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PREFACE

Ana Mae Barbosa
Professor Emeritus at the University of São Paulo, Brazil
anamaebarbosa@gmail.com

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I am very grateful for the invitation given to me to write a preface to this excellent issue of Dialogues with Art - Magazine of art, culture, and education.

I know that good academic custom dictates that when we preface a book or magazine we comment on each text and introduce the authors. I received a summary of the texts and the rich/excellent CVs of the professors/researchers who authored the articles in this issue.

I was so enthusiastic about the set of texts that I decided to just comment on the importance of the lines of thought that guide the texts included here, since their CVs and summaries already give us the dimension of the great importance that each of the writers has in their institutions and in their areas of knowledge. What initially impacted me was the variety of themes revealing the Arts' commitment to the struggles of contemporary life, the organization of the different knowledge necessary for today's life, the social wounds that sicken our communities and the possibilities of individual and community development through the arts. An excellent example of social and personal development through crafts is the article of Rachel Mason, pioneer in multicultural studies that greatly influenced Brazil and Portugal. The fact that the Journal counts on Mason's collaboration is proof of its high academic quality. The article has the collaboration of a Portuguese researcher, Raquel Moreira.

The wide spectrum of subjects that Dialogues with Art covers ranges from the analysis and enjoyment of an artist like Hilma af Klint by Margarete Soares to the digital experiences that we need to master in order to be contemporary with ourselves and become more useful to society without becoming mechanized, as the authors Ana Camargo, Irineu Camargo and Anabela Moura argue in the text Interface between Communication and Technologies in Distance Education: Undiscipline ways of promoting critical thinking – What would be the relationship between 'undiscipline" and transdisciplinarity? For my country, transdisciplinarity is still a utopia. Probably 'undiscipline' will be the future of universities, but we are going through interdisciplinary, perhaps less radical than the reunification between art and aesthetics proposed by Wolfgang Weinlich in his work entitled Visual Primordial Language: Decoupling of Aesthetics and Art and their Reunification? in which he defines universal aesthetics and natural aesthetics. I saw the Hilma af Klint exhibition described and appreciated here, and I was amazed. This artist was a precursor of abstractionism and was so aware of her historical moment that she asked that her work only be exhibited years after her death. She knew that it would not be well evaluated and understood in her time because she was a woman, because of the immanence of the subjectivity she revealed, because of the absence of norms in its forms and its cultural hybridity interrelating Eastern and Western cultures.

We live in the inter era. We are living in a time in which attention is focused on the internet, interculturality, interactivity, inter-territoriality, interaction, interrelationship, integration and

interdisciplinarity of arts and media, as challenging modes of production and meaning of limits, borders, and territories.

Interdisciplinarity is the value that weaves together the texts in this issue of Dialogues with the Art. Interdisciplinarity goes beyond dialogue to configure itself as epistemology. Two texts use the word interdisciplinarity in the title: Art and Fashion in Times of Crisis: an Interdisciplinary Analysis by Maria Antonieta Vaz de Morais and Reading "My Last Death": an Interdisciplinary Approach, by Suparna Banerjee-India. This last essay interrelates Poetry and Dance as well as The Soundscape in the Understanding of the Literary Text by Cíntia Rocha, Adalgisa Pontes, and Ana Raquel Aguiar, which interrelates Poetry and Sound.

Some articles are not necessarily interdisciplinary but trace a plot between complementary and/or opposing knowledge, such as Light and Shadow: the exploration of sustainable design in the Fiat Lux! by Patrícia Vieira who integrates sustainability, a subject in need of first aid across the globe, with Lighting Artifacts and the text by Raquel Moreira and Ção Pestana, Artistic Installation and Performance; Resonances in Socio-Artistic-Educational Environments, opposing rupture and interaction in the relational context of education and art in the action that we call in Brazil: Art/Education, as we expose its interdisciplinary character in the very naming of the discipline or interdiscipline.

Interdisciplinarity occurs in several ways. The definition of interdisciplinarity is easier through the process of exclusion, that is, saying what it is not. It is not, for example, a ready-made restaurant, with a little meat, rice, and vegetables, prepared by teachers for students to swallow. It is the teacher's responsibility to plan, but not deliver, the relationships between the arts and other knowledge, already defined. Interdisciplinarity is the work of several heads creating possibilities for the student to establish different connections. Contemporary technologies have facilitated and sharpened the need the need to establish relationships between different fields of knowledge to solve problems and enhance, through exercise, our ability to establish "links", interrelations between concepts, images, ideas, etc.

The term interdisciplinarity itself suggests the existence of separate, autonomous school subjects, which are intended to interrelate, extending borders, overlapping contexts, exploring intermediate ranges.

Community Art, Culture and Education projects carried out and theorized in this issue, such as the Jorge Gumbe's article Art Education for the Promotion of Intangible Heritage - Luvale Traditional Festival, demonstrates a high degree of social awareness, but also objectives of expanding historical knowledge essential to political awareness as in SPA_LOW_SKY-of Rolf Laven (Interconnecting Artistic Participation and Cultural History) and The People and the Sea: Cine-Concert "Heróis do Mar" - a Community Project by Helena Maria da Silva Santana and Maria do Rosário da Silva Santana.

Community work is almost always interdisciplinary, such as Immigrants in Viana do Castelo. Welcoming and Social Integration by António Cardoso and Margarida Torres because, there cannot be social integration in the absence of place consciousness and place consciousness in the absence of social sciences and cultural anthropology, environmental history, and the history of the community itself.

Also raising awareness is the work War, Trauma and Consequences by Maria Celeste Henriques de Carvalho de Almeida Cantante, who, through the analysis of war films from various times, discusses the contemporary war in Ukraine.

We can affirm that the function of interdisciplinarity is not to communicate to the individual an integrated vision of all knowledge, but to develop in him a thought process that makes him able of, when faced with new objects of knowledge, seeking a new synthesis. In this sense, the integration of knowledge will always be tentative, never terminal, and the analytical-synthetic method, therefore, the axis around which interdisciplinarity takes place.

Technological education dichotomized the analytical-synthetic method of investigation, privileging analysis, as it was the appropriate way to vertically explore knowledge and turned this type of exploration into a pedagogical axiom. If it is true that only with this verticality the necessary fundamental competence can be achieved, it is also true that teaching that focuses exclusively on verticality atomizes the cognitive universe.

Rasheed Olowoselu in his article Use of Augmented Reality Technology in Learning Satisfaction of Arts Students proves that students, according to themselves, are more satisfied when they understand that Augmented Reality Technology has improved their learning abilities.

However, contradictorily, but appropriately, the technology that reinforced the model of fragmented studies, by resulting in in-depth study, contributed in such a way to social complexity that, necessarily, it requires interdisciplinary solutions. Just remember the problem of energy production and conservation, the solution of which requires the co-participation of engineers, physicists, economists, sociologists, architects, social psychologists, and so on.

Therefore, interdisciplinarity, has the function of integrating the patchwork of highly developed skills and diverse and often antagonistic interests. This integration is an organization that takes place in the student's mind, caused by the way knowledge is presented to him.

The interdisciplinary art teacher has a similar role to the curator at an exhibition: leading the observer to search for memories of experiences and information that go beyond the images and objects presented.

• From the epistemological factors of interdisciplinarity, Petrie highlights, as the most comprehensive, the need for each participant to have interpretative knowledge of the other school subjects. This means, therefore, that each participant in the interdisciplinary adventure must have tacit knowledge of all areas of study involved in the project, in addition to the focal knowledge of the school subject within their specific competence.

• The distinction between focal knowledge and tacit knowledge that is done by Michael Polanyi, in the book Personal Knowledge. The difference between focal knowledge and tacit knowledge can be exemplified in a simplifying way, through an analogical reduction to figure and ground relationships in the act of perception.

• Observing a drawing, the figure perceived is equivalent to focal knowledge, and the background to tacit knowledge. This contributes to the configuration of focal knowledge. However, it is a kind of subsidiary perception of a situation not observed in itself but used as an instrument or clue in the active understanding of an object. This tacit knowledge, in the case of interdisciplinarity, is aimed at knowing the cognitive maps of the school subjects involved in the project. By cognitive map we mean the global paradigm and perceptual apparatus used by a school subject. The cognitive map includes, among other elements, the basic concepts of the school subject, research methods, observable categories, technical representations the meaning of the terms used, and so on.

• It is common that different school subjects use the same linguistic term to mean different things. For example, in genetic epistemology the term accommodation has an active meaning of "procedure" while in social sciences it carries a passive meaning of "agreement" or "acceptance". It is common for different disciplines, looking at the same fact or object, to see different things. This can be exemplified again through visual perception, using a figure widely publicized by Gestalt, that of the young/old woman.

• Some looking at this figure, initially perceive a young woman in profile others, an old woman with a pointy chin. The young woman's necklace is the old woman's mouth.

• Taking this figure as an object of observation, the specialist in one discipline will be able to refer to the woman and the specialist in another discipline, guided by the observation categories in his area, will understand that he is referring to the girl, but the first specialist, for different categories of observation, you may be mentioning the old one. My discipline, through the perceptual apparatus employed, may allow me to see the girl in the figure, while another discipline interprets the same figure as an old woman. Two scholars from different fields can be talking about women for a long time without realizing that they are talking about different things. As Petrie says, only when you see what I see does interdisciplinary work have a chance of being successful.

• A translation of principles from one area to another would be a mere associative use of knowledge, but not interdisciplinarity. We must understand at least the key terms and ways of observing each discipline in its own context so that we can work interdisciplinary.

• Milton Yinger compares the development of interdisciplinary projects to learning a foreign language. He says that for many scholars, not long ago, the work of other disciplines was 'non-language'. Other scholars recognized the existence of related disciplines, even without understanding them or considering them particularly interesting. It was 'Greek' to them, but it was a language. Recently the number of those who can speak and read one or more foreign languages has grown, although with a strong accent and with the tendency to translate words into their own language for understanding.

• Only now we are finding people who can honestly think in interdisciplinary terms, therefore without the need for translation.

The most appropriate vehicle for developing interdisciplinary thinking would be a kind of weaving together of different disciplinary fields through the search for synthesis.

There are four different methodological senses of synthesis:

1. reconstructive sense: an analysis is followed by a synthesis to restore the whole.

2. judgmental sense: analysis conducting the synthesis of which is a value judgment.

3. transformative sense: an analysis followed by a synthesis which represents a qualitative advance.

4. cultural sense: analysis and synthesis embedded in the context – an analysis/synthesis that, to produce meaning, considers the cultural context.

I confess that when teaching Art through the Triangular Approach, I prioritize the cultural sense by valuing the contextualization of what is produced and what is seen. The Triangular Approach proposes the articulation of perceptual, cognitive, analytical, and creative processes around the actions of:

1. Make Art

2. See, read, analyze the image and work or field of meaning of Art [1]

3. Contextualize - what is expressed and the images and objects that are read in historical, social, experiential, subjective, interdisciplinary terms, etc.

The goal is:

1. Develop perception and imagination to capture the surrounding reality (through imagination we discover what does not exist in reality). Recent technologies, including augmented reality, have been helping to expand perception. In this magazine I was surprised by Rasheed Olowoselu's article on Augmented Reality Technology Usage on Arts Students Learning Satisfaction. The two subjects Augmented reality and perception; and learning satisfaction in both senses by answering the questions Was I satisfactorily taught? and "Did I enjoy learning?" They will be especially important in teaching the Art you want.

2. Develop the critical ability to analyze images, objects, and perceived reality.

3. Stimulate the creative capacity not only to materialize what is imagined, but also to respond appropriately to the perceived and analyzed reality by modifying or transforming it.

If Image Reading is the construction of knowledge, whatever the instrument of analysis (Semiotics, Gestalt, Empirical Aesthetics, Iconology, etc.), Contextualization illuminates reading, leading Art to function not only as a delight, but mainly as a basis for cultural and social criticism.

Context is the fiber optics of reading. Contextualization is the open door to interdisciplinarity, an idea that permeates this well-constructed number of Dialogues with Art. Contextualization is the synthesis of the learning process.

Contextualization as a phenomenological and epistemological instrument of the Triangular Approach was constructed in direct relationship with Paulo Freire's idea of "awareness".

With Freire our process of educational decolonization began.

Brazil was colonized by Portugal but in terms of Art teaching, Portugal outsourced, hiring French people to create higher education in Arts in 1816. It later chose as a model the teaching of American drawing presented by Walter Smith at the Exhibition of the Centenary of the Liberation of the United States in Philadelphia in 1876. Since the 20th century we have been fighting for education to be based on our context and reflect on our plural identity and our consciousness as citizens.

Enough of copying the world to which we do not belong, but with which we want to dialogue.

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ART

1 Revitalizing craft and craft pedagogy in cape verde

Rachel Mason
Roehampton University
r.mason@roehampton.ac.uk

Raquel Moreira
Escola Superior de Educação, Polytechnic Institute of Viana do Castelo
raquelm@ese.ipvc.pt

Abstract

This paper reports on research in progress. The focus of investigation is a curriculum experiment in craft education in Cape Verde. Art and craft pedagogy in general is under-researched and colleagues in Cape Verde kindly video recorded the teaching and learning with a view to us analysing the participants interactions with each other and with craft materials objects and tools. This paper has two parts. The first part describes the curriculum experiment and presents some of the findings about pedagogy to date. The second part presents the results of the author's personal investigation into the crafts sector in Cape Verde carried out for the purpose of understanding the cultural context of the experiment and its educational goals.

Keywords: Crafts, heritage, pedagogy, sustainability, Cape Verde

The curriculum experiment

My research interest is in craft and craft education. This paper draws from an international research project I am coordinating in which Roehampton University London, Instituto Politécnico de Viana do Castelo, Portugal, and University of Cape Verde are partners. The focus of this research is a curriculum experiment at University of Cape Verde aimed at incorporating *traditiona*l crafts pedagogies into art teacher education.

Briefly, in the experiment three beginning student teachers have been apprenticed to master-craftsmen in the local community one-day-a-week for a year. The apprenticeships are taking place in Mindelo, and the artisans practice pottery, weaving and basketry. Briefly, this is what the students have learned and made so far. Tatiana has learned how to prepare palm tree fronds to weave baskets and made seven bandejas (trays). Zenilda has learned a lot about properties of local clays, and a slip cast method of pottery production. She has made *tigelas, travessas,* and *copos*. Valdir has learned how to design and weave a traditional *panu di tera* cloth[1] and has made six panels.

Apprenticeships in community settings typically last five to seven years (Sennet, 2008). In this case the students are apprenticed to the three master craftsmen for only one day a week for just one year. This major difference aside, the teaching and learning exhibits many attributes commonly associated with traditional apprenticeship training. For example: the pedagogy is

skills-oriented and skilled knowledge is communicated through modelling, observation, and practice. The educational process is highly structured (although not in a pedagogical way). The mode of instruction is collaborative and affords bodily communication precedence over speech. There is some variation however, in the way the artisans communicate and enact their skilled knowledge; in the extent to which the learning is participatory, and the degree to which the students are afforded access to cultural knowledge beyond practical aspects of craft production.

Figure 1. Weaving apprenticeship: Marcelino and Tatiana

Figure 2. Ceramics apprenticeship: Manu and Zenilda

Figure 3. Basketry apprenticeship: Jorge and Valdir

Some formative evaluation of the experiment has already taken place. The students value this apprenticeship-type training over and above the studio model of craft education they experience at university for the following reasons; because it is (i) personal and individual; (ii) is discipline-based; (iii) delivered in a *real world* setting and (iii) free from bureaucratic prescriptions and restrictions, such as formal assessment.

One interesting finding has been that craft teaching and learning is not as tacit as commonly believed. In two cases the artisans and students communicate with each orally other around *doing* and *making* much of the time. Unfortunately, transcribing Creole into Portuguese (let alone into English) is difficult. Whereas the video data we have collected so far promises to deliver some useful insights into how skilled knowledge is transmitted in this form of craft education, the data analysis is not yet complete.

As Eliot Eisner once pointed out (1979) educational programmes cannot be divorced from their cultural contexts. To better comprehend the aims and objectives informing this educational initiative I deemed it necessary to investigate the craft sector and related cultural policy in Cape Verde. The broad summary that follows is tentative only since the information it contains is derived mainly from desk-based research and personal observations from only two visits to São Vicente.

The craft sector in Cape Verde

Like most British people I was ignorant about Cape Verde when the project commenced. Readers of this publication will all know it as an archipelago of the West Coast of Africa, and a former Portuguese colony that once had a flourishing slave trade. According to Wikipedia, the

nine occupied islands have approximately 560,000 of mixed-race inhabitants and almost a million Cape Verdeans live elsewhere - mainly in Europe and North America. In recent years there has been a rise in immigration from ECOWAS countries, especially Guinea-Bissau and Senegal.

The United Nations classifies Cape Verde as a "Small Island Developing State." It has had a strong presence there, working with government, development partners, civil society, and the private sector towards sustainable social and economic development since independence in 1975. At the present time Cape Verde's economy is heavily dependent on tourism (mainly from Europe and especially the UK). In 2019, tourism accounted for at least 24 percent of the country's GDP, 10 percent of formal employment, and most of the country's foreign direct investment. Unfortunately, Covid 19 hit this tourist industry hard[2]. Whereas the nation remains vulnerable economically due to, among other things, having limited resources and an extremely harsh climate, UNCTAD has referred to it as making good progress.

On my first visit to Mindelo in 2022 I was immediately struck by the quantity of the nation's living traditions of crafts, and their diverse social settings. Regarding the artisans participating in the curriculum experiment, Marcelino, weaves and teaches *tapeçaria,* a modern form of decorative tapestry that is unique to Cape Verde, at a small studio at home. As I understand it, his work is purchased mainly by government officials and other elites. The potter, Manu, runs a business producing tableware at the atelier he inherited from his father, who was a well-known as a "master of ceramics." Manu has expert knowledge of local clays and enjoys experimenting with new glazes and designs. Jorge, the basket-maker, who is self-taught, makes trays, baskets, bottle containers, hats and other everyday objects using traditional weaving patterns and designs. He weaves and sells them behind his stall at the municipal market. Mostly immigrants and tourists purchase his wares.

Not surprisingly, given that tourism is a primary driver of the economy, there is a thriving market in tourist crafts. Mindelo has numerous small shops, street vendors, kiosks and craft stores selling "*Cape Verdean crafts*" as gifts, souvenirs, and mementos. A good many are made from materials like banana fibre, coconut horn or shells imported from West African countries. The anthropologist Eduarda Rovisco, who is an expert on Cape Verdean crafts, points out that most tourists do not differentiate between Senegalese and Cape Verdean people or their crafts and view them as equally "African." Local artisans, like the participants in this educational experiment, also face competition from imported industrial souvenirs. These objects are understood by many cultural workers and policy makers to hinder the development of national

handcrafts and efforts are being made to ensure tourists are offered quality products that are recognizably Cape Verdean.

Carnival and popular religious festivals provide outlets for yet more kinds of crafts. Portuguese settlers introduced carnival into Cape Verde which is celebrated in each of the archipelago's nine inhabited islands. It has become a popular tourist attraction, and local groups in Mindelo challenge each other for a yearly prize. Popular art forms like Carnival and religious festivals receive financial support from government.

From Portuguese research literature I learned that *artesanato* is afforded high status for political and cultural reasons. Rovisco (2018) has explained how Independence from Portugal in 1975, was followed by an explosion of artistic activity in the new "African" nation and how the then government strongly promoted "traditional" handcrafts as symbols of the new nation's emerging identity. She understands this emergence of crafts after independence, as one of the most creative areas of national construction during the First Republic and as celebrating the African artefacts and techniques brought to the archipelago by slaves. There followed a period in which new forms of hand craft were invented, specifically, basketry, weaving and ceramics. Despite the emphasis on *traditional* craft skills, she advises that since independence *artesanato* (handcraft) always been marked by a continuous import of techniques and formats from Europe (especially Portugal) and that many objects resulting from these imports became nationalized through visual motifs referring to Cape Verdean themes.

Figure 4. Panu di tera cloth. CNAAD

Figure 5. Women undertaking household chores. CNAAD

The *Centro Nacional de Arte, Artesanato e Design (CNAAD)* is the national body charged with responsibility for supporting, developing, and promoting *artesanato*. As a native English speaker, I think it is important to mention at this point that this term translates simply as *craftwork* into English and does not incorporate (as I believe is the case in Portuguese) any notion of *craftsmanship* or making things skilfully and well. My discussions with research team members and students confirmed that heritage and tradition are strongly associated with this concept in Cape Verde. Moreover, *artesanato* has to be understood in conjunction with the government's efforts to construct national identity together with popular forms of art.

The city of Mindelo is a cultural hub for Cape Verde's arts and crafts. Together with a local Cultural Centre, it hosts the brand-new headquarters for the Centro Nacional de Arte, Artesanato e Design (CNAAD). The location of this new centre, which opened in 2022, was the site an old house that played an important role in the town's colonial history. A local firm of architects was commissioned to restore the house and add a new building with gallery /museum space behind this. They engaged local craftspeople in the construction of this project which they describe as a collaborative venture involving artists, musicians, and artisans.

To my way of thinking the most visually arresting and innovative design feature of this architectural project is the large colourful screen, set about a meter away from the glass façade that encloses the new museum. This screen is constructed form the lids of 2,532 cylindrical

metal barrels used transport all the goods that travel by sea to Mindelo. Residents constantly recycle the barrels and the metal for everyday use. Each drum or lid in this screen is painted an individual colour that is encoded into a musical score. The screen also contains an elaborate manual mechanism enabling the lids to rotate, thereby controlling the amount of sunlight and insulation inside the museum.

Figure 6. The new Centro Nacional de Arte, Artesanato e Design (CNAAD)

Figure 7. Close-up of screen

The architects' stated vision for the whole project, reveals a great deal both about national sentiment and the status of material culture and crafts in Cape Verde:

> The works of the CNAD National Centre for Art, Crafts and Design in Mindelo, port city of Cape Verde, on the island of São Vicente, had to be handcrafted, and not only for the name and the function it was to perform, but above all because entrusting the manual works locally would have meant distributing the public funding, resulted from a great government effort, among the artisans of the isle. Thus fulfilling, all the more so since it is a public centre, one of the primary functions of architecture, namely that of being useful to the community. In this part of the world the industrial revolution, meant as the transition from manual labour to mechanization, is slowly starting now. Here there still exist, and they are the majority, craftsmen who daily build artefacts for the people. It is normal to turn to a craftsman for a piece of furniture, a door, some chairs, to wait patiently for him to make it, and to perceive the dexterity behind the object, built with the necessary effort and care. Here, time is still not money. Every constructive element of the CNAD is the result of this type of craftsmanship, the entire building is a great artisan work. The choice, from materials to finishes, has been aimed at seeking to achieve this goal (*Ramos & Castellano* arquitectos, *2022).*

Mindelo also hosts URDI, an annual crafts fair. URDI is promoted by the Ministry of Culture and Creative Industries. The first fair took place in 2016. I think it important to point out that this annual event is not just limited to enabling local crafts people to market their wares, but aims also to think about, promote and project national artistic creation. Together with exhibitions, a design competition, and a display of children's work; it hosts a three-day series of "conversations" with invited international speakers intended to encourage "dialogue and theorization about national identity and art, crafts and design in Cape Verde." In his preface to a publication about the conversations in 2017/18 Irlando Ferreira, had this to say:-

> URDI is a handwoven Cloth, whose plurality of ideas give it body, colour and texture through reflection and action, that is attentive to the context of Cape Verde in dialogue and permanent sharing with other latitudes. Our island condition and geographic isolation should not reflect on our thinking. In fact, resorting to history, particularly to emigration, we can say that this archipelago is a "Clabedotch" made up of patches we have inherited from different corners of the world, from culture to the economy. Therefore, and especially when it comes to the artistic and creative sector, it is desirable that our thinking takes place in an expansive universal field. URDI is a space for learning, which has been forging an increasingly consistent thought/action relationship in our cultural context, contributing to everything that makes up the artistic and creative field, particularly the field of art.

Despite all these manifestations of pride in Cape Verde's material culture and heritage, all is not well. Globalization poses significant challenges for the survival of hand crafts in developing nations all over the world. The reasons are varied. As UNESCO has pointed out (ich.unesco.org) mass production supplies all the goods people use in daily life at lower cost; environmental and climatic pressures reduce the availability of key natural resources; and changing social conditions and cultural tastes mean that that traditional festivals and celebrations requiring elaborate craft productions disappear. But arguably the most important challenge in Cape Verde

is that young people find the lengthy apprenticeships necessary to learn a traditional craft too demanding.

Faced with these dilemmas, public policies for the craft sector are changing. Previously they were oriented towards heritage and tourism and giving greater visibility to so-called "traditional crafts." But the CNAAD's stated mission today is "to stimulate, enhance and encourage the development of different forms of 'art'; with a particular focus on craftsmanship and design and (national) identity within the broad perspective of visual arts" (Boletim Oficial, 2019).

I understand this as meaning it is oriented towards developing so-called "creative industries", together with production of artist /designer crafts. A certification process was implemented recently with the intention of raising the quality of craftsmanship and craft products and endorsing the craft sector as a profession. A constraint I envisage might impede these developments is that, in so far as I can tell, the local market for contemporary artist and/or designer crafts is small. Moreover, the handcrafts CNAAD promotes now are not "art" as defined by the dominant global (western) art market. In 2011 a design consultancy highlighted other obstacles that could hinder the proposed developments in Cape Verde's craft sector. Namely: (i) the limited availability of raw materials and high duty of importing them; (ii) a lack of appetite in society in general for innovation and unwillingness to learn; and (ii) a lack of any organised system of professional training for fine artists, designers, and craftspeople; and (iv) a perception among the public that arts and crafts are not for the academically trained (Neil and Charles, 2011). As one government bulletin pointed out, these new policies require new forms of apprenticeship training that focus on developing new kinds of knowledge and skills.

Discussion

Conducting this investigation into crafts and cultural policy in Cape Verde clarified the goals and objectives of the curriculum experiment for this author. Indigenous crafts renewal movements are a feature of many postcolonial countries where the introduction of western models of schooling led to their suppression. The concepts of heritage and tradition clearly underpin this particular curriculum initiative t. Although I understand it as seeking to incorporate "local" rather than "traditional" craft pedagogies into art teacher education, it aligns with UNESCO's recommendations (2006) for sustaining intangible cultural heritage; namely, that in cases where traditional pedagogies are no longer being passed on within local communities, they should be incorporated into formal education processes.

The question I ask myself now is can this curriculum experiment function as a mechanism for sustaining Cape Verde's crafts? Coming from a country where government support for crafts and craft education is virtually non-existent, I am struck both by the quantity of and quality of the nation's handcrafts and government investment in the craft sector. On the other hand, it appears that the production of handcrafts, together with teaching and research, may be becoming institutionalised within CNAAD. Is it possible also that the government's preoccupation with developing a national identity could stifle the much sought-after creativity in the craft sector that is desired?

With all this in mind I can see good reasons to consolidate and then expand the curriculum experiment. Professional training courses for young people who want to become artists, craftspeople and /or designers are conspicuously absent from Cape Verde's formal education system and the student art teachers' response to this modified form of apprenticeship training appears favourable so far. They may continue to practice the craft learned this way and may teach crafts in schools. Moreover, the crafts sector in Cape Verde is low income. Bringing local artisans into art teacher education at the university could increase their earnings and contribute to the creative development of at least some local crafts. From a global perspective this experiment with a new form apprenticeship training and its outcomes could be important also, given that teaching skilled knowledge is increasingly neglected in art and design programmes in higher education in many parts of the world. In closing, I am aware that island nations like Cape Verde are the recipients of too much outsider research. In closing, I want to invite the colleagues in Portugal and Cape Verde,[3] who are participating in this research project to actively critique the ideas put forward in this paper.

Response to Rachel Mason's paper

By Raquel Moreira

My thoughts about the craft pedagogy project in Cape Verde:

> The opportunity to take part in this project, even though mostly from a distance, afforded me access to a range of important data for understanding it's objects of study: namely, Cape Verdean handicrafts today, their relationship to education, the market, tourism and local culture. Now, I am able to comprehend the important role of handicrafts there, not just as an economic activity, but above all as a central element of cultural heritage. Handcrafts symbolize the country's national identity, despite experiencing considerable difficulties at the moment.
>
> International research projects involving collaboration between higher education institutions are challenging. After overcoming some bureaucratic constraints setting up the project in three educational institutions, research team members in Europe experienced difficulty trying to export some workshop materials and equipment to Cape Verde. Together

with the scarcity of raw materials available, this alerted me to other difficulties that artisans face in Cape Verde, such as paying for materials and exporting products. In addition, their traditional artisanal know-how, which is complex and time-consuming to learn, must compete with other forms of production that are more accessible and aimed at tourists, many of whom are uninformed about the arts.

On my first visit to the island of São Vicente, I was surprised by the diversity and richness of the handicrafts, not only in commercial locations like shops, but also in public exhibition spaces. In Cape Verde the visibility of handicrafts in these contexts far exceeds that of the visual arts, contrary to what is usual in Europe.

It became clear during the research that whereas the arts (and crafts in particular) used to occupy a priviledged place in Cape Verde's education system, they no longer do so today. Higher education institutions train art educators but not artists, designers and artisans. Clearly apprenticeship schemes like the one in this study need to be incorporated into the current curriculum in art education in future, not only to ensure these crafts practices are passed on, but also to raise young peoples' awareness of them and their value.

The curriculum experiment in art teacher education that was the focus of this research integrated craft education into a different learning environment. This challenged the artisans and students in diverse ways. The artisans' experienced their workshops being transformed into teaching-learning spaces; the latter had to respond to the mental and physical demands of learning a new craft practice in an artisans workplace for the very first time.

Because I am aware they do important work, I regret that we were unable to include practicing craftswomen in this investigation. I hope future studies will fill this gap in knowledge. In order to gain a more comprehensive understanding of Cape Verdean crafts, the project needs to be extended to other islands and include a comparative analysis of findings. Gaining a broader perspective of the nation's handcrafts and particular characteristics is a necessary step towards planning their revitalisation.

Notes

1. Pánu di téra is a blend of unusual complex patterns that combine Islamic and Hispanic-Moorish influence with African weaving techniques. Due to its strategic location between Africa and the Americas, Cape Verde became a hub for the transatlantic trade where up to 12 million slaves, mainly from West Africa, were shipped from Africa to Americas and Europe. Towards the middle of the sixteenth century, slave experts in the weaving of *pagnes* (African loincloths) were imported and their output, much in demand by slave traders, was used principally to barter for the acquisition of slaves from the continent. The cloths came to symbolize the African cradle of Cape Verdean culture. Its geometric patterns are being widely applied to items of the country's material culture like handbags clothing sandals and household linen and jewellery (Nolasco, 2018).

2. At the height of the pandemic 80% of food was imported. The poverty rate was 35.5% in 2022 (III IDRF 2015).

3. Manel Lima Fortes and Elton Fonseca in Cape Verde and Raquel Moreira in Portugal are co-researchers in this project. I wish to thank Dilma Janeth Fortes also for assisting with references.

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2 Creative Commitment as a Studying Environment in the Artistic Meeting Zone SPA_LOW_SKY

Rolf Laven
University College of Teacher Education, University of Applied arts,
Academy of Fine Arts, Technical University Vienna, Austria
rolf.laven@phwien.ac.at

Abstract

With the participation of artists, schools and local residents, an artistic encounter zone is being created between a sculpture studio in Vienna's Spalowskygasse and the "Lerncampus Mariahilf". This artistic intervention, inspired by Rolf Laven, is presented as an innovative form of learning that uses the school space and employs Service-Learning/Engaged Learning approaches. Based on cultural heritage and local history, methods are developed with different upcycling materials. Such an artistic encounter zone initiates a public creative dialogue. It aims to expand the circle of participants beyond already established knowledge alliances (Erasmus+ KA2 research projects Rural 3.0_Service-Learning; SLUSIK (Service-Learning Upscaling Social Inclusion for Kids), SLIDE SL, Inclusion, Diversity, and digital Empowerment) and ACIIS (Teacher Academy for Inclusive and Innovative Schools) as well as artistic, school and student teaching-learning areas) and co-creators to create new synergies. The project concept envisages broad participation from the field of art and cultural work, from school and university institutions as well as from social institutions. Participants are invited to take the initiative for community learning activities.[1]

Keywords: Service-Learning, Symposia and Engagement, Third Mission, Art Participation, Social Sculpture, Empowerment and Sustainability

Introduction

This article presents the early stages of a Service-Learning (SL) initiative with several workshops already conducted. The intention is to continue hosting regular events with artistic and creative content throughout a multi-year project period.

The Initial Situation

Since autumn 2019, the newly established educational quarter, 'Bildungsgrätzl Mariahilf,' has undergone expansions with additional premises and entrances on Spalowskygasse. The subsequent addition of a third school, while creating rooms and sports facilities, has resulted in a loss of play and open space. The vision is to transform neighbouring streets into encounter zones, promoting balance and benefiting diverse groups of the population. Spalowskygasse, centrally located in Vienna, is slated to become a car-free pedestrian zone in autumn 2024 as part of an initiative by the City of Vienna. The plan is to establish an artistic encounter zone between sculptor Rolf Laven's studio and the school site, using urban artistic intervention as a learning tool. To extend this learning beyond traditional settings, community-based learning approaches are employed, connecting educational institutions with their surroundings. The

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project aligns with the Open School concept, aiming to bridge theory and practice through lessons outside the school, fostering collaboration with community experts.

Project Goals and Collaboration

The SPA_LOW_SKY project aims to redesign street space to facilitate creative activities and artistic encounters, benefiting over 500 pupils who move around the area on weekdays. The plan includes compensatory offers for outdoor encounters, open spaces for creative play with nearby small streets serving as meeting points. Art and culture are envisioned as purposeful integrative components of urban development along with trees and bushes, and seating provided. The project encourages low-threshold participation and serves as a place of exchange for young and old promoting creative projects such as mobile workbenches. Collaboration involves a team comprising lecturers, teachers, and students from the Academy of Fine Arts and Vienna University of Teacher Education. The concept emphasizes broad participation in art and cultural work within school and university facilities and social institutions.

Participants and Support

Children and young people from the educational district of Mariahilf, along with Kindergarten Mittelgasse and the neighborhood actively contribute to the project. Funding for pupils is secured through OEAD/Kulturkontakt Austria Funding within the school culture budget, covering artists' fees. Intangible support is provided by Viennese universities and art colleges, 'Bildungsgrätzl Mariahilf,' and job shadowing/support from the Erasmus+ KA3 projects. Financial support is being sought for implementing students' projects in practice, particularly for piloting and establishing Service-Learning practices permanently and sustainably in public spaces. This initiative is positioned at the intersection of Service-Learning, Engaged Learning, community-based learning, and social entrepreneurship, aiming to create meaningful connections between education and community engagement.

Figure 1: Rendering of current and future target state of Spalowskygasse © joyjoy.studio.

ENGAGED LEARNING AS A PEDAGOGICAL APPROACH TO COEXISTENCE

As Seifert notes, Learning through Engagement / Service-Learning is a form of teaching and learning that combines social engagement with professional learning (Seifert et al. 2019). The Erasmus+ research projects Rural 3.0_SL, SLUSIK and SLIDE aim to explore changes in social hotspots and to develop and implement new learning and teaching methods. Using innovative approaches, media and methods participants from different European countries will share their experiences on the current state of service learning in rural areas, its innovative media, and methods, in case studies. The projects are (will all be) co-funded by the European Union. Course modules on Engaged Learning, (digital) collaboration and learning tools will be developed, and MOOCs, a Tool Kit, Upscaled Model, an Online World Café, and a SL Hackathon have been

organized. Our research and educational work discuss approaches and ideas on how engaged learning can be used as an impulse generator for extracurricular activities and out-of-school areas. Due to the Corona crisis, the research network has also been launched as a Service E-Learning Project for Biodiversity. It also enables more teaching and learning opportunities through innovative educational activities to create momentum in vulnerable inner-city, areas with artistic work in the context of biodiversity and social sustainability and responsibility (Weinlich and Laven 2020). These iniatives bring distinct histories, experiences with social entrepreneurship or Service-Learning (SL), varied educational systems, and community needs shaped by local situations, politics, and economies.

Emphasizing engaged learning, the projects focus on innovative SL methods, recognizing the challenge urban communities face in establishing meaningful connections between universities and localities. The initiative seeks to promote social entrepreneurship by integrating theory and practice through engaged learning, aligning with the Third Mission concept that underscores the social responsibility of higher education institutions. By bridging academic teaching and civic engagement, Service-Learning cultivates social responsibility in both students and universities.

The projects involve summarizing, comparing, and condensing resources in diverse social contexts, leading to the development and implementation of new learning and teaching methods through informal processes and workshops during pilot phases. Participants, including universities, secondary schools, and local action groups, exchange experiences, conduct field studies, publish various works on the state of Service-Learning, and formulate recommendations. A distinctive feature of this initiative is its emphasis on leveraging the potential of art and creativity, with artistically focused workshops serving as a core activity. Ultimately, this project constitutes a collaborative effort between artists, schools, and local communities to re-envision urban spaces as dynamic and creative learning environments.

KEY POINTS AND PROJECT OVERVIEW

The project is to be situated in the 'Bildungsgrätzl Mariahilf', an educational district in Vienna. It aims to create an artistic encounter zone in a central area of Vienna. The project addresses the urban transformation of Spalowskygasse, which is planned as a car-free pedestrian zone in the future. This transformation creates a unique opportunity to redesign the street space for creative activities and artistic encounters. The project employs Engaged Learning or Service-Learning approaches, emphasizing hands-on experiences, community engagement and relevance to curriculum. It aims to connect the educational institution with its surroundings and create a balance that benefits the broader community. The project involves collaboration and partnerships with various stakeholders, including artists, educators, students, schools, university institutions, and social organizations. The goal is to expand the circle of participants beyond established knowledge alliances and create new synergies. The project emphasizes the importance of sustainability, including the use of upcycled materials and eco-friendly practices. It aims to create communal and environmentally responsible learning activities. The project is designed to benefit the community by providing creative spaces, educational opportunities, and a place for artistic and cultural activities. It emphasizes inclusivity offering a low-threshold approach to participation in public spaces and involves various workshops encouraging artistic and creative expressions. It highlights the integration of art and creativity as essential components of urban development. To implement student projects effectively, financial support

is needed to ensure the sustainability of Service-Learning practices in public spaces. The project aligns with the concept of Service-Learning, combining academic goals with societal needs through active student participation in cooperative activities. It is seen as a way to promote social responsibility and democratic participation. This Project includes the idea of the 'Third Mission' which refers to the responsibility of tertiary educational institutions to actively engage with and benefit society. Service-Learning and Third Mission initiatives aim to make education more relevant and socially responsible.

The research on Service-Learning Structures and their Concepts in Vienna addresses a significant challenge faced by urban communities – the limited opportunities available to establish robust networks between universities and the local population. Issues within urban areas span education, social and cultural conditions, and environmental concerns. The repercussions of these challenges are evident in the workforce, displaying a deficiency in structure, diversity, and skills due to a lack of opportunity for skilled young individuals with a relatively high level of education. Previous research has primarily concentrated on economic and political aspects in urban areas, with a notable absence of connections between the academic sphere, schools and their often closely situated communities. This research aims to bridge these gaps and explore avenues for more integrated and impactful collaboration between academic institutions and urban communities in Vienna.

Objective of the project: Service-Learning

Service-Learning is a teaching method that links the goals of higher education with the needs of society through the active participation of students in structured cooperative activities (Bringle 1996). Service Learning or education through responsibility is a form of university learning that is still relatively uncommon in Central Europe. It can also be considered civic education or 'learning through engagement' (ibid.). It is based on a university/ volunteer educational concept to promote social responsibility and enable experiences of self-efficacy. The overarching goal is the promotion of and participation in a democratic society. Responsible and active citizens not only have a variety of individual rights, but also a social duty to participate (Jaeger et al. 2009).

The SL projects aim to bring together Higher Education Institutions, schools, extracurricular organizations and learning spaces to promote social entrepreneurship between higher education teachers, students, and local communities. Engaged learning in an urban context offers inspiration for tertiary education. Service-Learning has recently become a popular word in planning and design education, as well as in other areas of higher education. By combining university engagement and practice-based training for students, Service Learning can be a means to make education more relevant for both students and external audiences (Forsyth 2000).

The Knowledge Alliance initiates the development of collaborative strategies that respond to changes in social interaction. Participating social institutions, associations/organizations (LAGs) and stakeholders are expected to benefit from students' achievements. The aim is to reflect diversity: both an individual and an action-oriented approach to art/creativity should be facilitated. Other goals are the productive joint exchange of experience and research, the development of new learning formats and the promotion and consolidation of networking between higher education institutions and local communities.

Third Mission – Preconditions and requirements

The keywords Third Mission refer to the active and conscious assumption of responsibility in society on whose behalf tertiary educational institutions are active. With the Third Mission, the higher education sector is also increasingly addressing the issue of social responsibility and the design of tertiary education. (See also materials on the UN's Sustainable Development Goals, SDGs). Service-Learning refers to the combination of academic teaching and civic engagement which creates not only a real benefit for civil society, but university teaching too gains a practical and experiential relevance (Campus vor Ort 2017: 1). In this way, students can become involved in non-profit organizations and then integrate this project work into their studies. The aim here is to expand the meaning of social responsibility – both on the part of the students and of the university. The integration of projects into the study programme demands in turn imaginative and pioneering didactic approaches, from implementation at one's own university to integration into the curricula, from didactic accompanying measures to performance assessment requirements. Artistic activities and empowerment are used to achieve the desired diversity goals.

Empowerment and Social Sculpture

Educational institutions must respond to new conditions. The growing awareness of the heterogeneity of learning conditions requires a respectful attitude and an appropriate handling of these different forms. The term empowerment is used for this purpose. It refers to specific, process-based forms of action and support that are explicitly linked to the abilities and potentials of the learners. It also includes making resources visible so that participants can overcome any deficits in their focus.

Empowerment especially promotes the development of one's own strategies, skills, and resources, as well as the acquisition of new skills and knowledge (Laven 2018) and can be helpful in coping with challenging tasks as it aims to enable new perspectives on existing problems (Pankofer 2000). In this context, experiences which help to overcome dependency and paternalism (Herriger 2014) and counteract passivity should be offered. Empowerment can thus be understood as a counterforce to passivity in favor of full group participation. Such an approach should be met with creative means that fulfill the needs of the setting, and the resulting synergies need only to be recognized and appreciated.

We want to apply Joseph Beuys' thoughts on 'social sculpture' to Service-Learning. An understanding of diversity and mutual respect among all participants, as Reinders (2016) calls for in SL, should be able to develop.

The declining arts participation among younger adults and the importance of promoting creativity and collaboration through service-learning.

A learner-centered approach is emphasised here, which draws on important educational theorists, especially John Dewey and Joseph Beuys, to underline the pedagogical and philosophical foundations of the Artistic Encounter Zone project.

Full focus is given to learner empowerment and reference to Dewey's action-based learning and Beuys' call for active participation in social change.

John Dewey's educational pragmatism, rooted in experiential learning and reflective practice, is highlighted, emphasizing the transformative power of the experience of overcoming challenges

and promoting learner self-efficacy and resourcefulness. The need for creative approaches to support empowerment and full group participation is underlined.

Joseph Beuys' vision of art's role in fostering creativity and democratic values is explored, particularly his concept of 'Soziale Plastik' and the expanded notion of art. The integration of Beuys' ideas with Service-Learning can overcome patronizing conditions, and foster diversity and mutual respect.

The combination of Service-Learning, Third Mission activities, and artistic elements is presented as a catalyst for transformation in social and cultural institutions. The potential of digital tools and creativity methods is acknowledged, especially in the context of COVID-19. We provide a fusion of scientific approaches from the fields of art, art education and Service-Learning positioning artistic projects as examples of participatory contributions to a democratic society. The practical implementation of these ideas can be illustrated through the Artistic Encounter Zone project in the Viennese educational district. The transformation of urban spaces into car-free pedestrian zones involves collaborative efforts between pupils, art teachers, residents, and the artist, Rolf Laven. The construction of work boxes becomes a platform for citizen participation, encouraging discussions about the co-design of the planned pedestrian zone.

The project's timeline includes workshops and events in autumn 2021 and spring 2022, involving pupils in various activities related to urban development, historical narratives, and sustainability. The utilization of waste materials as teaching aids is highlighted, emphasizing the practicality and effectiveness of such an approach in art classes.

Quality Standards

The concept adhered to six quality criteria, aligning with the 'learning through engagement' framework (Stiftung Lernen durch Engagement 2022) and the criteria outlined by Seifert, Zentner and Nagy (2019): These standards, based on 'real needs', 'curricular links', 'reflection', 'participation', 'out-of-school engagement', and 'recognition', are applied to assess the success of the project (ibid.: 14). The importance of the participants' recognition and the enduring impact of the encounter architecture created by the students can be concluded. The engagement addressed a genuine need, involving tasks perceived as meaningful and significant by participants, particularly pupils, who redesigned Spalowskygasse and tackled urban planning from 19th century Vienna. This engagement fostered a sense of importance and connection to society. Integrated into the curriculum, Service-Learning connected to learning contents and competences. Notably, it linked technical and craft basics, openness, imagination and critical thinking about art and social developments thereby fostering a multifaceted learning experience. Teaching phases were designed for reflection, exposing pupils to various reflection processes through interactions with the neighborhood and passersby. Pupils actively contributed to planning, preparation, and design, fostering participation in a history-reflecting art project. They independently orchestrated their encounter architecture, organized events, and participated in advanced workshops. The practical engagement occurred outside the school in collaboration with external partners, facilitating direct contact with project initiators, art students, residents, visitors, and material suppliers. Participant commitment was appreciated, notably at the final event and workshop, reinforcing their impact. The post-use of the created meeting landscape emphasized a sense of importance and contribution to society.

Due to its limited scope, we cannot address the research questions comprehensively and completely. The work should therefore be understood as an impetus and inspiration for a conscious dialogue between art and society.

FIRST PRACTICAL IMPLEMENTATION IN THE ARTISTIC ENCOUNTER ZONE SPA_LOW_SKY

In the years 2023 and 2024 the Viennese educational district 'Bildungsgrätzl Mariahilf' will be transformed. The streets, Mittelgasse and Spalowskygasse, will be changed into a car-free pedestrian zone. This process will be designed together with the pupils of 'Bildungsgrätzl Mariahilf', art teachers, residents and the artist, Rolf Laven. Together with the children, more than 20 work boxes built on the pavement in front of the school, which have been then made accessible to all as raised beds and display boxes in the local public space.

The project starts with the construction of facilities that can take on different tasks during the project. The work boxes will already turn Spalowskygasse into a pedestrian zone. At least temporarily and with the involvement of different groups of citizens, a field of action and research will be established that offers everyone the opportunity to participate and discuss in advance how the pedestrian zone planned by the city should be co-designed and which ideas will promote long-term citizen participation within this new encounter zone.

Brief Project Overview

In autumn 2021 work boxes were collaboratively constructed with 'Bildungsgrätzl Mariahilf' pupils in Mittelgasse/Spalowskygasse and involving teachers and Higher Education Institution students. Subsequent workshops, like the 'From the Hidden – BadBeautiful Underground Vegetables' modeling workshop with Jacob Bartmann, 'Playboxes' with Andrea Kozuchova, and a spray/stencil workshop by Sandra Bayer, extended into spring 2022 with Lisa Achammer, Jacob Bartmann, and Vanessa Hähnel (Figure 4). Special education teachers highlighted students' unique support needs and extended learning processes. Rolf Laven offered continuous support. Post workshops, the boxes intended for long-term preservation will serve as future exhibits. Filled with soil, they will transform into mobile raised beds in front of cooperating schools. Participants engaged with Vienna's industrialization-era urban development creating an encounter zone, and planning a design workshop to share their artistic insights The project demonstrated the transformative use of recycled waste materials for practical teaching tools, fostering sustainability awareness. The student-designed encounter architecture is poised for future use in additional activities and educational concepts beyond the current workshops. Students autonomously planned and built constructions, organizing additional art and cultural events. They utilized various materials and design methods, including clay from the historic 'Wienerberg' area in Vienna's 10th district, fostering a connection to the city's architectural and socio-cultural history. Plastic modeling facilitated an emotional understanding of historical narratives, while model-like work and wooden blocks allowed experimentation. Printouts, questionnaires, street chalk and other media enriched the learning experience, incorporating unconventional items like shuttering timbers and bicycle inner tubes.

PARKING DAY AS SOCIAL EVENT

Figure 2: Poster 'The city is ours' © L. Achammer.

Clay Workshop

The "Lehmbau in the SPA_LOW_SKY" project exemplifies alternative urban construction possibilities in Vienna. The CLAY Workshop primarily used recycled and upcycled materials from the urban environment, focusing on Vienna clay ('Wienerberger'). Large quantities of clay are produced in various urban construction projects, such as subway construction, and are typically discarded, incurring costs and emissions during transport and disposal. However, clay buildings have excellent climate-regulating properties for both indoor and outdoor spaces, are endlessly recyclable and are environmentally and human-friendly in their processing. In the workshop an adapted form of the straw-clay wrapping technique was used with straw serving both as reinforcement and insulation. Produced cups used in the citywide "Parking Day" event were made from Viennese clay. The clay sculptures created in the Lehmbau Workshop were contributed by various students including Nico Wagner, Marcel Olah, Alexander Gherlita, Lukas Schwarz, Efe Sahin, amongst others.

Textile Print Workshop

The Textile Print Workshop led by Pia Pollems involved the creation of a sunshade made by dyeing it with flower imprints. During the workshop, in collaboration with the 4a class of the Primary School Mittelgasse, participants dyed a 5-meter-long piece of fabric using a flower-printing technique. This process involved using hammers to create accurate imprints and vibrant colors from flowers and leaves. Each pupil was given a hammer and a wide selection of plants,

which they arranged in the middle of the previously folded fabric. After gentle and less gentle hammering, imprints of the underlying plants emerged, resulting in a naturally colorful textile pattern that brought joy to all participants. On the next workshop day, the fabric was equipped with eyelets at its four corners and hung as a sunshade in the lovingly designed Grätzloase (community oasis) right outside the school. This sunshade now provides shade and inspiration in the community space.

Film Animation

"Animating the Planet" is a multimedia exploration of a self-designed school environment and its imaginative inhabitants, conducted by Lisa Achammer. Hand-drawn 2D animations breathe life into the schoolyard and the microcosm surrounding the self-constructed work boxes through animated sequences. In these animations, characters like a cactus, a fish, a man and various other "earthlings," each with their own habitat created within boxes, come to life. This project serves as the beginning of establishing a platform for future projects, exchanges, and events in the artistic encounter zone SPA_LOW_SKY. Students, teachers, parents, artists, and Vienna residents are encouraged to actively participate in further developing this project.

Lisa Achammer´s bachelor thesis, "Animating the Planet" (2023), emphasizes the need to challenge and counteract the prevailing neoliberal ideas that promote individualism, self-centeredness, and the pursuit of wealth. It argues that these ideals should be replaced with an approach that prioritizes sustainability, community, and humanitarian values. The project, "Animating the planet", is presented as a practical example of this shift in focus. Sounds, colors, stories – animation films and sound design in artistic education have significant potential. The collective animation film project, "Animating the Planet", encourages students to engage in society and follow their own impulses. In doing so, their creative practice becomes the foundation for future projects, exchanges, and events in the artistic meeting zone SPA_LOW_SKY in the 6th district of Vienna, Mariahilf. The initiative invites collaborative learning activities expanding the circle of participants and aims to foster new partnerships, such as with the Kunsthalle Bratislava, the Academy of Fine Arts Vienna, and the University of Applied Arts. The concept of SPA_LOW_SKY envisions broad involvement from art and cultural institutions, schools, universities, and social organizations (cf. Laven 2023, p.30). The goal of this work is to examine the use of animation films and sound design in special education practices through a teaching project and to analyze the effectiveness of these media forms in education. Alternative pedagogical approaches such as Community and Service-Learning (SL) and Drama Pedagogy are considered in order to provide a more comprehensive and holistic approach. The importance of raising awareness among children about their communities, as a fundamental step in their future development and in cultivating an informed democratic perspective, can be highlighted. It suggests that community engagement and small-scale projects are crucial for instilling positive values and inspiring young people to become actively involved in supporting their communities. At a time when communities are at risk of drifting apart, the visual overload experienced by young people is increasingly challenging and the importance of unity is often forgotten. "Animating the Planet" seeks ways to bring students together in a collective experience (cf. Stöger 2021, p.41). The thesis not only examines the achieved results and successes but also thoroughly considers open questions and

critical aspects related to the project, especially in the context of special schools, which present specific challenges and opportunities. Furthermore, the statement underscores the relevance of such initiatives in the face of global challenges like climate change and political shifts. It argues that fostering a sense of collective nationhood and encouraging participation in community support can provide a positive example for youth and help shape their perspectives on life and the future. In summary, the text advocates for the importance of projects like 'SPA_LOW_SKY' in bringing about change and promoting authentic and meaningful perspectives on life, individual potential, and the broader world. It views these initiatives as valuable educational resources that can help individuals develop a more holistic understanding of themselves and their surroundings.

Figure 3, 4, 5: Parking Day 'The city is ours' © Mike Haas,Max Slovencik

CONCLUSION CONTEXTUALIZATION

In conclusion, SPA_LOW_SKY stands as a testament to the transformative potential of cultural engagement and Service-Learning, reshaping community learning environments while fostering

social responsibility, empowerment, and artistic creativity. This ongoing initiative establishes meaningful connections between educational institutions, students, and the local community. By adhering to key principles, students can embark on projects that genuinely benefit their communities, offering valuable educational experiences. The program's structured approach to integrating Service-Learning into art-based courses, aligning projects with Sustainable Development Goals, and preparing future educators to instill civic and social competencies in students is a noteworthy endeavor. The project's adherence to quality standards ensures initiatives meet genuine community needs, integrate with the curriculum, actively engage students, occur outside the school, promote reflection, and recognize all participants' contributions. This holistic approach nurtures active engagement, community involvement and the development of vital competencies in students and future teachers.

Looking ahead, the future vision for the artistic encounter zone outlines key considerations: the description of the pedestrian zone as an inclusive public space is pivotal, emphasizing accessibility and inclusivity for people of all ages and backgrounds. Acknowledging the role of art and culture in less prominent urban areas is significant, promoting cultural diversity and accessibility. Viewing art as a tool for improving attitudes and encouraging non-linear thinking aligns with its transformative power in fostering creativity, critical thinking, and empowerment. The diverse range of offerings, from sculptural works to live acts and workshops, showcases the multifaceted nature of the encounter zone, providing diverse engagement opportunities. Emphasizing the goal of creating an inclusive public space accessible to all members of the community reinforces a commitment to a welcoming environment for everyone.

Response to Societal Challenges

Addressing contemporary societal challenges through artistic and community engagement positions the encounter zone as a model for positive change in the community, reflecting a forward-thinking approach.

OUTLOOK CONTEXTUALIZATION

The outlook section envisions the future of the artistic encounter zone as a sustainable meeting place for creativity and cultural engagement. The new pedestrian zone, an initiative by the city of Vienna, aims to transform inconspicuous small streets into vibrant urban spaces. Emphasizing decentralized cultural development, the 100-meter-long traffic-calmed area will feature greenery, seating, and parklets, securing cultural amenities and highlighting the significance of public space and participation.

This forward-looking perspective emphasizes a communicative role for art, promoting participation and responding to contemporary circumstances. The encounter zone becomes a catalyst for societal improvement through non-linear artistic thinking, offering not only sculptural works and performances but also inclusive offerings such as workshops and live acts. Shared space concepts, including the removal of parking spaces, facilitate all-day use of meeting spaces, reclaiming street spaces for community members.

The outlook section underscores the potential of the encounter zone as a dynamic and inclusive hub, fostering creativity, cultural enrichment, and community interaction. It aligns with

principles of Service-Learning, Engaged Learning, and social responsibility, fostering a more connected and empowered community.

Implications for Art Educators Contextualization

Looking beyond the immediate project, the outlook provides valuable insights for future art educational applications. The parameters highlighted during the ongoing project serve as suggestions for future endeavors: Acknowledging the significance of community input in urban planning, future projects should foster interaction with urban planning requiring long preparation phases and engagement efforts. Encouraging attitudes of empowerment, self-activity and self-organization among participants are vital for successful artistic endeavors within communities. Open participation in artistic activities in the neighborhood expands existing knowledge alliances, fostering a collaborative learning environment. Collecting materials with reuse potential through community engagement supports sustainable educational opportunity. Utilizing the commitment, knowledge and skills of individuals within and outside the education sector enhances project sustainability. Recommending a long-term timeframe for sustainability allows initiatives to unfold and have a lasting impact. Creating a redesigned activity area with natural elements and mobile workbenches promotes creative engagement and community interaction. Ensuring effective communication and intervention between city administration, school organization, teachers, participants and supporting students is crucial for project success. Emphasizing low-threshold access to educational and cultural work fosters community participation and proactive engagement in communal learning activities. Providing opportunities for outdoor activities and communal engagement helps counterbalance excessive use of digital media and consumer culture. Participants learning to deal with open results and potential imponderables fosters adaptability and resilience in the face of uncertainties.

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3 Textual and Visual Readings of the Poem-Turned-Screendance "My Last Death": An Interdisciplinary Method

Suparna Banerjee
Independent researcher and dance practitioner, India
supban@gmail.com

Abstract

The essay reviews my creative process for the poem-turned-screendance, *My Last Death* (2022 [2009]), inspired by and created for *The Spirals Project* during the 2020 global coronavirus pandemic. The screendance is produced in a bilingual format (English and Bangla), where death is personified and portrayed as a dark figure who tortures and annihilates, but paradoxically can steer in the direction of self-determination, self-evolution, intellectualism, and liberation. For the purpose of the paper, I take a two-pronged approach: first, I analyze the poem textually, and then, the screendance visually, supported by a series of videostills. This study employs a multi-method approach encompassing writing, translation, dance improvisation, and filming to explore the interconnectedness between death imagery and my existential preoccupation as a woman within a patriarchal society. By employing stylistics and the deconstructionist method, I argue that this poem introduces ambiguity by blurring categorical distinctions, which imply a strong connection between nature, ecology, self, and identity. This study contributes to the academic disciplines of screendance studies and collaborative arts during the 2020 pandemic.

Keywords: death imagery, screendance, dance improvisation, textual analysis, COVID-19 pandemic art collaboration

1. Background and context

In this essay, I revisit the creative process for my poem-turned-screendance[1], *My Last Death* (2022 [2009]), inspired by and created for *The Spirals Project*[2] during the 2020 global coronavirus pandemic. Originally written in English, this poem (see Section 3.1) was written in 2009 under the pseudonym Brishtileena and posted on my Orkut profile in the same year for a literary group at my previous university (Kalyani, West Bengal, India), but now produced in a bilingual format (English and Bangla). This work portrays death as a dark figure who tortures and annihilates, but paradoxically, can steer in the direction of self-determination, self-evolution, intellectualism, and liberation. The screendance is directed by Hari Marini and edited by Georgia Kalogeropoulou. The main aim of the essay is to investigate the interrelation between the death imagery in the above-stated work and the existential concerns experienced by women in a patriarchal-dominated society.

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[1] For a general overview of screendance, see *The Oxford Handbook of Screendance Studies*. Rosenberg (Ed.) (2016).

To know how scholars have engaged with theoretical assumptions on performing screen during the pandemic, see Callum Anderson's *Screendance in the wake of screened dance: Moving forward through interactive video* (2021), and S. Kalyanasundaram's *Extended Beings: Screendance as a Reflective and Interrogative Tool During Covid-19* (2021).

[2] https://www.partsuspended.com/

The motif of death has always been and will continue to be a powerful source of inspiration for poets across borders. My familiarity with the theme of death and its various interpretations by poets (discussed below) stems from my background in English literature. The main impetus for writing came along with my overwhelming experiences with people from different socioeconomic backgrounds, many of whom have singled me out as the "other" on the ground of gender roles and background. Particularly, I felt that the culture in which I was raised was conspiring against me, trying to mold me into their idealized depiction of a "middle-class, respectable woman". The idea of death made the greatest impression and dominated my thoughts when I stepped outside of my comfort zone to embark on a journey of self-reliance.[3] This research utilizes a mixed methodology that incorporates various methods such as writing, translation, dance improvisation, and filming. Layered with personal emotions, the audiences in the screendance watch the subject (both as a woman and as a tree) in agony as she grapples with the brutality and subjugation of patriarchal ideologies, and through her struggle, she attains enlightenment and empowerment. Through the making of this screendance, I have not only used compelling visuals from the textual representation, but it has also been revealed how this piece is loaded with cultural, ecological, and gendered implications.

For the purpose of the essay, firstly, I describe the creative process of the lockdown project, elucidating the underlying aesthetic and choreographic motivations that informed the performance. Thereafter, I discuss how the image of death by a few English poets, namely Emily Dickinson, John Donne, James Shirley, and Slyvia Plath, has been cultivated, ranging from an oppressor, a paternal figure, to an all-powerful ruler, from a democratic and righteous monarch to a chivalrous charioteer. Following this, I do a textual and visual analysis of *My Last Death*. This essay employs a multi-method approach encompassing writing, translation, dance improvisation, and filming to explore the interconnectedness between death imagery and my existential crisis as a woman within a patriarchal society. Consequently, by combining a range of methods, the essay not only reveals how death can be a terrifying, destructive force but also how it can lead us toward individual agency, intellectual development, and freedom. This research contributes to the scholarly fields of screendance studies and collaborative efforts during the pandemic of 2020.

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[3] Some of my feminist autoethnographic notes may be viewed in *The Grotesque Body in the Coronavirus Lockdown: Defining Its Aesthetics (2021)* and *(Un)Homely in the Covid-19 Pandemic: The Stranded Subject and the Photographic Uncanny*(2021) by Suparna Banerjee and Krishna Goswami.

2. The creative process of making the film

In the middle of the pandemic, performance academic-practitioner Hari Marini (Athens and London) invited me on Facebook Messenger to create a piece for *The Spirals Project*, which *"*is a poetic journey that crosses geographical borders and unites women's voices in an exchange of languages, cultures, personal narratives, and modes of expression. The spiral acts as a sign of becoming, transforming and awareness."[4] Before a series of engaging conversations with the Spirals team via Facebook Messenger, there was an initial scrutiny:

> *For this project, I submitted three poems on July 21, 2021. Marini and I had long conversations about the selected poem, and she expressed her admiration for the "powerful" imagery it conveys. When she was reflecting on the poem, I could feel as if she could read my struggles and adversities; my deeper thoughts got connected to her heart.*

I revised some words in the poem for a better flow when reciting it. Earlier, the death was personified as a male figure in the original draft but removed from the revised version because both patriarchal and matriarchal people called my beliefs, life choices, and identity as an artist into question. Following Marini's advice, my father, Kisalay Sarkar, translated the poem into my native language, Bangla (*shesh mrityu*), in July 2021. However, due to my limited proficiency in Bangla, a friend, Ruma Saha, revised some words while preserving their original intent so that I could pronounce them effortlessly.

After hearing the first audio recording, Marini suggested that I make the pace of the poem slower. After rehearsing for a couple of days, I re-recorded the poem on January 29, 2022, in both Bangla and English, using an iPhone. Marini's suggestions via WhatsApp provided the screen designs for the piece. The same phone was used to record it in segments on January 29 and 31, 2022. To design the screen, the camera was used as a tool for capturing the convergence of a perspective in space and time. I used the screen space as a tool both for inclusion and exclusion; it represents how I want to be perceived as the protagonist of my own writing. I took some inspiration from my previous experience creating dance improvisation with a digital camera in the early phase of the pandemic when stranded in the USA.[5] The primary source of movement inspiration came from Bharatanatyam dance, contrasted with dance improvisation, a technique characterized by the spontaneous generation of seemingly unstructured movement. Similar to established dance styles, this approach has the capacity to elicit profound and intellectually stimulating content.[6] I used hand gestures from the Indian classical tradition

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[4] Available at: https://performingborders.live/writings/ok_creating-pathways-spirals-open-archive-by-partsuspended-reflection1/(accessed on July 23, 2023)

[5] Available at: https://www.facebook.com/watch/?v=675144406414319 (accessed on July 23, 2023)

[6] See, for more details, *The Oxford Handbook of Improvisation in Dance* (2019) by Vida L. Midgelow (ed.).

and deconstructed some footwork on the spot. To express emotions of angst, frustration, defeat, dejection, detachment, and freedom, facial expressions of *abhinaya* (the mimetic dance technique) were adopted. I juxtaposed natural movements with stylized hand gestures (say, everyday walking versus the act of burying implied through forceful foot stomping).

In one of the meetings, the Spirals team suggested a red-colored costume to heighten the manifestation of mortality. So, I wore a red saree (a six-yard Indian traditional drape) with a green border, complementing the red and green stone-studded temple jewelry (worn in Bharatanatyam dance), and a black top to draw out the darker embodiment of death. During daytime filming, I did minimal facial makeup, whereas in the evening, there was a subtle emphasis on it.

After briefing the locations (balcony, study room, and downstairs garden, spiral concrete elevated space around the tree), camera angles (front and sides), and zoom (in/out), Kaushik Banerjee shot the film. The first take was filmed at 8:00 p.m. (IST) in my study room, which contained a large closet on the floor (not viewed onscreen) on January 30, 2022. I made use of the windows at the far end of the wardrobe. The curtains were made to sway in the breeze of a ceiling fan, giving the room an air of mystery. With a combination of two table lamps with multicolored glass work and a floor lamp, dim lighting was achieved. The following morning, at approximately 7:30 a.m. (IST), I used the communal garden located on the lower level for the shooting. The garden is laid out in the shape of a spiral, and at its center is a concrete altar bearing the image of a huge tree. Due to its rear location, the absence of pedestrians ensured an uninterrupted shooting session. In one of the facilitation sessions, Marini approved this site, pointing to the rounded architectural space that enhances the spiral motif and reflects the place of Pune, as observed through the foliage of the large tree.

