

Art-education and its developments in pedagogical training

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ABSTRACT. The text proposes to reflect on the meanings and contributions of art education in pedagogical experiences and teacher education, in view of the tense conversations between art and education. These disturbances translate into the devaluation or usefulness of the aesthetic-expressive dimension to the construction of pedagogical knowledge, generating the centralization of rational content related to the certainties of the world. This is a hermeneutic research that dialogues with art-education as a source of inquiry to understand the formative processes and actions of humanization of educational experiences in the field of human development. Art as a form of expression and sensitive education to think of expressive formation is something scientifically recognized, which does not obey conventionalisms, but provokes acts of freedom, interaction, social participation and motivation of subjects through different inventive and cultural knowledge. However, what are the contributions of art-education to teacher training to dialogue with artistic experiences? We conclude that art gives opportunities for the construction of subjective (inter) experiences as an adventure to relate to knowledge and reinvent itself, bringing developments to the process of (re) creation of educational relations.

Keywords: art-education; teacher training; pedagogical offsets.

Arte-educação e seus desdobramentos à formação pedagógica

RESUMO. O texto propõe refletir sobre as contribuições da arte-educação nas experiências pedagógicas para a sensibilização estética, tendo em vista as conversas tensas e os alargamentos de repertórios culturais que põe em jogo os sentidos na atualidade. Essas perturbações se traduzem na desvalorização da dimensão estético-expressiva à construção do conhecimento pedagógico, de percepções rígidas e regradas, gerando a centralização nos conteúdos racionais relacionados às certezas do mundo. Trata-se de uma pesquisa hermenêutica que dialoga com a arte-educação como fonte de indagação para compreender os processos formativos e as ações de humanização dos sentidos e das experiências educativas no campo do desenvolvimento humano. A arte como forma de expressão e educação sensível para pensar a formação expressiva é algo reconhecido cientificamente, que não obedece a convencionalismos, mas provoca atos de liberdade, interação, participação social e motivação dos sujeitos, por meio de diferentes saberes inventivos e bagagens culturais. No entanto, quais as contribuições da arte-educação à formação de professores para dialogar com as experiências artísticas? Concluímos que a arte dá oportunidades à construção de experiências (inter)subjetivas como aventura de se relacionar com o conhecimento que rompe com todos os parâmetros, no sentido de reinventar-se com o outro, trazendo desdobramentos ao processo de (re)criação das relações educativas.

Palavras-chave: arte-educação; formação docente; desdobramentos pedagógicos.

Arte-educación y sus desarrollos en la formación pedagógica

RESUMEN. El texto propone reflexionar sobre los significados y contribuciones de la arte-educar en experiencias pedagógicas y de formación docente, en vista de las tensas conversaciones entre el arte y la educación. Estas perturbaciones se traducen en la devaluación o utilidad de la dimensión estética-expresiva a la construcción del conocimiento pedagógico, generando la centralización del contenido racional relacionado con las certezas del mundo. Se trata de una investigación hermenéutica que dialoga con el arte-educar como fuente de investigación para comprender los procesos formativos y las acciones de humanización de las experiencias educativas en el campo del desarrollo humano. El arte como forma de expresión y educación sensible para pensar en la formación expresiva es algo reconocido científicamente, que no obedece a los convencionalismos, sino que provoca actos de libertad, interacción, participación social y motivación de los sujetos a través de diferentes conocimientos inventivos y culturales. Sin embargo, ¿cuáles son las aportaciones del arte-educar a la formación de docentes para dialogar con experiencias artísticas? Concluimos que el arte da oportunidades para la construcción de experiencias

subjetivas (inter) como una aventura para relacionarse con el conocimiento y reinventarse a sí misma, trayendo desarrollos al proceso de (re) creación de relaciones educativas.

Palabras-clave: arte-educación; formación docente; desarrollos pedagógicos.

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Brief introduction to the construction of artistic sensitivity

Art is man added to nature, it is man added to reality, to truth, but with a meaning, with a conception, with a character, which the artist emphasizes, and to which he gives expression, rescues, distinguishes, liberates and illuminates (Van Gogh, 1986, p. 16).

