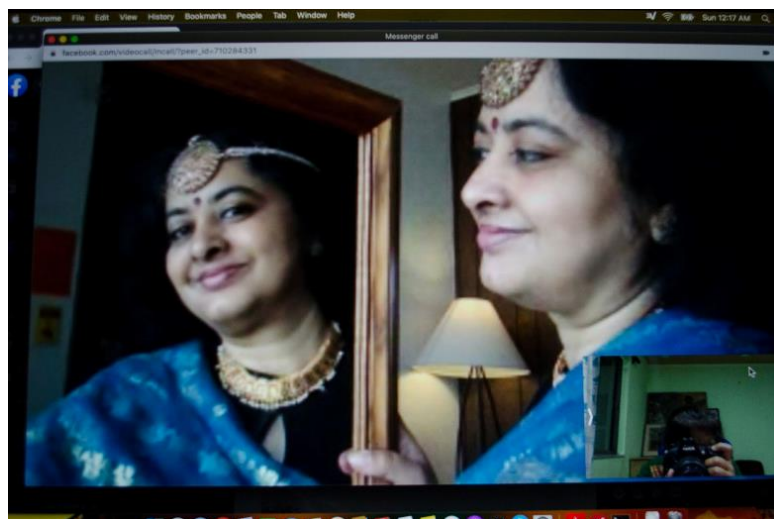


Figure 14. *Ornamenting to escape from harsh reality*

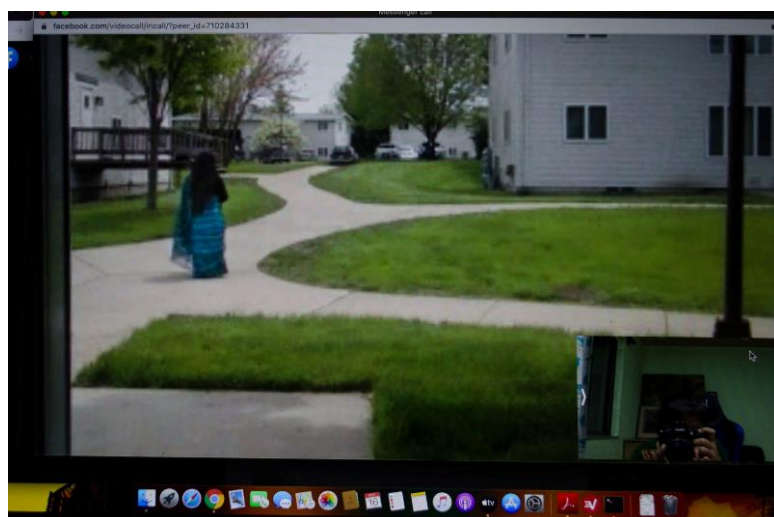


Figure 15. *Towards a utopian home merging the borders*

4. Conclusion

In this article, Goswami's internet photo series shot during the Covid-19 pandemic has been investigated using the analytical lens of the Freudian uncanny. We have demonstrated how the devices – undermining the familiar; dismembering of limbs; doubling and creating uncertainty between everyday reality and art – have created an atmosphere of disquiet. We have discussed how internet photography and the Freudian uncanny have intersected and noted how the borders of homes are embraced and their permeability becomes a cause for celebration. In fact, the virtual connection between two women (of 'colour') has not only enabled artistic collaboration in this isolating time but also transcended the spatiality and temporality of two

‘homes’ (distantly located in two continents). And, this has unquestionably broadened the definition of the Freudian uncanny.

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Notes

- ⁴¹ See also Aho (forthcoming, 2020); El-Bizri (2020).
- ⁴² In his essay, Freud engaged at length with an etymological analysis of the word *unheimlich* – the German word for ‘uncanny’ and its negation - *heimlich* (see Freud, p. 220-226).
- ⁴³ Goswami’s inspiration in photography has originated from her passion of watching people in streets. Some of her works may be viewed at: <https://121clicks.com/photo-stories/hinterland-photo-series-by-krishna-goswami>; <https://m.facebook.com/groups/201574259857312?view=permalink&id=2334436233237760>; <https://121clicks.com/photo-stories/life-in-contrast-photos-series-krishna-goswami>.
- ⁴⁴ See <https://economictimes.indiatimes.com/industry/transportation/airlines/-aviation/government-extends-ban-on-international-flights-till-april-14/articleshow/74832326.cms?from=mdr>.
- ⁴⁵ To know more how researchers have theorised the concept of home in various disciplines, see George, & George (1996); Cieraad (1999); Darke (1994); Dupuis, & Thorns (1996); Jackson (1995).
- ⁴⁶ Previously, scholars have argued that real life travel is a gendered space (Ganser, 2009; Wolff, 1993), and not only that, social constructions of space are gendered too (Massey, 1994). Drawing on her own experiences, Banerjee (2012) engaged with issues pertaining to gendered travel in her choreography titled “Osmosis: A Saga of Travel Across Boundaries/Gendered Travel”.
- ⁴⁷ See also Barthes’ *Camera lucida* (1981 [1980]) which talks about the reception of photography along with the uncanny aspects of the photographic medium.
- ⁴⁸ See <https://indianexpress.com/article/technology/social/photographing-families-covid-19-facetime-apple-iphone-6388545/lite/>; <https://unthinking.photography/articles/internet-photography>.
- ⁴⁹ Unless mentioned otherwise, all Goswami’s statements on photographic methodology are taken from her Notes (dated June 26, 2020).
- ⁵⁰ Freud, p. 219
- ⁵¹ For knowing the way various light techniques have been used to create haunting effects in horror films, see O’Callaghan (2017) and Sipos (2014).
- ⁵² They are primarily drawn from a reflective notebook (Spring 2020) and multiple conversations that happened between Banerjee and her family (in India) via Facebook messenger video calls, Skype calls and WhatsApp calls. In addition, some are referred from the past.
- ⁵³ For example, see Lipman (2016); Quarini (2020); Wasson (2010).
- ⁵⁴ See also Rank (1971 [1914]) for a detailed discussion on the double.
- ⁵⁵ Freud, p. 234-236
- ⁵⁶ See also Lacan 1977 [1966] to know more on the ‘mirror stage’.

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Abstrac

We want to share a didactic experience in the field of contemporary dance technique, empowering the student through movement, during the 3 months of COVID-19, March to May 2020. This experience highlighted the importance of student's active participation in the learning process and also used the dance technique class as an exploratory field with two distinct approaches proposed to our dance students, from the University of Lisbon: with the 1st year students it was intended to develop the work individually, exploring dance principles and concepts, inspired by the physicality of animal movements, considering their dynamics and personalities, following the International Project 'Animal Kingdom' from Akram Khan Dance Company; with the 2nd grade students, because some sequences were taught in the contemporary dance class, in person, before the state of emergency, we then proposed a process of disruption, transcending the technique, exploring constraints, developing concepts and movement through a character of their choice, with the inherent physicality, creating the dramaturgy of the work according to the soundscape given. This was also an individual work.

Both 1st and 2nd year students, had to record their work and produce a written document with a process-product self-evaluation. The main conclusions were: 1. Dance Technique classes might develop as a research laboratory to search and find own voice; 2. Constraints have to be perceived as possibilities; 3. Solving problems is a strong strategy to develop autonomy; 4. Aesthetic sensibility has a key role on the observation and participatory learning.

Keywords: Didactic experience; Contemporary Dance Technique; Participatory learning; creativity; COVID-19

Home as a stage: how to deal with dance technique?

In this paper we share our didactic experience while teaching dance students at Human Kinetics Faculty – University of Lisbon, Portugal. Particularly, we want to expose and discuss dance technique, developing student's own voice through movement, during 3 months of the COVID-19 pandemic time (March to May 2020). As noted the shared learning in virtual spaces allowed

students to develop their own research. While we understand face-to-face classes are fundamental, new strategies must be developed because the uncertainty is huge. Now, six months after, when this article was written, we still feel threatened by the unknown. That's why online learning is still an important issue. We examine the following questions: would this be a catalyst to revolutionize our teaching-learning practices? If so, in what way? How should we deal with this 'absent presence' of a body 'stuck' in space? How can we use our body at home, turning our living room into our stage? How would students practice dancing, challenging their mobility and instability? Is it really a possibility to foster autonomy? And how to deal with the issues related to safety? These are some of the main questions that hoping to create a space for sharing some knowledge but also the emergence of doubts, as changing and transforming moments inherently imply.

A step to where?

We think that this experience highlights the importance of student active participation in learning and also allows to face dance technique class as an experimental space, a laboratory, as Stanton (2011) says, meaning an exploratory field to develop. As far as we know, social distance brought us back to our bodies, one of the reasons why dance was so important in this period, more than any artistic expression, in our point of view. But in this article we focus on dance as part of the education system, at an university level, e.g. with the supervising of the teacher, pursuing a safe practice on a (possible) learning environment, emphasizing a heuristic approach.

Nevertheless, on the empirical level, we know that people will not be the same, as well as the world, and that's why we can't pretend to see things going as the way they were in the past. One of the most challenging aspects was the relation between risk and responsibility, however, dance proved that students and teachers are more than ever still loving in-person classes, but also resilient to embrace on-line learning if needed. Although we know we didn't really do a distance learning education (or e-learning) but in fact what we did was an *emergency remote learning*. Why? As an alternative to face-to-face learning, as a quick transformation with the remaining scheduled class times and/or the synchronous meetings. The distance learning is then a different conceptual model of learning. Nevertheless we think there are some positive points to consider (Craig, 2020; Hodges, Lockee, Moore, Trust, & Bond, 2020). Let us admit for a moment, that we do not want to establish a new normal, but we want to contribute to reshape the way of thinking in order to open to other possible dance worlds. Namely:

Who knows, perhaps developing a new level for dance technique, specifically for contemporary dance technique?

No matter what one thing we should ask: is this pandemic moment a parenthesis or an inflexion for the rest of our life? What can we learn with and about it?

Our didactic experience

We present two different approaches we worked on with our dance students from Lisbon University. The process for both groups were always shared and discussed on Zoom sessions meetings, by email and/or by WhatsApp, or even in tutorial sessions, even though the task strategy was basically individual.

Let us briefly introduce both projects:

-With the 1st year students me and my colleague Cecilia de Lima proposed developing individual work exploring dance principles and concepts inspired in the physicality of animal movements, their dynamics and personalities following the International Project 'Our Animal Kingdom' from Akram Khan Dance Company, allowing students to overtake limitation developing their abilities through problem-solving situations. We thought it was fitting to play a little bit with words and title it: 'Zoo(m)lógico' - as a Zoo, because it was about animals - and in Portuguese the place where animals live in the cities is called 'Zoológico', and because it was presented with 'Zoom', the platform, this explain the reason of the title - 'Zoo(m)lógico';

-On the discipline of Theatrical Dance Technique IV, the 2nd year students first learned, through the reproduction of movement sequences taught in the contemporary dance class before the emergency COVID time. Secondly, during the pandemic period, we felt the need to go far beyond technical skills per se, dealing with this process of disruption, while exploring and developing ideas, concepts and own gestures following a chosen character, with their inherent physicality, dynamic and expressivity, with the support of a specific soundscape.

The Zoo(m)lógico Project

The main goals of this word play named project for this period regarding first year students were: To identify and characterize the motor skills approached; Cooperate and interact with the colleagues and teachers by actively collaborating in the tasks devised, observing, giving feedbacks and clues to the development and detailed work; To be able to do an auto-evaluation

concerning technical performance and the specific process participation; To be able to explore movement within a specific setting.

In order to know and understand the Project the students were invited to see first the tutorial 'Our Animal Kingdom' in order to create seven phrases of movement from 7 animals chosen by them in <https://www.numeridanse.tv/en/participatory-project/animal-kingdom>. They were incentivized to see animal documentaries and/or observe them, if possible, in their natural habitat. Subsequently, they started their research with only one animal to try to search for answers for the following questions: How does the animal move? What is their emotional state? Is it frightened, excited, sleepy? How does it behave? (...) What action is it doing? Is it hunting? Hiding? Searching? Playing? And the same kind of questions and procedures for the other six animals chosen.

They had also three transitions recommendations between each animal: a Direct transition – meaning to move directly to the final position of animal; Exclamation Point transition – they choose a count, or several, to put a contrasting accent in the movement; Safari strategy – like going on a journey. For example, working transitions they could move off the spot, change levels, and/or use exclamation points. They could also think about making it 3 dimensional, and change the front.

On the website students downloaded the music for study, rehearsal and for the final performance. At the end, they could submit, optionally, each work to be a part of the website 'Our Animal Kingdom' sharing their experiences with other dancers all over the world.

In the end they all, not only to had demonstrated/recorded on video their individual work, but also produced a written document with a brief reflection about learning throughout the work with their process-product self-evaluation.

Let's see an example of the analysis of three animals done by one Erasmus Student, to better illustrate the nature of our 'Zoo(m)lógico Project':

JELLYFISH -The perception of weight and its purpose on: bouncing, suspensions - Diverse dynamics and movement qualities: fluid, Jellyfish have a very interesting way of moving. They push off the water away making them look like bouncing. Thanks to the water environment, water currents and body structure - they are very smooth and fluid in their movements. Transition: Direct - the whole body is focused on smoothly changing levels.

OWL - Bodily axis and spirals. Owls have a very large range of motion in their heads, it seems like their head rotated around their axis of the body while isolating other parts of the body. It is

a very interesting concept of combining various types of twists while isolating other parts of the body. Transition: Direct - body twists that cause rotation follow from the starting point to the end position.

HUMMING-BIRD - Diverse dynamics and movement qualities: swinging, light. The movement of the hummingbird's wings is very dynamic and moves looks like an eight - resembling a swing. At the same time, they move with lightness and grace. I would like to work on a movement that looks light despite the dynamics. Transition: Exclamation Point - during "wing" movements, the accented point is at its highest level and falls down.

If we pay attention at a student's thought it will help to understand how the process was understood and embrace not only by this student but by the all the class:

Working on project zoo Working on Project Zoo(m)lógico makes me think about movement from different perspective. Taking part in the project "Our Animal Kingdom" allowed me to explore some movement I would not have thought of otherwise. This also helped me to develop different skills, as I mentioned earlier. This project allowed me to seek inspiration everywhere. And nature should be the first source of that. Dance is the oldest art form, and people from the beginning, were looking for inspiration in nature. It didn't matter the weather, the animal, the plant or the human being. Dance was used to communicate, to celebrate, to express feelings. Trying to recreate the movement of the animal, I had to know them. I had to search and discover things that are not so common knowledge.

The 3 most important things that this project taught me: another way to develop skills; to look for inspiration everywhere; to study the subject to really get into role" (dance, 1st year grade Erasmus student, May 2020) .

All students referred that during the project, the support from both teachers and colleagues with pertinent feedbacks, helped the creative process development and refinement from week to week, as also some helpful tips were given to find new qualities in there body and movement, as a true dialog between technique and expressivity.

Project - Someone in a city

As we said earlier, on the discipline of Theatrical Dance Technique IV the 2nd year students learn through taught sequences in the contemporary dance class. The analysis and study of the motor vocabulary characteristic of modern dance and contemporary dance forms is incentivized. The practice of modeling standardized steps organized in simple exercises, with repetitions, in dance sequences of increasing complexity were taught before COVID pandemic time, but also the practice of open response situations, through structured improvisation, based on the vocabulary of Western theater dance forms. The practice of dance sequences was adapted to the practice level of the choreographic repertoire of some authors of choreographic work that were part of

the original syllabus, as the observation skills training, in reciprocal learning situations, in agreement with the principles and quality of the danced movement were developed (Krasnow & Wilmerding, 2015).

During COVID-19 period we felt the need to go beyond technical skills, and work with principles and concepts following a chosen character's role and their physicality, dynamic and expressivity. We proposed them to build a dramaturgy according to his/her attributes and the soundscape given.

The soundscape was composed as a fabric of snippets from the city of Lisbon. The editing tried to emphasize the ambiance of a typical neighborhood of Lisbon with its local shops and passersby together with the sounds of touristic activities. As part of the project TEPe (Technologically Expanded Performance - <https://tepe.estudiosdedanca.pt/>), Rui Filipe Antunes, has been recording and gathering these sounds from the city in soundwalks through the streets of old Lisbon. These walks follow the paths of previous group walks that took place during the first residency of the Project in June 2019 with the objective of uncovering and emphasizing hidden layers of the city. This library of sounds is available at https://tepe.estudiosdedanca.pt/diversos/recolhas_percursos/site/. This walk, in particular, was shaped in the shops, alleys, and streets of the old and multicultural neighborhoods of 'Intendente, Martim-Moniz', and 'Castelo' a region highly impacted by tourism and gentrification in recent years. Students also had to demonstrate/record on video their work, and to produce a written document with a brief reflection about their learnings through the process-product self-evaluation.

What is the scope of the discipline?

Furthermore, according to the character's role they developed some of the principles and concepts of the discipline, namely: release and different gradations of muscular tonus / bodily tension; conscious perception of alignment; bodily axis and spirals; perception of weight and its purpose on weight transferences, (un)balances, suspensions, momentum, bouncing, swings, etc; diverse dynamics and movement qualities. (example: fluid, contained, staccato, sustained, vibratory, collapsed, percussive, swinging, light, heavy, etc); diverse spatial relations. (example: levels, distances, internal/external space, spatial angles, dimensions, etc); contact with other bodies and objects; to understand and develop the notion of "embodying movement" and notorious technical and choreographic movement intentions.

How was the process? After choosing precisely why, where and when they will participate with their character's role in the music, they started to improvise, explore and compose (individually) the dance piece (solo). Some feedbacks were given regarding the character's role chosen by students particularly to the physicality/behavior and dynamic of the movement, daring them to explore more layers of each character's role. Let us then present some examples: a tourist; a beggar; a street artist; a musician; a psychiatric patient; a rich and elegant lady; a drunk; a prostitute; a secretary. Concerning the development of the work we started with the placement of questions to encourage exploration and discovery by each student. In order to better understand the process we want to present two brief examples. Let's start with the tourist: What is being a tourist? A frequent tourist? A casual one?... what life experience? what background? Does he or she have some habits? Do you feel the need of a contention of gestures? Do you prefer to be effusive? Prudent? Does he or she dare to take risks? What does it mean in his or her physicality? What different gestures can you have?. Let's take a look to the beggar: why is he or she a beggar? Try to find the reasons, wonder what makes you beg, what makes you cheat, steal, take? Explore situations as waiting/observing (imitating others, following) / approaching (different directions) / escaping (hiding, closing). Work the repetition of the gestures.

Students had to develop and adapt the previous dance movement phrases given by the teacher. They also had to create others. They were incentivized during the process to search and build a bank of gestures allowing them to deconstruct and create movements according to the dramaturgy and the chosen character's role.

The idea was to create a dance work with fourteen dance solos, because there were fourteen students. Honestly, we hoped at the end to be possible to gather the group, to introduce and explore some structured improvisation in the classroom articulating the solos as a group piece. Unfortunately it was not possible because the semester finished and classes functioned with remote learning until the end.

Let's look at the following statement representing the feeling of the group, showing how this creative but also technique process was perceived:

The whole experience allowed to show the movement from a different perspective. In my creative process I usually start doing choreographies thinking about aesthetic expression. Here, however, I began with research to best reflect the intention, the idea I wanted. Changing the way of thinking was hard for me from the beginning to end, but it taught me that for movement / dance to have an interesting aesthetics is not the most important thing. It is the technique and awareness of quality in our body that allows us to reflect the most important aspects of movement.

The feedback of the teacher and colleagues was a great support during creation because I was assured about going the right way to completing my project. Thanks to this, it was easier to look for solutions to search, experiment, select and refine movement". (2nd year grade dance student, May 2020).

We think we could say that it was indeed a resource, to face technique beyond the reproduction, the repetition, following the codes, as a certain way of doing. (Sibila, 2015). Students had to look deeply to the aesthetic component, in order to discover movement experience, without a prescribed point of arrival, more in response to internal/proprioceptive clues, than visual ones, as usually do.

It's important to emphasize that we respected the intrinsic value of dance technique, regardless of all the constraints and the resources that were introduced. Considering the time of social distance and student's stress and a sense of losing, we felt we had to motivate them to participate the way they could by composing and dance, being responsible with a voice, in all this COVID period.

Final Thoughts

We started follow what Erica Stanton claimed: "ways to encourage students to realize their movement potential through their own active participation: to repeat movement material, to make mistakes and to identify their own strengths and weakness." (2011:86). And we had added student's search in relation with the movement meaning or interpretation, at a specific context ('Zoo(m)lógico' and 'Someone in a city', Projects).

If we had to highlight our main conclusions in the framework of this didactic experience they were: 1. Contemporary dance technique classes conceived as a laboratory, seems to contribute to search for movement and find each students 'voice'; 2. Constraints as possibilities, empower new ways and paths to learn how to dance; 3. Solving-problems proved to be a strong strategy to develop autonomy; 4. The role of aesthetic sensibility in observation and participatory learning (even online) is fundamental.

We already knew the mechanism for learning – what and how – as an "interconnection between doing, observing and verbalizing" (Stanton, 2011: 87). However, we also know that it is the reason, the *why to move*, we should look for, the inner experience (Nikolais and Louis, 2005)

We hope to encourage discussion and further investigation into this field, as an innovative way to come together even if being physically apart. Teaching through the internet was a resource

needed, but we think it could also add new ways to use supplemental tools, and programs. Dance as life, isn't immutable, it has to be transformative and dynamic. Why not accept the challenge to do different and make new mistakes?

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Abstract

What can we do in the field of knowledge to face the current ecosocial crisis? To understand the Collapse of the current system, we need to reflect about how globalized capitalism involves irresponsible activity towards the sustainability of both nature and society. We argue how this irresponsibility has much to do with modern culture itself, the worship of Progress and the systematic eradication and invisibilization of any other worldview. We argue that, if we are to deal with ecosocial crisis in a fair way, Hegemonic Modernity needs to abandon its arrogance and enter in a dialogue with those worldviews so that we can: a) consider their holders bearers of rights and b) construct knowledge and ethics that are able to develop a better human-nature relationship. We present and discuss three elements to articulate that epistemological dialogue: a) focus in rural sustainable development and local action; b) integration of education/science in social action; c) use of arts in knowledge creation.

Keywords: *Collapse, a/r/t/ography, sustainable rural development, democratization of knowledge, epistemicide*

Introduction:

The ecologic and social crisis is certain, thus we cannot continue with a “business as usual” approach. But, what does this mean? It is difficult to know and even more difficult to act. In part, because the very institutions and social actors charged with the function of knowledge creation and socialization (Science and Education) are indeed continuing with their “business as usual”, with a mechanical inertia based on productivity, meritocracy and the Work Market (Manzano-Arrondo, 2011). If we are to understand how to face the ecosocial crisis, change in Science and Education is fundamental.

It's evident that we need to develop the ability to address social problems at the same time that we learn from them. That means Science and Education must turn present-oriented. Not just because of the urgency to adapt to the fast changes of an uncertain future, but because orientation towards the present entails orientation towards reality, instead of following the educational and scientific inertia of just producing for their own standards Matusov, Smith, Soslau, Marjanovic-Shane & von Duyke (2016).

But it is not enough to do research and educate for sustainability, as the crisis is also social (Prats, Herrero y Torrego, 2016). To face the ecosocial crisis without compromising social justice, it is necessary to work on a radical perspective of equality. We need to address the deconstruction of the epistemological and ethical basis of the systems of dominance and oppression, questioning the epistemological hierarchy that puts modern western science at the top, stigmatizing other ways of knowing and the people that practice them (Paraskeva, 2020). The current crisis pushes us towards a need for an epistemic dialogue. Therefore, we need to conduct an effort for democratizing the processes of knowledge creation, sharing directions of research and education with different social actors (Matusov et al, 2016). It is necessary to deconstruct hierarchies in science and legitimate different worldviews and ways of knowing (Muñoz and Grisales, 2014).

Through this work, we (this "we" will always mean the dyad: author+reader) will share a reflection about the times of Collapse (Taibo, 2020). We are looking at the relationship that the epistemological bases of First World culture and the epistemicide of "the others" (Muñoz and Grisales, 2014) have with the ecosocial crises. Furthermore, we will try to elucidate how to elaborate an authentic dialogue that serves us to deal with the Collapse with justice.

1. BACKGROUND AND HISTORICAL CONTEXT

COLLAPSE: KILLING FOR PROGRESS, DYING BY PROGRESS

The relationship between the over-production that humanity has imposed on Earth and the ecologic crisis where we find ourselves in has been broadly studied (Valladares, Peñuelas & Clabaig, 2005). It also has been amply researched, but less evident for the public opinion in the First World, the relationship between ecological crisis and colonialism (Prats, Herrero y Torrego, 2016; Muñoz y Grisales, 2014). Both are key for the matters that we are going to discuss.

We usually point towards the opulence of the First World to explain the excesses of production, extractivism and aggression to Nature. If every person in the First World has the economic right to have a car, to fly to several places in one year, to waste electricity..., the alteration of the

ecosystems exceeds the capacity of regeneration of the Earth (Valladares, Peñuelas y Calabuig, 2005; Sempere, 2009). Indeed, this way of understanding quality of life is connected to the fetish of Progress and the worship of technology and consumerism.

But actually, the problem is structural to the system (Taibo, 2020). Growth itself is the key of the capitalist social order, and it clashes with sustainability (Paraskeva, 2020; Herrero, 2013). Progress, and the extractivism that comes with it, is a perversion that breaks natural balance.

Nevertheless, the damage to ecosystems made by extractivism is not totally invisible, and there have always been voices clamoring for governments and elites to prevent it (Valladares et al, 2005). Here is where we find a contradiction inside the modern idea of Progress, between two of its elements: growth/production and democracy (Riechmann, 2019).

Democracy demands that sovereignty is in every citizen of the nation-estate, thus, their voice must be heard, and if public opinion is committed with sustainability, there are things that can't be allowed to happen. But growth mandates production, that is linked to the enrichment of those that hold the means of production. To ensure a level of wealth in a broad middle class and at the same time continue with the enrichment of the elites, those things that "couldn't be allowed to happen" in the nation-state, but needed to happen anyways, were done in the land of "others" (Herrero, 2013: 302). That is why colonization and neo-colonialism play a key role (Paraskeva, 2020).

Capitalism is always more cruel on the peripheries (Garcés, 2020: 1), the greatest exploitation and extractivism was done "somewhere else" to "someone else", away from the scope of the holders of sovereignty in "full democracies" (Muñoz y Grisales, 2014: 160). Mega mining, deforestation, expropriation of land and rivers, water contamination, the biggest landfills... . In that sense, liberal democracies and the Welfare State are in clear debt with colonized countries.

The Welfare state seems to be in danger by the rise of neoliberalism, as the impact on nature has been increasing with the liberalization of the global market (Taibo, 2020). Even when the message is clear "we cannot continue with business as usual if we are to lessen the impact of the ecological crisis" the elites do continue without major changes, which tells us that they might not have much interest in preventing the doom of the world, but just to have enough resources to prevent their own and their families' fall (Riechmann, 2019).

In between those that try to face the ecological crisis, two strategies are paramount: Green Capitalism and Degrowth (Braña-Montaña, 2017; Le Quang 2015). Those that defend Green Capitalism point towards an ecological transition, using more renewable energy, more

recyclable materials and stressing policies of redistribution of labor, work less and work all, without loosing economic capacity (González and Suárez, 2017, p.34). They advocate for an economic and technological transformation of which the Green New Deal would be the most clear example (Riechmann, 2019).

The defenders of Degrowth argue that continuing capitalism is just impossible, because capitalism is self-predatory in its basis (Tanuro, 2011). The strategies of Green Capitalism are not enough considering the damage that has already been done, they are too soft and will lead us anyways towards the Collapse of the system. They also argue that the extraction of materials needed for the ecologic transition entails continuing with extractivism in neo-colonized territories and increases violence and oppression over their inhabitants (Herrero, 2013). For those reasons, those that stand in this position, argue that the only way to avoid or (more likely) manage the Collapse is to voluntarily reduce our materialism as individuals and societies: better with less, they say: use less energy, produce less (Sempere, 2009).

As we see, in the challenge of Collapse ecological and social crises are interconnected (Acciardi, 2020), from now on, we will talk about ecosocial crisis (Paraskeva, 2020). Some of the solutions that are argued are based in authoritarian measures and strong leaders, what has been called ecofascism (Taibo, 2020). The Covid-19 pandemic can serve as an example, as we see how many states rely on nationalism and deploy the army and police to control the population (Chuang, 2020). The moments of crisis can recall myths of discipline, sacrifice and strong leaders, which would lead towards an intensification of the systems of domination and inequity. Following that logic, most surely many would die in benefit of others (Riechmann, 2019).

There is of course, certain danger of ecofascism in the advocacy for Degrowth, for it can easily recall the idea of sacrifice for a greater good, which has always being one of the hooks of fascism (Medeiros Morais, 2020), and this is something we need to keep in mind. But if our concern is social injustice, we actually don't need to look towards the future at all. As I argued before, the processes of neo-colonialism create a clear inequity in what it comes to distributing the damages of extractivism (Paraskeva, 2020). Many are migrating because of droughts and ecological disasters, and they are being received with fences and guns (Taibo, 2020). If Green Capitalism will intensify the need for new resources, without addressing the conditions of native populations, the oppression and domination of many workers would be necessary for an ecological transition that would benefit others (Herrero, 2013). That is already a form of ecofascism at an international level.

The fact here is that Green Capitalism, even when it is conscient of social injustice and ecological danger, is following the logic of Progress. Getting out of that logic is not that easy, as it is rooted not only in the economic system, but is also ideologically hegemonic around the world. We will need to understand this relationship between ideology and the ecosocial crisis to illuminate some new paths.

RELATIONS BETWEEN COLLAPSE AND EPISTEMICIDE

Progress entails technologic and economic growth: industrialization forced the movement of more people towards the cities, increasing the production of energy and goods. Yet another key element of Progress is also scientific endeavor, that actually allows for technologic and, consequently, economic growth (Taibo, 2020). The paradigm of modern western science, based in the ethics of patriarchy, creates the conditions for the lack of responsibility of humanity towards nature, fundamentally because of two principles:

- it is conformed from top to bottom: positivist science creates a dominance of the subject that studies over the object that is studied, and consequently a moral superiority of the researcher over the researched (Matusov, 2018), of humanity over nature (Acciardi 2020);
- it legitimizes one correct way of producing knowledge, despising all the others as religious, superstitious, not objective or just ignorant. Science and the knowledge it produces is universal, must work everywhere to everyone, allows no dialogue with other ways of knowing (Manzano-Arrondo, 2011). Thus, following the worldview of positivist science, for a person to be considered knowledgeable has to follow the scientific method and all the philosophy and ethics that support it, which are culturally developed in the west (Moghaddam, 2003).

Needless to say, the Illustration, following those principles, emancipated many people from the authority of religious and royal clutches, that supposed the previous sources of hegemonic power (Matusov, 2018). Also, there have always been critical voices with this dominant way of understanding knowledge (Puleo, 2008). Nevertheless, the positivist paradigm succeeded in becoming hegemonic, and those principles that I have presented before sewed an alliance between knowledge and power (Manzano-Arrondo, 2011). That conformed ideological and institutional structures of dominance, based in the hierarchic values of Patriarchy, that we will address from now on as Hegemonic Science. The concrete articulation follows several elements:

First, many fields of science have specialized in the prediction and control of human and natural behaviour, known as the nano-techno-cogno sciences. Concrete branches of quantitative sciences that focus on the analysis and reproduction of current patterns, leading naturally to the reproduction of the status quo (Paraskeva, 2020).

Second, it's not enough to follow the scientific method to be a legitimate voice in science, but it is needed to be acknowledged by the people that already sits in academia, mostly members of the First World, urban, male and economically privileged (Acciardi, 2020). This creates a separation between who are culturally and ideologically at the center and who are culturally and ideologically at the periphery. Those who are not already elite, are epistemologically second class, as they need to prove valuable in order to be considered knowledgeable subjects (Acciardi, 2020).

Third, this separation between knowledgeable subjects in the center and the "others" in the periphery, legitimizes the first to take the second as "objects" of study, contributing to their dehumanization (Paraskeva, 2020). This dehumanization is also increased for those that are outside of the paradigm of Hegemonic Science and/or of Progress, as modernity has constructed an equivalence between Science-Progress-Democracy (Acciardi, 2020). The outsiders are delegitimized for the democratic dialogue. This center-periphery effect ideologically justifies oppression, genocide and the invisibilization of knowledge/worldviews outside of the Hegemony (Garcés, 2020).

Therefore, the damage of Hegemony is not only about what it worships, but about what it negates. This paradigm of Progress aligns with Patriarchy and the triple fallacy of emancipation that it constructs, as ecofeminism explains (Herrero, 2013):

- a) The emancipation of human from nature, since the second is domesticated and managed by technology;
- b) the emancipation of the individual from the group: worshipping the idea of self-sufficient and self-made man.
- c) the emancipation of mind from body: the body is not a problem anymore, health is more or less secure.

This triple fallacy of the Patriarchy invisibilizes the complex networks of interdependence between humans and between humanity and Nature. It invisibilizes the fact that everything that is consumed is produced by another human being, it invisibilizes neo-colonialism and its function on capitalism, it invisibilized the work needed for caregiving and it invisibilizes that our actions have an impact in nature (Puleo, 2008; Ibarlucea, 2020).

From a decolonial perspective, it has been argued the positive interrelation between delegitimization of non-modern cultures and genocides and oppressions in the colonies (Buraschi & Aguilar-Idáñez, 2017; Walsh, 2012; Muñoz & Grisales, 2014). As the indigenous were eradicated and unheard there were no opportunities to understand the value of their worldview and knowledge (Acciardi, 2020); as the indigenous worldview is seen as superstitious and ignorant, they were dehumanized and more easily exploited and killed. This positive interrelation is known as epistemicide (Arcadi, 2020; Paraskeva, 2020; Muñoz & Grisales, 2014). Modernity appropriated and developed this epistemicide that was started by religious reasons, and supported it both in Hegemonic Science and history, as the latter is written by the winners, those defeated worldviews and their knowledge hardly survived in time (Muñoz & Morales, 2014; Robinson, 1983).

The epistemicide of the pre-colonial societies, is related to the lack of responsibility of human beings towards nature (Muñoz & Grisales, 2014), as well as with the invisibilization of the knowledge held by collectives of women, who often performed the social functions of caring and, therefore, developed knowledge for sustainability (acciardi, 2020). From what has survived, we found evidence of several worldviews centered in the interdependence of whole nature, including humanity as one element. There is evidence that many knowledge created following those worldviews were not superstitious or religiously imposed, but empirically based (Paraskeva, 2020). The wisdom of indigenous peoples repeatedly refers to how to get from nature what is needed for human life without damaging the cycles of the concrete ecosystem where they inhabit. Some worldviews, such as the one of the Nahua, made no distinction or hierarchy between rights (Muñoz & Grisales, 2014). The rights of the individual were those of the collective, and the rights of nature were those of humanity, as they were combined in a moral code based on caring, a moral order that enters in clear contradiction with Patriarchy and Progress (Muñoz & Grisales, 2014).

That shows the value that these worldviews that have been eradicated and invisibilized have, even more in the threshold of the ecosocial crisis (Muñoz & Grisales, 2014; Herrero, 2013). Moreover, the underestimation of local and communal knowledge is not only circumscribed to colonialism. The periphery of capitalism also includes many collectives that didn't fit the modern paradigm of Progress (Balboa, Castellero y Durán, 2019; Spector, 2014). The knowledge of the impoverished in capitalism (lower classes, excluded ethnics like Roma, jews, of collectives of women and of rural areas), have also been underestimated and silenced (Garcés, 2020; Spector, 2014). They were not acknowledged by History, that is frequently (almost always) the story of the elites (Robinson, 1984). The impoverished collectives in the peripheries are linked to

practical sustainability simply because they have less economic resources (Ibarlucea, 2020). They spend less, reuse more, even though they don't necessarily pollute less... Concretely, as far as sustainability and ecosocial crisis are concerned, traditional knowledge of rural communities also focused on the relationship between humanity and Nature. (Calle Collado, 2019). The common place between those worldviews and knowledges is that they are local and in contact with the environment (Herrero, 2013). They are interested in sustainability because the sustainability of the concrete ecosystem where they live is the sustainability of the individual and communal life (Acciardi, 2020). There is, thus, a loop of feedback between human action, natural sustainability and care for the community. Hegemonic Science, from its universal top-down point of view (Matusov, 2018), might miss that loop, simply because it's far, and often ignores the historical accumulation of knowledge that the traditions supply (Manzano-Arrondo, 2011).

This ignorance is imposed by the paradigm of Progress over these worldviews, knowledges, voices.... fostered by the lack of responsibility that took capitalism towards the way of extractivism, self-depredation and Collapse (Paraskeva, 2020; Puleo, 2008). Following the same logic, therefore, won't seem to serve us to prevent the worst damages of Collapse.

2. LOOKING TOWARDS DIALOGUE

First disclaimer: No simple solutions

I am neither meaning to romanticize or idealize all traditional and indigenous knowledge, not refusing every input of Hegemonic Science. This is not a fairytale of Good against Evil.

In fact, the God-eye of Hegemonic Science is needed to construct sustainability, as natural changes are slower than human action and very difficult or impossible to perceive within the means of local context (Manzano-Arrondo, 2011; Puleo, 2008). It is because of the endeavor of Hegemonic Science that we can see the big picture (Extinction, 2019; Braña-Montaña, 2017). Also, I'm not arguing that there is something intrinsically good in traditional and pre-colonial cultures that will lead us towards an harmonious way of managing the Collapse. Communal values can also be oppressive and unfair (Matusov, 2018; González, 2017).