As a result of the community pool's closure, three water lily tubs kept on the balcony of the living room were utilized to highlight the theme of water. Later, Marini and her team edited sound, music, and video and published all the curated works.[7] The process of sharing and meeting other artists (via Zoom on February 19, 2022) was interesting and led to a deep learning process.

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[7] Available at: https://performingborders.live/writings/ok_creating-pathways-spirals-open-archive-by-partsuspended-reflection1/ (accessed June 20, 2023)

3. Research methods

I use an interdisciplinary methodology that includes my reading of the poem (as a text), dance improvisation (as performing and filming), and visual analysis (Reid, 2016). For the thematic analysis of death, I employ a stylistic approach to textual analysis. My intention is to engage with the text by examining several rhetorical tropes (e.g., metaphor, personification, and metonymy) and linguistic elements (e.g., use of sibilants, hard consonants, and liquid sounds). Additionally, I employ the deconstructionist analytical approach to scrutinize the text for incongruities, uncertainties, and contradictions, thus undermining a singular interpretation. This approach challenges established traditional gender categorizations. In the context of citing from the poem, the capitalization of "death" is employed to denote its representation as a character inside the poem. Conversely, when discussing death in a more general sense, it is conventionally written in lowercase.

As it was difficult to incorporate film segments into a document, I read the videostills to reveal the connection among the physical, technological, and theoretical methodologies at work, with the aim of arriving at a new knowledge that is hybrid, embodied, and multilingual. Also, because films are usually collections of still images, I present some selected videostills that are representative of specific phrases or feelings that I intend to discuss. When doing analysis, I had to negotiate a boundary because the film and poem use different mediums. I anticipate that videostills will provide pre-existing visual aids to my readers, while the video link will offer them complementary understanding.

4. Imagery of Death

This section discusses only a few selected poets and their diverse approaches to the theme of death. I specifically chose them, either to position my analysis alongside or against them. John Donne, an acclaimed metaphysical poet, is responsible for cultivating the concept of death in a manner that is extremely sophisticated. Donne's sonnet X, titled *Death Be Not Proud*, approaches the subject with ease, projecting death's role as a devourer but imparting a powerful effect for his readers by personifying death. Drawing upon an analogy that finds its roots in Christian theological concepts, he establishes a connection between death and slumber as well as darkness. His proclamation at the end as a climax renders death powerless in the hands of humans and has a startling effect:

> And, death shall be no more;
> Death, thou shalt die. (Donne, 1971, n.p.)

In Emily Dickinson's writings, death is portrayed as a personal enemy, a destructive lover, and an assassin.[8] For instance, the occurrence of death as unnerving appears in *A Clock Stopped* (Poem 287),[9] in which the demise of an individual within the community is equated with the malfunctioning of a mechanical apparatus. By subverting the romantic imagery, in another poem, Dickinson personified death not as an autocrat, but as a kind and chivalrous lover who gracefully stopped for the subject at the gate to lead her into the afterlife:

> Because I could not stop for Death –
> He kindly stopped for me –
> The Carriage held but just Ourselves –
> And Immortality. (Dickinson, 1998, Poem 712)

Elsewhere, James Shirley's portrayals of death as righteous and treating all subjects equally, regardless of class differences, are fresh takes on the theme of death:

> Sceptre and crown must tumble down
> And in the dust be equal made
> With the poor crooked
> scythe and spade". (Shirley, 1822, p. 603)

Like Donne and Dickinson, Sylvia Plath has also received a great deal of scholarly attention, as her treatment of death has remained diverse. Plath's death imagery expresses her contempt for patriarchy and is more of a helpless choice for oppressed women. Her poem *Daddy* (Plath, 1981, p. 222) contains numerous references to "death," in which she expresses not only her hatred for her father but also her contempt for the patriarchal system. The predatory images she presents overwhelm us with elements that evoke feelings of terror. Through the use of dark imaginings, Gina Wisker argues, Plath presents a collection of haunted and formidable figures that embody our collective anxieties and are deeply influenced by the theories of Freud and Jung, encompassing elements commonly found in Gothic language. Similar to other accomplished authors of Gothic horror, Plath skillfully dissects, reveals, and theatrically portrays these fears as a means of confronting them and resisting their influence. Elsewhere, she portrays death as a state of perfection, attained without decay:

> The woman is perfected.
> Her dead
> Body wears the smile of accomplishment (Edge, Plath, 1981, p. 272).

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[8] To have insight into Dickinson's engagement with the theme of death, for instance, see *The Theme of Death in Emily Dickinson's poetry* (1962) by Brita Lindberg (1962); *Emily Dickinson and the Question of Giving Death'* (2019) by Antoine Cazé, and *Living in Death: A Comparative Critique on the Death Poetry of Emily Dickinson and T. S. Eliot* by Tharappel Devasia Peter (2013).

[9] Dickinson's poem is cited parenthetically according to its numerical ordering in *The Complete Poems*.

In *Lady Lazarus*, Plath presents a distinct perspective on death, portraying it as a dynamic spectacle. The poetess characterizes dying as a form of artistic expression, asserting her proficiency in this domain by stating that she executes it with exceptional skill:

> Dying is an art,
> like everything else.
> I do it exceptionally well (Plath, 1981, p. 244).

In recognizing the inescapability of death, Plath experiences a revelation that death can be evaded. For example, in *Two Views of a Cadaver Room* (Plath, 1981, p. 114), which introduces a female persona who proceeds to visit a dissection room housing and takes a clinical approach to portray the physical appearance of deceased bodies as having blackened, charred skin, and severely damaged skulls, which are barely intact and held together by a tenuous string. In *Sculptor*, Plath (1981, p. 91) pays homage to the transformative potency of art, emphasizing its eternal nature to surpass the constraints of time and space that are inherent to human existence. It is implied that the creator possesses the ability to bestow an everlasting essence through the artistic creation, yet cannot evade mortality.

In light of the contextualization of the poems, death emerges as a multifaceted concept, assuming various roles such as a menacing force, a cunning conqueror, a haughty figure that disrupts lives, and even a benevolent authority with autocratic intentions. With this understanding, I now shift towards a textual analysis of the imagery associated with death in my poem, which portrays it as both a source of torment and apocalypse as well as a catalyst for creation and artistic expression.

5. The Poem and its Textual Analysis

My Last Death (2009)

Ten billion times, died I
whilst walking under the dark sky.
The blinking stars enlivened my membrane,
Breathed fresh yet again on a new morn
shining along the shoreline.

Infallible Death brutally buried me under the colossal feet;
My scattered crust lounged in the dust
with a loud cry;
But it grew green
in the approaching spring.

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Intervened Death with a sharp axe and bladed my twigs in haste,
Motionless stood I beneath the scorching heat
with no limbs.
Pearly dew drops comforted my stalk;
Afar spread my root swift anchoring the marsh.

At last, the conceited Death grinned,
and hit with a lethal spade
on my trunk hard;
Died I, my last death
with a sigh!

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Now, through the ages, I tread on unafraid
and find no Death around me to annihilate.

My Last Death is structured into five stanzas, wherein the initial four consist of five lines each, while the penultimate one has two lines. All the stanzas adhere to the structure of free verse, occasionally integrating partial and internal rhymes. It opens with a narrator[10] (in first-person singular), a solitary wanderer who has died ten billion times. The time frame serves as hyperbole, symbolizing the protagonist's unwavering tenacity, resilience, and resoluteness. To set a serious tone and achieve emphasis, the rhetoric of inversion is used at the outset itself, and internal rhyme ('died I') offers a pattern. The impending night casts a shadow that obscures the location, while the blinking stars create a dream-like environment, leaving room for interpretation. The ethereal plane revitalizes the subject's "membrane," suggesting the porosity of the body. Metaphorically speaking, the porous body of the sponge serves as a representation of scars and wounds. When dawn breaks, ushering in new beginnings and light, the reader gets a sense of the location—the limitless coastline that divides the land from the ocean. The apprehension of experiencing a subsequent demise engenders a longing for repose, leading to a state of conflicting emotions that renders the subject immobile. While the heavy nasal consonants (/m/, /n/, and /ŋ/) imply a grave atmosphere (e.g., "new morn", and "shining along the shoreline"), the sibilants, such as /s/ and /ʃ/ (e.g., "fresh", and "shining along the shoreline"), imply the lucidity of the flowing breeze. Unexpectedly, this act of unsaid distancing of the subject perplexes the reader. Possibly, the mind transitions from a visual of the sun reflecting off the light from the slivery skins of a fish to a translucent body, which takes the form of a jellyfish,[11]

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[10] The terms subject, protagonist, and narrator are used interchangeably in the essay.

[11] See "The Starfish that Burns: Gendering the Jellyfish" p.21.

reclining on the shore. So, on the one hand, the imagery of fish symbolizes fertility and prosperity (as in Bengali culture);[12] on the other hand, the latter's hair-like stings are frequently associated with images of peril. By articulating a disjointed chronology of place and blurring the borderline of subject and object and the self and the rest of the world (human and nonhuman animals and plants), an ambiguous connection between nature and identity is established.

In the subsequent stanza, as synecdoche, the colossal foot of Death brutally stomps on and buries the subject. Previously, in *The Colossus* (Plath Bubuns1997, 2011, p. 129), Plath draws a comparison between her father and the Rhodes Statue, highlighting the profound influence he had on her life. Similar to the fragmented state of the mythic Colossus' feet, the father figure in her life is also depicted as being shattered into multiple pieces. This portrayal serves as a symbolic representation of the psychological turmoil experienced by the young Plath as she endeavors to reconstruct her father's image following his demise. However, in my poem, the overarching patriarchal ideologies are personified as the monumental Colossus feet that are capable of suppressing any feminine powerful desires to step beyond the walls of domesticity. An eerie sensation is evoked when the line between animate and inanimate is blurred. Fear grips the reader as a result of the overpowering personification of death, echoing James Shirley's line, "Death lays his icy hands on Kings" (1822, p. 603). The atrocity of death continues: a grotesque visual of "scattered crust lounged in the dust" has a visceral repugnance. As a coping skill, the feminine body continues to take on the image of the lower animals and water. It presents disconnected fragments of images, which overpower the reader; however, the word "lounged" adds a sense of relief, neutralizing the sinister violence of dismemberment. But is she unconsciously reclining, meditating, or taking refuge in the sea?

Elsewhere in T.S. Eliot's poem, the titular protagonist, Prufrock, as a loner, takes refuge in the isolated land of the sea bed and wishes to move aimlessly like crustaceans through the ocean's silence:

> I should have been a pair of ragged claws
> Scuttling across the floors of silent seas. (Eliot, 1963, p. 5)

The diverse tactile canvas is generated by the solid nature of the sea's crust, the wetness of the sea itself, and the grainy texture of the shore. Similarly, the subject, smeared with the sea-bed sand, is susceptible to response stimuli like the crawling organism. Like the claws of the crustacean act as a defense mechanism in *Prufrock*, the crust functions as her shield for evading

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[12] For a comprehensive understanding of the culinary practices of Bengal, see *Nation on a Platter: the Culture and Politics of Food and Cuisine in Colonial Bengal* by Jayanta Sengupta (2010), and *A Carp Wearing Lipstick. The Role of Fish in Bengali Cuisine and Culture* (1998) by Joe Roberts and Colleen Taylor Sen.

the questions driven by patriarchal conventions. Both the ocean and the coastline are gateways for escapism and liberation, serving as an ongoing signal of the contrasting reality in which she resides. By blurring the margin between the sea and the land, she rises above her identity as a woman who has the power to travel alone outside the domestic regime. The poem continues to break the flow of thoughts and visuals for an emphatic realization. Because of the coexistence of the metallic hue observed in crustaceans and the green shade of plants, the classification is rendered ambiguous, leading to a deconstructive interpretation. It commemorates the harmonious connection between the subject and the natural world, emphasizing the transformative experience of this symbiotic relationship as a form of rejuvenation.

Similar to the above stanzas, the protagonist reveals a terror of, but compelling attraction to, passive suffering. The quick cutting off of the twigs by death is contrasted with her motionlessness while enduring extreme pain under the blazing heat. Even more problematic is her disembodied self, which powerlessly watches the chopping of twigs. She is positioned in a liminal state where she acknowledges her own identity as the other. A pointed axe serves as a metonymy for the significant power that patriarchal figures wield in an effort to undermine her existence through their beliefs and actions. It not only signifies the emotional turmoil of the woman, but also her attempt to grapple with fear, vulnerability, and helplessness. Pearly dew drops, which reaffirm her connection to the ocean, alleviate her pain. She is trapped inside an oyster shell, hiding from the ruthless world, but she pursues the process of production (of pearls) without losing hope. An analogy is also drawn between the creation of art and pearls; both processes are arduous, painstaking, and fraught with suffering. The utilization of the oyster imagery in the text transports the reader to the realm of nature, revealing the concealed essence that lies beneath the sensoriality of sight and sound. Yet again, the concept of death is evoked, but this time through untamed, waterlogged marshland. Mangroves are liminal spaces that neither grow on solid land nor in deep water. The image of drowning and rising above the water of the mangrove respiratory root breathing in salty water is a metonymy that functions as an ecological representation of the protagonist family's migration and the complexity of their roots/routes.[13] Equally, it symbolizes her survival and coping skills through adaptation. So, the body in water is connected with themes: memories, nostalgia, and conflicts of death and life.

Opening with a proud grinning of death, the following stanza demonstrates a strong visual sense of malevolence. When the subject succumbs to a fatal blow, the reader silently witnesses the protagonist's final demise. The enjambment is used to heighten the inner connection between

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[13] *Aham: weaving the self* (2020), a choreography commissioned by and performed at Iowa State University (USA), is a reflective dramatic practice in which I draw a parallel between the weaving of the cultural fabric of the jamdani saree (of Bengal and Bangladesh) and the performance of my identity.

death and life. A prolonged period of silence, denoted by a series of dashes, is employed to offer the reader some space to bear this violence. What is noticeable in this stanza is its brevity and abundance of hard consonants, particularly the phonemes /d/ and /t/ ("spade", "died", "death", and "trunk hard"), which amplify the emotional appeal. Additionally, the sporadic inclusion of a sibilant sound (/s/, "sigh") and a liquid consonant (/l/, "lethal") accentuates themes of subjugation and torment. Effectively, the only short vowel (as in "hit") conveys the sense of restlessness that the subject experiences, while the long vowels in "conceited" and "spade" express the prolonged pain she endures. Furthermore, the monosyllables ("hit," "sigh," "last," and "death") enhance the dramatic impact. Like the beginning, the repetitive inversion ("died I") at the end establishes a sense of the cyclicality of the universe. In this way, the death brought on by the culminating deadly attack is viewed more as the beginning of something than the end.

Much to the surprise of the reader, the closing lines posit the subject as assertive and active. It is a paradox that death itself becomes a passage to an empowered life as she defies gender norms and integrates herself into a patriarchal system that has traditionally regarded travel as a male domain.[14] The conclusion serves to emphasize the inherent ambiguity associated with the utilization of half rhyme ("unafraid" and "annihilate"). Another noteworthy aspect is the disruption of temporality through the use of tense, which occurs through the blurring of the present and the past, the dead and the living. The slow and measured walk is felt with a resolution that has assonance with long vowel sounds. The present state of consciousness allows the protagonist to revisit the past with enhanced perception and resilience. As exemplified by the combination of "Now" and "through the ages," the integration of the present moment with historical perspectives offers increased flexibility.[15] Similarly, the reader also experiences a temporal displacement and achieves a heightened state of presence with the subject. However, the end does not reveal where this fearless journey will take her, instead alluding to a promising future yet to come.

6. Visual readings (video length: 3.20 min)

At the outset, the absence of plants and greenery results in a landscape devoid of color, where the predominant hue is cream. Death is depicted as an empty chamber, giving the sensation of openness. The tactility of the silky feel of the embroidered curtains lessens the agony of death (Fig. 1). The absence of a human body subtly indicates the transformation of the body before

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[14] See, for example, "Re-reading time-geography from a gender perspective: Examples from gendered mobility" by Christina Scholten, Tora Friberg, and Annika Sandén.

[15] I appreciate having conversations with Jessica Fiala on the use of tense.

being taken over by an omnipotent agency. Besides, the uncanny absence of life, offering a dramatic effect to the passage as the silence, concurs with a secluded sea beach.

Fig. 1. Tactility of the curtain fabric

The viewer sees the protagonist walk slowly and move towards the threshold, where the boundary of life and death is blurred. It forms a boundary between the public and the private, in the same manner as the separate ideology divided the corona-stricken home from the world.[16] Her countenance appears disengaged (Fig. 2) and exhibits a lack of facial expression, indicating the experience of solitude and self-reflection. Subsequently, the female body takes on the appearance of a sponge that absorbs, a jellyfish that is borderless, and a shell that can grow pearls inside of it. There is a certain loss of control that comes with the invasion of the body, and this is emphasized in the passage with the narrator's loss of control of his own limbs. Her body is not shown; rather, the human is transformed into a jellyfish, as shown using a hand gesture (Fig. 3). Water is a symbol of regeneration, whether in the form of an entire ocean or of a single drop of dew (Fig. 4).

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[16] See also *The Domestic Veil: The Net Curtain in the Uncanny Home* (2020) by Carol Quarini.

Fig. 2 Disengaged countenance

breathed fresh yet again on a new morn

Fig. 3. A dead jellyfish

shining along the shoreline

Fig. 4. Regeneration

Throughout, the poem employs images that dismantle any straightforward classification. Some of the most prominent visual tropes used in the film are the woman's body and trees. The visual of a human body taken over by the natural world brings the viewer closer to nature. The viewer struggles to reconcile the human form merging with the plants (Figs. 5 a, b, and c). From oppressive destruction, it reflects the subject's rising in the marsh, a daring figure who challenges the patriarchal gaze and everything that is conformist and restricted. However, the imagery is used as a catalyst for the mending of psychological wounds and the restoration of boundaries. The imagined marshy land is spatially and emotionally destabilizing; it lends an unsettling atmosphere to the city, but it also evokes her nostalgia, along with the feelings lost and then overgrown in another land. On the other hand, marshy land is a site of security and community under threat from both nature and modern civilization (Figs. 5 a, b). According to Bakhtin, the concept of the grotesque is manifested through the amalgamation of physical forms, therefore establishing a clear correlation between the grotesque and its utilization as a component of body horror. The grotesque is revealed through "what protrudes from the body, all that seeks to go out beyond the body's confines" (Bakhtin, 1984 [1965], p. 316). And, where the body exceeds its own limits (or the limits we place on it), it ceases to be itself. Drawing on Bakhtin, I contend that this is an instance of a grotesque aesthetic, dismantling the line between inside and outside with the image of a marshland. Earlier, in collaboration with Krishna Goswami, the "grotesque" lens was adopted to read Goswami's 2020 global lockdown photo series[17], arguing that the grotesque is a compelling feminist category for expressing the challenges and contestations that a woman (of 'color') encounters in her cultural tapestry (Banerjee & Goswami, 2021, p. 27). Similarly, the marshy land is a gendered space that emerges as a symbol of the indomitable spirit of the subject as a woman.

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[17] See Krishna Goswami's photo series "At home in the World? Mediating Borders" (2020). Available at: https://www.instagram.com/p/CBIugyIHF8U/ (accessed on October 20, 2023)

Fig. 5a. Human body, dismembered limbs, and vegetation

Fig. 5b. Layering of a human figure with plants

Fig. 5c. Plants growing out of the female body

The very concept of mutilation is horrific. There is a certain subjectivity to what suspends a certain person in feelings of horror. In Figs. 5a, b, and c, the body horror is provoked by the body's mutilation and mutation. By mixing plants and humans and also evoking the imagery of

other animals, the visuals call into question the imposition and prescriptive nature of the body politic in a way that provokes discomfort, sometimes eliciting fear. Skin, through which body horror is often permeated, distorted through violence, and transformed through surgery, is kept subtle, and the word membrane is used instead (Fig. 6). The purpose is not to amplify the horror but to calm with the sudden shift that they present.

As the protagonist progresses towards a state of profound internal enlightenment, the poem's dominant hues of golden yellow and a luminous off-whiteness in the window are contrasted with the blood-red costume. Furthermore, her emerging sense of completeness and self-unity are consistently conveyed through the depiction of luminous glass. But her fragmented hand, which moves by itself, is "uncanny". The use of hand gestures, specifically the act of hands opening and closing (referred to as *samdamsha*, Fig. 6), in conjunction with blinking lights emanating from adjacent residential units, suggests a striking similarity to a celestial expanse adorned with flickering stars. The screen features a blurred face, which amalgamates elements of synthetic flora embroidered on a translucent chiffon georgette fabric at the back of the subject (Fig. 7). Such grotesque visuals efface reality with imagination, aligning with the Freudian "uncanny". Both the creation of a pearl and a work of art require tremendous effort and the overcoming of obstacles, and here, the difference between the two is suggested. As a reclusive subject, she chooses to isolate herself to focus on her creative life, at great expense. To represent this extended period of time and the finesse of pearls that are metamorphosized as dew drops, the *hamsasya* hand gesture (Fig. 8) is used.

the blinking stars enlivened my membrane
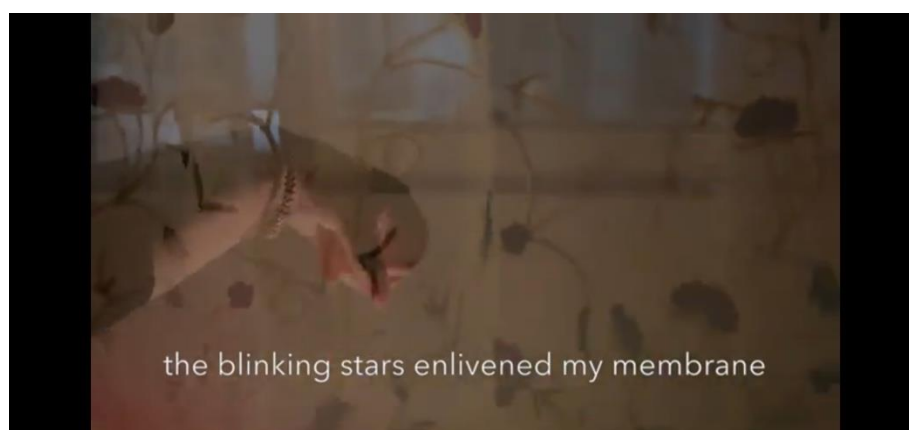
Fig. 6. A fragmented hand moves by itself

Fig. 7. Embroidered flora on the curtain fabric

Fig. 8. Degeneration after pearl harvest

In the following scene, the viewer is less willing to suspend disbelief and be engulfed in horror. Both the visual of a chunk of flesh breaking off to the floor and the metallic odor of fresh blood are affective (Figs. 9 a, b). The vivid color of the costume enhances the visual impact of the scene. Nevertheless, both lexically and visually, a mixture of vegetation and flesh ("taking root" and "growing green") mollifies the impact of the violence. A powerful and expansive portrayal of the physical environment is presented in Fig. 9b. The once-agricultural land has undergone a transformation, giving rise to towering buildings. This depiction includes elements such as a land of ashes, winds, and charred plants, as well as cut tree trunks amidst vast stretches of catastrophic ruin (indicating the pandemic).

Fig. 9a. Colossus' feet and the subjugation

Fig. 9b. Suffering

Fig. 10 contains references to injuries, bereavement, and instances of burns. Rather than projecting the image of death's grinning teeth, interpreted as malevolence, a dismembered hand (the *kartarimukha* hand gesture) is used as a symbol of mortality. The transformation of a lush tree into ashes is a symbolic representation of bereavement but also of universal truth. When the foliage of a tree shows signs of charring, it represents concepts of destruction and also the redemption that comes through the fire. By suggesting the concept of burning (the Hindu ritual of burning on the pyre) and the physical sensation associated with it, the visual is extremely heartbreaking. Plants and the element of air are universal symbols of life due to their ability to produce oxygen. Again, oxygen, a fundamental element for sustaining life, is a requisite component for achieving full oxidation in the combustion procedure. For dramatic effect, allusions to the harmony of fire, flora, and atmospheric particles are emphasized.

Fig. 10. The hand gesture representing mortality

In this context, a notable aspect is the substitution of human organs with various body parts of plants, such as roots, trunks, and stalks. A terrible wound gapes in the side and fills the viewer with pity and astonishment. The spade is representative of both punishment and silencing, while the image of the *kolaboti* flower (*Canna indica*) near the pond and marshy areas of the subject's parental residence in the migrated land brings her a sense of satisfaction (Figs. 11 a, b). The presence of the cane sugar plantation in the backdrop appears to be an additional emblem of rejuvenation, safeguarding her from annihilation. Facing up to the fearful attractiveness of death and its stasis, the poem's final lines provide the energy to rise anew. Despite the presence of pain and horror, the wounded female displays an ineffable resolution (Fig. 12). The superimposition of the body with the hand gesture of a fist (*mushti*) is held to signify strength and courage to empower herself. In this way, the subject never relies on that invisible power for her regeneration; instead, she finds the source, which suggests her indomitable spirit.

Fig. 11a. The shadow symbolizes the spade

Fig. 11b. Flowers evoke nostalgia for the past "home"

Fig. 12. Fist signifying resolution

In Fig. 13a, the subject's deliberate act of concealing her face indicates her aversion to confronting the ominous death. However, the accompanying text introduces a contrasting narrative that diverges from this impression. In the following videostill, the superimposed image of a fragmented hand holds a bud (*mukula*) pointing to the earth, signifying decay, while the other two hands resemble a blossomed flower, symbolizing the continuation of life and beauty (Fig. 13b). The imagery of the lotus in Hindu mythology demonstrates a potential quest for intellectual illumination and spotless beauty. The concept of spirals is intricately intertwined with the life-cycle events of dying and being reborn through the imagery of a lotus.

Fig. 13a. Scared to confront the looming death

Fig. 13b. Blossoming follows the gloom

In the final scene, the echo of Bangla recitation symbolizes the spread of roots elsewhere. The spatial metaphor that is shown with the tree sequence reimagines fertility as a solitary female power whose never-ending journey triumphs over death. Furthermore, the image of waking under the open sky implies freedom, while massive tree imagery that lives for many years makes an allusion to immortality (Fig. 14). The subject disappears; perhaps she finds peace and enlightenment in a lush natural setting, amidst moss-covered branches, the brown bark from which the tree gently emits aromas, or twining climbers of deep-green foliage of money plants. The power of patriarchy, like death, is too imposing to be defeated; nevertheless, the protagonist rises above it. My analysis contends that the tree sequence can be read not only as regeneration but as a poetic expression of female power and autonomy.

Fig. 14. The tree alluding immortality

7. Summary

This essay has served as a powerful method for enhancing the influence and eliciting emotional reactions of horror, pity, and empathy by illustrating the thematic examination of death in both textual and visual forms. I argue that by using stylistic devices and taking a deconstructivist

approach, this poem challenges conventional modes of thought and introduces ambiguity by blurring categorical distinctions. Further, the interpretation reveals a complex interconnection between the concepts of mortality and renewal as they intersect with nature, rituals, and corporeal experiences. The screendance reflects the connection between inner turmoil and the external environment, both visually and metaphorically. A plethora of sensory stimuli, including visual, auditory, olfactory, and tactile painful sensations, contribute to the deep involvement of viewers with the situation, enhancing their capacity to temporarily suspend their disbelief. While it is not explicitly addressed in the text, there are references to the early evolutionary history of living organisms as well as the nineteenth-century concept of "survival of the fittest." These references imply a strong connection between nature, ecology, self, and identity. During the visual analysis, ecopoetry emerged as a recurring theme from the suggestions of deforestation and the death of lower animals, which is an area of interest that I hope to explore further in my future research endeavors.

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4 Concerning of Spiritual in Art of Hilma af Klint

Margarete Barbosa Nicolosi Soares
Universidade Metropolitana de Santos – UNIMES, Brazil
margarete.soares@unimes.br/magaiancatu@hotmail.com

Abstract

Hilma af Klint (1862-1944) was a Swedish artist, spiritualist, and visionary who left a legacy of 1,200 artistic works and more than 124 diaries with 26,000 pages of handwritten notes for her nephew Erik af Klint. In her will, she suggested that her works be kept secret for twenty years after her death. The first exhibition of thirteen examples of her works and notebooks took place only forty-two years after herd demise, as part of the exhibition "The Spiritual In Art: Abstract Painting" 1890-1985 at the Los Angeles County Museum of Art (LACMA) in 1986. According to her great-nephew Johan af Klint, heir and president of the Hilma af Klint Foundation (Stockholm, 1972), the artist painted the first non-figurative images in 1906, becoming a pioneer of abstractionism in the field of art history. However, he believes the most important aspect is that Klint portrayed in her abstract paintings "systematic images of complex philosophical ideas and spiritual concepts." The artist materialized images of the subtle world on the physical plane and represented imperishable aspects of the human being even after their death. The reflections presented here originated from visits to the exhibition "Hilma Af Klint: Possible Worlds" in 2018, at the Pinacoteca in São Paulo; when this researcher was impacted by the power and sublimity of the images that acted as aesthetic portals allowing access to supra-sensible realities. Added to the author's initial experience, the reading of the catalog of the 130 works exhibited at the Pinacoteca and the biography "The Colors of the Soul - The Life of Hilma Af Klint" by Luciana Pinheiro. This article will address a dialogue on Klint's creative process, relating her ideas to those of Russian painter Wassily Kandinsky (1866-1944), traditionally recognized as one of the precursors of abstractionism, and to some spiritual concepts drawn from a hermeneutic reading of Bhagavad-gītā, an episode of the Mahābhārata, a sacred Sanskrit epic of Indian literature.

Keywords: abstract art; spirituality; Hilma Af Klint; Wassily Kandinsky; Bhagavad-gītā.

Prólogo

This article stems from the author's academic journey and her internal dialogue with the ideas of Wassily Kandinsky, Hilma af Klint, and the sacred teachings of the Bhagavad-gītā. During her master's degree, the author conducted a poetic reading of her students' drawings, in light of Kandinsky's theories on form, line, and color (2010). Throughout her doctorate, motivated by research, she began a study of the philosophical and spiritual aspects of the Bhagavad-gītā, absorbing its valuable lessons on the path of transcendental knowledge (2016). At the exhibition "Hilma Af Klint: Possible Worlds", in 2018, at the Pinacoteca in São Paulo, the author embarked on a new phase, delving into the colorful world of the artist Hilma.

Artistic Convergences: Hilma af Klint and Wassily Kandinsky

Starting from this immersion in the possible worlds of the artist Hilma af Klint, we will delve into the exploration of her spiritual and artistic journey, seeking to highlight some of the notable similarities with the renowned painter Wassily Kandinsky. Interestingly, both participated in the Baltic Exhibition in 1914, Kandinsky in the Russian section and Hilma exhibiting her landscapes (PINHEIRO, 2018, p.64). As a common point, both shared the desire to transcend the superficial appearances of the visible world through their works, driven by a deep connection with mysticism and an unrelenting search for deeper spiritual knowledge.

Fig. 1. Hilma af Klint. https://hilmaafklint.se/about-hilma-af-klint> Acess: Jun. 2023

Hilma af Klint, one of the first women to graduate from the Royal Academy of Fine Arts between 1882 and 1887, dedicated her life to painting invisible worlds and kept a meticulous record of her research and studies in diaries. Although her works were only exhibited after her death, she left an artistic and spiritual legacy that reveals eternal truths.
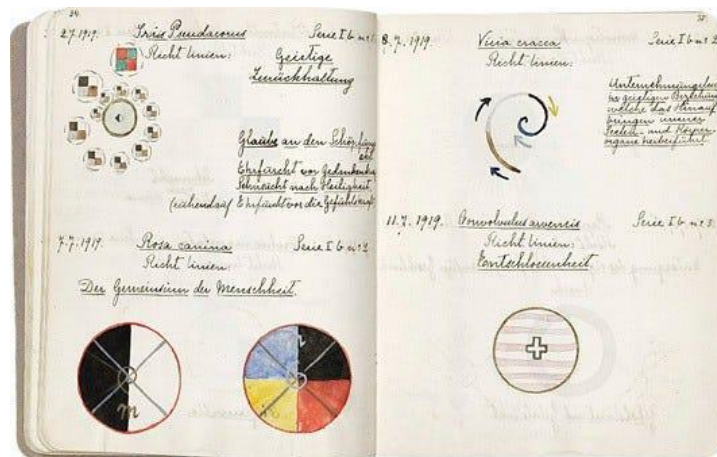
Fig. 2. Hilma af Klint From A Work on Flowers, Mosses and Lichen, July 2 1919 © Stiftelsen Hilma af Klints Verk Photo Moderna Museet, Albin Dahlström. https://hilmaafklint.se/about-hilma-af-klint>acesso em Jun. 2023

On the other hand, Wassily Kandinsky is widely recognized as a pioneer of abstractionism, both in his artistic production and in his theoretical contributions. His first abstract painting dates from 1910, while Hilma af Klint had been exploring abstraction since 1906. Both artists, as children of their time, witnessed the scientific, political, and cultural transformations of the era. In addition to portraying the visual impressions of the world they lived in, they expressed a longing to know other supersensible realities shared by several artists of this period.

Kandinsky had abilities for eidetic and synesthetic experiences. His vivid visual memory allowed him to visually represent past events with precise details, while his interaction between visual and musical perceptions provided him with a unique synesthetic experience. For example, he associated the "chiaroscuro" in Rembrandt's works with a "great double chord" that referred to Wagner's "trumpets". This combination of skills was reflected in the creation of his works, such as the series of woodcuts (1913) titled "Chords". Beyond this sensitivity, for Kandinsky, figurative art was tied to the materialistic world and his works should be aligned with the expression of the great spirituality of his time. Helena Blavatsky's Theosophy and other occult currents contributed to his conceptions of synthesis and "acted as catalysts for the emergence of abstraction". (WICK, p. 257-260, 1989).

Hilma was educated in Christianity, studied the theories of Theosophy, the Rosicrucian Order, attended the Edelweiss Order, and was a member of Anthroposophy, in addition to her academic knowledge in art and her mystical studies, as a medium, she had direct contact with spirits who guided her artistic production. At different times, Hilma and Kandinsky had encounters with Rudolf Steiner, the founder of Anthroposophy. Both showed a strong interest

in experiences and phenomena related to color, exploring them through Goethe's color theory, revisited and applied by Steiner. (PINHEIRO, p. 177, 2018)

After her academic training, Hilma gathered a group called "De Fem" - or "The Five"- composed of friends equally interested in the relationship between art, paranormality, and mysticism. Through meditations, prayers, automatic writing, and drawings, they received messages from spiritual guides named 'Masters of the High', among them, Gregor, Amaliel, Georg, Ananda, Agnes, Clemens, Esther, and Theosophus. They came from different lineages and operated at various levels of consciousness. Hilma told her nephew, Erik af Klint, that a part of them had their roots in Tibet. All the group's experiences and messages received were carefully recorded in a book. After almost ten years of weekly meetings, Master Ananda revealed to Hilma, at 42, "that she had been designated to bring images from the subtle world to the physical plane" (PINHEIRO, p. 85 - 108, 2018)."

> You, Hilma, are especially attentive to assume a position of leadership, that is, you are placed at the forefront because, in a previous incarnation, you asked for permission to sacrifice yourself completely. (PINHEIRO, p. 101, 2018)

Fig.3. Altar of "De Fem". https://myfavoritefeminists.com/ep-17-mystical-malarky-the-bureau-of-fishies>
Access: Jun. 2023

The guides claimed to be part of the Buddhist tradition, however, the group's mission was to revive the roots of Christianity. Their paintings would remind humanity of its divine origin and immortality (PINHEIRO, P. 108, 2018). While exploring new artistic and spiritual approaches, Kandinsky and Hilma replaced natural colors with symbolic colors and abandoned the figurative representation of the world, opting for abstract expression through signs.

In addition to being an innovative painter, Kandinsky recorded his research in books and shared his knowledge through teaching, playing an active role as a writer and professor. For her part, Hilma meticulously mapped and coded the letters, words, and images painted by her, some seemingly indecipherable, explaining her philosophy in a long series of methodically organized notebooks. Artists Josiah McElheng and Christine Burgin, in a conversation about the exhibition "Hilma af Klint: Paintings for the Future" at the Guggenheim Museum, where they came into contact with this material, were astounded by the brilliance and novelty of this compilation and considered it a kind of library of ideas and collection of poems (2018 - 2019). While Kandinsky captivated the eyes of the crowds with his works and immortalized his place in art history, Hilma did not show her unpublished works or expose her research. Following the guidance of spiritual masters, she left her artistic and philosophical work for the future, that is, for us, with the promise that she would be part of this realm, and departed in anonymity. Each artist, in their own way, sought to establish a link with deeper dimensions of existence, exploring spirituality, intuition, and the search for transcendental knowledge that was expressed in their paintings. Interestingly, both died in the same year, in 1944.

Unraveling Hilma af Klint's Path: A Reading in the Light of the Bhagavad-gītā

What would lead a highly qualified artist, and researcher, with a distinguished academic background, to dedicate many years of her life to artistic and theoretical production and preserve her legacy for the future, even when she herself would no longer be present? In unraveling the hidden mysteries of this singular choice, we dive into the intriguing world of Hilma af Klint. In her artistic silence, she left behind a powerful testimony, an invitation to look beyond the surface and connect with the transcendental essence. In this sense, in light of the teachings of the Bhagavad-gītā, through a hermeneutic reading, it is possible to adopt an enriching perspective to understand not only Hilma's artistic choices but also the underlying meaning of her abstract works. Thus, the Gītā can serve as a valuable interpretative tool and reveal the art of Hilma.

The Bhagavad-gītā is a classic masterpiece of ancient Indian literature, philosophy, religion, and culture. Originally, 'Bhagavad' can be translated as 'Divine' or 'Supreme', and 'gītā' means 'song' or 'poem'. Therefore, the literal meaning is 'divine song' or 'divine poem'. The text is also known as Gītopanisad because it is considered the essence of the knowledge of the Vedas and is one of the most important texts of the Upanishads of Vedic literature. At its genesis, the text is one of the episodes of the "Mahabharata", a Hindu epic and one of the longest literary works in the world, studied and valued for its philosophical ideas and timeless teachings. The Gītā recounts the conversation between a spiritual master, Krishna, and his disciple, Arjuna, in a sublime encounter. The colloquy occurred during the battle of Kurukshetra, where the Pandavas and the Kauravas, two rival royal families, face each other for control of the kingdom of Hastinapura.

At the beginning of the imminent combat, Prince Arjuna, a brave and prominent warrior of the Pandavas, is taken by deep anguish and doubt. He sees himself in front of his own relatives, teachers, and friends on the opposite side, and begins to question the morality of war, the purpose of life, and his duties as a warrior. In this moment of despair and confusion, Krishna, known as Bhagavān, the Supreme Personality of God, that is, a divine incarnation, guides him as his charioteer and counselor. His words transcend time and continue to be a source of inspiration and wisdom for people from various spiritual traditions around the world. Arjuna is instructed about the nature of the soul, the importance of devotion, the role of right action in life, the pursuit of spiritual truth, helping him to understand the essence of existence, universal consciousness, and the purpose of his life. Just like the prince, Hilma was a warrior who waged

an internal battle in search of greater consciousness and like him embarked on a journey of self-discovery and spiritual quest. In comparison, Hilma had full confidence in her mystical experience with the Masters of the High, following their guidance, as well as, in her earthly master, Rudolf Steiner, someone who possibly shared similar qualities to the spiritual guides, and whose teachings transmitted her security. Both contexts portray the internal conflict, the search for truth, the connection with the divine, and the transcendence of the limitations of the material world.

Krishna reveals to Arjuna that the true battle takes place within the mind and emotions of each individual. He explains the distinction between the transient material body and the eternal spiritual soul, clarifying the process of transmigration of the soul and the importance of selfless service to the Supreme. He guides on how to overcome confusion and reach a state of elevated consciousness, where right action and sincere devotion can lead to self-realization and spiritual fulfillment.

The purpose of the Gītā transcends times and seeks to free humanity from the ignorance inherent in material existence. Its goal is to reveal the eternal nature of our existence, providing teachings that direct the individual towards a deeper understanding of oneself and the world around them.

In dialogue with Arjuna, Krishna recommends that people engage in activities in the physical world and teaches that, through these actions, they can become attached to or liberated from it. Similarly, Hilma dedicated herself to her material production with spiritual objectives and painted the colors of the eternal soul. Krishna taught that when a living entity acts to please the Supreme, without selfish motives, it can attain transcendental knowledge about itself and the Supreme. Arjuna was invited by Krishna to act detachedly for a higher collective purpose:

> Just as the ignorant perform their duties with attachment to results, the learned may also act, but without attachment, with the purpose of leading people on the right path. (Prabhupāda, Chap. 3, verse 25, p.201, 2015)

Just as Hilma was invited by the High Masters to work and detach from the result of her work for the benefit of a greater cause:

> She received guidance to work in service of the mysteries in the construction of paintings to erect a new temple that would reveal symbolic images, whose messages, according to Them, would serve to awaken and remind humanity of its spiritual essence.
>
> (...) Do not expect the signs and symbols to be understood by the brothers you meet, but work hard for the future. This saga will be a great blessing for your successors. One day you will rejoice for not having abandoned this adventure. (PINHEIRO, 2018, pp. 95 and 100)

When a human being attains transcendental knowledge, they achieve a deeper understanding of the nature of the soul and its connection with the Supreme. This knowledge not only brings spiritual clarity but also has the power to purify the individual's mind and actions. By performing devotional actions without attachment to material results or selfish motivations, one can approach the true essence of the self and the Supreme. This transcendental knowledge is a source of liberation, allowing the person to free themselves from the shackles of the material world and find a state of peace and spiritual fulfillment (Prabhupāda, Chap. 4, verse 19, p. 249, 2015).

Krishna taught that by performing external actions, but at the same time abandoning the results internally, the instructed individual, after being purified by the fire of transcendental knowledge, attains peace, detachment, endurance, spiritual discernment, and sublime happiness (Prabhupāda, Chap. 5, verse 21, p. 296).

The person who finds their happiness internally, who is active and finds joy within themselves, directing their focus to their own inner being, is considered a perfect mystic. This person liberates themselves and merges with the Divine Supreme, eventually achieving unity with Him (Prabhupāda, Chap. 5, verse 21, p. 296). According to the Bhagavad-gītā, astānga-yoga is a systematic technique of meditation aimed at controlling the mind and senses, directing concentration towards the Paramātmā (the Supersoul, the Lord's manifestation present in the heart). The practice of astānga-yoga culminates in the state of samādhi, which is full consciousness and union with the Supreme. The gītā states: "For one who sees Me everywhere and sees everything in Me, I am never lost, nor is he ever lost to Me" (Prabhupāda, Chap. 6, verse 30, p. 335). According to the "Masters of Clear Truth, she was chosen because she was the only one who had the ability to stay focused and with the necessary discipline to carry out the task" (PINHEIRO, p.95, 2018).

In the tenth chapter of the Gītā, it is emphasized that all wonders and extraordinary phenomena present in the material and spiritual world are only partial manifestations of the divine energies and opulences of the Supreme. He represents power, beauty, magnificence, and sublimity in their highest form. In His words, the Supreme Personality of God said to Arjuna: 'My dear Arjuna, O son of Prthā, behold now My opulences, consisting of hundreds of thousands of varied divine and multicolored forms' (Prabhupāda, Chap. 11 verse 5, p. 533, 2015).

One of the main teachings of the Bhagavad-gītā is the idea that the soul is immortal and that life is a cyclical journey of birth and death. The living entity is bound by the laws of material nature and usually seeks to satisfy the enjoyment of its own senses, however, it never feels fulfilled. It

is also stated that the living entity originates from and is an integral part of the Supreme Lord and will only self-realize by satisfying the senses of the Supreme. According to Vedic teachings, each living being, among the countless trillions of living beings, has a specific and eternal relationship with the Supreme, called svarūpa. Through the process of devotional service, the living entity can revive this svarūpa, achieving the perfection of its constitutional position (Prabhupāda, p. 31, 2015). Krishna taught Arjuna to act without the desire for sense gratification and without attachment to the results of his activities. The one who achieves this state of consciousness is considered a full knower, and their actions are free from the common reactions of work.

Hilma courageously accepted the challenge to paint for the future and over time demonstrated detachment from the results of her artistic creation, from sense gratification, and from public approval. The experience lived by the artist with her spiritual guides and her work, although initially still without all the answers and sufficient understanding to interpret what she was doing, was true to the point that she trusted and followed the guidelines.

Before Hilma af Klint's Colors: First Impressions
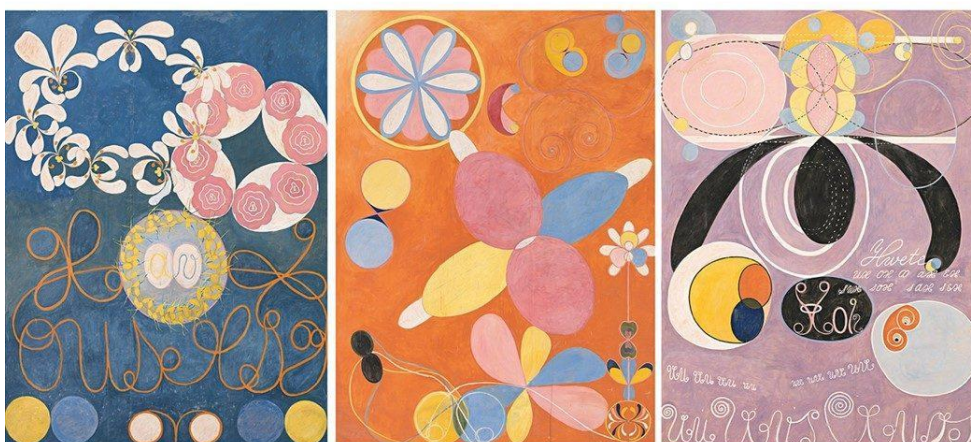
Fig. 4. Grupp IV, N. 1. The Ten Largest, Childhood. N. 4.Youth. N. 6. Adulthood. Hilma af Klint, 1907.
https://thepolitic.org/article/hilma-af-klint-1862-194>Acesso em Jun. 2023

Her works, like the series "The Ten Largest," depict the cycle from birth and youth to old age, reflecting the cyclical journey of the soul. During contemplation, it is possible to discern emanations of colorful vibrational labyrinths that extend through the environment, absorbing the observer. Faced with the grandeur and magnitude of the works, people approach to unravel microcosmic details and step back to appreciate the whole. The curvilinear shapes and colors

lead them on an internal and external journey simultaneously. They feel part of a larger whole and, at the same time, singularities in the face of infinity.

> You must present the idea of evolution in ever-widening circles and this evolution is what will give color and shape to what you will build. In all your work and, most intimately, in each work you will glimpse the great life, strong, giving spirit and form to everything that is. Moreover, we will see that this form appears from initial chaos to a final ship purified for the Divine and inherent life. (PINHEIRO, p. 110, 2018)

Hilma stated that she worked quickly and securely on these paintings, without altering a single brushstroke. She was guided by the High Master Amaliel to paint the astral plane, proclaiming a new philosophy of life. Upon receiving the task, she instantly responded: "Yes". She recognized that this would be the greatest work she would perform in her life. Amaliel, in response to her yes, said: "You answered too quickly, you will learn from life from a new perspective and you will be a subject in the new kingdom yourself; your efforts will bear fruit" (Pinheiro, p. 95, 2018).

Just as Krishna taught Arjuna that the soul is indestructible and cannot be destroyed by anyone, Hilma painted the eternal nature of the soul. According to Vedic wisdom, the soul has no beginning or end, it does not born or die. Even when the physical body perishes, the soul remains. The soul is something that has always existed, it is primordial and is always present. These teachings emphasize the immortal nature of the soul and its separation from the physical body (Prabhupāda, Chap. 2, verses 17 and 20, p. 114 and 118).
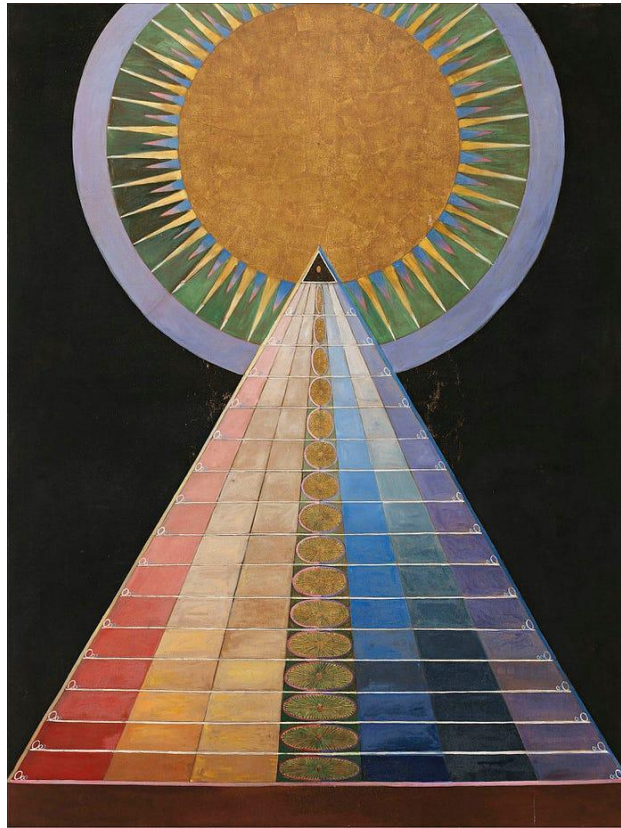
Fig.5.Hilma af Klint, Altarpiece, nr 1, grupp X, Altarpiece, 1915 © Stiftelsen Hilma af Klints Verk. Foto Moderna Museet Albin Dahlström. https://revistacaliban.net/a-arte-oculta-de-hilma-af-klint-e-sua-pintura-para-o-futuro-8078ca44e32 > acesso em Jun. 2023

Before the work Altarpiece, people are enveloped in deep silence and immersion as they contemplate its essence. The work evokes a ladder that rises from the earth to the sky, symbolizing the connection between the earthly plane and the divine, represented by the radiant light of the sun.

> Oh son of Bharata, just as the Sun alone illuminates this entire Universe, similarly, the living entity, being alone within the body, illuminates it entirely through consciousness. (Prabhupāda, Chap. 13, verse 34, p.641, 2015)

Influenced by her Christian religious upbringing, the author associated the work with the vision of the biblical patriarch Jacob, known as 'Jacob's ladder'. In this vision, Jacob contemplated a ladder that extended from earth to heaven, with angels ascending and descending on it. The convergence of the triangle's point in the center of the circle reinforces this connection, conveying the idea of spiritual ascension and the search for connection with the divine. The image invites the viewer to elevate their thoughts, aspirations, and efforts towards a higher state of consciousness and understanding.

As one explores the symbolism of the image, the triangle refers to the number three, to divinity, to harmony, and proportion. An equilateral triangle can also represent the earth. According to the Mayans, "the triangle is the glyph of the sun's ray". In Jewish tradition, the triangle symbolizes God. In alchemy, it is the "symbol of fire" and also of the heart. In Christian tradition, it represents the divine and human nature of Christ, as well as the mountain and the cave. It becomes evident that the ladder is also present in various mystical and esoteric traditions, such as in Hermetic philosophy, in alchemical tradition, and in Nordic mythologies. In this context, the ladder is seen as a spiritual journey and a process of inner transformation. Each rung represents a stage of evolution, overcoming challenges, and acquiring knowledge.

The Altarpiece, number one, also evokes the multiple symbolism of the mountain. Its height, verticality, and proximity to the sky evoke the notion of transcendence. The mountain participates in the symbolism of manifestation by being the epicenter of sacred atmospheric phenomena and of numerous divine manifestations. It represents the meeting between heaven and earth, being both the home of the gods and the goal of the human ascending journey. When viewed from above, it reveals itself as the apex of a vertical line, symbolizing the center of the world. When viewed from below, from the horizon, it emerges as a vertical line, representing the axis of the world, and is also seen as a ladder, a path to be climbed. The mythological or cosmic symbolism of high mountains, reminiscent of fortresses, symbolize security (CHEVALIER, 20, p. 616)

Notes and future perspectives

Reflecting on the paths followed by artists Hilma and Kandinsky, along with their respective productions, it is possible to discern in Kandinsky's works a disintegration of figurative representation, evolving towards the abstraction of forms. On the other hand, this deconstruction was not identified in Hilma's works, on the contrary, she was guided to paint abstract images. Later, she explored elements of nature, geometric figures, and abstraction again, revealing a cyclical path that advances and returns.

Upon contemplating and immersing in the paintings of the exhibition 'Hilma Af Klint: possible worlds', the author was swept away by a mix of astonishment and deep emotion, as if she found a lost link that reconnected her to the wheel of life in constant movement towards a sublime purpose in harmony with the universe. By questioning Hilma's creative process and the striking experience of contemplating her works in the light of the spiritual teachings of the Bhagavad-gītā, one understands the experience of art as transcendence. In this sense, the words of

Theologian J. Duque resonate in the article "Art as Transcendence". Hilma's artworks reflect "the perfect conjugation of the sensible and intelligible worlds, according to the Platonic tradition". These two worlds, as form and content, are intrinsically linked. In art, they constitute, in fact, the same world. Through art, the relationship between the sensible and the intelligible is established, defining it as a unifying symbol. Hilma's art expresses "the beauty of being and of everything that is, that is, in its truth." This beauty is not linked to certain artistic styles but to the revelation of the truth of being. The divine origin of being reveals itself when the being manifests itself in real entities, being a miracle present in everything that exists. Through art, "the human being experiences the transcendence of being, of the beautiful, and of his own origin". It awakens a consciousness of existence beyond the limits of the human being, connecting him with a transcendental dimension. In the context of Hilma af Klint's works, one can say that they reveal this transcendence of being and the beauty of its appearance. Her artworks provide an aesthetic experience that transcends the everyday world, leading the observer to a deeper understanding of reality and the connection with the divine (DUQUE, 2003, p.80).

> For one who explains this supreme secret to the devotees, pure devotional service is guaranteed, and in the end, he will return to Me. (Prabhupada, Chap. 18, verse 68)

It is hoped that the seeds planted in this article, stemming from the intersection of the paths of Hilma and Kandinsky, in the light of the wisdom of the Bhagavad-gītā and the reflections of theologian Duque, may blossom into new multicolored and transcendental investigations.

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5 | War, Trauma and Consequences – Film Analysis

Maria Celeste Cantante
CEMRI –UAB, Portugal
mariahcantante@gmail.com

Abstract

In this work, we seek to address, through reflections supported by film analysis, the effects arising from the warmongering spectrum that has always accompanied humanity, highlighting the harm caused by the horrors of war, through the films entitled Apocalypse Now, by Francis Ford Copolla, in 1979, Beasts of No Nation by Cary Fukunaga, in 2015, and Anne Frank-Parallel Stories directed by Sabina Fedeli, in 2019, to reflect on the issue of war trauma, with an emphasis on the war conflict that is taking place in Ukraine.

Keywords: war, traumas, consequences, society, dual human nature

Introduction

The novel by Leon Tolstoi, entitleled *War and Peace*, published in 1865, leads us to a vision of humanity, that is made up of contrasts, that lives, dies and is reborn, generation after generation in love, afection and peace and destroys itself simultaneously, embodied in hatred and ambition, in the thirst for adventure and conquest, in the desire for domination and subjugation, in the fight for survival, interspersing the joy of living with the terror of destruction and death.

Over millennia, History presents the controversial path of humanity, leaving perplexed those who believe that human beings possess, in essence, the highest values that move them such as love, solidarity, tolerance, respect, among other, that distinguish the human race, endowed with a 'soul', from other animals. However, how often do men kill out of pure cruelty, in barbaric acts that terrify people and mark generations.

Various studies, reflections, essays, literature, cinema and other arts focus tirelessly on this angel-demon duality that man encompasses, leaving the nature of which he is a part, perplexed by the irrationality of this dichotomy. The mind, according to the thoughts of Sigmund Freud, conceives man as a dual being saying that, "for him, love and hate are two sides of the same coin, good and evil live side by side, angels and demons dwell within us.[1]

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[1] CARAM. Carmen Moreira. Anjos e Demónios Habitam em Nós. O Tempo. https://www.otempo.com.br/pampulha/anjos-e-demonios-habitam-em-nos-1.570268. maio 4 2013. Assessed on: March 5th 2023.

The human condition, which has a conflicting nature, makes it difficult to control its aggressiveness, making it a greater problem to establish balance. The arts express this condition/nature and lead the viewer to reflect on their own cruelty/nature.

This condition of conflict, the duality of good and evil, material-substance/feelings of which we are made, leads to war, among peoples and ethnicities, races and creeds. The armed conflict, which results in extreme violence, destroys and kills, leaving psychological traumas that are difficult to overcome, leaving peoples and generations, societies and human beings in a deficit of balance, madness that is sometimes irrecoverable, a consequence of the lack of affection, which affects group sustainability, namely family and individual, being prolific in imbalances that affect present and future.

The intense and violent armed conflict, which can involve states, societies and social groups, governments, mercenaries and paramilitary groups, rebels and militias, proves to be demeaning in relation to the most basic rights of citizens, the dignity of human beings, and destroys, transforms and leaves deep marks on men, societies, countries and nations and discovers the darkest side of the dual human being who allows himself to be dragged by his dark side.

In the words of Teresa Almeida Cravo,

> The centenary of the outbreak of the First World War provides us with an opportunity to reflect on the phenomenon of war in international relations. A brief tour of the last century reveals different practices of the use of force on a large scale, from the Second World War to Vietnam, from Rwanda to Iraq (…).

> The (…) identification of the four most prominent conceptualizations of war in contemporary international relations – the classic interstate wars, the cold war, the new wars and the global war on terror (…) refocuses the analysis on the co-constitutive nature of war and of structural processes of social and political transformation. Scrutinizing this articulation of war with broader societal processes allows us to better understand their historical and/or geographical specificities, as well as their centrality in the construction and deconstruction of the respective political orders, whether national, regional or international. [2]

Over time, war conflicts take the most diverse forms and define different procedures, causing paradigm shifts and profound transformations, although they maintain, in essence, the cruelty that destroys us.

> Following the Second World War and the emergence of the bipolar order around the two superpowers – the United States (USA) and the Soviet Union –(…) a new paradigm, called the Cold War, emerges to describe the competition between the two rivals. With the advent of nuclear weapons, the essential characteristic of this conflict becomes the practical

possibility of total destruction. Traditional war (…) fought on the battlefield thus ceases to be a means (…) of resolving disputes. The threat of nuclear suicide guarantees, for four decades, the deterrence of an escalation of the use of force in the direct relationship between the two superpowers, but it implies the export of this confrontation to the periphery, through so-called delegation wars (…), wars anti-colonial struggles – the liberation struggles of independence movements on the Asian and African continent against the European imperial powers – with the sponsorship of the USA and the Soviet Union -, (…) between Israel and the Arab States, India and Pakistan or Iran and Iraq.[3]

In addition to the war conflicts mentioned, there were many others to highlight, however the war in Ukraine and the Israeli-Palestinian conflict, due to the extreme violence, horror and terrorism, which has involved them, expressing, once again, the dark side of the human being, showing live, on screens, the suffering of their respective defenseless populations, simultaneously promotes the solidarity and mutual help that distinguishes us as citizens, the other human 'side'. The dual being that we are, human beings, is evident in these two examples.

The impulses (dark side and the opposite) of man that Freud identifies, however, highlighting "the difficulty of exposing the dark through words and conscious thought" [4], they can lead to expression in acts that include cruelty and violence, embodied in warlike action, thus giving, in "their 'back and forth' (…) body and form to this darkness that is not accessible to language and thought." [5]

In the same way, terrorism, spreading horror and fear across the planet, perpetrated by terrorist organizations, simultaneously tests the desire, the impulse to combat it and a 'global war' against terror takes shape and seeks to annihilate it. Once again, a good/evil duality appears, which seeks to reestablish balance and not compromise the right to peace. Following extreme events that we are experiencing today, Western society faces another 'war' between established democracies and radicalism that puts them in danger.

In addition to the references to the duality of the human being, the descriptions of war presented and the mention of terrorism as a warmongering act, we can say that,

war is nothing more than one of the possible forms of group violence, and being a social phenomenon, it reflects the characteristics of the society in which it occurs, in the same way that it intervenes in its evolution. War has been a constant in the History of humanity, and remains as alive today as ever, modulated by specific conditions to our time. (…) Its deep causes, or origins, are naturally confused with those of collective violence, and this will naturally also share (…) common roots with individual violence. Those causes will most likely be found in the biological and psychic characteristics of the human being modulated

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[3] Ibidem

[4] MARIOTO. Sabrina. 2016. O Dualismo pulsional em Freud. Universidade Federal de São Carlos Programa de Pós-Graduação em Filosofia. São Carlos. (dissertação de mestrado) DissSM dualismo de freud.pdf. Assessed on: March 7th 2023.

[5] Ibidem

by cultural acquisitions, channeled and conditioned by social structures and functioning. The proximate causes, these, will already be within the scope of politics, economics, culture, and are closely related to the intended objectives of the conflict or war.[6]

The causes, proximate or not, that trigger warlike conflicts, the dual nature of the human being, which contributes to triggering them, which have just been referred, endless sources, from which we could draw help, would lead us to a reflection, the dimension of which does not fit this approach.

However, we consider that the arts in their reality/fiction duality constitute sources of entertainment, reflection and function as mirrors of our own realities, which integrate attitudes, action, dreams, affections and suffering, traumas and mental reconstruction, diverse feelings that constitute integral part of the inner universe of each one of us, which is why we selected Cinematographic Art, which in fictions of reality, facilitates the achievement of the objectives we set ourselves: reflecting on the traumas of war through the analysis of three emblematic films, in which war presents itself in all its cruelty, directly or indirectly, *Apocalypse Now, Beasts of No Nation* and *Anne Frank - Parallel Lives*, bearing in mind a duality that identifies us.

In diverse approaches, an epic film, a dramatic cinematographic work and a documentary film contain the angel-demon duality, the cruelty, violence and aggressiveness of which human beings are capable, but also madness, the destruction of the affective mind, the suffering that war brings, which becomes an experiential inheritance and, in opposition, your endless capacity to love.

Apocalypse Now

The cinematographic work entitled *Apocaplypse Now*, a masterful epic war film directed by Francis Ford Copolla in 1979, presents viewers with a fictional picture of the reality of the Vietnam war, in 1969, whose script belongs to John Milius, is inspired by the novel by Joseph Conrad, entitled *Heart of Darkness*, published between 1899 and 1902, in three phases, whose plot takes place in the Congo Free State, in the 19th century. There are some similarities with the literary work, *Heart of Darkness*, that inspired the film *Apocalypse Now*, namely in a sought-after character, Kurtz, from the trip up the river, however, the film differs from the literary work insofar as the film is one of the greatest achievements on the thematic of war and its consequences as we can see.

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[6] MARTINS, Raul François R. C. (Brigadeiro Subdirector do IDN). A Fenomonologia da Guerra, da Paz e dos Conflitos. NeD65_RaulFrancoisMartins filosofia da guerra.pdf . Assessed on: April 2023 .

A landmark novel in English literature uncovers the oppressive and slave colonization perpetrated by the government of King Leopold II of Belgium, in the Congo Free State, his private property, starring the role of the Englishman Charles Marlow, who works in a Belgian trading company, and goes in an urgent search for Kurtz, an ivory trader, to civilization, which is located somewhere in the jungle. Marlow tells the story of his 'adventures' on a river in the Free Congo, when anchored in the Thames River estuary, in a dense atmosphere, as dense is the story he relates, establishing a parallel between a gloomy sunset and the dark story that goes narrating.

In *Apocalypse Now*, Captain Benjamin Willard, of the Military Assistance Command, the protagonist, is assigned the mission of eliminating/assassinating Colonel Walter E. Kurtz, of the North American Special Forces, who is presumed to have gone mad. Willard joins a patrol of Navy Boats commanded by 'Chief' Phillips and meets Lieutenant Colonel Bill Kilgore, who commands a squadron of attack helicopters.

Between attacks with napalm, to the sound of music entitled Ride of the Valkyries, by Richard Wagner, that progressively increases, and is accompanied by the deafening noise of helicopters in action, with the flames caused by napalm as a panorama, Kilgore surfs the waves of Nüng River, on the coastline full of Viet Cong enemies. The violence of the war images, of the napalm burning wherever the eye can see, the deafening noise of the attack gang's helicopters and the madness of Kilgore and other members of the squad, show the viewer a scenario of destruction, madness and death, which "The Ride of the Valkyries", part of the film's soundtrack, 'ignites' the horror imagery that everything provokes, creating unease in the audience and the feeling that the world ends up engulfed in flames, screams and insanity, causing traumas that penetrate the viewer's mind, highlighting the dark side of the human being. In this sequence of images, of enormous violence, there is not the slightest sign of good, which completes the duality that makes us up.

Completing this barbaric scenario is Kilgore's phrase: "I love the smell of napalm in the morning" [7] which denounces the inhumanity and indifference of a commander in the face of the suffering and death that surrounds him: men and nature. Kilgore ignores the dangers that surround him, the soldiers in his charge, Willard's men, the innocent Vietnamese inhabitants and Nature, which burns mercilessly, in that moment of savage attack with napalm and takes advantage of it to

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[7] MILIUS, John. Apocalypse Now screenplay by John Milius. Inspired by Conrad's Heart of Darkness. This draft by Francis Ford Copolla. 1975. file:///E:/dialogos%202023/filmes%20e%20romances/apocalypse-now-dec3-75%20script.pdf. Assessed on: April 2nd 2023.

practice surfing, in a madness which denounces complete inhumanity, terror, cruelty and some 'dementia' that war causes.

After this Dantesque episode, Willard begins the journey up the Nüng River, along which the Viet Cong danger lurks. During the trip, under the influence of drugs, amidst ambushes and violence, moments of fear, insanity and hallucination, scenes of violence and killing, in a dispute for individual survival can be witnessed.