Addressing the issue of art-education in the contemporary context, marked by aesthetic capitalism, by the regimes of superficial aestheticization, evaluation and commercialization of life forms related to over-sensation or constant excitement, becomes a great challenge for cultural action, in view of the sensitivities of art in the specific experiences of Early Childhood Education (Lipovetsky & Serroy, 2015). The art-education movement is inseparable from the acceptance and the proper doing/knowledge of the culture of each people, because the work of art takes place and takes place in the encounter with the other, nature, the objects in the relationship of complementarity and sensitivity of social life (Canclini, 1980). Pedagogical formation is interdependent on social experience and, in this aspect, art can contribute to the formation of human globality, so that subjects understand the multiple languages and understand the world in which they live, and know how to act in it. This is how art-education emerges as a privileged expression of the subjective universe and the pedagogical culture of its time, because art expresses human senses in multiple developments (Duarte Júnior, 1994).

The problem stated here is that artistic practices in education are taken in the repetitive plane, not to say neurotic and generalist, of an exercise with standardized resources in curriculum, whose procedures constitute a kind of a patchwork without fruition and stimulation of criticality. Then, art is taken without educational articulations, in a hasty manner, reflecting empty actions, of inferior gnosiology, for the mere receptivity of an artistic-educational gear or as hermetic uselessness. Han (2017) states that boredom of the functional application of art as an excess of positivity, which is also manifested by the excess of stimuli, information and impulses (compulsion to information and communication), generates fragmentation and the consequent annihilation of the concentration of subjects and the complexity of the meanings of human life. Moreover, the increasing work overload, measured by misconceptions of the indexes that do not always reveal the real working conditions of teachers, has perverse effects on the coordination between theoretical training and contextualized practices that respect the processes of sensitivity.

In the *Society of Tiredness*¹, deep attention is increasingly displaced by a distinct form of attention - hyperattention to over-sensation. For Han (2017), with the disappearance of rest, the gifts of listening peeked and the community of peepers would have been lost. What touches us passes through perception and is reflected in the gift of listening peeked that is rooted in the capacity for deep, contemplative attention, to which the hyperactive ego has no access. The issue of deviations makes us understand that in this society one's own walk is boring, dance and movement are intolerated by restlessness. Thus, the subject is driven to seek a totally new movement, in an active restlessness, in an accelerated floor of beauticism (Han, 2017).

Devoid of contemplative capacity by the state of hyperactivity, "we come out of ourselves, diving into things" (Han, 2017, p. 35). But any form of art requires this contemplative recollection and rest to manifest an expressive action as an open window to broaden the reflection and formation of human and social sensitivity, after all, creativity comes from a conflict of ideas, emerging from this the capacity for creation and the imaginative attitude. Art is an important area of expression of cultural knowledge, present in different artistic manifestations, such as paintings, drawings, sculptures, in addition to music, dance, theater and so many other social representations that stimulate the development of human sensitivity, perception, imagination and creative capacity to think, feel and act in the world. Ferraz and Fusari (2009, p. 101) clarify that since the beginning of humanity there has been a close relationship between art and society, so that it constitutes:

¹ For Han (2017), we live in a society of tiredness, which demands the autonomization of life itself, through the technique and resources used. Now we are production subjects and entrepreneurs of ourselves, entering this project with motivation for performance, but producing depressive, hysterical and failed subjects that destroys the creative processes, beauty and intensity of life.

[...] one of man's most disturbing and eloquent productions. Art as technique, leisure, existential derivative, intuitive process, genius, communication, expression, are variants of art knowledge that are part of our conceptual universe, closely linked to the feeling of humanity.