What I argue here is the eminent necessity for Hegemonic Science to abandon its arrogance (Paraskeva, 2020) and enter in an epistemological dialogue (Puleo, 2008). Sustainability needs both inputs from universal and local points of view. And more importantly, I argue that without that epistemological dialogue, without legitimizing "the others" as knowledgeable subjects,

there is no possible social justice as hierarchisation of knowledge is unavoidable (Bajtín, 2000). If this persists, it is not possible to pursue social justice (Taibo, 2020).

Second disclaimer: We ARE on collapse

This process of constructing alternatives, as I put it here, must not be understood as “ways of stopping ecosocial crisis”. We are already in this reality. As we have seen, some manifestations of this phenomena are already on their way, such as migrations for water (Paraskeva, 2020).

Lets face it, the alternatives don’t lead to any kind of utopia, not even to avoid the demand of reducing our materialism. To be able to deal with this, we must assume that bad times are coming (Rebellion, 2019). Worse than the ones that most of us (in the First World) have lived. The crash is unavoidable, and to deal with it with responsibility requires the authentic involvement of people (Taibo, 2020).

In the scenery of Collapse, sustainability and social justice depends on the responsibility of every community towards its own power relationships and its impact on Nature (Riechmann, 2019). That includes different phenomena, from civil disobedience to the development of alternative means of production and the recuperation of networks of collective transport. But even to imagine this, we need to consider ourselves bearers of legitimate knowledge and action.

The participation in epistemological and ethical dialogue is key to the legitimation of different worldviews and the authentic sovereignty of their communities, their authorship (Matusov et al, 2016). At the same time, that dialogue would allow us to deconstruct modern values and realise that quality of life is not necessarily linked to materialism (García, 2020; Prats, Herrero y Torrego, 2014).

Two warnings about dialogue

When it comes to the efforts to encourage dialogue there are two recurrent perversions that we need to keep in mind so we don’t fall on them. One is related with the alliance of power with knowledge (their institutions, more concretely) and the other with cultural relativism.

The topic of dialogue and hybridization of cultures has been approached from the theories and policies of interculturality (Walsh, 2012). In a lucid movement, the defenders of interculturality pointed towards the need of including and legitimizing the knowledge and practice of different cultures in the institutions of knowledge (education and science) (Lalueza, 2012). Unfortunately, intercultural projects have practical problems to break the progressive inertia of institutions and

individuals (Zhang-Yu, García-Díaz, Lalueza & García-Romero, 2020). Often, the attempts to legitimize practices and knowledge from the periphery of the system are assimilated by the paradigm of Progress. Interculturality then becomes aesthetic or functional to the system (Walsh, 2012), as the worldview of the periphery is legitimized as long as it's useful, but not when it challenges the establishment itself. Hybridation is then reduced to add some "ethnic flavour" to the status quo, a way to keep "the others" in their place in the periphery (Buraschi y Aguilar-Idáñez, 2017).

The other recurrent perversion is negating the possibility of it. Postmodernism has built a legitimization of other worldviews based on the creation of their own narrative, contesting the official version about history, society and the world of Hegemonic Science (Arcdi, 2020; Matusov, 2018; Muñoz & Grisales, 2014). Those perspectives had success in empowering people and visualizing systemic violence against minoritized groups, were useful deconstructing power and opening trails for community authorship and emancipation (Paraskeva, 2019; Matusov, 2018).

The focus on the creation of the narrative usually evolved into a complete negation of previous ideologies for being part of the machine of power, and promoted a plurality of voices isolated between themselves (Matusov, 2018). That opened a door to closeness of discourse, as well as romantization and idealization of each one's culture and ancestors. Unfortunately, power also knew how to play the game of "my own narrative", which nowadays is the fundament of many supremacist discourses that try to legitimize far right postures all around the world, including both negationists and ecofascists (Taibo, 2020; Balboa et al, 2019).

Modernity has created big monsters, but it doesn't mean that they are the only ones. To abandon skepticism won't serve social justice and equity (Puleo, 2008), as authoritarian discourse lives within mysticism and dogma even better than in Hegemonic Science (Pereira, 2019).

To prevent both dangers, epistemological dialogue must be taken seriously, not just as a means for something else like empowering or useful ideas, but as a direct manifestation of social justice. In dialogue two voices recognize each other in equal rights to speak and know, both of them as potential holders of truth (Bajtín, 2000). Any kind of "dialogue" that falls far from this principle can easily turn into an unfair negotiation or an instrumentalization of people and communities.

Purpose:

If a conscience of the value of our own voice is the base of authorship and sovereignty, and in dialogue is when we find that value (Matusov, 2018; García-Romero, 2018), then the democratization of knowledge, is a difficult but necessary endeavor to undertake.

As means to make it possible, we will explore three elements:

- a) The integration of knowledge production (science) and knowledge socialization (education) in social action (García-Romero & Lalueza, 2019);
- b) Rural Sustainable Development as the field of social action for different epistemologies to meet and construct mutuality (Ibarlucea, 2020);
- c) the exploration of artistic creation in science to explore languages that overcome the epistemological barriers of scientific language (Strigl, 2019).

CONSIDERING PURPOSES: PRAXIS, FIELD OF ACTION AND LANGUAGE**PRAXIS: INTEGRATING KNOWLEDGE PRODUCTION AND SOCIAL ACTION**

Education is usually conceptualized as a future-oriented practice, but it doesn't make sense if we don't know how the future is going to be (Matusov, Smith, Marjanovic-Shane, Soslau & Von Duyke, 2016). In a changing world, both in Nature and society, we cannot just teach students as if the future would be a continuation of the past. We need, therefore, to teach for the now. Education needs to be reoriented and turned into a present-oriented practice, so we can address the challenges of the current times and be ready for a changing future (Matusov et al, 2016, Manzano-Arrondo, 2011).

Those ideas lead us to the concept of Praxis, understood as the unity of learning and action (Matusov et al, 2016). The industrial model of education and science, that institutionalizes the banking model of learning, concentrates students and builds schools resembling factories, and universities as massive producers of science far from the objects of study (García-Romero, 2018). In opposition, to construct an educational and scientific praxis would entail integrating organically the production of knowledge within other social activities.

But praxis is more than just learning by doing, it entails a commitment to the exploration of new ideas (Matusov et al, 2016). Traditional practices of labor, that integrated newcomers (usually children) in community practice in order to help with labor tasks, don't guarantee praxis because they are primarily oriented towards the reproduction of the task (from fishing to tailoring) (García-Romero, 2018).

Besides the integration of action and learning, praxis has an element of inquiry, of keeping the exploration for something new, which keeps the conscience of the person implicated towards the whole process (Matusov et al, 2019). Without that idea of inquiry, exploration and self-

exploration, action and learning in labor can become a-critical and mechanic, “just learn how to do the job, and do it”. Thus, the unity in praxis of action-learning-exploration is fundamental to take responsibility both in communities and individuals and, hence, to develop authorship and take sovereignty.

But the fundamental challenge is to elaborate some kind of systemic practice, that is able to affect communities and institutions. A practice that would alter in a sensible way the management of ecologic and social crises, promoting sustainability in small scale, but beyond token goodwill actions. We can recall the ideas of expansive learning, that express the idea that, when two systems (understood as organizations that pursue an end, like a school, a hospital, a company...) need to collaborate to achieve a common goal, they find contradictions in their different elements, such as rules, distribution of labor and values. To overcome those contradictions, they develop a new system that reconfigurates both of them, entailing structural changes. Janice McMillan, among others, have studied the effects of expansive learning between educational institutions and institutions of social action, and describes a kind of cyclic systemic change, with the challenges of overcoming the resistances of power (McMillan, Goldman & Schmid, 2016). Nevertheless, praxis in the systemic field, requires the hybridization of diverse systems.

For what education concerns, this is the fieldwork of Service-Learning (Deeley, 2016) and, most concretely, Community Engaged Learning (García-Romero and Lalueza, 2019). These methodologies focus on the idea of experiential learning and the development of civic attitudes that foster the responsibility of the students (Deeley, 2016). Their means are to integrate students in a community or social action, where they are supposed to address curricular learning. Nevertheless, the usefulness of this methodologies for systemic change is a matter of discussion, especially in the case of Service-Learning (García-Romero and Lalueza, 2019).

Some of the critics concentrate in the fact that in Service-Learning, the educational institution takes a position of dominance, such as in charity of altruism, promoting at the same time the ideas of superiority in the students towards “the others” they are serving (García-Romero, 2019; Tapia, 2018). This perspective doesn't allow for epistemological dialogue, since the educational institution is the one knowledgeable.

Other critics focus on the nature of reciprocity of Service-Learning, highly valued by its followers. It is argued that, through the idea of reciprocity, Service-Learning enters in a dynamic of market, interchanging specialized knowledge for experience (Clifford, 2017). In this way of working, students are objectified by the community as labourers, and educationally as material to teach,

not equal bearers of knowledge. This reality shows that, even when Service-Learning theoretically can promote systemic change and epistemological dialogue (with the students as double-agent between community and education), (McMillan et al, 2016; Deeley, 2016) this is not possible if there is an epistemological hierarchy of voices, with educators on the top (García-Romero & Lalueza, 2019).

If we are to avoid this perversion and danger, it is fundamental to concentrate on mutuality between education and action. The whole system must be oriented to both objectives, instead of to the educational institution being oriented towards learning and the community charged with social action. The idea of mutuality between agents is a fundamental factor to use those methodologies for praxis and epistemological dialogue (García-Romero, 2018; Clifford, 2017). Community Engaged Learning theoretically focuses on that, even though it is sometimes used as a more modern label than Service-Learning, but for the same reality (Haddix, 2015). Dialogic Education, with the focus on the equality between voices, can give us some guidance not to fall in those fallacies (Matusov et al, 2016).

In the case of science, Democratization of knowledge has become a field of interest for many researchers and activists (McIntyre, 2007), but many times it is reduced to the participation of non-researchers in scientific production, but without altering the rules of academia, since the decisions are taken by the researchers (Matusov et al, 2019). This kind of practices can serve to recover, value and hold useful knowledge coming from outside the university and could serve to even empower rural communities, but it doesn't allow for epistemological dialogue, and therefore doesn't promote authorship or real sovereignty on the community. Again, it is fundamental to take seriously all the voices, really entering in dialogue, without hierarchy on them. If the researcher is taking the decisions, doing all the questions and choosing what to consider from the voice of "others", then it is not possible to find ways out of the researcher's previous plan (Montenegro, Pujol & Vargas Monroy, 2015; McIntyre, 2009). Two methodologies of research are representative of this concern for the equality of rights between voices: Participatory Action Research (McIntyre, 2007) and Dialogic Research (Matusov et al, 2019).

In Participatory Action Research, the whole inquiry is organized about a comunal need, objective or concern (Montenegro, Pujol & Vargas Monroy, 2015). This way, the researcher occupies an auxiliary position, helping the community to produce knowledge, as the expert on methodologies and an outside voice capable of asking questions that the community can't. This is very much focused on practice, but it still separates functions, prioritizing the researchers way of creating knowledge. Whilst, academics that engage in Participatory Action Research

acknowledge how difficult a real democratization in the production of knowledge is. In this last trend, research is not oriented towards practice at all, but it focuses on how to create means and ways for dialogue, prioritizing the equity of voices (Matusov et al, 2019).

To accept this mutuality in science and education, as well as it being present-oriented, we also need to accept knowledge being temporary and changing. This is the focus of the Itinerant Curricular Theory or Theories of the People (Paraskeva, 2020) that advocates for an open dialogue between knowledge and ethics, focusing on concretion and its pertinence to practice. Also, mutuality rarely emerges by its own sake. For two different social actors to start dialogue, they need a common place to find and value each other (García-Romero, 2018). Rural Sustainable Development can function as a relevant and urgent social concern where science, education and social action can meet and start the construction of a mutuality.

FIELD OF ACTION: SUSTAINABLE RURAL DEVELOPMENT

The pertinence of the alliance with sustainable rural development (Tirziu & Vrabie, 2017) is linked to the different place that the rural world and the cities occupy in the modern system. The paradigm of Progress has consolidated the city as its locus (Lynch & Revol, 1998). The concentration of the means of production entailed the construction of big factories, that were situated inside or near the cities, which created a cycle of population growth and a rural-urban migration. In that way, the concentration of capitals naturally entails the concentration of population and the centralization of society (Spector, 2014). Meanwhile, the abandonment of rural communities, previously settled in natural areas, is very convenient for the practices of extractivism (Medeiros Morais, 2019, Herrero, 2013) and Rural-urban migration was and is often performed by force (Calle Collado, 2019).

At the same time, the city is the center of a world based in the worship of technology and comfort, that follows an humanistic philosophy: the city is a place of diversity, where culture is born and developed, full of vibrant human life (Lynch & Revol, 1998). We can see that the conformation of the city as the center of the modern (and postmodern) world is the manifestation of one of the elements of the triple fallacy: the emancipation of humanity from Nature (Herrero, 2013). The city is shown as a place ideologically far from Nature or at least not dependent on it (Lynch & Revol, 1998). Nature is something that is “somewhere else”, condemned to otherness (García, 2020). It is difficult to think of real values, and much less practices, of responsibility towards sustainability in communities that are systematically unattached to the natural environment (Ibarlucea, 2020). This distance makes it very difficult

for cities to work towards the preservation of natural resources, even with the efforts of ecologist movements and the will of many citizens (Taibo, 2020). The structure of capitalism turns cities into sewers of resources and trash generators (Prats, Herrero & Torregk, 2016).

And as the city is in the center of the world, the rural world is banished to the periphery (Calle Collado, 2019). We can take as an example that the word “citizen” is usually used to refer to the individual as the holder of Rights and sovereignty. Of course, those of us living in rural areas are legally considered “citizens”, but it is remarkable that we need to be called something we aren’t to be considered relevant to society, it shows the otherness where the paradigm of Progress puts the rural world and its inhabitants.

Rural inhabitants can feel the otherness they have been banished to, which creates a political discontent for being the losers of globalization (Calle Collado, 2019). It is necessary to note here that this otherness has its biggest manifestation in areas affected by colonialism, specially in Latin-America, Africa and South-East Asia, but it is a global effect, even if it manifests itself with less intensity (Spector, 2014). As globalization and neoliberalism continues concentrating capital, local producers have to adapt to abusive prices (Medeiro Morais, 2019). Furthermore, the people can see the effects of extractivism and mass production of monocultures, damaging the land that and, with the passing of time, making it barren (Ibarlucea, 2020).

In rural communities of Southern Europe there is a widespread feeling of abandonment, which is not being politically heard by the institutional left, which is mainly established in an urban-proletarian discourse or postmodern movements that take place in the cities and take “citizens” as political subjects. The rural world feels the weight of the stereotypes both from the left and right wings of institutional politics, being considered old-fashioned, intolerant and ignorant and alternative, or at the same time: romanticized as exoticized (Ibarlucea, 2020). This deep rooted discontent is disputing its political orientation, either towards authoritarian values (Taibo, 2020) or politics of ecosocial transition with justice (Franquesa, 2019). In many countries where the far right is gaining strength, like Brasil, Italy, France or Spain, their strategy includes the situation of the rural inhabitants in the periphery. These movements construct an identity feeling that appropriates the totalitarian ideas present in the stereotype that the city assigns to them and creates nationalist discourses against diversity as the origin of their problems (Balboa, Castellero & Durán, 2019). In some countries those movements seem to be moving towards ecofascism, in others, it is nothing less than a movement to maintain the status quo of neoliberalism (Taibo, 2020).

If the search for rural mobilization with justice towards Collapse was already urgent, this potential totalitarian wave increases its importance. In the movements for Sustainable Rural Development, social justice and Sustainability can be understood as mutual values (Ibarlucea, 2020; Acciardi, 2020). Diverse communities are mobilizing and constructing economies, organizing self-care and work trying to keep a sustainable relationship with nature (Taibo, 2020). Many of those projects have two elements in common: a) the focus on the interdependence between human and between human and nature, following ecofeminist principles that universalize the culture of caring (Ibarlucea, 2020; Puleo, 2008); b) constructing sovereignty in practice, creating platforms of self management of resources and economic initiatives aimed at food sovereignty (Franquesa, 2019).

The efforts developed under those two common elements, that we could call rural emancipatory policies (Franquesa, 2019) are clear attempts to grab the reins of their own action towards ecosocial crises. The development of this authorship, nevertheless, is not a single-time action, it is a continuous movement of praxis (Matusov et al, 2019). The practices of sustainability are not new for rural communities, used to not produce trash, reuse everything, live with austerity and take what they need from the environment without damaging it (Calle Collado, 2019). But this kind of knowledge is concrete to every environment and small society, diverse and unique ways of humanity-nature symbiosis, and right now is in danger of disappearing (Ibarlucea, 2020).

If the chain of transmission of traditional and implicit knowledge breaks, that balance and symbiosis is also broken (García, 2020). It is necessary to create knowledge that is able to include and develop those “other” initiatives. This makes Rural Sustainable Development an urgent and privileged field for the democratization of knowledge through epistemological dialogue. We need to integrate science and education (as institutions of knowledge creation and socialization) in action, coordinate the God-eye perspective with knowledge in praxis. Knowledge needs to be made in action for and from the people that are working to develop their authorship in the times of Collapse. We can use the criteria of multiple usefulness that characterizes rural economy and practice, learning and acting can share a mutual endeavor (Ibarlucea, 2020).

“It is about thinking from the small, from the particularity of every space, giving prominence to its inhabitants, attending to specific absences and fleeing from the massive extent plans that could homogenize very diverse realities” (Ibarlucea, U.D. p 10)

LANGUAGE: ARTS FOR EXPLORATION

The third key element to address epistemological dialogue is to find alternative expressions to scientific positivist language, that is completely colonized by Hegemonic Science (Moghaddam, 2003), and naturally would put the non-researchers in a non-knowledgeable position. In that sense, art and art based research present clear opportunities.

Firstly, we need to understand art not as the creation of masterpieces by geniuses, but as the endeavour of imagination and meaning making that is present in everyday-life and that can be practiced by everyone (González-Rey, 2016). Art is oriented towards meaning-making, it is an exploratory activity towards the world and the being, through psychological processes of imagination and intersubjective and intrasubjective communication processes. As Gonzalez-Rey (2016) explains, imagination is not just fictional, but a process of exploring possible worlds and possible truths. Art visibilizes what is hidden or didn't exist for the public to take it into account (Charmaine, 2019). Art based research can serve to legitimize those different ways of knowledge and even dare to make them dialogue in a common ground of creation and meaning-making between multiple voices (Charmaine, 2019).

Art is fundamentally a process of inquiry, a search for truth with all the resources possible, allowing to open some black boxes of scientific method and taking into account different subjectivities (Charmaine, 2019; González-Rey, 2016), as well as empirical resources that are underestimated in Hegemonic Science. And Unlike Hegemonic Science, art based research is open-ended (Irwin, 2013), there is no clear correct answer, and as such it can open new gates on the search for practices of sustainability as different authors (researchers, activists, students) can feel safe in their pursuit for meaning-making (Charmaine, 2019).

These emergent, enquiring and open elements of art become paramount considering that "sustainability has thousands of varieties and faces. Everyone can contribute in her and his own way" (Strigl, 2019). In fact, arts based research is already being explored for environmental education and research in sustainability as Santana and Santana (2019) and Strigl (2019) present. Precisely, art is not only about creation, but also about communication (Vygotsky, 1978). In that sense, among the different ways of arts based research, we can find special interest in a/r/t/ography, a practice that combines art, research and teaching, as well as the expression through image and word/text (Springgay et al, 2005).

This methodology specially explores the capability of art to hybridate, to combine and to overcome qualities and separation. To be engaged in the practice of a/r/t/ography means to inquire in the world through a process of art making and writing. It is a process of double imaging

that includes the creation of art and words that are not separate or illustrative of each other but instead, are interconnected and woven through each other to create meaning (Springgay et al, 2005).

As art is interested in “places in-between” (Irwin, 2013), A/r/t/ography puts together the embodied knowledge with the written word, creating a third space that transcends the binarism of the Hegemonic Modernity and the colonial culture (Banerjee and Baker, 2019). A/r/t/ography relies on a multiplicity of perceptions held between and within sensual and textual ways of knowing. Knowing is situated within the midst and on the edges, in the periphery that is necessary to recall in the search of the praxis of sustainability (Paraskeva, 2020). This way of knowledge has its similarities with many pre colonial cultures that legitimized several sources of knowledge (Acciardi, 2020.)

The transdisciplinary dialogue in a/r/t/ography entails epistemological dialogue, as it goes much beyond the simple production of a piece of art (Levic & Springgay, 2008). Banerjee and Baker (2019) show us an example through the Tagore dance, how art has the capability to difuminate and move borders (in the example, between East/West) and create hybridations and mutuality in a continuous movement that emerges from the work. This way, the creation and inquiry in art is related to praxis, as it relies on its own process, and is oriented towards creation but also reflects about itself. A/r/t/ography fosters processes that allow us to rethink ethics, and let knowledge form embodiment to enter in consideration, as argued in Strigl (2019)

In the transdisciplinary dialogue between Art and Science, Economy and Politics, [...] It requires furthermore that all stakeholders engage in processes that are both rational and intuitive, solution-oriented but at the same time open-ended. (p 234)

Ethics, this way, are not just a rationally reflected and morally prescribed code, but something concrete that steams from relationships and the relation between body and meaning (Irwin, 2013) which, again, comes closer to the logic of the ethics of cultures that have been underestimated by Hegemonic Modernity (Muñoz & Grisales, 2014).

Arts based research allows for a rupture with the hierarchy of Hegemonic Science, it banishes the researcher from the throne of the “most knowledgeable”. The distance between researcher and researcher is reduced (Sara Pink, 2001 in Banerjee and Baker, 2019) and the participants are legitimized as knowledgeable. Important questions such as “who is the research for?” and “what is the research for?” are present. Also, multiplicity of roles (teacher/researcher/artist) can be occupied by people from different backgrounds (Springgay et al, 2005). In that sense, Participatory Action Research often relies on artistic expression and touches with a/r/t/ography.

Therefore art offers paths for a qualitative change in the way we look towards truth based in communication, emergency and legitimation of diversity in knowledge, that is needed to confront this historical moment, when we need to overcome Hegemonic Science. (Paraskeva, 2020).

3. FINAL CONSIDERATIONS:

I have exposed the need for epistemological dialogue in order to explore ways of confronting the ecosocial crises of the Collapse of capitalist system. First i argued the need of developing a praxis that unites social action and knowledge, and pointed towards methodologies such us Service-Learning and Participatory Action Research to do so; second, I pointed that Sustainable Rural Development is a privileged field for doing so; and third I argued how arts based research and a/r/t/ography in specific can entail a qualitative change on science to overcome the limits of Hegemonic Science. Nevertheless, the combination of all those elements is complex and can produce perversions.

We need to take into account the resistance of art to be instrumentalized for any goal. Art is a goal in itself, and it just loses its value and capability of honest meaning-making when it is instrumentalized. When that happens, the urgency of practice solutions would have priority over meaning-making, and could act as a judge of what knowledge is better or more convenient. This phenomena is even necessary to find solutions and new constructions, but it loses the sense of art and can create new hierarchies between worldviews.

For the same reason, the combination of Service-Learning with art is tricky. These two practices have two different ideas of Education: one more focused on it to be organic, combined with other social agents and functions to be practical. The other, as the honest search for truth and meaning-making with all the resources possible and without conditions. Even though they need each other to exist in praxis, there is a clear tension between practice and authenticity, between construction and deconstruction. Thus, when combined, we need to know this tension and reflect about the priority of one or other in our practice. We can create a Service-Learning or Community Educational Learning that has the mission of creating art, being this the final orientation. Or maybe art based research is one moment of the whole project of Service-Learning. There are ways how it can function and create the possibility for dialogue and action, but we need to navigate the tensions.

At the same time, this purpose might be more difficult when working with arts in natural sciences, as it is not a relationship between subjects, but a relation between subject and object,

where dialogue cannot exist (Bajtín, 2000). What can be of dialogue in natural sciences is about the legitimate sources of knowledge and ways of producing knowledge, as well as the ethics of the research. Both of them are fundamental in natural research, are a meta-science needed to give sense to science itself and to manage the relation of humanity in nature.

But, finally, the hardest tensions we would have to navigate, are those without legitimization of different ways of knowing and skepticism. Where does reasonable reivindications end and mysticism begins? Is mysticism even combinable with skepticism? What criteria would serve us to decide what to consider the truth? As Matusov (2018) argues, dialogue in equal rights can be the answer, as it is needed to take responsibility for your knowledge in front of other knowledge. But, in the hour of doubt, several forces would try to lean the balance: power and practice (what is practical in each moment) will be two of them. There cannot be universal solutions, in dialogue, justice and truth is a local matter, a matter of the concrete lifes engaging in it.

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Abstract

In the current framework of who Father António Vieira was, it's relevant to (re)member and to give to read the texts. In particular Sermons and Letters, in order to stress his Humanism that emerges in life, work, critical thinking directly related to attitude in different dimensions. In particular, interculturality and abolitionism, as well as, a first global glance about peoples, which were made visible, permanently, throughout Father António Vieira's work.

Keywords: Abolitionism, Interculturality, Coherence, Dynamism, Father António Vieira.

The sculptor takes off a stone from these mountains, coarse, rough, hard, shapeless; and after he has thinned the thickest one, he takes the bundle and the chisel in his hand and begins to form a man: first, limb by limb, and then, feature by feature, to the smallest of them all. He curls his hair, straightens his forehead, tears his eyes out, sharpens his nose, opens his mouth, shapes his neck, stretches out his arms, spreads his hands, divides his fingers, throws his clothes. Here he bevels it, there he wrinkles it, then he embellishes it. And there remains a perfect man, and perhaps a saint who can be put on the altar. The same will be here, if your industry does not lack divine grace. It is a stone, as you say, that rude Indian! Well, then work and continue with him (because nothing is done without work and perseverance), apply the chisel one day and another, then one hammer on one side and another hammer in another, and you will see how from that rough and shapeless stone you make not only a man but a Christian, even a saint. (Padre António Vieira, "Sermão do Espírito Santo", t. III, ed. Antiga, pg. 419)

Father António Vieira, born in Lisbon, is taken to Brazil when he was still a child. He returns to Portugal, after a Jesuit education, already ordained a priest, and begins to be known as a speaker. A life defined by dynamism, either by word/style or by action/attitude. The anti-conventionalism with which he travels through Brazil's inlands, in parallel, with "the haunting of words" which will almost lead him to the Inquisition fires, the same way with which he carries out diplomatic functions in several parts of Europe, namely, in Paris, The Hague, London, Rome, define him between both coherence and dynamism.

His fight against slavery and the Brazil's settlers' thirst for ambition and domination always demonstrates the same "fighting spirit" of his life "by the vigor, logic and vision" of his life, attitude and thinking. His whole profile emerges in the vigor of argument and in the power of conviction in all his work, such as in his "Sermons", "Letters" and in his "History of the Future".



Lisbon, statue of Father António Vieira by sculptor Marco Fidalgo

I felt the need to write this text as a result of the recent vandalization episodes of several statues around the world which evoke the colonial past. These actions were motivated by George Floyd's death in the US. It is due to this circumstance, that I evoke Father António Vieira's own statue, placed a few years ago in Lisbon, in front of Misericórdia, near the Church of S. Roque. This statue also appeared painted in red and with the word "Descoloniza" ["Decolonize"], a statue where Father António Vieira is represented with some children. A representation in which the sculptor Marco Fidalgo tried to evoke the cause which has always moved him and which is clear in his written work as well as in his action/attitude of his life.

Moving forward in time, in 1922, in Brazil, there was also the Modern Art Week with names such as Manuel Bandeira, Oswald de Andrade, Carlos Drummond de Andrade and Jorge de Lima. In this art festival one of the goals was still the struggle for abolitionism, a topic which has always been the object of my concerns, as it is attested early on in my investigations regarding the writers of this time. Jorge de Lima was one of them.



Brazil, the Modern Art Week, 1922, Manuel Bandeira, Oswald de Andrade, Carlos Drummond de Andrade and Jorge de Lima

The racial problem is clearly addressed in the latter poet's phase with the poem "Essa Negra Fulô" ["That Nigger Fulô"]. Jorge de Lima feels strongly the problem of the black man and wants his social promotion: on the basis of this poem, there is not a feeling of compassion, however it was born from an awareness of the situation.

The poet focuses on the problem of the exploitation of the black man by the white man; he feels that the black man is an oppressed one and that is what he tries to show in the poem "Essa Negra Fulô" ["That Nigger Fulô"]:

"Now it happened that there
(this was very long ago.)
to my grandfather's farm
a nigger girl whose name
was Fulô, that nigger Fulô.

That nigger Fulô!
That nigger Fulô!

O Fulô! O Fulô!
('Twas the Mistress, was calling)
— Will you go and make my bed,
will you help me to undress
come here at once, Fulô.

That nigger Fulô!

That nigger girl Fulô!

She was taken into service
to look after her young Mistress
and to iron the Master's clothes.

That nigger Fulô!
That nigger Fulô!

O Fulô! O Fulô!
(’Twas the Mistress was calling)
for I’m feeling much too hot
come and scratch my back for me
run your fingers through my hair
come and swing me in my hammock
come and tell me a nice story
to send me off to sleep, O Fulô!

That nigger Fulô!

"Once upon a time was a fair princess
who lived in a lordly castle
and she wore a beautiful silken dress
made of all the fish in the sea.
Into the leg of a duckling she Went
out of the leg of a chicken she came
by my Lord the King's self I was sent
to tell you five more of the same".

That nigger Fulô!
That nigger Fulô!

O Fulô? O Fulô?
Go at once, Fulô, and see
that the children are in bed!
"By my mother I was curled
by my stepmother interred
by the figs of the twisted fig-tree
nibbled by the Sabiá bird".

That nigger Fulô!
That nigger Fulô!

O Fulô? O Fulô?
(’Twas the Mistress was calling
—for the nigger girl Fulô)
Where's my perfume, I would know,
that your Master gave to me?

— O ’twas you who were the thief!
O ’twas you who were the thief!

The Master went to see
that nigger girl whipped.

The nigger girl stripped.
The Master said: Fulô!
(And his look was as black
as the nigger girl Fulô)

That nigger Fulô!
That nigger Fulô!

O Fulô? O Fulô?
Where's my kerchief of fine lace,
where's my sash, where's my brooch,
where's my necklace, I would know,
that your Master gave to me?
O 'twas you who were the thief.
O 'twas you who were the thief»

That nigger Fulô!
That nigger Fulô!

The Master went alone
to whip that nigger girl Fulô.
The nigger girl took off her skirt,
took off her smock as well,
and out of it there jumped,
bare-naked, that nigger Fulô.

That nigger Fulô!
That nigger Fulô!

O Fulô? O Fulô?

Where's your Master, I would know,
that the Good Lord gave to me?
Was it you who were the thief,
was it you, O nigger Fulô?

That nigger Fulô!"

(Fitts, Dudley; "Anthology of Contemporary Latin-American
Poetry", Norfolk Conn.: A New Directions Book, 1942, pg.667)

Three hundred years ago, however, our Father António Vieira had also fought for the Indians and their rights, as it is constantly seen in his written work.

It is in his "The Sexagesima Sermon", in 1655, given in the Royal Chapel, that he presents the whole structure of his oratory art, the structure of his sermons, the way he handled words and

the importance he attributed to language. In this aspect, he became a reference in what concerns the Portuguese language.

Thus, the theme of this oratory piece and by quoting him "To ascertain the true reason why, with so many preaching, so little fruit was achieved", is based on the predictable concept *Semen est verbum Dei* (St. Luke, VIII, 1), parable of the sower.

He develops the following ideas:

"(...) The thorns are the hearts disturbed by cares, by wealth, by delights; and in these the word of God is choked. (...)".

"(...) The stones are hard and obstinate hearts; and in these the word of God dries up and, even if it sprouts, does not take the root (...)".

"(...) The paths are hearts restless and upset by the impermanence and commotion of the things of the world, some that go, some that come, others that cut across, and all pass. And on these paths the word of God is trampled, because it is either ignored or despised. (...)".

"(...) Finally, the good ground is the kind heart, or the men with kind hearts. And in these the divine word takes hold and bears fruit with such fecundity and abundance that for each one a hundred are gathered (...)". (Padre António Vieira, "Sermão da Sexagésima" (in Tarracha Ferreira, pg. 110-111)

And Father António Vieira wonders about this:

Who is to blame?

God?

He concludes that no: "(...) God is always ready to warm with the Sun and to water with the rain; with the Sun to illuminate, and with the rain to soften, if our hearts so wish (...)". (Padre António Vieira, "Sermão da Sexagésima" (in Tarracha Ferreira, pg 113)

The preacher? The listeners?

"(...) Preachers blame the listeners, but that is not right. If it were the fault of the listeners, the word of God, would not bear much fruit. But when it does not bear any fruit and has no effect, it is not because of the listeners. Let me prove it. Listeners are either bad or good: If they are good, the word of God bears great fruit in them; if they are bad, even though it does not bear fruit in them, it has an effect (...)". (Padre António Vieira, "Sermão da Sexagésima" (in Tarracha Ferreira, pg 115/116)

The preachers? What would their fault be? What is the problem?

Could it be due to the person himself/herself?

In this regard, Father Vieira states that in his time, "(...) Because today words and thoughts are preached; in the old days, words and works were preached. Words without works are shots without bullets, they stun but they do not wound. (...) If the listeners hear one thing and see another, how shall they convert? (...)". (Padre António Vieira, "Sermão da Sexagésima (in Tarracha Ferreira, pg 116 e 118)

Is it due to style?

In this regard, he also mentions the following

(...) used today in the pulpits? Such a contorted style, such a difficult style, such an affected style, a style so contrary to all art and all nature? This, too, is a good reason. (...).

(...) Style should be very easy and very natural (...) " (...) What shall the words look like? Like stars. Stars are very distinct and very clear. So shall the style preaching be, very distinct and very clear. So shall the style of preaching be, very distinct and very clear. (...) To motivate vigils, to credit debts, to refine courtesies, to flatter precipices, to shine dawns, to melt crystals, to faint jasmines, to dress springs (...)?" (Padre António Vieira, "Sermão da Sexagésima. (in Tarracha Ferreira, pg 119 e 121)

Is it due to matter?

(...) The preacher shall take up one matter only. He shall define it, so it will be known. He shall divide it, so it will be discernible. He shall prove it by Scripture. He shall declare it with reason. He shall confirm it by example. He shall amplify it with the causes, the effects, the circumstances, the adequacies that shall be followed, the inadequacies that shall be avoided. He shall answer questions. He shall resolve the difficulties. He shall impugn and refute with all strength of eloquence arguments to the contrary. And, after this, he shall gather, he shall bind, he shall conclude, he shall persuade, he shall finish. This is a sermon, this is preaching. And speaking from on high is what this is not. I do not deny... I don't not mean that the sermon shall not have a variety of discourses. But those shall all stem from the same matter, and continue and end in it. Do you want to see all of this with your eyes? So see here: A tree has roots, has a trunk, has branches, has leaves, has switches, has flowers, has fruits. So shall the sermon be. It shall have strong roots, solid ones, because it shall be grounded in the Gospel. It shall a trunk, because it shall have one subject only and deal with one matter only; from this trunk several branches shall sprout, which are several discourses stemming from the same matter and continuing in it. These branches shall not be dry, but covered in leaves, because the discourses shall be dressed and adorned by words. This tree shall have switches that are for the reprehension of vices. It shall have flowers that are maxims. And as finishing touch it shall have fruits, the fruit and end of the order in the sermon. So there shall be fruit, there shall be flowers, there shall be switches that there shall be leaves, there shall be branches, but everything stemming from and grounded in one trunk only that is one matter only. If everything is trunks, it is not a sermon, it is wood. If everything is branches, it is not a sermon, it is shavings. If everything is leaves, it is not a sermon, it is a bundle. If everything is flowers, it is not a sermon, it is a bouquet. If everything is fruit, it cannot be, because there is no fruit without a tree. So that in this tree, which we can call the Tree of Life, there shall be what is beneficial in fruit, what is beautiful in flowers, what is rigorous in switches, what is dressed by leaves, what is extended in branches; but all this stemming and formed from one trunk only, and one not suspended in the air, but grounded in the roots of the Gospel: *Seminare semen*. Behold how they are not. And so it is no wonder that they do not bear much fruit. (...). (António Vieira, "Sermão da Sexagésima" (in Tarracha Ferreira, pg 124)

Is it due of the lack of scientific input?

(...) Christ turned the Apostles into fishers of men, which meant ordaining them as preachers. And what the Apostles do? The Text says they were *Reficientes retia sua*, remaking their nets. These were the Apostles' nets and no one else's. They were not theirs because they cost them their money, but because they cost them their work. (...). (Antônio Vieira, "Sermão da Sexagésima" (in Tarracha Ferreira, pg 126)

Is it due to the voice, the placement of it?

(...) In the old days they would preach crying out; today they preach conversing": For example, Christ also spoke low when he was crucified; although he was right, he had the cries of the Jews against him. So Christ was right in himself, and against the cries. And which can more? The cries were more powerful than reason. "(...) Reason could not free Him, cries were enough to put Him on the Cross, So shall the voice of the preacher be: A thunder from Heaven that will overawe and shake the world. (...) Padre Antônio Vieira "Sermão da Sexagésima" (Tarracha Ferreira: 127/128)

What will it be, then?

"(...) [The Preachers] They preach words of God, but they do not preach the word of God. (...)".