While Marlow goes in search of Kurtz to rescue him, in *Heart of Darkness*, in *Apocalypse Now,* Willard has the mission to eliminate Kurtz, for alleged disobedience and mental insanity.

Once Colonel Kurtz's hiding place is discovered, Willard is arrested by Kurtz's forces and taken to the 'temple', a space of darkness, where the alleged renegade is located. Kurtz talks about humanity and civilization, praises cruelty and the Viet Cong. Finally, foreseeing his own death, he asked the commander to contact his family and tell them the truth of the facts. Kurtz is eliminated by Willard, who returns with Kurtz's last words in his ears and memory: "The Horror! The Horror!" [8]

North American supremacy/hegemony is 'framed' by the destruction of Nature and man, by disrespect for the inhabitants of Vietnam, the people and country it seeks to dominate. In an act of insubordination, Kurtz denounces the intentions of the United States of America, the means it uses to achieve this: cruelty and violence, war in its destructive immensity, the dark side of the men he leads, when greed and desire of power overlap with the kindness that constitutes the other inner side of the human being. A timeless approach places before the viewer the horror of its negative side, which can lead to madness and discredit in relation to those we elect and who govern us. Camouflaged criticism of a 'democratic' practice, which the desire to colonize ignores or kills.

In the film*, Apocalypse Now*, the 'renegade' Kurtz isolates himself in the jungle of Cambodia, a neutral country with regard to the Vietnam War, and Willard goes in search of a prominently dangerous soldier who commands an army outside the North American army.

In both cases, the aforementioned characters in the novel and in the film prefer the jungle to the detriment of the inhumane and merciless 'civilization'.

Heart of Darkness and *Apocalypse Now* intertwine in images created by reading, by the force of words and by the moving images viewed by spectators, in the horror of messages of savagery

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[8] Ibidem

that, although set in different times, show a timeless concept of destruction that is devastating man and mind.

The critical and figurative character inherent to the literary work requires the reader to pay extra attention when reading, in the same way that the cinematographic work demands the same attention from the spectator, since being both symbolic and critical, the two works of art under analysis lead to connections with warlike realities that, taking place in different historical times, and in different situations warn of the horror and insanity of savage conflict, chaos and violence which deprives humanity of its most genuine values, which are reflected in affections, making, through struggle, highlighting suffering and pain.

In a remarkable symbiosis, the cinematographic work, in a certain way, appropriates the criticisms contained in the novel and successfully directs them to the problems of war, thus highlighting its traumas and consequences.

Beasts of No Nation

Netflix's American war film, titled *Beasts of No Nation*, directed by Cary Joji Fukunaga in 2015, is based on the 2005 novel of the same name by Nigerian-American Uzidinma Iweala, which, "In a vivid, sparkling voice, Agu tells the story of what happens to him next. His story is shocking and painful, and completely unforgettable. Beasts of No Nation gives us an extraordinary portrait of the chaos and violence of war. It is a gripping and remarkable debut" [9] .

In the novel,

> written in the first person, Beasts of No Nation is told from the point of view of Agu, a child soldier fighting in an unnamed African country during a time of civil war. While Agu lives through torturous situations – including killing, stealing and being raped – he remembers, as if in a dream, the days when he lives with his family and went to school. Agu perseverers through his child soldier experience and retains some hope, but he, like the readers, has profoundly changed. (Hacht, 2009, p.1)

The film, like the novel of the same name, has as its setting a civil war not located in time and space, even though it refers to various possible theaters of war, in Africa, in the 20th or 21st century.

The fictional feature film under analysis presents the viewer with a war scenario that brings with it the end of the innocence of a child, Agu, who finds himself involved in a guerrilla war scenario, without having had any other option. Away from his happy childhood, the protagonist goes

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9 MURRAY, John. 'A Searing First Novel' Independent – Beasts of No Nation. 2015. Hachette UK Company. John Murray Press. London.

through an initiation process of traumatic and dehumanizing brutality. The guerrilla commander places him under his protection, yet rapes him, and integrates him into his militia, as well as into the barbaric actions he commands.

The brutal actions in which Agu participates remove any feeling of affection or dignity, leaving him with little hope or expectation, dream or imagination. The traumas of war transform a village boy living with his family, into an outcast who does not belong to any place, society or group. Interaction with worlds other than those of war was lost for a long time. The commander had stolen his childhood, his love, his family and his peace. The war changes Agu into a 'robotized' war machine, a child remade by the traumas of war. The transformative psychological changes of a happy boy, Agu, are brutal.

From the smile of a happy boy, to the anger of the machine boy, shown on his face, to the apathy resulting from the horrifying war scenarios he experiences, Agu still has conversations with God, the fear of weapons, the longing for mother. Agu is a boy without a smile, isolated and speechless. He wanders around the recovery center until a glimpse of an approach to another human being and a new smile from this child soldier is glimpsed.

In the words of Myriam Denoy and Anaïs Cadieux Van Vliet, "while the realities of the re-integration experience and the roles of girls in armed conflict appear more frequently in current media portrayals, it would appear that more recent depictions of child soldiers have continued to rely on depictions of child soldiers as "heroes", as "dangerous and disorderly", and as "victims", (Denoy, 2022, p. 366), thus presenting Agu, hero, dangerous, but, above all, victim, in a verisimilitude with numerous realities of today.

> Uzodinma Iweala's Beasts of No Nation plays an integral role in raising awareness of the child soldier epidemic. It portrays this global issue through the eyes of Agu, the child narrator.(…). Agu struggles to maintain his identity during his exposure to and forced involvement in rape, thievery, and murder. His age leaves him particularly vulnerable to the ravages of war, and although Agu succeeds in maintaining some of his identity, he is eventually alienated from himself and others.[10]

Targeting the African civil wars, *Beasts of No Nation* novel and war film present limitless violence, the banal objectification of hatred, absolute suffering, the almost absence of hope.

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[10] GURLEY, Nicole. 2007. The Child Soldier Experience in Uzodinma Iweala's "Beasts of No Nation" (https://www.google.pt/books/edition/The_Child_Soldier_Experience_in_Uzodinma/Ky4wOAAACAAJ?hl=pt-PT . Assessed on: June 5th 2023.

A palette of colours stands out, which accentuates the emptiness of his existence of absent dreams, resulting from the visualization of scenarios such as a slaughter scene in black and white with red/blood erupting from these two colours.

More focused on the transformations that war causes, than on the war itself, although this phenomenon is present as the first cause of the almost absence of an identity and the capacity for personal and social interrelationship, lost as a result of experiences in scenarios of war, in the same way as the novel, this film wounds and warns of the harm of war, traumas and consequences of the warlike drive of human beings, which, in opposition, affections combat by reestablishing balance.

In a discourse based, namely on the loss of innocence and the growth of resentment, this film makes perfect sense at a time when hate speech fills social media and proliferates in wars like the one in Ukraine or the Israeli-Palestinian one, which hinders us from hope and sharpens fear.

Anne Frank – Parallel Lives

The documentary film entitled Anne Frank – Parallel Lives, by Sabina Fedeli and Anna Migotto, from 2019, displays an excellent interpretation by Helen Mirren. This actress, while consulting Anne Frank's diary, presents the journeys of five survivors of the Nazi concentration camps, in a contribution to the celebration of the ninetieth anniversary of Anne Frank's birth. Helen Mirren tells the story of the girl who, hiding in an attic until she was exposed, wrote an exceptional diary that, after being published, became a reference to this day.

This documentary shows lives that, in similar circumstances, had different endings and aims to raise awareness among generations afterwards, to the dangers of totalitarianism, to the need for barbarism not to be repeated.

This documentary film recalls a testimony left by a child/adolescent of a daily life lived in a cloister/attic, trying to escape the horrors of the Nazi concentration camps, without, however, having managed to do so following a complaint. In a permanent state of alert and fear, which required almost absolute silence and caution that would be difficult for a teenager to achieve, she exploded with life and demonstrated, in her writing, an unusual maturity and intelligence.

> Published in 1947, Anne Frank's Diary was a phenomenon from the beginning and continues to be one of the most important testimonies of the days of the Second World War, a literary work that became a symbol of the human trauma of the 20th century. Director George Stevens, who carried with him for the rest of his life the ghosts of what he had seen and

filmed in Dachau, signed a film adaptation in 1959. Like his colleagues John Ford and William Wyller, he wanted to touch on the wounds of his own war experience.[11]

This documentary film constitutes a warning to the fragility and ephemerality of acquired rights, to the fact that humanity repeatedly fails to learn from the mistakes made.

In a careless, thoughtless and relativized way, we hear, on a daily basis, phrases such as: 'history is always repeating itself', or, 'we learn nothing from history'. However, many of us have no idea of the traumas and consequences of historical events that marked and psychologically transformed those who, innocently, experienced them.

It is not an easy task to find a complete answer that justifies the individual human being and humanity in general proceeding in a recurrently erratic way, destroying the well-being and happiness of social and ethnic groups, of peoples and nations, of countries and of faiths, who are shaken and disbelieved or become radicalized and resort to the violence that revenge brings with it. It is the duty of those who reflect and are uneasy about brutal realities, seek to call to reason the perpetrators and executioners of peace, as well as calling for the reestablishment of broken balances.

Publicizing perpetrated horrors and objecting to reflect on the dark side of human beings, is not only a desire, but, above all, it presents itself as a duty, reasons, if there were no others, to show men the consequences of insane attitudes perpetrated by groups or individuals without soul or feelings.

Ideologies, whether political, religious or other, taken to radicalization cause suffering, fear and death, as well as discredit and lead to violence upon violence. As if everything that has just been mentioned was not enough, we can add to a 'cauldron' of barbarities, the atrocious suffering of those who, without a choice, innocent and, sometimes, strangled by brute force and inhumanity, do not survive or are left with irreparable trauma.

We do not need to go too far back in time to become aware of the ease with which the memory of reported and unlived facts flits along the paths of oblivion, or passes through our senses, shrouded in mist and lightness, forgetting that

> the world has already gone through several transformations and, ideologically, there is, at least, the faint hope that makes us think that, in fact, the organisms created in the post-war period and everything we have already learned about humanism, tolerance and equality will prevail and help to combat all types of extremist barbarism that do not have the other in mind. The same kind of barbarism that has found a new voice recently. But it is also true

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[11] S.N. S.T. Diário de Notícias. 24 set 2020. https://www.dn.pt/edicao-do-dia/24-set-2020/helen-mirren-le-anne-frank-para-as-novas-geracoes--12752311.html. Assessed on: May 3rd 2023.

that it would have been unthinkable, at least 15 years ago or a little more, to say that the extreme right would return to the German parliament, for the first time after 1945, with the AfD; that, somehow, populism would return with all the demonstrations we saw and that we would return to discussions that we thought were resolved. The first phase of disillusionment is taking place — progress is not continuous and increasing, it is experiencing several oscillations. [12]

Therefore, the film documentary under analysis, more than fundamentally, constitutes a warning that progress, in fact, is not continuous and setbacks continue to bring, since,

people relativize what they didn't experience, what they didn't see, and when difficulties grow in everyday life, then the past no longer matters, because we become the consequences of our present circumstances. This is why, (…) history is capable of repeating itself in the midst of apparent evolution.[13]

Therefore,

the documentary 'AnneFrank – Parallel Lives (…) does not fall into the cliché of being just another informational documentary about Anne Frank (…). It seeks, first and foremost, to pass on a kind of legacy to the youngest, the grandchildren or great-grandchildren of the generation that was born in the late 1920s and who, now, are the same age as Anne Frank would be if she were alive – 91 years old.[14]

In fact,

This passing of testimony and the willingness of younger people to try to understand something that, in fact, they did not experience, takes on even greater symbolism. Soon the world will no longer have anyone telling it in the first person about the worst crime of modernity committed within evolved societies, as ethnocentrically Europe likes to think it is. Afterwards, we will only hear from third, fourth or fifth people. How, then, can we launch (in a tired society absorbed in its own problems, where the excess and little credibility of information makes it dangerously banal) the warning that, in fact, this crime could happen again? How can we draw attention to violence, when images of violence, in themselves, are themselves also trivialized by the easy use of images today and by the fact that they are found everywhere? [15]

Through this documentary we find part of the answer, as it does not pass by indifferently before our 'gaze'.

Indeed,

the solution found by this documentary was to reverse the usual paradigm and give space for generations to meet — in this case, allowing a direct dialogue between the last generation that lived through the Holocaust and the Millennial generation and generation Z. That is, we are talking of a direct witness between grandparents and grandchildren. And,

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[12] FERNANDES, Ana Monteiro. Comunidade Cultura e Arte. "Anne Frank – Vidas Paralelas": Um Documentário para o Horror Não Voltar. 2020. https://comunidadeculturaearte.com/anne-frank-vidas-paralelas-um-documentario-para-o-horror-nao-voltar/. Assessed on: May 4th 2023.

[13] Ibidem

[14] Ibidem

[15] Ibidem

of course, regardless of generational differences, try to find the link that makes us simply human and not just a mere reflection of our times. The 'phatos' and understanding with the other occurs, precisely, with the attempt at this link; with telling in the first person and in relation to contemporary times; with the feeling that, in fact, we are being given a testimony; with the memorials, museums and documentation centers that were built from the torture sites and concentration camps of World War II. It becomes interesting, therefore, to see how the grandchildren of Anne Frank's elderly contemporaries, who also experienced the atrocities of Jewish ghettos and concentration camps, deal with the fact that their family carries a history, feeling or sensing its weight. (…) the decision of a grandson who, in the documentary, shows the tattoo of his grandmother's identification number on his arm while in the concentration camp is curious.[16]

In the same way,

bearing in mind this same connection between generations, the basis of the documentary begins, (…) with a young woman's visit to the places where Anne Frank passed as well as the places that marked the Nazi horror and the Jewish ordeal. The trip is based on his need to get to know and understand the Jewish teenager better, the connection he has for her, as well as for his generation and what they suffered. At the same time as she follows Anne Frank's path, she shares small messages and posts on social media, in which she takes the opportunity, in a rhetorical way, to directly question Anne Frank about the horrors she experienced and her life. (...) nothing better than Anne Frank's diary to skip generations and speak as equals with teenagers all this time — this is because there is (...), also, the teenage Anne who wants to grow up and be more, the Anne which is not just a mere reflection of its historical context. It is precisely there that the link and communion between generations occurs, and becomes possible. And that is precisely why a diary always ends up being magical.[17]

The magic that the directors manage to create in this filmic documentary, which is based on the fascination of Anne Frank's diary, also establishes

a parallel with the journey that the young woman in the documentary begins, first, in Bergen-Belsen — the place where Anne died, like Margot, her sister, with Typhus, the disease that was ravaging the concentration camp in an epidemic at the time. The epidemic dimension of the disease began with the mass deportation of Jews from Auschwitz to Bergen-Belsen. As a historian recalls in the documentary, Typhus was an ally that maintained the functions of a gas chamber, without the Nazis having to stain their hands. Both Anne and her sister were placed in mass graves, as was Nazi custom, and it is not known for certain where their remains are. (…)Otto, the father (my words), (…) was the only one who survived.[18]

The aforementioned epidemic, typhus, takes us back to the Covid 19 epidemic that caused, in a similar way, suffering and death, although in different circumstances and historical times, along with the wars that the world is going through today.

After World War II (…), the progression of lifestyle is no longer upward for the new generations. There is an economic decline compared to the parents' generation. There is also a widespread ethical and moral decline (…). It would have been unthinkable a couple

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[16] Ibidem

[17] Ibidem

[18] Ibidem

of years ago to say that, even in Germany, the far right is also managing to reap dividends from conspiracy theories against masks and pandemic prevention measures, as seen in the demonstration in front of parliament German. Therefore, there is this necessary passage of testimony from the elderly and we must accept and accept it: the new generations must know how to identify barbarity and say no to it! The 'banality of evil' begins without us knowing how to identify it. This is the risk we run nowadays, and this is the risk we have to know how to stop, when deciding what we want for the world.[19]

Recurrently, humanity advances and retreats, fragile in the face of the imposing force of its dark side, which is why the need to resort to the values and morals of Western societies and fight to restore the balances that sustain peace and happiness is reiterated, minimize suffering and pain and seek to guarantee a better world.

Final Conclusions

Through the three films under analysis, *Apocalypse Now, Beasts of No Nation* and *Anne Frank-Parallel Lives,* all of them embodied in the thematic of war, as well as in its traumas and consequences, we are able to see that, as the human being is made up of a duality of good and evil, his dark side often stands out for the most repulsive reasons.

Throughout the history of humanity, war conflicts are countless and leave traces of cruelty and inhumanity, embodied in extreme violence and disrespect for citizens' rights to peace and affection.

In the cinematographic works under study, the traumas that war generates and the consequences shaped by madness, psychological and psychiatric illnesses and the 'erasure' of identities, dreams and future life projects are highlighted.

In *Apocalypse Now* the criticism of North American hegemony and the violent form of guerrilla warfare it uses to dominate Vietnam is a fact. Inhumane war practices drive north-american soldiers, commanders and other high-ranking officers crazy.

A film, which takes place on a war stage, with the barbarity that characterizes it, also constitutes a critique of the war phenomenon that causes the greatest individual and sociocultural imbalances.

In *Beasts of No Nation*, the horror that the child soldier faces stands out, the early loss of innocence, fundamental for a balanced adult life, the absence of magic and dreams that

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[19] Ibidem

childhood lacks, the inner emptiness that experiences in the theater of war cause are hihglighted.

In the same way, this cinematographic work highlights the infinite capacity that human beings have to rebuild themselves during childhood and adolescence, and, although not completely erasing the experiences of pain and suffering, they can rediscover their identity, sometimes lost, and be able to dream again and rethink the future.

In *Anne Frank – Parallel Lives*, the viewer is shown the importance of reading and orally telling stories from History, to younger generations, as well as establishing links between generations, grandparents, parents and grandchildren, so that memories do not fade, for the need to be on permanent alert, since acquired rights are not irreversible.

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6 | Visual primordial language: decoupling of aesthetics and art and their reunification?

Wolfgang Weinlich
University College of Teacher Education,
Vienna (Pädagogische Hochschule Wien), Austria
Wolfgang.Weinlich@phwien.ac.at

Abstract

There seems to be a connection between language acquisition and infantile amnesia. In the meantime, science increasingly assumes that the ability to remember is only formed with the acquisition of language and that language is an indispensable instrument, especially for detailed memories. Arno Stern sees this connection somewhat differently: he speaks of a figurative primordial language in which memories of the first years of life, including birth, manifest themselves. At about the same time as Stern, the biologist Ireneus Eibl-Eibesfeldt, together with the art historian Christa Sütterlin, developed a theory of a universal and natural aesthetic sensibility, which seems to support Arno Stern's hypothesis of a pictorial primordial language in many points. Above all, one connection crystallizes out of the two theories: artistic education stands in the way of beautiful art and the universal aesthetics of images. Is the illiterate image-maker really a better artist, as Eibl-Eibesfeldt's and Sütterlin's theory on the world language of art in combination with Arno Stern's theory on the primordial language of art seems to suggest? Deductions from the two theories not only suggest that the modern understanding of art has a bad effect on people's well-being because of a lack of aesthetics. They also suggest that Arno Stern's concept of intentionless art could improve and even pacify society.

Keywords: Universal aesthetics; Primordial language; Natural aesthetics; Art and aesthetics.

Infantile amnesia and the nature of memorylessness

Can you remember your birth? How about the time you and your mother were discharged from the hospital at that time? Do you remember your first birthday? Your second birthday or your third? Do you have any memory at all of the first two to three years of your life? Probably not: infantile amnesia. That's how science refers to the phenomenon of having no memory of the first few years of life. In the 21st century, Bauer and Larkina experimentally studied the point at which infants have no memory of their early childhood experiences. The researchers interviewed 83 children at the ages of three, five, six, seven, eight and nine as part of the study. Parents of the three-year-olds were asked to have them tell them about memories of significant events from previous weeks, such as birthday parties. As soon as they reached the next age level, the researchers asked the children again about the event they reported at the age of three. By age five to seven, the children could only remember about 70 percent of the events they had reported at age three. At eight and nine, they remembered only about 35 percent of the event reported. Equally striking in the researchers' study was the fact that older children remembered far more details. The causes of this correlation, and infantile amnesia in general, have so far remained a matter of speculation. In psychoanalysis, Sigmund Freud's assumption that traumatic experiences are repressed has gained acceptance. However, this assumption

contradicts the fact that not only bad memories, but simply all memories are forgotten. The causation theory of biology seems to make more sense: Theories of brain maturation, for example, assume that conscious remembering requires certain brain structures that are not fully developed in the first years of life. These structures are said to include, in particular, the subcortical limbic-diencephalic structures and the neocortical areas of the brain. Other theories speak of personality development beginning at two to three years of age, which does not occur until Lacan's mirror stage and the recognition of one's own mirror image. Only after personality development can experiences be stored as ego experiences according to this theory. People are said to be unable to remember events without ego coding because they are split off from their personal space of experience. Some causal theories also talk about the developmental state of knowledge structures. Infantile amnesia, for example, is said to be due to the fact that distinctive retrieval stimuli are lacking before the age of three, and young children have yet to acquire framework structures for retelling and storing events. According to this theory, infants concentrate on the commonalities of events and thus have few differentiation possibilities to recall memories later.

The speechlessness in the face of infantile perceptions

In addition to the above-mentioned hypotheses on infantile amnesia, one of the most important theories assumes a direct link to language acquisition. The so-called frontal lobe is said to play a major role in the memorylessness of the first years of life. This part of the brain behind the forehead plays a role in processing information in that judgment, language acquisition, problem solving, and socialization are all located in this brain region. In children, the frontal lobe is not fully developed. One theory regarding the frontal lobe assumes a lack of connection to long-term memory. Other explanations focus on the role of language. According to these theories, memories before language acquisition are simply not retrievable. Early memories, according to this hypothesis, are encoded as actions and sensations. Their encoding thus conforms to a different format than later memories that are networked with language. For this reason, when the new format is established, the early memories are no longer retrievable in terms of language encoding. According to cognitive linguistics, language is not only an instrument to put the world into words. According to Whorf's linguistic relativity, language fundamentally determines how humans perceive the world. It directs human attention and in this way helps the individual to navigate a jungle of perceptual stimuli. Memory is nearly as subjective and selective as perception itself. When two people experience the same situation, different aspects of the scenario come to the fore and background for both. Thus the first person remembers entirely

different things about the situation than the second. Whorf also establishes a connection with language against this background. Eskimo languages can serve as an example at this point. The more than a hundred different terms for snow in these languages allow the speaker to examine snow in a particularly differentiated way. Otherwise, he would not be able to refer to snow and communicate anything in this respect: in order to correctly select one of the hundred snow terms, he must direct his attention to the exact properties of the fallen snow. If, on the other hand, there is only one term for snow in a language, the snow does not have to be considered in such a differentiated way in order to be able to refer to it. An equally good example is the different color system or time system in different languages. According to the Sapir-Whorf hypothesis, people only recognize what there is an expression for in their language. The speechlessness towards a certain phenomenon makes it fade into the background as a perception and thus removes it from memory. According to this hypothesis, language builds a world by directing people's attention to the contexts of reality that are culturally considered important. It also helps to conceptualise, structure and categorise ideas about the world.

Language is conceptual thinking in pictures

According to the cognitive linguists Lakoff and Johnson, humans continuously abstract concepts from perceptions that give their reality a structure. Above all, abstract concepts are only formed when they are transferred into more tangible domains by means of cognition. We are talking here about conceptual metaphors and metaphorical concept categories. An abstract concept is intrinsically open as to its properties. Thus, the invisible and intangible acquires its properties only through linguistic interconnection with another domain. Several possibilities are available for this purpose: for example, ontologization and spatial orientation. As ontologization Lakoff and Johnson summarize all concepts that treat an abstractum like an object and thus make it quantifiable. Spatial orientation refers to the tendency to give a spatial dimension to things in one's conceptual world for orientation purposes. One of the most common conceptual categories in this context is "good is up, bad is down". For example, people talk about rising to great fame or falling down in terms of performance. Intangible abstracts only acquire an orientation, a structuring and a tangible quality with these conceptual metaphors. The abstract of time, for example, is treated as a possession. Expressions such as "I have time" or "he stalks my time" and "that costs time" are evidence of these connections. In addition, time can be seen as a moving object, for example in statements such as "Christmas is approaching", "time is passing someone by" or "stopping time". That humans think in pictures has long been a proven fact. Conceptual images help in understanding complex relationships in a matter of milliseconds.

Because language is characterized by conceptual imagery, it also aids the rapid understanding of the complex. Researchers have now found that people do not develop actual awareness of their own ideas about certain contexts until they put them into words. Contexts like these seem to play a role in infantile amnesia: until people can verbalize their concepts of the world, they cannot structure or organize them, and therefore logically cannot remember them. Stephen C. Levinson of the Max Planck Institute for Psycholinguistics and John B. Haviland of the University of California in San Diego have demonstrated that language trains not least the cognitive skill of humans.

How Stern's theory of pictorial primordial language divides science

According to current hypotheses, we can only remember what we can communicate with others. This exchange depends on a certain medium, such as language or gestures. But what about pictorial signs? Arno Stern has dealt with this and similar questions. On the basis of his research, he has developed a theory on the pictorial primordial language of man, in which the very first memories, including experiences in the womb, are supposed to manifest themselves. Arno Stern's hypotheses on the pictorial primordial language not only break with accepted hypotheses on the connection between language development and infantile amnesia, but also place scientific theories on children's drawing in a fundamentally new light. Stern agrees with these theories at least in the following: a child does not have to be taught to draw or paint. His or her pictorial design undergoes a process of development that is just as natural as his or her motor skills or language development. Children's visual language differentiates according to its own laws. Children go through each stage of development in their own individual way, but the basic phases are universal. Under time pressure or even pressure to perform, the child is limited in the development of his or her visual abilities, as countless researches have shown. Instructions or advice on drawing and painting can disrupt the pictorial language and its development. Just as unbound by regularities as toddlers' babbling, parents should allow doodling and drawing. Just as instruction in babbling endangers the development of speech, so such instruction in doodling endangers the development of visual language. Imagination and the joy of painting are the most important aspects of experimental painting in order to let children develop a visual language. Criticism and improvement manifest a negative attitude in the child towards his or her own painting skills and thus take away the fun of drawing. Instead of commenting and evaluating, parents ideally just provide their child with appropriate drawing tools. Because children like to paint in company, the adult paints along in the best case. Although

Arno Stern partly agrees with the acknowledged research in this field, he nevertheless confuses the set of rules for the pictorial development of children.

Scientific views on children's track smearing and doodling

Before Stern, scholars attributed children's pictorial development primarily to the stages of trace smudging, doodling, and cephalopod. According to popular opinion, the earliest type of pictorial expression is trace smudging. Even before the toddler can hold a pencil properly, he smears traces that signal his delight in motor rhythmic movement, but have no communicative value. In this phase, the child paints only for the sake of painting and does not pursue any expressive intention with his drawings. In this phase, toddlers like to handle liquid or doughy materials such as porridge, sand or snow. Because of the high dirt factor, parents usually severely restrict this phase and the child hardly achieves any positive reactions. As the child's motor skills develop, smearing is followed by a type of trace making using a pencil. The child produces scribbles of various kinds on different surfaces, which are produced by rhythmic and sweeping arm or hand movements. The trace of their motor activity still has neither intention nor meaning, but runs completely uncontrolled. Scribbling is therefore still regarded as drawing without content. Neither before nor after scribbling is the child able to say anything about what is being depicted. He still paints solely for the joy of painting. Only when the child recognizes the connection between the motor activity and the trace on the page does the visibility of the scribble become important to him. From then on, the child expands his repertoire to include various characteristic shapes. From the age of one, the child engages in slash scribbling and moves the arms at the shoulder joint. The connection between the movement and the signs is still unconscious at this stage. From the age of 1.5 years, children engage in so-called swing scribbling on average by making dense strokes from the elbow joint in the same direction in the middle of the page. Soon the child scribbles from the wrist and thus creates more differentiated and relatively directed movements, which are expressed in circular and spiral formations and are also referred to as primal scribbling. Coloring is done indiscriminately in the scribbling phase. In the case of watercolours, for example, the child strokes many layers of colour over one another and is not irritated by the rather unsightly shade of brown thus produced.

Scientific hypotheses on the transition from scribble to image

As soon as the child is motorically capable of picking up the pencil and starting again, he distributes the elements of his drawing on the drawing surface and no longer realizes them as a

massive accumulation. After a phase of scattered distribution, it goes through a distribution towards the conscious isolation of individual forms. In this phase the child usually draws the so-called primal crosses, which correspond to a production of repeatable signs and overlaps. With this ability, the scribbling phase slowly reaches its end at about the age of three and undergoes a transition to more differentiated representation. Just as this more differentiated representation manifests itself in primitive crosses, it also manifests itself in circular formations and finally in lines whose ends and beginnings are closed. At the earliest, at the age of 2.5 years, the child begins to title the drawings with comments. Initially, any comments are subsequent assignments of meaning, which do not initially restrict the drawing process, but attribute an imposed meaning to the drawing only after the process. The further forward the naming of what is drawn, the less discrepancy there is between the verbally expressed meaning and the existing line structure on the sheet. The representational reproduction gains more and more value from about the age of three. In the so-called cephalopod phase, the child tries his hand at the first representations of people and living beings. The entry into this phase is marked by the tactile body, which is equipped with numerous feelers and probes on a circular structure. These ray formations often look like a sun. Research on children's drawing, on the other hand, does not assume an actual representation of the sun, but rather an expression of the child's own stage of development in the sense of turning towards the outside world. The cephalopod phase corresponds, according to scientific views, to a representation of a human being as it appears perceptually plausible to the child: adults bend down to him and the child perceives them as cephalopods. At the end of the cephalopod phase, a restructuring occurs: the contents of the communication are subject to an increasing role and the child enters the pre-schema phase, which gives way to the cephalopod in favor of a more realistic representation of man. At about the fifth year of life, the child organizes the figures in the picture and enters a phase of pictorial birth in which something is actually told through scenic pictures. The pictures take on more and more plot or narrative structure and the colouring takes on greater importance for the narrative content. After the age of 5, this phase is followed by the work maturity of the child's drawing, which brings the picture organization to a preliminary conclusion. With school maturity, an intellectual reworking of the child's experiences in the form of pictorial content occurs and the child becomes aware of the communicative power of drawing. Arno Stern wants to recognize in the phases before the communicative contents the common primordial language of man.

Arno Stern's semiology of expression and the primordial pictorial language

Arno Stern assumes a figurative original language of Homo sapiens, the so-called formulation. Fleeing from World War II, Stern settled in Paris and after the war was offered the opportunity to employ Jewish orphans in a Parisian home between school hours. He put paper and paints in the children's hands and let them paint all day. After moving to a nearby stable, he created an enclosed painting room called "Malraum" by covering the windows with boards. From these first steps emerged Stern's concept of "painting places." For Stern, the painting places were the starting point of a lengthy research. The material of the children's drawings led him to develop a theory on the primordial drawing language of Homo Sapiens. In the following decades Stern undertook several expeditions into the scriptless societies of primitive peoples and found remarkable similarities in the pictorial symbols of children from all over the world. These research results led him to the conclusion that the assortment of the first signs is absolutely independent of culture, ethnicity and history and gives expression to the speechless experience that all human beings go through, beginning in the womb, during the first phase of development. According to Stern, through spontaneous painting without any intention to communicate, human beings reconnect with these speechless experiences and thus obtain a fundamental resource of creativity. Intentionless and spontaneous painting allows people to make the best contact with themselves and nurture their mental health, according to Stern. In 1947 Arno Stern founded a first "painting place" in the Parisian artists' quarter Saint-Germain-des-Prés. Up to 15 painting children ages 3 and up gather weekly in a windowless, brightly lit room and paint for three hours. The traces on the sheets elude all communication and are not meant to be the subject of discussion. Just as Stern does not prescribe themes, he does not evaluate or subject the drawings to interpretations. Stern calls his research a semiology of expression, and in doing so he aims to capture areas of research that deal with processes that have hitherto gone largely unnoticed. His consideration of the trace on the page excludes all interpretations and interpretations. It is less a matter of the content or the expressive motivation than of the mode of occurrence. Such a consideration of pictorial language is reminiscent of the expressive view that a sign always possesses an intrinsic value independent of expression and does not necessarily want to communicate anything.

Formulation as a pictorial expression of organic experience

The intrinsic value of language has often been an object of observation. That of painting, however, was not before Stern. He wants to trace the trace on the sheet independently of the mediation. The ongoing practice and stimulating atmosphere of his painting places is conducive

to this, according to his own statements. As a delimited space, his painting places are supposed to protect from external pressure and any kind of influence. The presence of other people should be felt by the painting children as the presence of playmates, which allows for a non-communicativeness of the drawing. Stern summarizes his research results in the so-called formulation, which comes solely from within the painting children and requires no outside assistance. According to Stern, every person masters formulation to the same degree and is therefore not favoured or disadvantaged by life experience or environment. Formulation differs from art in the sense that it serves no communicative purpose. Formulation, according to Stern, follows a pre-established course in its development and consists of a primordial language made up of entities of organic memory, of which it is the sole means of expression. Stern's theory is based on pure observation. His first painting children came from difficult circumstances and were uneducated. In the place of painting they were able to immerse themselves in spontaneous action. It is precisely this immersion in spontaneous doing that meditation is ultimately also about. Like meditation, Stern says that his "painting game" contributes to mental health. Irrespective of the subject matter of the pictures, Stern discovered regularities in the analysis of the painting game material: the children's first painting movements corresponded either to circling or dabbing movements, and these movements gave rise to the so-called first figures in roughly the same development. According to Stern, children do not want to represent reality and the world at all for a long time. He concluded on the basis of this observation that no directly associated, external impression is necessary for the first expression. As first figures he calls the bone figure, the ray figure and the swarm. He names the constriction, the funnel and the arch as first forms of design. In his opinion, with these first figures and forms, the painting children follow the first gestures and thus express their natural organic memory. This world of experience lies far before the development of language and already begins with the sensory impressions of the embryo.

Star painting game and its commonality around the world

Stern had children all over the world participate in his coloring game as part of his research. He had his study participants in Guatemala, Papua New Guinea, Afghanistan, Peru, Ethiopia and even Niger casually put a trace on the page and gave them no instructions about the content of the trace, even encouraging them to be contentless and let them regard painting as pure play. The children's world of experience was to be as far removed from the European one as possible. The children always drew the same ray figures, bone figures, round shapes, drops and triangles. On the basis of these experiences, Stern summarized a pictorial alphabet that consists of the

always same figures and arises spontaneously everywhere - whether in the jungle or in Western civilization. Stern recognizes a difference between the depicted objects, but there seems to be a correspondence between the structures. Stern is particularly interested in uneducated drawing: in children who have never before seen pictures, heard of art or even been confronted with criticism of their drawings. Instruction about perspectives and compositions, as well as praise and criticism, would be contrary to the pictorial flow of formulation. According to Stern's convictions, any teaching in drawing lessons is superfluous and even harmful, since composition theory, color theory, and perspective theory disturb the children's impartiality. In his experience, children with intensive schooling find it much more difficult to immerse themselves in painting and to give expression to natural formulation. His research sours on the oldest works of art of mankind: in Stern's view, the depiction of a person with raised arms, for example, is not immediately orant or praying, but is common to all children at a certain stage of development. Thus, every child first tries his hand at the vertical stroke and later at the horizontal, both of which in combination produce the bone figure and later the ray figure. For Stern, the cult of the sun, which is associated with Norse Stone Age painting because of the ray figure, is merely an expression of formulation. Now he seems to have found two comrades-in-arms in the behavioral scientist Eibl-Eibesfeldt and the art historian Sütterlin as far as his daring theories are concerned. What is beautiful? The two deal with this question in their book "Weltsprache Kunst" (World Language of Art) and in doing so draw some parallels to Stern, which they trace back to a perception-based universal aesthetic of man.

Aesthetics in the mirror of the times

The traditional theories of aesthetics are concerned with the beautiful in art. From the 18th century onwards, this preoccupation took place against the background of the beautiful in nature and, since modernity, even against the background of the tragic, ugly and otherwise interesting. The term aesthetics refers primarily to the sensually perceptible. Since antiquity, theories of the beautiful and the arts have been divergent. For Plato, for example, the highest principle of beauty was to be sought not in the external world but in the world of ideas. The real beauty of things was for him only an image of the ideal beauty, and art was understood by him as the most faithful imitation possible of these images. Already according to Aristotle, the essence of art was to be sought primarily in the imitation of natural phenomena. In discrepancy to this, object-aesthetic theories developed, which did not link the relationship of art to the thing represented, but the nature of the art object itself with aesthetics. Formal aesthetics, for example, sees the value of a work of art less in what is represented than in the forms and

proportions of artistic representation. Content aesthetics, in turn, emphasizes the philosophical content of a work of art. Throughout the centuries, the art-theoretical concept of aesthetics has changed considerably. The laws of perceptual beauty stated that all people, objects, animals, and plants possess an aesthetic as long as they conform to the specifications defining their beauty. Based on this notion, the idea for a scientifically developed ideal of beauty evolved. In 20th century Western cultures, the definition to the concept of aesthetics has changed primarily due to the rediscovery of Kant's philosophical teachings. Kant faced the world with a more critical worldview. His epistemology and his views of practical philosophy were incorporated into the new understanding of aesthetics. In addition to the subjective perception of "beautiful" and "ugly", the nature of the sensuality conveyed determined the new aesthetics from then on. Against the background of this new doctrine of aesthetics, artists no longer had to subscribe to the compulsion to make works of art extraordinarily beautiful, since from then on pictures were analyzed primarily for their message and the idea behind them. Ugliness and alienation became acceptable in terms of aesthetics. The modern concept of aesthetics is understood to be independent of how people perceive it and far removed from idealism. The new views of aesthetics are understood above all against the background that in the 20th century objects that do not belong to the fine arts in the narrower sense, such as video clips, pop art, design and pop music, are part of aesthetics. A universal concept of aesthetics has long since ceased to exist since the abandonment of theories of art in the Aristotelian sense. With modernism, the debate on beauty in the arts has come to a halt. Since then, beauty has been known to lie in the eye of the beholder. Beauty is subjective and relative, according to modern beliefs. The behavioral scientist and biologist Irenäus Eibl-Eibesfeldt, together with the art historian Christa Sütterlin, contradicts this thesis, referring not only to evolutionary-biological commonalities but also to perceptual-anatomical commonalities among humans that favor a universal aesthetic.

Aesthetics as a universal language

According to Eibl-Eibesfeldt and Sütterlin, beauty can indeed be objectified. According to Eibl-Eibesfeldt and Sütterlin, the fact that certain body proportions have an aesthetic effect on people all over the world, that art concepts from the most diverse regions of the world show a similarity, and that certain motifs and modes of design are continuously continued throughout the ages, is not supposed to be pure coincidence. In their joint book "Weltsprache Kunst - zur Natur- und Kunstgeschichte bildlicher Kommunikation" (World Language of Art - on the History of Nature and Art of Visual Communication), they present a large collection of material that is supposed to prove the universal validity of certain aesthetics. Why would a biologist want to

comment on art and aesthetics? Eibl-Eibesfeldt points to perception, which in its basic program all humans share. He concludes his theories not least on the basis of this perception, and it is precisely from this that he derives a universally valid theory on beautiful imagery and aesthetic art with a pleasant effect on people. In their book, the behavioral scientist and art historian Sütterlin speak of an ethology of universally artistic motifs, which assumes that humans have the basic ability to express art and summarizes for them a system of aesthetic forms that is perceived worldwide and objectively as "beautiful". Recurring structural rules determine this system, for example symmetry or rhythm. For example, in antique bowls and ornaments from New Guinea, structural similarities to a well-known Hundertwasser painting can be found throughout. This connection and similar correlations are thought to be due to the perceptive constancy of the human brain, which rewards matches between visually pre-stored basic patterns and presented works of art with satisfaction via the reward system. Since prehistoric times, humans have had to find their way through complicated sensory stimuli. In order to survive despite this jungle of sensory stimuli, ancestors assessed as accurately as possible, for example, the development of the weather, the trustworthiness of other people or the acute threat of enemies, the suitability of a sleeping place and the digestibility of their food. This required perceptual tasks for which simple signals did not exist. The relevant stimuli are not only complex but also variable. For unambiguous perceptions, a perceptual system was necessary that could filter unambiguous correlations even from variable sensory stimuli. Despite the variability of the stimuli, the ancestors of man had to recognize the same in terms of danger, a familiar person or an enemy unchanged. This ability is known as the perceptual constancy capacity of the human brain.

The perceptual constancy of the human brain

The perception of objects is always a constant performance of the brain. An optical stimulus must be unambiguously classified from different perspectives in order to allow the shape recognition of objects, which ensured the survival of man's ancestors. This requirement is referred to as shape constancy performance. Although images are variable, the common shape is unambiguously recognized. For this purpose, different images are converted into each other in the brain according to geometric rules. If they produce congruence, we recognize the object as the same. Anamorphoses are distortions caused by curved mirrors that pull neighbouring pixels far apart and complicate the human brain process of shape recognition. Shape recognition always confronts the brain with solving geometric problems, and the brain handles geometric transformations such as size changes or right-to-left mirroring for shape recognition much more

easily than top-to-bottom mirroring or anamorphic distortion. An equally important perceptual process as shape recognition is brightness constancy. Solar radiation has long been the origin of all light stimuli. Sunlight changes with time of day and location, but because the sensitivity of human eyes changes in relation to it, perceived brightness is characterized by constancy. Thus, when illuminance varies, the eyes adjust sensitivity via adaptation. Body shadows are a special case in this context. The side of people and objects facing the light receives more light than the side facing away from the light. Body shadows can be seen, for example, in the folds of fabrics. The surface perception is contradictory. The human brain recognizes that the curtain in folds is not darker but shaded. The surface is simultaneously identical and different. All objects are assigned surface brightnesses during perception, which are independent of the incidence of light and therefore constant. In the case of brightness constancy, the human brain includes the variability of the optical environment in the stimulus evaluation. In addition to shape and brightness constancy, a third constancy performance is relevant to the human perceptual world and evolutionary biological survival: color constancy performance. The atmosphere surrounds the Earth, and the Earth absorbs and scatters some of the sunlight. The scattered light makes the sky look bright. A cloudless sky is blue in color. This is because the short-wave spectral component of sunlight is scattered more on it than the long-wave component. The position of the sun and cloud cover change the light in the sky. In the morning and evening, the sun is just above the horizon and the light rays travel a much longer distance through the atmosphere than they do when the sun is at its highest point around noon. In the morning and evening, therefore, there are higher scattering losses. For this reason, the spectral composition of light in the sky changes in relation to the time of day. Thus, the illuminance on Earth also changes with the time of day. The same is true for the illumination spectrum on Earth. Without the brain's colour constancy capacity, a leaf would appear blue at midday and orange-red in the morning or evening. Due to the perceptive color constancy performance of the brain, the leaf always appears white, although the reflected light changes the illumination spectrum. The perceptive constancy performance of the brain shows above all that humans are eye-controlled beings and owe their survival primarily to the eyes. Eibl-Eibesfeldt and Sütterlin see their universal aesthetics as being founded not least in this context.

Aesthetics through common archetypes and constancy performances of the brain

The fundamental ideas of Eibl-Eibesfeldt and Sütterlin are anchored in the evolutionary epistemology of Konrad Lorenz and assume a natural knowledge of forms and structural principles that humans bring with them by nature. The authors do not immediately describe

everything natural as aesthetic. Nor do they tie aesthetics to directly derivable specifications from nature. In their opinion, art belongs to culture and thus has its own laws. Nevertheless, according to their ideas, nature has a great influence on the aesthetic perception. The influence is supposed to apply to the artist himself as well as to the recipient-bound perception. According to the authors, the perception of images is not due to education and pictorial upbringing or other conventions, but is founded on pre-cultural basis and common archetypes that have shaped the memory of man. These archetypes are archetypes and forms that universally determine the feeling for beauty and ugliness and go back to a symbolic ability that only allows humans to link them to meaningfulness. Although Eibl-Eibesfeldt does not see a specifically human connection in this, he does see phylogeny receding exclusively in humans, giving rise to communication carriers detached from the body and forming structuring patterns of behaviour for the human social cosmos. Eibl-Eibesfeldt and Sütterlin regard the regular connection between the aesthetic and the extra-aesthetic as a cultural attempt at demarcation, as it is considered characteristic of man through and through. Eibl-Eibesfeldt and Sütterlin judge the highly individualized art of the past hundred years in European-North American modernism as risky. The aesthetics of ugliness from the recent past no longer fit the nature of the aesthetic. Although the negation of all that is beautiful at some point had an enlightening claim and would have served the purpose of refusal at that time, it has since lost its function and is only an empty label. In this context, Eibl-Eibesfeldt and Sütterlin recognize the risk of dehumanization. Aesthetics have the uniform effect of exuberance on people and are associated with a feeling of exuberance in the contemplation of the well-designed or the meaningful. Beauty could momentarily cancel out the deficiencies of the world and in this way pacify it. According to the authors, when universal beauty is absent, there is also a lack of desirable behaviors such as leisure or conversation.

Beauty and simplicity

The Greek aisthesis stands for sensitivity. This establishes a direct connection with human perception, which is in itself natural and universal. Many standards for the beautiful are culturally shaped. Others, according to Eibl-Eibesfeldt and Sütterlin, are not. They speak of supra-cultural unifications and universals of aesthetics that result from human perception and the reward system in the brain. One of Irenaeus Eibl-Eibesfeldt's theses consists in man's pronounced phytophilia, that is, in a longing for plants that results from the connections between man and nature. Whether Corinthian columns or floral Art Nouveau decoration: they all show plant ornamentation. With functionalism, this type of ornamentation died for the time

being, from which, according to Eibl-Eibesfeldt, a lack of experience for man as a being of nature arose. Psychologists strengthen this thesis by attributing many modern illnesses of the soul to a loss of nature. As a natural being, man sees himself surrounded by an organic environment without geometric order. The order of all living things contains neither immaculate straight lines, nor ideal symmetry, nor perfectly geometrical forms. It is precisely in this context, however, that researchers like Eibl-Eibesfeldt see the aesthetic fascination that emanates from symmetries, simple straight lines and geometries. The regular has its aesthetic appeal and falls outside the framework of the organic irregularity and randomness that surrounds it. One theory of art sees art as an image of nature plus X: as the natural plus the particular. According to Eibl-Eibesfeldt's theory, this plus X or special can be grounded in geometry.

How universal aesthetics flatters human perception

Strict symmetry, simple order, and recognizable color patterns attract human perception by flattering it. Man's eye-driven ancestors classified objects in their environment based on perceptual performance of shape, brightness, and color constancy, and thus classified the danger of objects in order to survive. The smaller the temporal effort required to do this, the more comfortable humans feel. As an eye-guided being, man recognizes the organic nature of irregularity as a rule. Clear order, in contrast, excites his attention all the more and makes him feel at ease. Geometric order therefore attracts people and provides them with a structure that is easy to perceive and classify, which flatters his senses in the stimulating variety of the irregular. For Eibl-Eibesfeldt and Sütterlin, universal aesthetics is therefore, for example, radial symmetry, as it emanates from radiant inflorescences. Humans are also irresistibly attracted to reflections of all kinds, spectral colour sequences or kaleidoscopic images, because the search for order is naturally innate in us. Aesthetic order is actively sought by all eye-guided creatures. For example, raccoons, jackdaws or monkeys also prefer regular forms to asymmetry, according to Bernhard Rensch's experiments. Although geometry and symmetry are not a principle of human environment and humans are attracted to them precisely because of this, rhythm and the aesthetics emanating from it are an absolute construction principle of life. Rhythmic repetition is realized, for example, as a visual signal for more conspicuousness, as in wasps, among others. Along with symmetry, repetition therefore also appeals to the human aesthetic sensibility. In decorative art, the principle of rhythmic repetition is often used, from the string of pearls to the order of columns, as long as it is characterized by slight irregularities and organic-looking rhythm instead of artificial stereotypy.

The basic structuring principles of universal aesthetics

According to Eibl-Eibesfeldt and Sütterlin, universal aesthetics follows some basic principles. The first of these principles is simple order, as it can be realized in mirror symmetries, radial symmetries or geometricity. For their collection of material on "World Language Art", Eibl-Eibesfeldt and Sütterlin, for example, carried out a study on children of primitive peoples. They had the children choose between crystals of pyrite or glass and organic forms such as sea snails the shapes that convinced them aesthetically. They found an overwhelming preference for inorganic shiny and geometric crystals. The children preferred the rarity of the rather unnatural and thus responded disproportionately more strongly to the rare and regular. The contrast to the arbitrariness and variety of forms in nature is imprinted precisely by its simplicity and facilitates human perception. As Ernst Haeckel recognized, however, the aesthetically effective principles of symmetry or geometry are in contradiction to the aesthetic effect of landscapes and landscape pictures. Eibl-Eibesfeldt and Sütterlin also classify streamline forms or drapery as universally aesthetic. The authors explain this seemingly insurmountable contradiction with the aesthetic attraction of readable regularities of various trace-forming forces. In simple orders or contrasts they see a perceptual basic aesthetic, but they connect the higher aesthetic with the cognitive abilities of man. According to the theory, man observes by thinking.

Causes and effects as a basic principle of high aesthetics

To sense causes and effects lies in the nature of man through his thinking observation of things. Every human being looks for regularities, meaning and significance in optical stimuli. This search makes a lot of sense from an evolutionary-biological point of view: in this way the environment became predictable for man, which secured him a survival advantage. On the basis of these connections, the universal aesthetics of all shapes can be explained, which are the result of an effect of form forces. The predictability of regular folds in materials or mountain layers produces as much pleasure in man as the readable statics of plant bodies, the readable interactions of sand and wind, the lawful colours of the rainbow or the readable orders of geometric formations. According to Eibl-Eibesfeldt and Sütterlin, man is always in search of order for evolutionary reasons. If this search for order is satisfied by a work of art, he is rewarded by the reward system. The highest satisfaction of the search for order occurs when the perceptual apparatus of the thinking, seeing human being has to filter out disturbances such as irregularities in order to recognize the principle behind something. For this reason, rhythm as a repetition of the similar seems aesthetically more appealing than a pure stereotype in the sense of a monotonous repetition of the identical. Accordingly, the highest conceivable aesthetics

emanate from borderline experiences between natural chaos and predictable order. Equally aesthetic is the appeal of the rare and completely unnatural, as found, for example, in metallic luster. Can the universal language of the aesthetic, as documented by Eibl-Eibesfeldt and Sütterlin, support, even explain, Arno Stern's pictorial primordial language? Does this explain the fact that children without any prior training in composition, color sequence, and art generally follow the same forms and rhythms?

On the lack of aesthetics of scribbles

As described above, the first three phases of the pictorial development of young children are known as the trace smearing, doodling and cephalopod phases. Arno Stern seems to assume that it is precisely in these phases that there is the deepest connection to the inorganic memories from the first years of life, including birth. He sees in the traces of scribbling, for example, the joy of motor movement and the rhythm of this movement, whereby no communicative value is connected with the drawings. In the scribbling phase, scribbles of various kinds are produced by rhythmic arm or hand movements, which still carry neither meaning nor intention. This uncontrolled scribbling takes place before the moment when the child recognizes a connection between the motor activity and the actual drawing. The trace smudging and the scribbling phase thus follow the natural arbitrariness of the surrounding world. Eibl-Eibesfeldt and Sütterlin would probably associate the arbitrary order of the drawings with a lack of aesthetics and refer to the chaotic confusion of nature. The fact that Arno Stern's painting places are concerned precisely with this chaotic confusion and that he ascribes a healing and pleasant effect on the psyche to intentionless drawings of this kind seems at first to clash with Eibl-Eibesfeldt's and Sütterlin's hypotheses of the healing, calming and pacifying effect of the universal aesthetic. But there is basically no contradiction between the two theories. According to Eibl-Eibesfeldt's and Sütterlin's hypotheses, man as a natural being feels quite at home in the chaos of nature. Arno Stern would like to create a basic experience of security with the painting places according to this connection.

Stern's painting places embed in the rhythm of originality

The intentionless smearing and scribbling can presumably give Arno Stern's painting children the feeling of coming home - home to the nature of the lack of order, arbitrariness and asymmetry in which humans, like all other living beings, happen to live. With his painting places, Stern thus succeeds in reuniting the human pictorial language with the naturalness of the

surrounding chaos and in this way gives the painting children a familiar, perhaps even homely experience that embeds them in the arbitrariness of their environment. Children's pictorial development experiences a break with the moment when they recognize the connection between movement and trace on the page. In Stern's painting places, not much thought is to be given to this connection in order to preserve the originality of the natural experience of painting. Stern's observations coincide with those of Eibl-Eibesfeldt and Sütterin, but also with those of the recognized research on young children's drawings in one further point: the recognized research assumes that during the first development of drawing it is above all the pleasure in the intentionless rhythm of pencil movement that plays a role. This connection is also found in the research on aesthetics by Eibl-Eibesfeldt and Sütterin, who attribute to the rhythmic an anagenehme experience in aesthetics. Arno Stern's places of painting thus probably do indeed bring to light one of the most primal experiences in and with the world from which man originates. The rhythm of arbitrariness is probably one of the most natural languages that every human being carries in his genes and, moreover, corresponds to his first experiences with a world to which he is still far from being able to ascribe any intention or meaning.

The search for order and meaning in children's sign development

The generally accepted research on children's drawing development assumes that the visibility of the scribble is important to the child as soon as he recognizes a connection between his movements and the image on the paper. From this point on, the child expands his repertoire to include various shapes, the first of which are circular and spiral. These primordial columns manifest a kind of search for order, as described by Eibl-Eibesfeldt and Sütterin as the basic purpose of the aesthetic. The child distributes the elements of his drawing more and more on the drawing surface. He slowly refrains from a massive accumulation and finally consciously isolates the individual forms. This development probably reflects the cognitive development of the young child. Differentiated observation and, in particular, meaningfulness are judged by Eibl-Eibesfeldt and Sütterin to be an important feature of the aesthetic that produces satisfaction in the human reward system. In the scribbling and smudging phase, the child is not yet looking for meaningfulness, but takes pleasure in the natural rhythm of the primordial. The older the child gets, however, and the more often the adult asks about the meaning of the drawing, the more the search for meaning and order in the child's own paintings develops. In addition to the Urknäul, this process also manifests itself in the Urkreuzen. Through the primal crosses as a production of repeatable signs and overlaps, the child is soon capable of symmetrical or geometric designs and feels attracted by their simple order. The search for meaning and order

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reaches a climax at the end of the scribbling phase, when the child adds comments to his drawings.

Cephalic phase as attention to the outside world in need of structure

With the transition into the cephalopod phase and the turning to ray formations, the child turns to the outside world. Before this phase, it drew solely from its inner world. If, as Arno Stern assumes, a pictorial primordial language of the human being can indeed be read out of intentionless drawing, then this primordial language logically originates from the child's own inner being without any influence from outside. This is why Stern is primarily concerned with the unverbalized experience of drawing, as it manifests itself in the phase of smudging traces and scribbling. That Stern also regards figures such as the steel figure or the cephalopod as the primordial repertoire of formulation seems a dubious conclusion. The natural repertoire of formulation would have to manifest itself exclusively at a time when the child has not yet turned to the outside and realizes his drawings solely from within himself. From the cephalopod stage onwards this is no longer the case. Yes, at the end of the cephalopod phase the communicative contents of the drawing are even subject to an increasing role. The pre-schema phase follows the cephalopod phase and consists of a more or less realistic representation of human beings, whereby from the age of five the child even structures the figures in the picture narratively. This phase of pictorial birth and narrative structure also represents Eibl-Eibesfeldt and Sütterin's theory on the aesthetic, with which comprehensible structures are associated. In the phases beginning with the cephalopod phase, the aesthetic gives the natural arbitrariness of the world a simplified system that humans find pleasing for evolutionary-biological reasons. The natural systemlessness of the world thus manifests itself solely in the smear-track and scribble phase, in which the child is still completely unimagined and not yet in search of meaning or order.

Lacan's mirror stage against the background of infantile sign development

Lacan's mirror theory marks a point in child development at which the child turns to the outside and develops a sense of self on the basis of this. Lacan starts from the research of the psychologist James Mark Baldwin, according to whom children recognize themselves in the mirror between the sixth and 18th month. Before this mirror stage, the child perceives its own limbs only as disconnected partial objects. According to Lacan, the psychic ego function is formed with the view of his ego as a complete whole. The self-image gives the child an awareness of his own ego. Previously, the infant was symbiotically interconnected with its own

external world. Through the mirror stage, however, the child begins to distinguish his ego from the non-ego of the environment because for the first time he experiences himself as an autonomous and complete being. The smudge mark and scribble stages of the child's sign development occur before this mirror stage. According to Lacan, it is only with the mirror stage that a sphere of the pictorial of one's own external world is formed in the child. Before the child has this sphere of the pictorial, it cannot feel aesthetics, nor can it seek order or meaning in the external world. Lacan's mirror stage thus marks the point in time at which Eibl-Eibesfeldt's and Sütterin's rules of the aesthetic can take effect at all. Arno Stein's theory of the primordial pictorial language of the human being, on the other hand, takes effect before the mirror stage, which distances the child from its organic experiences in the first years of life. The more the child experiences itself as an ego, the more relevant becomes the search for order and meaningfulness in the sense of Eibl-Eibesfeldt's and Sütterin's concept of aesthetics. Since Arno Stern's formulation as a nature-given, unformed and pictorial primordial language of the human being must be independent of the outside world, it must necessarily manifest itself in the development before the mirror stage.

The infantile development of signs according to Lacan's mirror stage

It is not until the mirror stage that the child sees itself as separate from the world. For this reason, after this point in development, the child is much more concerned with the differentiation, categorization, and structuring of sensory impressions. The mirror stage thus marks the point in time at which the child distances itself from the massive accumulation of its sign elements and devotes itself to the isolated representation of individual things. Only when the child perceives itself independently of the environment can it recognize the apparently orderless order of the natural at all and in this sense yearn for the meaning and structure of Eibl-Eibesfeldt's and Sütterlin's universal theory of aesthetics. According to biology, the necessary development of differentiated perceptual structures continues until the age of 12. Only the fully matured perceptual system with all its differentiations will enable the child to actually search for order. Eibl-Eibesfeldt's and Sütterlin's theory of aesthetics may thus be natural and universal, but it does not apply immediately after birth. For Eibl-Eibesfeldt and Sütterlin, colours too are not immediately an aesthetic expression in every arbitrary form. Colors in the spectral color sequence are. The same applies to colors from which a certain system can be read. Both in the smudging phase and in the initial scribbling phase, children initially use colours seemingly indiscriminately, lay them on top of each other and are not bothered by the unsightly tones that result. It is not until the cephalopod phase, the pre-schema phase, and after the transition to

the picture birth that colors are used in an increasingly differentiated manner. This phenomenon of the orderly use of colour can thus also be placed chronologically in a phase after the mirror stage and speaks for the longing to accommodate the seemingly disorderly environment in a structure, a purpose and an order.

Formulation as organic memories of the first vibrations

Many theories on infantile amnesia state that during the first years of life children must first identify the invariants of the world and are only able to store memories embedded in them after their discovery. This theory also seems to make sense in light of Lacan's mirror stage, since it is only after the mirror stage that the child perceives itself separately from the environment at all, and thus can only develop "its own" memories thereafter. But what then manifests itself in Stern's formulation or the figurative primordial language of the scribble and smear stage? Are they actually organic memories that can also manifest independently of the initial emergence of ego components? In fact, Arno Stern regards formulation as the seed from which the tree develops. It is the basic pictorial program and universal pictorial vocabulary that every human being can make use of from birth. Punktili and Giruli, he calls the first two elements of Formulation. The dotili are created by tapping the pencil on the paper. They are more or less small dots, which in wilder strokes are given a little hook, and so eventually become a line. From the line comes the first perpendicular. The perpendicular eventually becomes the horizontal. Giruli again result from a back and forth movement of the pin. Combined with a spontaneous turning movement, the giruli become what the scientific theory on the development of signs in children calls a primordial ball. It is through the giruli that the first figures such as a drop, circle or at least a closed trace that connects the beginning and the end emerge. The dotili and the giruli are eventually combined and continue to develop as the child plays with them. Arno Stern considers the formulation of dotili, giruli and their further developments to be an echo of the first individual vibrations recorded in the individual human being, but not accessible to cognition.

Punktili and Giruli before and after the mirror stage

The primal memories of Punktili and Giruli are not ego memories, because they took place before the mirror stage and thus could not be stored with an ego reference. Since language acquisition also requires a differentiation of the world into environment and ego, these memories also elude language. For these reasons, they can only be recorded via intentionless

images, which have no representational value whatsoever and are likewise not provided with verbal comments. Punktili and Giruli elude order and meaning because, according to Stern, they are expressions of the first vibrations of organisms and are therefore not subject to Eibl-Eibesfeldt's and Sütterlin's universal language of the aesthetic, nor to their search for meaning or order. With education, natural formulation in the sense of a primordial language of man reaches its absolute stop and becomes more and more connected with the search for meaning and order. Education teaches man about the constructed principles of order in the world. It teaches him to search for meaning even in the meaningless and fosters his cognitive faculties that seek meaning in all contexts or order in all structures. Above all, education teaches man the expectation that principles of order begun will be continued. With order and structure, education allows the world to become more predictable and, for this reason, seemingly less dangerous. At the same time, however, education disturbs the image of formulation, which has neither meaning nor expressive value. Stern sees formulation as the highest possible form of the creative act, since it arises from the pure joy of the creative process and springs from creative play with the orderless and meaningless expressions of the pictorial primordial language. The higher the level of education, the more Eibl-Eibesfeldt's and Sütterlin's theories of aesthetics will take hold, since education necessarily drills down to a longing for order and structures.

Figurative primordial language and universal aesthetics as the key to children's sign development

People use their eyes to find their way in the world. Visual perceptions have always helped people to assess situations and their potential danger. The ability to make this assessment is given to humans above all by the perceptive constancy of the brain, which permanently examines the complex stimuli of the environment on the basis of certain shapes. Eibl-Eibesfeldt and Sütterlin see the universal aesthetic sensibility of all people as being based above all on the ability to maintain constancy of form and have filtered certain archetypes from the visual language with regard to form and structure, which people of every culture and every level of education perceive as pleasant and thus aesthetic. The biologist and the art historian recognize the primordial language of man as a pictorial language of forms and structures that are perceived as pleasant. Arno Stern's conception of man's figurative primordial language differs from this in that he decouples the pursuit of particular forms and structures from aesthetics. But the fact that people tend to pursue forms and structures that make them feel good makes perfect sense. On the other hand, children do not know from the outset which shapes and structures will trigger that sense of well-being in them. For this reason, they initially merely play

with the basic forms of their pictorial primordial alphabet, as Stern observed in his painting game. In the first two to three years of life, without first-person memories, language networks and more differentiated perceptual considerations, they establish an initial reference to the world through the language of form in the sense of a pictorial primordial language, which embeds them in the surrounding world and gives expression to their natural urge to experiment and discover. The lack of ego-memory, the speechlessness and the inability to differentiate perception almost forces children to first discover the world through experimental forms and pictorial elements and in this way to make experiences with a world that they initially come to know as an organic world. As soon as the children have exhausted the repertoire of their natural formulation, they have also become acquainted with which forms and structures make them feel good. At this point Eibl-Eibesfeldt's and Sütterlin's theory of universal aesthetics comes into effect

Universal aesthetics and figurative original language are two sides of the same coin

Children not only possess the same universal repertoire of pictorial elements, but also perceive the same elements from this basic repertoire as beautiful and aesthetic. From this point on, they will draw the same elements from the basic repertoire with special preference, since this is how they experience satisfaction through the reward system in their brains. At first glance, the theories of Stern and Eibl-Eibesfeldt or Sütterlin may seem incompatible, because the former assumes orderless scribbling and the latter a search for superior order. In reality, however, Eibl-Eibesfeldt's and Sütterlin's theory of universal aesthetics can be seen, so to speak, as a further development and continuation of Arno Stern's theory of the primordial pictorial language of man. The two theories basically merely show two different sides of the same coin. Eibl-Eibesfeldt's and Sütterlin's theories on universal aesthetics are, so to speak, mutually dependent on Arno Stern's theory on the primordial pictorial language and can be structured linearly in a course of time, whereby Lacan's mirror stage marks the most important point in time in this course of time. With the mirror stage, the world around the child acquires a more differentiated structure, so that the child's ability to perceive also becomes more differentiated and structured. The most important difference between Stern's theory and the theory of Eibl-Eibesfeldt and Sütterlin lies in the question of the cause for the relationships presented. Stern mentions the first vibrations as the very first sensation that reaches the individual even before birth as the cause of the formulation. In their theory, Eibl-Eibesfeldt and Sütterlin also assume a connection between the universal human perceptive capacity and universal aesthetics, which they, however, unlike Stern, recognize in the perceptive (form) constancy capacity of the brain. The

basic repertoire of the first forms can thus be traced back to the basic perceptive faculty of man in the same way as the later discovered feeling of well-being through aesthetics of form.

How education disrupts natural imagery and universal aesthetics in flux

The pictorial representation of the world around the child and the self-representation of his own person are by no means the goal of his pictorial development. As Arno Stern describes it, the signs of natural formulation receive their expression as pure play and from the joy of experimentation or creation. As soon as the child has filtered out of the drawing repertoire of formulation the signs that give him a feeling of well-being, drawing is presumably primarily concerned with this feeling of well-being. However, it is still not necessarily connected with a pictorial representation of the world or a self-expression. These two intentions only arise with what Arno Stern calls the verbalization. The more the child learns about its environment, the more it approaches the pure representation of environmental realities. In this pure depiction, the actual aesthetics of the forms and structures that the child has identified as forms of well-being during the experimentation phases with the pictorial primordial repertoire recede into the background. In school art lessons, for example, children are forced to dilute their natural formal language, and in the worst case scenario they move away from the forms and structures that trigger an effect of well-being in them during the experimentation phase. In this sense, education endangers the universal aesthetics of the arts and is thus perhaps rightly perceived by Arno Stern as a disruption in the natural flow of development. According to Stern, experience shows that children become interested in artistic color theory, composition, or structures after a certain period of experimentation anyway. However, Stern classifies the forced bringing forward of this interest as a risk for fine art and its creative process.