From the elements brought to the development of pedagogical sensitivity, we present the problem of research: what are the meanings and contributions of art-education in pedagogical experiences for human development? Does art have a critical-reflexive potential to (re)know the other in the face of world perceptions, inspiring the subjects in educational experimentations? In other words, Savater (1997, p. 40) asks: "[...] can anyone learn the techniques or the arts without, at the same time, graduating in what presupposes social coexistence and what men desire or fear?" The hermeneutic approach research focused on this field of knowledge that involves reflection on school theories, practices and images requires contextualizing and valuing art-education and its understanding articulations to the world of life. The hermeneutic process seeks a constant revision and updating of texts and social contexts in to arrive at an understanding of reality in the dynamic, fluid and dialectical movement of life itself. For Gadamer (1983, p. 76),

Philosophical hermeneutics does not present itself as a new procedure of interpretation. Taking things in the strict sense, it describes only what always happens and especially happens in cases where an interpretation succeeds and convinces. It is therefore not, in any case, an art theory that wants to indicate how understanding should be. We have to recognize what it is and, therefore, we cannot change the fact that assumptions that cannot be eliminated always intervene in our understanding. [...] It is always also the achievement of a broader and deeper self-understanding.

Such inquiry and understanding does not seek a finished and fixed definition, because knowledge is something provisional, hermeneutic and demands the aesthetic-expressive elements that come from the openness to the language of the other, which is reflective and causes new interpretative meanings to sprout in the political dimension. In this sense, the hermeneutic attitude aims to ensure the fusion of understanding horizons to enter the open and interpretive universe of the arts, to understand traditions and seek the meaning of discourses, written representations, figurative and all human creations (Gadamer, 2005). By giving visibility to research in the field of art-education, we seek other possibilities to develop the processes of creation, human expression and social sensitivity in the face of the blocking of rigid perceptions that are in society, the dehumanization of the senses and the devaluation of school praxis.

To this end, the hermeneutic approach explores art-education and the role of the educator in this process of uncover a path of sensitive research, having the provocation of the artistic expression of children in the performance in the socio-educational world. By dialoguing with the cultural universe of art-education, we open alternatives to the development of human, emotional and social sensitivity, as well as to a reflection on the meanings and meanings of art-education in contemporary pedagogical experiences. The field of knowledge evidenced in artistic-expressive activities reveals, in the researches of Barbosa (1989; 2003; 2008), Ferraz and Fusari (2009), potentials relevant to the integral development of subjects since Early Childhood Education, challenging teachers to new processes of (re)creation. It is worth mentioning that art-education is addressed in this work, from the interdisciplinary expression and the pedagogical look with the other, in terms of linguistic interaction with the experiential context, serving to understand human sociability, the ways of acting in the world, through the expression of the human condition as a whole. What we defend here is that art has educational value to the construction of reflexive and formative sensitivity, unlike the traditional view of the domain of nature (such as objective, artificial and depersonalized knowledge in school), because the transition to the art of educating means its connection with human sensations and perceptions (freedom of the faculty of imagination), in the understanding of aesthetic experience that puts at stake the certainties of programmed knowledge and resists the isms of the gaze.

Art as a creative attitude of authentic meaning

We believe we know something of the same things, if we speak of trees, colors, snow and flowers, and yet we have nothing more than metaphors of things, which in no way correspond to the entities of origin (Nietzsche, 2014, p. 65).

Since childhood, children have been in contact with the various arts and interpretations of the world culturally marked in educational and social practices. We can say that in the 21st century. XXI, humanity is increasingly at the center of the problem of the constitution of meaning in the face of changes in the forms of communication and interaction, moving old paradigms and providing differentiated pedagogical activities.

Thus, we understand that experiences with art-education promote autonomy, communication, expression and resistance to homogenized teaching, because art creates unexpected connections with the other in the world, overcoming the isolations of differences. Addressing the problems of education in dialogue with art sets in motion pedagogical practices, because it implies thinking about their correlations and resignifying their processes, since the arts openness to invention and work with different sources, contexts, experiences and worldviews, combining the polysemy of the signs and articulations of plural cultures. Access to the arts becomes relevant to enable the human, educational and social inclusion of students, both for the improvement of interpersonal relationship conditions, but mainly for human recognition in the different spaces and times of socialized formation. For Eça (2010, p. 13),

[...] art and education through art play an important role in building a sustainable future because they promote creativity, innovation and critical thinking, fundamental capacities for an emancipatory culture, equality and social responsibility, and essential conditions for the development of a sustainable future. Due to its holistic nature, education through art can, when directed to education for citizenship and values, transform the curriculum and recreate the school through transdisciplinary projects, breaking down barriers between areas of knowledge and providing unique spaces for learning.