Padre Antônio Vieira "Sermão da Sexagésima" (in Tarracha Ferreira, pg 130)

The "Sermon of Saint Anthony ", based on the predicable concept - *Vos estis sal terrae* (Saint Matthew, vers. 13) is all full up of allegories, symbolizing the vices of Brazil's settlers - "big fish which eat the little ones", in several examples, fish – the Grunt (the proud one), the Flying Fish (the traitor, a bigger traitor than Judas himself). (Padre Antônio Vieira "sermão de Santo Antônio" (Tarracha Ferreira, pg 98/99)

(...) Look, fish, from there in the sea, to the land. No, no; that is not what I mean. Are you turning your eyes to the woods and to the Wilderness? Over here, over here; to the City is where you should look. You think that only the Tapuias eat one another; the butchery here is far greater, the whites eat one another much more often. Do you see all that commotion, do you see all that running about, do you see all that racing to the squares and crossing of the streets, do you see all that going up and down the pavement, do you see that coming and going without rest and quiet? Well, all of that is men seeking ways to eat, and ways to eat one another. One of them dies. Immediately, you see many others falling upon the wretch to tear him into pieces and eat them. The heirs eat him; the beneficiaries eat him; the legatees eat him; the creditors eat him; the officers in charge of orphans eat him, as do those in charge of the deceased and of the absent; the Doctor who treated him or helped him die eats him; the bleeder who drew blood from him eats him; that woman who begrudgingly gives him the oldest bed sheets in the house for a shroud eats him; the one who digs his grave eats him, as does the one who rings the bells, and so do the ones who chant as they bear him to his burial. In short, the earth has not yet eaten the poor dead man, and the whole world has already eaten him. (...).

(...) If at least men were only eaten after death, it might be less horrible and less lamentable. But so that you know the extent of your cruelty, consider, fish, how men too, eat one another alive, just like you do. (...).

(...) Look at one of these men who are persecuted by lawsuits or accused of crimes, and look at how many are eating him. The Bailiff eats him, the Jailor eats him, the Scribe eats him, the Solicitor eats him, the Attorney eats him, the Investigator eats him, the Witness eats him, the Judge eats him; he has not yet been sentenced and he has already been eaten. Men are worse than crows. The unfortunate who goes to the gallows is not eaten by the crows until after he has

been executed or sentenced, and has already been eaten. (...). (Padre António Vieira, "Sermão de Santo António" (in Tarracha Ferreira: 93/94).

To the free Indians of the villages, and to the slaves of the Portuguese, as well as of their farmers, one comes with great continuity and work, catechizing them, baptizing them, confessing. They, by administering all the sacraments to them, and by providing for the most part the office of healing, which there is not, or cannot go to places so far away, do not have the intelligence of the tongue, without which nothing like these people can be prayed.

There are very few who have no news of the principal mysteries of our holy faith, as much as is sufficient for salvation; and those in the villages, with whom we mainly assist, are as well educated in all Christian doctrine as the Portuguese who know it best". (Padre António Vieira, "Carta ao Sereníssimo Rei de Portugal, D. Afonso VI" (in Sermões, Vol. XII. Erechim: Edelbra, 1998)

In that dream, regarding the Sebastianist myth and the Fifth Empire, according to the legend, King Sebastian should appear on a foggy morning – a legend prophesied in 1500 by Bandarra, a shoemaker from Trancoso. Bandarra, like others, based himself on the bible, so as to severely thunder against the corruption of the time, by building narratives shrouded in mystery, one of them being the Fifth Empire. Therefore, Sebastianism was created. In the course of time, the Sebastianists transferred the prophecies concerning King Sebastian to the Dukes of Bragança. In this case, Father António Vieira sees the Covert in King João IV - in whose resurrection, to a certain amazement, he would have to believe - in Kings Afonso VI and Pedro II. The sense of patriotism of Father António Vieira, is the only thing that which could justify this Sebastianist belief.

The Fifth Empire, it is there where almost all Portuguese thinking lies... But does it really?

What is/would be the Fifth Empire for Father António Vieira?

It is a desire to anticipate Paradise on Earth, a certain kind of Utopia. Based on prophecies from the Scriptures - Prophets, such as, Daniel, Isaiah, Zechariah..., and the apparition to King Afonso Henriques (battle of Ourique), Bandarra with the "Trovas" ["Thundering"] of Bandarra.

After the four empires, namely the Assyrian, Persian, Greek, Roman, it will be on Earth and not only in Heaven. The return of a king, the epics of the Portuguese, the well-known revelations to King Afonso Henriques in Ourique regarding Portugal. The Fifth Empire, i.e the Kingdom of Christ also accomplished on earth, is also the great novelty of Father António Vieira in this regard. To restore this Paradise Lost, that is, the Fifth Empire will also influence/ mark the Thought, the Art, the Artists, up until today, it will be a pure state in Men, which is intended without prejudice.

Father António Vieira follows this line of thought. Happiness and Paradise on Earth are possible, a concept which was opposed to the idea, for example, of St. Augustine (4th century), for whom

Paradise only existed in the other world. These new theses came as a surprise to the Catholic religion, they were muffled, and Father António Vieira was barely saved from their fires.

For the Fifth Empire, Portugal was destined to play an important role in the future of the world. He believed in a future era, in dreams, in a vision of the so-called Messianic Era, which would not only be the realization/rehabilitation of Portugal and the Portuguese language, to which Father António Vieira was also so dedicated and always associated.

In that way, the Portuguese would be the essential vector for the installation on Earth of this Fifth Empire.

The Portuguese always destined for the Future.

Father António Vieira work comprises fifteen volumes of sermons and letters, which are identical in their strength of argument and power of conviction, but differ in style, in that in the sermons the oratory characteristics predominate and in the letters, the style is attenuated in a greater familiarity and serene simplicity of expression: one must not forget that, although the Sermons were perfected with a view to their publication, they were composed to be heard, they use an auditory rhythm, i.e. one that is more easily captured by the hearing; the most important concepts are highlighted either by repetition or by a surprising contrast. Their power of conviction also results from the logical force of argument. Vieira's oratory, together with the originality of the genius of the great speaker, follows very closely the famous oratory rules definitely systematized and known.

The "Letters" also advocate the defense of the Brazilian Indians and the Jews. They feed the dream of the Fifth Empire, criticize certain preachers and give advice regarding Brazil's administration.

In a letter addressed to King Afonso VI, which comes by the way, dated from Maranhão (1657), he defends the Brazilian Indians - a doctrine also defended in various Sermons, as we have seen. There, he presents to the king the following points of view:

May the law and regulations of Your Majesty on Indians and Missions not alter anything, and for this purpose do not admit or refuse a request to the contrary".

"May the Governors and Captains-Mores who come to this State, be persons of conscience; and, since they do not usually come here, may they at least bring with them the understanding that they will indeed be punished, if in any way they break the said Law and Rules."

"May the Prelates of Religions be such make them keep them for their Religious, nor permit them to contradict them in public or in secret; and if there is any disobedient Religious in this part, let them be sent out of Maranhão."

"May Your Majesty send a greater number of Religious of the Company, so that they may help to bring to you what those of us here have begun... (Padre António Vieira, "Carta a El-Rei D. Afonso VI, Sermões e Cartas" – Fascículo Primeiro, 4a edição, 1954, Livraria Cruz, Braga, pg. 119/120)

After King Afonso VI's ascension to the throne, Father António Vieira lost much of his royal support and was persecuted and attacked by the Holy Office, and was thus imprisoned for two years, as a result of his attitude and the letter he had sent to the king.

These are realistic and spontaneous letters, with an authentic interest, stripped of any ornaments, something very common to the style of the time. They have a biographical nature, alluding to personal aspects, referring, for example, to details related to missionary life in various areas of the inland forest. These are always letters in a natural, simple, persuasive and convinced style.

For instance:

(...) I am dressed in a coarse cloth here on earth, more brown than black, like stick flour, I sleep little, I work from morning till night, I spend part of it in ordering myself to God, I do not deal with the slightest creature, I do not go out except for the medicine of some soul. I weep for my sins, I make others weep for theirs, and the time left over is taken from these occupations, Mother Teresa's books and others of such readings. (Padre António Vieira, "Carta ao Padre Francisco de Moraes" (in Sermões, Vol. XII. Erechim: Edelbra, 1998)

Therefore, the main concerns for the action/attitude and language, which he has always defended are the following ones:

- always drawing attention to the situation of the Brazilian Indians, appealing to high instances (at serious risk of life), who were enslaved by the settlers, a cause he always defended and is constantly present in all his written work;
- drawing attention to the intolerance of the Holy Office, advocating moderation in the cruelty of inquisitorial processes;
- thinking about the expansion of Portugal as the Fifth Empire, after the Assyrian, Persian, Greek and Roman empires;
- not ignoring the role of the bourgeoisie and colonial trade as the mainstay of Portuguese life at the time;
- in some way he fosters the union of the three states (clergy, nobility and the people) around King João IV:

(...) Just as salt is a union of three elements, fire, air and water, so the republic is a union of three states, ecclesiastical, nobility and people.

The element of fire represents the ecclesiastical state;

The air element represents the state of nobility; the water element represents the state of the people (...)

- He has always fought the exploitation of small and poor by the rich and powerful.
(Padre António Vieira "Sermão de Santo António" (in Tarracha Ferreira, 85/86)

According to the work he left us, and the central theme of this article, we have to mention that the fight against slavery, a constant both in the word, i.e., evident in the written work, and in the action/ attitude, stands out; yet, it is important here to refer to another theme, i.e., called the dream of the Fifth Empire, in the "Sermons," "Letters" and the work he left us - "History of the Future. It manifested the Sebastianist interest, simultaneously dreamy and visionary, the Fifth Empire as perfect, for a long time.

According to the work he left us, as well as the main topic of this article, it should be noted that the fight against slavery is particularly highlighted, that it has a constant presence both in the word, i.e., evident in the written work, and in the action/attitude; in addition, it is still important to mention another topic, i.e., the dream of the Fifth Empire in the "Sermons", "Letters" and the work he left us - "History of the Future". In this, he supported the Sebastianist interest, both dreamy and visionary, the conception of the Fifth Empire as perfect, for a long period of time.

Father António Vieira, an avant-la-lettre of the language (for the Lusophony that was already happening with him, in a Portugal/Brazil current), in the action/attitude (for abolitionism/ against slavery).

In conclusion

Here are some questions to which we will continue to seek answers to:

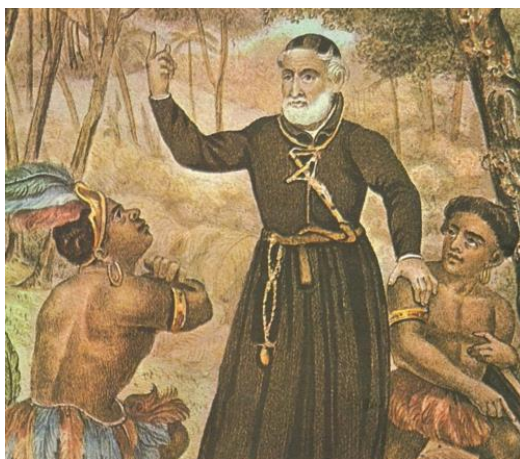
Is judging history always anachronistic?!, Because everything is dated, is that it?

What state would the world be in if the Portuguese Discoveries/Discoveries had not occurred?

The concept of "citizen" at the time/ To speak of "slavery"/"freedom", at the time, all of this is impossible, isn't it?

Other statues in different countries, as we know, interpreted, all of them are from slaveholders...
Can we generalize?

Or, rather, talk about the free destruction of History?



Front cover of the book intitled "A vida e obra de Padre António Vieira"

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Abstract

In the book "Livro da Alma", written in the 11th century by the philosopher and physician Ibn Sīnā, the author approaches his understanding of the human soul and its relationship with the world, understanding it as endowed with what he called internal senses, powers of the soul that complete the perception.

Among these powers, the imagination stands out for being capable of a connection with the invisible world, through which it receives the impression of forms present in the imaginations of the celestial spheres. It is a cosmological vision in which the human soul is integrated with a cosmos from which its powers derive and, therefore, is capable of connections with life forms that are independent of bodies.

Thanks to these connections the human imagination can produce dreams that contain omens and be able to fulfill the prophecy. Thus, apparently supernatural phenomena gain an animistic explanation: dreaming about the future and fulfilling prophecy are possibilities that can be explained by the very structure of the human soul, which are the internal senses. The lexicon used by Ibn Sīnā to think the power of the imagination is linked to a type of thinking that relates to images: such images are similes of the sensitive things printed in the matter where the imagination ingests, the brain. Therefore, the body element is not excluded from its reflections; on the contrary, the type of imagination is directly related to the physical constitution (complexion) of the individual who imagines. Thus, Ibn Sīnā's medical practice can be seen in his analysis of human powers, since the Book of the Soul is permeated by a reflection on the role of the body in the performance of powers.

Keywords: Imagination, Ibn Sīnā, Avicena, epistemology, soul, cosmological thinking, Philosophy, Arab; Islam.

1. INTRODUCTION: BRIEF PRESENTATION OF IBN SĪNĀ AND HIS PHILOSOPHICAL LEGACY

Abū ‘Alī al-Ḥusayn ibn ‘Abd Allāh Ibn ‘Alī ibn Sīnā was born in the year 980 A.D. (year 370 of the Hegira), in the city of Bukhara, located in the Khorasan region, ancient Persia and present-day Uzbekistan. Avicenna, as he became known in the Latin West, was a self-taught young man who read all the great works of Greek philosophers that came to his hands, as well as his Arab predecessors, such as Al-Farabi and Al-Kindi. As an adult, he was a recognized physician and a respected administrator with the sovereigns of his time. His legacy influenced all subsequent Philosophy both in the Arab world and in the Latin world.

Ibn Sīnā started his studies in Bukhara, where his father was an administrator and took care to give his children a complete formal education. In his autobiography - completed and transmitted by his disciple Al-Juzjani - it is said: “A teacher from the Qur'an and a professor of literature were provided for me, and by the time I reached the age of 10 I had finished reading the Qur'an. and many works of literature, in such a way that people were amazed by me.” (Gohlman, 1974: 19). At 16, Ibn Sīnā was already a doctor, an activity he did not consider difficult, and from all parts doctors came to learn this art from him. At the age of 18 he was called to cure Prince Nuh Ibn Mansur and when he healed the prince, he then had access to his library, where he read works by Aristotle, Plotinus, Al-Farabi and other authors on medicine, philosophy and politics, at 21 years he began to compose his first works on these themes.

Later, he moved to Hamadan where he took the position of vizier, a kind of advisor and minister (the word vizier means "one who bears the burden") of Prince Sams Al-Dawlah. Although this position demanded a lot of time, his disciple Al-Juzjani said that during that period Ibn Sīnā wrote, in Arabic, 50 pages a day of what would be his systematic and encyclopedic work, Al-Shifā (whose translation is “The Healing”, since Ibn Sīnā's medical and intellectual practice were closely linked, so that this composition would have a medicinal function, describing all the functioning of the things of the world and what is above it - the supralunar), which he starts with the Physics book. It is in the part of Physics that the Book of the Soul is found, marked by a philosophical description of the operations of the human soul simultaneous to the action of these operations from a physiological point of view - a mark of the interweaving in Ibn Sīnā between medicine and philosophy.

After a short period of fragility in his health, Ibn Sīnā dies at 58 in Hamadan. His legacy includes approximately 276 titles, on the most varied themes; most dedicated to philosophy, although there were treatises on psychology, medicine, poetry, Koranic exegesis, mysticism, politics, economics, linguistics, physics, chemistry and magic, music, mathematics and astronomy,

metaphysics, morals, prophecy, as well as personal letters. In a large part of these treatises, Ibn Sīnā sought to find points of philosophical approximation and even complementation among the philosophers he read, but not only: he used the light of these philosophies to address properly Arab issues, such as the question of foresight and prophecy. To this end, he incorporated part of Aristotle's ideas; of Plotinus' cosmic system of the celestial spheres and, possibly, Indian philosophical ideas, thanks to what is known of Ibn Sīnā's communication with his friend Al-Biruni, who cataloged, in the medieval Arab systematizing way, everything he knew of India's metaphysical systems. In addition, several Indian philosophical and astrological treatises were already translated into Arabic when Ibn Sīnā worked on his writings. Ibn Sīnā integrates these influences by recognizing the work of the ancients, understanding himself as a continuator of the ever ascending path of knowledge, built together by "intelligences that help each other to perceive the truth", as he wrote in Part I of the tome of Logic, the first volume of *Al-Shifā*.

His works play a central role in the formation of science and Western thought; before Aristotle was translated into Latin, it was the works of Ibn Sīnā that introduced the Greek philosopher to the Latin West. Its Canon of Medicine, in turn (the *Qanun fi Al-Tib*), was adopted and used in European universities until the 19th century.

2. THE HERITAGE

Inspired by contact with the works of Greek philosophers, authentic and totalizing philosophical systems flourish in Arab territory from the 8th to 13th. In addition to impressive systematizers and compilers of all knowledge that came to them through books, Arab and Persian philosophers of that period were responsible not only for maintaining all knowledge of the Greeks - and of all the other knowledge that was contained in them, like that of the ancient Egyptians -, as well as for elaborating unpublished philosophies whose developments would have repercussions beyond the European middle ages. The Arab compiler Al-Nadim, (d. 1000 AD), tells that the caliph Al-Ma'mun, (d. 833 BC), after seeing the wise Aristotle in a dream, had it brought from Byzantium, after agreement with its emperor, the works of this philosopher and others whose studies had enhanced the framework of knowledge of ancient sciences - those practiced by the Greeks. The fact that it is a dream that validates a strategic political decision that determines the direction of the history of thought is worthy of attention: dreams are worth as historical testimonies, they carry reality about things that have already happened and will still happen. This is a fact of the Arab imagination of that period and that is present in the constructions of the philosophers of the time: it was necessary that any theory of knowledge embraced the

human potential to dream, predict and bring the prophesy. We will see how Ibn Sīnā deals with this potential in his Book of Soul. In addition to the dream, the Abassid caliphate's interest at the time in culturally and intellectually enhancing its domains must also be highlighted, encouraging these works to be translated by a select group of scholars with knowledge of different languages in an intellectual center in Baghdad (a kind of *translatio studiorum*, as expressed by Alain De Libera) called House of Wisdom, founded by the Abbasids. Founding its own myth of origin in the myth of Greek origin, the Abbasid Caliphate guaranteed its prestige in the face of the history of human thought: the Arabs were interested in the idea of human heritage and interested in inscribing their name in this world legacy, which they did seeking to build their philosophies on solid Greek bases - although not only Greek, since we tell this story from the point of view of the West, that is, of the relations between the Arab world and the world that is a myth of the West's origin, ancient Greece.

3. INTERNAL SENSES

Among the conceptual apparatus and explanations of the world that influenced the thoughts of Arab philosophers, the notion that Ibn Sīnā wedges from the work of Aristotle *De Anima*, of “internal senses”, also called spiritual, cerebral or “separable”, stands out. It is through these faculties that the subject's epistemological functions would be completed, or to use a less anachronistic language; these are the powers of the soul that complete the sensory perception. In addition to the forms of perception of the world through the 5 external senses - touch, taste, sight, hearing and smell; passive or bodily senses -, Aristotle classifies in the work *De Anima* three faculties of the soul that would allow the information of the senses to be decoded by the subject; the cognitive soul, faculty responsible for judging what is good and what is bad; memory, responsible for storing and allowing the evocation of apprehended contents; and the imagination, responsible for assimilating the perceptions of the external senses and forming a unique perception of them. Ibn Sīnā, however, systematizes the internal senses as they will be interpreted by the medieval Latin (that is, their formulation will persist for some centuries as the basis for all medieval philosophy regarding the constitution of all possible “epistemology”). His concern with these faculties is of an epistemological and also physiological nature, based on certain paradigms built by him and partly derived from Arab medicine, thus not being a mere repetition or assimilation of some Aristotelian concepts.

4. INTERNAL MEANINGS AND IMAGINATION

It is in the section dedicated to the Physics of Al-Shifā that the chapters on human faculties are found, in the form of the Book of the Soul, which appears between the books On Meteors and On Plants, inaugurating the study of life forms that move themselves, according to the principle of realization of their powers: in the case of the vegetable soul, for example, their powers are nutrition, reproduction and growth, and also appear classified in the Book of the Soul, as well as the powers of the soul animal and human soul. In dealing with the latter, Ibn Sīnā then discusses the human faculties and their functions, understanding that is necessary to conceive different internal senses because there are different types of sensitive objects, and for each type it will be necessary a different faculty to perceives it - there is even a type of human judgment that is pre-intellectual but not merely sensitive, and for this it will be necessary to conceive a specific meaning in the mind (As explained in: BLACK, Deborah L., "Imagination and Estimation: Arabic Paradigms and Western Transformations", Topoi 19: 2000, Kluwer Academic Publishers, United Kingdom). In addition, there are still paradigms about the impossibility of a faculty being able to simultaneously receive a sensitive object and maintaining that object, since they are mutually exclusive operations, since a faculty cannot be at the same time passive and active, which would be linked to the substrate of power: the matter of the brain. A more malleable material is capable of receiving a content and having it printed on it, but does not fix it, whereas a drier material helps to retain such content. These distinctions create the need to think about different internal senses for each human experience of a different nature. It is for this reason that Ibn Sīnā conceives two distinct types of imagination, each with a different function. The compositional imagination, for example, has a type of activity almost "subconscious", not ceasing its activity even during sleep, composing and dividing the sensitive objects and the intentions obtained by the senses during waking and during sleep producing dreams.

Sensitive data will act on the internal senses, which, in turn, will be objects of the intellect's performance. The intellect, therefore, does not act on the data of the external senses, but on those data already stored and assimilated by the internal senses, as found in section 1 of chapter 4 of the Book of the Soul. Data such as the color or the tangible are also in the animals' imagination, and "if there were not in the animal what the forms of the sensible come together in, then life, for them, would be impractical", as Ibn Sīnā describes in the quoted chapter. This is because by associating the data of the senses with things they must approach or move away from (thanks to the concupiscent and irascible motor faculties, respectively) the animals guarantee their own survival. In guaranteeing animals an essential faculty for humans, Ibn Sīnā

seems to concede that animals are certainly not just machines, as centuries later Descartes would say - which would mark our treatment of animals to this day.

Ibn Sīnā makes it clear that the forms apprehended through the external senses are stabilized and stored in the “common sense”: it is the seat of the senses; animals also have such a sense, because this faculty is “the one that feels”. He claims that imagination will be the faculty of internal senses responsible for retaining what has been perceived. However, a distinction is made between “imagination” and “imaginative”: imagination is a deposit that fixes the forms that reach common sense, and the imaginative is responsible for combining such forms, creating chimerical figures, for example. There are, therefore, two different functions for two different faculties; retention and the combination: “this is because receiving is not keeping”. The formative imagination will preserve the forms, without making judgments about these sensitive data. Already when such data are combined or separated, there will be the “cogitative faculty, when serving the intellect”, and “imaginative faculty, when serving an animal faculty”. Ibn Sīnā also adds the estimation faculty, thanks to which both the animal and the human could distinguish what is good from what is bad for them - such a judgment, therefore, is not exactly on sensitive things, but comes from an internal faculty. The philosopher emphasizes that this type of judgment is not intellectual, but imaginal: it is linked to sensitive forms; for this reason it is this faculty that will precede most animal actions. This faculty also exists in us because, as pointed out, there are judgments that are not purely sensitive, but are not intellectual, that is, abstracted from the sensitive data.

What is perceived by the faculty of estimation and called “intention”, because it motivates intentions that bring us closer to something that the faculty of estimation judges appropriate, and away from what it judges to be harmful. Ibn Sīnā gives the example of the sheep, which, perceiving a wolf, moves away quickly, and perceiving another sheep approaches, due to the intimacy it has with the perceived being. The sheep perceives, then, not the dangerous color of the wolf or the smell of it that means danger; since the vision only perceives colors and the sense of smell perceives smells. What the sheep perceives are the wolf’s intentions, and this is assimilated by the estimation faculty. For this reason Ibn Sīnā states that without this faculty, animals would not survive. Intentions are usually related to emotions; Ibn Sīnā seems to understand that intentions are not material because they do not essentially belong to bodies, but only accidentally, since “goodness”, “fear”, and others, can be understood even if abstracted from corporeal matter, by the intellect. (The use of the term “intention” instigates curiosity in those familiar with philosophy; this notion is widely used by the medieval west and will be taken up by contemporary phenomenology, meaning “intentionality” the means by

which man turns to the world and how, through this turning, conscience spontaneously apprehends what is shown).

Thus, for each type of different object coming from the external senses, there will be a different faculty to perceive it. There are, then, two types of objects of the inner senses; the forms or images of common sense and the intentions of these sensitive objects. Since activity and passivity are mutually exclusive, it will be necessary to differentiate the faculties that only have these forms and intentions imprinted on them, from those that modify and recombine such objects.

Finally, since reception requires a malleable substrate and retention requires a stable substrate, the same faculty cannot receive and retain a sensitive object. It is understood here that they are not, therefore, immaterial principles, as occurs with the intellect. The inner senses have their faculties located in the brain; the principles are physiological. Ibn Sīnā uses the water metaphor to explain the idea that retention and perception require different substrates: water is, thanks to its fluidity, a good receiver, however, it is a weak retainer. Thus, Ibn Sīnā perceives two pairs of faculties that work together: common sense receives the forms of the external senses and the retentive or formative imagination retains its images - this for the case of the sensitive objects which are the forms and images. In the case of intentions, the estimation faculty will be responsible for receiving them and the memorative faculty (memory) will retain them. (However, Ibn Sina concedes that, in human beings, the faculty of estimation can be “almost rational”, allowing humans to cultivate an aesthetic perspective of the world. It also focuses on human emotions, produced through recollection: as when the memory of a sad fact makes us sad, although the impression is already in the past. Ibn Sina creates a strong theory of emotions; all have in common the fact that they belong to the estimation faculty).

Finally, acting on both intentions and forms, the compositional imagination will unite and divide such objects freely - so freely that it acts even during sleep, producing dreams. As pointed out, however, the compositional can develop two roles; as cogitative and as imaginative. Thus, there will be two faculties linked to the perceptions and retentions of images, both being of an “imaginative” nature.

FINAL CONSIDERATIONS: ON THE DELETION OF ARABIC PHILOSOPHY

Imagination throughout the history of Western philosophy has been relegated to a mystical, fanciful plane, which should not be something negative - but which appears negatively to our Enlightenment reason. It has been diminished in the epistemological systems of Western

philosophers and has ceased to be an object of philosophy, to become, in the West, an object of literature and the arts. Ibn Sīnā grants to man, when perceiving in him the fundamental role of the imagination, humanity. The imaginative exercise, as the writer Amós Oz realized, allows empathy, compassion, placing oneself in the position of the Other. In the compilation of two lectures given by Amos Oz, called "Against fanaticism", Oz discusses the origins of fanaticism and totalitarianism, diagnosing the fanatic as someone "without imagination", incapable to effectively imagine the consequences of his words and dogmas.

Philosophers who sought to define what the human soul is in favor of pure rationality excluded imagination from its systems, and failed to consider that "the soul never thinks without Image". The mundus imaginalis of oriental mystique can be seen as an unfolding of this Avicenian notion that the imagination would be creative. It is one of the readings made about the work of Ibn Sīnā, one of its greatest exponents being the mystic Henry Corbin.

Ibn Sīnā's work is not commonly studied in regular philosophy courses, in the case of Brazilian philosophy departments, from where I come from. However, studies of the medieval tradition of thought show that it was thanks to the translations and comments of Persians and Syrians that the works of Greek philosophers entered Europe - and, finally, Brazil. If a justification were sought in favor of Western philosophy, it would be given, because it is the same tradition of thought (the Greek), and not another totally different and under another conceptual basis. However, such a postulate should not be enough to devote a research to philosophy written in Arabic. Ibn Sīnā creates a completely new philosophy - philosophically impressive as a system sewn in its smallest details, and historically essential, due to its developments in the history of philosophy until today. It is curious to note that such an author is not traditionally read in the Brazilian faculties of philosophy. One cannot disassociate the constant refusal to open up to non-European philosophers (even if they are responsible for all Aristotle transmitted to the West) from a political program at least unmatched by the most respected departments of philosophy in the world - renowned even for having already, there are some decades, abandoned the Hegelian notion that the spirit of time would not have crossed the Atlantic.

These prejudices are linked to generational issues; it will be necessary for new generations of philosophers to understand philosophies beyond borders - which are not even ours. In the case of Arab philosophy, not only for its historical relevance as a receptacle for Greek philosophy, but for its intrinsic value as heir, maintainer and innovator of the received traditions and the context of intellectual flourishing that permeated the Islamic Arab territories of the period. After all, if we understand Greek philosophers well; philosophy is the result of astonishment and curiosity,

so imagination is essential when philosophizing. To research Ibn Sīnā is to attest the status of philosophy to the great systems of Arab thinkers; it is also to make an effort in the search for the construction of a history of philosophy that does not have historical or geographical leaps (or gaps). Knowledge, after all, does not leap. If the historical justification is evident, this happens because the philosophical and knowledge reasons are urgent: Ibn Sīnā was the thinker responsible for systematizing a good part of human knowledge until his time - and for developing knowledge that recognizes the different faces of human being as expressions of a reality that is, in fact, metaphysical.

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The Pilgrimage of Fernão Mendes Pinto, a Chronicle in which the Interpenetration of Cultures reveals the Social and Cultural Elevation of the Peoples here and abroad

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Abstract

The arts contribute, through the experiences that they enable, to the scientific, moral and spiritual progress of man in society. Accordingly, music also allows an elevation of the man thought by a boost on mental construction of art and the enjoyment of an imaginary that stands out from their readings.

By the reading of Pilgrimage, we are guided across a narrative that describes the man who creates and enjoys it, and all the things that are revealed in the set of material and immaterial elements present in these recognized performs. The author offers an account of a journey through lands in the East between 1537 and 1558 that offers several references not only to elements of nature and human experience but also to music, musical practice, material and immaterial heritage, and social and cultural development. These elements disclose the experience in other times, showing the process of change of the societies and groups that are transformed by the process of acculturation.

It is our intention, throughout the analysis of Mendes Pinto's narrative, to characterize the musical and artistic practices communicated by the author, thus revealing how the specificity of instruments and musical performs at the time are exposed in the artistic and cultural practices of the regions of here and overseas.

Keywords: Pilgrimage, Fernão Mendes Pinto, acculturation, soundscape, musical instruments

Introduction

Throughout the Portuguese maritime expansion, we have the appearance of several written records that report, with a greater or lesser level of description or fiction, the experiences of navigators and their contacts with indigenous peoples. They also told us about the lands that, meanwhile, were being discovered.

The constant Portuguese expeditions made it possible. They allow the Portuguese to glimpse new spaces, new realities, new social and cultural behaviours. Portugal did not only contact Europe or North Africa, but thought and experienced other spaces such as India and the Far East. This pilgrimage provokes the need for the Portuguese to tell their experiences, to prove their deeds, to receive their favours, to transmit their testimonies. It is in this context, that a whole series of narratives emerges to describe experiences and satisfy the multiple curiosities that in Portugal were born in the face of the new world so far and now so close (Avelar, 2002: 341).

In this way, documents of a historical nature, such as Diaries, Reports or Letters, in general addressed to the Captain-Major of the vessel and to the King, report common aspects of life on board and the discoveries that they made, without much space for artistic and / or fictional elaboration. More aligned with the daily reality of the trips taken, it is interesting to find out, in the context of our work, about the musical and cultural practices at the time, carried out between the Portuguese and the indigenous peoples that it was intended to conquer. In this sense, we rely on the travel chronicle written by Fernão Mendes Pinto (1509-1583) entitled *The Pilgrimage* (1614).

In order to feed the need to inform and report the experiences lived, and the worlds reached, the writing of Chronicles, Diaries, Reports or Letters, and Travel Chronicles in particular, emerges. Supported by the so-called Travel Literature, it is clear that the sense of vision is paramount and outstanding in the construction of the narrative and technical elements that are recounted there. In fact, the discourse of Travel Reports and Chronicles is organized in order to provide interpretations of what we saw. In the case of *The Pilgrimage* of Mendes Pinto, and according to the words of José Manuel Garcia in the presentation note of his facsimile edition in 1614:

With an autobiographical character and directly reflecting the experiences of a Portuguese who traveled for a long time in countless distant lands, this work was able to bring together all the literary genres then existing, from the chronicle to the report of shipwrecks, sieges and battles, including the description of lands and people (Geography and Anthropology), epistolography, scriptwriting and even doctrinal prose, social criticism and panegyric, not forgetting the use of cartography. (Garcia apud in Tavares, 2008: 16).

We can read in the first reports that arrived to us the mention of familiar themes. We perceive that the rapporteurs of the first trips to the East need to seek a parallel with Western culture, particularly in what concerns the cataloging of ways of live and being.

This type of report highlights the desire that many navigators had to find family traits within Asian and Eastern of minimally solid reference systems in their relationship with the Orient. According to Loureiro (1991: 168),

by assimilating traces of Eastern reality to the familiar world of Europe, one tried to metamorphose the difference in identity; the unknown is systematically apprehended through a game of comparisons that transmute it into variants of the world of it.

Thus, the Portuguese at the end of the 15th century and the beginning of the 16th century saw what they wanted or expected to see and not what was actually presented to their eyes. According to Loureiro (1991, p. 176) in the period of the viceroyalty of Portuguese India ruled by Afonso de Albuquerque (1509-1515),

the imperial domination strategy he imposes obliges the Portuguese to try to obtain as much information as they could about the Asian societies and civilizations: the knowledge of the other societies becomes a requirement. It was useful to a more effective exercise of power and a more profitable intervention in the eastern commercial networks, that depends on it. The governor himself encourages this pragmatic anthropology, which aims to gather detailed news about the history, geography, language, ethnology of the different zoos with which the Portuguese come into contact. The Albuquerque era thus witnesses the birth of the first systematic and global geographies in the East - such as the *Livro das Cousas do Oriente* by Duarte Barbosa and the *Suma Oriental* by Tomé Pires, both written between 1511 and 1516.

At this period, the texts were organized according to the news that it was necessary to give to the Kingdom. So, trips were reported based on the observation of space and time. In the specific case of Mendes Pinto, the traveler's experience made it possible. He observes and record these journeys in texts that are plain of a growing exotism. In order to promote the opening and development of a trend towards the elaboration of a portrait with the maximum reproduction of the real, the texts are a picture that gives the way of living at the time. In the words of Alves (2018: 9) living between 1510 and 1583, it is relevant to note, in parallel to this, that Mendes Pinto is contemporary of both the height of Portuguese expansion and its decline. In Mendes Pinto's book, harbingers of a ruined empire are becoming increasingly visible to the reader, until we reach the final chapters, when Catholic missions in Japan fail, and Portuguese commercial ports in China (Liampó, Chincéu and Lampacau) are being lost due to personal intrigue and interference on the part of the empire's administrators.

To have a better idea of the value of Mendes Pinto's account, it is enough to remember that his trip was initially at the height of the Jesuits' expansion in the East. This expansion is recorded in his book, which today is our main source to study the trips of São Francisco Xavier to Japan. Mendes Pinto's Pilgrimage is full of reports that describe territories such as Zion, China and Japan, giving us pictures and information about these places that, at the time, were new and unknown. According to Lopes (2010: 267-268)

Side by side, Chinese, Japanese, Indian, Congolese or Ethiopian examples illustrate cultural habits such as forms of greeting, names, hospitality, honor, laws, judicial punishment, different uses of money or of organizing commerce, different beliefs, ceremonies, sacraments, religious services and buildings or aspects of pagan science in medicine.

Mendes Pinto's writing has a dimension as real as it is fictitious. The experiences narrated by the author go through different paths that go from the facts experienced to the episodes evoked as if they are lived by the narrator, in a constant transit between the homodiegetic and auto diegetic narrator (Correia, 1979: 68).

These statements prove to be effective and show the narrator's ability and knowledge to do that.

- *Fernão Mendes Pinto's Pilgrimage: a report of a cultural practice while traveling* In what concerns music and musical practice, Pilgrimage of Fernão Mendes Pinto reveals different aspects of it, and it is possible to infer from the musical practice at this time. In order to materialize its contents, we proceeded to illustrate, through excerpts of the work, the elements and facts founded. We note that since the beginning of the chronicle, several subjects and themes of the narrative were necessarily introduced, namely the navigation techniques, the geographical and human description, botanical elements, overseas epistolography, biographical chronicles, and the moral and critical perspective under the expansion that was then lived. (Tavares, 2008) With regard to Pilgrimage, and in chapter VIII, Mendes Pinto reports not only the elements common to the experience on board, but also those related to the approach of the lands through which they were landing. In order to materialize its contents, Mendes Pinto reports that “Ao outro dia pela menham, [...] com grande estrondo de artilharia, & [...] grande vozaria de pífaros & tambores, para que a gente da terra nestas mostras exteriores lhe parecesse que não tínhamos nos os Turcos em conta”. (Mendes Pinto apud in Alves, 2010b: 48).

The focus on noise produced by the population on board and the way how weaponry and musical instruments were used to produce that noise, were very well described by the author. Using the sound and the visual magnitude of the scenes, when they approach land, they were often received as gods. From this maritime account of the voyages undertaken, it appears that the way of using musical instruments in a warlike setting as well in cultural e social performances is similar to the Western world. Mendes Pinto writes that when Portuguese arrived,

E embarcando-se logo na lanchara em que viera, se partio, & o forão acompanhando dez ou doze balões até a ilha de Vpe que estaua daly pouco mais de meya legoa, onde o Bendara de Malaca, [...] lhe deu hum grande banquete ao seu modo, festejado com charamelas, trombetas, & atabales, & com musicas de boas falas à Portuguesa, com arpas, & doçaynas, & violas darco, [...]. (Mendes Pinto apud in Alves, 2010b: 61).