Arno Stern's places of painting as a place of social pacification

If Eibl-Eibesfeldt's and Sütterlin's theory on universal aesthetics is to be believed, children would inevitably discover the sense of well-being that emanates from rhythmic repetitions, geometric compositions and comparable pictorial orders during the intentionless experimentation phase with their pictorial primordial repertoire, as is the focus of Arno Stern's painting places. Likewise, they would automatically recognize the well-being generated by ordered color sequences, such as the spectral color sequence. They would henceforth give priority to these forms and structures of well-being in their artistic process. In this way, art could return, without education, to its original beauty and the leisure associated with it, which is eclipsed by the artificiality of art

education. Without artistic education, art would consequently be characterized by more aesthetics according to Eibl-Eibesfeldt's and Sütterlin's understanding. Art as sensual feeling and above all well-being could in this way come to the fore again. Arno Stern's painting places offer a unique possibility for this return to more original and universal aesthetics as uncritical and comment-free promotion of the painting game. In their book, Eibl-Eibesfeldt and Sütterlin call for a return to the universal aesthetics of the arts. They even judge the decoupling of aesthetics and art as dangerous and want to recognize a pacifying effect in the return to aesthetics. Arno Stern's places of painting would be capable of bringing about this pacifying effect. If Eibl-Eibesfeldt's and Sütterlin's thesis of the connection between art and social contexts is correct, Arno Stern's painting places could improve society by pacifying it.

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7 | Art and Fashion in times of crisis: an interdisciplinary analysis

Maria Antonieta Vaz de Morais
Instituto Politécnico de Viana do Castelo, Portugal
amorais@estg.ipvc.pt

Abstract

The relationship between art and fashion is complex and multifaceted. These are two creative fields that are intimately interconnected, with each discipline influencing and shaping the other, and that have often intersected throughout history, particularly in times of crisis. This is because in times of social, economic, and cultural instability, fashion and art often reflect the concerns and anxieties of the moment, reflecting the attitudes and values of society. They can become powerful tools of protest and resistance, challenging the status quo, or offering hope and inspiration to people affected by circumstances. For example, during the aftermath of World War I, fashion designer Elsa Schiaparelli, with an affinity for provocative Dadaist and Surrealist art, challenged the standards of taste and clothing fashion. Similarly, the German movement Neue Sachlichkeit (New Objectivity), seen as a reaction to the disillusionment and trauma caused by the conflict, rejected the idealism and subjectivity of pre-war art, which had an impact on fashion, emphasizing simplicity, practicality, and objectivity in clothing. Thus, in this article, we aim to examine the intersection between art and fashion in times of crisis and analyze how these two fields were able to inspire each other.

Keywords: Art, fashion, political/social/cultural crisis, First World War, Roaring Years, Economic Recession

Introduction

The study of clothing and fashion has traditionally allied with the study of art history, like other objects (furniture, ceramics, jewelry, and others), utilizing their methodologies in a process of variables that are not only temporal but also contextual. The clothing of our ancestors has always appreciated not only for its meticulous craftsmanship and the complexity of its details but also for serving as a stimulus for a revisitation of forms and models from times past, as fashion creators have done over time. This process is not new, as fashion has become a guardian of the past. "Fashion is the mirror of history," as Louis XIV used to say.

In this article, in the first section, we delve into reflections on the distinction between fashion and clothing, tracing back to the emergence of the fashion phenomenon not as an isolated event but as a continuous narrative shaped by the complexities of society, economy, and politics. This narrative represents humanity's relentless quest for identity and meaning. Subsequently, we will seek answers to the question of whether fashion can consider a form of art. Later, we will analyze significant and challenging periods in which, at the intersection of collaborations and mutual influences, art and fashion provided a platform for creative expression and contributed

to cultural and social transformations. We will focus our analysis on women's fashion, as it underwent more significant changes in these contexts.

Fashion & Costume

We are talking about fashion and costume, are these words synonymous or is there something that distinguishes them? Etymologically, costume derive from the word *trajer*, to bring, meaning garment, outer garment, garments, and is related to the way of dressing. According to Leroi-Gourhan, "Costume is understood to be the garments which, according to their fixed grouping, constitute the normal way in which a given human group covers itself "(Leroi-Gourghan, 1984: 152).

Clothing has been a constant companion to human beings throughout their evolution. According to Fausto Viana (2017), clothing is culture and carries the reflection of antecedent and current times and even projections of the future. Clothing can reflect social factors of a religious, magical, aesthetic, personal, hierarchical (social, religious, military, and even moral) order, and the individual's desire to differentiated or to rival his fellow man (Viana, 2017).

Roland Barthes (1915-1980) sees clothing as an object with an inherently historical and sociological nature. The author emphasizes body language and clothing itself as forms of visual language that has the power to communicate profound meanings, analyzing them as a system of signs and symbols that facilitate communication between people. These various layers of meaning allow for a wide range of interpretations. Apparently details such as the number of buttons on a men's coat, can provide interpretations of a sociological, psychological, technical nature, among others. In this way, he regards clothing as a rich and complex language, capable of conveying a variety of messages and meanings (Barthes, 2015).

Etymologically, the term fashion is of Latin origin, deriving from 'modus,' entering the Portuguese language in the 18th century through the French word 'mode" that is introduced in France in the mid-15th and early 16th centuries, relating not only to the way of acting and behaving but also to the manner of dressing. Scholars present a variety of perspectives on fashion and the term in different contexts. In a broad sense, fashion encompasses the periodic changes that occur in various contexts such as politics, society, religion, among others. In a more specific sense, fashion is related to regular transformations in clothing, often limited to the simple idea of clothes and accessories. The introduction of innovative elements into clothing done, as it always has been, based on the society of the time, and it is this social component that allows changes in fashion. Clothing becomes fashionable when the forms and colors of

clothes or the way they worn become an aesthetic norm in certain groups (Baldini, 2006; Da & Stefani, 2005; Lipovetsky, 1989; Lurie, 1997; Wilson, 1989).

Fashion only emerges when we disqualify old standards and give importance to the new ones, encouraging their adoption. As an example, throughout the history of clothing, women's skirts, which have undergone many modal changes in terms of shapes, amplitudes, and sizes, have not ceased to belong to and lose their intrinsic meaning to what is defined as clothing: an essential and normalized piece of women's apparel (Morais, 2014) .

Rapid and ephemeral change are characteristic of fashion. It often evolves in an inconsistent manner and, at times, in a way that is challenging to understand, driven by the individual's need to integrate into their era and with their peers. In cases, this transformation may appear as a reaction against previous fashion trends, arising from sometimes irrational or compulsive impulses. According to Umberto Eco (1982), the ephemerality of fashion is sometimes associated with the inherent theatricality it possesses. It functions as a kind of camouflage, as it is itself an attempt to represent a "Self "to society. It is a sort of aesthetic vehicle that supports the construction and communication of identity, positioning the individual in the society and the materialized culture in which they are embedded (Eco et al., 1982). When a trend emerges in the fashion context, it tends to imitate as an ideal that adapts to a specific period, which varies across different eras and contexts. The period of relevance of this trend may be shorter or longer, but it is often crucial for the individual's integration into the group to which they belong (Da & Stefani, 2005; Eco et al., 1982; Gabriel Nascimento & Ropelatto, 2016; Lurie, 1997; Morais, 2014; Wilson, 1989). At first, fashion alludes to a temporal dichotomy between the 'old and the new,' between the past and the present, between immobility and mobility. It is the experience of appearances that presupposes objects, in which it will manifest, as a function and aesthetic content (Calanca, 2008b).

Authors such as François Boucher (1703-1770), Gillo Dorfles (1919-2018), James Laver (1899–1975), Gilles Lipovetsky (1944-), Daniela Calanca, among many others, argue that fashion only becomes a social phenomenon with the development of the Western modern world, tracing its origin in the mid-14th to early 15th centuries in Europe, at the court of the Duke of Bourgogne. According to the authors, only from this period is it possible to identify fashion with all its eccentricities, meanings, and abrupt changes, demonstrated by the appearance of clothing pieces and adornments that leaned more towards the realm of the superfluous than necessity. It was during this time that transformations in the way of life and dressing acquired social value and were accepted as the norm (Boucher, 2011; Calanca, 2008b; Dorfles, 1996; Laver, 1989;

Lipovetsky, 1989. Massimo Baldini (1947-2008) and historian Gilda de Melo e Sousa (1919-2005) situate the appearance of fashion in classical civilizations, given that clothing became a form of social expression and indicated the position and status of the individual in society, namely in the use of Roman togas, which were distinct for different social classes (Baldini, 2006; Souza, 1984).

The opinions seem to diverge, but according of these scholars, the revolution in clothing began when both sexes in Western Europe stopped wearing the toga indiscriminately, opting for distinct garments. The toga, a long and flowing piece worn for centuries by both men and women, replaced by two distinct outfits: women continued to wear long dresses, more fitted to the body and with necklines, while men adopted tight breeches and a kind of jacket called a doublet. The context also contributed to these changes. The outbreak of the Black Death, which decimated a third of the European population, contributed to the enrichment the survivors who ostentatiously displayed their acquired wealth through clothing and, consequently, fashion. Thus, most clothing historians believe that fashion linked to the rise of mercantile capitalism and the decline of the hierarchical feudal society, with the development of the bourgeois class. The growth of this class undoubtedly played a crucial role in the spread of fashion (Boucher, 2011; Koller, 1993; Laver, 1989; Morais, 2014; Souza, 1984)

Gilles Lipovetsky divides the history of fashion into two periods: one from the second half of the 14th century until approximately 1850, and another starting from 1850. According to him, the second period, different from all previous developments, is related to the advent of modern and bureaucratic societies. He argues further that fashion is no longer just a matter of clothing but has become a much broader cultural phenomenon that influences all areas of life, particularly in post-modern society (Lipovetsky, 1989)

Art & Fashion

In contemporary times, establishing or delimiting what constitutes art proves to be sufficiently complex. The question of whether fashion is a form of art is also a subject of debate. There is no single, definitive answer as it depends on how both defined. If we broaden the discussion to consider whether fashion and its creations can equate to artistic objects, the question becomes even more complex. This is partly because fashion tread two opposing paths. On the one hand, it exhibits characteristics inherent to art, such as creativity, exclusivity, conceptual character, and even legitimation by institutions like museums. On the other hand, fashion appears to distance itself from the idea of an artistic object, often conceived solely as clothing—something ephemeral produced on an industrial scale (Roque & Mota-Ribeiro, 2018).

However, the relationship between art and fashion is complex and dynamic, with each discipline influencing and shaping the other over time. Fashion acts as a mirror of society, absorbing and reinterpreting the aesthetic and artistic languages of various art movements, on various occasions. It often collaborates directly with artists, resulting in innovative partnerships that transcend traditional boundaries between the two disciplines.

Precisely in the realm of modernity, artists confronted the fashion. Charles Baudelaire (1821-1867), one of the most influential poets and art critics of the 19th century, a major figure in French aestheticism, was among the first thinkers to find in fashion a broader sense of modernity, distancing it from the superficiality and luxury that had attributed to it. In his essay "The Painter of Modern Life" ("Le Peintre de la Vie Moderne") from 1863, Baudelaire discusses the nature of modern art and the role of the artist in contemporary society. In his conception of beauty and modernity, he distanced himself from the prevailing notions of the academic art of his time, establishing a rallying cry for a new aesthetic. The author believed that the true artist should be able to capture the essence of modern life in their works, reflecting not only visual reality but also the complexity and dynamism of modern society. He praised contemporary artists who could capture urban life, fashion, movement, and the bustle of Parisian streets, transcending mere visual representation and understanding more deeply the nature of humanity and modern society. For Baudelaire, it was possible to contemplate the historical-social phenomenon of fashion, intrinsically linked to modern desire, revealed in an unprecedented quest for ephemeral beauty expressed through novelty and, consequently, marked by a rupture with traditions and historicism. The author uses the historicity of fashion as an argument against historicism in art, challenging the idea of eternal and immutable beauty and urging artists to strengthen their interest in modern life (Baudelaire, 1995; Dias, 2010; Radu, 2004).

Baudelaire went so far as to attribute aesthetic value to the fashion illustrations published in the specialized press of the period between the French Revolution (1789-1799) and the Consulate (1799-1804), considering that these were not limited to being mere records of the costumes of an era, but also revealed an ideal of beauty and taste. Thus, in the context of modernity itself, it will be possible to establish connections between the concept of beauty in art and fashion, breaking down hierarchical barriers between these two spheres of creation (Dias, 2010).

We cannot overlook the role of the long history of fashion illustrations, but we must make a distinction between the images of costumes over the time. On the one hand, we had Costume Plates originating from the Renaissance, and on the other hand, Fashion Plates, which gained

popularity in the 18th century[1] (Morais, 2015). The former aimed to present past fashions and ancient costumes of different peoples, having a historical or anthropological character. Meanwhile, the latter aimed to update consumers with the latest developments in clothing. Although France was the epicenter of fashion, it was in Britain that these types of publications gained ground. They had significant dissemination in the 19th century, primarily showing Parisian fashion by presenting costumes with integrated descriptions of clothing pieces, contributing to a broader diffusion of trends. These records played important roles throughout the history of fashion and art, reflecting the customs, trends, styles, and aesthetic language of each era. These documents are appreciating as artistic and documentary forms, involving the work of renowned artists, engravers, and lithographers (Morais, 2014, 2015).

Notable figures, philosophers, economists, essayists, artists, among others, have contributed, through their reflections, to our understanding of what we now comprehend as fashion and its dissemination, since 18th century, like Bernard de Mandeville (1670-1733), François Boucher (1703-1770), Immanuel Kant (1724-1804), Herbert Spencer (1820-1903and many others.

After Charles Baudelaire, fashion penetrated discussions on art theories in the last decades of the second half of the 19th century. Deep controversies arose, not only in France but throughout Europe, leading to a fervent debate about abolishing the traditional hierarchy between the so-called major and minor arts. This debate prompted a critical analysis of the disparity in status between artists and craftsmen, as well as a desire on the part of the artist to transgress the traditional boundaries of art (Radu, 2004).

Fashion theory is an interdisciplinary field of study that examines the social, cultural, and historical aspects of fashion and encompasses various disciplines such as sociology, anthropology, art history, semiotics, and consumption studies. Many theorists have made significant contributions to understanding the complexities of fashion, shedding light on its cultural, social, psychological and semiotics dimensions, like Georg Simmel (1858-1918), John

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[1] The first collection of Costume Plates is by the Italian engraver Enea Vico (1523-1567), dating back to 1558. It consists of approximately ninety-eight woodcuts featuring costumes from ninety-eight parts of the world, serving as authentic records of clothing from that era. These costume plates published in the book by painter and engraver Ferdinando Bertelli (1525-1580) titled "Omnium fére gentium nostrae aetatis habitus, nunquam ante hac aediti" (1563). The first publication resembling a Fashion Plate appeared in the Mercure Galant on May 15, 1678, providing advice on Fall-Winter fashion, combining descriptions with images.

In Portugal, the first publications talking about fashion were "Expresso da Côrte e Emprego de Curiosidades" in 1740, and later "Novidades Literárias, Filosoficas, Scientificas, poéticas e Mercantis" in 1802. In 1807, "O Correio das Modas" followed. Due to the country's political context, it was only on February 22, 1822, that Almeida Garrett, knowledgeable about European fashion and inherently vain, together with Luís Francisco Midosi (1796-1877), created "O Toucador," a non-political periodical. Like abroad, fashion magazines in Portugal gained significant popularity in the 1830s. They primarily promoted Parisian fashion rather than what was prevalent in Portugal, relying on mere copies of fashion plates from foreign editions and incorporating translated clothing descriptions. The illustrations were crafted by engravers and lithographers such as Alexandre de Michellis (1818-1866), Manuel Maria Bordalo Pinheiro (1815-1880), António Carvalho de Lemos (1806-1885), Joaquim Pedro Caldas e Aragão (1801-?) and Maurício José do Carmo Sendim (1790-1870) among many others (Morais, 2015).

Flügel (1874-1955), Thorstein Veblen (1857-1929), Georg Simmel (1858-1918), Walter Benjamin (1892-1940), Theodor Adorno (1903-1969), Fernand Braudel (1902-1985), Roland Barthes (1915-1980), Pierre Bourdieu (1930-2002), Pierre Bourdieu (1930-2002), Umberto Eco (1932-2016), Gilles Lipovesky (1944-?) among many others.

The debate about whether fashion is art persists to this day, and according to the analysis of Lars Svenden (2010), it was through Haute Couture[2] that fashion truly merged with art (Svendsen, 2010). In the mid-19th century, the English tailor Charles Frederick Worth (1825-1895), considered the pioneer of Haute Couture, was the first creative to achieve independence from commissions, no longer tailoring his pieces according to the clients' wishes. He revolutionized the fashion industry by introducing the concept of creating custom-made clothing, for individual clients, as opposed to the common mass production of the time. Founded by the couturier in Paris in 1858, the House of Worth stood out for its luxurious and innovative creations, introducing seasonal fashion shows, boasting famous clients, and participating in international exhibitions. The couturier added labels to his creations, as if they were an artistic signature, transforming a tailor into a designer and a craftsman into an artist. His fame spread throughout Europe, once again turning Paris into the epicenter of the luxury goods and fashion market, something that had not happened since before the French Revolution. It was through Worth that the word "fashion" began to specifically refer to women's fashion, as it became the primary disseminator of trends, closely tied to consumption (Lenhert, 2001; Mee, 2003).

The Fashion has been, and continues influenced by artistic movements, creating a dynamic interaction between these two forms of creative expression. Fashion, often, serves to express the cultural and artistic trends of an era, providing a unique insight into the social and aesthetic influences shaping society. The approach of historical artistic revivals, incorporating aesthetic elements from earlier periods, are and had been, a practice utilized by fashion designers. In the context of the theoretical and aesthetic formulation of certain artistic movements, fashion has also been the subject of reflection, particularly in the 19th and 20th centuries.

In contemporary times, the intersection of art and fashion is a dynamic and fascinating interaction that takes place in various forms and contexts. The ongoing collaboration between artists, fashion designers, and haute couture creators adds a rich and exciting dimension to the world of contemporary fashion, contributing to the creation of unique experiences that

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[2] This expression describes made-to-measure fashion, typically characterized by meticulous sewing techniques, high-quality materials, and exclusive, luxurious designs. Due to its personalized nature, each haute couture piece is unique, often created as an exclusive "work of art" for the client. This contributes to the exclusivity and prestige associated with these creations. In contrast, a fashion designer is associated with creating pieces for mass production, aiming to make them accessible to a broader audience.

transcend the traditional boundaries between the two disciplines. Fashion brands and designers collaborate directly with artists to create special collections, incorporating artworks into clothing, accessories, and even fashion show presentations." Passerelles" transform into stages to express an artistic narrative, incorporating elements of performance art, sometimes. (AA. VV, 2019; Lenhert, 2001).

Both art and fashion are powerful means of exploring cultural and social issues, incorporating elements of social critique, political commentary, or reflections on identity in their creations. The artists use fashion as a medium to express political and social opinions, addressing topics such as gender equality, LGBTQ+ rights, racial justice, and other relevant issues. Environmental awareness is becoming much important, reflecting in both fashion and art. Art, also used to raise awareness about environmental issues in the fashion industry. Fashion creators, sometimes, focused on sustainable practices incorporate artistic concepts into their creative processes and communicate messages about environmental responsibility. Both artists and creators/designers explore sustainable materials and eco-friendly techniques in their creations. Art and urban culture have influenced contemporary fashion strongly, with graffiti, patterns inspired by street art, and urban elements often incorporated into the design of clothing, shoes, and accessories.

Nowadays, technology plays a significant role in the creation of artworks and fashion design, with digital artists and fashion creators exploring new forms of expression, often utilizing virtual reality, augmented reality, and artificial intelligence in their creations. These trends demonstrate that the intersection between art and fashion is ongoing evolutionary process, reflecting changes in society, culture, and technology.

Art and fashion in times of crisis

When we refer to times of crisis, we try to allude to difficult and challenging periods in various areas of life. These crises can be of diverse types, economic, political, social, or even health related. Facing these challenges often requires adaptation, collaboration, and resilience. The aftermath of these turbulent moments can interact in complex ways, shaping the future of a society at distinct levels. Both art and fashion in times of crisis have tried to reflect the surrounding environment but also play active roles during culture and society, seeking innovative or reformative solutions. In times of crisis, they could serve as forms of expression, comfort, and even inspiration. In the context of war or political turmoil, art and fashion could become powerful tools of protest, resistance, and occasionally instruments of propaganda for a certain political regime. In times of social or cultural upheaval, they managed to become a

means of expressing and exploring complex emotions and experiences. The relationship between fashion, gender, and art has been profoundly complex and influential, helping pave the way for greater equity regarding the social role and rights of women. There are other meetings!

We need to go back in time. After the French Revolution, fashion underwent significant transformations in France and throughout Europe due to the abolition of sumptuary laws[3], contributing to the democratization of fashion, allowing people to freely choose their clothing and accessories regardless of their social class. Fashion influenced by the egalitarian ideals of the Revolution. All garments that evoked luxury, excess, wealth, and visual ostentation—distinctive characteristics of the old regime—condemned for aesthetic and moral reasons. As a result, fashion underwent a radical transformation, and France, which once dictated trends, began to draw inspiration from the English countryside and, consequently, rural costumes.

During and after the French Revolution, it became risky for people to wear elegant and ostentatious clothing, as they risked of accused of belonging to the Old Regime. Consequently, the ideal of beauty became neoclassical. Women's dresses became light and fluid, seeking to resemble as closely as possible the garments of ancient Greek statues, the cradle of democracy. In contrast to women's fashion, men's fashion distanced itself from displays of wealth and power, abandoning the sumptuous attire common in the period before the revolt, leading to a certain standardization of men's clothing (such as the gray or black suit). In this way, women played a crucial role in propagating fashion trends, which highlighted their husbands' economic capacity through consumption. In this context, publications have played a significant role. Thus, we will be able to conclude that, during this period, fashion spread the emerging revolutionary ideology, as well as neoclassical art (AA. VV, 2019; Delpierre, 1990; Laver, 1989; Morais, 2014).

At certain points in the history of clothing and fashion, efforts made to modify or reform normalized trends imposed by fashion, with reference to social, political, or cultural contextualization. Although initiated in the United States of America, it was during the Victorian era (1837-1901) that movements emerged calling for a reform in clothing. The long victorian era marked by the consolidation of conservative thinking allied with a certain hypocrisy was a period full of contrasts that revealed deep social inequalities and injustices in society. During this time, the aesthetic standard for women, influenced by French trends, rigidly defined by society, imposing strict norms of beauty and elegance. Similarly, behavior regulated, emphasizing

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[3] Rules designed to regulate or restrict the populace's consumption of luxury goods and displays of wealth. These measures enforced in diverse cultures across history, including ancient Rome, imperial China, medieval Europe, and various other societies. Such regulations were frequently put in place for social, economic, and political purposes, with the goal of upholding social harmony, safeguarding the differentiation between distinct social classes, curbing extravagant expenditures among lower social strata, and at times, managing trade and inflation through restrictions on access to specific luxury items, like fashion.

etiquette, good manners, and morality. Failure to adhere to these standards could lead to social exclusion and judgment by other members of society (Koller, 1993; Laver, 1989; Morais, 2014)

Thus, while high society and the emerging bourgeoisie highlighted the latest fashion trends and social etiquette through the streets of London, a massive portion of the population faced miserable living conditions and affected by serious diseases such as tuberculosis and cholera, especially in urban areas. Poor living conditions, lack of hygiene, and limited access to medical care contributed to the spread of tuberculosis, decimating thousands of people. But tuberculosis, also known as the white plague, was not just a disease of the working class; it also affected the dominant classes, especially women. The appearance of ladies was vulnerability, paleness, and fragility, and became a standard of feminine beauty for the dominant social strata. Robust health and vitality considered common characteristics of the lower classes, associated with servants and laborers. To achieve this appearance, young women drank liters of vinegar and ate lemons. Women even pinched their own cheeks with their teeth and used makeup to lighten their skin. Theories suggested that fashion itself, with the use of corsets, contributed to the spread of tuberculosis because the restriction in lung capacity could increase vulnerability to respiratory infections.

Interestingly, tuberculosis romanticized in different areas of Victorian society, associated with traits of artistic sensitivity and beauty. Artists and writers of the time portrayed tuberculosis as a disease that conferred an aura of delicacy and romance on those suffering from it (AA. VV, 2019; Mas, 2017; Nelson, 2000).

During the 1850s, the impact of technological innovation on clothing was evident, from the revolutionary cage crinoline to the widespread use of sewing machines, aligned with the peak of the Industrial Revolution in Europe. The mass production of sewing machines in the 1850s, coupled with the introduction of synthetic dyes, revolutionized the textile industry, as well as the proliferation of fashion magazines. Clothes could made faster and cheaper, paving the way for the mass consumer market. Fashion reached more women. Throughout the decade, the bell-shaped skirts from the 1840s continued to gain volume, using layers of petticoats to meet the voluminous requirements dictated by the standards of the time, which made movement difficult(AA. VV, 2019; Koller, 1993; Laver, 1989).

A wave of clothing reform movements surfaced during mid to late Victorian era, such as the Dress Reform Movement or Rational Dress Movement. People united in their assertion that the elaborate layers of women's undergarments, the constraining corsets, and the overall weight of women's clothing posed a threat to women's well-being. Proponents of clothing reform

contended that the adoption of corsets stemmed from vanity and imprudence, endangering health. They highlighted potential risks, including the potential for damage and displacement of internal organs, impairment of fertility, as well as a general weakening and exhaustion of health. These advocates proposed the adoption of more comfortable and practical clothing, challenging the restrictive garments adhered to by women following prevailing fashion trends.

These clothing reform movements originated in the United States. The year 1851 marked the birth of a clothing reform when American activist Elizabeth Smith Miller (1822-1911) adopted what she considered a more rational, comfortable, and practical attire, characterized by loose pants secured at the ankles worn under a shorter dress or skirt and a vest. This attire promoted by Amelia Jenks Bloomer (1818-1894), a women's rights advocate and Temperance movement supporter who was also an editor of a newspaper where she publicized the clothing. It dubbed Bloomer Costume by the press, which ridiculed it. It had impact on mainstream fashion; however, women cyclists adopted it. Over time, bloomers went out of fashion, but the Bloomer costume remained associated with social reform movements and women's rights (Delpierre, 1990; Houze, 2001; Mas, 2017; Nelson, 2000).

As for clothing reform in England, the Dress Reform Movement/Rational Movement had similarities to the work of Amelia Bloomer, reflecting a shared desire for changes in women's fashion to promote health and freedom of movement. A growing segment of the population expressed frustration with the prevalent corruption and social injustices associated with the strictness of Victorianism. Calls for reform started to emerge, with women particularly vocal about what they perceived as the absurdity of contemporary fashion.

The emergence of the Aesthetic Movement marked a shift towards "art for art's sake," challenging Victorian artistic and social norms and intertwining with clothing reforms. The genesis of a new fashion reform movement in Europe and the USA, known as the "Aesthetic Dress movement," aiming to reshape societal standards of beauty and attire, can traced back to influential figures in the art world, particularly the painters and companions of the Pre-Raphaelite Brotherhood in the 1850s. They designed and opted for clothing inspired by historical styles, notably from the medieval and Renaissance eras, rejecting the constraints of conventional fashion and seeking a more authentic, individual, and expressive way of dressing, challenging the uniformity imposed by mainstream fashion. Dante Gabriel Rossetti (1828-1882) and his wife involved in the Artistic Dress Movement. Initially criticized by the public, their models were adapted by the Aesthetic Dress Movement from 1870 onwards, becoming associated with the Aesthetic Movement in art. The movement expressed disdain for

conventional Victorian fashion norms, prioritizing beauty over social conventions. It promoted individualism and authenticity in clothing choices, encouraging people to express their aesthetic preferences and create a unique visual identity. In contrast to the dominant Victorian fashion, often ornate and restrictive, Aesthetic Dress sought a simpler and more natural aesthetic. It advocated for the use of lightweight materials such as cotton and silk and loose and comfortable designs. Influenced by the visual arts, the garments often featured a soft color palette inspired by nature and incorporated symbolism expressing romantic, mystical, or philosophical ideas. Followers opted for clothes inspired by historical, ethnic, or fantastical styles, influenced by the Pre-Raphaelites. The color palette was softer and more natural compared to the vibrant Victorian fashion. These garments adorned with embroidery, with details hand-painted, enhancing the craftsmanship and adding an artistic touch to the pieces. Asian influence, particularly from Japan, was evident through the inclusion of stylistic elements like kimonos and patterns inspired by Japanese art ((AA. VV, 2019; Duarte, 2021; Houze, 2001; Kaplan, 1989; Oscar Wilde, 1885; Radu, 2004).

Aesthetic Dress found great appreciation among members of artistic circles, including Oscar Wilde (1854-1900) and his wife, as well as William Morris's wife, Jane Morris (1839-1914), who served as a muse and model for her husband and Dante Gabriel Rossetti. It inspired late 19th and early 20th-century fashion designers such as Mariano Fortuny (1871-1949) and Paul Poiret (1879-1944) (Lenhert, 2001; Mee, 2003).

While more directly associated with the ideas of "Artistic Dress" Gustav Klimt (1862-1918) also shared characteristics and influences of the Aesthetic Dress. His artistic representations shared a sensitivity to aesthetics and individual expression, central elements of this movement. Both explored the idea that fashion should not merely adhere to established patterns but should instead allow for creative freedom and personal expression through clothing (Lenhert, 2001; Urdea, 2015).The artist became known for his decorative and symbolist paintings, portraying sensual female figures adorned in long tunics and capes with intricate patterns, reflecting the influence of decorative arts such as Art Nouveau and a certain fascination with the chromatic and decorative aspects of Orientalism. The dresses designed by him lacked a defined waist, flowing freely from the shoulder line, often without a neckline, with wide sleeves, providing comfort to the wearer in a reformist context. The artist was frequently seen wearing flowing robes and exotic clothing designed by himself, echoing North African attire, materialized in long robes crafted from thick canvas, resembling a kaftan, adorned with decorative embroidery on the shoulders (Carlano, 1995; Urdea, 2015).

The creators of the time drew inspiration from Klimt's art, not only for its ornate and decorative style but also for the models, such as Paul Poiret, the haute couture designer who liberated women's bodies from centuries of corsets. His main marketing strategy was to promote his garments and other products as artistic objects(Lenhert, 2001; Mee, 2003).

The innovative ideas and techniques of the Pre-Raphaelite Brotherhood, beyond influencing poetry and craftsmanship, played a crucial role in the development of the English artistic and social movement known as Arts and Crafts, spearheaded by William Morris (1834–1896). Although born in the 1860s, Morris's influence extended into the subsequent decades. One of the main principles of this movement was the emphasis on simplicity and functionality, rejecting the industrial standardization of products characteristic of the Industrial Revolution. The Arts and Crafts movement sought to reclaim the craftsmanship quality and individual aesthetics in applied arts and architecture. Advocating for a unity in the arts and blurring the distinction between artist and craftsman, they contributed to the emergence of a new appreciation for decorative arts in Europe. Supporters of the movement believe that all forms of art, from architecture and furniture design to the creation of utilitarian objects and clothing, should treated as interconnected components of a total work of art. They believed in the importance of integrating aesthetics and function in all aspects of daily life, seeking integrated approach to creation and production. The movement emphasized the role of artistic individuality, and this ethos extended to clothing. Personal expression should value, and clothes should reflect the wearer's personality and taste.

While the Aesthetic Movement focused on pure aesthetics and the autonomy of art, the Arts and Crafts Movement was concerned with preserving craftsmanship quality in an increasingly industrialized world and an innovative approach to integrating integrate art into everyday life(Argan, 1996; Francastel, 1983; Kaplan, 1989).

The end of the 19th century indeed witnessed a notable change as artists began creating everyday objects, attributing to them qualitative and artistic value. The boundaries between the fine and applied arts eliminated in production communities like the Viennese Secession (Wiener Secession) (1897) and the Wiener Werkstätte (founded in 1903), or the Deutscher Werkbund (1907), where creatives from different professions (architects, artists, craftsmen, and others) collaborated. These movements shared similarities as they sought to innovate in the arts, promoting a modern and unified style across all forms of art. Products from the Wiener Werkstätte featured elements associated with modernism, exhibiting craftsmanship and highlighting the harmonious fusion of form and function. Wiener Werkstätte's approach to

fashion was also rooted in the idea of Gesamtkunstwerk, where all aspects of human life (architecture, furniture, wallpaper, utilitarian objects, and clothing) should be harmoniously integrated. The dresses crafted by the fashion department, under the direction of Eduard Josef Wimmer Wisgrill (1882-1961), initially followed the Reform style dress model but later became more elegant, displaying exceptional technical talent, quality materials, and unparalleled functionality. The workshops ceased operations in 1932, but they remain a landmark in the history of fashion (Francastel, 1983; Kaplan, 1989; Lenhert, 2001).

Another strong advocate of the Gesamtkunstwerk concept was the architect and designer Henry Van de Velde (1863 – 1957), one of the founding members of the Deutscher Werkbund in Germany. In addition to architectural projects, he designed a variety of objects (furniture, ceramics, textiles, jewelry, and clothing), incorporating his vision of simplicity, functionality, and an associated aesthetic language. He was one of the pioneers of the clothing reform movement in Germany, even collaborating with his wife, Maria Sèthe, in the design of women's clothing. Van de Velde believed that fashion was immoral and advocated for a timeless, non-ephemeral style that connected beauty with functionality and comfort. According to Van de Velde, there was no need to suppress the use of corsets, but rather to give them a new, more logical, and constructive form. He proposed the use of straight lines to emphasize the structure of the dresses (Laver, 1989; Radu, 2004).

Before World War I, Haute Couture continued to captivate a social elite. Unfortunately, those who experienced the fashion of the Belle Époque (1895 - 1914), associate Art Nouveau aesthetic, required wealth and social status, limiting access to novelties to the aristocracy and the nouveau riche class. The innovative silhouettes of designers Paul Poiret and Mariano Fortuny influenced women's fashion in general. Poiret, in 1906, was one of the first designers to free women from the tight corsets of the Belle Époque. Influenced by reformist movements, he introduced an S-shaped silhouette, marked by a slim waist, large, protruding chest. The creator used looser and more natural forms in his creations, with raised waists, like the lines of French Directory fashion. But this liberation was short-lived. Poiret confined women again, designing a long skirt, fastened down to the ankle, which hindered steps but became extremely popular. Women even used garters to bind their knees to control the size of their steps. At the same time as the popularization of the restricted skirt, the suffragist movements campaigned for greater freedom for women (Lenhert, 2001; Mee, 2003).

Meanwhile, in the early 20th century, artistic avant-gardes were emerging, and fashion began to incorporate elements that reflected the languages and aesthetic principles of various

movements. Around 1909, Futurism emerged in Italy, making a significant impact on the arts, culture, and on fashion, especially in the period leading up to World War I. By proclaiming the incessant need to revitalize all aspects of human experience and challenging the rigidity of traditions, Futurism celebrated various forms of the new industrial and capitalist world: speed, mass communication, and mechanization. Its central premise was that art should intervene in real life and vice versa, based on the principles of action art and total art. In this context, fashion became a subject of reflection for the Futurists. In the "Futurist Painting: Technical Manifesto" of 1910, they argued that the harmony of lines and folds in clothing should evoke sensitivity with the same emotional and symbolic intensity as the nude did for the ancient experts. Giacomo Balla (1871–1958) believed that the Futurist revolution should shape all aspects of lifestyle, from everyday objects to fashion. He saw fashion as an artistic expression, aligning with the ideas of Filippo Tommaso Marinetti (1876-1944), who assigned Futurism the mission of conceiving a transient and ephemeral art, providing a joy of living, and exalting vital impulses. In the years 1912 to 1913, Balla dedicated himself to the design of Futurist fabrics and clothing, incorporating the formal, synthetic, and dynamic elements present in his paintings (Radu, 2004) .

In 1913, the artist wrote the "Futurist Manifesto of Men's Clothing," where he advocated for a more dynamic, colorful, asymmetrical, and versatile attire to replace the suffocating and somber men's outfit (Bortulucce, 2011). For him, garments created to promote between the body and clothing constructive collaboration. One of Balla's most famous fashion creations was the "Vestito dei Teatri" or "Theater Dress" from 1914. The costume made of aluminum foil, aiming to simulate speed and modernity, using angular lines and a metallic appearance. Later, Giacomo Balla wrote another manifesto, "The Anti-Neutral Dress" (1914). While in the first document, he believed that clothing could make people happier, in the second, he asserted that clothes could use to prepare people for war, attributing a certain politicized character to clothing. In the context of the theoretical formulation of Futurist aesthetics and thought, other manifestos also written: "Futurist Manifesto of Women's Fashion" (1920), the "Futurist Manifesto of the Italian Tie," and the "Futurist Manifesto of the Italian Hat," written in 1933. Balla continued to design and wear Futurist clothing until the 1930s (Bortulucce, 2011; Debom, 2019; Laver, 1989; Lenhert, 2001; Mee, 2003; Radu, 2004).

The early 20th century witnessed one of the most tumultuous periods in world history, the First World War, marked by profound political, social, and technological changes that significantly impacted people's lives, including the realm of fashion. During the conflict, women compelled to leave their homes and enter the workforce to support their families, as men were on the front lines of battle. This drastic shift transformed their social roles, evolving from being primarily

homemakers and mothers to becoming active participants in society. Restrictions on the use of certain materials for clothing, due to the needs of the wartime industry, led to adaptations in fashion. Tight-fitting skirts abandoned, replaced by wider and shorter styles due to fabric shortages and the desire for greater comfort. Women began wearing knee-high stockings and more practical shoes. In occupations, women had to wear pants, especially those working in rural environments. Overall, the wartime necessities influenced fashion to become more adaptable. Military uniforms, especially those of women who enlisted in services, inspired civilian fashion, incorporating elements of uniforms and their colors. The image of nurses working on the front lines also influenced fashion, leading to the use of aprons and uniform-style dresses in civilian contexts (AA. VV, 2019; Mee, 2003).

Resuming, the First World War significantly altered fashion, leading to a simplification and rationalization of materials, and inspiring the trends that shaped the 1920s, especially after the Armistice of Compiègne (Blackman, 1999; Delpierre, 1990; Kaplan, 1989; Lenhert, 2001).

Another artist holds a special place in the history of fashion during the 1910s and beyond and during the war. The russian Sonia Delaunay (1885-1979) and her husband Robert Delaunay (1885-1941), along with the French poet Guillaume Apollinaire (1880-1918), created Orphism, which emerged in the mid-1910s as an extension of Cubism. Robert focused on exploring color theory and optical effects, seeking to create paintings that evoke sensations of movement, rhythm, and harmony. Orphism artists were interested in capturing the spiritual and emotional essence of reality, going beyond purely visual representations, and transcending pictorial perception into tangible reality. While Futurism attempted to express linear successiveness, Orphism aimed to make simultaneity visible (Argan, 1996; Gombrich, 2000; Hodge, 2022). During the First World War, Sonia and Robert Delaunay moved to Spain and later to Portugal, to Vila do Conde, where they settled from the summer of 1915 until 1917 in a house, they called "La Simultané". During this period, Sonia Delaunay developed an interest in textiles, working on tapestries and creating vibrant and abstract patterns that reflected her distinctive artistic style. In 1920, the couple returned to Paris, and Sonia became a prominent figure in the world of fashion. She began producing clothing, fabrics, and decorative objects, bringing art into everyday life. Her "simultaneous dress," pieces created for herself and her husband, became an enormous success, as she considered her creations as "living paintings," reflecting her commitment to projecting amplified forms, colors, and textures. Sonia's dresses even had poems printed or embroidered from poets of the time, collaborating with the Dadaist Tristan Tzara (1896–1963), thus intersecting two realms, poetry, and fashion. Members of the Dada movement were not directly interested in the theme of clothing; however, Tristan Tzara

believed that a woman's choice of attire revealed her unconscious desires and fears. Sonia Delaunay expanded her work in fashion, designing innovative clothing, fabrics, and accessories (AA. VV, 2019; Blackman, 1999; Lenhert, 2001; Mee, 2003).

Also, The Russian Constructivism, an artistic and architectural movement that emerged after the October Revolution of 1917, introduced a revolutionary approach to art and design. Characterized by an emphasis on functionality, geometric simplicity, and the rejection of unnecessary ornamentation, the movement aimed to integrate art into everyday life, reflecting the revolutionary ideals of the time. In fashion, Russian Constructivism had a significant impact in the 1920s. The movement's influences were evident in clothing featuring simple lines, geometric shapes, and a functional approach. The emphasis was on creating practical, comfortable pieces aligned with the principles of social and cultural revolution. Constructivist clothing often incorporated the use of vibrant colors, geometric patterns, and innovative materials. Additionally, the movement emphasized gender equality and the rejection of garments traditionally associated with specific roles, reflecting the egalitarian ideals of the Russian Revolution (AA. VV, 2019; Argan, 1996; Lenhert, 2001; Mee, 2003).

Post-war, economically, while Europe initially experienced a major crisis with currency devaluation, inflation, reduced industrial activity, and unemployment, by 1925, Europe had recovered from the destruction caused by World War I. This led them to buy fewer products from the United States and compete with them in international markets. It was precisely in this decade that the "Roaring Twenties" emerged, in Europe and the United States. It was a vibrant era where both fashion and art influenced by a range of cultural, social, and scientific advancements. During this period, scientific knowledge advanced significantly, with discoveries in physics, biology, medicine, psychology, and history. Notable developments included Einstein's Theory of Relativity, the Big Bang Theory, Alexander Fleming's invention of penicillin, and Sigmund Freud's psychoanalytic studies, among others. It was an era of technological innovations, with the electrification of factories and the emergence of major radio networks like NBC and BBC. The film industry thrived, particularly in the United States. This period also witnessed considerable progress in the press, with an increase in the number of newspapers, fashion magazines, and advertising, all contributing to the dissemination of fashion trends, like the role played by the cinema. Politically, in 1922, Benito Mussolini assumed power in Italy, while Adolf Hitler led the National Socialist German Workers' Party (Nazi Party) from 1921 (Argan, 1996; Lenhert, 2001; Mee, 2003).

Concisely, after the conflict, it was impossible to return to old habits; mentalities and behaviors changed, becoming more urban and democratized. There was an atmosphere of optimism and euphoria that drove significant changes in lifestyles, fashion, music, and social behavior. It was a time of experimentation, freedom, and a break from traditions, with women gaining more independence and participation in society. Young women adopted a modern attitude, redefining their role in society, seeking freedom, and equality. They began to liberate themselves from dependence on men, spending more time outside the home, and taking control of their own lives. Men replaced in their professions; positions they retained after the conflict. In addition to traditional female occupations (sewists, dressmakers, governesses, or nannies), new professions emerged for this "new woman," such as office workers, typists, journalists, shopkeepers, among others, allowing them more free time, facilitated using household appliances. As autonomous individuals, women demanded equal opportunities in education and rights of access to professions, as well as equal pay for equal work. The feminist movements advocating for custody rights, property rights, education, and profession, along with suffragists fighting for voting rights and political and legal equality between men and women, gained strength. A significant achievement was the right to vote, notably in Germany, Austria, England, and the USA, a struggle initiated in the early 20th century and realized by the suffragist movement.

The cultural offerings reached all social strata, contributing to the formation of public opinion and the standardization of behaviors and lifestyles. Enthusiasm for nightlife increased, giving rise to social clubs such as nightclubs, casinos, cabarets, and other entertainment venues. The pursuit of entertainment and pleasure thrived, with cabarets enlivened by the emergence of new musical rhythms like jazz and lively dances such as the Charleston, Lambeth Walk, Swing, Rumba, Foxtrot, and Tango. Theatre, art exhibitions, and sports also experienced a new vitality. Cinemas became popular, featuring Hollywood films and stars like Rudolph Valentino (1895-1926) and Douglas Fairbanks (1883–1939). Women copied the clothes and gestures of famous actors like Gloria Swanson (1899-1983) and Mary Pickford (1892-1979). This trend extended to the theater. Singer and dancer Josephine Baker (1902-1975) caused a stir with her bold outfits during her performances from 1925 onwards. Social events and parties were often themed, displaying notable artistic influences. People dressed creatively and extravagantly, often imitating characters from works of art or specific art movements.

During this vibrant decade, both fashion and art influenced by a series of cultural, social, political, and economic movements. Both Bauhaus and the New Objectivity and Art Deco had significant impacts on fashion during the 1920s and 1930s. Bauhaus, a school of design, visual

arts, and architecture founded in Germany in 1919 by Walter Gropius, revolutionized design by breaking down barriers between visual arts, crafts, and industry. With a significant impact on functional and modern design, Bauhaus influenced architecture, interior design, fashion, furniture, and everyday objects. The emphasis on functionality manifested in clothing with simple and geometric lines and primary colors (Blackman, 1999; Lenhert, 2001; Mee, 2003).

In the post-war context, the New Objectivity emerged as an artistic movement in Germany, serving as a direct response to World War I and the ensuing chaos. Its artists sought to represent reality objectively, without idealizations or subjectivities, in contrast to the prevailing abstract and expressionist trends of the time. Key artists such as George Grosz (1893-1959), Otto Dix (1891-1969), and Max Beckman (1884-1950) aimed to engage with political and social issues, bringing them into the artistic scene. Beyond painting, this movement influenced other forms of artistic expression, including photography, literature, and cinema (Argan, 1996; Gombrich, 2000).

In the realm of fashion, during this vibrant decade, the New Objectivity also made its mark by emphasizing simplicity and functionality. This reflected in clothing with straightforward cuts designed to meet practical needs, rejecting unnecessary ornamental elements(Lenhert, 2001).

Meanwhile, Art Deco (1925-1939) emerged, an international decorative arts movement between the two World Wars, which influenced various fields such as architecture, interior design, fashion, and graphic arts. It drew strong influences from recent archaeological discoveries of ancient civilizations with a geometric aesthetic (Aztecs, Egyptians, Hindus), Cubism (1907-1914), Futurism (1909-1916), Orphism (1912/13-?), Russian Avant-Garde (1890-1930), Modernism, and the Bauhaus (1919-1933). It also received influences from the exotic and colorful costumes of Leon Bakst (1866-1924) for Sergei Diaghilev's Ballets Russes (1872-1929), the work of French architect and urban planner Le Corbusier (1887-1965), and the Compagnie des Arts Française (company of decorative arts). The colors used inspired by Fauvism, Orphism, Nabis, and the work of symbolist painter Odilon Redon (1840-1916)(Argan, 1996; Francastel, 1983; Gombrich, 2000).

Art Deco fashion, influenced by the artistic and design movements, characterized by an elegant and luxurious style. It featured simplified cuts, high-quality materials such as silk and velvet, and geometric prints. Vibrant colors like red, black, green, blue, and gold were prominent. Geometric simplicity combined with luxurious details, reflecting the opulence of the time. The versatile artist Romain de Tirtoff (1892–1990), known as Erté, and Jeanne Beckers (1869–1936), better known as Madame Paquin, were among the first fashion designers in history to incorporate the

Deco language. Additionally, the "1925 International Exposition of Decorative Arts" in Paris (from which the name "Deco" derived) influenced and standardized the silhouette of the 1920s, with the participation of creators such as Coco Chanel (1883–1973), Paul Poiret and Jacques Heim (1899–1967)(AA. VV, 2019; Blackman, 1999; Lenhert, 2001) .

If fashion influenced by the evolution of decorative arts, visual arts, and design, it also reflected the complexities and social changes of the interwar period in Europe. In the context of changing female roles during this time, and influenced by the evolution of decorative arts, visual arts, and design, a new feminine look emerged, one that responded to the "Garçonne", the "Melindrosa," or the "Flapper" style, which is most characteristic of women's fashion in the Roaring Twenties. Geometrization and functionality in clothing reflected in the tubular-shaped female figure. The ideal of feminine beauty associated with rounded forms prevalent until the previous decade left behind, giving way to a slender woman with narrow hips, small chest, elongated legs, and a small head: an androgynous silhouette that said goodbye to curves, making women look more like boys. Shorter dresses, known as "flapper dresses," became popular, allowing greater freedom of movement. The simplification of underwear and the advent of silk stockings were important for this attire. The erotic ideal was a certain androgyny. To achieve this silhouette, women had to wear underwear that flattened the chest, used new methods and "corsets" to conceal the chest and feminine body shapes, and embraced a slim look due to hunger diets. For the first time, women's legs emerged as a sensual and erotic part, overshadowing the chest and hips. They wore necklaces and long earrings, their hair, which cut truly short and dubbed "garçonne," adorned with a fabric strip, often with feathers. Evening dresses made with luxurious fabrics (lamé, chiffons, organza, and tulles) and adorned with embroidery. Fringes were another type of decoration. Critics argued that women were becoming more masculine, engaging in male activities, while men became more feminine. Associated with this change, sexologists considered that was contributing to modification gender identity. The popularity of sports activities also linked to a stylized figure; the clothes worn in these activities had an impact on fashion in general (AA. VV, 2019; Lenhert, 2001; Mee, 2003).

It was also the era when cinema most influenced fashion; what a certain actor wore in a film was certainly what would see at parties and on the streets. From the 1920s onwards, cinema was inseparable from the narratives that clothes and costumes conveyed, becoming an important cultural influence. It drew inspiration from the aesthetics of "New Objectivity," which portrayed society in a cold and sharp manner, depicting libertine and innocent life, the frantic pace of cities, sexuality, madness, and wealth, among other themes. American actors Louise Brooks (1906-1985) and Clara Bow (1905-1965) became known as symbols of the "flapper" for

popularizing the straight and short haircut (*garçonne).* Actors in 1920s cinema wore the same clothing in their daily lives as they did when filming, something that changed in the 1930s with the creation of costumes specifically for cinematic narratives (Lenhert, 2001)

We cannot fail to mention the role of Coco Chanel during the 1920s and her revolutionary creations. She introduced the famous "little black dress" in 1926 and incorporated elements of sportswear into her designs, using jersey fabric for items such as sailor-inspired striped blouses, cardigan-style jackets, and comfortable sweaters. There is not a specific date associated with the creation of her "tailleur" by Chanel, as it was a piece that evolved over time and introduced in various collections by the designer during that decade. The "tailleur" became a fashion icon and an essential part of the women's wardrobe, representing Chanel's innovative and functional approach to women's clothing during the Roaring Twenties. Coco Chanel became known not only for introducing the controversial pants into women's clothing but also for sporting short hair and being a female member of the French elite who frequented beaches and displayed herself in the sun.

During this decade, the Italian creator Elsa Schiaparelli (1890-1973) also challenged taste and fashion standards. Her fame gained prominence in 1927 when she created a black knitted sports sweater adorned with a white bow in the front, known as the "bow-sweater." This creation received positive reactions as it represented the image of the modern and dynamic woman due to the simplicity and practicality of the piece. The Lord and Taylor store on Fifth Avenue in New York ordered forty copies of the sweater, and Vogue magazine featured its sketch. Soon, Schiaparelli's fame spread to the United States. In January 1928, the American newspaper The Chicago Tribune published a review of her work, especially praising her black and colorful striped designs and semi-transparent white details. She became the first female designer to appear on the cover of Time magazine in 1934 (AA. VV, 2019; Blackman, 1999; Lenhert, 2001; Mee, 2003; Sueli Garcia, n.d.).

Photographers such as Edward Steichen (1879-1973) and Man Ray (1890-1976), during the 1920s, elevated fashion photography to a form of artistic expression, capturing not only clothes but also atmospheres and emotions. Throughout the 1920s and 1930s, Man Ray, deeply influenced by Dadaism and later by Surrealism, left an indelible mark on the worlds of art and fashion, collaborating with creators and fashion magazines to create iconic and innovative images. His revolutionary approach to photography profoundly influenced how fashion captured and perceived, turning fashion photography into an art form by incorporating surrealistic elements, intriguing compositions, and revealing his technical experimentation. Man

Ray worked with most prominent figures in the fashion of his time, including Paul Poiret, Coco Chanel, and Elsa Schiaparelli. His collaboration with Chanel resulted in elegant and provocative portraits that captured the essence of Chanel's style while adding a surrealistic and artistic touch to the images. In addition to his fashion portraits, Man Ray was innovative in creating advertising images for fashion brands, transforming fashion into a form of artistic expression (Bortulucce, 2011; Faculdade & Líbero, 2011; Sueli Garcia, n.d.).

Also, the fashion illustrations of this period capture the straight and slender silhouette, characteristic of the 1920s, with influences from the Art Deco movement and the flapper style. Fashion magazines, such as Vogue, played a significant role in disseminating these illustrations, influencing fashion trends and the lifestyle of the time. Renowned illustrators, such as Georges Barbier (1882-1932), George Lepape (1887-1971), and Erté (Romain de Tirtoff), created memorable works that are emblematic of the glamour and sophistication of the 1920s. Paul Poiret even invited Paul Iribe (1883-1935) to illustrate his models for a small promotional publication called "Les Robes de Paul Poiret" (Mee, 2003).

Both the post-war euphoria of the "Roaring Twenties" and the economic and social devastation of the Great Depression had a lasting impact on societies and shaped the history of the 20th century. After reaching its peak in 1932, the Great Depression reflected in fashion, featuring a simpler and more elegant approach that emphasized practicality and economy given the challenging conditions of the time. During this period, there was a transition from the androgynous style of the 1920s to a more feminine silhouette, with defined waists and ankle-length skirts, highlighting broad shoulders and bias-cut coats. Clothes became more practical and versatile, suitable for various occasions, and people often repurposed old garments or modified them to create something new. Due to resource shortages during the Great Depression, affordable materials like cotton, wool, and rayon widely used. Floral prints, checks, and stripes became popular, allowing efficient use of fabrics, while the use of silk became less common. Sportswear, including sweaters, flannel trousers, and pleated or straight skirts, gained popularity for casual activities. Given the high unemployment rate, workwear valued and typically consisted of a skirt and blouse. Tailored suits, both for people, also worn for various occasions, including leisure. Evening dresses with long, full skirts and defined waists characterized the feminine silhouette (Blackman, 1999; Lenhert, 2001).

The Surrealist Movement, initiated in the 1920s, manifested itself in both art and fashion after the Great Depression. Artists and fashion designers collaborated to create pieces that captured the spirit of the era, resulting in a fascinating fusion of fashion and art. Elsa Schiaparelli, with a

penchant for provocative surrealist art, created works that translated the principles of the movement, heavily influenced by her close association with artist Salvador Dali (1904-1989).

Elsa's aesthetic and conceptual references made her a pioneer in the fusion of fashion and surrealism. Her collaboration with surrealists extended beyond fashion to other forms of art, partnering with artists such as the versatile Jean Cocteau (1889-1963) and Alberto Giacometti (1901-1966), and, more distantly, with Marcel Duchamp (1887-1968). One of Elsa Schiaparelli's most iconic collaborations was with Salvador Dali, resulting in the famous "Lobster Dress" of 1937. This black dress featured a large painted pink lobster, becoming a symbol of surrealist fashion. Schiaparelli's creations broke different fashion paradigms, subverting codes and altering clothing concepts. New fabrics like rayon and cellophane favored the surreal effect of her creations. Imbued with a futuristic aesthetic, Schiaparelli created various other clothing pieces, such as a shoe-shaped hat and rag dresses, seeking to transform everyday objects into something extraordinary and eccentric within the context of object decontextualization in the Dadaist tradition (Bortulucce, 2011; Sueli Garcia, n.d.)

Surrealism inspired creators to deconstruct traditional forms of clothing and reinterpret them in unusual ways. Extravagant, often exaggerated, and spectacular garments designed to evoke a sense of surprise, akin to the experience of entering a surreal world. This led to the emergence of asymmetric pieces, unexpected material combinations, and clothing shapes that challenged human anatomy. Fashion collections influenced by surreal dreams and fantasies. Elements like clouds, broken mirrors, and dreamlike figures incorporated into clothing to introduce a theatrical quality to fashion(Blackman, 1999; Mee, 2003; Sueli Garcia, n.d.).

The fashion photography maintained its relevance during the 1930s, not only capturing clothing and accessories but also documenting the atmosphere and glamour of the time. In addition to Man Ray, renowned photographers like Cecil Beaton (1904-1980) and Horst P. Horst (1906-1990) played a crucial role in creating iconic images that became essential elements in fashion history (Lenhert, 2001).

In the 1930s, cinema continue to influence the visual culture and femininity aesthetics of the time, especially through the clothing worn by movie stars such as Marlene Dietrich (1901-1992), who popularized the use of pantsuits, Greta Garbo (1905-1990), Joan Crawford (1904–1977), Ginger Rogers (1911-1995), Jean Harlow (1911-1937), among many others. Although London tailoring considered the best in the world, the influence of costumes worn by Hollywood actors and gangsters made the U.S. stand out in men's fashion.(AA. VV, 2019; Blackman, 1999; Lenhert, 2001; Reynolds, 2003).

Fashion illustrations from the 1930s also played a significant role in spreading the latest in the fashion world. Cecil Beaton (1904–1980), Francis Marshall (1840–1889), Ruth Grafstrom (1905–1986), Marcel Vertes (1895–1961), René Bouet-Willaumez (1900–1979), among others, played a significant role in the context of illustration (Lenhert, 2001; Reynolds, 2003).

As geopolitical tensions intensify and murmurs of conflict gain strength, the world found itself once again in uncertainty and the possibility of armed conflict. The approach of war is a complex phenomenon, traversed by a web of political, economic, and social factors that, when intertwined, form a grim picture.

The time limit of this work is precisely this, that of the approximation of an obscure panorama. It would be unfeasible for us to try to address all the moments in which art and fashion have met, often going beyond the traditional boundaries of these two forms of creative expression.

Conclusion

This fascinating journey featured artists and designers as its protagonists, delving into the intersection of lines, colors, and forms to create a fluid dialogue between the ephemeral and the enduring, the conceptual and the practical. Both forms of expression have a unique ability to reflect and respond to the changes and complexities of the world around them. This mutual collaboration endures as a vibrant expression of human creativity, displaying the ability to transcend established boundaries. The dynamic interplay between art and fashion not only reinforces the timelessness of their union but also highlights the vitality of their ongoing dialogues. It is a narrative in constant evolution, providing fertile ground for imagination and innovation.

The legacy of interaction between art and fashion leaves an inspiring trail for future generations, reminding us of the richness that emerges when creativity and expression come together in an eternal dance.

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8 | Light and Shadow: the exploration of sustainable design in the Fiat Lux! project

Patrícia Vieira
Instituto Politécnico de Viana do Castelo, Viana do Castelo, Portugal
Centro de Investigação em Arquitetura, Urbanismo e Design, Lisboa, Portugal
pvieira@estg.ipvc.pt

Abstract

Light, whether natural or artificial, is essential for illuminating spaces and the activities carried out within them. It enables the perception of three-dimensionality and evokes sensations in humans through its intensity and temperature. Simultaneously, light is inseparable from shadow, which allows for the creation of contrasts, enhances the perception of forms and spaces, and can add dramatic, grotesque, or poetic effects to them.

From the discovery of fire in prehistoric times to the invention of the first practical and efficient incandescent lamp by Thomas Edison in 1879, artificial lighting has always been crucial. It serves purposes ranging from human defence and security to socialization, comfort, and visibility within spaces, enabling the execution of tasks that were previously achievable only during daylight hours.

This article addresses the process of creating and developing the *'Fiat Lux!'* project, while considering the optimization of material and productive resources based on fundamental sustainability principles. The methodology adopted combines problem-based learning with learning by doing experience.

The achieved results materialize the project's initial goals and have allowed first-year Product Design students from Polytechnic Institute of Viana do Castelo to stimulate their imagination, creativity, and critical thinking. They explore the structural potential of flexible and semi-flexible materials, primarily cellulose-based materials.

Keywords: product design, lighting artifacts, sustainable design, fragility and structure.

1. Introduction

The origin of the expression *'Fiat Lux'*, in Latin, can be found in the Book of Genesis of the Christian Bible. One of the most well-known passages describes the seven days of the creation of the universe and all the things and beings that inhabit it, with the expression appearing in the narration of what was created on the first day, "And God said, Let there be light: and there was light."[1] (Genesis 1:3). The equivalent of this expression in Hebrew is also found in the Book of Genesis of the Jewish Torah, similarly separating light from darkness.

In a broader sense, the expression *'Fiat Lux'* refers not only to creation but also to illumination and knowledge, or enlightenment through knowledge, conveying the notion of gaining clarity, enlightenment, or understanding about little-known or unknown subjects.

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[1] In the original, in Latin: "*Et dixit Deus: Fiat lux; et facta est lux.*".

The theme of the project presented in this article, *'Fiat Lux!'*, developed within the scope of Introduction to Project 2 course, by students from one of the 1st-year classes of the Product Design degree at the Polytechnic Institute of Viana do Castelo, during the academic years 2021-22 and 2022-23, relates to both aspects: on one hand, it aims to create a product that seeks to transform fragile materials into an artificial lighting object, for a residential space chosen by the student; and, on the other hand, the acquisition of knowledge related to sustainable product design, both in the use of materials and production processes, using methodologies that allow the exploration of concepts, the definition of ideas, and the validation of proposals.

2. Background

2.1. Design for Sustainability

The increase in household income in the decades after World War II led to the emergence of the sustainability concept, mainly due to the excessive consumption of products and services that originated during this period. The recognition of this scenario led, from the 1960s onwards, to various authors[2] expressing critical opinions regarding the unrestrained exploitation of natural resources and uncontrolled industrialization, with ramifications including climate change resulting from pollution, as well as issues related to social inequality, hunger, and diseases (Boylston, 2009; Margolin, 2015; Woodham, 2016). This context, coupled with socio-economic and oil crises and environmental disasters[3], contributed to increasing awareness that resources are not inexhaustible and popularized the term "green" in the 1970s.

From the knowledge and debate on environmental issues, consumer ethics, and human rights, among other subjects related to these themes, emerged in 1987 the coining of the concept of sustainable development. This was formally defined in the report "Our Common Future"

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[2] Critical opinions from authors such as:
   Vance Packard (1960). "*The Waste Makers: a startling revelation of planned obsolescence*"
   Jane Jacobs (1961). "*The Death and Life of Great American Cities*"
   Rachel Carson (1962). "*Silent Spring*"
   Buckminster Fuller (1969). "*Operating Manual for Spaceship Earth*"
        --- (1971). "*Approaching the Benign Environment*"
        --- (1972). "*Utopia or Oblivion: The Prospects For Humanity*"
   Victor Papanek (1971). "*Design for the Real World: human ecology and social change*"
   Gui Bonsiepe (1973). "*Development through Design: working paper for an expert group meeting*"
        --- (1973). "*Industrial design: basic guidelines for a policy of UNIDO*"
   Fritz Schumacher (1973). "*Small is Beautiful: a study of economics as if people mattered*"
   Peter Harper e Geoffrey Boyle (1973). "*Radical Technology: Food, Shelter, Tools, Materials, Energy, Communication, Autonomy, Community*"
[3] 1973 and 1979 – Oil crises in the Middle East
   1976 – Seveso, Italy: leakage from storage tanks of the ICMESA chemical industry
   1986 – Chernobyl, Ukrainian SSR, Soviet Union: explosion of a nuclear reactor
   1989 – Exxon Valdez, Alaska, USA: crude oil spill in the sea

produced by the World Commission on Environment and Development (WCED), widely known as the Brundtland Commission, a commission affiliated with the United Nations (UN).

> "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs." (UNWCED, 1987, p.41)

The maturation of knowledge on these topics promoted the implementation of Green Design[4] during the 1980s, which evolved into Ecodesign[5], also known as Design for the Life Cycle, in the 1990s. After the definition of the sustainability tripod, outlined in 1994 by John Elkington, the concept of Ecodesign progressed, becoming a more comprehensive and complex process than before, referred to as Sustainable Design[6].

Despite the concept of sustainability being ancient and dating back to the dawn of humanity, it is expected that its widespread adoption over time will lead to its gradual integration and natural dissemination, moving away from being just a buzzword and assuming its true meaning. In other words, it should be considered intrinsically in the project but treated with little emphasis and without explicit mention (Pakhalé, 2007).

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[4] According to Vieira (2018, p.80), "Green Design aims to incorporate environmental attributes as design objectives, not as constraints, without compromising performance, quality, functionality, and the product's lifespan.

In essence, Green Design values materials through their reuse or recycling but without a life cycle perspective. By resorting to low technology in the production of artifacts, the products ended up being perceived as lower quality, leading to misconceptions in the perception of environmental impact."

[5] Vieira (2018, p.80) states that "One of the various definitions of Ecodesign was formulated in Directive 2005/32/EC (p. 35), according to which Ecodesign 'integrates environmental criteria into the product development phase, with the aim of reducing the environmental impact throughout its life cycle.'

Considering the relationship between raw material extraction, design, production, consumption, and final disposal, Ecodesign encompasses all phases of the product life cycle, where its environmental impact is analyzed. Knowing and understanding the scope of this entire system is vital for design because it is estimated that over 80% of the environmental impact of a product is determined during the project's development (CECIMO, 2012; McNamara, 2009)."

Directive 2005/32/EC of July 6, 2005, regarding the establishment of a framework for setting the eco-design requirements for energy-consuming products. Official Journal of the European Union L 191, dated July 22, 2005. Available from http://eur-lex.europa.eu/legal-content/PT/TXT/PDF/?uri=CELEX:32005L0032&from=EN

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McNamara, C. (2009). Systems Thinking. In W. Jedlička (Ed.), *Packaging Sustainability: Tools, Systems and Strategies for Innovative Package Design* (pp. 113-221). New Jersey: John Wiley & Sons.