Artistic expression is fundamental in the life of the human being, being able to communicate through words, gestures and representations is an ancient action that goes through the times. Since the time of the cave, where communication was made through engravings and rock paintings, this art suggested to the observer/viewer different ways of witnessing everyday actions, of ensuring the reproduction of life and of escaping or escaping from the threatening dangers of the human condition. Art gives meaning to knowledge and different forms of languages² and vital expression, serving as an instrument to identify the meaning that subjects project in the world, since it gives life to a product of imagination. Based on this understanding, we can say that art is one of the first manifestations of humanity, because it is the way that human beings use to educate and mark their presence in the world, evidencing the 'sharing of the sensitive' (Rancière, 2005). In this expression it would be creating objects and forms of representation of their experience, of the practices of art in the expression of ideas, sensations and feelings, constituting a 'form of intuitive language' between thought and experience, between the collective and the singular, that is, in its relations with the ways of being and sharing experiences (Azevedo Junior, 2007).

Art as a form of expression creates something in the being that can be manifested potentially in Early Childhood Education, a rich moment of interaction and human imagination, which reveals the 'being in work', a devir of expression (Heidegger, 2009). Therefore, in education it is necessary a connection between educator and student so that not only artistic development arises, but also the entire basis that will serve for the development of global and evolutionary meaning of learning for the subject in the world. The cognitive, emotional, affective and social benefits that the expressions of the arts to do provide to children are still little explored and enhanced in pedagogical experiences.

Without art and education through art the cultural expression of peoples would be greatly reduced. The contribution of art to the culture of communities is fundamental, just as it is essential to promote quality education through art, attributing to it adequate curriculum space and time and studying its impact on society (Eça, 2010, p. 21).

According to Benjamin (2002), art can be expressed through theater, which brings experiences of sharing aesthetic practices, in a more enriching way of what is targeted by the world of meaning (unknown). In addition, theater gives voice to the subjects and articulates ways of making art to sociocultural identities, making children and adults more inventive, able to imagine metaphors, to build memories with poetic or literary experiences, of the heterogeneous powers of the sensitive that create the world by language (Benjamin, 2002). In other words, art-education implies knowing by practice, solving vital problems and mobilizing all human faculties of adaptation and creation (gestuality, senses, imagination, emotion, creation of concepts, intuition) that we learn to symbolize, and not just with reason. Hence "[...] the determination of art as the form and self-formation of life is valued" (Rancière, 2005, p. 39).

The children's universe of art, narrated by Benjamin (1984), finds the child in trouble, restless, playful, dreamy, bored with school, sick, frightened by imaginary ghosts, lacking the affections of his mother, lover of grandmothers and aunts, enraptured with colors and dazzled by animals, learner and engaged in the

² The different forms of language encompass human formation in the pedagogical horizon, being beyond the regular disciplinary biases and segmentations of the administered world, in order to restore the conditions of intelligibility and expression of aesthetic ideas to think about the articulation between the ways of making art and its relations with the pedagogical movement of expressiveness and formative authenticity. (Rancière, 2005).

concreteness of life. Thus, the child cannot be punished for theatricalizing, playing, dancing and playing on paper traits or risks, but needs to be recognized and encouraged to obtain security in his process of creative autonomy, for the exercise of the arts of sensitive and imaginative doing, from which it can be understood. The child is connected to the experimentation of the world and feels part of it, because it is full of curiosity, desires, being deeply expressive and sensitive when creating maps for its own symbolic, emotional, affective, cognitive and social orientation.

Art has always been classified, in general, as an object of contemplation, which makes its educational value of knowing how to handle, of being able to understand is not perceived, being seen as leisure (Barbosa, 2008). For this reason, the investigation of the epistemic knowledge of art that links education to the practical world is in the background. In fact, the art suppressed from pedagogical work ruins the sense of the educational experience itself of attributing life to knowledge that transforms reality by the essence of human activity, from the act that inaugurates visibility to the sensitive experience of the community. Thinking about the meaning of art-education in the contemporary world implies promoting pedagogical knowledge with the possibility of human realization, awakening the sharing of ideas, sensibilities, ways of being, seeing, saying, observing, making, feeling and acting in the world.