We highlight in this excerpt, not only the report of the reception that they made to the Portuguese but also the use of local instruments in the performed musical practice. With regard to the use of musical instruments in a more warlike context, we see in chapter XV, the mention to this feat because

acima [...], me mandou receber pela Xabandar, [.Indo nos por este rio..]; o qual com cinco lancharas, & doze ballões me veyo buscar a aquelle porto onde eu estaua surto, & me leuou com

grande estrondo de atabaques & sinos & grita de chusma, até hum caiz da cidade, que se dizia Campalator, [...]. (Mendes Pinto apud in Alves, 2010b: 64)

Continuing our reading of the work, and remaining with a reference to a more warlike use of instruments, we notice that

os inimigos estauão fechados em duas grossas batalhas, & tanto que forão à vista huns dos outros, ao som de suas trombetas, atambores, & sinos, com vozes & gritas increiueis [...], com tanto ímpeto, tanto anima & esforço, que sò a vista me fazia tremer as carnes. (Mendes Pinto apud in Alves, 2010b: 66-67).

In chapter CLXIII, we can access to information that describes how the ambassador of the King of Bramaa was received on the day of his arrival at these lands. We can also read about the great majesty and apparatus of the houses of Calaminn. Concerning these themes, the author writes,

Desembarcado o Embaixador em terra, [...], lhe offereceo um elifante que tina apar de sy, concertado com cadeyra & jaezes douro, mas o Embaixador o não quis aceitar por muyto que o Mandarim insistio nisso; [...] Desta maneyra abalamos daquy com grande estrondo de tangeres & gritas, [...] & nas entradas dellas arcos de obra rica, em que auia curuchos todos dourados, & sinos de metal muyto grandes, que como relógios dauam as horas aos quartos do dia, que he o por onde o pouo ordinariamente se gouerna. (Mendes Pinto apud in Alves, 2010b: 549-550).

Regarding the way in which the Ambassador is received in the house of Calaminn, we find in the chapter CLXIII, this report that shows us the mode how the foreigners who arrived at these lands were received,

Entrando o Embaixador nesta casa, como tenho dito, acompanhado dos quatro príncipes que o leuauão, se prostou cinco vezes no chão, sem ousar de alevantar os olhos para o Calaminham, [...] O Calaminhan com rosto graue & seuero lhe respondeo, eu aceito em mim esta noua amizade, para em tudo satisfazer a teu Rey como a filho nouamente nacido de minhas entranhas. As molheres então tocarão de nouo seus instrumentos como antes fazião, & seis dellas dançarão com seys mininos pequenos por espaço de três ou quatro credos, & após estes, dançarão seus mininas muyto pequenas com seys homens dos mais velhos que estalão na casa, que a todos nos pareceo muyto bem. Acabado isto ouue huma comedia representada por doze molheres muyto formosas & muyto bem vestidas, [...]. (Mendes Pinto apud in Alves, 2010b: 555).

The explanation that we transcribe here crosses other artistic areas, namely the theater, and the description of which is well outlined in these pages. Thus, and following the previous report, Mendes Pinto states that

As doze tomarão com grande cerimonia de cortesia os instrumentos das mãos dos seys mininos, & os tocarão, & cantarão a eles com huma armonia tão triste, & com tantas lagrimas, que alguns senhores dos que estalão na casa as derramarão também, & continuando em sua musica por espaço de quase meyo quarto de hora, virão sayr debaixo do mar o peixe que comera a filha do Rey, & assi como aruado, pouco a pouco veyo morto dar em seco na praya onde as doze da musica estalão, & tudo isto tão próprio y tanto ao natural que ninguém o julgaua por cousa contrafeita, senão por verdadeyra, & a fora isto era feito com grandíssimo fausto e aparato de muyta riqueza & perfeição. (Mendes Pinto apud in Alves, 2010b: 556).

In chapter XXXXVII, Mendes Pinto refers once again to the constant presence of musical instruments, namely when

E depois de estarmos aquy surtos treze dias sobola amarra, & bem enfadados com temporais pela proa, & algum tanto já faltos de mantimento, quiz a nossa boa fortuna que a caso já sobola vierão dar rosto com nosco quatro lanteas de remo que são como fustas, em que hia huma noiua para huma aldeã daly noue legoas que se dizia Panduree, & como todos vinhão de festa, erão tanto os atabaques, & bacias, & sinos com que tangião, que não auia quem se pudesse ouuir com a vozaria & matinada deles, & não entendendo os ossos o que isto podia ser, lhes pareceo que erão espias da armada do Capitão de Tanauquir que podia vir em busca de nòs, [...]. (Mendes Pinto apud in Alves, 2010b: 159).

With regard to musical composition, its form and content, Mendes Pinto highlights some valuable musical and textual elements. It emphasizes the sound quality of the instruments, the genre and the musical form, as well as several elements related to the musical and artistic practice in chronicle. So, and in the chapter LXVIII, Mendes Pinto takes up in his text the allusion to music and the quality of the composition, since

Todos estes seis dias que Antonio de Faria aquy se deteue; como lhe tinhão pedido os Liampoo, esteue surto nestas ilhas, [...] lhe derão huma boa aluorada com huma musica de muyto excelentes fallas, ao som de muytos instrumentos suaues, que daua muyto gosto a quem a ouuia, & no cabo, por desfeita Portuguesa, veyo huma folia dobrada de tambores & pandeyros & sestros, que por ser natural, pareceo muyto bem. E sendo pouco mais de duas horas antemenham, com noite quieta, & de grande luar, se fez à vella com toda a armada, com muytas bandeyras & toldos de seda, & as gaueas & sobregauas guarnecidas de telilha de prata, & estendartes do esmo muyto compridos, acompanhado me muytas barcaças de remo, em que auia muytas trombetas, charamelas, frautas, pífaros, atambores, & outros instrumentos, assi Portugueses, como Chins; de maneyra qye todas as embarcações hião com suas inuensões diferentes, a qual milhor. (Mendes Pinto apud in Alves, 2010b: 225).

Mendes Pinto describes Faria's arrival at the village of Liampoo as follows (see chapter LXVIII),

Nesta lanteaa se embarcou Antonio de Faria, & chegando ao caiz com grande estrondo de trombetas, charamelas, atabales, pífaros, atambores, & outros muytos tangeres de Chins, Malayos, Champaas, Siames, Borneos, Lequis, & outras nações que aly no porto estalão à sombra dos Portugueses, por medo de cossauros de que o mar andaua cheyo, o desembarcarão della em huma rica cadeyra de estado, [...]. (Mendes Pinto apud in Alves, 2010b: 227).

In this narrative, in addition to the meaning of an arriving at a harbor and the fear that a vessel could generate, the importance of those who arrive comes attested by the magnitude of the reception that is given to them. In this narrative, we are provided with vast information about musical practice, but also with elements that describes the size of the village, the harbor, and its geostrategic importance. In these pages, not only profane practices are reported but also those of a religious nature. In chapter LXVIII, we have a reference to the way how Antonio de Faria was brought to the Church,

Abalandose daquy Antonio de Faria, o quizerão leuar debaixo de hum rico pallio, que seus homens dos mais principaes lhe tinham prestes, porem elle o não quis aceitar, dizendo, que não nacera para tamanha honra como aquella que lhe querião fazer, [...], & leuaua diante de sy muytas danças, pellas, folias, jogos, & antremeses de muytas maneyras que a gente da terra que com nosco trataua, huns por rogos, & outros forçados das penas que lhes punhão, tambem fazião como os Portugueses, & tudo isto acompanhado de muytas trombetas, charamelas, frautas, orlos, doçaynas, arpas, violas darco, & juntamente pífaros, & tambores, com hum labirinto de vozes à Charachina de tamanho estrondo que parecia cousa sonhada. (Mendes Pinto apud in Alves, 2010b: 229)

- *The account of interpenetration between cultures in Fernão Mendes Pinto's Pilgrimage*

Mendes Pinto's description of António de Faria's arrival in Liampoo is rich in content and shows us how travelers were received in these lands. These reports permit the dissemination of knowledge by the West, which justified the integration of rapporteurs in these trips. The customs of these peoples can be known, and, from this knowledge, it could be started the conquest of new places. It is also worth mentioning the importance of other authors at the time. Since the work of reporting and translating the information that came to us from trips was of relevance at this time, it was important the role of the writers. According to Lopes (2010: 263)

It should also be understood that both Athanasius Kirchner and Jean-Baptiste Tavernier authored well-known Works about the Orient. Kirchner was another of the compilers who wished to establish harmony between the knowledge of days of yore and the news discoveries; Tavernier, a pioneer in commerce with the East Indies, left a detailed account of his voyages that Glazemaker translated into Dutch. We are certainly not far from the truth when we state that Glazemaker was himself a man of letters and a translator of men of great culture, men looking for new methods and principles that would guide mankind's way of thinking. In this context, the passion for the unknown Orient was a logical and plausible consequence for those wanting to dominate the world and world knowledge.

With regard to the presence of western elements in the east, we know the weight of evangelization and the spread of the Christian faith throughout the world. The account of these practices is understandable. In this sense, we may notice the report of the presence of priests and the performance of numerous religious rituals and offices related to the Catholic religion.

Chegando á porta da igreja o sayrão a receber oito padres revestidos em capas de brocado & tellas ricas, com procissão cantando, Te Deum laudamus, a que outra soma de cantores com muyto boas fallas respondia em canto dorgão tão concertado quanto se pudera ver na cappela de qualquer grande Principe. [...] E assentando-se nesta cadeyra ouuio Missa cantada oficiada com grande concerto, assi de fallas, como de instrumentos musicais, na qual pregou hum Esteuão Nogueyra que ahy era Vigairo, homem já de dias & muyto honrado; [...] Após isto tocando o Vigairo huma viola grande ao modo antigo, que tinha nas mãos, disse com a mesma voz entoada algumas voltas a este vilancete, muyto deuotas & conforme ao tempo, & no caso de cada huma dellas respondião os mininos, Senhora vos sois a rosa; i que a todos geralmente pareceo muyto bem, assi pelo concerto grande da musica com que foy feito, como pela muyta deuação que causou em toda a gente, com que em toda a igreja se derramarão muytas lagrimas. (Mendes Pinto apud in Alves, 2010b: 229-230).

The Easterner begins to be observed in the light of the religious principles of Western culture, forgetting in a first stage, that the Easterners were at the heart of their culture. This fact makes it more difficult to open up to men and Western culture that presented themselves as hostile elements. The Portuguese, in this sense, did not understand the reality of the other people and civilization, a reality that rises as different in their eyes, establishing antagonism between them. (Tavares, 2008)

In chapter XC, Mendes Pinto specifies once again the rituals of the Catholic Church because

E assi andarão todos em procissão â roda do terreyro com estes desentoados clamores por espaço de huma grande hora, tangendo sempre muytos sinos de metal, & de ferro coado, que fora do terreyro estalão postos em campanayros, & outros tangião com tambores & sestros que fazião hum tamanho estrondo, que em verdade afirmo que metia medo. (Mendes Pinto apud in Alves, 2010b: 295)

But in the exchange that is being established, the Portuguese witnessed numerous indigenous rituals, which, due to their brutality, generated great amazement and indignation at the time. According to what expressed by Tavares (2008. 49-50),

The Portuguese attend the ceremonies and sacrifices that are made there, which astonishes the Portuguese as they see things that they never imagined could exist. Note that the rituals perpetuated by pilgrims in the belief of obtaining their salvation, which for the subject-narrator and his companions is often incomprehensible given the violence of such acts, discloses the cultural distance between Eastern civilization and western. This incomprehension is also revealing of the lack of knowledge that the Portuguese had about the eastern world. [...] Fernão Mendes Pinto does not understand the way of devotion of the Orientals, analyzing what he sees based on his religious reality.

The western influence is not only present at the level of religious and profane musical practice but also at the architectural, experimental and landscape levels. In fact, the richness of the cultures that have been encountered and experienced throughout the trip is immense. Not only from a social and cultural point of view, but also from the architectural and organizational statements. This encounter between cultures is necessary for the development of peoples and worlds. When Mendes Pinto describes the scenes that he sees, underlining all aspects related to the trip, discloses the magnitude of what he begins to discover. (Tavares, 2008)

Conclusions

The presence of the Portuguese in the East, well tolerated by the peoples living there, permitted a certain extent of their permanence overseas and the assimilation of their culture and knowledge. According to Lopes (2010: 261),

Mendes Pinto's work, as is the case of other texts pertaining to the travel literature [in the age] of the discoveries, is raised to the position of "Historia", as it is a testament of time that reflects the truth and preserves memory, while at the same time assuming the role of a lesson in life.

Often this knowledge is presented to us in arts and culture, in music and drama, in the way they understand life and death and how they put it in literature, drama and music. According to Lopes (2010: 261)

It is important to point that sixteenth and seventeenth-century authors – and translators – were compilers and collectors of information. Their main task was to gather the data and information that they deemed useful and necessary. That was their understanding of what an author should do.

The battles fought for the implementation of Christianity in the East did not have the expression that was initially assumed. This fact allowed a healthy coexistence with the Jesuits, and led to a knowledge of their culture that, sometimes, were used in an abusive way for the conquest of territories and the imposition of Catholic ways of life. Nevertheless, this was only possible until Chinese land, having suffered strong opposition in Japanese territory.

With regard to musical instruments, they are used not only to delimit battlegrounds, but also to receive guests. When they are present in parties and performances, namely in dance and drama, the instruments used are various. They are chosen to put in evidence what is intended to be accomplished and portrayed. Mendes Pinto's texts have a continuous reference to musical instruments that, sometimes, adopt the western name for a better understanding of their forms and contents.

As in the West, wind instruments and percussions with great sound power are used on the battlefield. The other instruments are employed in situations of social and cultural life, specifically in the receptions of the guests, in dances and theatrical dramas, to which the western peoples had access in the receptions they frequented during their travels. In the same way Mendes Pinto makes reference to the use of good texts and the presence of songs whose texts are of good quality because they have good speaks.

The analysis of Mendes Pinto's Pilgrimage leads us to conclude that music was one of the main ways, together with product exchanges, for navigators to make the first contacts with indigenous peoples. The descriptions of the moments of socialization show us not only how important is the use of instruments but also how music is used abroad. In this context, it can be inferred that music, at this time in history, was the first and most gifted form of language between the Portuguese and the indigenous peoples, establishing a framework for the diffusion of European music and religious texts.

As a source of knowledge, it is a good reflection of the day life of indigenous peoples and their forms of musicality in their vast aspects of composition and performance. At the same time, we realize that instruments such as the lyre, which originally belonged to a scholarly stratum of intellectuals, are used to distinguish artistic and cultural activities. Concerning religious and profane rituals, it is a way to emphasising and valuing material and natural heritage. Therefore, rhythm, instruments, melodic choice and lexical equivalence employed to express and ensure soft or impacting feelings, are used in order to show the essence of human life. In the experience and respect of the other, we have an intercultural dialogue that transforms the confrontations and battles into encounters, tolerance and respect. The solidarity and understanding of the other in their difference, becomes a reality and produces the enrichment of all in a real action.

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Gonçalo Marques

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gmaiamarques@ese.ipv.pt**Abstract**

This article's aim is to introduce, from an epistemological point of view, the concept of Heritage Literacy, founded on a deep crossing of views, perspectives and practices between the scientific and disciplinary areas of Heritage Education, Educational Services, as well as Tourism and Territorial Development, in a logic of deep knowledge integration on the construction of transdisciplinary concepts of observation, analysis and Heritage valorization, as an area of study that includes, as suggested by UNESCO, since the declaration of 1972, the Cultural and Natural areas. Seeking to look in the specific literature and in the various specialized studies for a guiding thread that highlights the epistemological emergence of the concept - particularly in the last decades - we seek to underline the importance of this line of work, crossing complementary areas such as Education and Tourism, in the revaluation of Heritage as a scientific, educational, cultural, identity tool and, also, as an essential tourist resource for a qualified offer, in any geography.

In addition to the theoretical discussion constituting the focus of the present investigation, cases that are relevant to the fundamental importance of the concept of Heritage Literacy in the challenging times ahead, in Europe and in the World, will also be addressed.

Keywords: Heritage Literacy, Heritage Studies, Education, Tourism

Introduction: the long road and its fruits

To see the Parthenon, as seen not only by Pericles, who knew it
overload of multi-coloured ornaments and golden shields that would spoil us without
doubts the purity of its architecture, or Byron, who saw it authentically in ruins,
but even ourselves, thirty years ago, we must think of the pollution of Athens

Marguerite Yourcenar (1991). *Le tour de la prison*. Paris: Gallimard

Much has been discussed about this particular matter throughout History, especially since the mid-nineteenth century – an excellent time for valuing identity roots and folk traditions, historicists imbued with the romantic imagination – the importance that Cultural Heritage has for contemporary societies (here understood as direct heirs) of the profound mutations that

French Revolution brought to the European continent, namely after the advent of a community that, more and more, will be citizens instead of subjects (Leniaud, 2002). The “mythology of the origins” is an unceasing search for historians, philosophers and novelists whose literary works produced then clearly translate this search, this passion for meeting the past in search of meanings and answers for the present and future

We know that societies are beginning to be actively concerned with the defence, valorisation, and conservation of Cultural Heritage from an early age. It is common, among the historiography devoted to matter, to consider that the Renaissance era, due to its particular interest in the rediscovery of the classic past in its most diverse aspects (architecture, painting, sculpture and material culture, in general) is a reference period in the historical enhancement of Cultural Heritage in Europe. The gathering of scattered estates and their public presentation in the cities is a first and clear sign, as well as the inspiration that great treatise, from architecture to engineering, from philosophy to mathematics, find in the pages of their ancestors Greek and Roman colleagues who, during the Middle Ages, they were copied and translated into the “scriptoria” of the main European monasteries.

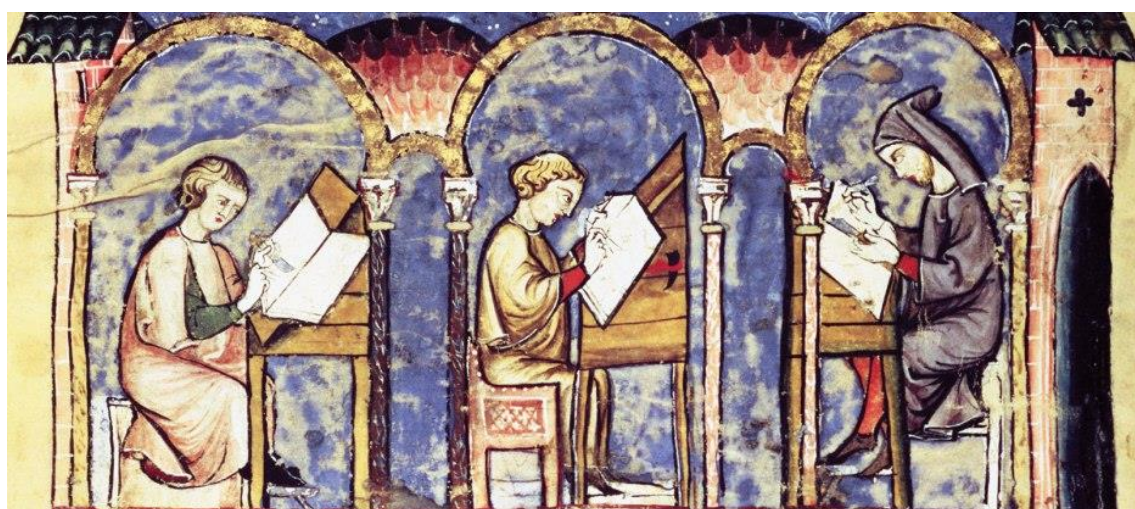


Fig. 1. Scriptorium in action, from a manuscript in the Biblioteca de San Lorenzo de El Escorial, Madrid, Spain, c. 14th century AD.

The Medieval Period had constituted a period of global affirmation of Latin and Greek Christianity, also coinciding, in its millennium of existence, with elements such as the emergence of monasticism and its global affirmation throughout the continental territory; the migrations of the barbarian peoples to the heart of the western Roman empire and their conversion to Christianity; the Arab invasion and subsequent start of the reconquest period and the symbolic and traumatic fall of the city of Constantinople in the hands of the Turks, in 1453. It should also be noted that Sultan Muhammad (Mehmet) II affirmed, during the process of conquest,

scrupulous respect for cultural heritage of the city, for its “soul” despite the fact that Islam, at that time, triumphed over Orthodox Christianity, whose seat was, precisely, the magnificent imperial city. From this particular point of view we learn from Gulru Necipoglu “the artistic patronage of Mehmed II (r. 1444-46, 1451-81) was shaped not only by his personal tastes but also by the Rûmî (Eastern Roman) geopolitical and cultural identity he was forging for his empire, a polity mediating between multiple worlds at the crossroads of Europe and Asia. By systematically promoting kuls (converted Christian-born slave servants) to the highest posts of his increasingly centralized state, the sultan created a polyglot ruling elite no longer dominated by the Muslim-born Çandarli family of grand viziers” (Necipoglu, 2010, 262).



Fig 2. Mehmet II, Gentile Bellini (XV cent)



Fig 3. Gennadius Scholarios and Mehmed II (XVIII cent)

Let us not forget, the very specific case of Archaeology, which begins to be seen not as a set of “stones” and accumulated materials from past eras, but as artifacts with importance, meaning, memory and identity value for the heirs of these testimonies. It will be the beginning of a wider process culminating in the “scientification” of the area in the XIX century, following masters such as José Leite de Vasconcellos and Francisco Martins Sarmento (Matos, 2002).

This also happens in the case of Portugal, where the 1st Duke of Bragança, Afonso (1377-1461, illegitimate son of King John I of Avis Dynasty) organized, efficiently, a “home of rare things which was called museum”. This is seen in Portuguese Museology History as a significant seed launched into the ground (Brigola, 2016). It is the first historical document, in Portugal, where the word can be found and reveals an interest of the elites in the possession of treasures that legitimized and justified their lineages, paths and family names in relation to the rest of society. This means that this will not be – yet – the time for study, analysis, and truly scientific reflection. However,

let us look over this first intent as a begging of the path towards a Heritage Literacy in one of the oldest kingdoms in Europe and, therefore, interested in the conservation of these elements:



Fig. 4. Afonso, 1st Duke of Braganza and his wife, Brites, by Domenico Dupra (Vila Viçosa Palace)

He appreciated scholars and a great appreciation of old memories and things. It had a bookshop, which adorned various antiques, and many brought it when it was outside the kingdom, thus forming a house of rare things, which today they call Museu.

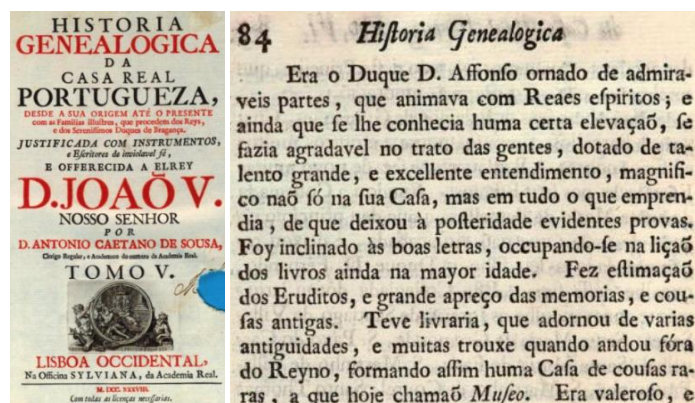


Fig. 5 and 6 (Royal Portuguese House Genealogical History, Vol. V, p. 84)

Continuing the archaeological historical overview, the eternal city remains almost unexplored in its glory: the Roman Forum, for instance, “in the Middle Ages, [...] had already lost its function as a political space, many of the buildings and monuments fell into ruin and were gradually buried beneath the ground. However, some were preserved because they were put to a new purpose” (Digitales Forum Romanum, on-line, 1). According to the iconographic sources at our disposal, had not been subject to any conservation and restoration intervention until the 18th

century, despite the successive invasions and wars that plagued the “eternal city” throughout the successive historical periods (Matos, 2002).

Portugal was, in Europe, a pioneer in addressing the importance of defending cultural heritage and national identity when King John V decided to create the Royal Academy of History in 1721. Leniaud, relating this matter with the beginning of the search for the origins and the respect for the evidence of past, wrote: “in Portugal, a decree of King John V, August 14, 1721, prohibited the dismantling and demolition of monuments left by the Phoenicians, Greeks, Romans, Goths and Arabs. The decision covers buildings and ruins, statues, marbles, stelae, medals, coins and other metal items bearing inscriptions” (Leniaud, 2002: 74). Regardless of its peripheral condition vis-à-vis more developed, central Europe, Portugal considered it important to look at its vast cultural heritage and preserve it for transmission to future generations (Matos, 2002). There is no doubt that sponsorship and royal initiative also helped in this cause, which has thus become more engaging with elite social groups at court and in society, competing with other foreign powers and more entrenched historicist traditions (Elias, 1995).

It is not surprising, therefore, that this moment was clarifying in relation to the tenuous previous initiatives, namely of the Renaissance authors with a committed humanist formation such as Damião de Góis, author of Lisbon city description and André de Resende, author of *Lusitania Antiques* (among many others) and, after them, a committed generation of authors turned to a nationalist historiography, coinciding with the Restoration of Independence, such as Frei Bernardo de Brito and D. Rodrigo da Cunha (Paiva, 2017).

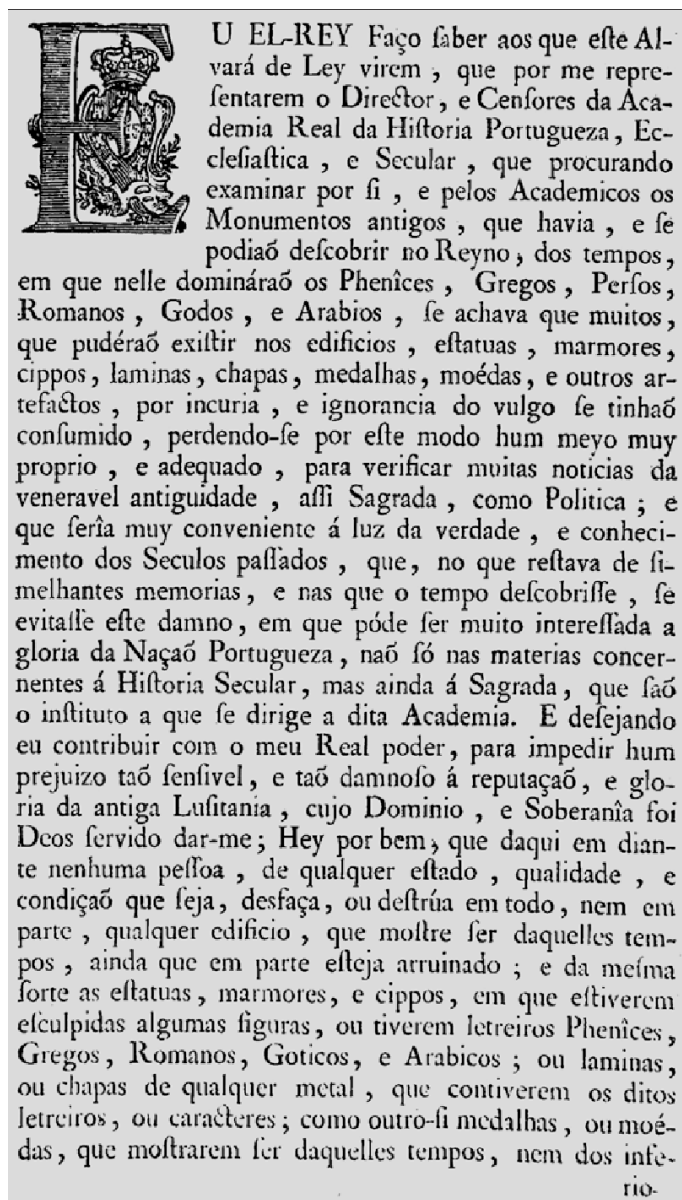


Fig. 7. John V decree creating Portuguese Historical Royal Academy (1721). Source: National Library

For all this, it is not surprising that, in France, home of the great gothic cathedrals and royal palaces, the architect Eugene Viollet Le Duc carries out deep interventions in some of the most iconic national monuments, such as the castle of Carcassonne, for example, with the principles of what he called “modern restoration” of sites, classified sets with heritage, identity and “patriotic” importance (Hernandez, 2008). His work was developed in this area of restoration (especially in the main French medieval cathedrals and castles) due to the lack of order for new works. His major restoration projects included Notre-Dame de Paris, Saint Denis Basilica, Mont Saint-Michel, Sainte-Chapelle, and the medieval walls of the city of Carcassonne.

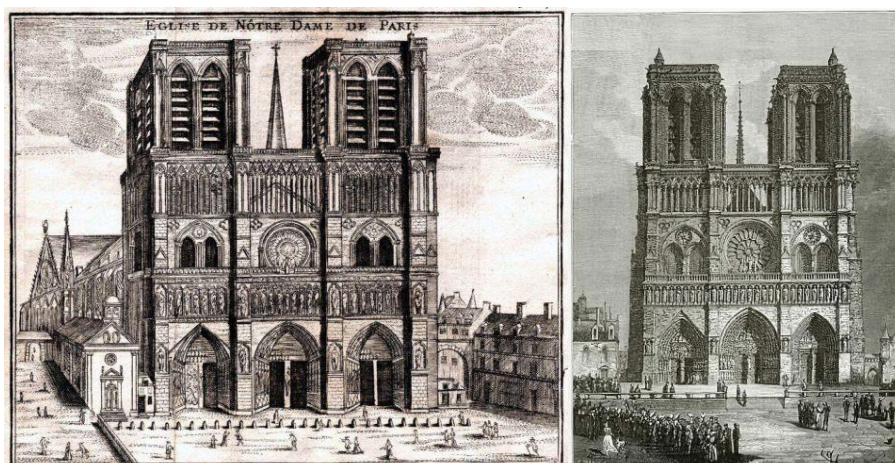


Fig. 8 and 9. Notre Dames de Paris before, 1776 (left) and after 1865 (right) Viollet Le Duc intervention. Source:

Google

The XXth Century brings the “heritage era” with a most considerable number of academic titles consecrated to the theme, especially because European communities were gaining awareness of national identity (Lowenthal 1996) with the growing affirmation of the nation state political model, the unbridled and even uncharacteristic industrialization, thus creating an irresistible nostalgia for times past and the glory of ancient ages (Almeida, 1993). Among all the relevant production, it is fair to acknowledge and emphasize Alois Riegl’s “modern cult of monuments”, first published in 1903, the first systematic analysis of heritage values and restoration theory (Riegl, 2013). His values and concepts became fundamental principles of the Venice Charter (1964). According to Ahmer “in conjunction with the 50th Anniversary of the Charter in 2014, it was pointed out that the attempt to reconcile notions of the monument with the ‘postmodern’ idea of multiple and shifting values has resulted in an ever-expanding definition of the ‘monument’ – without serious questioning of the underlying principles that guide its treatment” (Ahmer, 2020, 1). Summarizing the importance that cultural heritage has had in ancient societies, it is necessary to systematize how this journey took place, which we seek to underline in this brief record:

Table 1. Historical contributions to the beginning of a heritage literacy

Historical Era	Cultural Heritage Awareness
Classical Period: Rome and Greece	Monuments were preserved mainly with lard and animal fat to protect marble and limestone
Middle Ages	Great ecclesiastical monuments and buildings were priority (Cathedrals, Monasteries, Abbeys, Universities) comparing to classical and civilian constructions. Time of Theo centrism.
Renaissance and Modern Age	Return to classical monuments and architecture. First look to archaeological remains as the cultural crib of human civilization. Great influence of architecture Vitruvius and Agripa. Visual literacy dominated by realistic sculpture and oil painting.
Contemporary Age	First restoration and conservation initiatives all around Europe. Beginning of a scientific view and a strict approach. Interdisciplinary contributions.

Source: Own Elaboration based on specialized literature

What do we talk about when we say Heritage Literacy

“The heritage literacy is a desirable and expected outcome of the heritage based education process Heritage experts should be mediators in the process of heritage education bringing the source and users” closer together (Babic and Milosevic, 2009)

Despite the innovation and recentness of the concept and a very few scientific production (Babic, Vatan and Masriera, 2019), is undoubtable the importance of an interdisciplinary view crossing Social, Cultural and even Economic Sciences, facing the importance of the matter and its social utility (Smith, 2006).

Considering that Heritage management is a complex and demanding task; when successful, it will always show (either in the forefront or in the background) the compound multidisciplinary approach standing behind it. Heritage interpretation, not surprisingly, very often plays a key role in this process (Babic, Vatan and Masriera, 2019). Nowadays, contemporary understanding of heritage management, tends towards ensuring tangible (as well as intangible, or more precisely indirect) benefits for local communities and in this way towards the development of society in general. The participation of historians, architects, sociologists, anthropologists, literates, engineers, and other researchers has contributed vastly to heritage studies over the last few years with significant influence on the perception of heritage, and consequently the essence of heritage interpretation (Howard, 2003; Betancourt, 2008).

Surprisingly, this practice could be easily tracked to the early 1970s and the eco-museums movement which is quite an important and revealing experience (Davis, 1999; Davis, 2008; Beck et al, 2018). The educational practices of eco-museums could be interlinked with contemporary

demands, the need for participative and inclusive heritage interpretation, and educational and management approaches/practices (Babic, Vatan and Masriera, 2019).

History Education is another path to achieve a wider Heritage Literacy. As we learn from Peter Lee history itself, is a precarious achievement, and it is vulnerability to political and educational schedules that try to mix it with other parts of the curriculum or reduce it to a medium for citizenship or common patriotic values is a very “emblematic” view (Lee, 2016). History is key to understand multicultural, multilingualistic, and diverse societies, enriched with particularisms to become a public manner of knowledge and the development of a metacognitive tradition, with its own rules and criteria (Ashworth et al, 2007). There are evidence suggesting that history is counterintuitive, and that understanding it involves altering or even abandoning everyday ideas that make knowledge of the past impossible (Lee, 2016).

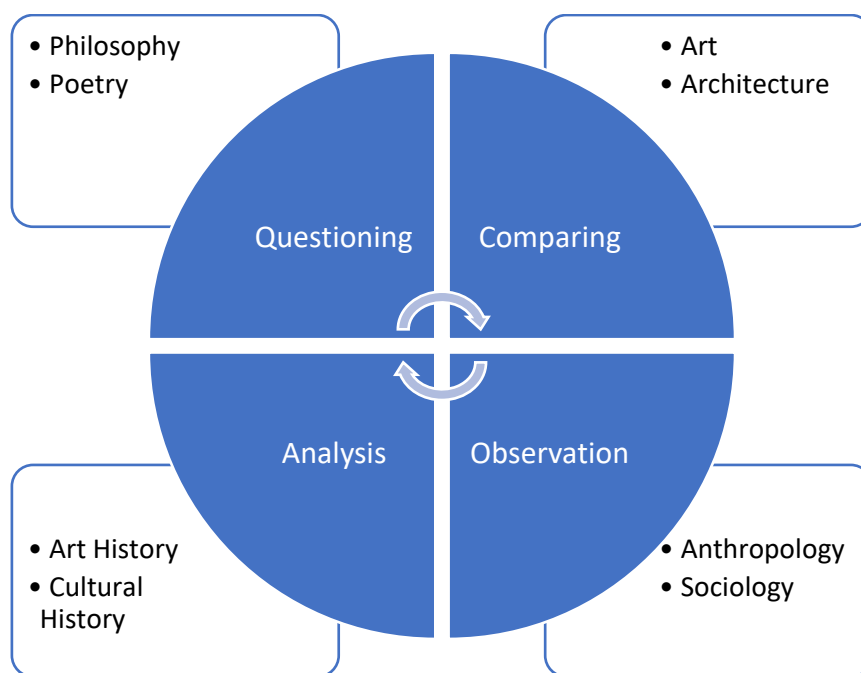
Historical Literacy allows the acquisition of tools that cause and promote past understanding and to reinforce historical consciousness. Acquiring historical literacy potentially transforms the world vision and permits actions so far - literally - inconceivable. Understanding its importance to the teaching of history means breaking habits of thinking based on an instantaneous present, very characteristic of media societies, in which a manner of “time apartheid” cuts the past from the present and from the future (Lee, 2016).

As Lee (2011) indicates, historical knowledge implies reflection and critical judgment, cannot be acquired simply through repetitive practice of unconnected skills lacking proper reasoning and knowledge of key historical processes and concepts, such as how historians explain the past and construct their historical narratives (Seixas and Morton, 2013). Nowadays narratives are not only textual, but also visual, digital, social media and other multiple literacies that enrich enormously our common sense on the past, providing that brand-new concept of Heritage Literacy, a challenge to old frontiers, disciplinary views and, most of the time, to a static vision on the progress of the dialogue between social-cultural and economic sciences, mainly the interface between Education and Tourism through Heritage (Ramos, 2007).