[6] Vieira (2018, p.81) indicates that "Sustainable Design is a more comprehensive and complex process than Ecodesign, proposing the balanced integration of social and ethical aspects in the product life cycle, along with environmental and economic considerations that characterize the sustainability tripod (Dewulf, 2013).

In this context, 'Design for Sustainability can be recognized as a kind of strategic design' (Manzini & Vezzoli, 2005, p.23) that some organizations have imposed on themselves to achieve environmental sustainability, also considering social equity and, evidently, economic viability.

Moreover, Life Cycle Design and Sustainable Design are completely interconnected in the development of sustainable products and services: the Life Cycle Design methodology underpins Sustainable Design, and the strategic nature of the latter enables the creation of new products (Manzini & Vezzoli, 2005)."

Dewulf, K. (2013). Sustainable Product Innovation: the importance of the front-end stage in the innovation process. In D. Coelho (Ed.), *Advances in Industrial Design Engineering* (pp. 139-166). Rijeka: InTech.

Manzini, E., & Vezzoli, C. (2005). *O Desenvolvimento de Produtos Sustentáveis: os requisitos ambientais dos produtos industriais*. São Paulo: Edusp.

2.2. Product Design and the Sustainable Development Goals (SDGs)

Product design, due to its direct influence on consumption, production, and resource use, and, consequently, on people's quality of life, can play a crucial role in achieving the Sustainable Development Goals defined by the United Nations.

Considering sustainable design as a holistic approach that aims to create environmentally responsible, socially equitable, and economically viable products, systems, and processes in the long term, the pertinence and relevance of its strategic nature to enable the creation of new products (Manzini & Vezzoli, 2005) become evident. These products should be designed to be fully biodegradable or recyclable, thus reintroduced into a production cycle, eliminating the concept of waste (McDonough & Braungart, 2013).

In the context of the development of the *'Fiat Lux!'* project, sustainable materials or the reuse of materials were exploited for the production of lighting artifacts. This approach resulted in products that are moderately durable (considering the materials used) but are resource-efficient and have a low environmental impact. To achieve this, eco-friendly materials were chosen, and/or waste reduction in production was implemented, along with considering the environmental impacts throughout the product life cycle (SDG 12 - Responsible Consumption and Production).

As a result, original and quality products were designed. On one hand, and considering the way the project was approached, it aligns with a quality academic education/training (SDG 4 - Quality Education). On the other hand, it has the potential to stimulate economic growth in the medium term and contribute to the creation of decent jobs (SDG 8 - Decent Work and Economic Growth). What was not considered in the development of this project, due to the short implementation period, was the establishment of partnerships (SDG 17 - Partnerships for Sustainable Development), especially with private sector companies, from which surplus production could have been requested for the execution of prototypes (BCSD, 2022).

However, it is considered, both through the feedback given by participating students and the overall definition of the solutions they found, that the implementation of sustainable and original design projects can contribute to a more equitable, prosperous, and environmentally responsible future.

2.3. Light and shadow in interior spaces

Natural light is essential for the survival of most living beings. For humans, in particular, natural light is crucial for regulating various bodily functions. The continuous change between day and night synchronizes humans with the solar cycle, the so-called circadian rhythm. This rhythm is responsible for regulating the internal biological clock and hormonal regulation, playing a vital role in metabolic, immune, and energy processes, which, in turn, impact cognitive and physical performance. Light also strongly influences psychological aspects, stimulating behavior, mood, and the individual's well-being (Blume, Garbazza & Spitschan, 2019).

Therefore, it is essential to recognize the importance of light in creating atmospheres that promote psychological well-being. In addition to regular exposure to natural light, strategies that provide the appropriate quantity and desired quality of light can contribute to a psychologically healthy environment (Plummer, 2009).

The attention given to this issue aims to meet practical visibility needs and the perception of three-dimensionality. It plays a significant role in shaping spaces, highlighting architectural details and objects, and influencing the overall atmosphere of a place.

Throughout history, lighting has maintained a close relationship not only with architecture but also with various forms of artistic expression. Both light and shadow emerge as vital elements in visual language, providing the opportunity to create, through drawing, painting, photography, and sculpture, effects that expand space, give depth, and highlight volumetrics.

Light and shadow play a crucial role in adding meaning, offering the ability to create effects ranging from dramatic, ironic, grotesque, to poetic. From the realm of visual arts to performing arts, light has been a constant presence in the creative process. In different cultural, historical, social, and religious contexts, light and shadow have been associated with symbolic meanings and specific values, becoming culturally significant elements laden with importance over time (Pallasmaa, 2005).

Given that interior lighting is fundamental for creating environments that promote visual comfort, safeguarding productivity in workspaces and cozy atmospheres in residential spaces, it is essential to know how to control the intensity of the light source, the color temperature emitted, and the direction of its beams. A thorough understanding of the context surrounding this subject enhances the proper development and execution of the design of lighting artifacts. These artifacts, beyond being considered as products that complement the aesthetics of a space, contribute to the creation of lighting that highlights specific areas, enhances volumes, textures,

and colors of surrounding objects, and can even influence the mood and well-being of individuals who work or reside in that location.

3. Projects scope, main problem and objectives

'*Fiat Lux!*' project was designed with the aim of stimulating students' imagination, creativity, and critical thinking, as well as acquiring knowledge and skills in topics related to sustainable design and properties of artificial light that contribute to defining different atmospheres in interior spaces.

The project aimed to transform translucent or opaque materials, obtained as flat surfaces of cellulose origin (paper and cardboard) and/or polymeric origin (polypropylene sheet), into lighting artifacts for a residential space chosen by the student. In assembling the parts, they should preferably use cuts and fits, with the option of using specific adhesive for the material or small accessories (fasteners, rivets, wires, elastics, etc.). Furthermore, if necessary to shape the structure, a rigid material (wood or metal) could be added.

As electrical components, the project should include a socket that best suits the design, an electrical cable with an appropriate length for the type of lighting fixture, a switch, and a male plug (even for ceiling fixtures, for classroom presentation). The color of these components was at the discretion of the student. The LED bulb to be used in the prototype should be chosen according to the desired intensity and color temperature, taking into account the functions associated with the use of the object in the selected space.

In addition to enabling the performance of tasks typically carried out in the space for which it was designed (working/studying, relaxing, cooking, dining, etc.), the final outcome should be easily reproducible, both in a handmade and industrial manner, and possess a contemporary aesthetic appearance.

4. Project methodology

The '*Fiat Lux!*' project spanned 8 weeks with in-person supervision twice a week, totalling 48 hours of contact.

Project-based learning methodology was used in the development of this project, with students actively engaged in applying their knowledge to solve a real-world situation. By placing the project at the core of the process, collaboration and the development of practical skills, related to the learning by doing methodology, were also promoted. Simultaneously, this approach

proves to be relevant and meaningful to the students' journey and interests, both within the academic environment and, in the future, for solving problems, developing products, and improving processes in a professional/business setting.

Considering that the project was developed by first-year Product Design students, due to their limited experience, the first two phases of this methodology (problem definition and task and deadline planning) were presented and discussed with them before they proceeded to the next phase.

The third phase, implementation, was divided into three moments:

1) Preliminary project, which involved researching, collecting, and analysing information about characteristics and properties of artificial light, including propagation properties (reflection, refraction, and absorption), light beam intensity (Lumen), color temperature (Kelvin), defining these parameters for the residential space selected by each student, as well as visual references from similar spaces and products. It also included the research and collection of materials that fit within the sustainability criteria defined for the project. This moment lasted for 1 week.

2) Project, which involved conceptualizing and ideating the product, along with formal and structural development in the form of sketches and study models. This moment lasted for four weeks and was concluded with the final product proposal, presented in the form of technical drawings, and a composition study for the product label.

3) Production, lasting two and a half weeks, during which the final prototype and its label were produced. This phase also included the preparation of a presentation report covering the entire development process of this project, which included, among other elements, justificatory and descriptive product documentation and an assembly manual, if applicable to the product.

The fourth phase, evaluation, took place throughout the previous phase and after the communication of the final project outcome. During the implementation phase, students presented the status of their project development on a weekly basis, encouraging critical analysis and providing feedback. This allowed for error identification and resolution, fostering reflection on the work done up to that point.

In the final phase, which involved communication and presentation of the final result, each student defended their project, showcased and tested their prototype, and self-assessed their

work process. This allowed students to share their findings and acquired knowledge. At this stage, general feedback was also provided on the work done by each student.

5. Projects results

In total, 36 prototypes were produced, 19 in the 2021-22 academic year and 17 in 2022-23. These prototypes can be grouped into two main typologies: one according to the residential space and the activities carried out there, and the other according to the mode of application/utilization of the lamp (Tab. 1).

Tab. 1 - Typology/quantity of prototypes executed by students

TYPOLOGY OF RESIDENTIAL SPACES	activity	LAMPS				total
		ceiling	floor	table	wall	
Bedroom	study	-	-	1	-	1
	relax	-	-	11	-	11
	study + relax	-	-	3	-	3
	nursery room	-	-	1	-	1
Dining room		1	-	-	-	1
Hallway		2	-	5	1	8
Living room	relax	1	1	9	-	11
	total	4	1	30	1	36

It is understandable and expected that the majority of the projects are table lamps for the bedroom since, considering it is a prototype they could benefit from, most students selected the residential space where they spend most of their time.

The majority of the results are surprising due to their formal diversity, contemporary aesthetic language, and the structural quality of the prototypes. Moreover, they generally align with the objectives set for this project.

It is believed that many of the results have significant potential for industrial production, although some details may still need to be adjusted or revised for mass production.

Fig. 1 – Table lamps designed by Tiago Martins, Sara Neves and Guilherme Sousa (top three projects made with paper and polypropylene sheet). Table lamps designed by Tiago Faria and Inês Alves (bottom two projects made with paper sheet). (2021-22)

Fig. 2 - Table lamps designed by Ana Alves, Mirian Banholzer, Bruna Vaz, Joana Vieira and Isis Pinto. Floor lamp designed by Leonor Veiga. Ceiling lamp designed by Lara Abreu. (all projects made with paper) (2022-23) (from left to right and top to bottom)

6. Conclusion

The exploration of fundamental considerations about sustainable design, as well as characteristics and properties of artificial light, allowed to demonstrate that it is possible to raise

students' awareness of issues, limitations, and solutions related to these topics. This dual approach resulted in a set of original products.

Throughout the '*Fiat Lux!*' project, students delved into some of the complexities of sustainable design by incorporating eco-friendly materials and/or reconsidering the life cycle of less sustainable materials. The final result not only met practical lighting needs but also raised awareness about responsible production that considers the environmental impact both pre and post-consumption.

The intrinsic relationship between light and shadow, explored not only as a functional consequence but as a means of expression that imparts additional dimensions to the space where the lighting artifact is used, highlights the rationality and emotionality upon which each student's project concepts are based. Furthermore, the diversity of luminaire typologies created demonstrates the students' ability to apply creativity and functionality in various contexts.

The project-based learning methodology proved to be an effective approach, allowing students not only to acquire theoretical knowledge but also to actively apply that knowledge in solving a real-world problem. Continuous guidance, feedback, and regular evaluation contributed to the constant refinement of the projects.

In the end, the '*Fiat Lux!*' project is not just a set of lighting artifacts but a tangible manifestation of the transformative potential of sustainable design. As these eco-friendly and original products stand out, not only for their contemporary aesthetics but for the awareness narrative they embody, they point towards a future where sustainability is not just a choice but an intrinsic essence of design.

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9 Installation and performance art; resonances in socio-artistic-educational environments

Assunção Pestana
Southeast University, School of arts, Nanjing City, R.P. China
caopestana@gmail.com

Raquel Moreira
ESEVC, Portugal
raquelm@ese.ipvc.pt

Abstract

This multidisciplinary approach to Contemporary Art and Art Education implies the adoption of a qualitative, narratological, biographical and autobiographical methodology, centred on the following investigative steps: enquiry, mastery of various literacies, techniques and technologies, critical analysis of the material under study and understanding of the type of processing of the artistic - didactic act, within the scope of art teaching and education.

In other words, an investigation centred on the collection/processing of documentary records available in different collections, complemented by the treatment of content, based on the works and teaching of the aforementioned authors.

In this triangular research, Based on creative-educational practices, the visual arts teachers seek to reflect on artistic dissemination strategies aimed at children and other audiences, visitors to exhibitions, but also to revisit thematic territories to be explored or already explored.

The aim is to highlight the different artistic media and environments available, their dynamics of interventional-educational action today, systematising processes and activities present in works and in the teaching activity of the authors, in the areas of Artistic Performance and Installation - their paths and dilemmas.

We know that institutionalised and alternative contexts generate new artistic-educational practices, whether through re-readings of representations (analogue and virtual), critical analysis of content, or even the possibility of decontextualising data and recreating new artistic and educational itineraries and ideals today.

Thus, we will dissect different existing debates around this theme, in formal and non-formal contexts, either through direct interaction, Art and Art Education, or through experimental proposals under discussion.

We would like to highlight the dynamics of artistic-educational contamination contained in these exploratory artist-artistic education fields, which we call a mosaic, both because of the thematic juxtapositions and also the lines of rupture/interaction and their devices.

This work also discusses: (I) timings, planning and research carried out around the authors' works and teaching; (II) artistic reconfigurations applied in different social and educational environments; (III) analysing two-dimensional formats in multiple spaces; (IV) the use of platforms and networks, interactions in different artistic-technological spatial contexts (Analogue Art/Digital Art/IA Art); (V) Performance and Installation, a possible unique and expressive analogue-digital co-existence.

The conclusion is that these different experiences and conflicts generated by the interaction of these two processes, artistic and educational, give rise to different practices and discursive modes in the fields of Art and Art Education.

Keywords: Contemporary Art, Art Education, Performance, Installation

Introduction

This article was conceived by two Portuguese artists, Ção Pestana, born in Funchal in 1953, and Raquel Moreira, born in Porto in 1983, who consider this proposal as an opportunity to create a joint work based on common interests and intersecting practices.

One of the central aspects of their work has been the exploration of the relationship between the body and the world. Over the course of four decades, Ção Pestana has conducted research using her own body as material, combining various analogue and digital media such as drawing, collage, photography, video and installation.

Following an impulse that links the archaeological and the archival, Raquel Moreira's work has explored the boundaries between the interior and exterior of the human body and other beings (fauna and flora), as well as images and objects that bear witness to our existence, experimenting with possible forms of representation or obliteration, using different media, including drawing, engraving, installation, photography and artist's book.

Pathways

In the work she has been developing as a multimedia artist since the late 1970s, with an extensive career that spans the international context, Ção Pestana reflects on concepts such as the "denunciation of the public body/political body, power relations, marginalisation, control", as the curator Raquel Guerra (2018), points out in the solo exhibition "Olhos Vivos" (Living Eyes), which brought together a set of pieces specifically designed for Espaço Mira in Porto. In her practice, she uses different media, especially photographic images (captured with a mobile phone), installation, performance and video. Among her mostly used resources are repetition, manipulation and the reconversion of previous photographic records through a new intervention, which is "one of the most marked characteristics" of Pestana's work (Guerra, 2018), conceived around the central place she reserves for the body and its image.
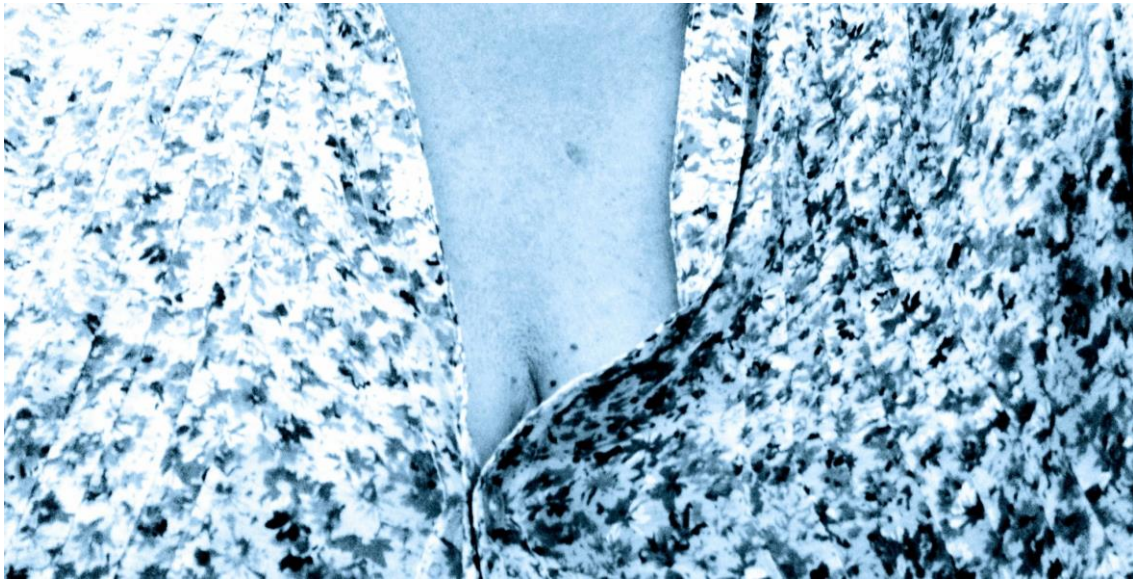
Fig. 1. Ção Pestana, 2017, #1

Fig. 2. Ção Pestana, 2023

Alongside her artistic career, Ção Pestana has also dedicated herself to teaching, taking an interest in exploring the possibilities resulting from the crossroads between practice and Art Education, as revealed in his doctoral work, *Art Education from artistic practice to teaching practice, Folders and Blogs as pedagogical-didactic devices* (Pestana, 2011).

After a few years working in educational services, between cinema and other arts, Raquel Moreira currently teaches several curricular units linked to theory and practice at the ESE-IPVC, in different arts courses. In 2021 she complketed her PhD in Contemporary Art at the College of Arts of the University of Coimbra (Moreira, 2021), dedicated to the study of invisibility in contemporary artistic practices, by researching art works by from different authors, reflection on her own authorial practice, which she has been developing regularly since 2010.

Fig. 3. Raquel Moreira, Dissolução (Dissolution)

Raquel Moreira's work includes drawing, intersected with other media such as engraving, painting, photography or installation, seeking to unveil what exists beyond the surface (of the body, the earth, the water). Some of the images used in her practice are appropriated (sourcing them from the web, old magazines or postcards), sometimes depicting other times and places, reinvented traditions, to which she adds new layers, highlighting or obliterating certain elements, suggesting other readings of what remains to be seen. These images create series, an archive made up of different categories, like roots, seaweed, logs, soil, algae, water, bones, fish, birds or instruments that reveal the fragility of bodies, to which are added personal and household objects, bearing witness to an action on the world that is personal but also collective.
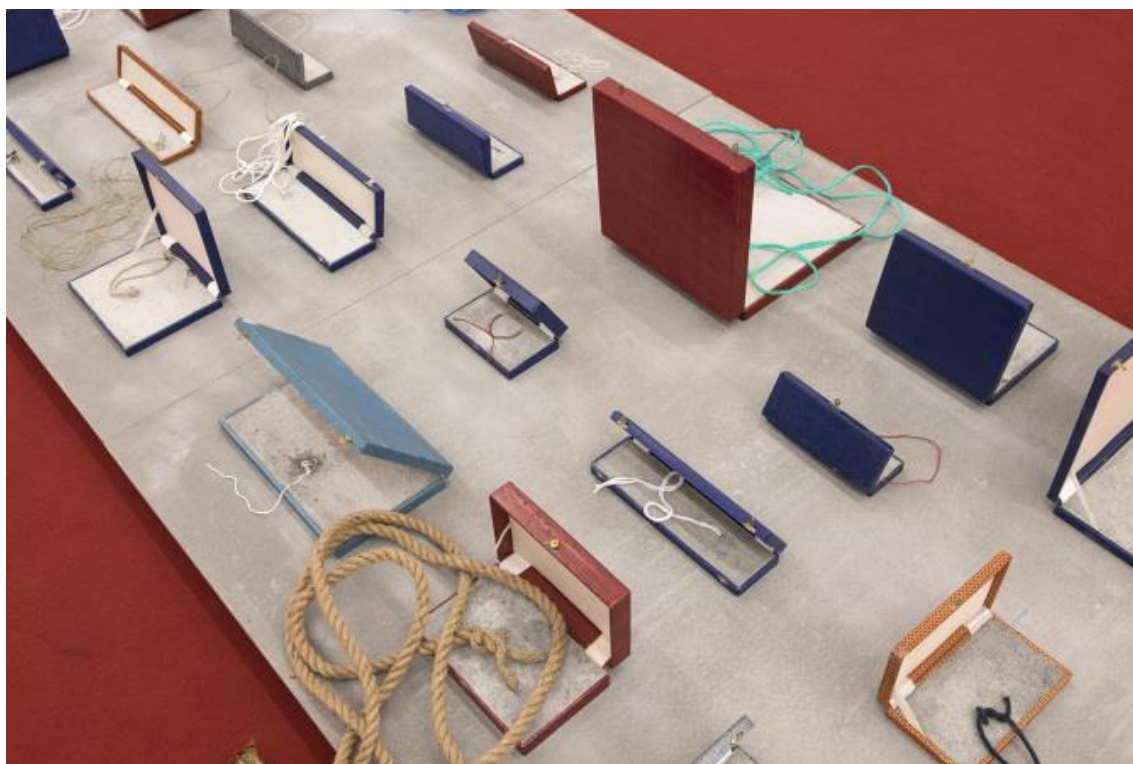
Fig. 4. Raquel Moreira, Rio/Mar (River/Sea), 2019

Regarding the set of works that Raquel Moreira conceived for the solo exhibition "Volta do Salteador" at Sismógrafo, Porto, in 2020, Ção Pestana wrote that

> (...) it seeks to return to the major questions about the body-media-space triad, whose manipulated artefacts allow us to project different frameworks and expressive itineraries and new questioning places. In this case, we're starting from an exploratory line, which occurs from a selective "digging" of signs, as an artistic procedural strategy. In other words, this installation, in our interpretation, is based on the intentional collection of artefacts, sorting, archiving and reuse/reappropriation (material and immaterial) and, finally, a subsequent arrangement in a closed gallery space.

Pestana (2021) also emphasises that

> (...) by recreating these new transitory spaces, based on the referents in question (shapes, images, shadows, perspectives, own calligraphy and others), this installation projects itself into an identity narrative, based on patterns and thematic modes such as: unity and wholeness, discursive construction/deconstruction, conceptual and material appropriation/reconversion, the (re)production of meta-narratives about space-artefact-body and body-space-media.

> Common to both artists is this understanding of their practice as a kind of archaeology of the body, resulting in "artefacts" and images that appropriate and re-appropriate it, sometimes making it almost invisible or imperceptible; using fragmentation, obliteration, or other types of intervention, through analogue and/or digital means.

Fig.5. Ção Pestana, 2023

Another important aspect that interests both authors is the exploration of the relationship between body, space and time, in the construction of places of experimentation that are presented as an installation, inviting visitors to cross it and dialogue with the pieces from their own bodies and senses. An example of this shared interest is the artistic proposal presented below, built with the contribution of the public's action.

Another common aspect of their work is an interest in a quasi-scientific approach, which manifests itself in the observation and use of the body, in its relationship with other elements of the natural or built world; in images but also in objects, always referring to "the question of the body, even if it is absent" (Moreira, 2021, p.253).

We approach the body from the plasticity and fragmentation that define it, as it has been thought of by authors such Bragança de Miranda (2017) or Linda Nochlin (2001). Paulo Cunha e Silva (1995) suggests that "This body-of-all-places only makes sense if it is observed from a fractal chart, that is, a chart that unfolds infinitely, preserving at each scale the elements of invariance that allow us to say: 'this is a body'" (pp. 23-24).

Recalling the words of Marta Bernardes (2013) in a text on nature and artifice, which she wrote about one of the first exhibitions in which Raquel Moreira participated, "it is then that the body, not so much as a univocal and rigid subject but as a place of attributes, of the power of action,

can appear to resolve this contradiction of reasons, and found a possible and palpable *Terrain* so that we can, outside the manichean bipolarities, initiate a thinking making that, in relating to the things of the world, also asks itself about the very nature of that relationship."

We both gave ourselves over to this game of making with and about the body, "with the 19th century patience of attentive observation – the surgical work of weaving, opening and suturing an image as if it were a body" (Bernardes, 2013).

Fig.6. Raquel Moreira, Simulacros #3 Desaparição (Simulacra #3 Disappearance), 2018

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Justification and aims of the proposal

Since Art Education today is characterised by the multiplicity of information available on the web, theories and versions in physical and digital collections in use, whether aimed at pedagogical and didactic practices at primary school level, or at the level of art education and/or art education, it becomes complex to enunciate and redesign new proposals, methods and strategies for art teaching and learning today. With this new generation of data available on any operating and mass device, we need to rethink the skills and concepts that can best respond to the current needs of artists, students and artist-educators.

We consider pertinent that our approach meets the premise of validating the complex re-creation, so revindicated in various devices and spaces, of what is currently meant by artistic teaching and analogue and digital works of art. Every work of art is interpreted, and in this context intuits and instructs the observer when it is exhibited or investigated, even if this is not the intention of the artist who conceived it.

Through this proposal we seek to analyse, in the context of each author's own body of work, possibilities for dialogue and articulation between theory and practice, for the development of an exercise in self-reflection, and simultaneously for the realisation of a collaborative proposal. In this way, we seek to expand the meaning and relevance of the two individual paths that intersect here, in artistic and educational territories.

In this particular case, we resorted to a joint working methodology that was in line with the creation, designed with a common objective, both artistic and educational. We expanded a set of two works into an agglutinating proposal, with a view to designing a project to be exhibited in a space to be considered in the future. A space that is intended to go beyond its own individual exhibition material and become a reference for a potential educational strategy for transversal artistic teaching; starting from the realisable to redesign proposals, using other emerging strategies of physical cohabitation of works that can be developed in this common space.

This dual, narratological spatial interaction of two works that are presented as a set materialised in their forms and contents, gives rise to the conception of an installation, which could be materialised through contextualised performative sequences, based on these same works.

In this sense, we began this project proposal based on a comprehensive methodology that refers to the biographical and documental character of the practice of the two artists, from sharing and intertwining both experiences, which are defined by an individual aesthetics and exploratory areas, from diferente contexts and generations.

Based on the assumption that each artwork is part of an experiential - plastic and visual - autobiography, by adopting and assuming this narratological and comparative methodology as the guiding thread of artistic and scientific production, we believe that, in the context of the teaching of visual arts and multimedia, this project will come closer to what is meant by artistic pedagogy and its didactics.

Starting with the works materialised in the physical/digital/hybrid space, we aim to turn artistic learning the centrifugal force for an identity recreation, open to new interpellations through contagion and expressive interactions.

Let's take a look at the script that led us to this proposal and the creative and educational potential it incorporates.

Exhibition proposal

1 Theme and concepts to explore

The project we intend to develop has as its starting point the desire to bring together, for the duration of an exhibition, personal memories and experiences transported through corporeality: objects, images and other documents, but also natural and produced elements collected around this place; their shapes, colours and sensations suggested by different materials activated by the senses, which take us on a journey through our emotions.

Thinking of the body as a place with its own history and where the marks of time are inscribed (more or less visibly), as a construction that is at once so strong and so fragile, we realise that so many other external bodies survive after the disappearance of the body. What do we do with what remains after a loss? What experiences do we accumulate over time? We are interested in reflecting on the affective issues that run through artistic practice, looking at ways of relating to life itself and its traces.

Through this joint exhibition proposal we intend to explore a number of central concepts: the triangulation of Art/Art Education, Performance, Installation, conceptual, physical and virtual content.

1.1 Exhibition and educational intentions

Our proposal involves inviting the community to share small treasures, whether personal or found, building a collective reliquary with them or from their photographic reproduction, presented as an installation in the exhibition space. By integrating different elements brought

by the artists and participants, an everlasting construction will be formed with a ritualistic dimension, in which each part constitutes a whole.

1.2 Installation

The images invade the exhibition space, settling on the windows; accumulating in the form of totems, perched on transparent volumes; some vídeo works based on fragments of the created images are projected in a loop. All these elements form a forest where the visitor's body also becomes a support, at the same time projecting its own shadow, moving between and over the installation.

What we are proposing is to develop a visual work based on the collective sharing of sensitive experiences, through a set of elements that remind us of what is beyond the visible, and which is both personal and common.

1.3 Book-object

The elements that make up the installation, progressively constructed over the course of the exhibition, are bathed in the sunlight that floods the space and reproduced through alternative photographic processes (such as lumen print and cyanotype), resulting in the conception of a book containing all these images. This book-object is thought of as a compilation of memories and impressions, bringing together images that may be more or less legible, purposely obscured through physical or digital manipulation, using different actions, not only chemistry but also drawing, collage or frottage, adding a second layer to the images.

1.4. Performative actions

Throughout the period of the exhibition, we intend to create moments of activation of the space and the materials it contains by stimulating the action of visitors, who can also create their own images, adding elements to the work previously conceived by the artists, and so broadening the collaborative spectrum of this proposal and the time of (co-)creation, coinciding with that of the presentation.

2. Creative, educational and fun activities

Alongside the exhibition, we have devised a series of activities conceived for different audiences:

i) All types of audiences, including families and other groups or individual visitors;

ii) Children and young people, including teachers and students at different education levels;

iii) Specialised audiences, including students and teachers in Higher Art Education, artists and art educators, as well as other professionals and those interested in the arts.

Some activities are specifically designed for certain audiences:

- talk with the authors about their creative journeys and processes (iii);

Others are transversal but adapted to different groups and ages:

- guided tours of the exhibition (i,ii, iii);

- preparation of teaching materials and activities to be developed during and after the visits (i,ii,iii);

- workshops dedicated to alternative photographic processes (lumen print, cyanotype and chemigrams)(i,ii);

- performance open to community participation, involving direct intervention in the space, enabling the installation to be activated by introducing new elements inside it (i, ii, iii).

3. Methodology

Considering the subjective nature of this study, which is common to all research in the arts or "artistic research" – using the designation proposed by Vytautas Michelkevičius (2018) – we decided to use the qualitative methodology, combining different methods, including self-reflection on artistic practice and designing an exhibition proposal, involving the community, around a theme that is central to our work.

As the scientific methodologies used in Art and Art Education are multidisciplinary and differentiated, their distinct exploratory approaches mean that the type of methodology adopted in an investigation of this kind also defines the position of the researchers regarding what they understand by the acquisition of artistic knowledge, artistic production and Art Education.

The method we have adopted is based on our intention to explore the biographical and autobiographical dimension as a strategy, supported by the account of situations/intentions experienced, journeys and other moments of observation in different social and cultural spaces; from an ethnographic perspective contained in artefacts, languages, expressions and formats, as well as in the description of the dynamic processes they imply, which are the basis of our methodological option.

We aim to promote an organised and systematised exploration of narrative memories and autobiographies, the reproduction of amplified meanings and significance, a formal and spatial intertwining of exhibited artistic pieces and their critical analysis, motivating debates about it in a socio-educational context.

We highlight Digneffe & Beckers (in Albarello et al, 2003, p.203) when they argue that: (...) "The biographical method makes it possible to recognise a sociological value in individual knowledge" (apud Pestana, 2011, p.62). Thus, based on this and other authors, we opted for the qualitative biographical and autobiographical method because:

- it allows us to cross-reference available data on our experiences as artists and educators;

- it defines a flexible research analysis plan, supported by different available documentary analysis devices, which will be translated into an amplified research design, aiming for another dynamic approach to the already existing information-communication and respective theorisation, based on a re-reading of artistic works, creative processes and contagions, reflected in new proposals for artistic-educational exercises;

- it reflects on this artist-teacher/artist-teacher duality, based on an analysis of personal documents, the researchers' doctoral thesis, documents by other artists, critics and other contemporary Portuguese and foreign authors, followed by textual and photographic documentation of works and exhibitions, as well as an exercise in self-criticism.

The sample is of a theoretical-documentary and ethnographic type, according to the proposed objectives" (apud Pestana, 2011, p.61).

In this sequential historical reconstruction, we turn to Nóvoa (1992), in his approach to the professional career, and in this case to the representations of/about the educator, for a definition of their role and what is meant by "artist - teacher" today; types and processes of training / exposure, interactions between professional and artistic spaces, under the influence of our artistic and professional paths.

We chose to cross methods, highlighting the relevance of biographical-autobiographical studies, since the first approach will be produced according to the role of the other (me, placed in the role of the other), from the outside in, the other in (me about me) in direct discourse made up of duly sequenced memoirs.

In order to overcome difficulties due to the data collected, which includes themes that refer to different times, stages of creation and professionalisation, as well as the field of memorisation (memories and reports from different players about the past), the sorting method allows for the alignment of significant, internalised, memorised and documented moments to be interpreted. It also allows us to create sociocultural meanings, within the artistic-educational framework of the narrative under construction.

On the dimension of meaning with "sense" and "reference", Ricoeur (1996, p.31) states: "Meaning is what the speaker does, but it is also what the sentence does (...) We can mean the "what" of the discourse or the "about what" of the discourse. The "what" of the discourse is its "meaning", the "about what" is its "reference". One of the difficulties associated with autobiography is finding experiences that are meaningful and unique, as if it were an intersubjective and critical dialogue about the desires, emotions, achievements, feelings, practices, needs, skills, (re)creations that constitute references in our basic triangulation - art-doctrine-art.

We developed a comparative analysis between the different moments in our careers – as an artist and as a teacher, through an analysis of the whole and/or of the individual journeys, in an articulated way.

The (free) autobiographical (re)construction, associated with biographical accounts, is the methodological strategy that leads us to retrospective reflection, based on the narration and interpretation of significant events, fixed in available records, personal and from others, for an understanding of the interaction between artistic work, artistic career and professionalisation as a teacher.

Applying ethnographic methodology, this ideographic and heuristic perspective, as mentioned above, also involves (re)compiling, processing and interpreting available biographical materials, whether from critics or images and texts publicising the arts, as contributions to Art Education (Pestana, 2011, p. 65), with reference to the artists, as well as the use of biographical techniques such as, in this case, personal accounts (graphical-semantic) among others, in different media, including diaries, blogs or folders.

In the reconstruction of history, this methodology seeks explanations in socio-educational-creative complexity, where biography is understood as a historical-social product of the individual (diachronic and synchronic), in the interaction and confrontation between the subject or between the group and macro-social structures and processes, using qualification, rather than quantification, as a way of recovering the subject and social structures (Meira, 2000-2002). It therefore leads us to reflect on biographical research in art, with its own artistic procedures (literary, visual and performative), which incorporate the lived artistic experience, constructed knowledge, enquiry, symbolic representations, intentions, desires and needs, thus shaping an artistic and educational identity of its own, tracing the epistemological lines of the self-reports pointed out by Hernandez, 2008 (ibid., p.65).

Our different projects allow us to contribute in different ways to the realisation of various artistic and educational projects resulting from the research and practices developed, involving the community.

The research carried out by the same researcher (Pestana, 2011, pp.60-61), highlighted the importance of this methodology, based on authors such as Puig (1993, p.155), who enlightens us on what is understood by autobiography:

> The word autobiography says exactly, or at least seems to say, what it intends to say: auto comes to mean the self-conscious identity or self from whose autonomy one of the principles of its own experience is founded: bios refers to the historical and vital continuity of that identity: gráfica designates the technical means of self-referential writing, writing that facilitates a new birth of the bios and the self insofar as it is not mere repetition or recording as an active factor for its reconstruction (Olney, 1980; Gusdorf, 1991).

As a theoretical-practical context, we have a determining reference: on the one hand, the researcher-artist's (Ção Pestana) life path, art and teaching-art-installation, and on the other, her artistic and educational practice, in the field of matter, installation and image (Raquel Moreira).

From this perspective, an attempt at reflective and self-constructive theorising, supported by the narratological method in question – biography and autobiography, the narration and meta-narratives available and others emanating from different re-readings of recordings/works/programmes are actively interpretive threads, thus redesigning a recovery of a past and/or present of artistic production - teaching - research, which will be delimited by the researchers themselves, and as such, subjective-objective.

It should be noted that in a reflective critique of this kind, on information-communication-artistic and educational production – the variables, i.e. the implicit interpretative weaknesses of memory and emotions, generate conflicts in the interpretations that the proposed method itself implies.

The development of the artwork and the questions it raises before, during and after its conception are the starting point for this reflection and collaborative proposal, in relation to which "weaknesses and limitations" can be pointed out. Firstly, "the impossibility of playing a neutral role in it. We can only assume the subjectivity of the gaze, which is a condition of art – from thinking to doing (...)" (Moreira, 2021, p.24).

Biographies and autobiographies, with their own itineraries, according to their intended purpose.

We posed the following starting question: how does the art produced by the artist influence their professional practice as an artist-educator? Based on this questioning and reinterpretation of available data – biographies and biographies –, we considered various exploratory options, such as:

- (re) formulation of programs in Art Education;

- artistic formats assumed by artist-educators;

- different artistic and educational path;

- experiential and artistic paths and their repercussions on teaching;

- dependence on formal, state and European educational guidelines and reforms;

- specific artistic cultures, whether community, formative and/or educational.

In this sense, in the initial part of this article, we've started by pointing out two artistic and educational paths - in terms of audiences, times and spaces - proposing a corpus of textual analysis based on inferences relating to the choices made by each educator/artist. See, for example, the objects of study in the researchers' doctoral thesis, developed at different times, taking into account their relevance to the social-artistic-cultural context corresponding to the periods in which they were completed:

1. study on folders and blogs, see Pestana (2011);

2. study on invisibility in contemporary artistic practices, see Moreira (2021).

It is important to note that the curricula vitae of the same authors cover their academic background, professional teaching experience in artistic and research fields, and artistic career, at the same time. Based on this observation, it is possible to draw different artistic-educational paths, which allow us to understand the type of artistic and educational choices that each researcher has taken and is taking in these fields, up to the present moment.

Narrative/meta-narrative biographies and autobiographies, in harmony or not with the diversity of rereadings available in physical and digital collections, vary according to the exploratory field to which they are directed and for which they are published, valuing certain aspects of the artistic, academic or professional path. We can infer that the validity of these meta-narratives will always be relative, depending on the institution that hosts each artist-educator and which only seeks to respond to certain interests.

Conclusion

Artistic practice, like teaching, is part of each author's research, throughout the stages of their career. We observed intersections between the different dimensions of artistic thinking and doing; contagions that reflect personal interests and previous training in different areas (such as Medicine, in the case of Ção Pestana, or Cultural Heritage, in the case of cultural heritage, in the case of Raquel Moreira); influences from other authors, from different creative areas, which are important references for our own work; but also the challenges posed by students whose work we have the opportunity to follow, in their research and exploration through different mediums.

Beyond the central place we both reserve for the body and its image, building up a personal archive, we are also interested in exploring the collective dimension of artistic work in a broader sense, branching out into a set of activities adapted to different audiences, understanding this work as a construction in space and time, corresponding to the period of the exhibition, as a living organism; a body in transformation, welcoming installation, performance, publication and the interaction and sharing of memories as a starting point for its materialization – with and between all the "living eyes" who can collaborate with us in this experience of inhabiting the spaces of the body, and the body in spaces.

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EDUCATION

10 | Asymmetries and the municipal power between Central State and parishes. Barcelos - a case study[1]

António Cardoso
Instituto Politécnico de Viana do Castelo/ CICS.Nova.UMinho, Portugal
antoniocardoso@esa.ipvc.pt

Abstract

It is here proposed a brief historical and sociological review of the municipality of Barcelos over two periods, namely the first one from the sixties to the end of the dictatorship and a second period from 25th April 1974 to the present.

Under the tutelage and domination of the dictatorship, the presidents of Barcelos Town Hall as of the other municipalities, prolonged the control of the regime at municipal and local level. Parish Councils were assigned some conservation and maintenance services on their own (school, roads) and other administrative functions (for example, certificates, declarations), by delegation without financial resources and almost no political capacity, except for operate as the lowest links of mediation, deterrence and denunciation of social or political 'deviant' behaviour.

This is followed by a retrospective of the municipal power in the post-25th of April 1974, explaining the main priorities of intervention from the most urgent such as basic infrastructure (roads, paths, transport, water supply, fountains, schools, cemeteries), to other more focused on the preservation of heritage and culture.

It was used as sources for this study the minutes of the Municipality of Barcelos, INE data, the local newspapers namely *Barcelos Popular* and *Jornal de Barcelos*, besides having been interviews with some presidents of Parish Council.

This historical and sociological review allowed us to see the considerable differences in the role of municipalities as well as that of the parishes, in spite of the attempts of instrumentalisation of the municipalities in both cases, however, they point to substantive differences.

Keywords: local/municipal power; development; territory; Barcelos/Minho (Portugal).

1. Introduction: Barcelos in a regional context

Based on a documental and statistical analysis, the several infrastructural, economic, social and cultural indicators bare proof not only of the (semi) peripheral situation, of the demographic devitalization and social exclusion of the sub-region of the Baixo-Minho, mainly in the inner region of the country. It also shows the geo-social dualities and the relative differences in particular in the midst of the municipality of Barcelos. An uneven territorial distribution of infrastructures equipment and human resources (Cardoso, 2012; Silva et al., 2012, Cardoso and Silva, 2015; Cardoso 2020). Nevertheless, this situation should not be perceived and explained

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without taking into account the corresponding historical conditions mainly in economic, political and cultural terms, aggravated by recent processes of deagrarianization and deindustrialisation.

Considering the territorial mesh of a relative demographic, economic and social density of the Minho region, it is pertinent to place Barcelos in a regional context. Barcelos is located in the Baixo Minho and it presents for reasons geographical proximity, a demographic density and a interdependency of social and economic activities, certain similarities with other neighbouring municipalities, such as Braga, Famalicão and Guimarães, at the same time sets itself apart from others especially from those municipalities of inner Minho. It is a part of the NUTS Cávado, this one currently with an estimated population of 406 690 individuals (410 169 in 2011) and a strong demographic density of 328,8/km² (2011 Census and AERN, 2017).

Regarding the geo-demographic depiction of Barcelos, it is important to mention that the municipality of Barcelos, with an area of 379 km² containing 89 parishes (61 after the approval of the legal regime of municipal territorial administrative reorganization, Law nº 22/2012, of the 30th of May). It currently has a population of 119 742 residents (120 391, in 2011) and an average area of 6, 21 km² per parish (4, 26 km² in 2011). It presents itself as the biggest municipality of the district of Braga, in terms of geographic area, and the largest in the country, in terms of number of parishes. Facing North with the councils of Ponte de Lima and Viana do Castelo, West with Esposende, and South with Famalicão and Póvoa de Varzim and to the East with Braga and Vila Verde. Barcelos is strategically positioned between Viana and Braga, on one side, and between Braga and Esposende, in the coast.

Within this context, we propose to contribute towards the historical contextualization of the municipal power regarding the Central State, in two stages: during the dictatorship of the New State and in the post-April 25 1974.

2. The municipal power: since the ´New State´ until the 25th April 1974

In order to better understand the role played by the Parish Councils before the 25th April, it is important to analyse it within the political context, by keeping in mind the present dictatorship New State influenced by Salazar and Caetano, the absence of freedom and consequently of the non-existence of free elections. On the other hand, during the New State, the Portuguese municipalities were a part of the political and administrative machinery of the dictatorship. The municipalities acted as one of the organs that exerted repression over the population and where apathy reigned as well as a total dependency of the central power (Oliveira, 1995), in a complete authoritarian and central system organized in a pyramid of power (Silveira and Sousa, 1995),

involving the minister, the civil governments, presidents of the Town Councils, Parish Councils and regents.

In this scope, the people that took up the positions of President, treasurer and secretary of the Parish Council, regardless the fact that they also functioned (or not) as policemen or informants of the Regime (that role was mostly reserved for the regent and/or the parish priest). Usually these men were tacitly or expressly appointed by the regime, namely by the President of the Town Council who, in turn was appointed by the government.

In the intermediary sphere between the dictatorship and centralized power and the small power delegated to the Parish Council, the President of the Town Council possessed a certain degree of legislative freedom due to the political trust of the regime on the person. This allowed him to make administrative decisions even outside the law and/or with the consent of other competent bodies. For example, the approval regarding the pavement of the street that gives access to the Water Central in the amount of 130.000$00 without public tender (ACMB 7-10-1970) or approval, by unanimity, in a meeting with the Town Council, of the following generic proposal:

> "I propose to confer powers to the Presidency so as to confirm or deny the embargo of clandestine construction works or that are not dully licenced, or that are on-going but not in accordance with the licence issued" (ACMB 4-6-1973, pages 58v-59).

This was the very same type of political and administrative freedom, which during a solemn session of the Council, allowed bestowing a grant of 1.000.000$00 to the *Santa Casa da Misericórdia,* (ACMB 1-9-1970 page 209). It also made possible to authorize the male M*ocidade Portuguesa* to receive a grant of 6.000$00 and the female *Mocidade Portuguesa to receive* 40.950$00 for supporting the soldiers who were in the Portuguese overseas territory (ACMB 30-9-1969, 8-4-1969). Of 1000 escudos to the National Scouts Group (AMB 15-4-1969). Or of 1000 escudos to the District Command of the *Portuguese Legion of* Braga for "*creating a holiday resort for the children, between 6 and 12 years old, of the poor legionaries*" (ACMB 2-7-1973 page 68).

Nevertheless, regarding the central power the general attitude was of deference and of *begging*. For example, that can be inferred from the account of the 'successful 'trip of the President of the Town Council to Lisbon, to "personally take care" of matters in several departments of State: (*i*) in the Ministry of Education, the creation of the Industrial and Commercial School of Barcelos of the General Course on Trade[2], authorization to purchase land for the construction of a building for the Preparatory Cycle and school facilities for elementary

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[2] This course was created in the Commercial and Industrial School of Barcelos by decree of the Under Secretary of State for Education (see ACMB 1-7-1970, page 165).

education in the municipality; (*ii*) in the General Board of Sports, the presentation of a project for swimming pool to replace the river swimming pool of Barcelinhos; (*iii*) in the Ministry of Public Works, particularly in the *Fundo de Fomento da Habitação (*Housing Financing Fund*),* for the building of houses for families with a low income and for issues connected to the Urban Planning of the Municipality and the special plan for the municipal roads (ACMB 18-11-1969).

The duties of the Parish Council were minimal. It consisted of (*i*) acting as a mediator between the governmental bodies, mostly the municipal ones, and the population; (*ii*) give out administrative and bureaucratic information and of management of local life such as to instruct about the usage of the waters; (*iii*) to take care of the cemetery, to perform or coordinate the repair works of pathways; (*iv*) since the 50's and the 60's try to bring electricity to as many houses as possible; (*v*) to contribute in the upkeep and repair of the school and in the functioning of the primary school, such as paying the rent, as well as cooperating in other activities; (*vi*) to issue documents of proof of residence and of " good behaviour" for all intents and purposes and, finally, (*vii*) to issue statements of poverty, so that the poorest members of the parish in case of illness could receive medical attention, in the scope of a paternalistic and charitable welfare social support, through the *Casa do Povo* (House of the People). The *Casa do Povo* was part of the Parish Council as an entity with a voice to be heard, namely by the Board – which not always occurred.

At times, the duties attributed were not fulfilled from an administrative point of view. In other cases, the tasks were carried out selectively and according to the clientele as to the performance and repair of certain access streets or the implementation of electricity, as it was possible to verify through several reports, some of which were published in the local press:

> (The people of Midões) their interests are not being looked after (…) some eighteen years ago, that is, in 1959, we submitted a request for electricity to be installed. At the end, they had a lunch, launched fireworks and now only the lordships have light (BP 14-4-1977).

In the majority of the parishes before the 25th of April 1974, the only available infrastructures were the church and school, as indicated by a local leader:

> "Regarding infrastructures, we only had the primary school and the church, and before the school the only thing we had was the church. The position of priest was seen as very important. Most of the times, it was the priest that managed to unblock some of the procedures. He went around the people that were limited and then the abbot would say "I will fix that problem…I'll take care it" (…) in the Treasury, in the Register's Office (…), it was in fact the person that held more power than the Town Parish President" (President of the Parish Council, parish of Z).

Apart from parishes such as Barcelos and Barcelinhos, that had a "*clerk to carry out tasks*" (ACMB 28-4-1970), this is what occurred in the majority of the parishes of the municipality. The resolution of local issues was entrusted to mediators, as well as those of villages from which it was expected to contribute as must as possible with unpaid or the with the bestowing of lands, sometimes a note of appreciation is recorded from the Town Council to the corresponding Parish Council.[3]

At a municipal level, resources were also scarce and for public works or more substantial grants (for example, supplying water to the city, building roads and schools), were the corresponding Ministry for Public Works, of Education or others that supported that sort of expenditure as for example, the District Urban Planning Committee in '*cooperation with the* Ministry for Public Works *in 235.600$00 for the Preservation of the Municipal Roads* (ACMB, 9-5-1967, pages 1-8, and 9-5-1969).[4] In 1968, the minutes of the Town Council give account of a plan presented for the upkeep of the municipal roads that although having been approved, due to lack of means of transportation was not put in action. Thus, throughout 1969 only had a truck municipal for less than two months, during which time it transported the earth extracted from the ditches and materials most of which were provided free of charge, leaving the District Council of Braga in charge of the analysis and solving the problem of conservation of the municipal access ways (pages 37 and 37v).

According to the minutes of the Town Council, between 1968 and 1974, it was their responsibility to award grants and/or to transport stone and sand to several Parish Councils to repair the public pathways, walls and aqueducts, cobble and repair other rural paths, specifically the ones that gave access to the Church and the churchyards, favouring chapels, transferring the *cruzeiros* (stone crosses) – which demonstrates the hold the Church had over the civilian power[5], planning, fixing or amplifying cemeteries, building wash-houses, repairing or paying for

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[3] It should be mentioned, amongst others, the note of thanks from the Town Council to the Parish Council of Galegos for having decided to "proceed with the expansion of the street that connect Souto de Oleiros to Peneda, with the cooperation of its neighbours, carried out under the administration of the Parish Council" (ACMB, 11-4-1972, page 4v); see other co-payments of the neighbours (ACMB 15-9-1970). Or of the Parish of Viatodos that donated 13.200m² Preparatory School to be built and the Town Council pledges to create the access roads (ACMB 24-9-1973, page 117). For example, Doctor I. N. O. – the future President of the Town Council– donates 800m² of land for the "*Casa do Povo*" of Viatodos to be built (ACMB 21-4-1970); the architect A. V. offers a piece of land for the school in X (ACMB 9-6-1970 page 160).

[4] The co-payments of the State, through the Urban Commission of Braga, in the works of the Town Council, were based on the "work measurement proceedings". In terms of adjudication of the works, it demonstrates that there was a concern to stay within the Law by proceeding to a public tender, from which it can be inferred on the contrary the chance of occurring less transparent situations or even of favouritism towards certain companies.

[5] The preferential treatment given to the Church is obvious in a several minutes: for example, the infrastructural repairs, the grants and the lending of sports pavilion to organize an event to collect donations for the repairs of the Arcozelo Church (ACMB 7-10-1970). In 1973, the municipal power used granted the medal of Honour of Barcelos (gold) to the *Nossa Senhora da Franqueira (Our Lady of Franqueira)*, "*praying that the Nossa Senhora da Franqueira continues blessing the municipality and its population*" (ACMB, 27-08-1973 page 101). Besides this rhetoric, some churches were labelled as National Monuments, as for example the Church of V

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materials for public fountains, acquire terrains to build schools, repairing schools[6] and/or fencing the surrounding communal terrains (*logradouros*), electrify it and, occasionally, supply educational material.[7] Mostly until the 60s and in the same cases until the 70's of the 20th century, in numerous Parish Councils, the Town Council paid the rent of the buildings or of rooms privately owned that functioned as elementary schools.[8]

From 1969 on, some timid and isolated support was noticeable with the painting of the parts of the children's playground, the selling of a plot of land to house a nursery by the *Obras Sociais da Federação das Caixas de Previdência* (ACMB 9-5-1969, 9-12-1969) or by co-paying the construction of kindergartens (for example, ACMB 9-6-1970, 22-8-1972 page l93).

In the 70's, numerous grants were awarded towards the electrification of the school. In addition, the Ministry of National Education occasionally graced the Town Council with exceptional funds. For example, grants of 300.000$00 (ACMB 17-11-1970) and of 650.000$00 were assigned to the swimming pool of the Pecegal, thus making it "*necessary to make a note of praise and of sending a telegram thanking the Ministry of Education*" (ACMB, 29-1-1971, page 33-34; see for the second stage, 03-09-1972).[9]

The social politics of the City Council, in agreement with the highest ranking members of the 'New State' was supplementary and of an assistencialist nature, supporting and indirectly intervening in cases of poverty or abject poverty, expecting that the patrons or 'benefactors' public society to fulfil that social role. For example, the Town Council was forced to introduce a levy "*so as to satisfy the expenses with the hospitalization of poor people that were sick and of beggars, as these have increased substantially due to the inpatient care of the poor and of and beggars in the hospitals*" (ACMB, 31-3-1970, 6-02-1971, page 39-49, ACMB, 07-03-1972, page 227v).

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through a proposal of the "*Direcção Geral do Ensino Superior e Belas Artes*", based on the DL 181/1970 of the 28th of April (ACMB 14-7-1970).

[6] Although exceptionally, the lecturer requested the repair works, as it happened in U, indicating that "*the school building is seriously damaged since the last storm. The ceiling has holes and it rains inside, so much so that the windows panes are almost completely broken*". (ACMB 10-10-1972, page 125v and ss).

[7] See ACMB 17-11-1970, 24-11-1970, 26-10-1971, pages 151-154, 4-1-1972, 8-2-1972, 22-2-1972, 21-3-972, 30-5-1972, 27-6-1972, 29-8-1972, 12-12-1972, 6-2-1973, 27-2-1973, 13-3-1973 page 5v, 20-3-1973 page 7, 27-3-1973. The Town Council shows some concerns regarding this matter: (*i*) the maintenance and repair of public fountains, to supply water to as many rural homes possible. The Town Council even subsidised the repair of their water sources (ACMB 27-2-1973 page 236v); (*ii*) the expansion of paths so as to make them more accessible to several more types of vehicles; and (*iii*) amicable expropriations, whenever possible, to create schools or to ensure the payment of rent of buildings to house schools in the villages that did have the land to build one or an appropriate infrastructure.

[8] See ACMB 24-11-1970, pages 5-8, 9-11-1971, 22-10-1973 page 120, 19-11-1973 page 139, 4-3-1974 page 191).

[9] It was very common for the Town Council to send telegrams to the President of the Council, first to António Salazar and from 1969, to Marcelo Caetano, as well as to the Minister of Public Works and to the Minister of Education (for example, ACMB 30-9-1969).

Also in the scope of assistencialist politics, several sporadic grants were awarded to certain institutions. For example, a grant of 8.000$00 to the Volunteer Corps of Firefighters or of 10.000$00 to the D. António Barroso School to cover expenses with subsidised students (ACMB 27-5-1969).

As to the urban policies, there was no plan, something that the very Town Council admits to. However, the city, its streets and avenues as well as certain institutions were somewhat looked after. Such care can be exemplified by the purchase of Anti- Tuberculosis Dispensary and the setup of the Public Health Delegation (ACMB 6-3-1970 page 73v, 24-08-1971). The paving of the Sidónio Pais Avenue all the way to the *Parque da Cidade* (City Park). The repair of the Camilo Castelo Branco field (61v and 72). Grants were awarded for the building of the Municipal Market (ACMB 17-2-1970 page 63v). The building of the Sports Pavilion (ACMB 25-05-1971, 30-5-1972). The paving of the *Campo da República* (21-3-1972 page 235), as well as the skating ring (31-3-1970, 18-1-1972). The approval of the tender to finish up the works in the "*Urbanização do Bairro dos Pobres*" (Urbanization of the Boroughs for the Poor) and of the "*Bairro Dr. Oliveira Salazar*" in charge of the "*Fundo de Fomento da Habitação*" (Housing Development Fund). The Town Council additionally lent a plot of land to poor and modest families (ACMB 24-02-1970 page 115, 18-8-1970); and, finally, in 1973, the permit given to the "*Clube Desportivo de Barcelinhos*" *(Barcelinhos Sports Club)* to build a river beach, and by requesting to the Hydraulics Management Board to extract sand from the river (ACMB 16-7-1973).

The traditional "*Festas das Cruzes*" received an annual grant. In 1969, it received an extra financial support of 100.000$00 partially covered by the State, in connection with the visit of the central authorities**,** in addition to a previous grant of 150.000$00 for the building works of the *Senhor da Cruz* Church (ACMB 13-5-1969).

Although under the tutelage of the District Urban Planning Department, the Town Council took care of the repairs of secondary roads of the municipality and of others that linked the neighbouring municipalities (ACMB 12-10-1971, 21-3-1972 page 233v, 20-6-1972 page 56v, 18-7-1972, 8-7-1972 page 84v).

As for the environmental concerns, these were practically non-existent, although with the creation of dyeing factories, namely in the beginning of 70's, the issue was raised but the lawbreakers suffered no consequences. Thus, on the 27th April of 1971, the Technical Agent of the Town Council informed that "*the sewage of the Fábrica de Fios e Tecidos de Barcelos continued to be dumped in the Cávado river, undermining the public supply, since the sewers contained anilines…*". However, it is odd – or perhaps not, since there almost zero awareness

regarding the environment – that it took twenty months for the "*Engenharia Química de Salubridade"* (Chemical Health Engineering) to be appraised of the situation and a resolution was issued by the Health Delegate (see ACMB of 5-11-1973, page 136). This would become a recurrent situation, as can be seen in the minutes of the Town Council of Barcelos:

> "The Town Council requested the intervention of the Industrial Section and its corresponding inspections, since the city of Barcelos is being supplied by water sourced from wells situated in the so called "Areal do Bessa", on the right bank of the Cávado river. The river water is increasingly polluted, due to the amount of residual waters that come from the manufacturing facilities and drained into it, predominantly in the Cávado river and 550 metres above the mentioned water collection wells. These are all indicators that the industrial facilities responsible for the situation are the ones that are not equipped with any treatment cistern (…), (ACMB, 4-01-1972, page 187v).

This new fact brings awareness to the issue of environmental pollution, but without any consequence. Everyone knew who were the transgressing companies that received a notice from the "*Direcção Geral de Serviços Industriais – 1ª Circunscrição Industrial"*: "*we hereby inform that several companies in this city have been notified about the water dumping in the Cávado river. They were given a deadline of 90 days to present an adequate project"* (ACMB 7-3-1972, page 226).

Finally, regarding cultural and sports issues, the Town Council, once again in alignment with the ideology of the 'New State", did not offer any kind of programme or cultural agenda. The Town council merely gave occasional aids within the framework of the nostalgic and rural ideology of the past. For example, the Grant awarded to the "*Comissão de Turismo"* (Tourism Commission) to acquire regional garments (ACMB 21-10-1969) or the co-payment of the International Folklore Festivals, namely in XB (9-6-1970 page 158v),[10] the approval of the Popular Ceramic Museum, so that it became legal. As for sports, no aid was given to associations or sports clubs, except for a yearly grant to the Gil Vicente Football Club.

In the latter part of the regime, with the growing exodus of emigrants, legal or illegal, starting mostly in 1973, the Town Council began to consider about the importance of having a policy that would keep people from abandoning the lands of Barcelos. Thus, the Town Council proposed to gift it with the means and public works that would constitute not only the basic infrastructures under the self-evident aspect but also for expressing the needs that this type of enterprises revealed. This is the reason behind the introduction of, under article 6º of the DL nº 173/73 of 16th of April, the "*the launching of an extra collection of 15% of the State liquidated*

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[10] Although acknowledging the popular side of the folkloric manifestations in the rural and fishing communities, these are transfigured when the popular expressions are glorified and folklorized as political instruments, of the character and legitimatizing ideology of the dictatorial power of the 'New State'. About ideological reminiscences of these processes of folklorization (see A. Silva 1994:315).

collections for the year of 1974 corresponding to the property, urban and industrial taxes". The objective would be to cover the several necessities of the population of the municipality (see ACMB 30-7-1973 page 83-84). However, it is during this time that, according to the minutes of the Town Council, that there is a greater flow of capital and public works projects in terms of infrastructures, the building of roads and schools, the latter carried out in the scope of the reform plan of Veiga Simão (Minister of Education).

What stands out in the relationship between the Town Council and the central power is the fact that the Presidents of the Town Councils were people in whom the regime trusted and that it appeared not to exist any rifts between the protagonists. However, that did not mean that there were not protests. There were subtle challenges and rivals between prominent figures that shared the same political ideology. Thus, for example, on trip to a town then called Lourenço Marques (nowadays Maputo)**,** the Vice-President of the Town Council, M.J., summoned an extraordinary meeting, its main objective being that of exalting the undertakings of the President of the Town Council, Doctor A.V.F., and to pay him homage with awarding of the Medal of Honour of the City. Nevertheless, one of the promotors of the tribute paid to the former President, although admitting that the President of the Town Council, replaced on the 11th November of 1972 by Dr**.** I.J.N.O**.**, was responsible for some of the infrastructural improvements, states in the minutes of the Town Council that "*Barcelos does not have an urban project or even a draft of one*" (ACMB 13-2-1973 page 229v).

With the 25th April of 1974, faced with the undisputed victory of the Armed Forces Movement (MFA), on the 27th of April of 1974, the CMB, after an unscheduled meeting, sends a telegram to General António Spínola showing its unconditional support. In a later and last meeting, all the Council members handed in their resignations to the "*Junta de Salvação Nacional"* (ACMB 13-5-1974 page 225v). An Administrative Commission is nominated, presided by Doctor J. F. T., that would officiate the Parishes Councils so that the citizens could voice their concerns which was within the purview of the Parish Councils, that is to say to meet in plenary or Assembly**.** The views of the members of the Administrative Commission are quite clear in an interview given to its then Vice-President and future President:

> (…) "In general, the municipalities have been managed by the ruling class with ties to the aristocracy and bourgeoisie, always trying to procure a position for someone or a set of people that enjoyed of the same privileges and shared the same interests of that class".
>
> "(…) When after the 25th April, I was included in the Municipal Administrative Commission, we had the feeling (my colleagues and I) that we were entering into domains that were not ours; these domains belonged to the very same class which reacted in several different ways".

(…) "The fact is that the men of the ruling class have been surpassed. The system grew old, became obsolete, in a world constantly evolving, with new or renewed systems. The men of that system, some become obsolete, others corrupt (many), apathetic and faithless for the most part. The Municipality, when I saw it from the inside, the state of decay became clear. The staff– unmotivated, depersonalized, reduced to low incomes leading them to resort to corruption. An inconsequent and bankrupt management got to the point of not knowing how much in debt it was in and to whom it owed money, with no planning (…), it would be of the objectives to attain and of at least the respect that was owed to the people, all was proof that fascism was in putrefaction. After I started working as President of Administrative Commission, I began thinking that I should act in accordance with my social-political background and in defence of the ideals of April (…)" (BP, 48, 31-08-1978).

Through this qualified statement, one can see that the Town Council of the Old Regime was also the portrait of a regime in disarray without the sense of the *res publica* and interested in the defence of its group privileges and the interests of the riling classes at a municipal and national level. Therefore, the political change brought upon by the 25th of April was of great importance for not only the objectives of the new emergent and ruling classes and their own interests. It for was also of great importance to the population, although in a lesser way.

3. The local power after April 25th 1974

One of the indisputable merits of local power, after the 25th April, obviously defined by the redistribution of the funds from the "*Fundo de Equilíbrio Financeiro*" (FEF) (Financial Equilibrium Fund) and of the State's budget, through the City Hall, was the implementation of infrastructures. Some of these were the improvement of streets, the paving of paths and the subvention or initial support given to the building of structures such as Social Centres, Day Care and Leisure Centres (ATL).

3.1 Prioritizing basic infrastructures

Given the great social needs such as basic infrastructures (paving, repairing roads and neighbouring paths), the lack of the facilities for all sorts of activities, the investment effort during this first period focused on these basic issues. In order to get an approximate idea of the situation in which the Municipality found itself in, it is useful to transcribe the diagnosis made by A.C.A., the Vice-President and later on the President of the Administrative Commission, in an interview given to the Barcelos Popular:

" (…) Time was short and it was urgent to act (…), I went to all of them (…), it was urgent to know about the financial situation; to know the state of finances and of the treasury; to motivate, to personalize the Municipal workers was a necessity (…), after the outside issues (…), the city was seriously deprived. The Council, not a word! … see the new constructions, the demolitions, the sale and usage of public land (…). Not to mention the new part (…), the

proliferation of industries almost at heart of the city, the spite towards the peripheral neighbourhoods (…), the postponement of the water and sanitation system, etc. Mistakes are made because there is a clear intention to do them (or as some burden, as a favour). As an excuse, the blame is assigned to the lack of technicians. Tha tis why I welcomed the creation of a Technical Cabinet for the Baixo Cávado (GAT). (…) The neighbours associations, the workers associations, the parish associations, the representatives of the recreational, sports, cultural and welfare associations, the Unions and political parties have always been welcomed (not in pretence) in the municipal hearings (BP, 48, 31-08-1978) …

In *situ*, besides the supervision, control, and assistance, the Parish Councils have been the governing bodies in charge of carrying out, following up and of supervising some of these infrastructures. It paid itself directly or through one or more council members for the corresponding task or even by making payments to workers that already were receiving a salary for doing the job.

The role of the Parish Councils as the local driving force behind the implementation of infrastructures and backup of cultural and social equipment is also regarded by the central institutions, as well as by the European Union itself, as economic and adequate. This in spite the Parish Councils did not always apply the adequate means to the proposed objectives or to the demands made to the councils, namely to the Parish Councils.