According to Certeau (1998), daily life is closely linked to our customs, as a way of building one's own path, projecting itself in the world. In school, developing investigative work proposals implies giving conditions of possibility of observation of daily life, advancing the issue of interdisciplinarity that art-education needs. For Benjamin (1984), adults underestimate the ability of children when they relate the ability to exchange their own experiences, but this is why they structure knowledge. After all, the world of child perception is marked by the vestiges of the older generation, with which the child faces each other (Benjamin, 1984). Thus, it is necessary to learn to work with art and aggregate the proper human, social and pedagogical value of sensitive activities, as a work in the world. Therefore, investing in activities that prioritize children's expressions and motivate children to think, question and produce what comes from fantasy is something that enhances cognitive, emotional and 'creative imagination' (Kant, 1996).

The image has its relevance for the construction of pedagogical knowledge, since it connects the historical and sociocultural tradition to the experiences of the students. In Habermas's (1994) view, the meaning (symbolic) consists of images and metaphorical worlds that are produced in artistic situations of external stimuli, of the intersubjective world, providing the meaning between the production of images and abstractions, which awaken vital senses to the subjects in the world. The three spheres of cognitive/science/instrumental rationality, expressive/art/aesthetics and normative/moral/practice, according to Habermas (1994), correspond to the human types (rational man/scientist and intuitive man/artist - who gives expression of their intuitions and authenticity), for the constitution of collective learning processes and (re)production of the objective, subjective and social worlds.

To the extent that these interactions of worlds and construction of knowledge are identified and come into play with images, knowledge begins to make more sense and the horizon of understanding of students is broadened, breaking with the fragmentary logic that often hangs over education. This logic tied to what is beautiful of art leaves out the narrative-reflective and performative possibilities, which propose to debate on human imagery works. According to Barcelos (2015, p. 122),

[...] in times of acceleration, this is a practice that requires time of teachers and students, learning to look critically and also talking about experience is not an easy task, requires patience, concentration and a dedication that goes far beyond the limits of the enjoyment that cinema offers.

Recognizing a work of art in its minutiae, allowing one to enter its most original sense, is not merely to become a connoisseur of art, but a discoverer of worlds, since such an act integrates the ability to critically examine cultural instruments in the most trivial things of life. Thus, in the projective image in the meaning of meaning

[...] there is a potential to be explored, created and recreated and, as in the end of an open film, the sequence of this narrative follows through the classrooms, in the vision, in the experiences with audiovisual language, in the possibilities that visuality offers to education (Barcelos, 2015, p. 128).

It is the very situation in which we find ourselves and constitute ourselves as beings in work, in the work itself multifaceted with the other and the world, in the displacement to cognitive interactions with expressive, creative and emotional symbols, which provoke strangeness and destabilization in the vital experience itself.

It is complex to imagine all the educational developments, the transformations that engender and the meanings and meanings that art projects in schools. There are limitations in the expressive field in schools, which can be understood, from Walter Benjamin (1975), by referencing philosophy, art and all its reproducibility and impact on mass culture. Technical reproducibility, with the evolution of cinematographic, photographic and (hyper)media communication, affects the multiple dimensions of the field of art in education. At this point, it is necessary to redefine the value of art and the value of educating to confer a formative authenticity in the contemporary world, resisting the obscuration of the sensitive, aesthetic and ethical potentialities of the creative imagination, because its relations and forms of language in the world are manipulated by immediate visual authoritarianism and masked by the bias of reproduction. This condition reflects the mechanical applicationism conferred to the arts activities in the school context, which aims to simply develop the copying and painting of drawings, the reproduction of sculptures or the application of artistic techniques.