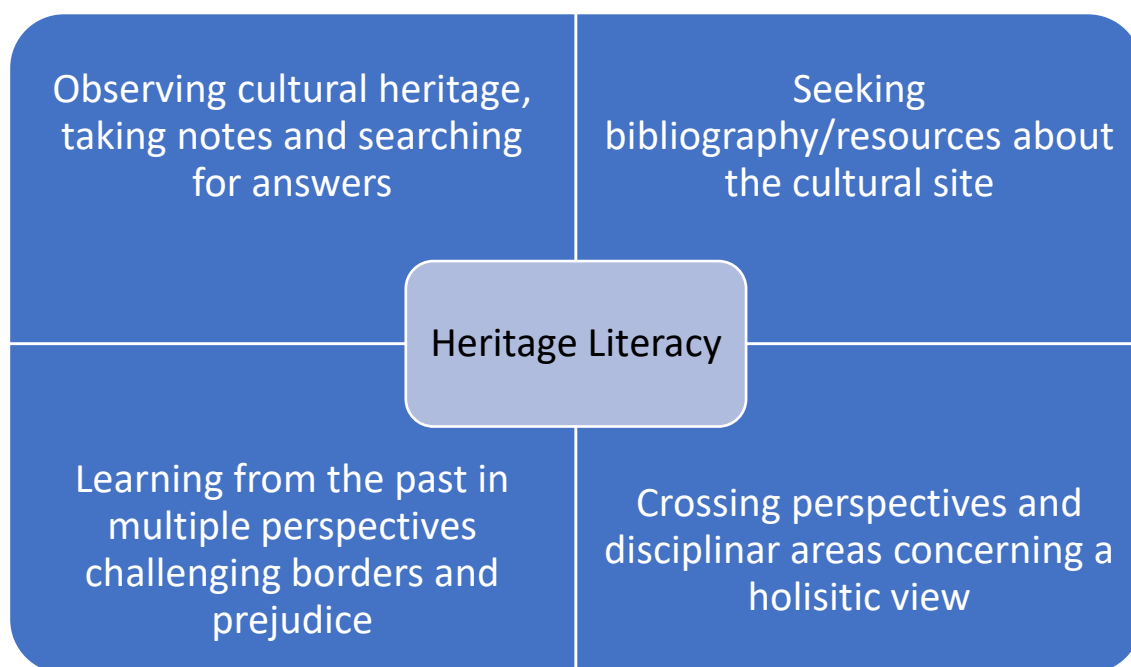


Scheme 1. Fundamental knowledge on Heritage Literacy. Source: Own Elaboration

Finally, we seek to condense theoretical and conceptual research in the construction of a methodological tool for the analysis and collection of data in the field of heritage literacy, which we then present in three different dimensions:



Scheme 2 and 3. Heritage Literacy on action: mobilization of knowledge, skills, and competences. Source: Own Elaboration



We have concluded this work with the certainty that we are still at the beginning of an auspicious path that requires a broader and deeper reflection, beyond the specialized literature and that being capable of integrating different projects and strategies to value and cross multiple ideas, changing traditional paradigms of analysis of the heritage phenomenon. We are certain of the importance of this path and we will fight for it in the near future, so help us God.

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Abstract

Higher education in Brazil and in the world has faced challenges that are directly related to the phenomenon of globalization, with strong pressure for the development of knowledge at a level of excellence. In this article we present a study carried out in two countries, Brazil and Portugal. Our goal was to analyse the discourse of teachers from different backgrounds regarding the concept of innovation and the pedagogical use of digital technologies, in the context of higher education and teaching. We assume that the pedagogical use of digital technologies by teachers increases their didactic strategies and innovative practices, makes the content significant and provides a transdisciplinary, humanistic and critical training. The work is theoretically supported by Cunha (2005), Orlandi (2015) and Pereira and Cesar (2016). In the study, which is qualitative and descriptive, we conducted a semi-structured interview with Brazilian and Portuguese professors from higher education. The results show that, for the interviewed teachers, innovation is related to the use of technology. Besides, they believe that innovating means to think about new teaching methods. In the teachers' speeches, active and innovative methodologies gained prominence, as well as the development of projects, that encompasses the perspective of transdisciplinary proposals.

Keywords: *Digital Technologies; Pedagogical innovation; Higher Education.*

Introduction

In recent decades higher education has faced a process of change, which is directly related to globalization. In this research, we consider that the closest connection between globalization and higher education is found in the expansion of the frontiers of knowledge, widely disseminated by Digital Information and Communications Technologies (ICT).

International researches that investigate higher education contribute to stimulate mutual knowledge on the topic and to provide international cooperation. This contribution can mobilize

common interests that involve the development of higher education, science and the pedagogical use of digital information technologies and communication. This research focuses on this last point. Thus, we present a study conducted in two countries, Brazil and Portugal. The choice for both countries is justified by the fact that they integrate the Lusophone world, and by their historical approach, allowing us to establish a meaningful connection between both.

We aim to analyse how these two countries are adopting strategies to promote pedagogical innovation in face of the use of ICT. To reach this goal, we analysed the discourse about education and the use of technology in higher education of university professors from different backgrounds, and in different contexts in Brazil and Portugal. Some studies show that in both these nations there is an academic movement in favour of innovative pedagogical practices with the use of technology to improve knowledge. So, specifically, we will discuss the analysis of the speech of teachers from different backgrounds regarding “innovation concept” and “pedagogical use of digital technologies”, in the context of teaching in higher education.

The results show that, for the interviewed teachers, innovation is related to the significant pedagogical use of technologies, whether it is used in teaching, research, or outside the institution, and that innovation means to think about new teaching methods.

The discussion we intend to present has theoretical and methodological support in Discourse Analysis. The study is based on the ideas of Orlandi (2015) and other authors, such as: Cunha (2005), Pereira and Cesar (2016), Pimentel and Carvalho (2020) and Carvalho and Elves (2018). Teachers' responses were collected through semi-structured interviews, which were conducted in person, recorded and later transcribed.

This paper is organized in four parts: firstly, we list the justification, the objective, and the methodology; then, we look at the theoretical framework of the study; thirdly, we analyse the results of the interviews with teachers from Brazil and Portugal; finally, we present the conclusions of the work.

Innovative pedagogical practices in higher education

The changes that have taken place in society have increasingly demanded higher education teachers to seek disruptive methodologies from the traditional teaching model, to bring academic content closer to student's social reality, correlating theory and practice. Studies show that in the current scenario there is an international search for cross-cutting educational proposals that cover multidisciplinary subjects with the pedagogical use of digital technologies.

The new social context has brought to universities the need for change, raising questions, and pointing to innovation in the teaching and learning process. According to Pereira and Cesar (2016), innovation is the “process of transforming a certain practice as a result of the variables that arise along the way, through the denial of tradition and the affirmation of the adjustment that seems more appropriate to the individuals in their contemporary age” (PEREIRA; CÉSAR, 2016: 621).

Therefore we consider university pedagogy a point of connections of knowledge, subjectivities, and culture. In addition, it is a place that requires a high standard of scientific, technological, and artistic content, suitable to the socio-cultural context in which students are inserted.

From this point of view, what matters is the relationships established. People involved in the teaching and learning process are responsible for the results of the construction of knowledge, which should be carried out collaboratively, with no room for vertical relationships.

Thus, it is necessary that both higher education institutions and teachers are open to embracing new social demands. Regarding the meaning of “openness” and “innovation”, we agree with Pereira and Cesar (2016), when they state that

innovation is a more general process and normally used in the sense of “progress”, but it only happens if there is an opening of the people for the adequacy of the practice's time-space. Openness, in turn, does not imply innovation, but it is the first step to reject peculiarities from the previous model and to reorganize them in new ways. A pedagogy of openness implies that the system is not only capable of changes, adjustments, innovation - as it is - but that it is favourable to this and, generally, chooses a direction contrary to the one that is being used. (Pereira; Cesar, 2016: 622)

Teachers can align their pedagogical practice to the demands of students taking into consideration the context in which they are inserted. To do that, teachers can rely on digital technologies, since through them the interpersonal relationships have been modified, reaching the teacher-student relationship and enabling a better interaction between them. According to Carvalho e Alves (2018: 5), digital technologies are “outlining new ways of interaction/communication between people, new learning environments, new ways to produce knowledge, causing behaviour changes.”

Thus, technologies have stimulated people to reflect on innovative, more contextualized, disruptive, and integrative teaching practices, in which media can be used as a tool to maximize access to information and to its problematization, in an innovative process that brings academic teachers closer to the student's demands in postmodern society, by the articulation between theory and practice.

According to Pimentel and Carvalho (2020), the social context in which we are inserted has shown us an unprecedented situation, even for those who have experience within the scope of diverse pedagogical technologies. The process of appropriation of and discussion on the significant use of technologies has contributed to a number of methodological changes, and has expanded the learning scenarios, thus creating more accessible, flexible, and collaborative spaces. As it is known, it is in the teacher's pedagogical practice that innovation appears, since the concept of innovation is relative, and varies from context to context, from conception to conception, being “unique” for each teacher.

This conception is clear in the interviews made with the teachers, since each one defines innovation from a certain point of view, and each one considers different actions as being innovative in the pedagogical practice. However, they all pointed to technology as an instrument used to enhance pedagogical practice and improve students' learning process, providing knowledge in a critical, reflective and active way.

When we talk about pedagogical innovation with the use of technology, we are talking about something that goes far beyond the domain of tools. We are talking about reflecting on how we will use them, adapting them to the needs of a classroom context, be this classroom a physical place or not.

In the next topic, we will present the results of interviews made with teachers from Brazil and Portugal in 2019. But first, we want to briefly comment about the reasons why we chose Discourse Analysis as a theoretical-methodological support, and the semi-structured interview as a data collection instrument.

Analysing discursive practice

Among several definitions given for Discourse Analysis (DA), we keep the one that conceives it as a theory that aims at the ideological construction of a text. According to Orlandi (2015: 17) "there is no discourse without a subject and there is no subject without an ideology: the individual is challenged as a subject by ideology and that is how language makes sense".

Thereby, ideology has a leading role as it is a tool of power that can be used to establish and sustain relationships. Studies on ideology point to how meanings are constructed, maintained, and passed forward. This means that DA aims to analyse the dialectical relationships established between discourse and social practices.

According to this theory, the discourse is seen as a social practice and it is analysed considering its context, inside a system of values shaped by the environment. The texts commonly analysed by people who follow this approach are diverse, including official documents, regulations, and interviews, as in this paper.

Thus, we chose DA to support this work because we consider that language is not something transparent. DA differs from content analysis (what the text means), which seeks to gain only the text meaning. According to Orlandi (2017), when considering discourse analysis, we analyse how the texts say what they say, and then we do not interpret only the texts we work with. In her words, “once we understand how these texts function in producing meanings, we interpret not the texts, but the results in the analysis that leads us to this comprehension.” (ORLANDI, 2017: 23)

Therefore, we consider that some social issues are also discourse issues and deserve to be observed. We consider that language is part of social life, and, being a science, encompasses ideological issues and is concerned with the meanings established and the effects they can cause on social, cultural relationships, as well as the effects on values, identity, human actions and interactions. According to Orlandi,

neither the individuals nor the meanings are complete, made, definitively constituted, because the individuals are constituted under the mode of intermingling, of the relationship, of the lack, of the movement. Lack is also the place of ‘possible’. (Orlandi, 2015: 52).

Discourse analysis allows us to reflect, as it allows us to problematize the ways of reading, and as it leads the speakers and the readers to reflect on questions about what they are producing and listening to, in the different manifestations of language. Discourse Analysis then corresponds to the path, the course, and has in itself the idea of movement. Thus, we can say that the discourse is the word in movement, and that through the discourse we can observe the speakers.

For Orlandi (2015), in Discourse Analysis, we seek to understand the language making sense. As symbolic work, it is part of the social work, it is constitutive of man and his history. She claims that

Discourse Analysis conceives language as a necessary mediation between man and natural and social reality. This mediation, which is the discourse, makes possible not only the permanence and continuity as well as the displacement and transformation of a man and the reality in which he lives. (Orlandi, 2015: 15)

This proves that discursive studies intend to reflect on themes like time and space in humanity's practices, decentralizing the concept of individual, as the discourse is effects of meanings

between speakers. It is worth mentioning that there is no individual without ideology, therefore, the discourse becomes the place where we can analyse the link between language and ideology, as well as their meaningful correlation. DA does not paralyse the interpretation, but works its limits as an integrating part of the meaning process. It also is not attached to meaning as absolute truth, but validates different forms of interpretation instead.

This allowed us to analyse - through the speeches of teachers from different areas of knowledge, from Brazil and Portugal - the conception of each one about innovation and pedagogical use of digital technologies, in the context of teaching in higher education.

Analysing interviews: preliminary notes

In this work, we chose the semi-structured (or open) interview as a data collection instrument, as it is flexible and allows us to deepen the information collected. We believe that the fact that the teacher highlights experienced situations in his speech and reinforces influences - whether positive or negative – is quite significant, and the meaning of that can be explored. This is what we did in the present study, through the analysis of the interviews.

According to Cunha (2005), when reporting a fact, the person reconstructs her/his memories, giving them new meanings. Thus, the report is obviously not the literal truth of the facts, but a representation that the person makes of them. This is why we agree with the author, when she states that

this understanding is fundamental for those who deal with the analysis of testimonies, reports and historical recoveries, especially because to these are added the interpretations of the researcher himself, making a montage that needs to be dialogical in order to effectively happen. (Cunha, 2005: 39).

When teachers reflect on her/his professional experience, she/he performs a self-analysis and elaborates new bases for understanding her/his own pedagogical practice. Hence the importance of reflecting on teaching practice, as it is the first step taken towards innovation and breaking traditional established paradigms.

When working with semi-structured interviews, we aimed to make the teachers interviewed visible to themselves by reflecting on their actions, on the adoption of strategies to promote the pedagogical use of digital ICT in the teaching and learning process, in a conscious immersion of their beliefs. We also aimed to present the view of these teachers who are in different contexts, since we believe that the studies on the discourse are studies on the way people see the world.

To reach this aim, we interviewed teachers from different areas of knowledge, who are in different cultural contexts.

For a better understanding of who the teachers interviewed are, we have elaborated the table below.

Table 1: Teachers identified by gender, work institution, course and individual identification number

GENDER	INSTITUTION	COURSE	INDIVIDUAL ID NUMBER
Man	Open University of Portugal	Visual Anthropology and Visual Arts	1
Woman	Open University of Portugal	Visual Anthropology and Technological Education	2
Woman	Superior School of Education – IPVC and University of Minho (Portugal)	Visual Arts and Artistic Technologies	3
Woman	Superior School of Education – IPVC (Portugal)	Arts and Technology and English	4
Man	Federal Rural University of Pernambuco (Garanhuns, Brazil)	Pedagogy	6
Man	Federal University of Pernambuco (Recife, Brazil)	Actuarial Sciences and Accounting	9
Woman	Federal University of Pernambuco (Recife, Brazil)	Neuropsychiatry	10
Woman	Federal University of Pernambuco (Recife, Brazil)	Hotel and Tourism	11

We present below the analysis of the interviews carried out with eight (8) teachers. To hide their identification, each of them was assigned a number, and we will refer to that number throughout the analysis.

Meaning of innovation and innovative teaching practices

Table 2, below, shows the answers of the teachers to the questions: “What does innovation mean to you and what, in your opinion, is innovative in your pedagogical practice?”

Table 2: Meaning of innovation and innovative teaching practices

3	<p>[Innovation is] the articulation of some technologies, associated with social networks and inter/transdisciplinary practices. It may count on the support of artists and specialists, who share online information with students from other countries through skype sessions, communication platforms, as it is the case of the current project I coordinate, entitled Rural 3.0: Service-Learning for the Rural Development, which contributes to the overall development of the community.</p> <p>Rural 3.0 is a net of knowledge that involves different European Higher Education Institutions (HEIs) and rural partners, each with a different history, different experiences with rural social entrepreneurship and/or rural service learning, different educational systems, as well as specific needs regarding location, politics and economy of different rural communities. Rural 3.0 intends to bring together HEIs and rural partners to work on a common issue - the development of knowledge and skills needed to promote changes in rural communities, using digital platforms (MOOC, HACKATHON, ...). It supports the modernization of Europe's high education system through the transnational curriculum based on the innovative service learning approach, which brings together students, academics and the community, to develop together solutions to challenging issues. In addition, new learning and teaching methods will be developed and implemented, making systematic use of new technologies.</p>
2	<p>I would say that innovation is a buzzword that we listen everywhere, isn't it?... but there is another concept related to innovation, that is the new learning scenarios. We have to accept that students do not learn only in the classroom, as teachers don't just teach inside the classroom, so the new learning scenarios are much broader and involve innovation. A film, for example, could be an innovation. There are innovative ways to work with a film... what do I do? I select the film to address a certain content... this implies, from the teacher's point of view, more work, because we have to see the film not only once, sometimes several times to select the right one to work with the students... but we also have to have the tools for the student to work the film himself, and for the student himself think critically about the images, the speech, the message and the context in which that film was produced. Our aim is to help the students to relate what they are seeing, what they are hearing and what they are learning with the contents of one or more disciplines.</p>
11	<p>Though I have been teaching the same discipline for a while, I cannot accommodate and follow what is set out in the teaching plan only. I need to change... if my students change, so do I. So, I think that innovation today has a lot to do with sharing; after all, I may be teaching my class and suddenly something new can be added to the content by students who sought information on some network, for example. Another crucial point, in my view, is to defend that to innovate we need the support of technology, as many believe and defend. Technology helps us a lot, but each reality is unique, and the teacher needs to reinvent himself. I can make a fantastic class with “old” items for the students but so common to my generation. It is in this generational gap that we also need to be open to the different perspectives of what innovation is, after all, each one sees it in a different way. For me, to innovate is to mediate; it is to open doors for new learning; it is to give myself and be willing to share the knowledge with my students; it is something built by several hands, previous experiences, speeches and challenges. In this sense, I think that my pedagogical practices are aligned with issues of innovation when I include methodologies that stimulate all that I have said... when I have a positive result at the end of each semester based on the evaluations made with students about the experiences proposed... innovation is also to be open to change the course.</p>
6	<p>Well, innovation for me is related to any practice or way of thinking that is different from previous standards. So innovation is directly related to something. For example, if we consider the practice of a teacher who follows a didactic strategy of expository class and that teacher decides to use computer simulations, she/he innovated in her/his practice, although this strategy is not considered innovative, due to the time it was developed. As for my practice, I try to test new things every semester, as for example, the use of Google Classroom, which is not so used in classes here. However, I do not consider this an innovation, because using this resource in the classroom is no longer a novelty.</p>

Table 2 (cont.): Meaning of innovation and innovative teaching practices

9	Well, this is a difficult question... I would not say that my teaching practice is innovative... I will say why... because for me, innovation means to do something that is really new in a global context... and what I do has not yet reached this level... maybe one day I can reach it. Innovation is something much broader, something worthy of awards and recognition... We can use some other word to express what I am doing... it is something different. In the last semesters I have tried to improve my teaching techniques... in which the student's participation is central... the active methodologies, the work with projects... I take several ideas from methodologies that are being discussed, and I take a little piece of each one and make my own method. This is quite different from the rest of the course. What I am doing is bringing together various discussion techniques that people have and applied them in my classroom.
10	In the context of education, [innovation] would be to keep always attention to the news, to bring new concepts, active methodologies, activities and proposals for my students. I also consider the incorporation of students' knowledge (when they bring their experiences, expertise, etc. to the classroom) is a way to innovate. I consider the work I do with the introduction of the ICT's, of the web tools and of active methodologies as innovative actions of my teaching profession, because in the health area the use of these methodologies is still incipient.
4	Well, innovation is everything that goes beyond the traditional. And what I consider in my pedagogical practice to be innovative is precisely proposing classes that are different from the traditional teaching model. I take the students to the laboratory and there I work with groups, with projects... they also use the cell phone to do research and set up their groups... yeah, I believe innovation is that.
1	Dynamic societies are always outdated, that is, when I transmit knowledge, I really transmit a past. What I have to realize is a current method that tells me how I can face the prospect of future development. In other words, learning things from the past (therefore working on memory)... so innovation will try to compensate in a critical and creative way to develop new thoughts, new processes. Innovation is mainly the understanding of change, so there are those who say that we don't study things, we study the change of things, and when studying the change of things we have to be continuously in a process of change and, therefore, this change is what we can call innovation.

As we can see, not all interviewed teachers answered both questions: “What is innovation?” and “What is innovative in your pedagogical practice?”. In some cases, the teachers informed what innovation is for them, without mentioning their pedagogical practice; in others, they just talked about their pedagogical practice, bringing examples of some project they were developing, or of some other pedagogical practice they consider to be innovative.

In fact, the teachers' discourse shows a great discursive heterogeneity. We can see that it does not form a set of signs that refer to a specific set. Discourse Analysis allows us to identify the multiple meanings established by the speakers, considering that each one speaks from a certain place, expresses an ideological conception and reflects the socio-cultural context in which each one is inserted.

When analyzing the speeches of the teachers, we found some similarities between their points of view. When talking about their pedagogical practice, for example, some teachers stated that this practice is not exactly an innovation, but it is a differential in the context they are inserted. This position is found in the speech of teachers (6) and (9). For them, innovation is something bigger, global, something really new, unprecedented, and according to teacher (6), innovation is something that is really worthy of an award.

Other similarity in the teacher's discourse is their concept about innovation. All teachers consider that innovation is something definitely linked to the use of digital technologies. This idea differs from some current ones that affirm that, in order to innovate in pedagogical practice, it is not mandatory for the teacher to use technological resources. As for the interviewed teachers, innovation is directly related to the significant use of technology in the teaching and learning process, both inside and outside the classroom.

Also, they believe that innovation implies the break with any traditional teaching model. In their opinion, innovation is to think about the new teaching methodologies that can be successfully applied in the context in which they are inserted. In their discourse, Active Methodologies and the work with projects gained prominence as innovative pedagogical practices, for they encompass the perspective of transdisciplinary proposals.

In the view of some teachers, an innovative teaching perspective corresponds to the adoption of new learning scenarios (which are within the field of active methodologies). According to a teacher, the new learning scenarios provide students with the development of critical thinking, as well as the sharing of information and knowledge.

In general, the interviewed teachers stated that innovation runs through mediation, openness to the new, flexibility and development of actions that break with established standards. Innovation, in the context permeated by Digital Culture, corresponds to always testing new methodologies, in order to adapt them to the teaching context.

We realize that each teacher, from her/his place of speech and with her/his ideological conceptions, demonstrates being open to experimenting new teaching practices. According to Pereira and Cesar (2016), this is the first step towards innovation, since openness indicates that peculiarities of the previous model are rejected or reorganized in new ways of teaching.

Teacher (3) shows a concern to align her pedagogical practice and the development of new teaching methodologies with the significant use of digital technologies. She believes that in doing so she would contribute to the overall development of the students, improving their skills and promoting the changes which are necessary to the context in which they are inserted. This is the problem solving perspective, which aims at strengthening social entrepreneurship, politics and economics, through the modernization of the European Higher Education System, in order to generate products and processes corresponding to needs of individuals.

It is clear, from the teachers' discourse, that when they think on the use of digital technologies in the context of teaching in higher education, they carry out a critical analysis on the use of

technology and its impact on society. Of course, depending on the way we use technology, it can help us to break new horizons, or mask old practices under the illusion of a new guise. Therefore, we should be aware that “innovation will be considered by the set of prevailing social values at a given moment. As for the contemporary pedagogical discourse, we can say that there is an expectation that is consistent with the teachers' actions.” (Pereira; Cesar, 2016: 633)

The results of the present research point out that the pedagogical use of digital technologies provides an increase of didactic strategies and innovative practices that consequently expand the improvement of students' Digital Culture, making the contents meaningful and providing transdisciplinary, humanistic and critical training, and thus meeting the new educational demands of the knowledge society. As an innovative trend in education, the development of studies on virtual reality, artificial intelligence, robotics, nanotechnology, biological engineering, artificial life and genetic engineering was highlighted by teachers in the interview.

Conclusion

In the present study, we aimed to analyze in the teachers' discourse the concept of innovation and pedagogical use of digital technologies, in the context of teaching in higher education in Brazil and Portugal. The research demanded a great effort from us in order to understand how teachers perceive innovation in their pedagogical practice, with the significant use of digital information and communication technologies, since each teacher expressed his point of view from his ideological conceptions, from its cultural, economic and political context.

We consider our goal was achieved. We realized that each teacher understands the process of pedagogical innovation from their ideological conceptions. They attribute meanings to innovation based on the context in which they are inserted, and as result of their cultural values and of their desire of marking the students as creative, critical, reflective and collaborative individuals. On the other hand, the teachers' discourse reveals that, no matter the diversity of their conception about pedagogical innovation, they all agree that students from different socio-cultural contexts deserve a global and accessible development of knowledge.

They all also agree that the pedagogical use of digital information and communication technologies provides them with the adoption of several didactic strategies and innovative practices, which transcend the walls of higher education institutions, and have contributed to the enrichment of a human, critical, creative and technological formation of the students. Only this kind of formation can meet new social demands.

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EDUCATION

Abstract

This work intends to talk about an ongoing investigation which starts with a retrospective on the portuguese ancestral diaspora and then seeks to find similarities and differences in two diverse migratory realities in Portugal. One predominantly rural, Lourinhã County, and another, mostly urban and peripheral, especially dormitory, interspersed with surviving rural spaces, Moita County.

Faced with the complexity of a multifaced diaspora, whose considerations are presented from the Age of Discoveries, as well as other important periods of the Portuguese migratory phenomenon, reflecting on the diasporas of the two mentioned counties intends to contribute to a better understanding of who we are while Portuguese.

Keywords: changes, diasporas, identity, migrations

Introduction

A long time ago the immensity of the Spanish lands of the North and the East and the southern Muslim territories launched the portuguese for conquests and centuries later with the ocean lurking they threw themselves into the discovery of new worlds, crossing the unknown sea, ending up reaching empires in transits of people, taking and bringing experiences and cultures.

An ancient emigration tradition, very important during the times of the Discoveries was evident in the years between 1940 and 1974 again, due to its enormous dimension. After the independence of the former portuguese colonies, in Africa, from the mid 1970s onwards, this phenomenon suffered a transmutation supported by immigration flows that have been changing the population shape and the socio-cultural panorama of the country. The 2008 economic and financial crisis brought back the large-scale emigration phenomenon, with a new pattern emerging.

The Lourinhã and Moita do Ribatejo counties¹, both close to the seafront, soon stood out due to the traffic of their populations that, migrating in national territory, emigrating or immigrating, represent two specific migratory realities in Portugal.

Having as reference the portuguese diaspora, as well as the challenges of an immigration phenomenon in Portugal, the ongoing investigation seeks to find similarities and to point out internal and transnational migratory differences of the mentioned counties, some circumstances that distinguish them but at the same time bring them closer.

Taking into account a migratory tradition that differentiates the portuguese people, whose flow is still alive, to reflect on the influence of this phenomenon on the *modus vivendi*, on society and on the culture of two counties with such diverse characteristics, appears a possibility to contribute to a better understanding of what we are as Portuguese.

1. Migrations in the Genesis of Portuguese Identity Yesterday and Today

1.1 Migrations in Portugal

1.1.1 The Discoveries

The age of Portuguese Discoveries, lavish on the emigration phenomenon, was pioneer in finding new worlds, in the exchange of people, in the expansion of the territory overseas and of the portuguese/european culture. In the words of Caroline B. Brettell, “Emigration in Portugal is as old as its golden period, the great era of Discoveries, in which Portuguese ships explored the coasts of India, Asia and America.” (Brettell, 1991, p.63)². Taking into account the portuguese population of the sixteenth century, Joel Serrão tells us about the dimension of the sea journeys to India, saying that coming from all over the country, “an average of 2400 Portuguese left for India in the caravels in 1527”³. “Journey to India (...), laicization (...) of life”, (Epifânio, 2006, p.255) in the perspective of Agostinho da Silva, in a view of the Portuguese Discoveries as a liberation from the regime models embodied in real and religious absolutism, pursuing the thought and work of Luís de Camões, António Vieira, Fernando Pessoa or Jaime Cortesão, from where we deduce that 'liberation' is an intrinsic part of the “deepest yearnings of the Portuguese man” (EPIFÂNIO, 2006, p. 8). All of them perceiving “the urgency (...) of a true inter and trans-cultural, inter and trans-religious dialogue, between (...) the West and the East, as a way to

transcend narrowness, prejudices and the fictitious antinomies that historically always result in disharmony, oppression and war.” (Epifânio, 2006: 8/9).

A relevant place in this interminable diaspora is Brazil, whose emigration phenomenon emerged not only because of the need of survival and expansion, but also because of incompatibilities that suffocated some portuguese intellectuals, many of whom went on the search for freedom of thought and expression of ideas. The emigration flow to this country continued despite “successive official prohibitions”⁴.

Beyond Brazil the portuguese colonies in Africa wellcame many portuguese “to escape the economic, social and religious regime” (Epifânio, 2006: 22). The portuguese expanded, leaving their mark in territories dispersed throughout the world for more than five hundred years of permanence.

Rooted in emigration/colonization, the portuguese ‘world’ became an empire and the Western European world, closed in on itself, opened the door to the unknown from the pioneering expansionist action of the Portuguese in an advent to contemporary globalization.

As a matter of fact, "The world would not be the same after the first caravels cut the Atlantic seas and overturn persistent myths".⁵

A “historical-political-cultural character that concerns the significant emigration of Portuguese intellectuals to Brazil” (Epifânio, 2006: 17) and the search for a better life in Africa and around the world, during the referenced times, would have a new place between the years 1940 and 1974, in Brazil, in the African colonies, but especially in France where thousands tried an opportunity, demonstrating that “Portugal emigrated and never stopped emigrating” (BORGES, 2016, p. 203), as Agostinho da Silva said, according to Paulo Borges’ words.

1.1.2 - Migrations and Salazarism

During the historical period of forty one years of Estado Novo/The Second Republic (1933-1974)/Salazarism, an undeveloped Portugal, with a low literate working population, predominantly dedicated to agriculture, in which “opacity is a means of preventing the Portuguese from having any influence on the State and on the practices of its employees” (Pereira, 2014: 19), experienced a new emigration movement of enormous significance.

In the years of Salazarism the asymmetries were accentuated among the lower classes, dissident intellectuals, writers and artists who had no voice. Many inhabitants were illiterate and did not intervene, “reduced to the expression of simple individuals” (Pereira, 2014: 34), verifying that the majority of the portuguese did not have the right to vote. Poor living conditions and obscurantism led to an 'escape' abroad.

Despite the regime propagandizing Portugal as “a kind of earthly paradise in which men are intimately connected to the land (...) leading a modest life, (...) rooted in the land of their ancestors, happy, pious, far from illusions and of the disappointments of modernity” (Pereira, 2014: 45), more than a half million Portuguese citizens left the country.

In the point of view of Estado Novo, emigration proved to be “a resistance and a threat.” (Pereira, 2014: 17), in a perspective of introducing “subversive ideas different from those that the State considers as the only just and legitimate ones”. (*Ibidem*). Despite this propaganda, the impediment of a real exodus to France was not achieved.

The emigration flow to France, a country that Salazar did not cherish, would indelibly mark the years of the dictatorship, despite JE (Junta de Emigração - 1947 to 1970), “the administrative management of emigration reduce the rights of those who wish to emigrate” (Pereira, 2014: 173) helped by local authorities.

Another reason for refusing the liberalization of emigration was the desire to maintain the colonial empire in Africa, whose war, which began in 1961, imposed military service and the sending of troops to the colonies (1961 - 40,000 soldiers, 1974 - 217,000), what led to massive defections.

Political power clashed between two factions: ruralists, conservatives, opponents of emigration, and modernizers, accompanied by progressive catholics who defended the dictates of the *Rerum Novarum* Encyclical (1891), including emigration liberalization. Ruralists feared the influence of emigrants who lived in *bibonvilles*, because they considered them «parasitic» individuals removed from agricultural production and of low resources” (Pereira, 2014: 70), that when returned, aware of their rights could influence the migrants of the surrounding big cities in Portugal. In fact, there was also a migration flow from the country to the city. Though the ruralists did not want to recognize that reality they had to admit it. In fact, the migratory flow was enormous.

The conviction that “emigration can be an essential ferment for the modernization of the Portuguese economy” (Pereira, 2014: 55), defended by modernizers also in power and

progressive catholics was vehemently contested by ruralists. This “modernizing current has gradually acquired importance within the Portuguese State.” (Pereira, 2014, p.35), opposing the most radical Salazarist conceptions of rurality and frugality. For the modernizing agents: “The emigrant is not a subversive, but a worker abroad who needs to be protected (Pereira, 2014: 64) and “emigration is not a problem, but on the contrary, it contributes to regulating the issue of the country's economic structures. (*Ibidem*).

In spite of an opposition to emigration, there was a hidden face in emigration policy, whose money financed the war effort in Africa. Although officially disregarded, emigration was fundamental to the national economy, since, “the transfers of emigrants in France represent, in a way, the modern Brazilian gold.” (Pereira, 2014: 85), preventing the use of credit in the international market.

Not only opponents of the regime's policy, but also political prisoners escaped, dissident artists, and young people at risk of being mobilized to the war front emigrated to France. Another wave of portuguese also left the country for Brazil including political dissidents and asylum seekers such as Humberto Delgado and Henrique Galvão.

After Marcelo Caetano's rise to power (1968), an attitude of greater openness towards emigration was adopted, betting on transparency, evoking the thematic and seeking for popular support, trying to adopt modernization, in opposition to Salazar, but a revolution was about to come changing the emigratory phenomenon.

1.1.3 - Migration from 1974 to the 21st Century

From the mid-1970s onwards, “Portugal, a traditionally emigrating country, has also become (...) an immigration territory (...) with immigration dominating external migratory movements.” (Rosa, 2003: 17). This new phenomenon brought serious difficulties in employment and housing. “These immigrants were mainly nationals of the PALP⁶ who came to Portugal during the decolonization process”.⁷

In the 1980s, there was a slowdown in the phenomenon of immigration, despite the arriving of PALP and Brazilian citizens. When Portugal became member of the European Community, in 1986, immigration increased in the following decade “in addition to the groups coming from the African continent groups from Maghreb soars and a wave of immigrants from Eastern Europe”⁸ came to Portugal.

Despite an evident immigration phenomenon, in 1982, “according to French statistics, (...) there were 764,864 Portuguese emigrants in Metropolitan France.” (Silva, 1982: 5), a situation that reflects the constant duality of the migratory flow in Portugal.

The configuration of the Portuguese migratory theater is mixed in the duality e/immigration, and it must be noted that, “the integration of immigrants in the host society is a complex and multifaceted process” (Fonseca, 2003: 108), despite the support organizations, such as CNAIM - National Support Center for the Integration of Migrants, created to minimize the issues that arise from it.

1.1.5 The 2008 Financial Crisis in Portugal

An economic and financial crisis shook the asymmetries that already existed in the country, throwing thousands of young portuguese graduates into unemployment, obliging them to leave the country, mainly for the United Kingdom. This crisis that “started in 2008 hit Portugal hard and ended up leading the Portuguese authorities to ask for financial assistance from the European Union, European Central Bank and International Monetary Fund, in 2011.” (p. 1)⁹, causing a major complexity. What we have just referred and the constant duality of emigration/immigration requires permanent and complex adjustments, as we can see.

A large sector of the population that was important for the national economy ceased to live in Portugal, making the country's economic and financial retake difficult, adding the fact that this sector of the gone population does not intend to return to the country of origin.

Along with the referenced exodus, the Brazilian migratory phenomenon continues to deserve a prominent place, “showing great close relations with the Portuguese” (Malheiros, 2007: 164), as well as the confirmation of the inversion of a traditional migratory flow of departure for Brazil. The singular lusophonic condition of this dual migrant phenomenon brings the two peoples increasingly complicit.

1.1.6 Migration and Arts

In the field of Arts, the portuguese culture has always been invigorated by the migratory phenomenon, by several cultures brought together, by the portuguese-speaking peoples, a common vehicle of approach and unity, as well as by the transnational structure of their characteristics. A planetary unit assisted by the experience of travel and expansion, invokes a communitarianism propagated by poets, writers, painters, politicians, philosophers and

journalists, who expose in their works a multicontinentality that transcends the past and the present, immortalizing the ' Portuguese soul ', and its universal humanism. "Camões (...), Garcia de Resende, Gil Vicente, Fernão Mendes Pinto and subsequently Fernando Pessoa raised the adventure of Portuguese emigration, in his poems, demonstrating that migrations in Portugal took root in the soul and life of the country"¹⁰. Alberto Vieira says that "emigration in Portugal has always been a striking feature of national life, so intrinsic to the pulse of the country itself that it has been registered in Portuguese literature for a long time."¹¹ Alves Redol, novelist and playwright, in "Gaibéus (1939), (...) gathers the sacrificial journey of emigrants in their own country."¹², constituting a fictional testimony of an arduous diaspora, full of poignant events.

Agostinho da Silva, 'reaps' from Jaime Cortesão an 'ideia' of "the discoveries - based on a pre-national religious and heterodox uneasiness background" (Borges, 2016: 187), thought also based on his life experience, his immense culture, as a philosopher, writer, teacher and emigrant; Manuel Alegre, politician, writer, poet, exiled, emigrant who, in Algiers, through Voz da Liberdade radio, defended the liberation movements of the portuguese colonies and opposed Salazar; Aquilino Ribeiro dissident and emigrant in Paris; José Saramago, writer, opponent to Salazarism, son of migrants in transit to Lisbon and emigrant in Spain are only a few examples.

In the field of Visual Arts, Vieira da Silva, a 'Estado Novo' opponent, emigrant and exiled in Paris, is internationally recognized as a painter, as is Paula Rego, an emigrant in the United Kingdom, and Júlio Pomar, a neorealist, considered a dissident painter, emigrant in Paris and Holland.

In what concerns music, José Mário Branco emigrant, exiled, singer, composer and poet left an indelible mark on the panorama of portuguese culture. "Cantar de Emigrante", celebrated the voice of Adriano Correia de Oliveira, emigrant, dissident and exiled in Paris, "constitutes a reliable portrait of portuguese illegal emigration to France in the 1960s"¹³.