In fact, it was in the three or four decades after the 25th of April 1974, that considerable investments were made on road infrastructures, something that was mentioned by several council members in their statements, when giving account of the progress made, specifically the paving of paths in the post-25th of April, mostly in the 80's:

> "I think that work of great worth was done (…); what made me see things clearly, was the attitude of the people while going to mass, the fact that they had to come in with their wellies whilst carrying the lacquered shoes so as to change into them upon entering the church… anyway, I achieved my goal which was to pave the paths (President of the Parish Council of S. May 2002).

In fact, by analysing the minutes of the Town Council, it is possible to verify that the Administrative Commission of the post-25th of April 1974, continued to assign funds to the already mentioned *items* and fulfilling its commitments to the Parish Councils (for example, to repair pathways, fountains, cemeteries and schools)[11]. It also invested more heavily in the

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[11] It is important to remember that in the parishes, before and mostly after the 25th April, most of the manual work was graciously performed by the population, as confirmed by several cases: for example, JO (ACMB 08-06-1976) and Q. It is worth mentioning the following passage in the minutes regarding parish Q which, while justifying the adjudication of 3.500$00 for the purchase of 35 pipes (tubes), mentions the fact that "*in recent times many paths of the parish have been extended and cleared to an extent greater than 15km, having only 300 contos been spent on the use of machinery, everything else was paid by the people of that parish (…), requests the supply of 35 metres of 20cm pipes (…) and 43 metres of 30cm* pipes (ACMB 24-6-1975 page 236). The donation of sponsorships to the CMB and to the parishes continue to be registered, namely plots of land for school buildings: that of Doctor G.S.C. with 800 m² in R (ACMB 19-8-1975 page 27), that of Architect A.B.V. with 2250 m² in X (ACMB 13-1-1976). Regarding the construction of the Social Centre of Q, the following could be read in the *Barcelos Popular*: "*This praiseworthy work was accomplished by the people of*

building of city streets (ACMB, 9-7-1974 page 13) and in the sanitation and paving of some boroughs (vg of the Olival, ACMB 28-10-1975 page 65v). On the other hand, the Town Council obtains from the "*Junta Autónoma de Estradas*" (J.A.E) to co-payment for the building stretches of roads of the municipality. After establishing the chaotic state in which the roads were, promotes, as much as possible, in several parishes of the municipality, the repair works. In addition, it awards grants to the Sports Club of R "*for the construction of a riverside beach*" (ACMB 16-7-1974) and, for the first time, a Municipal Commission for Arts was created (ACMB 16-07-1974 page 15v), which, for financial reasons would end up being disbanded in the following year (ACMB 2-9-1975).

In 1974, at the request of the Administrative Commission, the Ricardo Jorge Institute conducted an analysis of the waters that supplied the town. The results concluded that the water is "*bacteriologically unfit for consumption, except the one originating from spring 3, Vilar do Monte*" (ACMB 6-8-1974 page 37). Several analysts arrived to the same conclusion, according to which Barcelos has supply issues. Its distribution network is the same that was installed when it was still a small town; of basic sanitation, globally for more than 50 years; lack of urban planning, among others. As a matter of fact, the problem with the water supply and its quality will continue to exist and, according to the *Barcelos Popular*, it has since become even more serious thanks to the environmental attacks undertaken by some textile companies:

> "The water supply problem in Barcelos has gotten worse in the last few years. There are three sources that supply water to Barcelos – the old springs of the Abade do Neiva Mountains" (BP, 15, 26-05-1977).

The need to overcome the casuistic in the approval of the necessary building licences, forces the Administrative Commission to create a Technical Cabinet situated in Barcelos, with technicians from Barcelos and Esposende, working together with the Planning Committee for the Northern Region, situated in Porto.

As far as the *media* are concerned, the Administrative Commission of the Town Council gave preferential access to the newspaper "*Correio do Minho*". This Commission, recognizing it as a media outlet that upheld the democratic principles consigned by the Movement of the 25th of April, contributes, in a symbolic way, with a grant of 5.000$00 (ACMB 27-8-1974 page 51).[12] Furthermore, certain grants continue to be awarded such as 100.000$00 to the Gil Vicente due to a serious "financial crisis" (ACMB 6-5-1975, page 193v) because it well known how important

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the parish, who in general supported the commission in charge of the enterprise, which admittedly had the support of many council and national official entities" (BP 134, 28-1-1982).

[12] This preferential treatment was linked to the prevailing political party in the Commission.

it is to help the club as a support basis of the associative mass; in subsequent years the Voluntary Fire Brigade, also received recurrent support.

With the failed attempt of a coup from the Right wing, under a demonstration of the 'silent majority' planned to take place on the 28th September 1974, headed by General António Spínola, in the national political context, the role of the Administrative Commission becomes clearer, which, above all else[13], proposes:

> "The constitution of a Political Commission, composed by two elements of each Party who represent the government coalition, presided by a member of the Administrative Commission, should immediately proceed with sanitation works in all the Parishes that did not have it, and to make them replace by commissions (…) so as to participate in the of process of clarification, reporting and local dismantling, for the development of the democratization process of the populations. (…). In addition, an inquest should be prepared regarding the management of the previous Town Council as the Administrative Commission took office and enquire about the responsibility and links of the functionalism to fascism and the reaction. This Commission should also post communications and invite the people of the town to present complaints, should there be cause for it, against the staff of this Town Council which will then be put forward for assessment (ACMB 8-10-1974).[14]

At the end of 1974, the Administrative Commission lacked the necessary human resources, for planning next year's activities. This led the second officer J.M., who was replacing the Head of the Secretariat, to make a brief diagnosis of the problems of the municipality and of the difficult financial situation of the Town Council and, consequently, to define a few simple guidelines for financial moderation and of inspection. These represented leaving behind the old ways, namely lobbying:

> "We do not have the necessary human resources to do what is asked of us. (…) It is advisable to implement stricter economic measures, perhaps limiting the scope of the plan (of activities) by just taking on the fulfilment of previous engagements (…). The conservation of what already exists; the problems of instruction, of water supply and hygiene appear to merit special attention from the Administrative Commission (…). The expenditure with personnel is covered by 80% of the ordinary revenue collected at the end of the year. Regarding revenue, it appears that the only resource available is the increase of the taxes to the maximum and stricter inspection (…) to abolish preferential treatment, (…) This habit

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[13] In an extraordinary meeting, it was decided that the toponymy evoking the *coup* of the 28th of May of 1926 and the image of the dictator Salazar would be replaced. For example, the Doctor António Oliveira Salazar Avenue becomes the Liberty Avenue, the "*Campo 28 de Maio*" was changed to "*Campo 25 de Abril*" and the borough "*Bairro Dr. Oliveira Salazar*" is now the "*Bairro Municipal 1º de Maio*".

[14] In this context some previous cases were found in which the municipal and local powers allowed themselves to conduct in an arbitrary and discretionary way: for example, the fact that the Town Council did not reply for three years to a permit request for a butcher shop (ACMB 9-7-1974 page 11). The usurping of a public path for the personal gain of the former president of the Parish Council of DU, before the 25th of April, which would later be reopened to the public, by order of the Administrative Commission. That path became known as the "*Caminho 25 de Abril*". At the same time, some particularistic acts of "accusing" people of not following the legal procedures, thus expressing feelings of vengeance, including against family members: "*Maria informed the CMB that one of her brothers, J.S.R, was renovating the house of their father, without the appropriate permits*" (ACMB 7-1-1975 page 133).

The Administrative Commission started by respecting and by applying a new legislation more favourable to the workers. For example, the increase of salaries of the cleaning workers reaching the 3.300$00 per month; the right to assembly in an adequate meeting room or if necessary in the, in the "*Salão Nobre"* (Great Hall; to grant three hours per week to two staff members for the organization of the list of claims).[15] In return, instilled by the feelings of revolutionary euphoria, some private associations offered volunteer work to the Administrative Commission. For example, the Parents Association of the school of "*Bairro 1º de Maio"*, in cooperation with the lecturers, offered to do repair works on school building on week-ends and in their spare time "*so as to make the students comfortable*", asking the City Council to supply the materials needed for such a task (ACMB 11-3-1975 page 178). The degraded state of many schools was one of the first concerns of the Administrative Commission. For example, the Commission was alerted, on several occasions, by the same professor, the one of P, to the fact that "*the ceiling of the school fell, made of wattle-and-dube as well as of granite residual soil (a mixture of sand with clay) and the gypsum plaster*" (ACMB 20-1-1976).

Another central concern of the Administrative Commission was housing, specifically social housing. Therefore, it supported the requests submitted to the "*Fundo de Fomento da Habitação*" to invest in those boroughs and for the most part, it favourably considered the requests of the people that wished to acquire, at affordable prices, the houses of the social boroughs in which they resided (ACMB 13-09-1976). This began to be more accessible with the creation, on the 21st of April 1977, of the first Neighbourhood Association – "*Núcleo Habitacional do Fundo de Fomento da Habitação*" in Barcelos and Arcozelo, (see BP, 14, 12-05-1977).

What stands out to any attentive reader of the minutes of the Town Council in the post-25th of April, compared with others from the same body during the dictatorial regime, is, above all, a greater transparency of the procedures and the recording of financial difficulties (for example, due to the quadrupling of the expense with salaries), the statement of accounts, a greater concern for the social problems of the populations. As such, it is pertinent to transcribe once again the overview speech made by the Vice-President of the Administrative Commission of the Town Council of Barcelos, directed at its population on the 30th December of 1975:

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[15] Despite the openness of the Administrative Commission, this new context faced some difficulties and there were disagreements between the Workers Committee and engineer F. S., Head of the Public Works Technical Services (ACMB 5-12-1975).

> "…The expenditure with workers of this Municipality is today four time greater than it was in 1973. Until the 31st December of 1974, the total debt of the previous managements amounted to 1 661 849 escudos. The Town Council has taken advantage of all the presented opportunities and one of them was the building of new housing structures, a problem that greatly affects our city as well as other cities. Two loans of about 19 mil contos were granted for the building of 40 dwellings. This enterprise should be finished until the end of 1976 in the part of the city near the Industrial School."

In this overview, the Vice-President also speaks of the lack of water, the sanitation works and of water distribution, the urbanization of farms and the paving works. He acknowledges the community's co-participation, the education namely the degradation or lack of Elementary Schools, the approval of the preliminary draft for the Court House, among others. On the other hand, he acknowledged the difficulties, since he admits that: "*We do not have urban planning, nor do we have water planning or a waste management network*"

If one compares the revenue and expenditure between 1973 and 1975, one could deduce that despite spending more on Education and on salaries supported by the Administrative Commission, the municipal *management* obtains a greater cash balance at the end of 1975:

Table 1: Accountancy[16] of the Municipal Management (1973-1975)

Accountancy- Revenue, Expenditure and Balance	in 31/12/1973	in 31/12/1974	in 30/11/1975
Cash Balance	1.224.930$00	1.637.075$00	**7.601.524$00**
Total of revenue	21.765.440$00	24.346.651$00	35.956.882$00
Total expenditure	20.540.510$00	22.709.576$00	28.355.357$00
Paid salaries	4.834.970$00	9.623.660$00	13.394.255$00
Grants awarded	431.400$00	605.228$00	587.074$00
Teaching: total	397.682$00	1.677.507$00	2.818.715$00
Public works: Total	3.565.997$00	3.796.724$00	3.973.137$00
Liable Debts	Unknown	Unknown	8.425.930$00

Source: Minutes of the Town Council of Barcelos (ACM), 1973-1975

Regardless of each one's political allegiances, it is also in 1975-76 that certain Parish Councils, with the help and effort of several local figures, managed to get some public works started with the resources of the corresponding parishes, manual work and the financial contribution of their neighbours. The efforts of the parishes of Galegos S. Martinho, Chorente, Vila Boa, Airó, Aguiar, Mariz and São Veríssimo are mentioned in the annual Report of the Town Council (ACMB, 23-12-1975).

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[16] In escudos (the Portuguese currency used before the monetary system of the Euro, introduced on January 1st, 2002).

As for the parishes, the council members were most of the time occupied on obtaining grants from the Town Council for basic infrastructures, although some local aid was given to the neighbours that were more in need. For example, the Administrative Commission of O to "*donate a plot of land to a poor family*" (ACMB, 18-11-1975) or that of N, that on the 2nd of November 1975 "*decided to distribute six vacant lots to build houses for the poor of that parish*" (ACMB, 23-3-1976). On the 1st of February of 1976, two extra plots of land were donated for the same purpose besides "*donating at the request of a farmers' association, 500 m² of vacant land to build a collective milking parlour*" (ACMB, 18-5-1976).

From 1977, the Town Council loses a certain degree of institutional stability mostly because the majority party – the PSD– had supremacy over a Town Council of a highly conservative municipality. The most pressing objective of the Town Council was to find a solution to the poor state of the road infrastructures[17] and for the lack of means of transportation. This led the council member J. C. to defy the Portuguese Radio Television (RTP), at the time the only television channel at the government's service, to submit a pertinent proposal – unanimously approved – regarding a television report about this situation:

> "Given that RTP is only concerned about the road traffic in the Capital without even mentioning the councils, which barely has a network of roads, if at all, it is highly inefficient. Considering that, the council of Barcelos, with its 89 parishes, possesses a network of roads of about 400 km, forty of which are paved. Considering that, dozens of our parishes only have pathways that are more suited for cattle. Considering that, RTP has remained indifferent to the regional issues, by playing along with a politics that is far from being decentralized, I propose the following: firstly, to invite the Administration of RTP to make a television report about the road network of this council. Secondly, to transcribe the contents of this proposal in an official letter to be sent to RTP along with the Council's decision regarding it. Barcelos, 21st of September of 1977 (ACMB, 21-9-1977, page 166).

The concerns regarding the general calamitous state of the infrastructures (water and mainly sanitation), of the road network and public transportation would be occupying in the next few years of the Town Council, frequently constrained by its link to the National Road Administration. However, they do not obey or adhere to a grand scheme of things[18]. On one

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[17] The situation will continue for years to come, until the second half of the 80's (for example, the potholes in the road Barcelos-Balugães, (see BP 200, 28-2-1985, 203, 11-04-1985). However, it should be mentioned the occurrence of some strange cases were the improvements of the paths were not carried out due to local "politics". Sometimes, one can see that a certain path has been paved only halfway and although there are one or two more houses, the paving stopped there, leaving a piece of dirt track (for example, in I). Such type of discrimination can only be motivated by one of three reasons: either the family that resides in that house in particular does not have the necessary political and social clout to make the Parish Council pave the path all the way up to their house or it is a house that belongs to an absent neighbour (for example, an emigrant) or it could belong to a local political adversary.

[18] At the end of the 70's, there was no central or municipal strategic plan having the "*Agência de Desenvolvimento Regional*" (ADR), based in Braga, given technical assistance on the general planning of the municipality thus showing the erroneous character of the municipal planning policy (ACMB 2-11-1977, page 189v). It is the Alderman of the Town Council that proposes to make the Minister of Public Works understand that he could no longer delay his decision regarding the studies presented to deal with this serious situation since "*75% of the houses of the City of Barcelos do not possess an efficient system of water supply*" (ACMB, 15-2-1978, page 34).

hand we have a lack of central resources fitted for that purpose and, on the other hand, they are pressured by mediators and local leaders, who are looking after their personal interests, in each parish through the success of the personal "conquests" and persuasion tactics applied to the council members and, especially, on the President and his aide.

On the other hand, the adopted attitude of the Town Council – as well as of the other competent bodies – towards the central power, varies according to the political party that is in office. This depend on whether they belonged or not to the same party. Should they be from different political parties, on occasions there was some friction between the Town Council, and the central government as well as with the district representative: the Civil Governor.[19] When the PS-CDS was in power, frictions and mutual recriminations resurfaced, regarding the distribution of funds from the Ministry of Internal Affairs amongst the municipalities of the district, in which seven municipalities in line with the PS and CDS – then allies of the central government – would be receiving an amount of 22 million *contos* of "free funds", more than that the six in line with the PSD would be receiving, reason why the Municipal Assembly decided against this, supposedly democratic arrangement that would not have been nothing more than an "unseemly", "abusive" and "overbearing" arrangement (ACMB 27-7-1978, page 16).

In the late 70's, beginnings of the 80´s – coinciding with the victory of the Democratic Alliance (AD) and its staying in power – began to be implemented in Barcelos more measures so as to urbanize the city and the surrounding parishes. Such measures would be more felt during this period and will continue to felt during the period of the "*Bloco Central"* (PS-PSD) in the 80's. Several boroughs of the town were urbanized and there were plans to carry out topographic surveys. The municipal library was created, the Sports Pavilion was expanded, the "*Campo Camilo Castelo Branco*" was rehabilitated, the grounds of the street market was paved, several cemeteries were expanded, plots of land were acquired for housing purposes and there was a plan to renovate the road network of the municipality, with funds made available by the central government. The street lighting of the parishes was scarce, as recognized by the president of the Town Council:

> "One of more pressing needs of the municipality is to extend the street lighting of all the parishes of the council. In the city of Barcelos something has been done; however, in this sector the situation is rather alarming" (ACMB, 15-2-1980).

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[19] This happened when the Civil Governor of Braga criticized the absence of the representative of the Town Council of Barcelos during the inauguration of a consumer cooperative. Nevertheless, one council member of the Town Council was present at the event thus a retraction was demanded from the Government, emphasizing that the Town Council was elected by the people to whom they owed only the promise of work and dignity. And, that it was much too soon to start campaigning for the elections (ACMB 5-4-1978 page 73).

Several kinds of infrastructures (roads, a new bridge among others) in the city and local parishes were, acknowledged and considered necessary by most or by all the political forces. However, while the President of the Municipality declared that Barcelos, although not without its shortcomings, it was "a well-developed municipality" especially as far the road network was concerned (BP 159 II Series, 28-4-1994), the opposition pointed out the underdevelopment (sanitation, water supply) and in the majority of the cases, the projects that were behind the schedule. On the other hand, some of the measures were not welcomed. For example, the highway meant the seizing of lands and especially the breaking apart of one or two parishes (the then project of implementing a building in the grounds of the street market, proposed by the Town Council, was disapproved by the majority of the opposition) (BP 398 II series, 29-4-1999; 129, 26-4-2002).

Regarding housing, there was no evidence of the Town Council ever having had a housing policy. There were only isolated and occasional concessions, that did not obey to municipal plan no que as far as housing or other social ends were concerned, not providing a solution to a serious problem for thousands of families, whose situation was "inhumane and demining" (BP, 149, 30-12-1982). As for the rest, the converting of the houses of the "*Fundo de Fomento da Habitação*" was made possible thanks to the incentives given by the Administrative Commission, in the post-25th of April, and to the creation of the 1st Neighbourhood Association as the "*Núcleo Habitacional*" of the *"Fundo de Fomento da Habitação"* in Barcelos and Arcozelo (BP, 14, 12-5-1977). This gave the residents a collective bargaining power towards the State and the Town Council, giving the opportunity to the residents to buy the houses at an affordable price and not at market value. In subsequent years, this situation is not always conducted peacefully, as the housing necessities led six families to resort to the squatting of houses belonging to the "*Fundo de Fomento da Habitação"* (BP, 150,13-1-1983)[20] or to threaten not to pay the rent increases to the "*Instituto de Gestão e Alienação do Património Habitacional do Estado*" - IGAPHE (BP 287, 5-1-1989). On the other hand, according to the *Barcelos Popular*, the Town Council was accused of committing several irregularities and of favouritism by not publicizing the results of the applications to the houses, awarding houses to people less in need than others (BP, 167, 22-09-1983). In addition, according to the same weekly paper, the municipal market remained degraded, lacking hygiene and safety conditions (BP 199, 2-3-1995, 279 II series 21-12-1996). The popular boroughs of *"1º de Maio"* and of the "*Olival*" remained forgotten or were discriminated, in a way that only through pressure of the Town Parish were these boroughs

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[20] This episode drove the RTP (Portuguese Radio Television) to go there, and when received by the President of the Town Council was invited to not film the event but rather the handcrafts centre and the historic sites of the city (see BP, 150, 13-01-1983).

paved. Moreover, the sale of the houses of the "*Fundo de Fomento"* to the interested residents, was a promise that still took a while to be fulfilled (BP, 139, 4-7-2002). Except for some measures that were adopted thanks to the persuasion efforts of the social boroughs, the Town Council does have an active and scheduled housing policy, merely awarding small grants (between 24,94 and 124,70 euros) to families living in rented homes and to families with low incomes (JB, 56, 3-7-2002). However, there were a few cases of people living in squalor, namely near the cemetery (BP 337, II s, 29-1-1998).

To sum up, certain improvements were possible, sometimes through institutional pressure from the Town Council, others for movements from below, as it was possible to verify.

3.2 From the social-cultural equipment to sports: differentiated supports

At this stage the aids and grants in social matters such as day-care centres are rather incipient (for example, 25.000$00 to four day-care centres) and by proposal of the PS (ACMB, 1-6-1979). The elderly are not are not object in a municipal support policy and such a thing occurred it was through the *Santa Casa da Misericórdia* that receives from the Town Council "*750 escudos for each of those housed there*" (ACMB, 13-6-1980, page 152).

Whenever there are procedures that affect the populations or situations that require immediate attention, the central and municipal powers have been have to rely on the support of the people surrounding certain objectives, only a supplementary supported by the Town Council. The Town Council only offers supplementary aid. In the course of these processes, the rural populations continue to be forgotten and seldom are considered as seen as second rate citizens or dependent of some benefactor, as indicated by Ms. A., the head of one IPSS in M:

> "There is a lack of support, explanations and information to obtain projects for the Parish (...) the President of the Parish Council does not care about that (…). The parish has only a small number of infrastructures (…). I am outraged because the cities have everything (…), here we do not even have swimming pools or other infrastructures devoted to leisure activities (…). Children here have to go with the cows and they do not even have books (…). Besides that, the priest himself puts a stop to all the initiatives (…). There is this group of youngsters, but the priest never allowed them to play music in the church. We have good initiatives though. We have a benefactor for the Church and for the Associations (…). And that is why we managed to get an ATL, aid for the elderly and infants, in addition to a sports centre (….)" (interview, June 2002)

In the field of culture, there barely is a cultural policy, which is worrying specially in a municipality, district and region with high rates of illiteracy[21] and a population in need of information, as J. L. described in an editorial for the *Barcelos Popular:*

> "We live in a part of the country where the majority pf the population has difficulties going to school, read newspapers, to watch television. To summarize, they do not have the means to be aware of their rights, of the problems that afflict them and the surrounding world." (BP 1, 11-11-1976)

Not only are there structural deficits in cultural terms but there no political culture from the Town Council. In an article entitled "Culture in Barcelos: what progress?" B. G. mentions that:

> "(…) in literature all that we have is the ancient Library of the Calouste Gulbenkian Foundation that besides being inadequately managed, has facilities that are not up to par and corroded, a true insult to the culture of the citizen. In the theatre, nothing has been done (…) a few months ago a group was formed. In the field of music, there is the "Banda de Oliveira", which struggles with financial difficulties and the "ranchos populares" in the outskirts. In town, the "Orfeão", was not very active (…) and there is nothing else of significance. Show venues are scarce and ill equipped, exhibiting purely commercial movies filled with pornography (BP, 13, 18-04-1977).

Although in a small way, some support was given to some cultural events, like to the "*II Jornadas do Teatro Galaico-Português* (BP, 92, 8-5-1980), the inauguration of the Music Academy (see BP 135,15-02-1982). In the 90's, some decisions and accomplishments of greater dimension took place. For example, the announcement of the inauguration of the Municipal Library, the awarding of a grant of 170.000 euro for the restoration works of the Vilar de Frades Convent (BP, 222 II series, 14-9-95; 268 II series, 05-9-1996, BP, 313 IIs, 17-7-1997). In the sphere of cultural heritage, the Gil Vicente Theatre was bought (although for the excessive amount of 150.000 *contos*) and the restoration of the Historic Centre of the city (BP 209, II series, 11-5-1995), which, according to the President of the Town Council, was somewhat in a state of abandonment whilst compared with the rural parishes.[22] Finally, a Pottery Museum was created, the Manhente's B2 school and three other schools, and in 1995, the "*Instituto Politécnico do Cávado e Ave"* (IPCA) (BP 145 II series 20-1-1994, 175 II series, 15-9-1994). Although some headway was perceivable, culturally speaking, the European Union funds were not boosted and had not been used properly (see BP 146 IIs, 27-1-1994).

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[21] According to the Census of 1970, the district of Braga had an average of 25,9% of illiterate people (17,5% men and 33,1% women), an average slightly higher than that of the continent: 25,6% (INE, 1970).

[22] However, the rural parishes also did not see their problems being resolved, including the infrastructural. There was no socio-cultural equipment, paths that needed repair (for example, Carvalhais, Couto S. Tiago: see BP, 293 IIs, 27-2-1997 article entitled "Everything left to be done").

Contrary to minimal aids in the social and cultural sphere, as time goes by, the aids and grants to clubs and sport associations[23], by the hand and proposal of council member A.C**.**, have a tendency to increase. In the midst of these clubs and associations, and as an exception, some socio-cultural and educational activities such as the literacy courses for adults, namely for women who "*needed to know how to read the letters sent from their husbands who emmigrated*" (ACMB 9-11-1979 page 251), the biggest part was used on recreational and sports activities. On the other hand, in the 80's, in social terms, grants were awarded more frequently to the *Círculo Operário Católico* (the Workers Catholic Club), to the National Scouts Group, to choir groups and mostly to the *ranchos folclóricos* (traditional folk dance groups) for their travels through the country or abroad (vg. ACMB 30-5-1980). For illustrative purposes, we have Mr. A., president of the Parish Council of L and president of the *Rancho Folclórico* of this parish who went travelling with the *rancho* twenty times in the course of one year!

On the other hand, it was possible to detect other cases, which at least initially, did not receive any municipal or local support. Such is the case of the "*Associação de Pais e Amigos de Crianças Inadaptados*" (APACI), the Group of Historic Studies devoted to the historical and archaeological research of the Vale do Neiva (BP 281 II s, 5-12-1996; Cardoso, 2012: 341 and 342). The "G" music group which was dismantled not only because the members left to get married or went to continue with their studies, but also due to the lack of institutional support. It did not even have a headquarters "*If the vicar would only let us use the space in the Parish Centre …but no*" (D**,** leader of the group, parish of J, interview April 2002). It is mostly the Council members of the opposition that recurrently state the partiality and selectivity of the Town Council. This is mentioned by J.M., president of the Parish Council of Arcozelo, concerning the allocation of funds for infrastructures (paving the streets), social equipment (headquarters of the Parish Council, the Day Care Centre and grants, amongst others) (see BP 23 II s, 13-6-1991), a situation that was ratified by the "*Coligação Democrática Unida*" (CDU) (BP, 21 IIs, 30-5-1991). Such discrimination led to the resignation of two council members of the *Partido Socialista* (PS), F.A and C.L. .This, besides showing a discrepancy with the Head of the PS, brother of the President of the Town Council, was based in the fact that he stated that the Parish Councils linked to PS would not receive the 10% of the extra revenue (BP 75 II s, 16-6-1992).

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[23] Besides the large annual grant for the Gil Vicente football club, it is important to mention others, although smaller, awarded to other clubs such as the Hockey Club of Barcelos, the Vitoria Club of Barcelinhos, the Sports Club "*Os Académicos*", the Sport club "Os *Andorinhas*", the Roriz Football Club, the Sports Association of Viatodos, the Sports Club of Ucha, Barqueiros, the Association of Sequiade (see, for example, ACMB, 21-9-1979). When a fishing tournament was held in the Cávado River, the Town Council offered to give a gold Cup, an expense that was criticized by clubs and sports associations that not were not given grants by the Town Council (BP, 74, 30-08-1979). Nevertheless, there are sports and cultural associations, such as the one from Remelhe, that state that "the revenue is slim and nothing comes from the Town Council" (BP 147 II series, 3-2-1994).

Although without the support of the Town Council, many local institutions and valences were implemented thanks to plots of land and money being offered by leaders of the Town Parish or certain local figures. With the support of the population, social and/or parish centres were created. They were able to open kindergartens, nurseries and ATL's, day-care centres or of home care support to the elderly. Sometimes the support has given indirectly through protocols with Social Security. There are some noteworthy examples: the parishes of Q and I. The support given by the State and the Town Council were limited, especially regarding pre-school facilities – where the Town Council only financially backed the costs of five kindergartens, something that gave way to a petition sent to the Town Council:

> "In Barcelos, one of the greatest social problems are the pre-schools (…) In town and in the county there are not enough, do not work properly and become expensive for the majority of families (…). A lot of the children stay with a nanny or with a member of the family" (BP, 152, 10-02-1983).

Finally, as far as Health is concerned, sometimes the populations had to form a movement of protest so as not to lose certain infrastructures such as a Health Care Centre. This is what happened in Silveiros, in which a group of 2000 people managed to stop the closing down of the Health Centre, celebrated with a party (BP 94, 5-06-1980, 95, 19-06-1980).

The support based on party allegiance will also be perceived in the following legislative periods, namely with the consolidation of PSD's supremacy in the Town Council. For example, by suggestion of Council Members belonging to this political party, the Town Council awards a grant of 25.000$00 to the "*Círculo Católico de Operários*" "due to its difficult financial situation" (ACMB 21-12-1977). Afterwards, a grant of 160.000$00 was awarded for the "*benefit and adaptation social facilities*" (ACMB 25-1-1978). In the 90's, a grant of 5.000.000$00 (25.000 Euro) to the *Sé Catedral* of Braga! (BP 276, 31-10-1996 and BP 277 II series, 7-11-1996).[24] In opposition to this last support, it is noteworthy that the PSD vetted the request of a grant of 30.000$00 made by the "*Sindicato Nacional dos Operários da Indústria Têxtil do Distrito of Braga*" (with the cooperation of other Trade Unions, theatre groups, Youth Associations and Neighbourhood Associations). This grant that was to finance the festivities of the 25th of April. The justification given was:

> " (…) The Town Council received no contact to join any such Commission, (…) does not recognize as a legal body the so-called Executive Commission, so as to receive public funds;

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[24] This grant was challenged by the remaining political parties in greater or lesser degree (PCP, PP, PS), arguing that there are national monuments been subsidized by the municipality but in reality are not such as, for example, the Vilar de Frades Convent (BP, 274 II series, 17-10-1996). To justify his decision, the President of the Town Council appears to have said in the Municipal Assembly: "The Catholic Church is a poor institution"! (BP, 282, II serie, 12-12-1996).

As one may infer, the awarding criteria were not quite transparent, especially when one does not understand why some receive grants and others do not. This can only be explained by the application of preferential criteria linked to contacts or networks based on instrumental relations of friendship, chumminess or simple connections with the clientele.

3.3 Enviromental issues: a late but necessary concern

The city, the Cávado river and its banks, as well as several parishes of the municipality such as Creixomil**,** Gilmonde and neighbouring parishes like Fornelos, Milhazes, Cristelo, Vila Seca, Paradela, Faria and Courel – that have small rivers/creeks contaminated with nitrates – have been environmentally affected. However, other parishes do not seem to have environmental concerns: there are pigsties near the houses, cesspits, bad smells, etc. In several places and instances, there is a progressive awareness of the ecologic disaster happening in in the Cávado river, as it is reported in an article of the *Barcelos Popular* entitled "The pollution increases in the Cávado":

> "(…) A truly anarchist state that allows industries, that are unaware or worse, that have no scruples, to dump directly into the river the venomous sewage of their dyeing factories …you only need to go to the bridge of the railroad, and see how in the right bank, almost right down to the middle of the river, runs a stream of ink, which besides being repulsive in appearance also, gives you a good idea of the danger the population is in, by drinking the water collected a few meters below the stream of the bridges, once transparent is today transformed into a sewer where not even grass grows (BP,15, 26-05-1977).

The writer of the article, names garages and specific companies (Guial and Sonix), and reports this situation of degradation that is putting the public health at risk. The author emphasizes that the Town Council of Barcelos, instead of being a dissuader and punitive entity, has a policy of permissiveness when faced with is considered as the "first aggression of great proportions to the basin of the Cávado", as can be read in the statement of the President of the Town Council of Esposende, in the first "*Encontro Nacional de Desenvolvimento Económico e Conservação do Ambiente*" (ENDECA). He, who refused to indicate a plot of land for the installing of the factory of artificial fibres, the *Petroquímica de Aromáticos e Fibras Artificiais* – E. P. and who, with that, managed to get the project suspended (BP, 47,17-08-1978).

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[25] It should be mentioned that this was not an isolated year, as the refusal to start again the initiative or, at least, integrate the Commission to commemorate the 25th of April, was repeated in the years to follow. For example, in1980 the majority decided not to accept the proposal of J.C. (PS) so that the CMB had the initiative to commemorate the 25th of April (ACMB 14-3-1980).

Despite this project not going ahead, there were several attacks on the environment, as can be seen on the several articles published by the *Barcelos Popular*: the burning of residues in piles, the garbage from the market and the factories, particularly from Grundig (BP, 42, 8-06-1978), the thousands of bottles abandoned in the Bessa hill (BP 333, 31-12-1997), the recurrent toxic waste of contaminants and toxic products that, not only destroys the river fauna (for example, the death of fish), distils oils (for example, naphtha) and releases pestilent odours. These attacks on the environment will generate protest movements from the people of who submit a collective petition with approximately 1000 signatures to the Ministry of Agriculture, to the Secretary of State for the Environment, to the Hydraulics Board and to the Town Councils of Barcelos and of Braga to make them treat the pollutant products and to issue normative regulations for the extraction of sands, considered to be a public asset being used for benefit of private individuals with the complicity of the local and municipal powers, leading to some protests.[26]

Another attack to the environment was the approval by the Town Council of mechanical milking parlors in residential. According to *Barcelos Popular*, owner of the milking parlor would have resorted to offering lunches to the people in charge of the licensing (Public Health Delegates), to the Head of Services of the Town Council responsible for the Livestock of the Ministry of Agriculture) (BP, 83, 4-01-1980).

Although at a smaller scale, the behavior of the populations also threatened the environment, reported by the *Barcelos Popular* newspaper, mentioned in an opinion article written by A. L.:

> "There is more and more trash in the banks of the Cávado River, far and near the city. Filth of all sorts is thrown into the river and left in the river banks (…) people that instead of placing the trash in the appropriate places, for in the path of the of Council's garbage collection truck, prefer to forgo that measure and up they go and dump the trash in the river, generally during the evening." (BP 6-1-1977).

For years, the question of the environment did not raise much concern, namely regarding the licensing of places mechanical milking parlors. For example, in the parish of H, despite the popular protests, a mechanical milking facility was placed next to the Church, at less than 30 m from a food store and a barbershop, which in addition is a curve, with no visibility (ACMB 20-

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[26] See among other references of the *Barcelos Popular*, numbers 47, 17-08-1978; 58, 18-1-1979; 65, 26-04-1979; 70, 5-07-1979; 124, 8-08-1981;136, 22-06-1982; 138, 22-07-1982; 141, 2-09-1982; 163, 21-07-1983; 208, 20-6-1985; 250, 14-5-1987; 303, 28-9-1989; 33, IIs, 26-9-1991;41 IIs, 21-11-1991; 62 IIs, 16-4-1992; 68 IIs, 28-5-1992; 120 IIs, 01-7-1993; 212 II s, 22-6-1995; BP 292 IIs, 20-2-1997; 13-3-1997). See also the protest against the small hydro plants in the Cávado river by the populations, the environmental association Quercus and by the Town Council (BP, 19 IIs, 16-5-1991; 354, 28-5-1998) and the repair of windmills and watermills for collective and private use (BP, 388, 18-2-1999). Despite the numerous protests, the industrial entrepreneurs did not pay heed and did not install a system of treatment and drainage of industrial liquid waste, until the State Prosecution took legal action against the companies that were contaminating the Cávado! (cf. BP 194, 6-12-1984; 208,20-06-1985).

10-1978 page 230). However, not everyone was sufficiently environmentally aware. The textile industrials, mostly those that owned dyeing factories, committed crimes against the environment, by the dumping the waters of their factories straight into the Labriosa river. The same happened to the Cávado River, painfully more visible and perceptible in the waters beneath the bridge of R, which has high risk environmental issues and for which the President of the Town Parish of R points out for the need of a central lift: "There is room here to build a central, *see that small church over there (…), over there, below, in that courtyard, it is there where a central lift is going to be made (…). He is going to receive the pipes that everyone is throwing into the river (…)*" (interview, May 2002)

The callousness towards the environmental issues was in a way a dominant trait amongst citizens as well as the representatives of the institutions. Nevertheless, one can detect some reactions from council members and the population, mostly when it is something that directly affects them: for example, the mass refusal of installing the power plant (JB,70, 14-1-1989), the waters polluted by the sewages in S. Bento de Várzea (BP, 235,14-12-1995), the installation of municipal landfills in Palme (see BP, 249, 21-3-1996). In the last few years, a great deal has been done towards increasing the levels of environmental, namely with placing containers in the parishes which does not always happens, especially during the periods of working the fields, in more peripheral parishes such as S.

The representatives of the environmental associations had a different perception of things. For example, the Association for the Protection of the Environment, *Crepúsculos* which, although without headquarters, has 150 members belonging to several parishes of Barcelos and Viana do Castelo and its leaders live in the parish of Barroselas, a part of the Municipality of Viana do Castelo. Their main motto is to preserve the Neiva river which although not greatly affected by pollution, also suffers environmental attacks. In an interview given by one of their leaders, J.O., some tension can be felt towards the Parish Councils, the Town Council and the Central Government:

> "The issue about the environment risks becoming banal (…). It is a very despised area uma área (…) after the changes in the designation of the ministries (…). Here in the Vale do Neiva (…) no one dares to comes here and tell us how to deal with the environment (here referring himself to the presidents of the Town Parishes) (…) the teams of the Parish Councils do not care about the environment (…) they care about concrete and asphalt, the number of approved alotments increases each day (…). We have an association for the environment – the Mó – here in Barroselas.
>
> (…) The public is not very keen on environmental issues. We witness savage dumping of waste by the side of the road, into the river, etcetera. There some that refuse to discuss the

issue about the environment because they are scared. The control and the investigation into the attacks to the environment became more risk [27].

The municipal authorities do not acknowledge the association (…) we do not have headquarters; some did not even give an answer. We have 150 associates (…). Despite the warnings and protests the councils do no grant us a hearing not even the Council man for the environment (…).

Our association was sanctioned (…). Our letters go unanswered. The Councils what they want is for us to go around there "holding our hand out" (…). They make us sit and wait for two hours and afterwards they end up by not seeing us (…). The Ministry for the Environment behaves in the same way (…). The same workers stay too many years in the same services and the volunteers of the environment are mistreated.".

We have gardens of stone; we are losing the green areas (…). On the other hand, the speech of the council men is that we do not have enough land to build on (…). Of course, the council men have a stake in the construction business (…). They want growth (…). They think of everything in terms of construction and pathways, the technicians rarely set foot onsite (a botched PDM!) decisions are made inside an office (…). The small hydric plants are another problem (…). But the people like to have populist and ignorant presidents! (...), (interview, June 2004)

The lack of environmental awareness of responsible entities is always present in the delay of the implementation of the inter-municipal landfill for the treatment of urban solid waste until 1994 (BP 154 IIs, 24-3-1994, 157 IIs,14-4-1994) and the "*Estações de Tratamento de Águas Residuais* (ETAR) (Wastewater Treatment plants) and sometimes without adequate maintenance, as, for example, the one from Manhente that, having cost 100.000 euros, was deactivated (BP, 133, 23-5-2002), in the hope of being reused somewhere else.

4. The fight for power: the Town Parishes in face of the City Council and the Central Government

In addition to the funds obtained from the Government budget via the corresponding Town Councils, the Parish Councils have very little leeway, in terms of money, to deal with certain issues, except for some co-payments made by local neighbours of some initiatives of common interest, as it is mentioned by the president of the Parish Council of D.

"We, the Parish Council, do not have the means nor the time (...). We never knew how to take advantage of the available resources, the structural funds programmes … We depend

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[27] In the Neiva river the windmills began being restored by the proprietors sometimes without a permit from the Town Council, and were fenced so that the residents and other citizens of the river could not have access to it, which led to the embargo by the Town Council but also to a protest from the Ecologic Party "*Os Verdes*" (PEV) and from the Communist Party (vg. BP 139, 4-7-2002; 140, 11-7-2002, JB 57, 10-7-2002). J.O.**,** activist of the environmental association "*Crepúsculos*", which was against the building of small hydric plants in the Neiva and Cávado rivers and of projects for building fences around the mills by members of the urban, already received threats from "unknown" individuals. However, a request for a permit to build a mill presented to the Town Council was approved by the Ministry for the Environment because it was presented as being a restoration project. The owner, despite the embargo from the Town Council and the protests and public manifestations, continued with the work. The mills and engines were closed, now without having a passage along the river banks. The buyers of the water mills (from Porto and other locations) went to the Association to become members: "*Before we could catch a fish, now the fish do not even take the bait… due to increasing contamination of the river*".

on the Town Council of Barcelos that defines for each parish (…). In general, there is a lack of initiative. Only my colleague from ZA told me about some contacts and influences with someone from the Northern Region Coordination....

In the ANAFRE, in the first week of May I think, some of the Presidents of Parish Council say that they did not know how to spend the money or on what to spend it (...). Some of the parishes received around 120 000 contos from the "Fundo de Equilíbrio Financeiro" (FEF) (for example, Amadora, with about two hundred and thousand inhabitants). Tell me, what can we do with the 5000 escudos of the FEF? It barely covers the water costs, the electricity bill, and the duodecimals[28]" ... (Parish Council of F, June 2004).

At an intermediate level between the corresponding Town Councils some occasional grants are awarded through the Civil Government[29] but for what purpose and the criteria behind the awarding of grants to several initiatives are not clear, and given that the civil governors serve as district representatives of the central Government, such supports could be politically biased in their regulatory and preventive functions, were not of great use in the majority of cases, as mentioned by some council men:

"(…) Sometimes we go up to the Civil Governor, but it is for sports activities (…), that receive very small co-payments (…), there are some ministries around to where we send a couple of things to see if we get something, but all of that implies extra technical work that the Town Parish cannot handle" (President of the Parish Council of T, interview April 2002)

The relative inertia and disbelief in the local power inhibits the citizens of actively participating in the local political life, out of fear or due to lack of information and political conscience. The similar attitude could be observed while facing other political bodies of the central power namely the government, including the Assembly of the Republic itself.

In fact, it is the municipal elections that mobilize a greater number of people, time is invested, arrangements are made and alliances are formed in a strategy of general mobilization having as purpose the electoral victory. According to some council men, as for example G. of the Parish Council of G.:

"The orange electoral machine (associating the acronym of PSD which is orange), in Barcelos is a phenomena and unique in the country. It has a lot of support (...) reaches the point of fanaticism (…). It is not about the work F.R. did, but rather the driving force of the orange machine that always wins the elections" (President of the Town Parish of G, interview May 2002).

If the 'orange machine' starts to mobilize so does the opposition, particularly the PS, that lives intensely the election times. Expressions of vengeance and 'pride' by the party and/or winning candidate of the opposition, for example, are vented by the candidate of the PS to the

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[28] *Duodécimos* is an expression that means that each month, the Council members, were paid 1/12 of the defined grant of the State Budget in order to compensate them for the work they did in favour of the population.

[29] The post of Civil Governor originates from the Liberal Revolution of 1820. But it is in 2011 that the Portuguese government transfers the responsibilities of the Civil Governments to other judicial bodies which thus leads to their extinction.

Presidency of the Parish Council in E:" *I am proud of having defeated the PSD President of the Parish Council who was in office for the last 16 years*!!!"

Some stay in power almost eternally, for 20 or 30 years, may it be by inertia or routine, others are considered eligible candidates based on their social, family connections or simply because they are friends of somebody as it is stated by the President of the Parish Council of R:

> P.J.: " (…) There are Presidents of the Town Councils that have in office for the last 25 or 30 years but couldn't care less about that, (…) I am quite sure. Here at Parish Council we placed E. as a secretary (…). She was already a staff member of the Parish Council (…) when I took over, she was an employee (…), and I go: but what on the earth is a secretary doing here? (…) She is the one doing everything (…) so I say… off she goes to the secretariat of the Parish Council (…).
>
> A.C.: I understand, I know that you deal with a lot of stuff and receive requests from all sides.
>
> P.J.: Look, I am someone that actually has time for all of these things but I prefer not to get involved (…), I think that a Parish Council President must have a lot to do (…), write, make speeches, but that just isn't me (…), I can't seat still while getting my hair cut (…) and making petitions to the Town Council (…).
>
> (…) I started working here at the same time as an engineer for (JF), the president was an engineer, only he got tired after two years of signing papers and put me in charge of that, I was the secretary (…) and I was chums with him, doing good (…), now we got Ms. E (….), the treasurer is fantastic, he is not here every day but I am the one who handles the outside things, (…), Town Council, streets, etcetera, the administrative part is her, the treasury is that A fellow that handles it.… We have almost everything: headquarters of the Parish Council, running water in the majority of the parish; basic sanitation almost ready; a project for a new bridge, we have some environmental issues." (Interview, May 2002).

Several council members have underlined the relevance of ANAFRE (*Associação Nacional de Freguesias*) as a more capable institution, more unbiased regarding information, clarifying and in the defence of the local power at the level of the parishes. The fact of being a national association gives it the advantage or not to settle in not to be dependent of the supreme partisan power in the Town Council associated to it, something that is acknowledged by some council members such as the president of the Parish Council of T:

> "The interests of the Parish Council could be better served through ANAFRE. For us, ANAFRE is one of the most interesting things there is. A few days ago, I went to the Congress of ANAFRE (…). It is ANAFRE that fights for the Parish Councils. The Town Council does not defend us (…). I don't know if you get my meaning (…), because the Town Council can be of the party of which I am not a member (…), because ANAFRE does not care if you a member or PDS or of PS (…). ANAFRE is kind of a Union to which we reach out (…), every month we receive information about some procedure or legislation, etcetera… You call and tell them, for example that you have this or that problem in the parish Assembly (…), I want an answer, and little by little, they get in contact. It is the best there is in my opinion, and they do not side with the government, they defend the councils, the Parish Councils. So, the other day, in congress, that thing fell there like a ton of bricks! brrrrrrrrrrrrr (…), you have no idea… they charge against the government as you couldn't believe!!!… (interview May 2004)

In fact, as in some other regions and municipalities, also in the county of Barcelos there is an uneven territorial distribution of infrastructures, equipment and human resources.

Final Notes

This long path and trajectory of the connections of the municipal power to the Central State made it possible to know how the parishes and its residents went through different stages and social configurations that merit an in depth analysis with the available supporting documentation. This path, can be divided into two great periods: one resulting from a rural and agricultural society and a Dictatorial State in which the Town Council was an extension of the central power without autonomy and the Parish Councils were simple and docile instruments of the central and municipal power; and a second one in the post – 25th of April based on a constitutional democratic order that, despite its limitations, allows people to protest, for the dissident and opposing voices to be heard which also helped to define the golds of democracy, facing problems, trying to satisfy the needs and well-being of the people, and helping in their development.

Since the 25th of April, Barcelos, like the rest of the neighbouring municipalities achieved undeniable visible progress in terms of basic infrastructures, of schools and of social and cultural equipment, although in less in this point, which comes as no surprise due to calamitous state in which the municipality was found. It was well known that Barcelos did not have any sort of planning including urban planning. The priorities were centered around the basic infrastructures, the control and supply of water to the town. Later on, some social, cultural and sports equipment were implemented, although in a differentiated manner, and according to same statements even discriminative. And finally, with a great delay, the environmental awareness which was understandable due to the lack of sensitivity of the citizens, of the Town Council and particularly of the textile industries.

Together with the infrastructural advancements, it was possible to show the several difficulties of political order. In the two first years, despite the tensions and internal convulsions, it was possible to understand through the reading of the minutes of the governmental organs how the diagnosis of the difficult situation was carried out and how actions based on technical studies were programmed. This somewhat troubled period but with allotted space for the workers to assert themselves and with wage benefits, was followed by a long period of supremacy of one political party - PSD -, establishing a power through clientele which was boosted thanks to the available public resources. May it be by the implementation of public works (roads, repair of

pathways, introduction of public and school transportation, building of schools, social and cultural equipment), may it be for the awarding of specific grants, the power of PSD in the Town Council – that created through the local leaders an effective social support network – knew how to take advantage of the inertia of many and the relative incapacity of the opposition.

There are several testimonies that accuse the CMB of practicing a policy of discrimination towards the Parish Councils of the opposition and associations that criticized and protested against it. Thus, while (para)religious entities at several levels (charitable institutions, IPSS' s with ecclesiastic tendencies, social and parish centres) are clearly supported by the Town Council of Barcelos, other dissident associations and organizations have seen their requests for support being denied.

The fight for power takes place on many levels and on institutional spaces, and in that respect, the hegemonic party, while in charge of managing the public resources, has the advantage over those who oppose it. On the other hand, from the interviews made to the Presidents of the Parish Councils, it is possible to infer that the proximity, the trust and concrete actions, that meet the needs of the residents, garnishes sympathies and support that turn in to votes during the local elections. During the 90's and 2000, particularly the PS, in the opposition, except in 1993 – at which time it became stronger, threatening the *status quo* – was not able to assert itself, because besides the lack of resources, it did not operate in the day-to-day lives of the people, especially in the villages. But the wear and tear of the rule of PSD in the CMB starts to become noticeable during the 2000's. Although the PS, in the local elections of 2005, during the electoral campaign warned people about the ruinous contract of concession for the exploration of the water network and sanitation and about the exaggerated increases of the corresponding municipal taxes and duties, it was mostly in the following years that the people of Barcelos felt the effects in the weight of their pockets of the increase of said taxes and duties. In fact, the PS in Barcelos wins the local elections in 2009, in 2013 and again, in 2017, putting an end to a period of over thirty years with PSD at the helm of the Town Council of Barcelos.

To sum up, in view of this retrospective and historic and sociologic framework, one can say that Barcelos as a municipality and within the regional context, in the last decades, has gone through profound social, economic and political transformations.

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Abbreviations

ACMB – Atas da Câmara Municipal de Barcelos

AERN – Anuário Estatístico do Norte

ANAFRE – Associação Nacional de Freguesias

INE – Instituto Nacional de Estatística

JB - Jornal de Barcelos

BP - Barcelos Popular

CDS-PP – Centro Democrático e Social-Partido Popular

PS – Partido Socialista

PSD – Partido Social-democrata

11 | Art Education for the Promotion of Intangible Heritage - Luvale Traditional Festival in Angola

Jorge Jumbe
Faculty of Arts of University of Luanda, Angola
gumbe.jorge@gmail.com

Abstract

This article results of fieldwork carried out within the scope of an ethnographic research of the traditional Luvale Festival in 2015, from the perspective of its museological treatment, under the category of "intangible heritage". The objective of this work is to reflect on the implications for Art Education of innovative artistic practices, based on a theoretical framework of teaching cultural diversity based on developing and increasing respect, understanding and tolerance of other peoples, religions, beliefs, cultures and ways of life. Cultural diversity is currently the focus of attention in a changing world. The African Union, aware of this reality, made progress with the implementation of the Charter for African Cultural Renaissance (União Africana, 2006) by laying the foundations for a Pan-African approach. The aim is the full integration of arts education into all school curricula and the development of resources materials based on ethnographic and documentary surveys. All this should be supported by the Arts and Social Sciences, establishing structures and infrastructures that can support this new paradigm, deconstructing the colonial connotations that lead over teaching materials on the continent, that is, incorporating local cultural practices and aesthetic concepts in art education. This research is about a festival that takes place periodically in the municipality of Alto Zambeze (extreme east of Angola, Central Africa) since the 1950s, which exhibits in its programming, excerpts from the most important rituals of the Luvale culture, many of them not most prestigious in the region. The performance of the "culture" at play at the Luvale Festival, converting the ritual into true spectacles of the "authentic", is today possibly the most important strategy to preserve and disseminate the "culture" of the Luvale sociocultural group with its folk songs, handicrafts, dances and musical instruments (Barcelos Neto 2006; De Vienne; Allard 2005; Graham 2005; Fiorini; Ball 2006). All those artistic practices have always been an important part of culture and community life, a living museum and memory space in a context of internationalization of policies of patrimonialization and all these diverse constituents. This original research is based on a theoretical framework that involved a review of the literature related to Art, Culture and Anthropology, through the study of the tradition of the Luvale festival, its elements and symbols, art and aesthetics and its importance for the affirmation of Angolan identity, adopting the ethnographic research method, which has according to Geertz (1978) a fundamental mark. The data collection of this research also included the consultation of several documentary sources, interviews and participant observation of ritualized activities and it was based on the collaboration between the community of Cazombo, municipality of Alto Zambeze, in its characters, emblematic figures, hierarchical group, and a specialist in History of Luvale Culture. In conclusion, from the analysis of the daily life context of ritualistic activities, it was possible to understand the peculiar ways in which traditions are passed from generation to generation. It also became evident that these resources are fundamental in the knowing and understanding of the relationship between education, art and culture, which reflects the cultural characteristics of Angolan society and of the international goals for the improvement of an educational action in the post-colonial context of Angola.

Keywords: Luvale; Festival; Art; Culture; Education.

Introduction

This article represents the ongoing cultural mapping initiative in the Moxico region (far east of Angola, Central Africa) aimed at documenting the intangible cultural heritage, exploring and analyzing selected interpretative practices related to the cultural traditions of the Luvale socio-

cultural group. In this context, fieldwork was conducted through ethnographic research at the Luvale traditional festival in 2015, with the perspective of its museological treatment, emphasizing its significance as an "intangible heritage." This annual festival, which has been held in the Alto Zambeze municipality, Cazombo town since 1956, showcases excerpts of the most significant rituals of the Luvale culture, many of which are no longer practiced in the region.

The performance of the "culture" highlighted in the Luvale Festival, as well as in various native shows and festivals that have multiplied worldwide in recent years, has transformed rituals into true spectacles of the "authentic" (Barcelos Neto 2006; De Vienne; Allard 2005; Graham 2005; Fiorini; Ball 2006; Taylor 2013). This has possibly become "the most important strategy for preserving and disseminating the 'culture' of the Luvale people, which has always been an integral part of their cultural and communal life, a living museum and a space of memory whose main objective is to preserve the culture and demonstrate that the culture has not been lost.

According to the organization of Cofetral, this folk spectacle, which recommenced in an organized manner in 2010 after a hiatus of decades, is recently configured with cultural elements that focus on a variety of traditional art forms, including dance, music, theater, artifacts, and storytelling, in a public display. Here, vernacular performance/art and craftsmanship are juxtaposed with the evolving demands of modern cultural needs.

Regarding the preservation of heritage by the Angolan state in the post-independence period, the recognition of African cultural references, such as legends, myths, manifestations related to popular religious practices, celebrations, and traditional festivals, is a recent development that demands a distinct perspective from both public administrators, technicians, intellectuals, and researchers in the field of heritage studies and public policies.

For a long time, in Angola and globally, the preservation of cultural heritage followed a conservative trend associated with tangible assets, protected solely through heritage listing. Despite efforts to seek the roots of our identity in folklore and popular culture as a means of recognizing Angolan culture since independence in 1975, the preservation policy of Angolan cultural heritage was established without references to African origins. Consequently, there is a clear gap in references to African origins in the field of heritage and specialized literature, a situation explained by the Eurocentric and limited nature of the official practice of cultural heritage preservation in the country.

Despite the Angolan Government's acknowledgment that cultural heritage is the most significant spiritual asset of Angola as a nation, crucial in shaping the identity of its people and, therefore, possessing practical value, it is a strategic objective of both the government and

Angolan society to ensure the appreciation, preservation, and enhancement of this cultural wealth. Local heritage is preserved through various indigenous procedures, which rely on maintaining a delicate balance between the communities themselves and the surrounding environment. This balance is maintained by the role of traditional leaders, who act as the indisputable protectors of the customs and way of life within the communities under their leadership (Ministry of Culture, 2005).

However, some positive results have been achieved from these practices, yet they remain largely unsustainable due to the lack of a strategy that combines them with other initiatives promoted by different social and institutional actors. As a result, there is a limited understanding and appreciation of the cultural heritage by a significant portion of the population, as well as insufficient systematization and dissemination of the country's cultural potential, inadequate legislation, and capabilities in management and preservation. Challenges arise at various levels of interaction in this domain. Nevertheless, traditions have not been adequately valued, and there is a weak approach to the Art Education curricula in both primary and secondary education in Angola (Gumbe, 2015). Several decades after Independence, this neglect persists, risking its eventual extinction.

Recognizing this reality in African countries, the African Union has made progress with the implementation of the Charter for the African Cultural Renaissance (2006). This initiative lays the groundwork for a Pan-African approach to the full integration of art education into all school curricula, and the development of material resources based on ethnographic and documentary surveys, supported by both Arts and Social Sciences. These efforts establish structures and infrastructure that support this new paradigm, deconstructing the colonial connotations that govern teaching materials on the African continent, and incorporating local cultural practices and aesthetic conceptions into Art Education. This research presents a different perspective on decolonization as a transformative process, a starting point for the "resurgence of native knowledge, epistemologies, and ways of life" (Ritskes, 2012, p. 1).

According to the same researcher, decolonization is a restorative and transformative process that foregrounds previously marginalized knowledge and considers what is relevant to the current educational context. It is within this framework that this research is situated, allowing flexibility to shape the curriculum content, drawing from Angolan communities, and adapting it to the contemporary context and beyond.

Aims of the Research

This article aims to ponder the implications for Art Education based on innovative artistic practices, grounded in a theoretical framework for teaching cultural diversity, in order to foster respect, understanding, and tolerance for different peoples, religions, beliefs, cultures, and ways of life.

According to Dorson (1977), folklore is not static but rather an exceptionally dynamic discipline that changes daily due to various circumstances. Confronting a new challenge in this globalized world, influenced by modernization and Westernization, certain dances and musical traditions within the society are at risk of being forgotten. Despite traditional artists' efforts to preserve and modify folk arts for the stage, certain alterations have been made.

Nevertheless, this article suggests an analysis and understanding, from the perspective of the festival, the ritual, the anatomy of the performance, and its associated artifacts, all emerging from cultural elements. It aims to explore and uncover, from an ethnographic perspective, the significance and meaning of the Luvale traditional festival to the Angolan people.

Methodology

The methodology employed in the research was qualitative in nature, using the ethnographic approach as it was best suited for understanding the local culture. This method intended to bring to light several aspects relating to the global nature of the topic studied, specifically exploring the artistic, aesthetic and cultural dimensions of the "Luvale Traditional Festival". Additionally, it facilitated the revelation of implicit aspects that were spontaneous or not readily apparent, within the scope of this qualitative research. By adopting this method, a holistic view of this phenomena was obtained, considering all components of a situation and their reciprocal interactions and influences (Geertz, 1973).

To comprehend this festival, various international authors were referenced, including anthropologists such as Turner (1982), McFee & Degee (1977), Dissanayke (1999), Giddens (2000), Penoni (2015), Richard Bauman (Karp, 1991: 281), as well as scholars in theater and visual art studies (De Marinis, 1997; Camargo, Reinato & Capel, 2011), Moura (2000; 2001; 2005; 2007), Barcelos Neto (2006), De Vienne, and Allard (2005), Graham (2005), Fiorini, Ball (2006), Patricia L. Stuhr, and Lois Petrovich-Mwaniki (1992).

The research is founded on a theoretical framework that involved a literature review related to Art and Anthropology, exploring the Festival, its elements and symbols, art and aesthetics, and

the significance of the festival for asserting identity and preserving Luvale culture. This work entailed consulting diverse documentary sources, conducting interviews, and participating in observations of ritualized activities, and collaboration with the Luvale Traditional Festival Committee (Cofetral), their key figures, emblematic personalities, hierarchical groups, as well as an expert in Luvale Culture History. Moreover, there was a specific focus on understanding the history and cultural context, intending to identify the strengths and existing opportunities for the creation of a project that aims to develop educational resources and enhance the value of the local cultural heritage.

The Traditional Luvale Festival

The festival, titled in the national Luvale language as "Likumbi ya Vaka Cinyama" (Days of the descendants of Cinyama), as conventionally referred to in the Luvale language, is a day of "cultural remembrance" and is linked to the category of cyclical festivities. However, social customs, habits, and traditions are the primary elements integrated into this festival. Its purpose is to preserve and promote Luvale culture through a unified display of folk songs, dances, and musical instruments of the natives from Cazombo in the Upper Zambezi and surrounding areas.

This cultural celebration spans six days and takes place in the town of Cazombo, Moxico Province, during the second half of July. The event sees the attendance of the governor of Moxico Province and high traditional authorities during the opening ceremony. Among other traditional power entities, kings from the Lunda-Sul province, the Republic of Zambia, as well as the chieftain from the Democratic Republic of Congo were present, Bantu origin and Mwachiyanvua lineage.

The Luvale people, a Bantu-speaking ethnic group, primarily reside in the Alto Zambeze municipality (Moxico Province, Angola) and in the districts of Chavuma, Zambezi, and Kabompo (Northwest Province, Zambia). Despite their population exceeding 100,000, they are now divided by different national borders. The festival area in the Alto Zambeze municipality has been heavily affected by successive wars, both against colonialism until 1975 and civil conflicts from that time until 2002, which ravaged Angola from the 1960s to the early 21st century. Over the course of more than forty years of conflict, the Luvale people in that region were progressively forced to seek refuge in other areas, particularly in the Chavuma district in the Republic of Zambia, where the population grew sevenfold in five decades. Official repatriation only began in 2003, and it is only recently that the Luvale people of Angola have begun to return

from exile. It was in this context of post-war life reconstruction that the idea of continuing the Traditional Luvale Festival emerged.

Understanding the Traditional Luvale Festival as an affiliated traditional performance, we aimed to comprehend it within the context of cultural performances, analyzing its significance in contemporary times. Diana Taylor (2013) defines performance as a system of learning, storing, and transmitting knowledge that goes beyond writing. Aligned with authors who view performance as a dialogue of ancestral practices and knowledge, we concur with Taylor's idea that a study focusing on embodied behaviors could contribute to understanding performance. This behavior serves as the transmission of vital knowledge, memory, and a sense of social identity, termed by Richard Schechner (2003) as reiterated behavior.

Considering this behavior as the influence of memory in lived and embodied acts during the performance, it is present in the manner of execution, transmission, and revelation of cultural identity. Diana Taylor views performance as a model for maintaining memory, supported by the know-how of the Luvale socio-cultural group's experiences. Thus, performing is closely linked to the act of remembering. Through the Traditional Luvale Festival, we propose that memory extends beyond the ways and means in which the past is recorded and remembered, encompassing the ability to bring forth the knowledge and cosmologies that make up the history of a society, community, group of people, an individual, or even the body.

As a form of performative art, the folk festival has always been an integral part of the culture and community life. Historically and traditionally rooted in local culture, it provides sites for significant social connectivity and exchange. In contemporary times, the celebration of folk festivals such as the Luvale Festival, referred to as a "living museum without walls" (Kurin 1997, p.125), takes on a new dimension, giving rise to new vocabularies of celebration focused on performance. This festival has adopted an artistic profile that displays influences from various cultural elements, serving as the most important marker of interculturality that unites various socio-cultural groups from the region (Angola, Democratic Republic of the Congo, and Zambia), all constituting diverse components of the Luvale socio-cultural group.

It recreates aspects of Luvale cultural tradition, particularly the dance of the makixi, ancestral manifestations in the form of masked dancers, originating from the circumcision rituals (mukanda) practiced by the Bantu peoples in the vast area of the confluence between Angola, Zambia, and the Democratic Republic of the Congo, including the Luvale. These makixi dances form the central locus of their performance within the broad panorama, where a generalized process of cultural objectification occurs, according to Peroni (2015), as a means of survival,

empowerment, or simply conveying the message to the world, we exist, are different, can do something we are proud of and we have something unique. In a multifaceted field of territorial disputes, ethnic alterity, and sovereignty, another aspect characterizing the festival is that, from the perspective of its organizers, it is not only held to promote culture, but also to prevent its oblivion, thus playing an important role in the representation of memories.

The festival is annually sponsored by the local State Administration and organized by the civil society represented in the Traditional Luvale Festival Committee (Cofetral). Each year, Cofetral appoints a new commission consisting of residents of Cazombo belonging to the Luvale socio-cultural group, with recent appointments including members from neighboring communities. The committee typically consists of six members, with one of them usually being a technical staff member from the provincial directorate of culture, who is appointed as the responsible party. Apart from the geography of the town, these celebrations have a strong power of local mobilization, particularly among the Luvale inhabitants in Zambia and different provinces of Angola, attracting many to participate in the various cultural activities of the festival.

Stages of the Festival

The Luvale Festival begins with a central procession involving instrumental music (drums and whistles, among others), vocal music, dance, spoken word, and artifacts (masks, costumes, among others) (Figs. 1 and 2). Annually, approximately 3,000 people gather in a relatively remote area from the center of Cazombo (municipal headquarters of Alto Zambeze). The event takes place on a terrain known as vambunda (red earth), where a large arena is constructed annually for the Festival. The main audience, facing the performance area, includes boxes for government entities and traditional authorities, along with the special box for Queen Nyakatolo, the foremost Luvale traditional authority in Angola (Fig. 3). In the days leading up to the Festival, canvas tents and thatched huts are erected around this large festive square to accommodate the cultural groups from Angola, Zambia, and the Democratic Republic of Congo (DRC), as well as the Luvale contingents arriving from distant villages and towns to attend the event. Within this area, a temporary market is set up with dozens of stalls selling crafts, local drinks, snacks, and typical dishes.

A day before the official opening of the Festival, an event takes place, marking the beginning of the festive period, with the first public appearance of the makixi, emerging from the royal cemetery 20 km from Cazombo, heading to the village to perform their traditional dances in a public square.