Art-education provides conditions for the development of content and for the creative formation of subjects in the world and this requires reviewing the trends and orientations of pedagogical practices in this field in constant reconfiguration. Thus, in the process and value of educating it is necessary to promote with the possibilities and works of artistic expression the development of art-education, that is, to explore the different perspectives of art and have a broad look, experience, (re)know also the cultural expressions and their ethical and aesthetic dimensions. For graphic productions to make sense for children, it is essential to consider time, space and the process of activities, exploring multiple languages, opportunistic to the student to create, experience the existential, express what he feels, being essential the development of the sensitivity that goes through the educator's gaze.

Pedagogical action in the creative process

In the processes of educating, stereotypes of drawings for children are perpetuated, due to traditionally established standards that indemnify the sensitivity and development of the child. This interrupts a phase of intense creation and imagination of childhood and causes an artistic insensitivity to the use of the very graphic expressions whose coercion over the educational value of inventive action. This self-referentiality and normativity of art pales its educational value.

Schools are social institutions that place great value on a certain degree of conformism. The school tends towards an environment made of certainties and *seriousness*, where the game does not enter. Strict schedules and job delivery times do not allow skills for concentration and persistence. The school hardly fosters unusual associations and seemingly disconnected ideas, and the willingness to explore is too early for issues of timing or compliance with strict programs. Not to mention the difficulty in accepting nonconformist, bold or risky behaviors (STEERS, 2008). In school you live routinely, you play it safe, for students to have good test results, because school and society believe that having exam results is a passport to success in the future. And exams typically assess knowledge and capabilities that are not necessarily important for a sustainable future (Eça, 2010, p. 18-19).

The drawings reach them ready and just be painted to say that they have printed their identity on them. To make matters worse, it is common to see educators establish suitable colors to color the drawings, such as hair color, skin tones, tree branches, limiting children's right to creative freedom. In a world where change is constant, it is necessary to develop an education focused on the value of creativity, in order to risk and critically recreate knowledge, as a kind of challenge and opportunity to creatively solve existential problems, in a conflicting, extremely fragmented and impersonal world. The valorization of creativity goes with the pedagogical ideals of renewal and valorization of educational practices, because it is conceived as a human potential that expands horizons of recreation and not only reproduction applied to technical knowledge, which hinders the mobilization of thinking and inhibits intersubjective expression.

We can look at hundreds of definitions of creativity and quickly see that this can be thought of as an act, a concept, a strategy or even a tacit ideology. [...]. Most people solve problems of all species in their day to day with some degree of creativity. But it's an attribute we rarely find at the top of school priorities. Creativity implies uncertainty, ignorance, and is not easy to be evaluated. Therefore, it is often on the margins of resumes (Eça, 2010, p. 18).

It is worth remembering that the interactive and social practice of educating implies a human, moral, aesthetic, ethical and political dimension that is not reducible to technical-scientific progress. This process happens when teachers induce, for example, the use of colors, so that the image to be painted is corresponding

or equal to the real world, reflecting a kind of (dis)humanity and deep boredom due to the coercive structures of (im)perfection. Historically, schooling has been the institutional means of disciplining, ordering and controlling the bodies and minds of apprentices, aiming to make them obedient in a place apart from social coexistence (Sacristán, 2005).

In this sense, we can list some challenges to teachers and contemporary education in the face of new social realities characterized by the pluriculturality of formation by the representations of the social imaginary and the fight against social exclusion (Sacristán, 2003). For the author, educating and living in the global culture implies the relationship of different cultures to the formation of the subject, in the sense of mutual respect, (re)knowledge of the other, cooperative work and solidarity, in view of the need for creative discussion about the coordination of subjects in networks of interdependent relationships. The school cannot stand on the sidelines of these contemporary social issues and problems, under penalty of refocusing on the image below, which privileges a pedagogized knowledge - aimed at the training of the teaching and objectification processes of encyclopedic models distant from the world of life, as well as functioning as a reflexive prosthesis of the creative imagination.