Academic opponents of Salazar exiled in Brazil had an enormous importance in the Brazilian university panorama as Agostinho da Silva, inspirer of the Community of Portuguese Speaking Countries (CPLP) and defender of the portuguese-speaking community and culture. Portuguese anti-Salazarists living in São Paulo, the so-called diaspora of portuguese intelligence, made an enormous contribution to the Brazilian culture. In Journalism, Literature and Arts, "Portuguese men (...) such as Jaime Cortesão, (...) Hernani Cidade, (...) Adolfo Casais Monteiro, (...) Jorge de Sena, (...) Eduardo Lourenço, (...) Eudoro de Sousa (...) Manuel Rodrigues Lapa, (...) Vitor Ramos, (...) Barradas de Carvalho." (Epifânio, 2006: 20) were also important names in the Brazilian

academic community. According to Amon Pinho Davi, the years of the dictatorship, witnessed, “what was best in the culture of Portuguese expression” (*Ibidem*) in Brazil. A Luso-Brazilian cultural dialogue was established, what was fundamental for the dissemination of the portuguese culture and it was assured by dissident intellectuals, in an “Atlantic dialogue (...) influencing and allowing themselves to be influenced.” (Epifânio, 2006: 21)

Currently, the still young Alexandre Farto, better known as Aka Vhils, a student, emigrant and resident in London, is a distinguished internationally Street Art author.

The reference of just a few examples gives us the conviction that the Arts have reflected the dimension of a diaspora, hardly imaginable, DNA and genesis of the portuguese identity, yesterday and today.

1.2 Moita and Lourinhã

1.2.1 Characterization

Each piece of Portugal reflects a diaspora that was and is part of the portuguese soul. It would be impossible to mention the particulars of all parts of the country, which show the marks of this adventure, that is why Lourinhã (birth county) and Moita (residence county) were chosen for a more particular approach.

Moita is known as the 'water edge' (borda d'água) and “the estuaries help the river to approach the villages. But it is still necessary to cross Mar da Palha to reach Lisbon” (Santos, 2004: 17). There, they unload “wine, salt, ground wheat, firewood, glasses, ceramics, lime, cookies, cork. (...) On their return, they bring the garbage.” (*Ibidem*). Integrated in a riverside area of great proportions, the county integrates “the landscape of the South Margin (...) that transforms it according to its economic needs and in particular to the needs of the big metropolis that is Lisbon.” (*Ibidem*). It is considered that “The easy connection to Lisbon was the greatest wealth of Moita inhabitants” (Silva, 2005: 254). An area of marshland preserves countless species of birds that nest there and a colony of resident flamingos enriches the landscape. The naval shipyards of Sarilhos Pequenos and Gaio/ Rosário occupied in the construction of small traditional boats (varinos, faluas, frigates, half-keel boats) and a reconstructed tidal mill, some decadent manor houses and some deactivated salt pans recall past activities.

Alhos Vedros, now part of Moita, a very important region in the past, was given a Charter in 1514 what means that Moita was really very important.

This county is also characterized by a migratory tradition recognized in the Romage wharf and a pottery belonging to Alhos Vedros that was at the service of the caravels at the time of Discoveries.

Centuries later there was a migratory movement of people from Beira Baixa (the little mice), very poor people who moved seasonally to work in the region. From Alentejo and the Algarve, rural workers also came to this region. There were also other diverse population groups, the so-called 'caramels' who came from various parts of the country and settled in neighborhoods, in the regions of Alhos Vedros and Baixa da Banheira, both places belonging to the county.

However, "the traditional economic system broke with the construction of the railways, in (...) 1861, (...) the installation of industries, namely, units connected to cork and, later, to the clothing industry, in Moita, Alhos Vedros" (Santos, 2004: 25).

The industrial development, marked by the work at CUF - Companhia União Fabril, in Barreiro, the cork factories, in Alhos Vedros and surroundings, and Lisnave, in Almada, created the conditions that transformed the traditional rural and fishing workspace. A small industrial space was established there, as well as an urban mix, with dormitory characteristics, surrounded by a rural área that has survived these changes, mischaracterizing the county and creating a new dynamic.

A claiming and activist tradition, due to the working conditions that were created in the county and surroundings due to the migration phenomenon, the industrial development and the proximity to the capital, played an important role in opposing the Salazar's regime. Despite the regime change, there was still a strong claiming dynamic nowadays.

Well-known for the discovery of huge deposits of dinosaur skeletons, Lourinhã also stands out, for the transit of people. In a first phase flow of immigration, people coming from other places as a result of the Crusaders help in the territory conquests, settled there and made theirs the fertile land in forests, situated by the ocean side moored by cliffs, inlets and natural ports, propitious to trade and fishing activities. Strongly characterized by the abundance of hunting, agriculture and fishing, this county was awarded a Charter in 1160, confirmed in 1218 and 1258.

Later, the era of Discoveries demanded an abundant shipbuilding, being the dense forest gutted by the felling of trees to serve the needs of caravelbuilding. This circumstance transformed the hunting grounds into a rural area where a predominant agricultural activity still prevails.

1.2.3 Moita / Lourinhã - The Years of Salazarism

Concerning the historical period of Estado Novo, we can verify an enormous emigration flow of the population in Moita and Lourinhã. During the decades of Salazarism the citizens of these two counties emigrated like many others throughout the country.

In Lourinhã many farmers went to France leaving many villages almost uninhabited. In this county of traditional rural practices, there were neither political claims worthy of note, nor demonstrations, strikes or police confrontations. There was a conformism revealed, ensuring some tranquility to the regime. Another section of the population migrated to the outskirts of Lisbon, working as factory workers, maintaining the dream of returning to the place of origin.

Moita has a different configuration. Migrants from different parts of the country and local people created a consistent political and a claiming conscience as a result of the industrial development of the region, what points to other causes of exit abroad. Strikes, demonstrations and arrests were frequent, creating an environment of instability, insecurity and fear of the regime's retaliations. Union members and workers were arrested or fled illegally abroad.

1.2.5 Moita/Lourinhã- Post-Revolution

Lourinhã welcomed an immigration flow since the mid-1970s, mainly from Brazil and Eastern European countries, but less significant than in Moita, causing lesser impacts on the local population. A small number of entries by portuguese residents in the former colonies spread over the vast rural region, and the number of immigrants from African origin was not significant. Despite an immigrant dimension of little relevance, Lourinhã has a support office for emigrants, dependent on the local authorities.

In Lourinhã there is a significant development in the areas of fruit growing and respective storage and in the production of wine spirit, following the rural tradition of the region, as well as the disclosure and use of the county's waterfront to increase tourism, facing the lack of staff and the difficulties resulting from an aging and not enough renovated rural environment.

In Moita after the independence of the portuguese colonies in Africa two social neighbourhoods in Vale da Amoreira and in Fonte da Prata were occupied by thousands of immigrants. They are characterized by the presence of a major poor african population bringing problems to the county. The collapse of the USSR a huge flow of immigrants also 'invaded' the region. Countless waves of imigrants from Brazil, which fluctuate according to the dynamics of their country of origin also increased this flow. They usually settle in the urban and surrounding areas of the county. The whole situation "has severe consequences (...) causing high unemployment

numbers " (Santos, 2011: 27). From the financial crisis of 2008 onwards, young people with higher academic training left the county to The United Kingdom causing major difficulties.

An immense multiracial and sociocultural diversity populates this region, mainly living in the two referred social neighbourhoods what tests the resistance of Moita. This county faces a local population of multiple differences, a lot of unskilled labor workers and often temporary service works in Lisbon, a situation that keeps the county a dormitory and peripheral area, whose development is difficult, despite the efforts of the local authorities and a Master Plan.

1.2.6 Moita/Lourinhã - The Arts

The Arts are the expression of creative enjoyment due to different causes, various constraints and also incitement. In Lourinhã, Moledo village is distinguished by the work of sculptors as António da Cunha and Clara Ribeiro exposed throughout the village integrated in the inesian project, sculptures alluding to D. Pedro and D. Inês, the 'Castro', 'immigrant' and author of the love tragedy that immortalized her, as well as other cultural initiatives related to this project. In the same way, parties of a popular and religious origin are maintained and give life to the region also satisfying the wishes of returned emigrants.

Moita presents a dynamic that reflects the experiences from migrations as well as a tradition of working class connected to Salazar's policy and the African war opposition. A multifaced activity and artistic production inscribes authors as Manuel António Bôto, who wrote *The Elaudo Tarouca's Saga - from Alhos Vedros to Leon - 1936-1939*, 'emigrant' for a cause, a volunteer in the Spanish civil war against Franco's dictatorship. In 2001, Henrique Novais Pessoa wrote *African Children's Stories - II - African Legends*. Carlos Vardasca, soldier, forced 'emigrant' into the colonial war, wrote *Mud Uniformed*, and *From Tagus to Rovuma*, both about the war in Mozambique. Capoeira dance, much appreciated by young people, demonstrates an inclusive dynamic.

As a matter of fact "The emigrant (...) lives between different cultures and different social representations, but the national values of the country of origin remain rooted"¹⁴. As it can be observed in the works of the authors enunciated, in differentiated approaches, reveal their cultural roots and the options taken, facts that distinguish them as Portuguese, as emigrants, but that differentiate them as people, in an individual identity based on heritage, because, "the individual identity is based on the thought and in the way of being of the collective identity".¹⁵

Conclusion

The dual migration phenomenon, emigration and immigration, is due to a huge yearning for expansion that the Lusitanians of the Discoveries made true, expanding across oceans, having this circumstance triggered an inter and transnational transit dynamic that shapes them as individuals and portuguese.

The Portuguese Discoveries marked the assumption of a diaspora whose circumstances determined the migrations of yesterday and today, being responsible for irreversible transformations and for the creation of an individual and collective identity. The portuguese genesis intrinsic to the portuguese people assimilated by the national thought made the portuguese known to the world.

For about five hundred years, the Portuguese History involves the movements of people who left and arrived, modifying landscapes, thought and action, reconstructing and reinventing themselves in each historical period, whether emigrating and returning or welcoming those who arrive, in a perspective of inclusion, giving consistency to multiculturalism, the melting pot that constitutes the portuguese society.

The Portuguese Discoveries started a fundamental transformation process in portuguese society, through which absolutism was minimized, to give way to the 'Portugal-idea' free from material conditions, defended by Agostinho da Silva, to an individual and collective change, to the foundations of Lusophony, to the conception of a universal humanism shaped at the crossroads of races, societies and cultures, in a symbiosis that can be seen in the portuguese culture and language spread around the world.

The portuguese confine in themselves experiences of socio-cultural sharing, which give them the ability to spread and integrate, however, not losing their genesis, supported in portuguese speaking, culture and lusophony in a fusion with the peoples of the world.

What has been observed and said suggests that, "the idea of leaving the country and going to seek better living conditions elsewhere remains alive in the minds of many Portuguese"¹⁶, in Moita and Lourinhã and in the country as well. A constant flow of emigration continues to be a dynamic, strengthening the conviction that emigration and also immigration belong to an identity root that according to the specific times and situations that assist them transform and shape.

Although the right to emigrate is repeatedly prevented, this phenomenon functioned as a kind of liberation from the suffering caused by poverty, from fear of mobilization for the war in Africa, from imprisonment for political reasons, from denouncing the evils of the Salazarism, to fight for values people believe in, to defend new ways of seeing the world and men, for freedom of artistic creation.

From the 2008 crisis, it emerges that, as Saramago wrote, *Raised from the Ground (Levantado do Chão)* the country re-emerged, but it faces the new challenges which the pandemic that confines us brings. The change in demographics, due to the recent immigration phenomena, has increased the peripheries of cities and towns, a condition that facilitates uncertainties and instability, helped by local and national support institutions.

In the Arts, the constraints resulting from absolutism and dictatorship, in which migrations and the experience of travel are inscribed, which enabled the expansion of horizons and the 'liberation' of the mind, allowed an artistic creation of own contours that is a reflection of these circumstances, highlighting internationally recognized authors.

The two counties under study made possible to solidify the idea that the uniqueness of each of them, shaped in their own diversity, came together in the genesis of the identity of the portuguese and their enormous capacity to adapt and change, enabling the conclusion that these two spaces convey the idea of an inclusive coexistence and the survival of a melting pot in constant germination and transformation.

Lourinhã reveals the ability to take advantage of opportunities, promoting tourism and maintaining rural activity. In Moita, a dynamic of non-conformist awareness has formed mentalities and standards of living that are based on prioritizing the collective well-being, configured in an opening for reception and inclusion, promoted by the Moita local power and CLAI (Centro Local de Apoio à Integração de Imigrantes), Local Center to Support the Integration of Immigrants.

Concerning the Arts, in Lourinhã, they are linked with the ancestry of its History, with the romantic evidence of the inesian tragedy in the area of Literature and Sculpture and in the maintenance of the popular festive tradition to the delight of the resident rural population and emigrants who return there. In Moita, the Arts reveal the consequences of the oppressive Salazarist political system. The different works of Art presented reveal situations of ancient suffering, as well as the mutual influences that the dynamics of the county and the migration phenomenon promote. The characteristics that assist and that individualize Lourinhã and Moita

are representative of a diaspora full of inter and transnational transits that continue to take place.

From the reflections and conclusions derived from this study it remains the conviction that the thematic of migration does not end with these considerations but rather needs permanent observation and study due to its dynamics, dimension and complexity. The characteristics that assist it allow us to conclude that the phenomenon of migration is an open and constantly changing process. The attributes that assist it remain a challenge and the awareness of never being able to reach assertive outcomes as definitive, which can be observed as a condition for studies always appealing to debates that support conclusive differences due to the frequent change of dynamics and standards. Certainly the divergences will prove to be enriching and profitable.

Notes

¹ From now on Lourinhã and Moita do Ribtejo counties will be mentioned by Lourinhã and Moita.

² All quotes are translated into English.

³ SERRÃO, Joel. Conspecto Histórico da Emigração Portuguesa.
<http://analisesocial.ics.ul.pt/documentos/1224258510R3rFG4jc9La79ZA4.pdf> . Accessed on: June 3rd 2020.

⁴ SERRÃO, Joel. Conspecto Histórico da Emigração Portuguesa.
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⁵ COSTA, João Paulo Oliveira. Descobrimentos e as Marcas da Globalização Nº199, Outubro 2017. Universidade Nova de Lisboa.

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⁶African Portuguese Language Countries.

⁷ INE. Fluxos Migratórios em Portugal. 2010.
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⁸ *Ibidem*

⁹ MACHADO, Fernando Luís. Emigração em Tempos de Crise: de Volta a uma Constante Estrutural na Sociedade Portuguesa. Lisboa. ISCTE-Instituto Universitário de Lisboa. 2017.
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¹⁰ VIEIRA, Alberto. C. E. H. A. A Emigração Portuguesa nos Descobrimentos: Do Litoral às Ilhas.
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¹¹ *ibidem*

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Attachments:

Emigration in the 1960s – A True Story



Farewell

Emigrant life 1

Emigrant Life 2



Emigrant Life 3

Emigrant Life 4

Visiting Family



“Grupo Coral Alentejano”

Short Stories on Emigrants

Corfebol Group

Migrants (Moita)

Lourinhã

(Immigrants Lourinhã)

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Abstract

Twelve years after the start of Basic Education Degree (LEB), a cornerstone for the qualification for teaching, in Pre-school Education and in the 1st and 2nd Cycle of Basic Education, it is urgent to analyze the training of students in the field of natural physical sciences (CFN). Currently, the importance of approaching CFN with children is no longer questioned from an early age. Looking at physical phenomena, understanding and explaining them requires, on the part of future professionals, the performance of concepts inherent in the sciences, which is not consistent with the replication of old teachings, either in formal or informal contexts. In addition, it requires from the students another type of skills that interconnect the CFN with the day-to-day context. The exploratory study that was presented, took place over five years of research, during which it was intended to assess whether the application of CFN concepts to day-to-day situations contributed, or not, to deepen science concepts through practical investigative and experimental activities. The 104 students from the five editions of LEB (2014 to 2019) participated in this study, in the context of the course unit, sciences workshop, the 1st year option of this degree. The methodology adopted was qualitative, with a case study design, and resorted to multimodal narrations. Over the course of these five years, artifacts were applied by the students that applied CFN concepts/themes such: centers of mass; simple machines and luminous phenomena. The results of these five years of research point to the relevance of practical activities developed in the classroom, opening space to extend the approach of CFN to everyday situations. From the works produced by the students, it was possible to verify: the deepening of different concepts; the application of concepts other than those addressed in theoretical sessions, as well as the development of cognitive, procedural and attitudinal skills. Of the 19 projects built over the past five years, the application of concepts related to simple machines stood out, making the choice relevant given that the theme is worked with children from 3 to 9 years old, both in pre-school and in the context of the 1st Cycle of Basic Education.

Keywords: science workshop; investigative practices; basic education

Introduction

In Portugal the Basic Education Degree (LEB) came through Decree n.º 1419/2007 of October 30, replace the Degree in Childhood Education (children's from 0 to 6 years old) and the Degree in Teachers of the 1st Cycle of Basic Education (children's from 6 to 9 years old). This Decree introduced some changes in the educators and teachers training, not only related to the extent (going from four to three years) but also in the recognition of the importance of specific didactics in training of child Educators and teachers of Basic Education.

With regard to the physical sciences, several researchers, for example, Peixoto (2007a, 2007b), Peixoto and Ramalho (2010, 2011), Santos, Lima and Gomes (2016), have focused on the quality of the training of future educators and teachers, namely in terms of the development of skills that LEB should promote in these students, both in the field of deepening conceptual knowledge, development of procedural, attitudinal and epistemic skills, which are increasingly important in the formation of a scientifically literate, critical and reflective citizen in relation to the sciences (Osborne, 2002). But what is the meaning of scientifically literate?

According to the definition defended by the 30 OECD countries, which includes Portugal, the international program for the evaluation of students aged 15 years (PISA), the scientific literacy evaluates:

the competencies that characterize sciences and scientific research. The ability of students to use these skills depending on their scientific knowledge: both knowledge of content associated with the natural world; as procedural and epistemic knowledge. It also assesses the student's willingness to engage in the discussion of science-related topics. (Cresswell, Schwantner, & Waters, 2015: 49)

This definition, presented in 2015, already grows in relation to the 2000, 2003 and 2006 definitions, that defined scientific literacy as “the ability to use scientific knowledge, identify issues and draw conclusions based on evidence, aiming at understanding and it helps in making decisions about the natural world and the changes that occur through human activity ” (Pisa, 2007: 25).

According to the PISA program, the strategy defended, by these countries in 1997, consisted in improving the literacy of their citizens, not only in terms of science, but also, in mathematics and reading (PISA, 2007), taking as a reference the end of compulsory education, that is, students aged 15 years old.

When Decree n.º 1419/2007 of 30 October was published, all students who, after this date, entered in Higher Education, were in some way, covered by this strategy, although they may, or may not, have integrated sample of students assessed from 2000 onwards. As mentioned by Cresswell, Schwantner and Waters (2015) the focus on science was greater from 2006 onwards. In an initial phase, and as mentioned in Decree n.º 1419/2007 of 30 October, the LEB aims to train technicians in education, who may, or may not, choose to deepen their studies, with a view to become teachers or early childhood educators. However, the reality has shown that almost all of these students entered master's degrees that qualify for teaching, becoming childhood educators or teachers of the 1st cycle of Basic Education. It should be noted that all students

who come into this degree, had a full training, under the assumptions defended by PISA, which supposedly valued scientific competences and skills and therefore would be able to respond to the challenges posed by the various curricular units associated with physical and natural sciences (CFN). On the other hand, the results of a study carried out by Peixoto and Ramalho (2010) showed that most of these students only attended curricular units related to the physical sciences until the 9th year of schooling that is up to 15 years of age, corresponding to the age defined by PISA. After that they didn't return to have any course unit related to the physical and natural sciences.

As early as 2018, the results of PISA reports showed that, in Portugal, literacy in mathematics and reading by 15 year old students was consolidated, but in science it fell in comparison with 2015 - although it remained three points above the average from OECD - take back values for 2009 and 2010, with only 6% of the students evaluated being able to apply their knowledge of science in an autonomous and creative way (Lourenço, Duarte, Nunes, Amaral, Gonçalves, Mota, & Mendes, 2019).

In 2014, a new legislative amendment supported by the Decree-Law n.º 79/2014 of 14 May allowed, in view of the balance sheet over the seven years of LEB, introduce some changes in the LEB plan study, with the assume this degree as the foundation for access to master's degrees for childhood educators and teaching. This new look at LEB allowed for a new vision of its role, leading to the construction of a study plan that would allow the development of the necessary skills to respond to the challenges of becoming, in the future, a childhood educator or primary teacher or 2nd cycle of Basic Education (children's from 9 to 12 years old).

Was in this context, and based on the evaluation of previous years, which a Portuguese Higher Education Institution (IES) add in the LEB plan, optional course units, according the expressed needs by the students in deepening their form-action in different areas of knowledge. One of the options created was the Workshop of Science, whose objective, among others, was to provide students with contact with pertinent themes and issues in the scope of the physical and natural sciences, always contextualized in everyday phenomena. This course started operating in the 2015/2016 academic year and runs until today (2019/2020).

The present study has the general objective of evaluating whether the application of CFN concepts to everyday situations contributed to deepen these concepts through experimental and investigative practices.

Methodology

The study took place over five academic years (2015/2016, 2016/2017, 2017/2018, 2018/2019 and 2019/2020), in the curricular unit Workshop of Science, option of the 1st year, 2nd semester of LEB with the duration of 32 hours spread over 16 weeks. In order to achieve the objective outlined, a qualitative methodology was chosen, supported by an interpretive paradigm and an exploratory case study design (Coutinho, 2014). As a data collection instrument, were chosen multimodal narrations (Lopes, Viegas, & Pinto, 2018), which included the description of the teacher's intentions, video recordings, naturalistic observations, classroom narratives, photographs, presentation of works, diary of the teacher. Participated in the study 104 students, from the five editions of LEB according to table 1.

Table 1: Number of students according to school years

School year	Number of students
2015/2016	19
2016/2017	27
2017/2018	30
2018/2019	8
2019/2020	20
Total	104

The two themes worked with the students were simple machines and luminous phenomena. During the approach of the themes, the students were confronted with problem situations of day life that they had to solve, all supported, always using recyclable materials. For example, associated with the theme of simple machines, the teacher asked the question: Why, when we have a shelf full of books, does it gable in the middle and not under the heaviest book? Thus, students were challenged to: determine the center of mass of a set of objects in order to remain in balance; build a doll using ice cream sticks that would keep her in balance, among other situations (figure 1). Was also worked the theme of luminous phenomena, allowing students to: build a model that would simulate the phases of the moon; build a telescope from used eyeglass lenses; build spectrometers, build kaleidoscopes, among others.



Figure 1: Determination of center of mass

All classes were supported by practical activities, some of an experimental nature, or other laboratories, but all of an investigative nature. The evaluation course final was also practical. The proposed tasks were solved in class, in the two hours and whenever students were able to complete the tasks ahead of schedule, another more complex task was proposed. The students were organized in group of four elements in order to allow the development of procedural and attitudinal skills in a more effective way. In all academic years, the last four sessions were dedicated to the elaboration of the group project, culminating in its presentation in the classroom. The option for the entire project was the responsibility of the group of students, with only the materials necessary to achieve it being ensured. The class group should be ensured the epistemic issues in the presenting of their project. During the entire course were made: filming; focused observations and naturalistic observations; open questions and whose data were subjected to content analysis allowing the development of multimodal narratives.

Results

In all academic years it was found that the first lesson was successful, although there was a need to explore procedural skills associated not only, with the handling of materials, but also, with knowing how to behave in the laboratory. All students were able to complete the proposed task although the initial answer to the questions was only correctly answered at the end of the class. In the task related to simple machines, some students expressed some difficulty in using the hammer and in perceiving, in the first phase, that the nail attached to the board (figure 2) should be perpendicular to the board. This finding reveals some ignorance of the components of weight as a force.



Figure 2: Interfix lever with nails

In this task, it was possible to follow the discussion of the various elements of the group, the various attempts to place and distribute the applied forces and the formulation of the necessary conditions for the existence of balance. The students of the academic year 2018/2019 and 2019/2020 were able to solve this task without difficulty having been challenged to replace the nails with sticks of skewers and then with sticks, also replacing the wooden base with plasticine (figure 3).

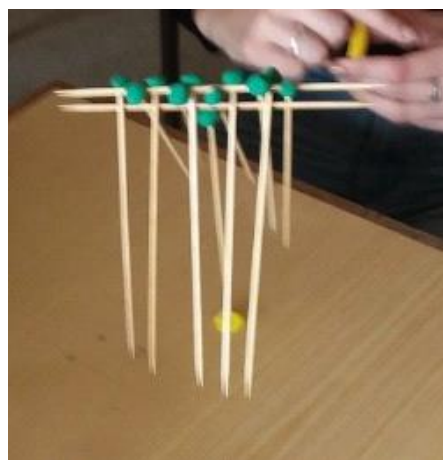


Figure 3: Interfix lever with skewer and plasticine sticks

This challenge proved to be more complex as it required creating a support point for the applied forces, however, but the students managed to arrive at the need to place a plasticine head on the sticks in order to concentrate the applied force. After discussing the weight components, the students were able to identify them without difficulty and apply them to various situations, namely in the construction, by a group, of a more complex artifact (figure 4).

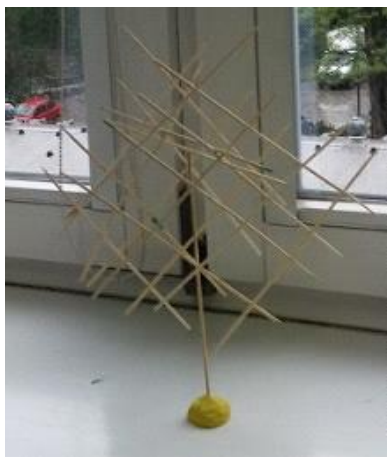


Figure 4: Mass center structure with grill stick

When analyzing this structure in figure 4, it appears that, this group of students, understood the equilibrium conditions applying them correctly.

In the luminous phenomena theme, the construction of spectrometers, telescopes, kaleidoscopes and periscopes allowed to work the various luminous phenomena using everyday materials. For example, in the construction of the spectrometers, students used only black cardboard and CD already used (figure 5) and in the kaleidoscopes they used rectangular mirrors already used. In the construction of these artifacts, some students showed some difficulty in building the darkrooms correctly aligned with each other, but after several attempts they managed to finish the task successfully.



Figure 5: Construction of spectrometers and kaleidoscope

Regarding the projects developed by the different groups, it was found that the themes chosen by the students were varied, including some that were not the subject of an approach during the classes. Table 2 identifies, by school year, the students' projects.

Analyzing table 2, it can be seen that of the 19 projects presented, seven used concepts related to simple machines (levers, fixed and mobile pulleys, inclined planes, wheels and axles), two with the use of renewable energy sources, two with the properties of the lenses, being that the lenses used were all recyclable and some of them in plastic, and two used motors and the transmission of forces by various mechanisms. The 2019/2020 projects were individual due the covid-19 pandemic.

Table 2: Student projects by school year

School year	Project title	Topics covered
2015/2016	Projects here, projects there: creative overhead projector	Lens proprieties, communicating vessels, circular movements, hydrostatic, renewable energy sources, photovoltaics energy, energy transformations, kinetics energy, motor energy, transmissions of forces, pulley movements
	I'm powered: a renewable energy source	
	The power of water: a distinct crane	
	Photovoltaic mini generator: a futuristic farm	
	Give me light: electric mini generator	
	The helicopter that refuses to fly	
2016/2017	Fun farm	Simple machines, wind power, photovoltaics energy, motor energy, magnetic fields, circular movements, lenses (plastic), mass centers, incline planes
	Lucky wheel	
	Virtual glasses	
	Jungle in balance	
	Vertical football field	
2017/2018	The mill	Simple machines, hydrostatic, air pressure, tensile forces
	Water pump	
	Hydraulic robot	
	Candy dispenser	
	Candy machine	
2018/2019	Set of ramps	Simple machines, tensile forces, incline planes, hydrostatic, magnetic fields
	Candy dispenser	
	Complex maze	
2019/2020*	Water pump	Simple machines, hydrostatic, air pressure, tensile forces, wheels and axles, communicating vessels
	Electric cars	
	Heron font	
	Jumping frog	

* Due to the Covid-19 pandemic, this work was individual

As can be seen from consultation of table 2, the designations of the projects were diversified as results of student choice. From 2015/2016 students were challenged to present their projects at the creativity meeting, held every year at this higher education. Analyzing the student's

projects it turns out the presence of themes that were not addressed during the classes, such as the hydrostatic, circular movements, photovoltaic energy, magnetic fields and communicating vessels.

The monitoring of the projects elaboration made it possible to verify that the various problems that arose during their construction managed to be overcome by testing new materials and identifying the problems inherent in non-functioning and associated with the incorrect application of physical concepts. For example, the overhead projector built in the first academic year 2015/2016 revealed the need for a large darkroom, situation that students decided to build, in another unit course, associated with the arts, that darkroom, which now integrates two projects. One of the hydrostatics projects, used an inclined plane, with magnetic forces (figure 6), also showed the need to solve several problems since the syringe plunger needed to be associated with the syringe mechanism, leading students to solve the problem using magnets.



Figure 6: Hydrostatic design (set of ramps)

This project was presented at the ideas fair for the 2018/2019 academic year creativity meeting.

Discussion

Returning to the general objective of the study “to evaluate whether the application of CFN concepts to everyday situations contributed to deepen these concepts through experimental and investigative practices”, the conclusions point to very interesting results since some of the students attending the workshop of science also attended the physical-natural sciences course I (CFNI), from the 1st year of LEB, showed a development of skills associated with deeper applied knowledge. During the 2nd semester, some of these students were involved in the workshop of

science, showing more interest in sciences, developing cognitive, procedural and attitudinal skills in a notorious way and showing themselves to be more critical regarding the day-to-day phenomena. The CFNI laboratory and investigative work component is only of four practical classes throughout the school year, not allowing the development of the skills that the workshop of science allowed to develop.

The evolution of these skills was evident when the workshop of science projects were presented to the other groups, showing a concern to highlight problems that were felt and how they did it to solve them. The connection they made with everyday situations was also notorious, arguing by comparison with physical and chemical situations they observed. With regard to procedural skills, there was also an evolution on the part of students.

Some students who revealed difficulties in handling a screwdriver, a hammer, a drill, a hacksaw were gaining self-confidence and quickly offered to resolve the situations individually.

In all academic years, there was an increase in the components associated with research, more marked when choosing group projects.

The results point to an increase in the degree of difficulty of these projects, and only one group, in 2016/2017 presented one of his projects without having managed to solve a problem related to the support base of the structure he had set up. Once again, the conclusions of this study corroborate the results of other studies such as those by Peixoto (2007a, 2007b), Peixoto and Ramalho (2010, 2011) when they emphasize the importance of practical laboratory activities and the development of investigative activities linked to phenomena from day-to-day.

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gabriela.mmb@ese.ipv.pt***Abstract**

The unit Literature and Imagination in School Spaces (LISS) prepares future teachers for the teaching of language and literary education in the 1st and 2nd cycle of basic education. Breaking with the natural limitations of crystallized pedagogical practices, LISS's pedagogical work apply to imagination of future teachers (FT). This imagination is stimulated by literature and the ability in understanding literary text. Furthermore, it is also triggered by reading experiences of different creative representations. Therefore, it was proposed to LISS students to carry out a Literature Intertextualities and Connections project whose main objective was to develop the imagination by questioning, identifying intertextualities and connections between literature and other forms of artistic expression such as music, painting, ballet, cinema and fashion. The project was developed in the 2nd semester of the academic year 19/20, a period of pandemic confinement, in the distance learning modality. The aim of this article is to describe the work developed and to analyze the relevance of the web and ICT in the commitment of students with the tasks performed and in the quality of the presented outputs. The web tools facilitated access to a wide variety of artistic repositories, diversified readings were developed and valuable connections were established. Technological applications allowed the sharing and visibility of outputs. A qualitative analysis of the results allows us to conclude that the Literature Intertextualities and Connections project enriched the training and developed the imagination of future teachers.

Keywords: *Literature; imagination; artistic expression; Web; pandemic*

“Uma boa história é sempre, claro, uma imagem e uma ideia,
e quanto mais elas se interpenetram, mais facilmente se resolve o problema.”
“A good story is always, of course, an image and an idea,
and the more they interpenetrate, the more easily the problem is solved”.

Henry James, *Guy de Maupassant*

Introduction – LIEE in the study plans

The work presented in this article was developed in the curricular unit (UC) of Literature and Imagination in School Spaces (LIEE). This UC is part of the syllabus of the Master's Course Teaching of the 1st Cycle of Basic Education and of Portuguese and History and Geography of Portugal in the 2nd Cycle of Basic Education. This master's degree is covered by Decree-Law No. 79/2014 and provides professional qualification for teaching. The students of this master's degree previously attended a first cycle of studies, known in Portugal as a Degree in Basic Education, with a duration of three academic years. Within the scope of this first cycle of studies, students are confronted with various disciplines in the field of Literature, where they have the opportunity to acquire knowledge of literary theory, the semiotic literary system, intertextuality and the process of literary communication, as well as to develop analytical skills. and textual interpretation of application in pedagogical practice.

In the second cycle of studies, already in a Master's degree, in the 2nd semester of the 1st year of the course, students attend the UC of Literature and Imagination in School Spaces, in which the main objectives are: i) to deepen the critical reading skills of the literary text; ii) detect narrative and expressive similarities between literary language and other artistic languages, such as cinema, painting and music or dance; iii) assess similarities between literature and other artistic languages such as cinema, painting, music or dance; and v) develop imagination and an aesthetic sense. This is a UC that provides a dialogue between literature and other artistic languages, enabling students to view literature from another perspective, making interdisciplinary analyzes of greater imaginative value, and, fundamentally, growth of literary knowledge that is (re)usable in the future teaching practice.

In terms of teaching methodologies, in this LIEE discipline, an approach that the active adjective literature, which mobilizes the learner as a protagonist, favoring collaborative and participative environments of sharing, interaction and creativity, and which stimulates reflective learning processes, and participation in dynamic experiences that are closer to the student's formative reality is privileged (Katz, 2012). In this sense, the classes we plan for this discipline are all face-to-face, of an essentially practical nature, and students become the protagonists of the dynamics to which they are challenged by the teacher, within the scope of a strategy of problematization and development of project work. It is intended that students develop their learning skills in a perspective of problem solving and finding answers regarding the similarities and narrative differences between literary language and other artistic languages such as cinema, painting and music, or dance, and in relation to connections and similarities that literature unleashes with those same languages.

It is interesting that throughout the sessions, students realize that although literature has its own code, and that it's different from that of other artistic manifestations, it intertwines and relates to them, enriching the discourses of meanings and interpretations, favoring complementarities, aesthetic sense, and making people understand the world and society better. The starting point is always literature and literary text. Starting from literature and anchored in it, students analyze different artistic manifestations in their relationship with literary texts. They do it through very dynamic, creative and interactive activities. In this way, students organize thematic workshops, commented cinema sessions, visits to exhibitions, meetings with writers and artists, round tables, debates, dramatizations, among other activities throughout the course. Through these practices, students work individually and collectively, collaborate and cooperate, research and select information, establish networks for processing collected data, transform information, make decisions, interact with different and specialized audiences, identify the connections that the different artistic languages establish among themselves, and achieve the learning objectives established for the course (Eison, 2010).

LIEE teaching during the pandemic lockdown.

With the covid-19 pandemic, schools and universities closed and were forced to adapt to a new reality. The school space has been reconfigured, it has ceased to be the classroom space, a physical space that we all know, in the presence of each other and has become a less formal space, a virtual space, physically separated from each other. In this context, the LIEE discipline had to be taught in the distance learning modality, however, given that its entire organization was thought and planned for a face-to-face teaching modality, as described in the previous point, it was necessary to modify and adapt all sessions to the online modality in record time. Naturally, this adaptation meant rethinking and transforming the entire organization that was defined. We started by focusing on students, understanding their digital skills and the possibilities they had to participate in online classes, specifically, checking if they had access and internet connection and if they had equipment and technological devices that they could use to attend online sessions. Pursuing the idea of designing an effective and creative learning journey, with fun experiences, in tune with the discipline's pedagogical and methodological purposes, the Literature, Intertextualities and Connections, the project (LIC, from now on) emerges as a methodological strategy to materialize the objectives defined for this discipline, in the middle of a pandemic lockdown, in the distance learning modality. It is about this educational experience that we want to focus on in this context: our goal is to describe the work developed, explain some of the options taken and analyze the relevance of the web and ICT in the

commitment of students in the tasks performed and in the quality of the products they carried out to carry out the project.

2.1. The technological resources in Distance-Learning: Web, TIC and Apps

With no possibility of conducting face-to-face classes, the option for online ones was the solution found, as we have already said. In this context, the next step was to select the synchronous communication resources and asynchronous communication resources that we knew and that had didactic potential for the development of the classes (Mishra & Koehler, 2006).

Regarding synchronous communication resources, the zoom videoconference platform was used. The option for the zoom tool is due to the interactive and communication possibilities that it allows: verbal interaction and chat in real time, screen sharing, file transfer, microphone control, one or more note boards with advanced functions. It is also possible to separate students into groups with independent video calls for a group activity, and to bring everyone back to a single virtual room after a certain period. Sessions can be recorded on video or just audio and stored in the Zoom cloud or obtained in an MP4 file that can be played on any player. Even though students did not know about this possibility of videoconferencing, they were comfortable with this tool from the first session, feeling calm at all times when it was used, even when they were the main speakers, since verbal interaction was always assured and the respect for the rules of conversation was as well. The students adapted to this form of communication and established an empathic communication regulated by the rules of linguistic and social courtesy. All synchronous sessions were performed in this way.