The next day, the official opening of the Festival, all events take place in the vambunda arena. The day's program is extensive, commencing with the ceremonial entrance of government authorities, followed by that of traditional leaders, and finally, the makixi. The entrance of traditional leaders involves a complex ceremony that reflects the Luvale chieftaincy's segmentary structure, as manifested in contemporary Angola through the categories of sobeta, soba, regedor, and queen. Once inside the arena, Queen Nyakatolo positions herself in a special box located at the center of the main audience. The makixi, on the other hand, position themselves on the opposite side, where an honorary space is also reserved for Kayipu, regarded as the king of the makixi (Fig. 4). The event was attended by the governor of the Moxico province and high traditional authorities during the opening ceremony. Among other traditional power entities, the kings Mwatchisengue (from the Lunda-Sul province), Ndungo, and Kanonguesha (both from the Republic of Zambia), and Regedor Katende from the Democratic Republic of Congo, all of Bantu origin and Mwachiyavua lineage were also present.

Fig. 1. The Makixi's entrance marks the
commencement of the Festival

Fig. 2. "Luvale Artifacts"

Fig. 3. The Queen Nyakatolo in the special loge

The arrangement of traditional chiefs and Makixi in the arena, positioned facing each other, reveals an identifying device that will be recurrent in the ritual of the Festival, which revolves around the construction of Luvale chiefs through identification with the ancestors. After the entrance of the present authorities, a series of actions are carried out, marking the event as

typically Luvale. Almost all of these actions are directed towards Queen Nyakatolo, who is the centerpiece of the Festival. First, a hymn praising the socio-cultural group is sung by a group of young people and echoed in chorus by the entire audience. Next, an extensive narrative of the origin and succession of the Luvale chiefs (kulifukula) is recited by a specialized speaker with a performance. Finally, various authorities present speak on an improvised platform, including Queen Nyakatolo, the leaders of Cofetral, and representatives of the Angolan government. After the initial opening block of the celebration, the "cultural program" follows. Starting on the first day of the festival and extending for two or three more days, the cultural program mainly consists of the sequential presentation of various "cultural groups" present at the event. It is the moment of "entertainment" at the Festival, introducing different Luvale traditional rituals and ceremonies. The Mukanda is the most prominent ritual within the context of the Luvale Festival. Gathering all the fragments related to this ritual, it can be said that it is almost entirely represented there, albeit in a condensed form. The fragments of Mukanda performed during the Festival mainly refer to the initial and final stages of the ritual, precisely the day when the initiates are taken into seclusion and the day they are reintroduced to society (Fig. 5). Thus, all the actions that constitute the period of seclusion of the initiates themselves are concealed.

Great Makishi Masquerade Dance

The grand Makishi dance, known as cilende, takes place during the final stage of the Mukanda ritual, preceding the presentation of the initiates to the community and their reintroduction into social life (Fig. 6). It serves as the main attraction of the festival, referred to as "cilende" in the Luvale language. The grand Makishi dance originates from the rituals of male circumcision (Mukanda) practiced by the Luvale and other related groups residing in the confluence area between Angola, Zambia, and the Democratic Republic of Congo.

The dance groups, identified by the use of common adornments, are organized according to a specific order observed both during the cilende and the Makishi procession preceding the opening of the Luvale Festival. This order is a recurring pattern every time the Makishi appear at the event, representing the sequence of transmission of their dances and all the associated knowledge linked to each of them.

The traditional dances, notably the "kachacha," a rhythm composed of 12 or more drums and other musical instruments, the performance of songs, and the display of around 30 clowns, are some of the cultural highlights of the traditional festival of the Luvale ethnolinguistic group (Fig. 7).

Fig. 4. Kayipu, king of the makix

Fig. 5. Mukanda ritual, preceding the presentation of the initiates to the community.

Fig. 6. Dance of the makixi, known as cilende, ancestral manifestations in the form of masked dancers, originating from circumcision rituals (mukanda).

Fig. 7. Performer of 12 drumbeats

Learning Practices among the Younger GenerationsYoung

People are faced with a complex task: to build a sense of personal identity through learning, seeing, and discriminating from a social, environmental, and cultural perspective, and the engagement they should have with what they belong to. The school can undoubtedly play a fundamental role in raising awareness among the new generations for this tradition, countering the centuries-old tendency to emphasize what is *other* rather than valuing what is *ours*.

The participation of youth in the traditional Luvale Festival occurs through their active involvement in the municipal celebration, in the meetings of the Luvale Traditional Festival Committee (Cofetral) that precede it, and in their participation in various events. There is also a sensitization effort for the festival developed within the framework of the daily activities of Cofetral.

The transmission of knowledge and practices associated with the traditional Luvale Festival is active, carried out through oral tradition and, above all, through practical involvement, by direct participation in daily activities. This provides a conducive context for learning through practice, with adults often bringing children along during performances. This process greatly facilitates intergenerational transmission. Regarding the learning of percussion, chants, and traditional dances, children learn through practice, following the example of adults, using small drums and related objects that they construct for this purpose. It was also observed that, in the community where this study was conducted, children, adolescents, and adults, especially those who have not received formal education and have minimal knowledge of Luvale culture, take the legacy of their ancestors very seriously.

Implications for Art Education

In this research, the origins of the traditional Luvale festival were investigated, the Luvale community was described (groups and people from Luvale culture in Angola and originating from the Democratic Republic of the Congo and Zambia), and reflections were made on the contributions of ethnographic research in promoting local identity and history through access to oral and written information about the festival and its ritual. The researcher understands rituals as part of culture, conveying meanings through non-verbal forms of communication, such as gestures, body expressions, dances, music, and visual images. According to Turner (1982), they express a variety of sensations, emotions, and concepts related to expressive forms of social and aesthetic communication, using symbolic language to communicate values present in religion, politics, and aesthetic attitudes.The systematic collection and analysis of data undoubtedly generated new insights:

(i)   understanding the traditional Luvale festival as a cultural performance and, from this understanding, comprehending the elements of its intangibility and what should be safeguarded as part of this cultural heritage;
(ii)   introduction of some changes, while some practices remained the same, particularly in clothing, props, and colors;
(iii) receptivity by the majority of young people in the Upper Zambezi community to various cultural forms, with a predominant focus on music (kachacha), as highlighted by Dissanayake (1999).

Expressions in clothing, traditional stories, songs, the chromatic textures of masks and traditional costumes can also be seen, in rituals and ceremonies. The analysis of this traditional festival as a type of cultural performance falls under the inclusive generic term originally suggested and utilized by both anthropologists (Turner, 1982) and dramatists. (Turner, 1982) and theater scholars (De Marinis, 1997; Camargo, Reinato & Capel, 2011), allows us to

understand the creation of a corporeality and spatiality that ritually or cyclically connects the foundations of tradition with the community's current actions. This clearly links the actions of the performers and the situations created during the representation process. Dance groups, characterized by the use of common props, are still organized in a specific order, observed in both the cilende and the makixi procession that precedes the opening of the Luvale Festival. This order repeats each time the makixi appear at the event, signifying the sequence of transmission of their dances and associated knowledge, as suggested by Penoni (2015). There is a sort of mnemonic implied in the performance of makixi observed during the Festival, where the props used by each of them serve as indices of their characteristic dances, and the order that organizes them in each public appearance reflects the hierarchy of the transmission of their knowledge and specific values.

A distinctive feature of the festival is the unified use of folk songs, dances, musical instruments, and the display of products of the community's indigenous craftsmanship in Cazombo, Upper Zambezi. Naturally, the reasons for the festival's impending disappearance and the desire to preserve it through documentation are rooted in the historical and sociocultural context in which it developed. Therefore, its recognition as cultural heritage is an important step in ensuring its continuity. Considering that intangible heritage is constantly evolving, the inventory and documentation of the festival as cultural heritage would be the initial safeguarding measures. However, when the community feels the need to create a space of consecration for this cultural heritage, there is an integration of materiality and intangibility, which is essential for its preservation.

This article emphasized the desire of the Upper Zambezi people to preserve Luvale cultural tradition, which intertwines various aspects of their culture and reinforces their identity. It combines elements such as dances, attire, songs, rhythms, percussion, dramatic elements (associated with the ritualistic narrative of the origin and succession of Luvale chiefs, recited by a specialized speaker with a performance), and playfulness. It provided an opportunity to see this cultural phenomenon through the arts, according to Anabela Moura (2001), reinforcing not only their identity but also their awareness and pride in the various hiddenstream manifestations (as opposed to mainstream, referring to activities with less visibility) that characterize the aesthetic aspect of the ritual, distinguishing it from any other ritual in a different context. Art, like language, is not universal and varies from one context to another.

Festivals play a crucial role in facilitating social interaction and strengthening the group's identity by bringing people together. Clifford Geertz notes that a motivation for participating in festivals

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is social interaction, as festivals strengthen the group's identity, bringing them together. The messages of the festival reflect the shared experience of the group, communicating about a specific society while telling a story that people relate to (Geertz, 1973). According to Victor Turner (1982), ceremonial artifacts carry rich metaphorical meanings; the past is symbolically portrayed through dominant sacred symbols in commemorative rituals. These symbols represent many thoughts at once: they are multivocal, speaking in various ways simultaneously; multivalent, having multiple meanings or values; and polysemic, open to various or many meanings.

Culturally, the festival offers a unique snapshot of a community's identity, providing an opportunity to revitalize and preserve cultural practices and often serving as a creative laboratory for contemporary artists. Socially, it is a means of strengthening intercultural dialogue, promoting deeper understanding through shared experiences. In other words, the celebration of the traditional Luvale Festival presents an important moment of socializing and interaction among the inhabitants of the Alto Zambeze municipality in the town of Cazombo.

Analyzing the traditional Luvale Festival through the arts has helped to feel the power of gestures, forms, movements, textures, colors in shaping a human performance that has been evolving with themes. It has become a symbol of a region and an important tool for cultural and artistic promotion of a people with deep artistic traditions. As McFee (1991) mentions, each member of a culture learns to read or understand it through this and many other artistic expressions. According to Moura (2001), art is one element among many that characterizes culture, and it clearly expresses the values, organizational patterns, social structures, and belief systems.

The incorporation of the traditional Luvale Festival principles into Art Education in Angola implies a process of development, transformation, and change within a culturally diverse society. Undeniably, the history and folk culture serve as crucial assets in understanding the cultural identity of a people, a generation, and a nation.

Recognizing the significance of the past is deemed essential for comprehending the present, as our awareness of identity hinges on understanding our roots, our journey, and our direction. Education plays a pivotal role in facilitating children's learning by imparting the reasons behind things, enabling them to grasp the *how* and *why* of their surroundings.

In conclusion, a profound understanding of the unique ways in which traditions are passed down through generations has been made possible through an examination of the context of daily life and ritualistic practices. It has also become evident that these cultural resources play a

fundamental role in fostering the relationship between education, art, and culture. They reflect the cultural fabric of Angolan society and align with international aspirations for advancing educational practices in post-colonial Angola.

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CULTURE

12 | 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

Helena Maria da Silva Santana
Universidade de Aveiro, Portugal
hsantana@ua.pt

Maria do Rosário da Silva Santana
Instituto Politécnico da Guarda, Portugal
rosariosantana@ipg.pt

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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, p. 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 (Avelar, 2002; Correia, 1991). 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) (Alves, 2010b).

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 (Correia, 1991). 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, this discourse 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, p. 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

> 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 (Loureiro, 1991, p. 168).

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. 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 (Loureiro, 1991, p. 176).

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 plein 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

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 (Alves, 2018, p.9).

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.

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 (Lopes, 2010, p. 267-268).

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, p. 68).

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

1. 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, p. 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, p. 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

> Indo nos por este rio acima [...], me mandou receber pela Xabandar, [...]; 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, p. 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, p. 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 curucheos 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, p. 549-550).

Regarding the way in which the Ambassador is received in the house of Calaminn, we find in the chapter CLXIIII, 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 fermosas & muyto bem vestidas, [...]. (Mendes Pinto apud in Alves, 2010b, p. 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 aruoado, 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, p. 556).

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

> E despois 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 lanteaas de remo que são como fustas, em que hia huma noiua para huma aldeã daly noue legoas que se dezia 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, p. 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 & sobregaueas 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 inuenções diferentes, a qual milhor. (Mendes Pinto apud in Alves, 2010b, p. 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, p. 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 LXVIIII, we have a reference to the way how Antonio de Faria was brought to the Church,

Abalandose daquy Antonio de Faria, o quiserão leuar debaixo de hum rico pallio, que seus homens dos mais principaes lhe tinhão 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, p. 229)

2. 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

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 (Lopes, 2010, p. 263).

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, p. 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, p. 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.

> 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 (Tavares, 2008, p. 49-50).

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.

> 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 (Lopes, 2010, p. 261).

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 the same author

> 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 (Lopes, 2010, p. 261).

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 lead 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 in 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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13 | The soundscape in the understanding of the literary text

Cíntia Rocha
Escola Superior de Educação, IPVC, Portugal
cintiar@ipvc.pt

Adalgisa Pontes
Escola Superior de Educação, IPVC, Portugal
adalgisapontes@ese.ipvc.pt

Ana Raquel Aguiar
ISCE Douro
anaaguiar@ese.ipvc.pt

Abstract

This article is the result of a study conducted in a 4th grade class, focusing on Murray Schafer's concept of soundscape as a strategy to promote literary comprehension. This way, it is intended to understand the effects provided by the soundscape on literary comprehension in order to contribute to the change in teaching. Thus, a qualitative methodology was chosen with an approach to action research. Regarding techniques, observation, interview, audiovisual records (audio, video and photography) and documents of the participants were used. After analysing, it was concluded that the soundscape does indeed have a positive role in literary comprehension. This study reveals the potential of the relationship between music and literature, allowing children to live experiences where they are the ones building their own knowledge.

Keywords: Portuguese; Literature; Music; Soundscape; Primary Education.

Introduction

Literary comprehension, inherent to the domain of literature, is a key aspect for children's learning to take place in a conscious manner, allowing for the structuring of the meaning of words in sentences and texts. The curriculum documents make the same reference, highlighting this fundamental role that "gives more consistency and meaning to language teaching" (Buescu et al., 2015, p. 8). However, some difficulties are still observed in terms of children's understanding, interpretation and active listening. In view of this issue, an approach was made to the Portuguese curriculum area, more specifically to the area of Literature and Music. It is important to highlight the musical concept created by its particularity - the soundscape. This concept, according to Schafer (1997), is related to "real environments or abstract constructions" (p. 336), that said, all the sounds within a given environment. Inherent to this concept there is the sound object to provide a privileged sound source to construct that soundscape. This is the concept we propose to improve the skill of literary understanding. Thus, the following questions were outlined: i) What are the contributions of the exploration of soundscapes to the understanding of literary text? ii) What musical strategies help literary understanding? Aiming

at adopting diversified strategies with benefits for learning, the following objectives were formulated for the study: (i) To enhance the understanding of literary text through soundscapes and (ii) To explore, through sound, strategies that enhance literary understanding. In this way, the qualitative methodology was used, with an approach to action research. The following data collection techniques and instruments were used: observations of the sessions; semi-structured interview; audiovisual records (photography, video and audio) and students' documents.

In this study, the educational intervention was based on the guiding documents related to the goals and essential learning of Portuguese (Literature domain) and on the methodology of Murray Schafer, the first-generation music pedagogue responsible for making known the innovative concept - soundscape - concerned with issues of sonority and auditory perception.

Methodology

The study is framed within the qualitative methodology that "provides information about teaching and learning" where "the researcher is the data collection "instrument" par excellence; the quality (validity and reliability) of data depends greatly on his/her sensitivity, integrity and knowledge" (Fernandes, 1991, p.3-4). Coutinho (2014) points out that the nature of the reality of peer interaction is dynamic and subjective, which is in line with what is expected in a classroom environment. With the purpose of understanding, the qualitative methodology immediately runs into the questions and objectives of this study that aim to deepen, interpret and discover how the music helps in the interpretative character of a literary text. In this context of the qualitative paradigm, we opted for an approach to action-research, strongly connected with the research in the educational field, as it values, above all, "practice and reflection", since, for Moura (2003), "it brings to light countless problems to solve, countless questions to answer, countless uncertainties, that is, countless opportunities to reflect" (p.358).

Action research highlights the importance of reflection with a view to change. Coutinho et al. (2009) explain that this act allows "problem solving as well as (and especially!) for the planning and introduction of changes to and in that practice" (p.360). It is necessary that teaching professionals be ready to change practices. Only then it is possible to envisage learning that makes sense to children.

The above-stated authors go further, explaining that the act of reflection allows "the resolution of problems as well (and mainly!) for the planning and introduction of changes in this and in this same practice" (p.360). It is important to analyse and to look at educational practices to improve them so that learning makes more sense for children. Presenting combinations that, at first,

seem to make no sense, allows exploring a new world where education is developed in a holistic way. In order to continue the application of the action-research methodology, there is "a set of phases that are developed continuously and which, basically, are summarized in the following sequence: planning, action, observation (evaluation) and reflection (theorization)" (Coutinho et al, p.366). For this, the researcher must plan and act on several situations and then observe and analyse his conduct and the children's responses, looking critically at the normalized ideas and those that emerged from the educational plan while he was in contact with the classroom reality. It is this same practice that allows deconstructing paradigms and building others that, for Moura (2003), and are linked to curricular innovation, aiming a curricular reorganization that is much more focused on children and their integral development considering their effective needs. In this way, the objective is to better understand how music can enhance literary understanding to trace its impacts in the pedagogical plan.

For this investigation, the following data collection techniques were used: a) participant observation in the classroom context; b) semi-structured interview with the cooperating teacher, which proved to be very important for obtaining information regarding the concept that would be addressed: soundscape; c) audiovisual recordings through photography, video and audio that made most of the data collection possible because all classroom activities were carried out without any impact regarding time management or the students attention, since the audio and images recording equipment were positioned in a strategic and protected manner; and d) student's documents and a record of notes.

This study was carried out in a 4th-year schooling class of the 1st CEB in a public education establishment, located in the municipality of Viana do Castelo. The class consisted of 22 students; among which 11 were females and 11 were males, aged between 9 and 11 years old.

In terms of the class, in general, the students were participatory, very concerned with nowadays issues and committed to gaining further structure in their knowledge and acquiring new ones. They had a taste for research, sharing their discoveries with colleagues. At the behavioural level, the class respected the rules; however, it was necessary to keep them busy with activities so that they would not disperse with irrelevant conversations. As already mentioned in chapter 1, the students did not have the same pace of work, so it was necessary to give extra support to those who had more difficulty and prepare more activities for those who found it easier.

In the Portuguese curriculum area, in general, students had difficulties in terms of reading comprehension, especially in terms of inferences, since they always expected the answers to be written in the text. The same applied to figurative language, which, due to its abstract thinking,

turned out to be a difficulty during literary comprehension. On the contrary, the students showed a taste for reading and dramatizing texts.

In the area of music, through the "Gosto do Vira" project, they managed to emerge in traditional dances, having no contact with specific musical concepts, but with some rhythm. In the observations carried out, the motivation that music had in the interests of the students was clear when, at the beginning of every week, the cooperating teacher and later the pedagogical pair made known a new musical style, as well as through requests for listening to music while performing some activities. It was also possible to detect difficulties in terms of listening since listening is not the same thing as hearing. In this way, it impacted student's performance and classroom dynamics, in any curricular area, since, without this full attention, it is difficult to interpret the instructions given by the teacher. It is in this context that music emerges as an enabler of the development of auditory perception at any time in the classroom.

Soundscape

This research is based on a concept addressed by Schafer, a Canadian pedagogue, born in 1933, who showed a concern for noise pollution, emerging in a struggle "for the cleaning of ears in schools and the elimination of audiometry in factories" (Schafer, 1997, p. 18). His conduct was governed by education through music with the intention of making the child aware of the learning process, assigning him an active role. To respond to the educational paradigm, Schafer presents the concept of soundscape, defined as

> a field of interactions even when particularised within the components of its sound events. Determining the way in which sounds affect and modify each other (and ourselves) in a field situation is an infinitely more difficult task than separating individual sounds in a laboratory, but this is the new and important issue facing the soundscape researcher. (Schafer, 1997, p.185) [Our translation]

In a more pragmatic and objective way, it is about exploring an environment through sound objects. For Schafer (1997), the soundscape is not limited to auditory awareness, as it allows connections to be established based on thoughts, beliefs, feelings, emotions and imagination. This holistic view of the soundscape allows the integration of everything that surrounds the child, leading to a full experience of the "now". Learning to listen is fundamental for society to recognise the magnificence of the sounds that constitute the soundscapes surrounding it. In the particular case of children, the sense of hearing assumes mostly an information-receiver role in schools in an expository perspective of knowledge. Abreu (2014) reinforces Schafer's ideology by portraying the traditional scenario in schools, where there is only transmission of knowledge,

which Schafer criticizes because he believes that knowledge should come from the experience of the present. Furthermore, the experience involves the children actively in the construction of knowledge. The soundscape allows this spontaneous involvement based on auditory awareness. In such an environment, each person is his or her own learning agent, relying on hearing in a very special sense. Schafer goes further claiming that "treat the soundscape of the world as a musical composition, of which man is the main composer" (Schafer, 1992, p. 284). More objectively, based on the Profile of Students Leaving Compulsory School (2017), it is possible to highlight the environment that enhances communication, language promotion, inclusion, critical and creative thinking, interpersonal relationships and aesthetic and artistic sensibility.It should be noted that Schafer's methodology was introduced in Portugal by the Calouste Gulbenkian Foundation. In fact, this perspective reinforces the view that the sound intentionality allows "generating the conscious and intervening apprehension on the raw material of sound" (Sousa, 2015, p.139).

Formal Elements of Music

Any environment that is created by soundscape will contain some, or even all, of the following formal elements: density, timbre, intensity, height and duration. In the study in question, timbre, rhythm, intensity and pitch are explored, based on the educational intentionality outlined. How can these basic concepts be observed in soundscapes? (i) Rhythm: for Schafer (1997), players will tend to find and even improvise rhythmic patterns because, as we know, standardisation is one of the innate characteristics of human beings. (ii) Timbre: in the light of the same author, it is possible to understand that this element allows the characteristics of each environment to be highlighted, providing a diversity of sounds which allows for a real and direct contact. (iii) Intensity: where weak and strong sounds can be distinguished; the participants absorb sensations which go from "a whirlwind" to a "cloud" (Schafer, 1992, p. 78). (iv) Height: this is a key aspect because it allows a melodic narrative to be constructed through music or speech, permitting immediately a story to be (re)created.

Music and Literature

The millenary relationship between music and literature happens, above all, through (i) appreciation and exploration of the sonority of words and (ii) association of sounds with words of a text. The first point, according to Pereira (2010), resides in the poetic forms that suggest musicality and rhythm, which is usually achieved through rhymes and songs that, by their

sonority, easily please the children's ears. The second point presented may be related to the concept of sound design, which is linked to the arts, namely literature, as this allows the text and the sounds to be related. However, the soundscape emphasizes the visual field, which, immediately, evidences a distancing from the concept of soundscape.

Musical pedagogues

Relating this relationship to the musical pedagogy plan, some important names emerge to be highlighted: i) Schafer; ii) Edgar Willems and iii) Carl Orff. In fact, as previously mentioned, Schafer presents an innovative concept - soundscape - which allows, very naturally, the connection between the words and the environment of the literary texts. The aim of this association would be, initially on a theoretical level, to stimulate literary understanding by the fact that sound and word are explored with meaning. Thus, it is possible to involve children actively in the process so that there is a construction of knowledge, through significant learning. The other pedagogues relate to literature, according to Sousa (2015), through song, chant and poem, while taking a more traditional approach.

Portuguese: Literature

Through Literature, it is possible to develop "competences that allow us to read the world in a sophisticated and comprehensive way and contribute to the formation of critical subjects, capable of reading and questioning praxis" (Azevedo & Balça, 2016, p. 3).

It is comprehension that allows children to develop this awareness. The process, which includes decoding, selection, anticipation, inference and confirmation of hypotheses, among other aspects, begins from the beginning of reading, as Simões and Souza (2014) highlight. Reading is a complex process involving the combination of several faculties. Therefore, it is essential that the work of reading and exploration of texts is adjusted to the target audience: children. It is in this context that strategies arise as mediators between the child and the literary work.

Strategies

According to Silva (2017), the following strategies can be used: i) Motivational strategy - association of the establishment of relations with the literary theme and the children's prior knowledge; ii) Reading prediction strategy - hypothesis-raising, again connecting prior knowledge and the work in question; iii) Intertextual strategy - use of knowledge and

experiences to make inferences, transposing the literal understanding of the text; iv) Strategy of reading aloud - development of oral language both at the level of fluency and diction as well as expressiveness, allowing listeners to enjoy a pleasurable moment; v) Intertextual dialogue of poetry with music - through music, it is possible to deepen the sensorial experience at sonorous level; vi) Strategy of the main ideas - debate in a large group in which children indicate the main ideas and elements of the text, and at the same time they share opinions and convictions; vii) Summary strategy - interpretation of the text through a synthesis in which the readers distinguish the essential information from the additional information, presenting conclusions in a group dialogue; and viii) Questioning strategy - direct application of the understanding acquired through questioning which leads the child to understand the clues given by the narrative.

In short, it is essential to use strategies to bring the child closer to the literary work, which in turn, will facilitate the comprehension process. The result of its application is observable when children "realise how they have constructed images in order to grasp a description in the text, or how they have summarised the main ideas of a story or how they have inferred in order to find out what is going to happen in a plot" (Simoes & Souza, 2014, p.6). [Our translation]

The soundscape at the service of literary understanding

The course of the educational intervention carried out in this research had two components: i) didactic-auditory games and ii) application of the concept of soundscape through two intermediate strategies, and these were alternated. Since auditory perception is integrated in the soundscape, games "Schafer's thousand and one challenges" were defined and played daily so that this component could be explored by the children, facilitating their adaptation to the concept (Figure1).

Figure 1. Box created for Schafer's challenges

Not forgetting the fact that active listening is one of the main difficulties which the study participants face, the proposed challenges were very relevant. In parallel, the concept of soundscape linked to literary works was planned and implemented. In the general framework, the didactic proposals, adapted with the children's feedback, were: i) explore sound objects freely (Figure 2).

Figure 2. Free exploration of the sounds of natural elements

ii) associate sounds with words or excerpts; iii) create the soundscape; iv) share ideas to improve the performance; v) readjust and apply the changes; vi) define the components of the performance (create an invitation, select the clothing, define the positions on stage, among other components of the show); and vi) realize the performance. In the last implementations, the children, who worked in groups, were given the opportunity to perform all this process autonomously and freely with the guidance of a script. The texts explored were: "O cavalo e a estrela", Matilde Rosa Araújo; "A flor esquecida", Ondjaki; "A princesa e a ervilha", Hans Christian Andersen; "O mocho e a gatinha", António Manuel Couto Viana; "A casa da poesia", Jorge Letria (Figura 3) and "A casa sincronizada – uma história musical", Inês Pupo e Gonçalo Pratas.

Figure 3. Soundscape of the poetry "A casa da poesia"

Intermediate strategies

The intermediate strategies were applied separately and regularly in order to select the most suitable one for the group of children in the study. The following strategies were then applied: i) Word association of the text for the creation and sound reproduction with the aim of producing the soundscape; and ii) Reading the literary text to realize its soundscape.

Data Discussion

Through the data analysis of this research, the following analysis categories were established: i) children's motivation towards the activity; ii) children's reactions; iii) difficulties encountered in the implementation of strategies; iv) learning in literature; v) literary interpretation skills; vi) relationship between music and literature.

i) As for the children's motivation towards the activities carried out, it was found that it increased significantly because, according to the interview with the co-opting teacher, it is an "area in which the class is very participatory". This factor is important itself because "listening to read and reading texts from children's literature is a path that leads to the priority objective of understanding texts and is a stimulus to aesthetic appreciation" (Buescu et al., 2015, p. 8). In addition to music being an area of interest for the group, the soundscape also aroused a great curiosity and encouraged children's participation, which was observed in their engagement, when they were eager to share the ideas. When asked about the importance of having the stories presented through sound in order to help them get more motivated about the literary text, 81.82% of the group members answered affirmatively.

ii) Regarding the children's reactions, they were initially surprised by the unknown concept, but they were also very curious and asked a lot of questions. There was created an atmosphere of sharing in which the children gave their opinions and suggestions. This interaction can be observed with the following example: after the children were asked how to finish the soundscape of the work "The owl and the kitten", a conversation took place:

Pupil 1 - All playing the same.
EP (Trainee Teacher) - And what would the rhythm be?
Pupil 2 - The rhythm of the wedding song!

Spontaneously, the children started to sing Richard Wagner's "Bridal March" accompanying it with their instruments. However, it was also possible to observe a concern to respect the necessary times between the reading of the texts and the reproduction of the respective sounds,

which demonstrates a rigour in what was being carried out. In this way, the students reacted in a positive way, showing responsibility, interest and critical and creative thinking. These reactions are very important because it is in this environment of experiences and discoveries and "in interaction with others that children and young people can develop ways of being and thinking that are open to the world and are able to respond to the challenges they face nowadays" (Ministério da Educação,2018, p.2).

iii) The challenges in the executions of the strategies were analysed, considering the nature of each intermediate strategy. In the "Association of words from the text for the creation and sound reproduction with the aim of producing the soundscape": i) Concern, almost exclusively, in listening to the word to produce the sound instead of following the story reading and ii) Difficulty in associating a sound and rhythm to the character or moment of the story, not based on the literary text. In this intermediate strategy, the children displayed an insecure attitude toward both the execution of the soundscape and to the questions asked because there was no contact with the text.

iv) In the learning in literature, it was initially shown to be difficult to: i) select the key words of the literary text, making the distinction between what is primary and secondary; ii) reach a consensus in the large group about the sound and rhythm to be associated. However, the children overcame these difficulties through the explorations, and therefore this intermediate strategy proved to be the most suitable for the children. The following performance descriptors were explored in literature: i) Recognising the essential characteristics of the poetic text: stanza, verse, rhyme and sonority; ii) Justifying the identification of the main characters and coordinates of time and place; iii) Making inferences (agent - action, cause - effect, problem - solution, place and time); and iv) Interpreting the meaning of figurative language. In parallel, in the literary works, the performance descriptor "dramatise texts (training of the voice, gestures, pauses, intonation and facial expression)" was worked through the concept of soundscape, above all by the narrators and the elements that used vocal sounds. With the aim of enhancing the literary understanding of the texts, the questions were always oriented according to the performance descriptors referred above, as they present an objective character, selecting the most relevant information, but also a very important subjective character for children to develop critical and creative thinking. In a study, Azevedo and Balça (2016) support the relevance of these learnings, explaining that at this teaching level, students are already able to construct meaning from a text, to go beyond its literal meaning and to make inferences about the strategies used by the author to convey information.

v) In the literary interpretation skill, closely linked to comprehension, a clear level of reading comprehension was observed. This framework had as reference the Azevedo and Balça (2016) framework in which the "levels of difficulty of reading" and the "processes of written comprehension" are related. It should be highlighted that the children had to share suggestions, unclear, please rephrase this partin several moments: i) selection of the interlude in a short story; ii) selection of an action/main moment of a literary work with the intention of adding four more sounds to poetry and iii) sharing opinions from the subjectivity that the verses present. Furthermore, during the moment of reflection on the importance of exploring stories through sound, the children presented another reason, concluding that it helps to know the text better since the association of sounds with characters/actions remains in the memory. Resuming Azevedo and Balça's (2016) framework, it is possible to frame the comprehension of more than half of the children, i.e., 12 children in level 3 for their ability to interconnect knowledge, going beyond what is explicit in the text, bringing to the surface issues that lie between the stanzas. At level 2, seven pupils who make inferences, on an explicit level, selecting the relevant information. At level 1, three students, with more difficulties, who can only decode the explicit information in the text (a huge sentence; please split and rephrase for a better clarity).

Thus, it can be concluded that the class presented a good level of literary comprehension and that the concept explored did not negatively influence the students' performance but boosted it for the two reasons already presented. In this research, level 4 of the framework was not considered due to its more demanding character at the literary level. Also, it required questions of double justification and other linguistic aspects that were not possible to be assessed with the data collected.

(vi) In the category, Relationship between music and literature, the final considerations of the children as a result of this research were gathered. Through the written record as a response to the question "In this poem, a relationship is made between Music and Poetry. For you what is the relationship between Music and Literature?", two types of answers were obtained: i) Contents related to the exploration of the soundscape and ii) Contents related to the emotional and personal plan. Through the collected data, it was possible to observe that more than half of the students answered the question using terms connected with the soundscape: i) association of sounds to words; ii) sonority of the words (rhymes) and iii) the musical concept of rhythm. The remaining nine students presented this relationship in a personal and emotional dimension, describing it as something pleasurable and/or capable of transmitting a message. In this way, it became evident that the great involvement of the children in the literary texts was enhanced by the soundscape.

Concluding Remarks

This research allowed inferring some conclusions from the answers given to the questions of this study: i) What are the contributions of the exploration of soundscapes to the understanding of the literary text? ii) Which musical strategies help the literary understanding?

Regarding this issue, the exploration of soundscapes in the literary sphere allowed, in this research context, to increase, in general, the student's motivation/predisposition towards the literary work.

Furthermore, exploration through soundscape allows students to better assimilate certain aspects of the text such as the main characters and actions, since the association of the sound to the word remains in the memory.

Thus, it can be concluded that the soundscape promotes a closer connection with the literary work through the importance attributed to auditory perception, a key element for the appropriation of the elements necessary for literary understanding.

Presenting the benefits and drawbacks of each intermediate strategy provides an answer to the second query. The "Association of words from the text for the creation and sound reproduction with the aim of producing the soundscape" has advantages: i) It stimulates creative and reflective thinking; ii) It increases curiosity about the work; iii) It increases motivation through the sound environment that is created with conventional and/or unconventional instruments; and disadvantages: (i) Concern, almost solely and exclusively, to listen to the word so as to produce the sound rather than accompany the unfolding of the reading of the story; (ii) Difficulty in associating a sound and rhythm with the character or moment of the story not based on the literary text.

"Reading the literary text to make the soundscape of it" also has strengths: i) it synthesizes the key elements of the text (characters and actions) ; ii) explores the work in depth because it allows reflections on the decision-making, justifying them with textual elements; iii) increases motivation through the sound environment that is created with conventional and/or unconventional instruments; and as disadvantages: (i) Sometimes, it may create difficulties in the selection of key words from the literary text (distinguishing what is primary and secondary) and decision-making. However, these aspects are not barriers because, as mentioned in this study, they were overcome throughout the lessons with the exploration carried out. Thus, it is verified, in this research, that the most suitable intermediate strategy to explore literary comprehension is the "Reading of the literary text to realize its soundscape".

This happens because a great deal of contact with the literary work is maintained, either for the selection of characters and/or actions or for the decision-making, that requires a justification based on the elements of the text. This strategy allowed students enrolled in this investigation to reflect on the text, that is, to promote literature.

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Interface between Communication and Technologies in Distance Education: "Undisciplined" ways of promoting critical thinking

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Ana Maria Faccioli Camargo
Faculty of Education, UNICAMP, Campinas-SP, Brazil
aee.anamariafc@gmail.com

Irineu Camargo
Faculty of Education, UNICAMP, Campinas-SP, Brazil
irineucamargo@gmail.com

Anabela Moura
Escola Superior de Educação, Viana do Castelo, IPVC, Portugal
amoura@ese.ipvc.pt

Abstract

Online communication, provided by information technologies (IT), has proven to be a powerful and controversial tool for content dissemination on digital social networks, as well as in primary and secondary education in Brazil, basic and secondary education in Portugal, and also in Higher Education in multiple countries. The population confinement caused by the Covid-19 epidemic dramatically led students from various educational levels to complete their studies fully at a distance, and education professionals to perform their tasks via home office. Since the creation of the first educational platforms, their use has demonstrated the need to understand their strengths and weaknesses, as this technology has often been used in a mechanical, impersonal, and simplistic manner, discouraging students from thinking and reflecting on the content. Furthermore, they have proven to fall short of achieving the objectives in training courses in general, as was the case with the bachelor's degree in Basic Education at the School of Education, Polytechnic Institute of Viana do Castelo, in the annual curricular unit titled "Theories and Practices of Visual Arts and Performing Arts," currently known as "Artistic Practices I and II." In this context, attempts were made to overcome the communication difficulties associated with this technology by introducing different expressions of the arts - cinematic, literary, photographic, musical - into distance learning classes. However, students, who were clearly accustomed to a transmissive teaching approach, ended up displaying a series of behaviors and attitudes that highlighted the need to rethink more innovative and empowering teaching strategies and methodologies. In Brazil, at UNICAMP, this option proved to be successful even before the pandemic, as it demonstrated to be an effective means of communication while stimulating student interest in the content covered both in face-to-face and online classes. In this sense, the article reports and discusses the experience of distance education, aiming to foster discussions on topics experienced in two international contexts (Brazil and Portugal).

Keywords: Distance Education; Teaching Technologies; Artistic Teaching Strategies; Higher Education.

Introduction

The choice for this topic stems from our professional and academic experience in the context of interinstitutional and international exchanges, as well as the use of digital technologies, which began in 2003 when we investigated the "state of the art" in art teacher training and the integration of new technologies into pedagogical practice. This became a reality in 2008 when we had our first contact with the concept of Distance Education (DE) during the Master's course in Art Education at the Higher School of Education of Viana do Castelo

Polytechnic Institute, northern Portugal, where professors from Faculty of Education at UNICAMP presented their experiences in favor of education in the distance mode and shared their expertise with Portuguese art educators.

The use of Distance Education (DE) in education prompts teachers to question and seek theoretical frameworks that relate computer theories to post-structuralist perspectives, especially those linked to cultural theories (Silva, 2000) due to the need for a critical stance towards linear, classifying, and hierarchical conceptions, replacing them with ideas of multiplicity (Camargo, 2007). According to Dias (2000), scholars exploring the interface between communication and new technologies draw on Nietzsche's principles to discuss "undisciplined" forms of thinking, which also influence education. For Dias (*idem*), dealing with the profound chaos of modern life cannot be done with rational thought.

Virtual Environment in Postmodernity

Which parameters should be used to assess the relationships between humans and machines in a virtual reality? What are the implications for education? These and other questions underscore the importance of unraveling this "new" pedagogical space, which expands and displaces our reality, making it relative. This space is now a system of objects and actions. "On one hand, systems of objects condition the way actions occur, and on the other hand, the system of actions leads to the creation of new objects or acts upon pre-existing ones. Thus, space finds its dynamics and transforms" (Santos, 2008, p. 63). Harvey (1996, p. 49), commenting on Foucault's analysis, emphasizes that this philosopher recommends developing action and thought through proliferation, juxtaposition, and disjunction, and "preferring difference over uniformity, flows over units, mobile arrangements over closed systems, as well as the positive and multiple, as productivity is not sedentary but nomadic." These concepts aptly represent the current networked communication, where diverse opinions coexist in discussions and clashes. Dias (2000) also brings in his text the thinking of Lyotard (1989), a philosopher who works at this same intersection. This author considers that human-produced knowledge has always been conveyed through narratives that give it meaning and legitimacy. However, he observes that while in antiquity, popular knowledge was transmitted through generations via narratives, today scientific interests are linked not to knowledge but to what can be profitable.

As a result, both science and society create a network of "language games" in which knowledge is constantly recoded due to transformations that occur in both the social realm and communication techniques. Indeed, the use of machines is changing the way we learn

and acquire knowledge, how we classify it, make it available, and explore it. It is worth noting that the work of DE represents a portion of the language games that Lyotard discusses and also highlights the need to reflect on the modifications and changes that occur in written cultures to understand the transformations of contemporary society, as pointed out by Lévy (1999).

Technological and Pedagogical Strategies

Since the 1990s, there has been a widespread diffusion of computers, easy access to the internet, the development of interactive educational platforms, as well as social digital platforms. This whirlwind of communication methods indicates that technological innovations are not limited to research laboratories and advanced centers of science and technology or national security areas, but they permeate the daily lives of an increasing number of men, women, children, and adults, whose perceptions and practices are constantly modified, reorganized, and reinterpreted (Santos, 2003, p.108). Virtual reality is the result of human-computer interaction. As John Walker says (cited in Santos, 2003, p.109):

> We are on the threshold of the next revolution in user-computer interaction: a technology that will take the user through the screen into the world 'inside' the computer - a world where the user can interact with three-dimensional objects whose fidelity will increase as computing power grows and visualization technology progresses.

Indeed, our experience is increasingly mediated by means of communication, and our existence is modulated by technological acceleration. However, relationships with technology are still quite naive, as many consider it merely as neutral tools. This is a misconception; they shape subjects. The act of communicating with others virtually establishes relationships previously unknown to users. Analyses on forms of communication have been developed by Pierre Levi (1999, 2001), Gilles Deleuze (1992), Gilles Deleuze and Felix Guatarri (2002), Michel Foucault (1996, 1997), among others. Worldwide, education is undergoing substantial changes in the wake of rapid technological developments. As our world becomes increasingly digitalized, the educational sector is filled with digital games, apps, websites, social media, and learning environments.

The Covid-19 pandemic and associated measures of confinement/social distancing and school closures worldwide have accelerated this digitalization, leading to an urgent need for a critical and thorough examination of how digitalization is reshaping the education landscape, particularly digital platforms. These not only guide users' decision-making processes and cognition but also contribute to structuring specific, visible, knowable, and

thinkable forms of education that reform, remake, and restructure education. On one hand, platforms create different social possibilities, influence individual imaginations, and generate new forms of specialization and professionalism. On the other hand, it is often platform builders rather than education professionals who decide who should be the education specialist, how education should be conducted, and how it should be evaluated.

The work conducted by Grimaldi and Ball (2021) critically analyzes educational platforms using Foucauldian archaeology to evaluate their design and types of learning experiences. The archaeological method constitutes a distinct way of exploring the history of discourses, subjects, and objects by analyzing "discursive practices" in the production of these subjects and objects. This method always involves an examination of pedagogical practices and discourses, viewing them as historical realities and spaces of power games. In this context, the authors of this article examine how platforms enable the establishment of regularities in educational policies, producing subjects through specific technologies of classification and division, both of individuals and individuals with themselves. We emphasize the importance of exploring discourses to identify crystallized ideas considered normal and, through analytical thinking, challenge, provoke, disrupt, and denaturalize these discourses.

Decuypere, Grimaldi & Landri (2021) in a review article on platforms highlight the need and usefulness of a critical view of education platforms, their performative effects, and question the limits imposed on experiences and their relation to current socio-historical conditions. They also urge researchers to go beyond narratives of conformity, surveillance, control, and acceptance, seeking to problematize the simultaneities, ambiguities, and paradoxes related to tensions between disciplining, regulating, restricting, shaping, and configuring. Furthermore, they encourage educators to examine the varying understandings, enactments, and effects that digital education platforms produce.

It is worth noting that the classroom space, whether in-person or online, is not neutral but a space for producing subjects who are either subjugated or critical. Thus, the way a class is conducted is always a choice made by the teacher. Pedagogical practices are not mere mediators of knowledge; they are, in fact, constitutive and productive of subjects. Therefore, it is essential for education professionals to be mindful in their practice, as when they induce, incite, divert, make things easier or harder, expand or limit the content being worked on, they exercise power, shaping bodies and minds, and establishing "truths" while constituting subjects - children, adolescents, men, and women.

In effect, the truths or lies disseminated in social and educational media are potentiated by the agility of their spread and the impersonality that characterizes them. Their role in

stimulating racist, homophobic movements, gender distinctions, and the interference of robots in spreading lies during electoral processes in many continents should not be overlooked.

Methodology and Aims

The pedagogical experiences described in this article are based on predominantly qualitative approaches, with bibliographic research and two case studies at the University of Campinas (UNICAMP), Brazil, and the School of Education of the Polytechnic Institute of Viana do Castelo (ESE-IPVC), Portugal. These studies were supported by mixed methods with triangulation of data, including document analysis and semi-structured interviews. The management process of DE was analyzed in these two different geographic and cultural contexts, focusing on digital technologies as facilitating tools for effective promotion of DE, dissemination of educational content, and curricular innovation. For this reason, two questions guided this article:

1. What possibilities for research and reinvention in teaching practice are provided by Distance Education (DE)?

2. What are the strategies and technological resources used by UNICAMP and ESE-IPVC in their Distance Education activities?

Taking into account these issues, the purpose of the study was defined as investigating how electronic technologies can effectively facilitate the promotion of DE for educational content and the innovation of teaching and learning methodologies. With this aim in mind, we selected case studies to reflect on the technological resources and strategies used in DE in the analyzed contexts.

Case 1 Brazil: *Daily Life of the School as a subject in a Course*

The discipline "The Everyday Life of the School" was part of a project carried out with all students/managers from the public education system in the state of São Paulo during the Specialization Course in Educational Management, which comprised twelve (12) subjects.

The aim of the discipline was to analyze controversial and contentious issues that are common in the school's daily life but are not present in the academic curriculum. Its objective was to assist in the construction of citizenship in the contexts of elementary and secondary education, taking into account the experiences and daily practices of individuals - teachers,

students, staff, and administrators who bring life to the school environment. It is worth noting that the classroom is not the only space for educational experiences within the school. Education can also take place in various forms and in multiple spaces, such as corridors, playgrounds, events, bathrooms, excursions, and more. In the school's daily life, students learn not only disciplinary content but also about citizenship, social relationships, gender relations, violence, and many other topics.

The fundamental goal of the discipline was to reflect on the multiple educational instances present in the school's daily life, in order to strengthen the practice of citizenship in these spaces. It aimed to incorporate the experiential knowledge of students/managers from school units and, at the same time, encourage them to creatively produce educational knowledge or, more specifically, construct a collective project focused on citizenship. Three themes were addressed under the citizenship axis: health, sexuality and gender, and violence in schools. These themes encompassed various dimensions of school education, such as violence, prejudice, discrimination, drugs, and cultural diversity.

Students/managers were informed not to expect ready-made solutions to the recurring issues in Brazilian schools. On the contrary, these themes should be thought about, debated, and problematized by them within the schools where they worked, always based on their experiences in the daily life of their classrooms and schools. The aim was not to teach them how to handle these themes, as they are not manageable since they result from their "happenings." An event does not simply appear out of nowhere; it arises from a specific situation, often unexpected, resulting from the clash of different forces, which may generate resistance. Michel Foucault works with the idea that behind things, phenomena, and events, there is no essence, but a set of intertwined forces that make the event possible. (Foucault, 2001). Therefore, it was essential, for each individual, to be alert and attentive, ready to listen to the melody emanating from their classrooms and schools, to observe the images circulating there, and how their workplace was perceived by the community. Students/managers were advised to minimize official norms, regulations, and laws present in official programs during the discipline and to prioritize their students' aspirations and emotions, even if it meant transgressing pre-established dogmas.

Architecture of the subject "The School's Everyday Life"

In the discipline "The School's Everyday Life," students/managers were provided with two video lectures produced by professors from the Faculty of Education at UNICAMP (FE), addressing conceptual and content aspects to guide both face-to-face and distance learning

activities. The face-to-face classes (15h) were held on Saturdays by professors and doctoral students from FE, while the distance learning activities were supervised by four discipline monitors, all of them education masters, distributed among the groups. To make the discipline viable, the team of professors met biweekly for eight months to reflect on the focus to be given in face-to-face and online activities, avoiding prescribing fixed methods for teaching, controlling, directing, and supervising a class or a school.

To ensure that the discipline did not follow traditional paths in education with informative, prescriptive, and normative orientations, Foucauldian tools were deemed appropriate for dealing with the selected topics, which were controversial and polemic aspects of daily school life. Instead of prescribing fixed methods about these topics, the proposal was to question the production of these conceptions and their veracity, akin to what post-modern thinkers do. In this sense, the centralizing and imposing attitudes some teachers still adopt in the classroom were questioned, and discussions were held on issues such as sex, drugs, and racism embedded in society, marginalizing so-called "rebellious" young people.

On one hand, there was the challenge of formulating a program that accommodated a large number of students/managers in a short period, and on the other hand, incorporating information and communication technologies into the ideas of post-modern philosophers without falling into the mistake of aligning technological resources with an empiricist conception of education. The aim was to explore the day-to-day school life and, above all, unveil the intricacies where the events of this daily routine hide. The form and content of the discipline should privilege ideas and concepts that aroused interest, curiosity, and raised doubts and suspicions about established and accepted "truths" about the school.

Considering that the way of offering the discipline and its theoretical foundation also formed part of its content, a collective effort was made to ensure that the managers' practices became a basis for face-to-face and online discussions. It was also acknowledged that addressing everyday school life topics using traditional academic programs with texts and activities about the biology of sexuality, the sociology of violence, or hygiene and health precepts at school could risk repeating tired learning formulas and deny students/managers the opportunity to share and reflect on their experiences. In traditional formats, scientific knowledge transmitted about school-related issues is often presented as dogma, laws, tables, numbers, and pre-formed information of questionable relevance. The intention was not only to provide information to managers but to engage with them, even if it meant using less academic yet inviting intimate tactics, using gerunds in the names of the weekly distance learning activities: "Commenting on a movie," "Listening to music," "Observing a painting."

Activities: The Daily Life of the School

The TelEduc environment, developed by UNICAMP, was the digital platform available at that time, accessible through the internet, and integrated multiple media and resources. Its tools allowed teachers and monitors of the discipline to provide tasks to students/managers and, in turn, enabled them to submit their organized work, assignments, and reflections, fostering interactions between people and knowledge objects. Nowadays, we have other platforms that can be chosen by course or discipline coordinators based on their interests and needs. TelEduc was freely provided by the university, and its creators offered technical support to the group of teachers for their work in the discipline, resulting in significant interaction between teachers and students/managers using a common language.

During the preparation of the discipline, we invited some teachers from public and private primary and secondary education to test the scheduled activities and their feasibility. To facilitate understanding of the roles of participants and communication channels in the platform, diagrams were created to visualize interactions during online activities, indicating forms and paths of communication on the platform. The daily life of the classroom, whether with walls or without walls (online), is always unstable and requires the teacher to reinterpret problematic situations arising from the confrontation of various experiences already lived. In this perspective, the teacher needs to act as a questioner of their own thinking and make decisions and create more appropriate responses in their practice because they are constructed at every moment and in each specific situation in the emergence of the everyday.

Actions and reflections on daily school life in the virtual environment

For the first week of DE, students/managers were asked to watch one of the recommended movies dealing with controversial topics - drugs, sexually transmitted diseases, homosexuality, and violence - relevant to young people but often avoided discussing without prejudice in family, school, and society. After watching the film, the student/manager was required to post a text on TelEduc addressing some aspect of the movie, relating it to events in their school and ideas discussed in the bibliography. Managers were encouraged to include their impressions of their peers' opinions on the same topics in their texts. The intention was to establish an initial online discussion on issues addressed in the movies and gradually build a discussion network about the daily school life of students, teachers, and managers. Suggested filmography was: Billy Elliot; Butterfly's Tongue; Boys Don't Cry; Not One Less; Antonia's Line; Brainstorm; My Life in Pink; Kids. Below are images (Figs. 1-4) from some of the films.

| Fig. 1 Billy Elliot, England | Fig.2 Brainstorm | Fig.3 The language of the butterflies | Fig.4 Not one less, China |

Among the most discussed films by students/managers, we highlight "Brainstorm" which deals with issues of drug use among young people, of interest to both students and those who manage Brazilian schools and hospitals, as seen in the following post by a student/manager:

> The film "Brainstorm" shows us the clash between a teenager and a family that follows the concepts, norms, and standards established by society. [...] Drawing a parallel with the school's daily life, we realize that we cannot be agents of exclusion, as that would align with the young man's family's behavior [...] It is up to us, in the school's routine, to build relationships of respect for others, acting as a vector of transformation in this daily life, and contributing to the construction of citizenship.

In the posted texts, there are profound comments and discussions about the films and school life, skillfully linking the film's ideas and characters with supporting literature, as exemplified in the analysis of the text "Why did we kill the barber?". The article tells the parable of a barber who knows all the inhabitants of a city. Due to his profession, he listens to everyone's life stories but never shares his own. Unlike others, he is an outcast, and when he is found dead, each resident wonders, "Why did we kill the barber?"

> We killed the barber because we fear the different, the unknown. This same fear keeps us working with outdated methods, disconnected from the reality of our students [...] We feel insecure when faced with students like Zhang, the character from the film "Not one less." In this insecurity, whether conscious or not, we end up excluding them. Excluded from school, they are included in the world of drugs, crime... How many "little barbers" of 11, 12... years old are "dead" out there?

During the second week of DE, we asked students/managers to conduct a survey among the students at the schools they managed to identify their favorite music, aiming to establish the rhythm and relationships between music, students, and the school. This activity surprised students/managers with the level of involvement of the students as they showed interest in something that deeply resonates with them and that they value greatly - music.

The third proposed activity invited students/managers to use iconography to examine and reflect on images of situations experienced in schools from different periods. We selected images from museum and gallery websites that depicted oppressive relationships between

teachers and students in 17th-century paintings, a photograph of a calligraphy class from the early 20th century, and a photograph of students in a French school from the 1960s (Artwork: The Schoolmaster; Open-Air School; Writing Lesson; The schoolmaster).

The texts created by the managers about these images allowed them to revisit experiences, ideas, and concepts that contributed to their development as managers, as well as in the search for alternatives for transformation amidst the societal changes. The images below prompted the students/managers to reflect on past forms of repression and punishment, many of which still exist in the school environment, where managers and teachers were attributed roles as agents of order and discipline. Aware of their role as managers but with a different perspective, this was the tone expressed by the students/managers upon completing the activity (Figs. 5, 6, and 7), while analyzing the painting "Leçon d'écriture" (calligraphy lesson/class):
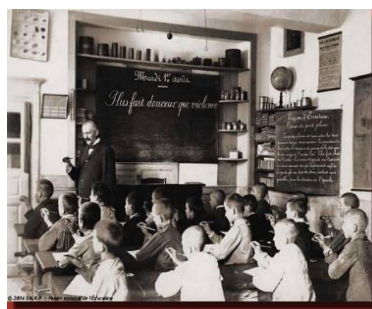

Fig.5 Le maitremaître d´école   *Fig.6 Leçon d´écriture*   *Fig.7 Ècole en plein air*

The photos show disciplined students, lined up and repeating the gesture of the well-dressed teacher who teaches the proper way of tracing the drawn letters. This situation portrayed is impossible to happen in today's schools, where all kinds of conflicts and differences emerge, and the teacher needs to know how to deal with it, taking care not to promote the exclusion of these young individuals, educating them in citizenship and for citizenship. School educators still face significant challenges in this approach, as they were trained to "teach" in the traditional - authoritarian and rule-driven - way, but the demands today are different. Replacing rules with self-care and consequently caring for others reveals the way to educate in responsibility and solidarity.

After three weeks of activities, and inspired by cinematic images, musical sounds, iconographic images, and both face-to-face and online debates, we sought the experiences of educators. As a final assignment, we requested a text that would analytically recount and discuss a fact experienced in school, based on the ideas and concepts worked on. This

proposal allowed the manager to recall an experience that marked him and led to intense reflections. The produced texts narrated experiences in which violence and social prejudices related to gender and race were intertwined with issues of indiscipline, health, and pregnancy:

> The incident occurred during the morning break, and the students enjoyed playing music to dance or simply listen. The school bell rang, and it was Brazil's father, a student from class 8B, asking to speak to his son. Brazil went up with his girlfriend and some classmates. Upon seeing his son, the father began to shout and violently slapped Brazil's face. He was absent for a week because he was very embarrassed in front of his classmates. That young "citizen" who once felt a sense of belonging to the school community no longer wanted to attend school. In the text "Citizenship, culture, and difference in school," by Maria Celeste de M. Andrade, it says: "We were once what some education made us." But how to build ethical actions in the midst of a society of "control," "surveillance," and "violence"?"

The last item of the DE activity was the evaluation of the discipline. The student-managers were asked to give their opinions on the program, the recommended bibliography, the performance of face-to-face teachers, discipline monitors, and the student-manager's performance. We received criticisms and praises that are not transcribed here. However, the reproduction of the discipline's development in books and articles indicates that we are close to our objective: touching those around us through questioning.

The positive evaluation of the discipline by the student-managers demonstrated the feasibility of mixing face-to-face classes with DE, maintaining the students' interest, and enabling the teacher to question the daily practices that occur within the school and feel challenged to invent new possibilities of intervention that go beyond the dichotomies of theory and practice, seeking to cast a different/new perspective on the classroom, students, and schools. Artistic expressions such as

Resources: Fig.5 Heemckerck, oil 1687, ; Fig.6 'Caligraphy lesson', Photograph – 1900, http://www.inrp.fr/images/musee/expo/ecriture_grand.jpg Fig.7 École em plein air, or Outdoor school, Photograph,1956, http://www.inrp.fr/images/musee/expo/cour_grand.jpg

cinema, music, and painting dealing with everyday themes contributed to stimulating the participation of student-managers with pleasure and in an engaging way, allowing everyone to envision the school universe from a human and critical prism.

Case 2 Portugal: Distance Education at ESEVC

Distance Education (DE) in Portugal officially began in the late 1980s. Since 1993, the School of Education at the Polytechnic Institute of Viana do Castelo (ESE-IPVC) has been using DE resources through various technologies and methodologies, such as printed materials, video

conferences, virtual learning environments, and online resources. This showcases significant progress and adaptation to students' needs and the availability of new technologies. Over the years, ESEVC has engaged in several international projects, particularly involving Arts educators (e.g., Revitalising Crafts [2021]; Rural 3.0: Service Learning for Rural Development [2019]; NMSPCAM: New Media Serving the Cultural Heritage of Alto Minho [2017]; Creative Connections [2012]; Images & Identity [2008]; Multimedia Museum Resource [1993]).

These projects have involved hundreds of children and teachers from the Alto Minho region, leveraging digital and online tools to facilitate communication with peers from other international contexts and helping to overcome the fear of using applications that promote dissemination and collaborative sharing (Moura and Barbosa, 2018). The computer engineer at the School of Education, responsible for creating platforms and integrating materials into Moodle, as well as providing small-scale training for teachers in this context, clarified that since March 16, 2020, no formal training actions have been developed at ESEVC. Only informal clarification sessions have taken place (JP, 2023, informal interview). Regarding the need for a paradigm shift in teaching and learning that such programs demand, he commented:

> I believe that Covid exponentially accelerated the digital transition, particularly in the use of video conferencing tools and, naturally, other digital tools that were previously used sparingly. Consequently, the paradigm of the teaching-learning process changed because during that confinement period, teachers had to implement strategies and use tools to enhance distance learning. In reality, there was no transition between face-to-face and distance learning classes, as the imposed confinement did not allow for that. Hence, it was necessary to resort to digital tools that enabled distance learning, but whose contents were not naturally prepared to be called distance learning/e-learning.

The same source revealed that new pedagogical practices involved video conferences, online discussions, and classes, parallel meetings via Zoom and Skype, familiarization with new programs like Teams and e-learning, hybrid class systems, quizzes, online tests, among others. A new vocabulary emerged, to which all participants adjusted to varying degrees out of necessity. Students experienced difficulties in mastering the tools and some faced challenges accessing the internet due to limited availability of computer equipment in some cases.

In this context of e-learning, distance education, and learning in the Arts, we will present two examples of activities, resources, and strategies used with two 1st-grade classes and a Visual Arts teacher who had been involved in the artistic projects mentioned above, throughout the activities developed in the Discipline of Theories and Practices of Visual Arts and Performing Arts.

Project 1 "Legends from My Land". 100% Online System Project

Participants: 56 students engaged in two-hour sessions over 16 weeks, going through the following phases: In the first phase, Viana students were introduced to projects related to Heritage Education and online learning. They connected with a Portuguese teacher from Dili/Timor and decided to work on a project about legends. At the end, both Viana and Timor teachers agreed to exchange illustrations created by students from both contexts (children from Dili and students/future teachers of Basic Education from ESE-IPVC). During the confinement, they were asked to read articles online about heritage education and write a short text discussing the ideas and concepts presented in these articles, which addressed interdisciplinary and intercultural concerns. Weekly Zoom sessions with the responsible teacher emphasized aspects related to the historical and aesthetic value of legends, as well as their educational significance, characterizing the life universe of communities, their past social issues, and their daily lives. This greatly contributed to the development of critical thinking and understanding of cultural differences.

In the second phase, students reflected on the tradition of artistic education in Portugal in terms of curriculum approach and identified the problem of excessive emphasis on practical skills. Therefore, they realized the need to adopt analytical and critical strategies in which language served as a fundamental tool to address concepts and contribute to the development of perceptual and critical skills, as well as an artistic vocabulary, leading to the enhancement and maturation of the ability to see, understand, think, and create art. Allison's (1993) theories on the curricular domains of Art Education were analyzed and interpreted, familiarizing students with domains beyond the practical or productive/expressive one (Moura, 2000) (e.g., historical-cultural, analytical-critical, and perceptual domains). Students explored how these domains could be explored.

Next, students were divided into groups of two to select and illustrate a legend per group after exploring the grammar of Comic Strips (BD) with the teacher and analyzing examples of BD scripts and different types of illustration. Throughout the sixteen weeks of classes, students were asked to fill out a weekly script where they reflected on the importance of looking at the world with a critical and aesthetic attitude, beyond what is understood as literal or utilitarian, with a contextualist concern, using Art as a mean to achieve instrumental goals linked to their needs and those of society. This contradicted the essentialist perspective that advocates for the idea that artistic education should only focus on the merely instrumental (Eisner, 1974). Each group began developing a script and a glossary, followed by the illustration of a board, as shown in Figs. 8 and 9. Finally, in the fifteenth week, they sent their

illustrations to Dili. In the last week, they received a video with accounts of Dili's culture, drawings, and photos of children from Basic Education, who expressed gratitude for the initiative of their colleagues from Viana do Castelo. In this final session, they filled out a self-assessment, and the evaluation was highly positive.
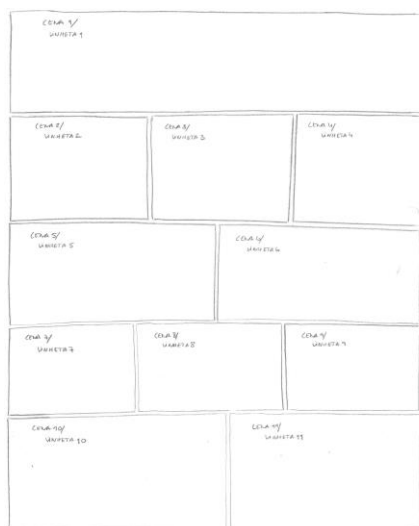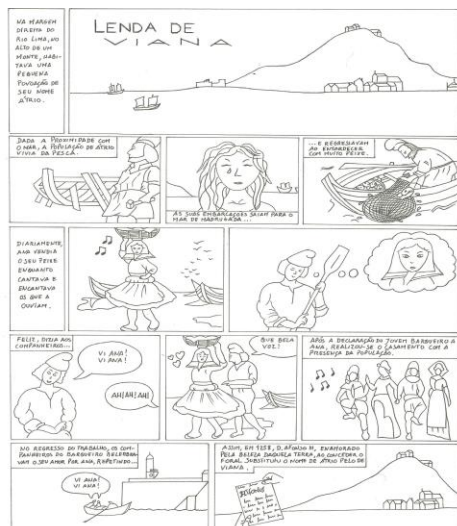

Fig.8 Sketch of the board

Fig.9 Legend Illustration

Weekly correspondence was exchanged via email between the teacher and the students, as can be seen in this example:

> Good evening, teacher. I am sending here the progress of the legend; it's not finished yet, but I'm doing my best to finish it as soon as possible. I apologize for not sending it earlier, but I don't have Word because my computer is new, and I haven't had a chance to get Office 365. (DS, 2021)

These messages allowed students to clarify doubts and receive feedback on their work.

Below is a transcribed email received:

> I am sending you the work developed for the Comic project. I apologize for doing it only now, but I was only able to finish it for these past two weeks, compounded by the initial delay addressed in a previous email.

Online meetings with the TPAVAP teacher and the Dili teacher also helped students become familiar with exploring imagery by using iconography as an art of representation through images to define the characters' nature and facts, with the function of informing and defining social and cultural identities. On the other hand, students realized the potential of online classes as a form of bidirectional pedagogical communication, involving a systematic exchange of resources and tutorial support that facilitated their autonomous learning.

Project 2 - Project: "Animal Carnival''. Hybrid System

Participants: Two classes of 1st-year students, from the Bachelor's Degree in Basic Education (1st-grade teacher training) at ESE-IPVC, with twenty-five students each class, and two-hour sessions, during 16 weeks, which took place both online and in-person, and went through various phases. Firstly, the students got to know Charles Camille Saint-Saëns' (1835-1921) worked through online resources. Basic Education teachers from both a public and private school shared their different PowerPoint presentations on the Carnival of the Animals concert with the teacher in charge of the TPAVAP discipline. After the presentations were projected and explained, the PowerPoint files were sent via email to all participants. The students at ESEVC learned how a simple multidisciplinary project can raise awareness in the community about animal protection and well-being, as well as Environmental Education and Citizenship Education.

The groups transformed each musical piece from the work into a dramatic text, considering the characterization of the characters and the context in which they would move. After two online sessions, the teacher demonstrated different dramatization techniques, artistic expression, and recycling methods. Figures 12 to 17 show the results of drawing, painting, and collage activities.

Each group performed their text with the support of a student from the Professional Course in Arts and Technology at ESE-IPVC, who recorded the interpretation with the music of the characters and later edited the complete version of the tale.

The videos resulting from the performances of the various groups from each of the two classes were projected on Children's Day (June 1st) at a Basic Education school for 1st-grade children.

Fig.12 Bird   *Fig.13 Donkeys*   *Fig. 14 Chickens*   *Fig. 15 Swans*   *Fig 16 Birds*   *Fig 17 Turtle*

The proposed activities always emphasized the notion of heritage education. They were accompanied weekly by reflection and evaluation, which allowed verifying learning, doubts, and obstacles. The responses from self-assessments revealed the following:

1. Commitment and motivation towards the projects:

    Firstly, I want to say that this discipline surprised me in a very positive way, and through it, I was able to do various activities that will undoubtedly be very necessary later on to carry

out with the children... I noticed a significant improvement in my skills to perform the activities, and I always showed more dedication with each task I completed.