The image represents a formal perspective of teaching - colonizing human differences, in which children are all seated and listening to the automated reproduction and previously selected by the teacher (objectively and totalizing mentality), without the possibility of thinking of art as a way to give visibility to creativity in schools by the intensity of vital expression. This version of a modern education ignores the holistic development of social virtues such as "[...] tolerance, civic courage, solidarity, justice, prudence and participation" (Sacristán, 2003, p. 309-310). Thus, it portrays a conditioning and uniform teaching, remembering the scenario of a distance education, which simply replaces one transmissive exhibition class with another with a formalized language, where everyone receives the same guidance, but without the possibility of communication and interlocution in the encounter with the other and in the sharing of the sensitive. Evidently, with regard to the artificialized context by the machine, by the objective, instrumental and distanced dimension of dialogue with differences, a robotic, monological and disciplinary school vision emerges, allegedly neutral and cultural reproduction of an educational service.

Schools are institutions that were born and were configured as enclosed spaces, synthesizing a model of functioning that served at the same time for the functions of welcoming, assisting, moralizing, controlling and teaching numerous groups of minors. The fact that they are not voluntary and drag the tradition explicitly centered on disciplinary, of teaching content that is not of interest to those who are under obligation and of having to control numerous groups of individuals in a closed space, generated a culture dedicated to maintaining an order not always according to what we now consider an appropriate treatment for minors, as it is also not possible to guarantee that this old order is the most appropriate for obtaining more modern educational purposes, such as the propagation of knowledge, education of educated and autonomous citizens, encouraging the taste for learning, etc. (Sacristán, 2005, p. 132).

The modern school system was built on the basis of the concept of confinement and with the Kantian principles (1996) and enlightenment of body training, discipline, hierarchy, sociability, instruction and moralization that does not work with emotions, as shown in Figure 1. These principles guided the school systems created by European national states and were imported into our education systems. Currently they show signs of crisis, in terms of technological domain, (semi)formation and malaise by imposing experiences in confinement that do not work with our prejudices and beliefs. In contemporary times, stimulation is incessant and the ability to problematize and incorporate these stimuli that pass through the force of emotions is scarce. To the extent that we are all subject to the media effects of propaganda and the bruteity of appearance, the boundaries of the development phases seem to have diluted, and both the child, the adult and the old are vulnerable to the effects of the media by the sedimentation and banishment of the reflexive movement itself. The provocations of literature, drawing, music, painting, dance, etc. rehabilitate the sensitive, vital forces and imagination in a more expressive way (Figure 1).

For Walter Benjamin (1975), there is a crisis existing in the acceptance of different thinking, which goes beyond the empirical world and reaches the spiritual, being a challenge for philosophical and educational understanding. This problem extends to schools, being an aggravating factor in the sense that it limits and prunes the creative and critical dimension of thinking, of differences in scientific and human evolution, blocking the future of the new generations by the mechanized actions of instrumental rationality and the capitalist world. Although schools with tendencies to prescriptive manufacturing and reproduction are already obsolete, with digital fads this trend has been perpetuated, because there is a kind of submissive melancholy due to the prioritization of machines over human relations. Therefore, we defend with the philosopher a revitalization of school life in aesthetic-expressive projects, to boost the freedom of expression

of students in school spaces, in the ways of thinking, creating and living, in the sense of valuing cultural formation, human values and sensory joy in pedagogical processes. Human intelligence depends on sensitivity, example of this are "[...] children [who] are connected to the world much more than we think: they capture their essence, they are attracted to adult activities, while creating a symbolic world that feeds their imaginary" (Benjamin 1984, p. 77).



Figure 1. Get away from the window! (Santiago, 2019)³.

Eça (2010) explains that the value of art education is not despised by upper-class families who refer their children to dance, theater, music or fine arts classes, but ends up being ignored entirely by popular culture. Eça (2010, p. 17) stresses that "[...] educators have a huge social responsibility, which is to make visible the benefit that education through art brings to students. And for this, a huge effort of constant justification is needed". In 2012, the Ministry of Education developed strategies and guidance on art in relation to special needs, with a view to reconquering the social practice of the subjects.

In today's society, many limits have been overcome through the multiple possibilities that art offers. Art is a rich field of experimentation, open to new compositions and elaborations, so it proposes different views on reality. Looks that eliminate architectural and behavioral barriers (segregation, stigma and prejudice) and communication because they do not start from pre-established models. For this reason, art represents, par excellence, a vector of social inclusion (Brazil, 2002, p. 15).