Asynchronous communication resources allow greater flexibility of use for students because they do not depend on the temporal and spatial convergence of the interlocutors. Below we will do a brief approach on the resources used in this subject. One of the main criteria in the selection of the resources we made was that they were easy to access and use, aligned with the defined learning goals and consisting of elements of interactivity and creativity that could be combined with the synchronous resources. The most significant resources we used were the *moodle* and *TED-Ed* platforms, WhatsApp; and several digital applications for creating videos and presentations; for the construction of concept maps; for debate; and for content dissemination; *YouTube* and several repositories and search platforms like those made available by Google were also important for the project work.

The *moodle* platform was the most relevant learning management system throughout the course to progressively distribute, store and manage the content. It was a repository where students submitted all the contents made and all summaries, news and class activities were registered.

The TED-Ed platform provides a set of tools that allow you to create and share interactive lessons from an original TED-Ed video, a TED Talk, or even a video available on YouTube. It was used for students to view the video Literature and cinema - analyzing the literature in the current cinema, and from there they carried out a sequence of interactive activities complementary to the video viewing, such as multiple choice questions about the theme exposed in the video, complementary information in format text to deepen the theme and topics for online discussion; for example, students debated some of the issues surrounding the relationship between literature and cinema, the issues of adaptation, dissemination and intertextuality between these two forms of artistic language. This tool presented a very interesting potential, above all due to the interactivity that it enhanced, giving space to the sharing of opinions that in this case must be registered in writing.



Figure 1 – Ted-ed– YouTube Video – Literature and Cinema.

Regarding the WhatsApp app uses for textual communication, this option for this tool was suggested by students who already used it for other school situations. WhatsApp is proved to be a pedagogically useful application for interacting beyond class hours and with a high degree of usability for clarifying doubts, exchanging opinions through comments and likes and sharing documents and information, videos, sounds, sharing links and events. A pleasant and highly complicit environment was established between all, the students made significant collaborations with each other and the teacher gave support and collaborated in resolving unforeseen situations and clarifying doubts.

Meanwhile, several digital applications were used to solve many different tasks, many of them being used in an integrated and articulated way, complementing and enriching the contents. Bitaable and PowToon applications were the most used tools for creating videos presenting the work of the LIC project (example in figure 2), developed by students. These tools have a very intuitive and easy to operate mode of operation. The fact that they provide editable templates that serve as a basis for creating content and allow uploads of user images and videos make these tools very interesting and a highly attractive creative dynamic for students.

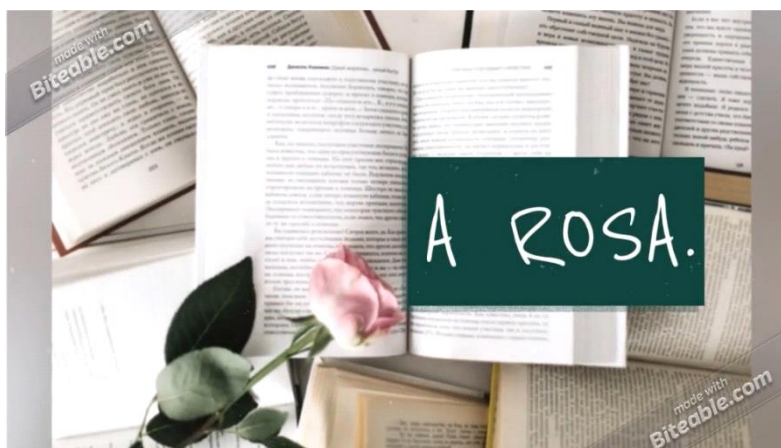


Figure 2. Sample figure of the use of the Bitaable app.

Another type of tools used were those that encouraged discussion and debate. In this project, the Ted-Ed functionality was used for the discussion forum, but the Tricider application was also used, and it facilitated the work in class. Tricider allowed to debate specific issues in the scope of Reading and Literature, as well as to debate ideas together, to position themselves in relation to each other's ideas and to vote to choose the best idea and make decisions. The application reveals a lot of pedagogical potential, as students deepen their knowledge to improve their argumentative capacity and develop critical thinking.

The **QR** code was another one of the tools widely used in this project. This particular tool was always used in an integrated way with other tools, mostly for the presentation of work. The fact that it provides hyperlinks to web pages, repositories, as well as images, videos, audios and multimedia animations, enabled students to have access to a series of complementary resources and information and to share content in their work that would otherwise be unthinkable to do. For example, QRs were used a lot for infographics, as shown in figure 3. It is also important to note the use of the Canva platform, which provides the creation of presentations, posters and other visual content. It is available online and on mobile devices and integrates images, fonts, models and illustrations, allowing the production of graphically attractive content. For example, the infographics shown in figure 3 were made in Canva.



Figure 3. Sample of infographics with the use of a QR code.

As part of the LIC project, the professor suggested the creation of concept maps as a strategy to organize and rank the researched information, understanding the concepts and better understanding the network of relationships they identified between Literature and other artistic languages. It was an individual exercise that required everyone to master their knowledge in order to systematize and hierarchize it. In line with Ausubel (2003), the construction of a mental map represents a significant learning activity. Within the scope of this project, students used two applications for making concept maps, Bubbl.us, exemplified in figure 4, and Popplet.

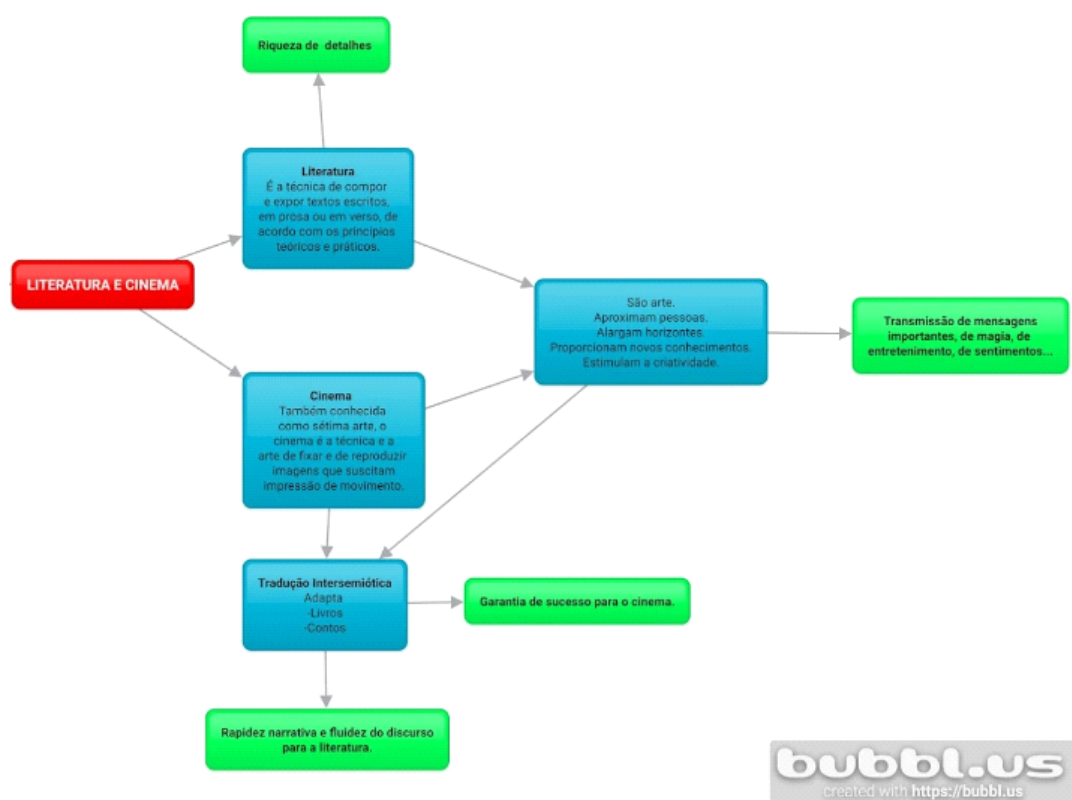


Figure 4. Sample of a concept map made regarding the relation between Literature and Cinema.

The need felt by the participants to have a virtual, appealing and visually organizing space to register, save and share the multimedia content they were creating throughout the project, justified the option for the Padlet application. An online mural, which proved to be especially useful due to the ease with which it loads multimedia files and links to different pages and applications. The different layouts that the padlet provides facilitate the visualization of the material flow in a more organized and productive way. It is also worth mentioning the advantage of this tool to provide space for interaction, with participants being able to comment, provide feedback and evaluate. The example figure is a section of the mural created for the LIC project:

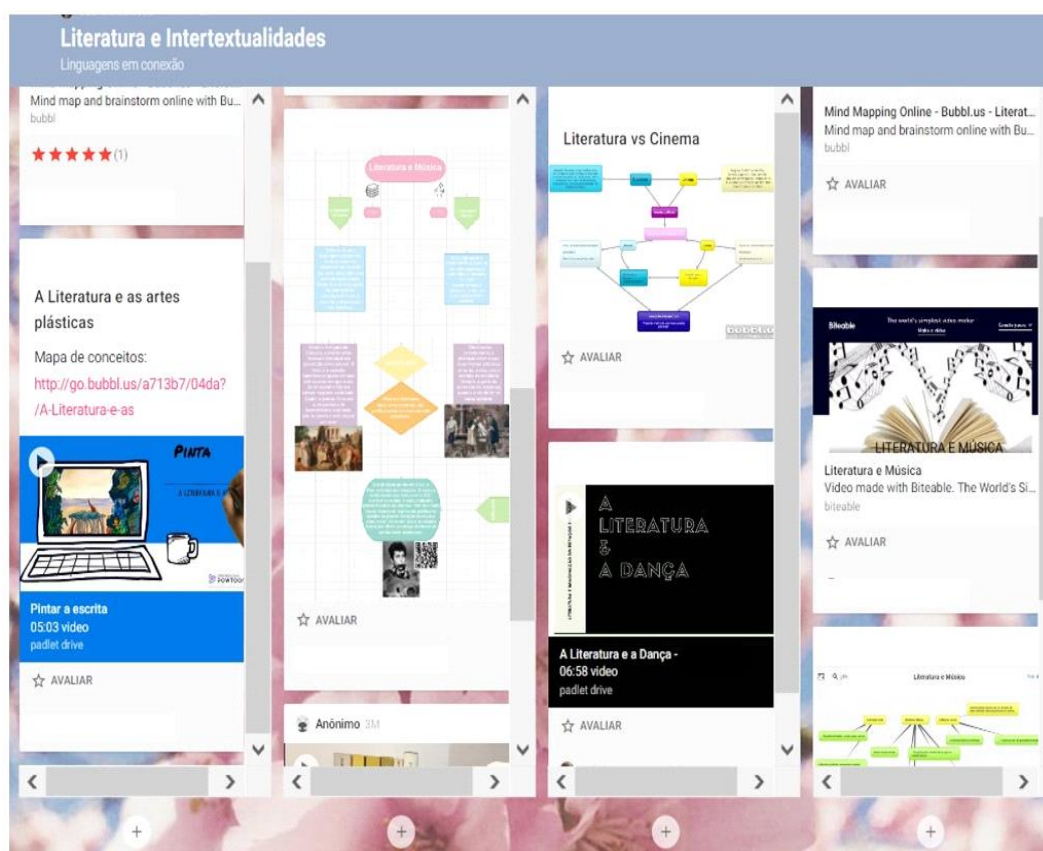


Figure 5 – Sample of a Padlet wall with some published work.

Finally, it is important to mention the importance of the repositories or portals and websites in the task of researching data and information for the LIC project. Indeed, there is an immense collection of quality assured resources, made available by universities, institutions, foundations, libraries, which allow online research (Castro, Ferreira, & Andrade, 2011). In this sense, it is worth mentioning the Google Arts & Culture portals, Europeana, YouTube, the Serralves, RBE, PNL websites, among others, as libraries and music platforms provided by credible institutions; but also the information made available by communication channels such as radio and television.

As a summary of this point, it is clear to us that all these tools and technological resources that we use were fundamental for the realization of distance classes and guaranteed quality practices and learning. The technologies used were adequate to the students' reality and to the tasks, stimulating collaborative work and interaction between peers. The students got involved with enthusiasm, were challenged to solve the problem - Literature and its relations with other artistic languages - and solved it in an innovative and creative way through the LIC project. In the next section, we will focus on describing the project, focusing essentially on the results presented by the students.

Literature, Intertextualities and Connections

As already formulated in the previous points, the strategy found to achieve the goals defined for the LIEE subject in the context of distance learning and registration of online classes was to develop the LIC project. This project was put to students on the form of the problem - Literature and its relations with other artistic languages, perceiving and identifying intertextualities and connections between literature and other artistic languages. Thematic restrictions and theoretical requirements for research and development of the work were not given to students, however artistic languages are in the project understood as forms of communication and expression that use different forms (visual/ plastic, musical, dramatic and dance) and have specific characteristics that distinguish them, such as melody, harmony and rhythm, visual signs, body, and so on. The idea was that students as privileged readers of literature and from this semiotic system would establish bridges, networks, relationships and dialogues with other forms of artistic expression, in an atmosphere of curiosity and discovery. In this sense, the artistic areas that the students selected for the project were cinema, painting, music, and dance. All the work developed by the students for this project was accomplished through the use of digital technologies, described in the previous point.

Regarding the relationship between literature and cinema, the research was at the level of consonances and divergences, highlighting the influence they have on each other. They explored the concept of intersemiotic translation and adaptation from one aesthetic form to another. At this level, issues of interpretation, fidelity to the literary narrative, fluidity and narrative economy within the scope of adapting the literary work to cinema were widely discussed. These questions resulted in critical analyzes and very participatory discussions. Personal experiences were witnessed with examples of various literary works adapted to the cinema. The context of the Covid-19 pandemic influenced the research, namely directing students to the discussion around José Saramago's work *“Ensaio sobre a Cegueira”* ("Essay on Blindness"), adapted to the

cinema by Fernando Meirelles. The work tells the story about a mysterious infection, which did not cause fever, cough or convulsions, but, rather, a “white blindness”. At that time, the 1998 Nobel Prize for Literature shows what victims of “white blindness” are capable of surviving in inhospitable territory. Figure 6 illustrates some of the works that the students looked at.

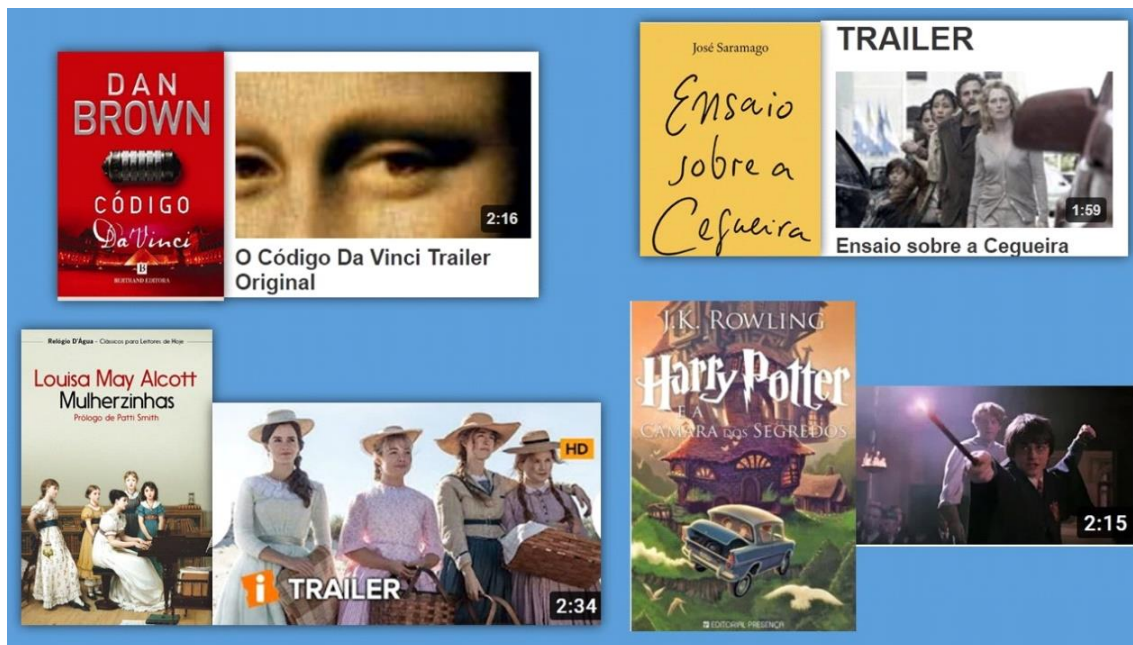


Figure 6. Samples of books and adaptations commented by the students.

Regarding the relationship between literature and painting, the students' research leads them to realize that although different these two forms of expression have throughout history established dialogues and connections as artistic modalities to represent reality, the culture of Man, of its feelings and evolution. They refer to Horácio (65-68 BC), a Latin poet, who in the famous work *Arte Poética* makes a comparison of poetry with painting, as can be seen in the following verses with Lessing (1998: 58)

*“Poesia é como pintura (ut pictura poesis);
uma te cativa mais, se te deténs mais perto;
outra, se te pões mais longe;
esta prefere a penumbra;
aquela quererá ser contemplada em plena luz, porque não teme o olhar penetrante do crítico;
essa agradou uma vez;
essa outra, dez vezes repetida, agradará sempre”.*

Translation:

Poetry is like painting (ut pictura poesis);
one captivates you more, if you stay closer;
another, if you go further;

this one prefers the darkness;
the other will want to be contemplated in full light, because it is not afraid of the critic's
penetrating gaze;
this one pleased you once;
this other, repeated ten times, will please you forever.

In view of this, the students' work focuses on the relationship between literature and painting, trying to analyze and understand the extent to which this dialogue takes place in certain works and artists, however, they do it from painting to literature. Thus, they developed the research around two artists: Giotto Bondone, Italian painter considered the precursor of Renaissance painting, and Paula Rego, Portuguese painter of nowadays.

They visited Giotto's work online and realized the relationship between some of his productions and the biblical text. Giotto lets himself be inspired by some biblical scenes and themes, such as the Resurrection of Jesus Christ, the Lamentation over the Dead Christ or the Kiss of Judas, however with a creative process of his own, which left him famous, reinterpreting them, attributing feelings to the characters he represents, giving them human characteristics and bringing them closer to the common reality of man, the saints are transformed into ordinary people who wear simple clothes, without ostentatious wealth.

Regarding Paula Rego, the students analyzed the influence and inspiration of the literary universe of traditional tales in her paintings, for example, the series "*Sopa de Pedra*" based on the traditional tale with the same name that is present in many countries. In this work Paula Rego reinterprets the story and replaces the priest, the main character of the story, with a young woman who has to be very persistent and perceptive to survive in difficult times. In the traditional Portuguese version, a priest manages to convince peasants that he is able to make a soup with just one stone, but with great cunning he asks them for ingredients to add flavor to the broth. In an interview with the *Lusa* agency, in 2015, Paula Rego explains the option for the young woman as the protagonist of the legend, "The most important thing is that the protagonist is very hungry. It is not only men who are very hungry, women too. And a young woman alone is much more vulnerable".



Figure 6. Illustrations of Paula Rego's work "Sopa de Pedra".

As for the relationship between literature and music, the students' work focuses essentially on the fact that these two artistic genres have always been united in a perfect relationship, supporting each other, influencing and complementing each other. Music and literature have always been correlated with human history. The literary text adapts perfectly to music and vice versa, unites and extols itself. Examples of this interaction can be found in many different artists. Singers and musicians often choose to use poetry and literature to sing or play. For example, *Maria Bethânia* incorporates poems by Fernando Pessoa. At other times, it is the artists themselves who venture into the creative process of poetry and take it to the musical universe, as are the highly talked about cases of Bob Dylan, Nobel Prize for Literature in 2016, for the contribution of his work to literary creation; Canadian Leonard Cohen (1934-2016), writer of *The Spice Box of the Earth* (1961) and composer of the worldwide hit *Hallelujah*, originally released in 1984 and immortalized in the voices of Jeff Buckley and Rufus Wainwright; and Patti Smith, American composer and writer, further evidence of the correlation between text and sound, with the books *Just Kids* in 2011 and *M. Train* in 2016.

Finally, students investigate the relationship between literature and dance. In this context, they begin by mentioning that the two manifestations have the ability to arouse feelings, emotions, provoke different reflections and provoke and disseminate the cultural diversity of people. And so the themes bring them closer. However, similarly to what they did to identify the relationship between literature and the other artistic languages mentioned above, also with dance the students' work of analysis focuses on the process of adapting the literary narrative to dance or ballet, and therefore, comment on the issues of subjectivity, the re-reading of texts and the specificities that characterize each of the languages. Based on written words, the narrative dance tells stories through the movement of the body, the expression of movements, gestures and music. In view of this, the students' work focuses on researching examples of dances that have been inspired or triggered by narratives. The examples on which the students dwell the

most arise from the surprise they created for themselves due to their novelty and lack of knowledge. This is how the ballets gave examples: “Don Quixote” based on episodes from the literary work “D. Quixote de La Mancha”, by Miguel de Cervantes; Swan Lake, originating in a German legend that tells the story of Prince Siegfried's intense love for Odete, a girl that had been transformed into Swan by a sorcerer; “Sleeping Beauty” based on the French writer Charles Perrault's fairy tale; and finally the adaptation of *O Primo Basílio*, in a ballet by the group “*Dança em Diálogo*”, with artistic direction by Solange Melo and Fernando Duarte, from the homonymous work by Eça de Queirós.



Figure 7. Picture of the ballet “The Sleeping Beauty”.

Making a reflexive synthesis, it is necessary to say that the work developed by the students managed to achieve the learning objectives defined for this discipline. The students discovered the connections that are established between literature and other artistic languages, analyzed the issues of adaptation, intertwined dialogues and tried to understand the narrative potential of other artistic practices. Finally, there was a considerable cultural and imaginary enrichment for all, this aspect was noticeable in the presentation phase of the works and in the moment of the individual evaluation that each of the students carried out.

Final Thoughts

The implementation of the Literature, Intertextualities and Connections project was the strategy found to achieve the goals set for the discipline Literature and Imagination in School Spaces while living in a pandemic situation, with online registration classes instituted in record time. This project required a very analytical replanification, which refocused on the student's learning, demanded an informed and very accurate selection of technological resources with the potential for active practices of interaction and knowledge construction, but with a foundation

in the questioning and challenge of the higher education student and future teacher. The interpretative analysis that we do, in the light of the works presented, of the constant interactions throughout all the synchronous and asynchronous sessions, of the materials produced and of the evaluation that the students made to the whole process, allow us to affirm that this project constitutes a pedagogical experience of added value. The relationships between the various artistic manifestations broadened the students' cultural horizon and sparked their imagination and creativity. In this sense, we finish, leaving the wish that this pedagogical experience allows them to imagine and interpret the world from other angles, with more color and with more freedom and fantasy.

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Elliot Eisner came up with the theory of connoisseurship in the 1970s. This theory has had a huge impact on assessment in art education ever since and been taken up anew by contemporary art education academics such as Susan Orr. The theory has two main components. The first is that judgements by assessors are made on the basis of connoisseurship. This is an acquired, high level of ability to discriminate and thereby identify the good and bad qualities of artworks. The second is that assessors should be like art critics and able to verbalise the basis on which these judgements are made. This article explains that this theory is better suited to modernism, so that even in the 1970s developments in fine art were leaving it behind. Even more important, however, is the fact that connoisseurship is based on the assessor's taste culture. It has therefore been a means of upholding existing hierarchies in fine art which favour artworks by men that are grounded in the western tradition and values. This form of assessment is hence unfair and discriminatory and needs to be laid to rest.

Keywords: Assessment; Arts Education; Connoisseurship; Taste cultures.

I've only ever had one Pauline conversion. Usually change comes slowly and I only gradually change my mind about something. Bit by bit I let go of my previous beliefs and allow in the new. Not so with Elliot Eisner's (1979) theory of connoisseurship. The very moment I first set eyes on him, I changed my mind about assessment in the arts. In a flash, just by looking at him, I knew that he was wrong.

The occasion was an international art education conference in New York City and he was main speaker, giving an eagerly awaited keynote address. At that time, he was the nearest thing to a superstar that the rather limited world of art education had. He was known for his advocacy of arts education and of humanist values of judgment in the face of impersonal positivism. For him the individual mattered and shouldn't be subsumed within a generalised, statistical analysis (Eisner, 2002). But above all he was known for his theory of connoisseurship.

This theory was less an instruction manual on how to judge student artwork and more an explanation of the basis on which judgments were made. All the same, it did provide a two part

schema. To judge student work (whether for formative or summative assessment), it is first necessary to have built up enough experience to have become a connoisseur. Hence a connoisseur can discriminate things like the quality of line, the way paint has been applied or the properties of the shape of a pot. The more someone becomes versed in this, the better their judgments are likely to be.

To a large extent that made sense to me. After all, I could recall as a teenager buying wine so cheap it was sold in plastic bottles. Now that my palette had developed, I wouldn't even use such low quality wine to cook with. I liked to think I had become more tasteful and the theory of connoisseurship flattered me by allowing me to self-confirm that this was the case.

The second part of the theory is the ability to articulate the basis on which these judgments are made. It is no good being able to recognise the superiority of one kind of line over another if you can't explain why. This second part is crucial – and all too often overlooked by more recent adopters of Eisner's theory. Orr (2010) for example, claims that the judgments are tacit, that is cannot be put into words. This is clearly wrong. It is tantamount to telling a student: I know why this is good or not so good or bad work, but I'm unable to tell you why. To say the least, that's not very helpful.

Connoisseurship also aligns with what has been a central plank of post-secondary art and design pedagogy for many years: the crit (or critique). In the crit, tutors articulate the basis on which they are making their assessments and, in theory at least, students should be joining in. Moreover, students are usually expected to be apprentice-connoisseurs of their own work and be able to explain and justify what they do. This has long been an aim of art education: to enable students to be able to criticise their own work, so that when they leave art school, they can make sound judgments by themselves. We're all on a journey of ever greater connoisseurship, I mused, as waited for Eisner to appear.

Because the conference was being held in the USA, it took a very long time to introduce Eisner. It's a custom there for the person doing the introductions to spell out in detail the many accomplishments of the speaker with lavish, gushing praise. In this case it took even more time than ever, which added to my anticipation. Finally it finished and there, from stage left, approaching the lexicon was the great man himself. And in a flash I knew his theory of connoisseurship was wrong. His short walk to the stage was my road to Damascus.

I had never seen a picture of Eisner and didn't know what to expect but I certainly didn't expect an art education expert, somebody who I'd imagined to be from the same tribe as me would be dressed the way he was. It made no sense. There he was, wearing a vulgar, checked polyester

suite, causing him to look all the world like a used car salesman from Nowhereville, USA. On his wrist was a vulgar, ostentatious bracelet and as soon as I saw that I revised my view and decided that instead of a car salesman, his get-up made him look like a pimp. To realise that this was Elliot Eisner was almost unbelievable. It was like meeting the world's expert on fine dining and finding them scoffing junk food.

At this point, you might be coming to the view that I'm full of pernicious prejudice. If so, you're not alone, because I was thinking exactly the same thing myself. However, it was realising this that made me come to the realisation that there were big holes in his theory of connoisseurship. Because if we disagreed so much about dress, then we might disagree about artworks as well. In fact we could very well fundamentally disagree. And who is to say which of us would be right? Perhaps neither of us would be. It was evident that his taste culture was very different from mine, or it was when it came to selecting a wardrobe. Yet, when you get down to it that has to be the basis of connoisseurship: taste culture. It wasn't a question of one taste culture being superior to another. It was that taste culture should not be used to judge art.

I didn't listen attentively to his talk. Instead my mind wandered to the implications of what I'd just realised. Since connoisseurship is based on taste culture, it could be used as a rampart, to keep out those who didn't share this culture. For example, those from different ethnic traditions, those from another social class, to say nothing of the half of all people who are female. In other words, connoisseurship could be seen as a means of maintaining the power of white, western, middle-class males. Or to put it another way, connoisseurship is exclusive and excluding.

It then dawned on me that connoisseurship must have come out of a mid -twentieth century, Greenbergian discourse of art, dominated as it was by modernist formalism. In that paradigm, a connoisseur could then pronounce on characteristics of line, shape, colour and so on much more readily than they could on ideas. Moreover, at this time it could be applied to design and craft as much as to art. It might be cruel to assert that by the end of the nineteen-seventies, when Eisner published his theory, art had already moved on. His theory was out of date before it was published.

However, there was an even greater problem with connoisseurship, I realised. It concentrated on the work and only the work, instead of seeing the work as evidence of learning. I remembered my own teacher education in the nineteen-seventies, when I was challenged by my art education teacher who asked me how I knew my drawing students had learned anything. And I replied that I could see it in the improvements in their work. And he replied that of course they would be making improvements, because they were spending hours drawing. That was a given.

What I needed to decide was what did I want them to learn and how did I know they'd learned it?

This exchange had been sitting at the back of my brain and while Eisner continued to read his address, I realised that this was the answer. We shouldn't assess student work as if we were judges awarding a prize, or a newspaper critic awarding a number of stars to a film, play or book etc. We shouldn't – and yet that was (and still is) common practice. What we should be doing is putting aside our taste cultures and assessing on the basis of what we want students to learn. The work is evidence of learning: no more and no less.

I've been proclaiming this now for many years in my role as an arts teacher educator. Although it might seem like a plain and clear proposition, it goes against the grain of entrenched ways of teaching and assessing. Those I teach struggle to come to terms with this threshold concept (Meyer and Land, 2002). Moreover, even if it is plain and clear, when it comes to summative assessment, it is never easy. As Orr and Shreeve (2018) point out, summative assessment is beset with difficulties. Subjectivity can never be eliminated. All the same, ditching connoisseurship and assessing the learning instead solves many problems.

Now, when I remember that time many years ago, I cringe as I remember the unfair scorn I heaped upon Eisner. For all I know, he might have just come from a ceremony where he's been given an award: this silver bangle, which he'd hated but felt obliged to wear. Perhaps his suitcase had been mislaid by his airline and he'd been able to borrow a garish, plastic suit and tie from the person staying in the adjacent room in his hotel, who happened to be a used-car salesman from Wisconsin. Or perhaps he really liked to dress that way: why not? It was wrong of me to judge him, especially for such superficial reasons. What is it you always learn about assessment? You never assess the person.

Eisner died in 2014 and therefore any apology is superfluous. And anyway, had I not come to that unwarranted assessment of how he looked, I might never have come to understand the flaws in his main theory. Therefore, I am sorry Elliot that I cast aspersions on your outfit, but I'm also sorry to say that your theory of connoisseurship is flawed.

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Abstract

This article focuses on the tension between rational action and the process of positive change in the context of crises. The role of art and creativity in this context arises from the fact that changes in people's actions may be more easily inducted if rational-oriented scientific findings are understood in a sensual-emotional way through aesthetic experiences based off fundamental value formations. The possibilities of art and art education are thereby sounded out and questioned for social potentials.

Values are often created through aesthetic experiences, which are the foundations in many art lessons. The foundations laid for value preferences and the experience of values often takes place in an informal way.

Art and art education influence the existing potential of "changing power" as an antidote to crises.

The first part of this article explains value formation in context, the second part explains visions and the potentials of emotional sensory experience for value formation. The third part is about value creation through aesthetic experience which comes to the changing power of art education for overcoming or reflecting crisis.

Keywords: value formation, aesthetic experience, crisis, art education

1. Introduction: Crisis and value formation

In a crisis everyone looks for stability. Whether during COVID 19, migration movements, cultural and religious crises, or social and political crises, we all need stability.

Stability is often found in values; personal values, social values or even cultural or religious values. We receive values from our parents, society or religion. Some common values are, for example; love, security, tolerance, honesty, success, freedom, justice, and loyalty. According to Tegeler and Martin (2017, p.9f), these are concrete ideas of what is desirable for us personally or socially. They also shape the identity of people and provide orientation for action, for the way

we lead our lives and for our dealings with one another. Values are formed after Tegeler and Martin in the development of the personality in confrontation with the environment.

A formation of values cannot be created intentionally, at least not directly. In other words, values cannot be the object of intentions. We all know what happens to good intentions gone awry. (Joas, 2006:1).

In a subjectivistic view, values exist when there are people who have inclinations, needs and interests that can conflict with the inclinations, needs and interests of others. A world without people would at the same time be a world without values. This includes aesthetic values, because even these require at least one observer. Values are therefore always relative to the quantity of people - there are no absolute values. What is evaluated by values, and therefore brought into at least a qualitative preference relation, are possible world views or conditions. We can therefore determine values as functions through which persons bring possible worldviews into a comparative or quantitative order of preference. Two persons have or recognise the same values when they rank the same set of views equally. (Hägler 1995: 588).

In the same way, values are motives that guide our actions - our drive and direction for our behaviour (even if we may not even know them). Consciously living our own values gives us meaning (cf. Frankl, Piotrowski, 2011). Personal values have the power to give orientation and meaning like a lighthouse (Piotrowski, 2011). Value foundations are laid in childhood and youth where "value formation is a lifelong process in which people develop an awareness of values, value attitudes and value competence and learn to act in a value-oriented manner (Tegeler and Martin, 2017:8).

Putting value formations in context for this article, every humanist movement, every socio-political process builds on role models who want to create a better future (Strigl, 2015, p.70). Role models exemplify values on a daily basis and make them visible in their actions, thus giving children and young people orientation for their own attitudes and actions. The value-forming influence of role models has an indirect effect on personality development. (cf. Tegeler and Martin, 2017: 19). In order for values to be formed in childhood and adolescence, three central objectives are needed: 1. value-oriented personality development, 2. the examination and recognition of the basic values of democratic coexistence, and 3. the successful handling of value diversity. In so doing, value formation focuses on the triad of attitude, awareness and competence. These goals are interrelated (cf. Tegeler and Martin, 2017: 11). Value formation is designed as a participatory and dialogical process in which children and young people are actively involved. (cf. Tegeler and Martin, p.17). The formation of values requires references to

the world around us and to everyday life. In everyday life we gain experience, this is where we act and experience values as well as conflicts of values.

Joas (2006) states that all people have strong value ties. If something is experienced as a value retention, we do not feel a lack of freedom, but rather an intense feeling of 'being with oneself'. The term "retention" could, based on Dewey, who distinguished "desired" and "desirable" already in 1930, also sound like this: Actually I am free, but unfortunately I have value retention that limit my freedom. Retention also distinguishes between values and desires. As an example of desires Joas (2006) mentions statements like: I want this, I have a desire for this...

Since value is an idea of what is desirable but not a desire, according to Joas, desires collide with values. Value formation therefore deals with the living environment of children and young people and ties it to their everyday experiences, interests, needs and resources (cf. Tegeler and Martin, 2017: 18). These everyday experiences must also be reflected in terms of a sense of values in order to develop a common basis of values.

Value awareness is the ability to reflect on one's own values and the value orientation of others. Personal values express the importance of a value for the respective person and influence the way he or she leads and shapes his or her own life. The shared values in a society are the basis for social cohesion and social interaction (vgl. Tegeler und Martin, 2017: 9f).

In a time marked by a change in values and a pluralism of values, but also by crises and uncertainty, the desire and necessity for value orientation and thus also the need for value formation is obviously growing (Schubarth and Tegeler, 2016: 263). Social changes entail changes in the values associated with them. These changes should be questioned.

Dauke and Vopel (2016, p.6) explore the fundamental question of how coexistence in this culturally diverse society can succeed in the long term. They are primarily concerned with the ideal foundations of communities. Both raise the following questions, which are intended to illustrate how central value creation is:

Which values and principles should form the foundation of our society? How can all social groups deal constructively with the diversity of values that characterises our democratic society? How can cooperation be organised so that people of different origins, languages, religions and cultures can live together peacefully?

Before moving on, we should also distinguish between values and norms. Values are attractive and norms are restrictive, as Joas (2006) states. Norms, whether legal or moral, a commandment or a law prohibiting something, restrict people's scope for action. Values give people ideas through example about doing certain things in the first place.

For peaceful coexistence, it is essential that people recognise common basic values. They form a framework of orientation that ensures mutual respect and recognition and at the same time sets limits where discrimination begins and peaceful coexistence is endangered. At the same time, these basic values offer orientation in dealing with conflicts that can arise from different culturally shaped value concepts. (Dauke & Vopel, 2016: 6)

Crises lead to pausing, but in order to understand and deal with them in a practical way, one thing is needed above all: education. As reassuring as it may seem, when political decision-makers act calmly in crises - the whole population would do well to have such an education. This is the only way to avoid too many people becoming the plaything of demagogues (Zierer, 2020).

Education must reassess its mission and provide new guidance. These frameworks must allow for new experiences and open up possibilities for innovative and open value-setting. In particular, emotional and reflective moments and experience can serve this purpose, which aesthetic behaviour in art education offers.

2. Potentials of emotional sensory experience for value formation

Reflective experience is based on sensual-emotional experience. Let's start with the term "sensual-emotional experience" by first defining the word sense and then the word emotion for this work.

According to Dewey (2018: 31f) the term sense has many different meanings, starting with sensorium, sensation, sensibility, meaningfulness, sentimentality and sensuality. Life needs the senses in order to participate in the processes of the world surrounding man. Action is not the opposite of sense, but the will and the locomotor system, and mind is the means that is made fruitful through the participation of the senses and through which meanings and values are crystallized. Experience is the result of every interaction between organism and environment.

If a thing is experienced, an interpretation is needed - even if this interpretation is subjective and guided by feeling (the emotion), it creates consciousness.

Building on this, aesthetic experience can be understood as a way of experiencing, in which precisely the above-described value of the perceived or imagined objects, which otherwise guide our actions unnoticed, is the focus of interest (Piecha, n.d.:2).