2. Used strategies and difficulties faced:

I think this strategy helps in organizing each task, and also provides an overall perspective of the work done throughout the weeks. However, I believe it is not the easiest way, especially for college students, especially towards the end of each semester where it is difficult to find time to do it due to the occupation of most free time in studying various subjects for exams.

3. Importance of resources in online classes:

Yes, I liked all the resources provided by the teacher, and I felt they contributed to my progress. I read all the documents available on the platforms.

Although most expressed satisfaction with all the strategies and many mentioned that reflections and self-assessments are essential, some made it clear that they did not enjoy using writing.

(...) Throughout this month, we developed various tasks. The ones I liked the most were the ones involving visual arts, as I have had a lot of interest in that area since I was young. The tasks I liked the least were the written ones. (...) Thanks to the documents and clarifications provided by the teacher, it was possible to complete the tasks, and that's why I think self-reflection is a good strategy, as it helps to reflect on the tasks performed and what we learned from them.

Students were given a new status as learning subjects, with the importance of questioning and reflective examination being systematically emphasized, leading to a greater consensus among teachers and students about the nature of problems (Doll, 1997). One student said:

(...) I loved the part about comics, not just because of creating the comic itself, but also because of its purpose, which involved exchanging work between first-year Basic Education students and children from Timor, as well as sharing different cultures among those involved.

In concluding the account of experiences with DE in Portugal, we would like to highlight some reflections resulting from the work carried out. We found that concerning learning, students felt significant improvement even though the classes were not face-to-face. As a research strategy, magazines, newspapers, books, online articles, local crafts, artifacts from various cultures, popular celebrations, situations where images, texts, and sounds from different cultural and local origins influenced each other, blurring the boundaries that separate everyday manifestations from artistic expressions consecrated by art history.

Although confinement made it challenging, for example, to find painting materials, everyone managed to create their color palettes using spices, vegetables, and fruits. The internet was

considered essential as it provided opportunities to explore educational resources, serving as an enriching and facilitating source of learning. Few experienced some difficulty using computers, and when that happened, ESEVC provided the necessary equipment. Students understood that practical work needs to involve more than just technical and artistic skills. It requires a strong critical and reflective component that enables them to comprehend the fusion between criticism of practice and critical practice.

In short, like the experiences in the discipline "The Daily Life of School" promoted by the Faculty of Education at UNICAMP, there were also some technological challenges in Portugal. We aimed to respond to the challenge of preparing future professionals in Basic Education through Art Education, based on a set of principles and values. The curricular approaches provided our students with exposure to concepts, strategies, and technological resources that will enable them to work with DE more confidently in the future. The participatory and playful use of computer tools encouraged reflection and ongoing dialogue, helping students understand how symbols and aesthetic values can result from social and cultural values, as evidenced in the case of legends. Furthermore, experiencing DE made students aware of the advantage of managing their own learning and pace of work. It was also concluded that using computers in Art disciplines can help students avoid becoming passive technology consumers and instead become active creators (Ogier, 2017, p.127). Both the Brazilian and Portuguese projects allowed us to understand that teaching requires risk-taking, openness to the new, grasping reality, active listening, and willingness to engage in dialogue. As opposed to a teacher-centered model, where the teacher is the transmitter of knowledge, we prioritized, in both cases narrated here, a student-centered model and a more holistic approach (Schweisfurth, 2019) capable of stimulating initiative, a sense of discovery, and a spirit of cooperation among participants. This model allowed greater autonomy for students in seeking information and acquiring knowledge, where the learning subject plays a fundamental role (Filho, 2000).

It became clear that DE in Art Education can provide transdisciplinary territories and break disciplinary barriers without losing the specificity of each discipline. Eça (2009, p.4) stated that:

> (...) Schools are social institutions that highly value a certain degree of conformity. Creative individuals may exhibit characteristics, abilities, and skills that teachers may find difficult to accept, such as tolerance for ambiguity and playing with ideas, materials, and processes. Schools tend to foster an environment of certainties and 'seriousness' where play does not fit (...).

In a conference at ESE-IPVC in 1992, Allison argued that innovation and change are threats to established institutions and systems, and that thinking in aesthetic terms is not prominent in most art programs. Forms of thinking, describing, analyzing, and evaluating thinking strategies must be part of art curricular approaches, just as reading and writing systems are part of literary curricula. Adorno (2013) warns about mass media as all-powerful, monopolizing instruments that turn individuality into pseudo-individuality (In Costa, 2016). He affirms that the ubiquity, repetitiveness, and standardization of the cultural industry make modern mass culture a means of unprecedented psychological control. According to this British specialist, sensitivity to the artistic phenomenon is surpassed in this era of rapid changes unless thinking strategies are developed to allow each person to extract meanings and interpretations.

Educational methods undergo so many changes that the content needs to be adapted to these methods. Learning should not be limited to mere knowledge acquisition but should involve the development of media literacy, knowledge of contexts, cultures, and languages (Pacheco et al., 2019). Technology alone does not promote change, but when associated with projects as described here, it can help understand ongoing transformations, promoting borderless education.

We believe that teachers and students, when narrating their experiences of training and knowledge acquisition as described in the cases presented, through written, oral, and visual forms, make it possible to understand how power networks pre-determine the way each individual understands the world, social relations, and subject production. With this understanding, it is possible to create another way of comprehending school, teaching, and teaching practice, as individuals formed in these networks can resist them in an "undisciplined" manner. Therefore, it is up to education professionals to understand conceptions and beliefs, know where they came from, what strategies and problems they are part of, how they were or are used, and what effects they caused and still cause.

Final Considerations

> *We will have to learn to live differently, to think differently, to speak differently, to teach differently.*
>
> Jorge Larrosa

Courses of general training usually begin by asking: What does it mean to be a teacher? What is the teacher's training? We will start by clarifying what being a teacher is not, as well as what teacher training is not, with the aim of deconstructing ideas, principles, and myths about teachers and their training. Being a teacher is not a gift but rather developed capacities; it is not a mission but a job, a profession; it is not an individual project but a collective one; it requires not only mastery of techniques and content but also involves affection, values, political awareness, and a worldview; it is not a fixed, unchanging, stable identity but a mutable, provisional, multiple one... And training is not a conclusive learning but rather a process, a continuum.

For teachers, it is essential to always seek something new and creative within the school environment, where children, adolescents, men, and women circulate. Being a teacher does not mean having a fixed, repetitive, and uniform activity for all students. On the contrary, it demands flexibility in dealing with students, in addition to having knowledge about what is being taught. Thus, the question to be answered is not 'who am I?' or "what does it mean to be a teacher?" but "how is it to be a teacher?" and "how did I become what I am now?". This alternative way of questioning allows teachers to discover the constituent elements of the different states of being that succeed each other. It involves questions about "how and why have I been what I have been?". This way of questioning is crucial for understanding ourselves.

However, nowadays, the pedagogical thinking of some education professionals still considers the transcendence of the subject and its ahistorical nature, viewing the subject as naturally given (Silva, 1999). Conversely, the teacher, in their practice, is in the process of being and, at the same time, has the potential to become something different from what they have been, something never experienced before.

The data presented here about Distance Education (DE) can provide insights for teachers and students to promote critical thinking and "undisciplined" approaches in creating activities that go beyond the traditional norms found in manuals. It also contributes, at the national and international levels, to the planning, implementation, and evaluation of actions that encourage Higher Education Institutions to effectively provide high-quality distance courses, fulfilling their duty with educational legitimacy for society. These data also allow the identification of specific pedagogical strategies and resources needed for a better utilization of DE programs.

The advent of the COVID-19 pandemic has shown the urgent need for the use of DE at all levels of basic and higher education. It requires appropriate training of teachers in digital

technologies so that they can develop and implement their DE projects with competence, creativity, and critical thinking. As expressed by the reports of the participating students in the cases presented here - Brazil and Portugal - we conclude what we are or, even better, the meaning of who we are, depends on the stories we tell and those we tell ourselves (Larrosa, 1999).

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15 | Augmented Reality Technology Usage on Arts Students Learning Satisfaction

Abdulrasheed Olowoselu
Modibbo Adama University Nigeria
rasheedolowoselu@yahoo.com

Abstract

Augmented Reality (AR) has emerged as a transformative technology with the potential to revolutionize education by enhancing traditional learning approaches. This paper investigates the impact of AR on students' learning satisfaction, drawing on the Technology Acceptance Model (TAM) to understand students' acceptance of this innovative educational tool. A qualitative research design was employed, interviewing arts students from the Department of Industrial Art Design at Modibbo Adama University, Nigeria. Through in-depth interviews and coding using NVivo 14 software, the study explored students' perceptions of augmented reality technology. The findings consistently revealed positive experiences, with students expressing ease of use, interactivity, and benefits to their learning satisfaction. Students reported that AR was user-friendly and significantly improved their learning satisfaction. The perceived usefulness of AR in simplifying complex concepts and providing new ways to interact with course materials was consistent theme among participants. The transformative impact of AR on students' educational experiences made learning more enjoyable, interactive, and effective, leading to substantial improvements in overall learning satisfaction. Students exhibited positive attitudes toward using AR, emphasizing its engagement and enjoyment benefits. Based on the findings, the study recommends educators to enhance the accessibility of AR applications to meet evolving student needs. The study suggests that educational institutions should consider integrating AR into their curriculum, providing training and support for both students and educators. The positive impact of AR on learning satisfaction implies its effective incorporation across diverse subjects and disciplines, urging educators to explore various applications to enhance engagement and satisfaction in different fields of study. Overall, the study advocates for the continuous improvement and integration of AR technology in education to foster a more personalized and adaptable instructional approach.

Keywords: Augmented Reality, Teacher Education, Students Satisfaction, Arts Education, Technology Acceptance Model.

Introduction

Education is the acquisition of knowledge, desirable skills and good attitude for individual self-reliance and collective development in a nation. Since the advents of the global pandemic, educational institutions are adopting numerous measures to enhance teaching and learning. Augmented reality technology is one of the measures being adopted globally to enhance teaching and learning. The adoption is imperative for academics as it allows the integration of technology in the learning process and also facilitates participation and interaction among students during their course of learning. Augmented reality technology has been seen as a commendable development and practical instrument which involved technology enhanced learning through the use of supplementary tools to combine reality with virtual learning (Wang et al., 2018). According to Saleem (2021) augmented reality technology is a novel technology in e-learning that enhances students' learning satisfaction.

Certainly, Lee et al., (2003) affirmed the technology acceptance model sub-variables as perceived ease of use, perceived usefulness, perceived enjoyment and attitude towards use which are also adopted as sub-variables in this study. Meanwhile scholars in the field of education consented that augmented reality technology is a distinct learning and teaching approach that provides lecturers with opportunities to create an interactive students-oriented teaching and learning process (Vasilevski & Birt, 2020; Wang at al., 2018). It also facilitates the effective understanding of scientific and experimental contents for students' learning satisfaction. Augmented reality technology is useful and timely for the educational needs of the students. The researcher observed that augmented reality technology is a phenomenon with numerous challenges and tends to investigate its usage for students' learning satisfaction. It is on these challenges that prompted the researchers to conduct this study to proffer solutions to problems, respectively. Specifically, the study examined the following objectives: to identify the perceived ease of use of augmented reality on students' learning satisfaction; to investigate the perceived usefulness of augmented reality on students' learning satisfaction; to identify the perceived satisfaction in using augmented reality on students' learning satisfaction, and to investigate attitude to use augmented reality on students' learning satisfaction.

Augmented Reality

Augmented Reality (AR) stands out as a revolutionary technology poised to transform education by augmenting traditional learning approaches. The integration of AR into educational environments has gained considerable attention, particularly concerning students' satisfaction with the learning experience (Chiang et al., 2014). As a technology, AR superimposes digital information onto the real-world, creating an immersive and interactive educational setting. In the realm of education, AR has been employed to enrich conventional teaching methods, providing students with a more captivating and dynamic learning atmosphere (Dunleavy & Dede, 2014). The use of AR in education holds promise for accommodating diverse learning styles, fostering a more personalized and adaptable instructional approach (Billinghurst et al., 2015).

A fundamental aspect of adopting educational technology is its impact on students' satisfaction with the learning process. Studies indicate that AR can significantly elevate students' engagement levels by offering interactive and experiential learning opportunities (Akçayır & Akçayır, 2017). Numerous research endeavors have delved into the cognitive advantages of integrating AR into educational frameworks. AR facilitates the visualization of abstract concepts, enabling students to comprehend intricate ideas with greater ease (Alzahrani, 2020). The

interactive nature of AR applications empowers students to actively engage in the learning process, enhancing their problem-solving skills and critical thinking abilities (Dede et al., 2017).

Ease of use of Augmented Reality on Students Learning Satisfaction

As Augmented Reality gains prominence in educational settings, researchers have focused on assessing its user-friendliness and the subsequent impact on students' satisfaction with the learning process (Low et al., 2022). Concurrently, Hu et al., (2020) asserted that the ease of use of any technology significantly influences its acceptance and effectiveness in educational contexts. According to Venkatesh and Davis's (1996) Technology Acceptance Model (TAM), the perceived ease of use plays a crucial role in shaping users' attitudes toward technology. Regarding AR, investigations by Chytas et al., (2020) and Wang et al., (2023) confirmed students' favorable AR's perceptions of ease of use positively correlated with their overall satisfaction in the learning experience.

Research conducted by Dunleavy et al., (2009) illustrated the interactive and immersive nature of AR applications sparks students' curiosity and interest, leading to heightened levels of satisfaction. The ease with which students can engage with AR content directly shapes the cognitive advantages and overall satisfaction derived from the learning process.

Usefulness of Augmented Reality on Students Learning Satisfaction

Research studies indicate that the incorporation of Augmented Reality (AR) into education positively influences student engagement. For instance, Liu et al., (2023) observed that students exposed to AR experiences demonstrated higher motivation and active involvement compared to traditional classroom setups. The interactive and dynamic nature of AR content captures students' attention, thereby enhancing the learning experience.

Several investigations into the relationship between AR usage and learning outcomes, have unveiled positive associations. Nikimaleki and Rahimi (2022) found that learning materials enhanced with AR significantly improved students' comprehension and retention of information. This improvement in learning outcomes contributes to heightened satisfaction with the educational experience.

Likewise, AR technology facilitates personalized and adaptive learning experiences tailored to individual learning styles and preferences. The capacity to customize content based on students' needs amplifies the effectiveness of instructional materials (Akçayır & Akçayır, 2017). This adaptability fosters a sense of autonomy and control over the learning process, positively impacting students' satisfaction levels.

Satisfaction in using Augmented Reality on Students Learning Satisfaction

Augmented Reality (AR) is a technology that transmit digital content into the global world, creating an interactive and immersive experience. Consequently, research has illustrated that the integration of AR enhances student engagement, resulting in elevated satisfaction levels. Erbas and Demirer (2019) observed that students utilizing AR applications reported heightened motivation and interest in the subject matter when compared to traditional methods.

The connection between AR usage and academic performance emerges as a fundamental factor in students' satisfaction, as emphasized by (Baabdullah, et al. 2022). Akçayır and Akçayır's (2017) study revealed that students exposed to AR experiences displayed enhanced academic performance, attributing it to technology's ability to make abstract concepts more tangible.

Furthermore, students' satisfaction with AR is intricately linked to usability and accessibility of the interfaces. Hu et al., (2021) research assessed the effectiveness of Augmented Reality in enhancing the knowledge of structural systems among undergraduate non-engineering students. The study demonstrated that AR application effectively improved the structural systems knowledge of non-engineering students. The perceived learning benefits plays a significant role in students' satisfaction with AR, as suggested by Milgram et al., (1994) Reality-Virtuality Continuum framework. According to this framework, the closer AR aligns with real-world experiences, the more satisfied students tend to be with their learning outcomes.

Theoretical Framework

User Acceptance of Technology

Technology Acceptance Model (TAM) was used to examine students' acceptance of technology, a significant factor directly influencing their perceptions of augmented reality for learning. Davis (1989) proposes the Technology Acceptance Model (TAM) and regards it as a theoretical framework to determine an individual's acceptance of using technology. In TAM, four important sub-variables are presented such as perceived ease of use, perceived usefulness, perceived enjoyment and attitude towards use (Lee et al. 2003). TAM indicates that behaviour could be predicted straightforwardly from behavioural intentions partially connecting people's attitudes towards their behaviour (Yousafzai et al. 2010).

Methodology

This study employed a qualitative research design with informative perspectives to thoroughly interview arts students, exploring their perceptions of the usage of reality technology for learning satisfaction. This method established credible researchers-respondents' interactions to

facilitate reliable research outcomes. It also enhances accuracy of data from the respondents. According to Creswell (2014) interviews enhances participants-researcher interactions and contribute to robust research findings. A simple random sampling technique was used to select 12 students for a series of in-depth interview from the Department of Industrial Art Design at Modibbo Adama University, Nigeria. The students serving as informants were categorize into two groups based on gender; male and female. Each group identity comprises of abbreviated name of a Modibbo Adama University student namely; MAUS coded as 'Inf. MAUS1F' and 'Inf. MAUS2M' respectively. In view of this, each informant was identified in the analysis by a specific code.

The coding procedure was carried out in stages incorporating both deductive and inductive coding. Additionally, NVivo 14 software was used to analyzed the qualitative data. The collected data were transcribed, coded and categorized into themes and sub-themes using the software for a comprehensive analysis.

Findings

Augmented Reality Technology Usage on Arts Students Learning Satisfaction

Augmented Reality (AR) technology has gained increasing attention for its potential to enhance learning experiences across various disciplines, including the arts. In the context of arts education, AR holds the promise of transforming traditional teaching methods by overlaying digital content onto the real-world environment. This immersive technology has the potential to engage arts students in interactive and dynamic learning experiences, fostering creativity and deepening their comprehension of artistic concepts. The exploration of augmented reality's impact on learning satisfaction among arts students is an emerging area of research, aiming to uncover how this innovative technology influences their overall educational experience and satisfaction levels in the realm of artistic education.
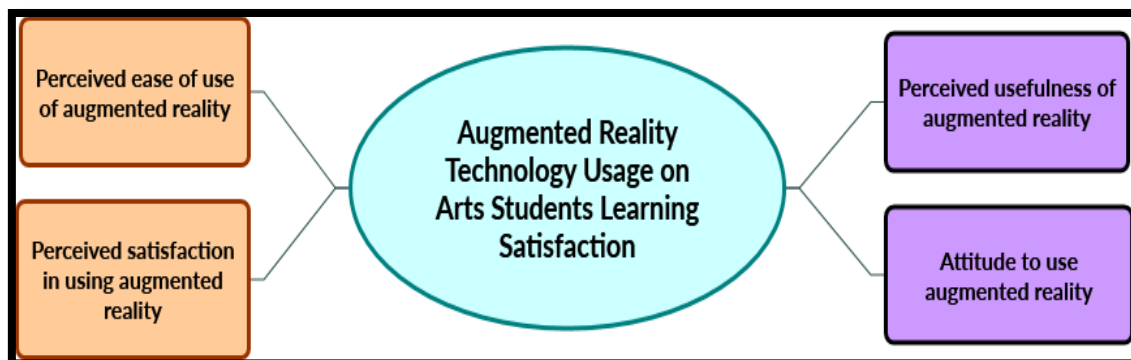

Figure 1. The NVivo out-put showing the emerged themes of augmented reality technology usage on arts students learning satisfaction

Perceived ease of use of augmented reality

The findings regarding for this objective consistently revealed a theme of positive experiences with the perceived ease of using augmented reality and its significant impact on students' learning satisfaction. Inf. MAUS1F asserted that augmented reality is incredibly easy, stating. "At first, I was a bit skeptical about augmented reality, but once I tried it, I realized how user-friendly it was. It didn't take long to get the hang of it, and it definitely improved my learning satisfaction." Similarly, Inf. MAUS2M although initially skeptical, said, "I had no prior experience with augmented reality, but it was surprisingly easy to use. The interactive elements helped me understand complex concepts better, and it positively impacted my learning satisfaction." From the perspective of Inf. MAUS4F, "Augmented reality seemed intimidating at first, but the learning curve was minimal. It quickly became a valuable tool in my studies, and my overall satisfaction with learning improved." Highlighting her perception on Augmented Reality, Inf. MAUS5F said, "I'm not tech-savvy, but I had no trouble using augmented reality. It simplified complex topics and made learning more fun. It definitely boosted my learning satisfaction."

Echoing this same perception Inf. MAUS6F emphasize its straightforward usability, stating. "Augmented reality was a game-changer for me. It was straightforward to use, and it made studying more interactive and engaging. My learning satisfaction has never been higher." As for Inf. MAUS7M, "I thought augmented reality would be complicated, but it was surprisingly easy. It not only made learning more enjoyable but also helped me retain information better. My satisfaction with learning soared." Buttressing this claim, other students code name Inf. MAUS8M, Inf. MAUS9M, Inf. MAUS10F, Inf. MAUS11M, and Inf. MAUS12F acknowledged the usefulness of augmented reality.

Therefore, these findings indicate that students generally perceive augmented reality as easy to use, interactive, and beneficial to their learning satisfaction. Their initial hesitation often turned into enthusiasm and satisfaction once they experienced the positive impact of augmented reality on their educational experience.
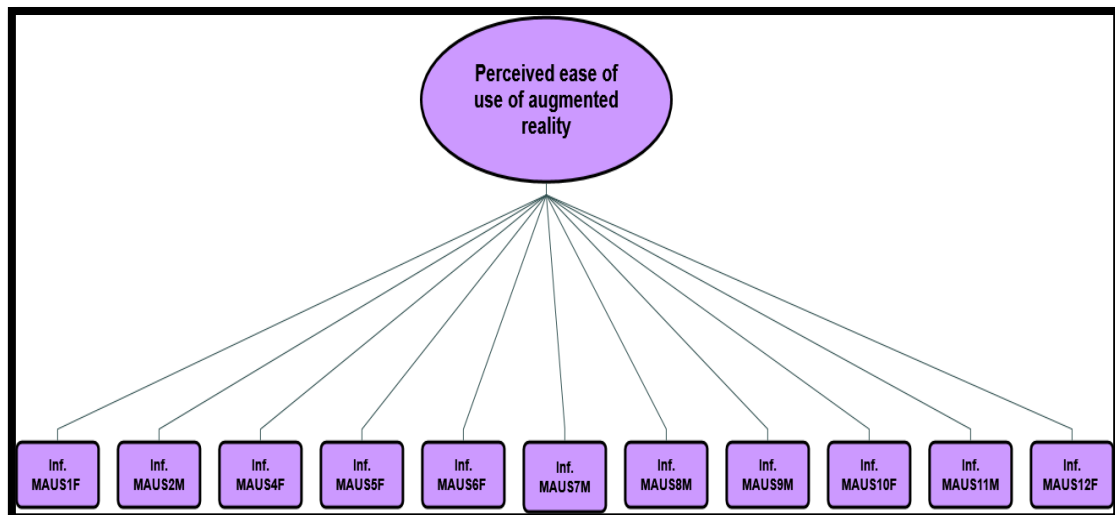
Figure 2. Informants' response to perceived ease of use of augmented reality

Perceived usefulness of augmented reality

The findings to this objective consistently highlighted the perceived usefulness of augmented reality in enhancing students' learning satisfaction. Inf. MAUS1F, for example found augmented reality to be a highly valuable tool that revolutionized their learning experience, "*Augmented reality was incredibly useful in my studies. It provided a whole new way to interact with course materials and increased my learning satisfaction significantly.*" Similarly, Inf. MAUS2M acknowledged augmented reality's value in simplifying complex concepts, stating. "I found augmented reality to be a highly valuable tool. It helped me grasp complex concepts more easily and made learning enjoyable, which positively impacted my overall satisfaction with learning." Buttressing this claim, Inf. MAUS3M described augmented reality as transformative, significantly enhancing their learning experience, stating. "*Augmented reality was a game-changer for me. It was incredibly useful in enhancing my understanding of topics. My learning satisfaction has increased since incorporating it into my studies.*"
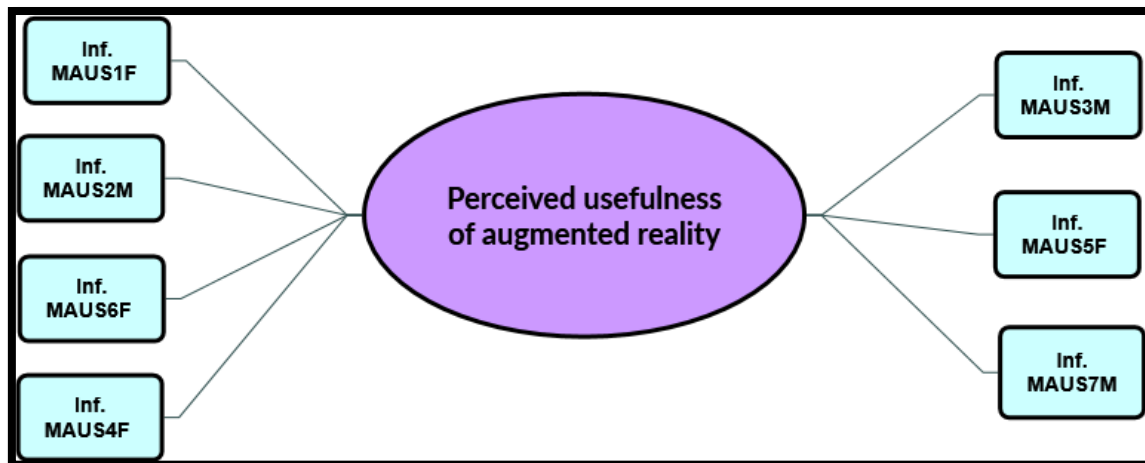
Figure 3. Informants' response to perceived usefulness of augmented reality

Expressing her perception in a similar manner, Inf. MAUS4F firmly asserts the undeniable usefulness of augmented reality, stating, "*The usefulness of augmented reality in my learning was undeniable. It simplified difficult subjects and improved my learning satisfaction. I can't imagine studying without it now.*" Similarly, Inf. MAUS5F expressed "*I was initially hesitant, but the usefulness of augmented reality became enriching. It made learning more interactive, engaging, and my satisfaction with learning improved significantly.*" In the contrary Inf. MAUS6F said, "*Augmented reality proved to be a highly useful learning tool. It was easy to use and added depth to my education, positively affecting my learning satisfaction.*" As for Inf. MAUS7M "*I can't overemphasize on how useful augmented reality was for my learning. It simplified complex topics and improved my comprehension. My satisfaction with learning risen as a result.*" Other informants expressed similar views on perceived usefulness of augmented reality in enhancing students' learning satisfaction. The students acknowledged its transformative potential in simplifying complex concepts, engaging them in learning, and positively impacting their overall educational experiences.

Perceived satisfaction in using augmented reality

The findings for this objective consistently revealed that students experienced a high level of satisfaction when using augmented reality in their learning. Augmented reality had a transformative impact on their educational experiences, making learning more enjoyable, interactive, and effective, ultimately leading to significant improvements in their overall learning satisfaction. In view of this, Inf. MAUS1F said, "*I can't express how satisfied I am with augmented reality. It completely transformed my learning experience and made it more enjoyable. My overall learning satisfaction has never been higher as present.*" Inf. MAUS2M described his satisfaction as immense, emphasizing how augmented reality facilitated better understanding

of complex topics and injected excitement into the learning process, "*The satisfaction I derived from using augmented reality in my studies was immense. It helped me understand complex topics better and added excitement to learning, significantly increasing my overall satisfaction*." According to Inf. MAUS3M who expressed satisfaction with augmented reality, "*I was extremely satisfied with the use of augmented reality. It made learning more interactive and accessible, ultimately contributing to a substantial improvement in my learning satisfaction*." Similarly, Inf. MAUS4F started "*Augmented reality exceeded my expectations, and my satisfaction with learning soared as a result. It made studying more engaging and improved my overall understanding of course materials.*"
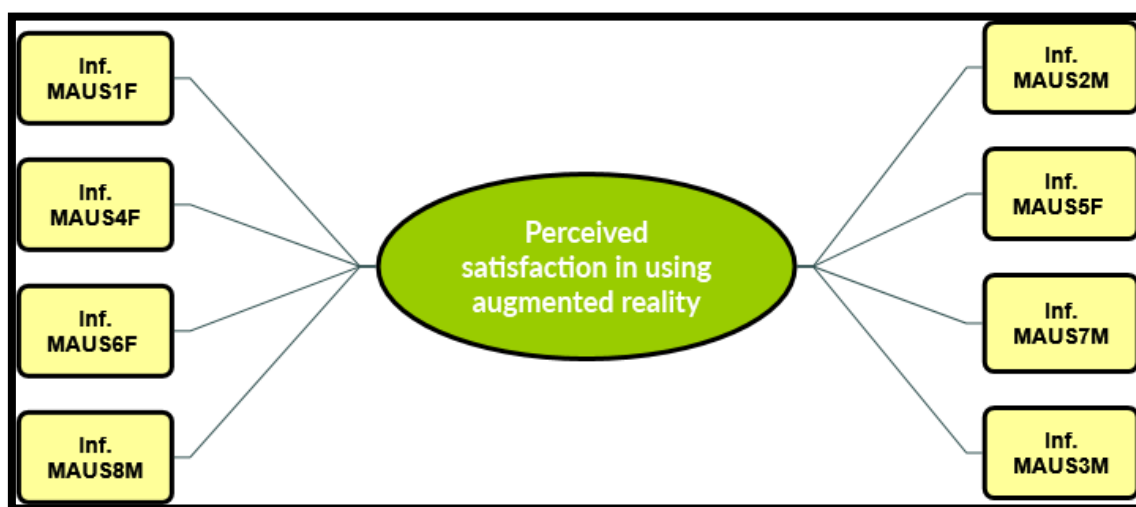

Figure 4. Informants' response to perceived satisfaction in using augmented reality

Raising a salient point about perceived satisfaction in using augmented reality, Inf. MAUS5F said, "*The satisfaction I experienced with augmented reality was off the charts. It enhanced my learning ways and my overall learning satisfaction significantly improved*." Similarly, Inf. MAUS6F highlighted that, "*I can't overstate how satisfied I am with augmented reality. It was a game-changer for me, making my learning more dynamic and enriching. My overall learning satisfaction has increased dramatically*." Affirming the same perception, Inf. MAUS7M also revealed that, "*Augmented reality brought me immense satisfaction. It made complex subjects more approachable and turned my learning into an exciting adventure. My learning satisfaction has never been better.*" Inf. MAUS8M found the satisfaction derived from augmented reality to be undeniable, stating, "*The satisfaction I derived from using augmented reality was undeniable. It added value to my education, making it more interactive and enjoyable. My overall learning satisfaction has improved significantly.*" Other students interviewed also illustrated the exceptional satisfaction experienced when using augmented reality in their studies. Augmented reality is viewed as transformative, adding excitement, making learning more interactive, engaging, and significantly increasing overall learning satisfaction.

Attitude to use augmented reality

Regarding the attitude to use augmented reality on students learning satisfaction, the findings shed light on the students' positive attitudes toward incorporating augmented reality in their learning experiences. These attitudes were consistently associated with improvements in learning satisfaction. One of the students, Inf. MAUS1F expressed, "*I had a very positive attitude toward using augmented reality, and it did not disappoint. It made my learning experience more engaging and enjoyable, ultimately boosting my learning satisfaction.*" Highlighting the positive influence on their overall learning satisfaction, Inf. MAUS2M noted, "*I was initially excited about using augmented reality, and it lived up to my expectations. It improved my understanding of complex subjects and positively influenced my overall learning satisfaction.*" Similarly, Inf. MAUS3M disclosed that, "*My attitude towards using augmented reality was quite positive. It brought a new dimension to my learning, making it more interactive and accessible, which significantly enhanced my learning satisfaction.*" This student's positive attitude toward augmented reality led to a transformation in their learning experience. Another perspective from Inf. MAUS4F disclosed that, "*I had a very favorable attitude toward using augmented reality, and it proved to be a valuable tool. It made studying more engaging and improved my comprehension, leading to a boost in my learning satisfaction.*" This student's favorable attitude toward augmented reality was validated by its effectiveness as a valuable tool.

Corroborating the earlier perspectives, Inf. MAUS5F also said, "*I was enthusiastic about using augmented reality, and it exceeded my expectations. It made learning more interactive and enjoyable, which positively impacted my overall learning satisfaction.*" Another student, Inf. MAUS6F said, "*I had a highly positive attitude towards using augmented reality. It made my learning experience more dynamic and exciting, contributing to a substantial improvement in my learning satisfaction.*" This transformation contributed to a substantial improvement in their learning satisfaction. This viewpoint is reflected in the perception of Inf. MAUS7M who said, "*I had a very optimistic attitude toward using augmented reality, and it didn't disappoint. It made complex subjects more approachable and turned learning into an adventure, greatly enhancing my learning satisfaction.*" As noted by Inf. MAUS8M who explained the attitude toward augmented reality and how it added value to their education thus, "*My attitude towards using augmented reality was very favorable. It added value to my education, making it more interactive and enjoyable, which improved my overall learning satisfaction significantly.*"
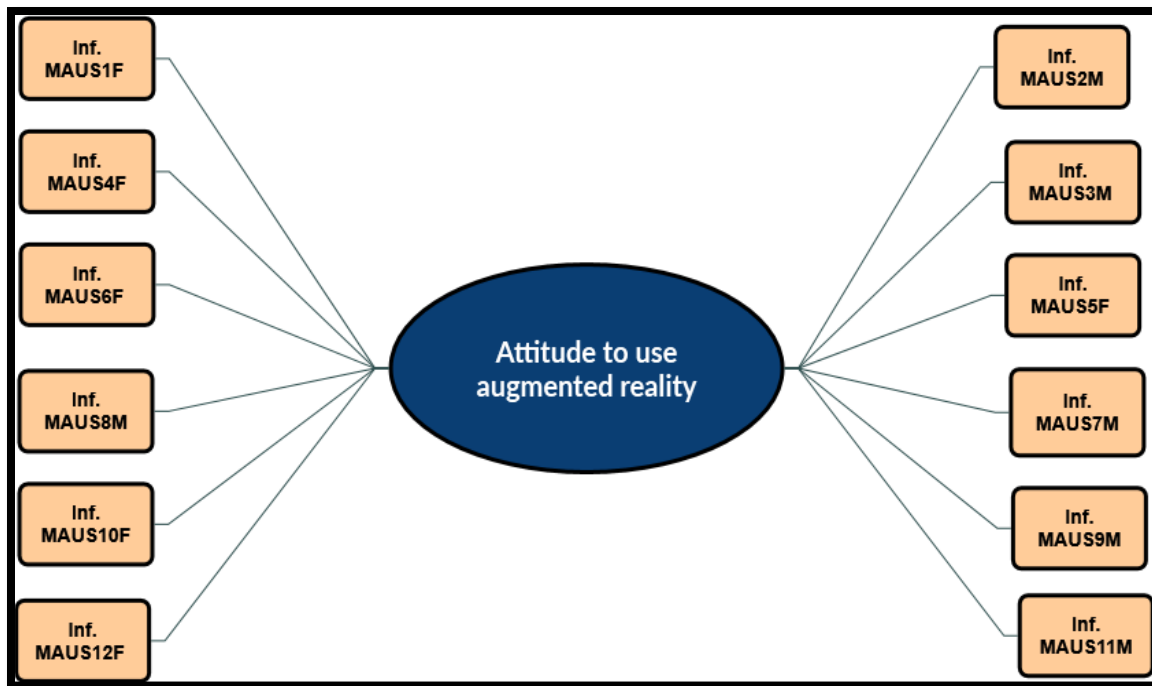
Figure 5. Informants' response to attitude to use augmented reality

Emphasizing the significance of augmented reality, Inf. MAUS9M indicated that, "*I was quite enthusiastic about using augmented reality, and it serve very good purposes to my learning ability. It made learning more pleasing, accessible and enhancing my learning satisfaction*." Inf. MAUS10F highlighted the interactive and effectiveness of augmented reality, stating, "*I had a positive attitude toward using augmented reality, and it revolutionized my learning experience. It made studying more interactive and effective, which led to an increase in my overall learning satisfaction*." Pointedly expressing his optimistic view, Inf. MAUS11M said, "*My attitude towards using augmented reality was highly positive. It made my learning more dynamic, pleasing, and my overall learning satisfaction improved significantly*." Finally, Inf. MAUS12F said, "*I had a very favorable attitude toward using augmented reality. It was easy to incorporate into my studies. My overall learning satisfaction has increased tremendously*"

Based on this, the finding has consistently highlighted students' positive attitudes toward augmented reality and their perceptions of how it positively influences their overall learning satisfaction. Students' initial expectations and attitudes were met by the technology, resulting in enhanced engagement, comprehension, and enriching their learning experiences.

Discussion of findingsTop of Form

The analysis of students' perceptions regarding the perceived ease of use of augmented reality reveals consistent and positive theme. The majority of students expressed initial hesitation but

later found augmented reality to be remarkably user-friendly, with a minimal learning curve. Their experiences with augmented reality positively impacted their learning satisfaction, making complex topics more accessible and pleasing. Their endorsements emphasize the transformative effect of augmented reality on students' educational experiences, shifting their initial hesitation to enthusiasm and overall satisfaction.

Similarly, the analysis of students' perspectives on the perceived usefulness of augmented reality indicates a unanimous agreement on its value in enhancing learning satisfaction. Students found augmented reality to be highly valuable tool that revolutionized their learning experiences. It simplified complex concepts, increased comprehension, and added excitement to the learning process. The consensus among students was augmented reality significantly contributes to improvements in overall learning satisfaction.

Concerning the perceived satisfaction in using augmented reality, the findings consistently highlight a high level of satisfaction among students. Augmented reality is described as transformative, making learning more enriching, interactive, and effective. The students' express immense satisfaction, stating that augmented reality exceeded their expectations and positively influenced their overall learning satisfaction. The technology is recognized as a game-changer, adding value to education and making the learning process more dynamic.

In terms of attitude toward using augmented reality, students consistently exhibit positive attitudes that correlate with improvements in learning satisfaction. Students were initially excited or enthusiastic about using augmented reality, and the technology not only met but exceeded their expectations. The positive attitudes contributed to a transformation in the learning experience, making it more engaging, dynamic, and pleasing.

Therefore, the analysis across these objectives consistently reveals that students perceive augmented reality as easy to use, highly useful, and satisfying in their educational experiences. The technology has a transformative impact, turning initial hesitation into enthusiasm and significantly enhancing overall learning satisfaction. Students' positive attitudes toward augmented reality further contribute to the positive outcomes, highlighting its value as an effective tool in education.

Conclusion

Perceived Ease of Use: The analysis consistently demonstrates that students perceive augmented reality (AR) as remarkably user-friendly, with minimal learning curves. Initial uncertainty often transformed into enthusiasm as students experienced the positive impact of AR on their learning satisfaction. Inf. MAUS1F, Inf. MAUS2M, and others affirmed that AR's

perceived ease of use significantly contributed to an improvement in their overall learning satisfaction. Therefore, it can be concluded that students generally admitted that AR's ease of use significantly contributed to educational experience of students.

Perceived Usefulness: The findings underscore the perceived usefulness of augmented reality in enhancing students' learning satisfaction. Students, such as Inf. MAUS1F and Inf. MAUS2M, found AR to be a valuable tool that revolutionized their learning experience, simplifying complex concepts and making learning more interactive. The positive feedback from various students indicates that AR's perceived usefulness has a significant impact on students' overall satisfaction with their educational experience.

Perceived Satisfaction: The study reveals that students experienced high level of satisfaction when using augmented reality in their learning. Augmented reality had a transformative impact, making learning more pleasant, interactive, and effective. Inf. MAUS1F, Inf. MAUS2M, and others expressed immense satisfaction, stating that AR positively influenced their learning experiences. Overall, it can be concluded that augmented reality contributes significantly to heightened satisfactory level among students in their educational pursuits.

Attitude to Use: Students often displayed positive attitudes toward using augmented reality, and this positivity was linked to improvements in learning satisfaction. Inf. MAUS1F, Inf. MAUS2M, and others expressed excitement and optimism about using AR, and their positive attitudes were validated by its effectiveness in enhancing their learning experiences. Therefore, the study concluded that students' positive attitudes toward using augmented reality contribute to a substantial improvement in their overall students learning satisfaction.

Recommendations

Based on the findings, educational institutions should consider integrating augmented reality into their curriculum, ensuring proper training and support for both students and educators. This would facilitate smoother transition and enhance the overall learning experience. Also, educators should collaborate to continuously improve the user interface and accessibility of augmented reality applications. This ensures that the technology remains user-friendly and aligns with students' evolving needs and expectations. The positive impact of augmented reality on learning satisfaction suggests that it can be effectively incorporated into various subjects and disciplines. Consequently, educators should explore diverse applications to enhance engagement and satisfaction across different fields of study.

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BIOGRAPHIC DETAILS

Abdulrasheed Olowoselu is a Senior Lecturer in the Faculty of Education, Modibbo Adama University. Hold a PhD in Educational Management and Leadership from University Utara Malaysia. He is specialized in educational leadership, management, policy and teacher education at undergraduate and post-graduate level. He is a Green Environmental Activist and currently a Faculty Representative in the University. He has published extensively in both national and international journals and books.

Email: rasheedolowoselu@yahoo.com

Adalgisa Pontes holds a PhD in Didactics of Art Education from the University of Valladolid, Spain, and she is professor at the Polytechnic Institute of Viana do Castelo. Music is the foundation for all the work that she develops, whether pedagogical, research, training, creation, interpretation and production. In this context, she has a special interest in artistic projects with a strong connection with the community, in research on didactics of Art Education and in generic and specialized music teaching.

Email: adalgisapontes@ese.ipvc.pt

Adriana Luiz de Souza, PhD at Studiorum-Università di Bologna, http://amsdottorato.unibo.it/5971/ ; Independent researcher on history, identity, environmental and social aspects of Vale do Café Fluminense in Rio de Janeiro, Brazil. Several publications in national and international Journals, such as Diálogos com as Artes http://www.ese.ipvc.pt/revistadialogoscomaarte and Conference Proceedings (e.g. Italus Hortus – Book of Abstract del X Convegno AISSA, Palermo, November 28-29, 2012 with an award - De Souza, A.L.; Canavari, M.; Wilkinson, J.; Vandecandelare, E."La valorizzazione del territorio agrario e il controllo del degrado del suolo", pp. 66-69). Member of the research group Núcleo de Estudos e Práticas em Rede para o Ensino da Propriedade Intelectual (PI), at Basic Education.

Email: souzaadriana19@gmail.com

Ana Barbosa is an Assistant Professor in the Department of Education and Teacher Training at the School of Education of the Instituto Politécnico de Viana do Castelo, Portugal, since 2002. She has a PhD in Child Studies, specifically in Elementary Mathematics, a Master degree in Mathematics Education and a BSc in the same area. She has been teaching in both graduate and undergraduate teacher training courses. Throughout the years she has been a speaker in many national and international conferences, published articles in different journals and conference proceedings and co-authored books and book chapters. She has been involved as researcher in the developed of projects in the scope of outdoor mathematics and algebraic reasoning. Recently collaborates in two projects focused on curricular innovation and on math trails in school, curriculum and educational environments in Europe.

Email: anabarbosa@ese.ipvc.pt

Ana Mae holds a degree in Law from the Federal University of Pernambuco (1960), a master's degree in Art Education from Southern Connecticut State College (1974) and a PhD in Humanistic Education from Boston University (1978). Honoris Causa by the Arts National University (ANU) at Buenos Aires (2023). She is currently Professor Emeritus at the University of São Paulo and Professor at Anhembi Morumbi University. She has experience in the area of Arts, with an emphasis on Art/Education, working mainly on the following topics: Art Teaching and methodological contexts, History of Art and Drawing Teaching, Design Teaching, Art Administration, Interculturality, Visual Pedagogy, Studies of Art Museums, Cultural Mediation and Visual Studies. Vice Coordinator of the Group of Studies and Research in Art/Education Borrando Fronteiras (GEPABOF) and member of GEARTE. She will visit Viana do Castelo Polytechnic in November during the International Conference of Arts 2024.

Email: anamaebarbosa@gmail.com

Ana Maria Faccioli Camargo, UNICAMP-Faculty of Education, Campina-SP, Brazil Graduated in Pedagogy from the Paulista State University Júlio de Mesquita Filho (1966), MA in Education from the State University of Campinas (1984) and P.h.D. in Education from the State University of Campinas (1991). Emeritus Professor from Unicamp in 1996 and after that date guest researcher until 2017. She has experience in the area of Education, with emphasis on Teacher Training, Didactics and Teaching Methodology, working mainly on the themes: teacher training, pedagogical concepts and practices, the classroom class, school routine, distance education, difference, human sexuality, gender and education. She is the author of several articles and book chapters.

E-mail: aee.anamariafc@gmail.com

Ana Peixoto. Coordinator teacher and Teacher at the Higher School of Education of Viana do Castelo Polytechnic Institute since 1996. PhD in Methodology of Science Teaching at the University of Minho, with a master's degree in Pedagogical Supervision from the University of Aveiro and a graduation in Physics and Chemistry from the University of Minho. Her academic and professional career spanned more than three decades, and her research has focused on the training of teachers and early childhood educators. In recent years, her area of interest and research has focused on the methodology of science teaching in the early years and pedagogical supervision of a collaborative nature, in which she has developed research both national and internationally. In these areas she has become a reviewer of many reference journals, such as Sensos, Portuguese Journal of Education, Enseñanza de las Ciencias and JETEN. With several national and international publications she has integrated scientific commissions in several national and international conferences and congresses in different thematic areas with particular emphasis in the area of Childhood Education, Science Education and Pedagogical Supervision. Her current research focuses on learning in the early years and on the methodologies adopted, namely the STEAM approach.

Email: anapeixoto@ese.ipvc.pt

Ana Raquel Aguiar holds a PhD in Language Didactics and a bachelor's degree in modern Languages and Literatures, Portuguese and French Studies (Educational field), by the Faculty of Letters of the University of Porto. Over the last few years, she has been linked to Teacher Training, namely in the bachelor's degree in Basic Education and Professional Masters (Pre-School Education, 1st, and 2nd cycles of Basic Education). Teacher training and language didactics, in general, as well as education for development and global citizenship, curricular articulation, critical and creative thinking, in particular, have been her main lines of investigation.

Email: anaaguiar@ese.ipvc.pt

Anabela Moura - Art Education Coordinator at Viana do Castelo Polytechnic Institute- Higher School of Education (ESEVC), Portugal. BA in Fine Arts / Painting (FBAUP), Master in Art, Craft & Design Education (DMU) Leicester, and PhD in Art Education (USR), London. She has coordinated several BA and MA Courses at ESEVC since 2003, and a Professional Higher Technical Art and Technology Course (Light, Sound and Image). She is member of the CIEC Research Center at the University of Minho, Braga - Portugal, and has been collaborating with European and non-European researchers on internationally funded projects since 2003. She co-edits the International online Journal "Dialogues with Art" (www.ese.ipvc.pt/revistadialogoscomaarte/) and has several publications and critical analyzes in national and international Journals and books.

Email: amoura@ese.ipvc.pt

António Cardoso, PhD, integrated researcher at the Interdisciplinary Centre of Social Sciences (CICS-Nova-UMinho) at New University, Lisbon; ´engineers´ degree in Agricultural and Environmental Sciences at Wageningen University (The Netherlands), Master´s degree in Rural Development and Extension, also at Wageningen University, and since January 2009 has PhD in Sociology by Complutense University of Madrid, with a thesis entitled Local development: virtualities and limits; is Senior Lecturer at Polytechnic Institute of Viana do Castelo (north Portugal); he teaches on undergraduate and Master´s programmes in various courses such as Agronomy, Environment, and Management; has participated through presentations/papers at various national and international congresses and seminar on topics like local/rural/regional development, sustainability policies and organizations; is author of the book Territory and Development; and co-author in Domingues & Remoaldo (2012), Organizational Social Responsibility: development and sustainability, besides being (co) author of several other chapters of books, and scientific articles in national and international Journals on Local/Rural Development. Member of the Project Rural 3.0: Service Learning for the Rural.

Email: antoniocardoso@esa.ipvc.pt

Areej ElSayary is an expert in Science, Technology, Engineering, Art and Mathematics (STEAM), curriculum design and development, teaching and learning, assessment, and schools accreditation. She is also a certified associate for the Blackboard academy, a Fellow for the Higher Education Academy (FHEA), an Editor, and a researcher. She is an Approved Accreditation Lead Inspectors from New England Association of School and Colleges NEASC & Council of International School CIS. She is also an approved visitor by CAEP accreditation. She was the Graduate Program Coordinator in the College of Education at Zayed University and is currently an Assistant Professor in the College of Interdisciplinary Studies. Her research interests include the cognitive development, positive psychology and wellbeing, Human-computer interaction, entrepreneurship, innovation, design-thinking, Interdisciplinary STE(A)M, and assessment. She has published her work internationally and has presented papers at conferences. Dr. Areej has also conducted several teacher training programs across the United Arab Emirates. Furthermore, she is a Mental Health Ambassador at Zayed University and specialized in positive psychology.

Email: areejelsayary@gmail.com

Assunção Pestana/Çãopestana, PhD in Didactics and Educational Organization: Research and Innovation, at the Department of Didactics and School Organization, Faculty of Educational Sciences, University of Santiago de Compostela, Spain, researcher in the area of Art Education, former member of staff of Piaget Institute (Art Education), and ESAP, Escola Superior Artística at O' Porto (Video Art and Art History). Member of CIEC (Child Studies Research Centre at Minho University). As a Plastic and Multimedia artist many of her art works belong to several national and international museums, private collections, and archives.

E-mail: caopestana@gmail.com

Beatriz Vidal Leite Ribeiro, artistic name Tiza Vidal, is an experienced Puppeteer, Ceramist, Restorer, Teacher and Art Educator and since 1977 working in theater. As a Ceramist, she owns the studio Barro & Arte in Vassouras, Rio de Janeiro, where she also teaches ceramics and art-education. Tiza Vidal is dedicated to the study of the skills and expertise of the Vale do Café traditions, being the Culture Delegate for Vassouras' city. She also developed a local-identity pottery line named 'Flor do Café'. She also created the store Artimpério in Vassouras, an artisan cooperative. Vidal creates and coordinates different projects and meetings around Vale do Café traditions. In 2013, she started the project Rodas do Saber which, through monthly meetings featuring workshops and roundtables about local history and traditional skills and knowledge, seeks to rediscover, promote and strengthen local identity and the traditions of the Vale do Café. In 2017, she started to receive tourists and students to share the local traditions and knowledge compiled through the project Rodas do Saber. She coordinates and produces the meeting "Cortejo das Tradições" focused on traditions from the Vale do Café. Member of the research group Núcleo de Estudos e Práticas em Rede para o Ensino da Propriedade Intelectual (PI) at Basic Education.

Email: tizavidal@yahoo.com.br

Carlos Almeida, Adjunct Professor at Viana do Castelo Polytechnic Institute- Higher School of Education (ESE-IPVC), Portugal. Coordinator of Art Education MA Course. He has a BA in Music Education – ESE-IPVC, an MA in Education Studies (Music Education) from the (USR), London, and a PhD in Didactics of Art Education, from the University of Valladolid. His area of expertise is artistic education, musical aptitude and teacher training. He has supervised several master's and doctoral theses. He collaborates with national and international researchers with several publications. He co-edits the International online Journal "Dialogues with Art" (www.ese.ipvc.pt/revistadialogoscomaarte/).

Email: calmeida@ese.ipvc.pt

Cíntia da Silva Rocha holds a master's degree in Pre-School Education and Teaching in the First Cycle of Basic Education by the Higher School of Education of the Polytechnic Institute of Viana do Castelo. She completed her studies in 2022 and she has been working at the 1st cycle of Basic Education. In the scope of the final report of the Supervised Teaching Practice, she developed her research in the area of literary education in line with the musical component.

Email: cintiar@ipvc.pt

Helena Santana studied Musical Composition at the Escola Superior de Música e Artes do Espectáculo do Porto. In 1998 she obtains her Docteur degree from the University of Paris-Sorbonne (Paris IV). Since 2000, she is an Assistant Professor in the Department of Communication and Art at the University of Aveiro, teaching several disciplines in several courses in music, namely the master's in music, master's in music teaching and Doctoral Program in Music. She belongs to INET-Md Research unit, conducting diverse research in the field of analysis and theory of contemporary music. In this sense, Helena Santana is co-author of the book (semi) – BREVES, 20th century music notes, and (In) EXISTENCES of SOM, published by the University of Aveiro, Música Contemporânea Portuguesa: Jorge Peixinho, Cândido Lima João Pedro Oliveira, Published by Macau Institute, among other's articles.

E-mail: hsantana@ua.pt

Irineu Camargo - Degree in Natural History from the Julio de Mesquita Filho University in São Paulo (1965), PhD in Immunology from the University of Campinas (1973), teaching in Microbiology and Immunology from the University of Campinas (1994). Post-doctorate at the Immunocytoenzymology Laboratory of the Pasteur Institute in Paris (1974-1975). Scholarship from FAPESP and CNPq at different levels of improvement and received assistance from these institutions to carry out research and study trips. He has extensive experience in microbiological research with numerous scientific articles published in this area and extensive teaching experience in undergraduate courses in medicine, biology, nursing and postgraduate courses in biology. Over the last four years, he has been dedicated to research in the area of education, particularly on information and prevention of infectious and contagious diseases, daily school life and distance education. In this perspective, he has collaborated with professors from the Faculty of

Education at Unicamp in Latosensu postgraduate courses such as the Specialization Course in Educational Management aimed at managers of public schools in the State of São Paulo (2005-2007) and managers of schools in the Region Metropolitana de Campinas(2007-2009). Published scientific articles in specialized magazines and conferences.

E-mail: irineucamargo@gmail.com

João Pereira is an IT Specialist at the School of Education, Polytechnic Institute of Viana do Castelo, Portugal. Master in Information Systems from the University of Minho and Graduated in Computer Management from the same university. Often collaborates in several national and international projects in the areas of Education, Arts, Computing and Mathematics. He is a trainer in the area of Information Technology and Communication and Quality Manager at the School of Education, Polytechnic Institute of Viana do Castelo, Portugal.

Email: jpereira@ese.ipvc.pt

Jorge Jumbe. Senior Lecturer in Art Education and African Art History at Faculty of Arts of University of Luanda, Angola. Former Director of Arts School in Luanda (between 2015 and 2020) Former advisor to the Ministry of Culture, Angola (between 2007 and 2015). Holds a Ph.D. in Art Education at the Roehampton University, London, UK (2015). He holds a MA in Art Education at the University of Surrey Roehampton University, London, UK (2002) and BA in Fine Art in Havana, Cuba from the National School of Arts (1982) and BA in Art Education (1995) at Viana do Castelo Polytechnic Institute – ESE, Portugal. He holds a Postgraduate Diploma in Intangible Cultural Heritage at University Lusófona, Lisbon, Portugal. Coordinator of a National Project funded by UNESCO "Mapping the cultural and creative industries and identification of the cultural intermediaries of the Moxico Provinces of Angola". He has a focus on Art / Education, Processes of Creation, Teaching and Learning of Art, Culture and Patrimony. He has published articles in the field of Arts.

Email: gumbe.jorge@gmail.com

Krishna Goswami teaches English at a higher secondary school in Kolkata, India. She is a photo artist and writer whose goal is to tell stories based on her travels and diverse cultural experiences. Her photographic works have also been shown both nationally and internationally.

Email: ynli19@163.com

Margarete Soares - PhD in Arts from the School of Communications and Arts of the University of São Paulo, ECA/USP, with a fellowship period from the Faculty of Fine Arts of the University of Porto, FBA/UP, Portugal. She has a Masters in Arts and a bachelors in Arts Education, with a degree in Fine Arts from ECA / USP. She was a lecturer at the Plastic Arts Department at ECA/USP. She is currently a professor at the Metropolitan University of Santos Degree ministering the Visual Arts and Pedagogy course. She is part of the research group "Readings of the Possible Worlds Exhibition by the Swedish artist Hilma af Klint" and "Paulo Freire Chair". She has a focus on Art / Education, Processes of Creation, Teaching and Learning of Art and Warmup / Awareness: a process in the practice of artistic languages and Teaching Art in Remote Education. She has published book chapters and articles in the field of Arts.

Email: margarete.soares@unimes.br
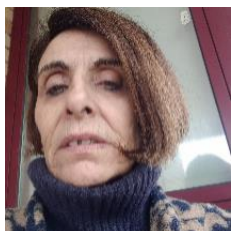
Maria Antonieta Vaz de Morais studied Arts and Design at the School of Arts and Design – Matosinhos-Portugal. In 2001, she completed a master's degree in art history in Portugal at the Faculty of Arts of the University of Porto. At the same institution, she completed her PhD in Portuguese Art History in 2014. Since 1998, she has been a lecturer at the Polytechnic Institute of Viana do Castelo, teaching various disciplines in the undergraduate courses in tourism, product design, environmental design, fine arts and artistic technologies, and a master's degree in art education. Her research interests range from the history of painting, drawing and printmaking, and the history of costume and fashion and decorative arts, on which she has published various articles.

Email: amorais@estg.ipvc.pt

Maria Celeste Cantante, PhD in Literature, Specialization in North American Literature, researcher of the Research Group: CEMRI - Media and Cultural Mediations, Universidade Aberta, has presented several communications of Literature, Society and Cinema nationally and abroad. She has published several articles. She has promoted workshops for Master's students within the Arts. Conference in the area of History and Culture of the United States of America. Master's Master Planning, examiner of Master's exams, as well as teacher trainer. Sessions for the dissemination of the History and Culture of the United States of America within the scope of adult education and an Initiation English Course within the scope of adult education, sessions on North American Transcendentalism, within the scope of the Agostinho da Silva Open School – (Moita county).

Email: mariahcantante@mail.com

Maria Helena Vieira, Assistant Professor of Music Education in the Educational Theory, Arts and Physical Education Department of the Institute of Education of Minho University in Braga, Northern Portugal. She is the Course Director of the Master of Music Education for the training of specialized music teachers and she is a member of the Scientific Council of the Institute of Education of Minho University. She belongs to the Board of Directors of the PhD Program in Child Studies, being responsible for the Arts Itinerary. She also performed this task in this PhD Program between the years of 2009 and 2013. She is a member of the Child Studies Research Center (CIEC) at Minho University and her research interests are pedagogy, didactics, curriculum and music education policies. She supervised dozens of master theses and practicum reports, as well as several PhD theses in those research areas, both at the national and international levels.

Email: m.helenavieira@ie.uminho.pt

Patrícia Vieira holds a PhD in Design from the University of Porto (Faculty of Fine Arts, 2018), a Master in Digital Arts from the Portuguese Catholic University (School of Arts, 2001) and a degree in Equipment Design from the School of Arts and Design (ESAD Matosinhos , 1995). Her research areas focus on communication design, UI and UX design, product design and design for sustainability. She is an adjunct professor at the Polytechnic Institute of Viana do Castelo where, since 1998, she has taught in several courses in the areas of product design, communication, multimedia and audiovisual production. At the same time, she has developed institutional communication design projects. She was awarded nationally and internationally in product and multimedia design contests, as well as exhibiting design contest projects, carried out individually or in co-authorship (Portugal, Japan, Germany, England, USA).

Email: pvieira@estg.ipvc.pt

Rachel Mason is Emeritus Professor of Art Education at the University of Roehampton London. She has taught art and art education in England, Australia and USA and is well known for her research and publications on multicultural, cross-cultural and international art education. She is a former President and Vice President of the National Society for Education in Art and Design (NSEAD) and founded and edited the International Journal of Education through Art. Her books include Art Education and Multiculturalism, a second edition of which was published in 1996; International Dialogues in Visual Culture, Education and Art (co-edited with Teresa Eça and published in 2010), Beyond Multicultural Art Education: International Perspectives (co-edited with Doug Boughton and published in 1999); Issues in Arts Education in Latin America (co-edited with Larry O'Farrell and published in 2004) and Por Uma Arte Educação Multicultural (published in Brazil in 2002). She has directed numerous national and international research projects. Her most recent project in Cape Verde is being funded by the Leverhulme Foundation.

E-mail: r.mason@roehampton.ac.uk

Raphael Vella is a Professor of Art Education at the University of Malta, where he coordinates postgraduate degrees in art education and social practice arts. He is also an artist and curator, and has exhibited his works in international exhibitions and venues, including the Venice Biennale, Domaine Pommery (Reims, France) and Modern Art Oxford. In 2012-13 he was Artistic Programme Director for Valletta 2018 Foundation, the entity responsible for the European Capital of Culture in 2018.

He has edited books and published several academic papers on different facets of art education, particularly on issues related to socially engaged art and sustainability. He has also published numerous articles and catalogue essays about contemporary art, culture and education and initiated many artistic projects, educational ventures and international exchanges that have helped to transform the cultural scene in Malta, like Divergent Thinkers, the Curatorial School, the Valletta International Visual Arts festival (VIVA). In 2017, he was co-curator (with Bettina Hutschek) of the Malta Pavilion at La Biennale di Venezia. In 2019, he organised the InSEA Seminar Art Education: Conflicts and Connections between 9-11 October in Valletta. Between 2020 and 2023 he is coordinating a University of Malta team working on Acting on the Margins: Arts as Social Sculpture (AMASS), an international research project on socially engaged arts.

Personal website: http://raphaelvella.com

Email: raphael.vella@um.edu.mt

Raquel Moreira was born in Porto in 1983, where she graduated from the Higher School of Education of the Polytechnic of Porto (degree in Heritage Management) and the Faculty of Fine Arts of the University of Porto (degree in Fine Arts - Multimedia branch and Master's degree in Artistic Studies - specialisation in Museological and Curatorial Studies). She has a PhD in Contemporary Art from the College of Arts of the University of Coimbra, with an FCT scholarship between 2018 and 2021, and has been teaching at the Polytechnic Institute of Viana do Castelo since 2016. She is a member of ID+ (Institute for Research in Design, Media and Culture) - GECND (Cinema and Digital Narratives | Cinemas Study Group) and a collaborator with CIEC (Research Centre for Child Studies, University of Minho).

As a visual artist, she regularly participates in exhibitions in different spaces, such as KubikGallery, Fundação José Rodrigues, Galeria do Sol, Sismógrafo, Museu de Serralves or The Cave Photography, in Porto; Bienal de Cerveira; Colégio das Artes e Círculo de Artes Plásticas, in Coimbra; Zaratan, in Lisbon, among others. More about her work at raquelmoreira.com.

E-mail: raquelm@ese.ipvc.pt

Rolf Laven, MMag. Dr.: Visual Artist, Researcher and Professor at University College of Teacher Education, University of Applied Arts and Academy of Fine Arts Vienna/Austria. He studied sculpture and art/design education at Art Academies in Maastricht/NL and Vienna (graduating 1994 and 1998, Doctorate in Philosophie 2004). Research projects: CEFR_Visual Literacy, Soundwords_Graphic Storytelling, RURASL, SLUSIK, SLIDE and ACIIS. Federal Chairman BÖKWE (Austrian`s Art Educator´s Association); World Councilor Europe InSEA (International Society Education through Arts), Member General Meeting EASLHE (European Association Service-Learning in Higher Education), ÖGFD, ÖFEB.

https://www.researchgate.net/profile/Rolf-Laven-2

https://orcid.org/0000-0002-9907-7838

Email: rolf.laven@phwien.ac.at

Rosário Santana studied Musical Composition at the Escola Superior de Música e Artes do Espetáculo do Porto. In 1998 she obtains her PhD degree from the University of Paris-Sorbonne (Paris IV) with the thesis "Elliott Carter: le rapport avec la musique européenne dans les domaines du rythme et du temps". Since 1999, she is a Professor at Institut Polytechnic of Guarda, teaching several disciplines in the courses. She belongs to INET-Md Research unit, conducting diverse research in the field of analysis and theory of contemporary music and Music and education. In this sense, Rosário Santana is co-author of the book (semi) – BREVES, 20th century music notes published by the University of Aveiro, Música Contemporânea Portuguesa: Jorge Peixinho, Cândido Lima João Pedro Oliveira, Published by Macau Institute, among other's articles.

E-mail: rosariosantana@ipg.pt

Suparna Banerjee, a dance artist, scholar, and writer, obtained her PhD in Dance Studies from the University of Roehampton, UK. Trained in Bharatanatyam and Tagore dance styles, she has performed in many countries including USA, UK, Germany and others. Her writings on dance have appeared in peer-reviewed journals and a book chapter in an anthology Digital Echoes. She has received numerous awards and fellowships.

Email: supban@gmail.com

Susan Ogier is a Senior Lecturer in Primary Education, specialising in Art and Design at the University of Roehampton, London. She is author of Teaching Primary Art and Design, (2017), Teaching Arts in the Primary Curriculum (2021) published by Sage, as well as a series of books for children, professional and peer-reviewed journal articles, and book chapters. She holds a variety of consultancy roles, including Associate Consultant for Primary Art and Design for NASBTT, and works closely with learned society, NSEAD. Susan's most recent book in the Learning Matters series is the revised second publication of A Broad and Balanced Curriculum: Educating the whole child, (2022), as well as a chapter, Subject Knowledge in Art, Craft and Design, in Majid, N. Essential Subject Knowledge for Primary Teachers, published in March 2023. Her a forthcoming book, Teaching Climate Change and Sustainability in the Primary Curriculum, is due to be published in November 2023.

Email: suogier@gmail.com

Wolfgang Weinlich, PhD is Professor at the University College of Teacher Education, Vienna (Pädagogische Hochsch\ule Wien). He is working as an art-educator since 2005. He graduated from the Academy of Fine Arts, Vienna and internationally. His work focuses on art didactics and digital media, empowerment through art didactics, diversity and service learning and sustainability.

Email: Wolfgang.Weinlich@phwien.ac.at