Arnold (2005: 57) argues that man sees reality as it is, or must see it as he can bear it. In this sense, interpretations of the world strive for consistency, but they also strive for emotional coherence. Every person tries to make his own perception of the world coherent and creates his own world view.

However, our sensory perception is not only guided by the respective medium itself, but also by cultural and historical factors. This mediated world is not a world in itself, but a selected world, a world that has always been "represented" (cf. Mollenhauer 2003: 52-77). It is a reflection of systems values, images of people and society in the past, present and future orientations at the same time (cf. Jesong-Gil, 2013: 175).

Thus the term emotion is still outstanding. Emotions are more than just feelings. According to Scherer, emotions are "the interface between the environment and the organism" (quoted after Otto 2000, p. 15). They are physical-emotional reactions through which an environmental event is received, processed, classified and interpreted, whereby an evaluation takes place" (Schnell 2004: 12). Impulses for learning also imply an emotionality of intentions at the same time. Learning is also about breaking cycles of thought, through resistance, problems and irritation, because this gives new reasons and a changed meaning to action. (cf. Faulstich 2014: 7 f. quote from Schulz, 2019: 14)

This connection between "feeling" and "effecting" or between "perception" and "movement" is central to aesthetic education and can be traced back a long time. See for instance Schiller's letters on aesthetic education (Schiller 1966; Friedauer 2018; Schüßler, 2019: 157).

These potentials should be used for fighting the crises, for a social impact and an emotional "effecting".

3. Value creation through aesthetic experience

Through an aesthetic approach to the world, such a formation of values can succeed, in which a setting of values can be exercised through physical and reflective experience. Self-determined life in society requires aesthetic experience as a basis, which has the following advantages, as Alexander Piecha (n.D.) tells us, that the aesthetic experience not only takes into account external perceptions but can also be based on ideas. It explains the subjectivity of our aesthetic value judgements better than the usual descriptive observation judgements. Furthermore, it provides a plausible model for the function of emotions in aesthetic experience. Worldviews can be understood by the recipient in a perceptive way through subjective value experiences (represented in the work of art). Accordingly, world views become communicable which is not possible in this way with everyday language. For this very reason we need an art education which offers children and young people a field of practice by linking aesthetic experience with the cognitive function of emotions in order to develop their own stable value preferences.

This is particularly important if one follows the assumption that ethical-moral values are not something that exist in the world by themselves, and are based on the individual's sense of values stemming from societal values. Art education trains the experience of values through practical action and makes it possible to express thoughts and feelings and to take one's own standpoint. In this activity a confrontation with the ideas of others takes place. This experience leads to a development towards openness and tolerance (cf. Piecha, n.D.:3). ¹ In this respect, artistic processes and experiences in particular can lead to a deeper understanding of social problems and create awareness.

Finally, art and creativity open the view to the entire worldview. Only in this way can the person standing in the world in which he or she lives be able to look at and tackle a new way of life. Art and culture thus represent the best framework available to us for communicating the formation of values as a whole social context with the physicality and sensuality of the individual. Values as an abstract ideal remain theoretical. However, values are only real when they are concretely realised in the life of the individual.

Evolutionary sustainable cultures are always learning processes.

"Sustainable" should meet the needs of the present without compromising the ability of future generations to meet their own needs, as the Brundtland Commission, also known as the World Commission on Environment and Development (WCED) stated about sustainable development.

According to the French philosopher François Jullien, these are silent transformations. Silent transformations are processes of change that are hardly noticeable from one moment to the next, and which are inexorably progressing in their constantly created chain of modification and continuation. Our Western thinking is influenced by Greek philosophy, which tries to explain everything by fixed forms. This way we tend to see only the end results but not the silent transformations. The Chinese tradition of Taoism, on the other hand, is a fluid way of thinking that is more open to processes (cf. Kagan, 2012: 47). This process orientation, which is a main factor of art education and a fluid way of thinking in order for reflexive experience can open up new opportunities for people in relation to value formation. Art and creativity as an approach to sustainability has a great deal of potential to undermine the premises of culture from the outset, so to speak.

And if one then also sees activity and creativity as components of human nature that are determined neither by their biological preconditions nor by the socio-cultural forces at work, but are ultimately realised in the space of social interaction, then it follows that the individual is

in a permanent dialectical relationship with society, like Rachbauer states. This then represents precisely the transformation process that we are striving for in connection with our goal of a sustainable culture and way of living. Quite a few development strategies assume that the articulation of the contradictions inherent in this process and the participation in social forms of organisation lead to awareness raising and solidarity, bring conflicts to the surface and thus create the potential for social change (Rachbauer, 2010, p.234f).

This is now particularly true for art education. Art in particular offers us opportunities to force social change. Art, and especially the visual arts, has, as its concept indicates, a cognitive and educational function. The 'fine arts' do not only mean a beautiful structure but also the structure of education, which serves to gain insights and knowledge that enables us to form a picture of our situation or helps us to perceive ourselves as those in the picture and to know that others form a picture of us (cf. Hörisch, 2018: 4f).

In this way, art education can be elevated to a central educational task. To promote and stimulate aesthetic processes in particular from early childhood on would correspond to an image of man which we should live up to. Children perceive the world and we must provide a window for this. As mentioned above, art condenses and focuses the view of the world.

Learning in art education means a methodically guided process of practical knowledge acquisition, which leads to skills based on implicit and explicit knowledge (cf. Krautz/Sowa 2013). Due to the specific nature of perceptual, imaginative and creative learning processes, learning here is bound to physical execution: In our subject, practical knowledge, i.e. the ability to acquire skills and to realise one's personal intentions, can only be achieved through action. In addition, learning processes in art education have a special quality: here, bodily-sensual learning processes in their relation to perception, imagination and representation in receptions and practice are not only more precisely described, but are also 'visible' in the literal sense of the word and can thus be reconstructed. Such reconstruction does not aim at evaluation but at understanding. Jena Peter Fauser sketches this as follows: Learning takes place from experience, forming ideas, grasping concepts and finally metacognition (Rhode-Jüchtern 2010: 7; cf. Fauser 2014 quoted by Krautz, 2015: 10).

At the same time art offers us different and diverse such compaction. Art education thus plays a key role in teaching young people how to deal with diverse representations of the world. Such an approach is also a prerequisite for advancing the search for the right path of social change, both as individuals and as society.

Education is of particular importance here. By opening up diverse accesses and cultures to the individual, it also enables the constructive development of cultural traditions through the competition of spirits. Education is thus both the basic condition of personal autonomy and a vehicle for social and cultural progress. It awakens reason by bringing the individual close to the way in which he or she deals with people and things and is decisive for the actions of the members of a cultural society (Veith, 2007: 48).

Anyone who wants to overcome crises through education must clear out the curricula and change the teacher training programme (Zierer, 2020). Creative subjects must have priority in education, because only these are the ones that make up the human being, contribute to the formation of values and help to grasp the world. A grasping can lead to a common grasping and to a common grasping and overcoming of crises.

This author also believes it is crucial that art education proceeds with the appropriate practical relevance, or rather: with an emphasis on the physical, the sensual and the concrete. The importance of "grasping" the world in learning was recognised early on in education. Learning should take place with heart, brain and hand, as Johann Heinrich Pestalozzi (1746 - 1827) said (cf. Spitzer, 2014: 167). In her film documentary (Zoom series), she says "Touch me ...". Further, the authors Paul Amberg and Halim Hosny have recently investigated the question of whether and to what extent there is a lack of contact in our society (Grunwald, 2017, position 3892). The answer to this question, however, can only be that it is present to an extremely high degree. This experience of the senses must be taken more into account in the meaning of doing.

In addition, however, a responsibility of art education derived from this principle in context to world must be understood as lifelong accompaniment.

Yet Joas (2006) states that all value mediation is empty that does not actually refer to experiences. Service learning (social engagement in education) is for a systematic integration of the experience dimension. (Joas, 2006: 8). This dimension of experience should support the formation of values as well as of art education and thus open up possibilities to overcome crises together, whether in digital form in COVID 19 or in analogue-human form, if possible.

4. Outlook

Art in particular can **create** new ways of forming values. This is because personal messages, art and art education, as I said, have the tendency to open up personal views and always carry a potential for identification.

The Council for Sustainable development states, that Art can overcome boundaries resulting from constraints and traditional behaviour patterns. Artists can show us how future generations can live and perhaps even want to live. Art and culture stand for a holistic approach to knowledge and ability, to reflection and action, to point of view and perspective. The arts can also focus on the relationship between nature and culture, between what has grown and what has been made (German Council for Sustainable Development 2006: 10). According to Altner (2009), three aspects in this quote are worthy of emphasis: overcoming constraints through art, art and culture as holistic forms of knowledge and thematising the relationship between nature and culture.

The process of creating art has the potential to confront a society with itself, like Cameron states. Art brings things to light. It enlightens us. It penetrates our persistent darkness. It illuminates the heart of our own darkness and says: "Well, you see?" (Cameron, 2013: 122).

In contrast to this personal component is the social space. Parallel to the reciprocity of theory and practice or play and seriousness, the opposition of individual and society is concretised in the tension between the individual and the social space. The aim of art projects addressing the latter would be to trigger processes of participation and change through artistic intervention in public space, processes of projection and reflection, communication and dialogue and, finally, factual participation and change (cf. Kurt, 2015: 65).

This form of art education can be termed interventionist and "sees its task in using the social prestige and symbolic capital of art to bring about real social transformations" (ibid). As life contexts and structures of experience take on increasingly complex forms, the paths to understanding them must also be taken anew (Kämpf-Jansen, 2012). "There are moments in life when the question of whether one can think differently than one thinks, and also perceive differently than one sees, is indispensable for looking and thinking further" (Foucault, 1997: 15f).

These social interventions and social transformations, which art education offers through the formation of values and practical action, are those aspects which have potential for overcoming crises, whether on a small scale (in reflection or the aftermath of crises) or on a large scale, they can change people's view of the world, and if more space is given to art education they can thus change social life to a large extent and lastingly. Art has the stability, the power to change society to overcome every crisis.

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calmeida@ese.ipvc.pt**António Jácomo***Universidade Católica Portuguesa, CEGE/ CPBS, Porto*
ajacomo@porto.ucp.pt**Abstract**

Inspired by local arts community engagement initiatives and community arts interventions this article aims to reflect on a model of service-learning that links the intentions, methodology and purposes of these domains to promote student learning and benefit communities. It examines the quality and content of higher education students' learning in a pilot project located in Viana do Castelo region. Data from student focus groups and academic essays were analysed in terms of the discernible levels of students' academic, personal and civic learning.

This critical reflection framework enabled students to articulate and deepen their learning, demonstrating not only their societal leadership development but also their sense of social responsiveness and responsibility. The findings prompt for further questions about both the purpose and the impact of community service learning in higher education, as a model of community engagement, on the key role of the arts and education in local social transformation.

Keywords: Culture; Education; Citizenship Practices; Local Development

Community engagement through the arts: research aims

Promoting collaborative research in a rural context in Northern Portugal responded to the need for community engagement within the IPVC higher education level's curriculum transformation. It offered the opportunity to develop community engagement through the arts as research and practice. The research reported in this article is based on three curricular experiments where students and local entities apply course content and training to a specific educational, social context and then reflect systematically on their learning. This paper examines the significance

of collaborative, applied learning and considers the potential for student participation to transform their learning so they may become more socially engaged.

Rural Service learning's right to Higher Educational level

Transform higher education level implies that university-based programmes can constitute a vital platform for the development of young leaders committed to positive community change, provided the curricula are specifically shaped to this purpose (Exter, Gray & Fernandez, 2020).

As socially engaged and service orientated, collaborative research in higher education level can develop student's skills by an approach to active formal teaching and learning situations. A major challenge that community engagement passes through the arts has two-track approaches: from the academy to local institutional entities and from local entities to academy.

Concerning the first track – academy/local entities – the big challenge is the academic curriculum that should be designed around key themes of community practice including identity, context, community and participation, informed by academic programme specific goals and methods. The approach from local entities to higher education implies integrating service learning in the community to facilitate the integration of academic. As an activity, service learning is a course-based, credit-bearing educational experience in which students participate in an organised service activity that meets identified community goals; and reflect on the service activity in such a way as to gain further understanding of course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility (Moura *et al*, 2019).

Theorized in these terms, service learning is an apt pedagogy, firstly, because it is defined as an activity designed to meet community needs; and secondly, the emphasis on applied knowledge and reflection is congruent with developing practitioners' reflective capacities. Service learning therefore enables students to consolidate and contextualise principles and pedagogies in practice (Aramburuzabala, McIlrath, Opazo, 2019; Opazo, Aramburuzabala, & García-Peinado, 2014). While community benefits are often the focus in collaborative research, as community engagement, the collaborative research in a rural context in Northern Portugal, using service-learning approach aimed to:

- be culturally, educationally, and contextually receptive;
- work with community entities to develop appropriate responses to challenges and community needs that respect the integrity and capacities of all participants;
- search ways in which university students and lecturers can contribute to social and educational development;

- investigate and trial methodologies of arts engagement that harnesses community cultural resources; and,
- collaborate with and learn from cultural peer reviewers.

At same time collaborative approach, as service learning:

- improves abilities of student learning' by exposing them to educational and social issues;
- increases opportunities for students to grow through school workshop facilitation;
- considers skills, knowledge and dispositions to develop in order to engage ethically in community contexts.

Development and Culture: multiple understandings and responsibilities

For several decades now, international actors (OECD, UN, EU, and others) have taken development as a multi-dimensional process. In fact, there are several perspectives on development, from those that they consider to be more of a technical and economic issue to more global ones that involve, in addition to techno-economic aspects, other dimensions of social reality. It has been from the different actors and their respective perceptions that the problems surrounding development have sparked lively debate, namely from the governments of different countries and international organizations (EU, FAO, BM, WTO), organisations and political parties, passing through the interest from academics, to civil society, namely associations in the areas of production, environment, consumption and culture. Seen from the side of the social actors, development is not an axiologically neutral concept either, as it is differently evaluated, according to the social class or group belonging or the position in the markets or other attributes (ecological resident, farmer, urban consumer, creditor, technician, bureaucrat or member of an NGO or critical political activist).

Taking into account, as mentioned by Silva and Cardoso (2005: 55), the failure of the neoliberal model, the inoperability of the neo-institutional model in the sense of considerably narrowing the gap between developed and underdeveloped countries and regions and the alleged utopia of the model Marxists, at least in the short to medium term, several authors argue that, in the context of current globalization, the most appropriate and defensible is to seek to enhance local and, at most, regional development. The local development model, also called territorial, assumes that the development and satisfaction of the needs of the population implies the mobilisation of the endogenous potentialities of the respective regions and, in particular, the involvement of associations and the participation of people from the basis, within the framework of local, community development. In addition, it is important to highlight the

importance of building local and regional networks, the existence of transport facilities, telecommunications and other technologies, with which, as shown by some experiences, namely in Italy and France, it was possible to enhance and even increase employment in a logical way to diversify such economic and cultural activities.

Around local development, some principles such as territorial and social equity and responsibility and environmental justice are defensible, in which local agents must be the protagonists of development. In this assumption and considering objectives of concrete improvement for the well-being of the population, this perspective has potential. However, as Silva and Cardoso (2005: 57) refer, it also reveals limitations. The limitations largely derive from the exogenous constraints and impacts of the current capitalist economic globalization, so it is both unthinkable and illusory to disconnect the local context from the global one, without the latter having to be assumed as the sole determinant of regional and local processes. Notwithstanding these constraints, local strategic development can mobilise synergies in the defense of the local natural, cultural and landscape heritage and in the application of resources, seeking to attract external resources and counter global strategies that harm endogenous development.

Contrary to the current idea that centralised management would be more efficient, in certain types of activities, decentralisation - not simple deconcentration - becomes more effective, whenever the leaders themselves are careful to safeguard that all responsible members and / or beneficiaries are treated equally as participating members of the community. Moreover, a State capable of delegating functions, transferring competences, making intermediary institutions and organizations co-responsible and providing the participation of the populations, can obtain a greater social base of support and, thus, allow a space for debate and decision, reinforcing citizens' confidence in their own (para) state institutions. Since decentralisation is not practiced in these terms, it can favour the neoliberal strategies of the transnational corporations themselves and of the national elites themselves.

Development is a multidimensional and polysemic concept, as it gives rise to different and even disparate understandings. Now it appears as a synonym for economic growth, measured according to certain quantitative indices (increase in per capita income or GDP), now it is referred to as economic development but evaluated not only in terms of economic growth index but mainly translated by parameters qualitative aspects such as life expectancy, quality of life and prosperity, as well as social, cultural and political development and transformation, based on social and human criteria (reduction of poverty and social exclusion, well-being and social justice, degree participation and democratic society).

According to Cardoso (2012), state (para) institutions (chambers, parish councils) and, although to a lesser extent, civil society organisations (unions, associations, cooperatives, IPSS, NGOs) constitute pillars of limited local development which, in addition to corresponding to national and trans / supra-national economic and political strategies in the dominant logic of capitalism, largely converge with the strategies of social reproduction / mobility of collective and individual social actors who, on the basis whether municipal or community, family or individual, they manage to guarantee their survival, improvement and, exceptionally, their upward social mobility. In the context of the regional dynamics of Minho, the statistical indicators allow us to highlight notable socio-spatial and socio-economic disparities not only between social groups but also between sectors (agricultural, industrial and services) and socio-spatial areas with different indices of (under) development (Cardoso and Silva, 2017; Cardoso 2020).

Concerning culture, we can say, it is also a polysemic and even equivocal concept, being necessary to highlight, in the first place, the meaning that has been given by Weber (1978), followed by Geertz (1963) and, in Portugal, by A Silva (1994) and MC Silva (1998), according to which culture is defined by the attribution of meaning or meaning and, for this reason, culture is a scheme or complex of meanings incorporated in signs and symbols that are manifested in the works given as cultural. A large proportion of theorists tend to speak of culture as the effect of a top-down movement - which would denote the influence of the ruling classes and the penetration of their "high culture" in the popular strata - or an inverse movement from below upwards - which testifies to the vitality, creativity and strength of the 'low culture' of the popular strata. Popular culture's expressions, often repressed, are, however, in most cases, channeled, integrated and incorporated under other agencies of (re) socialization, social control and external political-institutional domination.

Culture patterns take some time to generalize, given that they need to take root from generation to generation, solidify, undergo construction or deconstruction processes (Encina and Rosa 2000: 159) and be fed or revived in spaces and socialization processes of collective associations, whenever they are threatened with being diluted or incorporated in a commercial logic. It is here where processes of mutual influence join the so-called local cultures of the so-called 'small tradition' and the 'great tradition', to use Redfield's terminology (1961), with the particularity that the current 'mass culture' has greater imposing force on citizens less informed through the communication industries (entertainment, advertising, leisure practices).

Local powers and some questions

With this small incursion into culture and development, it is important to ask The following questions concerning the proactive role of regional / local entities, namely: i) the extent to which development, namely territorial development, has been assumed by public decision makers as the intended centrality and the deserved relevance, namely in the processes and practices of artistic creation, enjoyment and management? ii) In what way and to what extent has there been sufficient articulation and transversality between intervention or action and territoriality about culture and the promotion of development? More: iii) what has been the articulation not only at the inter-municipal level but also at the municipal level in relation to the respective parishes in what concerns the promotion of culture and development, namely in the sub-region of Alto-Minho, in the sense of a equitable and sustainable development of territories? In other words, what is the articulation that the municipal administrations have made in the (co) creation and cultural and artistic enjoyment at the level of the different territories? More specifically: iv) which projects, for example, at inter-municipal level are jointly developed within the scope of culture and the arts, and territorial development for the benefit of communities and territories? v) have the motivations of cultural and artistic agents been surveyed in the Alto Minho subregion? vi) to what extent has sufficient attention been paid to territories, actors and associations, especially the most peripheral ones, and has promoted their network operation, contrary to a localist view? vii) if there are barriers to initiate this dialogue and process, between municipalities, how to overcome them to articulate and create networks? viii) what projects have been developed at the regional and / or local level in the sense of integration and social and cultural participation of different generations?

Although these are questions that are difficult to answer immediately, they are worth reflecting on, while pointing out opportunities and obstacles in their implementation, and above all, it is important to make an adequate diagnosis in the first place

Territorial mobility: some evidence

It is the duty of public entities to promote dialogue in favor of the region's culture and development in the articulation of territories and actors, with regard to the various areas including cultural practices and their management. For this, it is necessary to face serious problems such as mobility. For example, public transport in Minho-Lima and Cávado-Ave, with some exceptions (Braga and Guimarães), are deficient and, as such, should improve a lot for a good public service to be provided. It is possible that one of the reasons for the existence of

these mobility deficits is partly due to the lack of coordination between local / regional / intermunicipal powers?

In addition to the difficulties of geographical mobility due to the lack of public transport links between Alto Minho and Baixo Minho, we can also mention the urgent need to develop a cultural policy in the Alto Minho region, such as 'hug' actors, creators, artists and authors in artistic creation; create space for work; stimulate joint activities (at intercity and inter-parish level) in the various sectors to make the most of scarce financial resources; giving greater importance to culture in social life, promoting links to the local development of the territories, not only as an adornment, and not only in the city (it is very little when the rural is represented and represented mimetically from the formalist ethnographic and folkloric aspect); placing culture at the center of local/ regional public policies. In other words, making cultural policy a 'strong' policy, as stated by João Ferrão. For this, it is necessary to see, for example, the opportunities that the Structural Programs offer (Europe 2020, Portugal 2020 and the next Community Support Framework); implement interactive and agile communication strategies between municipalities and, throughout the county, between parishes; create conditions for the development of cultural programming and mediation at the local / municipal / regional level; make the equipment and (infrastructure) already existing among all Minho municipalities available in a network and, at a later stage, move towards enlargement to Galicia. For this, it is necessary that the municipal leaders make themselves available for preparatory meetings and then for joint action with other counterparts and even with the private ones. Connecting and uniting territories based on the motivations of cultural diversity, this must be a concern of any local government.

Service learning: four curricular interventions

Within education, the growth of programmes for teaching citizenship through all areas has seen a sharp increase across Europe. Our area of expertise in this project was Art, Humanities and Social Sciences and it has been an inspiration for aspects of what we have focused on Citizenship and Identity, using a new curricular approach which is the Rural Service-Learning (RSL).

These curriculum actions were conducted in different contexts, namely at two Faculties of the Viana do Castelo Polytechnic Institute (IPVC): Escola Superior de Educação in Viana do Castelo and Escola Superior de Gestão Empresarial in Valença (Higher Education level); LAG AjDeão (Deão Youth Association); Town Hall, Valadares Municipal Theatre, streets, and Municipal Museum.



Fig.1 Shadow Theatre at ACEP © 2019 between action and reflection

Methodology

The action research model was selected because it emphasises the interrelationship between action and reflection and seeks to provide researchers with an opportunity to contextualise their thinking within the broader social and political context (Moura, 2003). The team chose to use research procedures and instruments that offered the possibility of improving all the participants' own understanding of the construction and implementation of innovative practices within a social reconstructionist model that drew on critical theory. The aim of this method is always to change attitudes and behaviour through social intervention, using systematic evaluation of work undertaken, in order to modify and reformulate working hypotheses developed at the start of each curricular intervention in the community. This action had three cycles involving different kinds of educational activities and took place between September 2019 and February 2020. Cycle one consisted of a workshop for the members of the staff. It took place in September 2019, and set out to identify, develop and refine the community problems. The content of this workshop was centred around the concepts of service-learning, cultural understanding, effective communication skills, and sustainable growth. The team analysed them through reflection and evaluation of practice in groups over a period of three weeks. Data collection methods included written notes of group activities and individual statements. Cycle two took the form of professional development sessions for selected participants. Together the team developed specific objectives and education content aimed at curriculum reform and decided how they would be implemented and monitored. The main aim purpose of this cycle was to construct specific plans for curriculum change. Reflection and evaluation were on-going for all throughout this cycle. Cycle three took the form of curriculum interventions at different contexts of the community around the Faculties involved. In this article, four experimental

interventions are described. They were tested out and evaluated in terms of effectiveness of the service and educational learning developed.

Service learning: curricular intervention 1

Project Title: *Steps for a better Society*

Course: CTeSP AT (Light, Sound & Image)

Number of Students: 17

Number of Hours: 68 Hours

Lesson plans (September, January 2020)

Sessions from 1 to 3 = 12 Hours Setting the scene Introduction to Multicultural concepts Conceptions of Cultural and Social Education	Session from 4 to 6 = 12 Hours Planning the projects Service Learning Approach Talks with artists and Study visits	Session from 7 to 11 = 20 Hours Planning the projects Preparation and Discussion of Resources Analysis of Selected Texts Setting up the Action
Session from 12 to 15 = 20 Hours Intervention at the community and celebration level: "Cities for Life"; MALUGA Final Reflection of all Participants	Session 16 = 4 Hours Oral presentation at the Faculty of all groups	

The students received the visit of different guests, in order to talk about different experiences in terms of production of artistic events. They also visit theatres, and observed rehearsals of shows (Figs.1,2,3, 4 & 5), conversed with the artists and collaborated with different people in the organisation of cultural and artistic events).



Fig. 2 Plastikus Artistikus KRISÁLIDA © cardoso 2019

On November 30th, 2019, the event "Cities for Life" (Figs. 3, 4 & 5), or cities against the penalty of death, by International Amnesty, was developed by a group of students and teachers from the Escola Superior de Educação who joined in the struggle for life. Throughout the event we were able to apply our academic learning like, for example, image handling, sound and light. With this, and concluding, I think that Service-Learning is fundamental for the development of both personal and professional skills. We learned best when "cast to the wolves", putting into practice what is learned, and it is even better if what we learn is

interconnected with a social need. In addition, SL promotes creative and entrepreneurial spirit, and also the ability to organize, communicate and team work. (MS, 2020)



Fig. 3 Poster designed by the students © cabral 2019



Fig.4 HES, teachers, International Amnesty and AJDeão © gigante 2019



Fig.5 HES & teachers, Krisálida at MALUGA Puppet Festival © santiago, Caminha 2019



Fig.6 Fifth MALUGA- Puppet Festival © Krisálida, Caminha 2019

The students supported the organization of MALUGA (Fig.6), Puppet Theatre Luso-Galaic festival, which is the only in Alto Minho region that promotes this Art between two cross-border regions (Alto Minho and Galicia). The students supported the organisation in the collection of

images and other tasks, thus were able to work directly in the production of these performances, in the control of image, sound and light.

Service learning: curricular intervention 2

Course: Undergraduate Sports and Leisure Students, 2nd year, 2019/2020; Higher School/ IPVC, in Melgaço

Number of students involved: 72

Number of Hours: 32+32 (two classes)

Within the curricular units Sociology of Sport and Leisure, and Society & Information, it was proposed to develop activities, applying Service-learning methodologies, in which it was important to involve students with the community and learn specific realities in these same rural contexts, through experiences, bringing together four basic requirements in that methodology, namely reflection, participation, learning and service. Three classes were part of this experience: two classes from the Sports and Leisure undergraduate course, at the School of Sports and Leisure, in Melgaço, and the undergraduate group in Agronomy, from the Higher School of Agriculture/ IPVC, in Refoios/ Ponte from Lima. The activities were organized in groups of four to six students, in which each group designed their project/activities, based on the adapted structure of Pilar Aramburuzabala and Rosario Cerrillo, from the Autonomous University of Madrid. That is, each group project was designed with a title, and in addition to the technical information, there should also be a synthesis of the socio-demographic framework of the rural area and the partner institutions where the activities would take place, a target audience, the objectives of the project/service/ activities and a schedule of activities, taking into account the local identified needs. The classes, in a total of 72 students involved, had three sessions on conceptual and methodological aspects of Service learning. The small groups gathered, worked and reflected on how to implement activities in the community, taking into account organizational aspects; autonomously they took on all the logistical aspects, establishing contact with partners/ institutions (homes, schools, parish council, Sports Center, APPACDM, among others), always communicating with the teacher who guided and supervised them in the steps to take. From October 2019 to January 2020, for 15 weeks the groups met weekly for about an hour to organize and reflect on how to implement the planned activities and how to carry them out.

Service learning: curricular intervention 3

Project: *Sport and leisure (various activities as football, dance, physical exercise – children; Physical exercise – elderly; collective Olympic Games; walk).*

Course: Sports and Leisure Degree, 2nd year

Subject: *Sociology of Sport and Leisure*

Number of Hours: 64

Number of students involved: 47

Community partners: 1 Faculty of the Polytechnic Institute of Viana do Castelo: Higher School of Sport and Leisure (Melgaço); Basic / Secondary school of Melgaço; Union of Parishes of Prado e Remoães; City Hall of Melgaço (Municipal Pavilion of Melgaço); Melgaço Internship Center; Chaviães/Melgaço Day Center of the Chaviães, and Parochial and Social Center; Health Club of the Melgaço Internship Center; private Social Solidarity Institution (IPSS) - Santa Casa da Misericórdia de Melgaço; Professional School of Inland Alto Minho (EPRAMI); cluster schools of Melgaço (Figs. 7,8 & 9).

Title/Objective	Modalities/Action	Partner Institutions	Participants	School/IPVC
Provide an afternoon of physical exercise	physical exercise	IPSS Santa Casa da Misericórdia de Melgaço	15 kindergarten children; ages 5 and 6 years	Group 2: 5 students
Physical exercise with the elderly, to promote mobility and quality of life;	Physical exercise; warm-up, "3 in line with steps", "Passing testimony", "Target shooting", Stretching/ Relaxation;	Chaviães / Melgaço day center, Chaviães Parish and Social Center; Health Club of the Melgaço Internship Center; teacher João Faria / ESDL / IPVC; Teacher Carla Gonçalves.	Seniors	Group 7: 6 students
"Dance is the hidden language of the soul: intergenerational dance"	Children and the elderly get together and do a little dance; interaction of children and elderly people, through a dance and some work done by them; "To be a child"; "The dream commands life";	Santa Casa da Misericórdia, Melgaço	Elderly and children;	Group 9: 6 students
Promote Physical Activities in Melgaço Schools	Football	Group of Melgaço schools and EPRAMI, Melgaço.	Students from the Professional School and from the school group of Melgaço.	Group 3: 5 students
Promote the practice of physical activity in the younger population;	<i>Peddy Paper</i>	Melgaço High School;	Melgaço High School Students	Group 10: 6 students.

(cont.)

Title/Objective	Modalities/Action	Partner Institutions	Participants	School/IPVC
Promote physical exercise in the rural community; improve communication and be able to adapt the technical language in the classroom context;	Aerobics Class	Parish Council of UF Prado and Remoães; Community, including the elderly.	Community of UF of Prado and Remoães / Melgaço	Group 4: 5 students
Encourage young people to practice sports.	Collective Olympic Games (football and athletics, basketball and volleyball);	Melgaço's Council (Municipal Pavilion of Melgaço); Middle / High school in Melgaço; Melgaço internship center;	Students from the Melgaço Sport Professional Course, Sports class of the 12th grade;	Groups 10 e 11: 9 students
Sensitization of the population of Melgaço to the Practice of Physical and Sports Activity; contribute to the creation of healthy lifestyles, combining exercise with physical and mental health.	Walk (5130 meter route)	Parish union of Prado (S. Lourenço) and Remoães (S. João Baptista); Melgaço Internship Center;	General population (participants: 18, aged between 33 and 86 years old);	Group 1: 5 students



Fig.7 G2: "The Ghost doesn't drop the ball"



Fig.8 G2: Zumba class



Fig.9 G2: Balon Dance

Service learning: intervention 4

Project: *Reforestation of common lands in the parish Refoios do Lima*- 150 meters of common land: plantation of native trees (15 oaks) to create a “picnic area” that is very popular with tourists in the summer.

Course: Agronomy Degree Students, 1st year, 2019/2020; Agrarian Higher School/ IPVC, in Refoios / Ponte de Lima

Subject: *Society and Information*

Number of Students: 10

Number of Hours: 64

Community partners: Parish Refoios do Lima; Institute for Nature Conservation and Forests (ICNF), President of the Parish Council, and the Agrarian Higher School of Agronomy/ IPVC; Intervention at the community: population of Refoios do Lima (Figs. 10 & 11).

Title/Goal	Modalities/Actions	Partner institutions	Participants	School/IPVC
Video “Refoios in motion”; promote the parish of Refoios through video;	Develop a promotional video of the village of Refoios do Lima and its historical monuments and landscapes.	Agrarian Higher School of Education; Social Networks	Group of students in favor of promoting the parish of Refoios and ESA;	Group 1: 5 students
Reforestation of common lands in Refoios do Lima; increase the space of a “picnic park” that is very popular with tourists in the summer;	Plantation of native trees; 150 meters of wasteland of 15 oaks to create a “picnic area”;	Refoios do Lima Parish Council; Institute for Nature and Forests Conservation (ICNF); Agrarian Higher School of Education / IPVC;	General population.	Group 2: 5 students



Fig.10: Reforestation of common lands in the parish Refoios do Lima



Fig. 11 Reforestation of common lands in the parish Refoios do Lima

Final Discussion

Discussion relating to the meaning and definition of Service-Learning are gaining strength as a basis and of huge impact for research. Research in the area of citizenship through the Arts in an interdisciplinary way, has been developed for the past 19 years at Escola Superior de Educação (ESE), particularly in relation to Basic Education. The challenge the national Portuguese team faced was how to engage higher education and local community in meaningful projects that could address local needs and how to involve the higher education students in a short time in different projects.

Culture was understood by the team as a key concept that should be addressed before any planning. The discussion with the local organisations was seen as the first step for any action. Previous meetings were developed between the local organisations and members of the national team. The concepts including culture, citizenship, human values, migration, inequality, segregation, intolerance, exclusion and violence, were the concepts selected for meaningful discussions with all the students, as a framework for the future planning of the curriculum interventions.

The management of common training sessions for all higher education students who were involved in the Rural 3.0 project forced the use of Wednesday afternoons for the seminars, a day without classes, as it is intended for teachers' meetings. Three training sessions were promoted. The first one was developed in the auditorium of Escola Superior de Educação (ESE) in collaboration with the *Town Hall*. Two anthropologists (Fig. 12) started to reflect on the concepts of culture and cultural diversity. The second training session used the ACEP auditorium in a rural space, as a way of involving local population.



Fig. 12 Intolerance of the Intolerance © moura 2019

The concepts of Culture, Identity and Human Rights were addressed, and two more organisations were introduced- *International Amnesty* and *AjDeão*. The third training session was moved to Monday afternoon as many students began to complain that the Wednesday afternoon was not convenient for them.

The topic discussed was migrations and rural development, by a member of the *Town Hall* and a *staff member of the Rural 3.0 project*, both were sociologists (Figs. 13 &14).



Fig. 13 & 14 From Migration to Rural Development © moura 2019

Ao Norte Association and *Krisálida* worked directly with three group of higher education students, involving them in art activities and giving them the opportunity to understand how the values of citizenship education can be promoted through the arts. They located the process of art making in a social context and emphasised the centrality of relationships to that process.

A number of students who attended some of the cultural events promoted by the Town Hall, such as the *Entre Culturas Show* and the *Cozinhas do Mundo*, or World Kitchen (Fig.15)



Fig.15 Municipal Market © milena 2019

The projects included students from the higher educational Professional Degree of Arts and Technology (Light, Sound and Image); Sports and Leisure & Agriculture Degrees ⁽¹⁾. In so doing, they reflected on commonalities in the way art teachers conceptualise and operationalise educational service-learning, and on methodological issues.

Here we reflected on the problems the way the teachers threw up in educational Service-Learning methodology and the implications of this new curricular approach in critical qualitative inquiry for the authors' teaching and research. Regarding the project carried out in collaboration with International Amnesty and Krisálida President, a student stated the following:

On November 30th, the group went to Praça da Erva to participate in the event "Cities for life". First we saw a short film about the Legend of the cock of Barcelos (performance developed by the 2nd year Kindergarten Educational Intervention students, with the support of the Drama teacher who is the President of Krisálida Association). Then we lit candles on behalf of the people who unfortunately died due to the death penalty. And finally, we interviewed to the members of AMNISTY and talked about the topic of death penalty... The importance of this activity is due to the fact that as we are working with an organization, our class got a better idea of what it is like to work together with other entities.

This study demonstrated that the curriculum enabled all the participants to challenge existing practices and explore innovative ways to build specific strategies using art, technology, education, and service-learning curricular interventions. It is clear, that the problem of course, is always the same; however, to interculturally collaborate with the community, we, as educators, need training as well and need to think in accordance with patterns of culture. But often we are less informed and imitate what already exists in the society. The school is a privileged medium for critical reflection in these issues and an ideal place to educate attitudes

and behaviour. However, such practice, as said, would require training, not only for the students, but also for the teachers. In addition, reform or reformulation of school programmes, from pre-school to university, is a prerequisite.

Note from the promoter and producer of the video about Refoios: “The group developed a promotional video related to the village of Refoios do Lima, where it sought to frame the historical monuments of the village (Torre de Refoios), the landscapes that are characteristic of it (Monte da Vacariça and Cais da Garrida), the board parish and parish church, as well as the higher school of education institution located in the village (Escola Superior Agrária de Ponte de Lima of the Polytechnic Institute of Viana do Castelo). With the elaboration of the video, it is intended to reach a general public, through social networks, with a view to the development of the village, that is, getting people from other locations to visit the village and help promote local trade, as well as existing rural tourism” (EP, Grupo 1).

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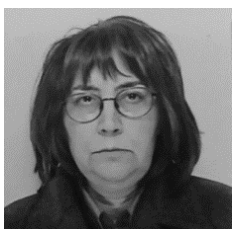
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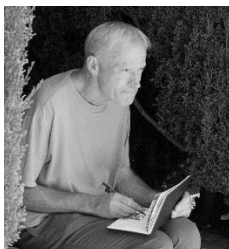
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