We are in a society that gives unequal values in the different areas of school knowledge, so that the Portuguese language, mathematics, history, geography, sciences and history have priority, and the field of arts is almost forgotten from the curriculum. In addition, there are few incentives to know and do the arts at school, a space that only (re)produces society according to a naïve perception, which despises social relations with reality itself and its imaginary representations. Certainly, the field of art-education stands out for the experience of sensitivity to differences and dilemmas present in human interrelations (unfinished and imperfect), as well as evidences references, meanings and problems to recognize the meaning of life, nature, the other, different worlds and ourselves. "A good education through art can help students see better, be persistent, bold, and learn from mistakes, making critical judgments and knowing how to justice healthy opinions" (Eça, 2010, p. 16).

Therefore, we understand that art in the process of knowledge construction goes beyond the superficiality of the repressive events of (dis)education and adds contributions to the formative and collective trajectory of social learning production, of 'learning to learn' the world. Art, based on real or imaginary facts, tends to encompass the pedagogical experience, in the sense of articulating the dimensions of symbolic reality so that they can be understood appreciably, deepening the correlations and meanings in class, as endless and unfinished processes of the art of educating. Art-education, both with regard to the process of intersubjective (re)creation and in the interpretative dialogue with the work, is constituted from moments that are based on

³ Ignorance presides over the country. Is? Image published by Ândeli Santiago on April 26, 2019. Available in: <http://www.anf.org.br/wp-content/uploads/2019/04/1-7.jpg>

pedagogical practice, action and reflection, mediated by creative discussion in the world (Freire, 1998). Pedagogical work needs to appropriate the horizon of meaning of the work (human work in relation to being, doing and ways of seeing in time) as a sensitive experience of the community and of continuous formation.

Art can lead to the development of a wide range of creative qualities and critical capabilities. Art can be the center of the curriculum and, if we do not want artistic education to be marginalized, it is vital that artistic educators understand the potential of their area and restructure their practices, in part to serve these ends (Eça, 2010, p. 16).

The language of art arouses the interest and the possibility of opening and dialogical construction of knowledge, opportunistic to understand the phenomena and problems that the work of art calls into question in the plane of concrete reality. The world of the arts awakens the pedagogical thinking and action, considering that it presents meanings, emotions and ideological, social and political meanings, which can be recreated and approximated in the research, experiences and intersubjective relations of the classroom.

There are studies that prove that students with access to good art-education, in any area (musical, visual, drama, dance), have developed interpersonal and intrapersonal abilities, are more tolerant, manage to use divergent and convergent thinking, are more curious, more open to change, are not afraid to risk and are more critical than students who have not had access to artistic education programs. [...] the visual arts would have indirect benefits in the school performance of students. Those with access to quality artistic education would have greater capacity for vision and prediction, would be more persevering, have more playful abilities, have more propensity to learn through mistakes, be more critical and better able to justify their opinions (Eça, 2010, p. 22).

By seeing the world through art we can think by correlation, in the sense of looking in different ways at the same phenomenon, discussing and collectively socializing interpretations, cultural knowledge, assuming the character of integrality of human formation in its cognitive, moral and expressive dimensions. The debate about the arts in the classroom leads to the apprehend of the world, since it emerges as a possibility of formation that articulates rationality and sensitivity (sharing of the sensitive) in recreation and contact with art in educational practices (Rancière, 2005). Art-education carries the very historical construction of humanity and reality, in the sense that it values and understands the social and cultural worlds in which we live (Barbosa, 2008).

To make learning more meaningful, Freire (1998, p. 52) already mentioned the reconnection of the knowledge necessary for educational practice, stating one of the basic didactic principles: "Knowing that teaching is not transferring knowledge, but creating possibilities for its own production or construction [...]". The act of thinking about pedagogical action through art leads the teacher to strengthen his own voice and to value creativity and self-expression through education, having with it the ability to build symbolic meanings for human reality. In this context of discussion, Ana Mae Barbosa warns (2003, p. 14):

Only the intelligent and empathic action of the teacher can make art an essential ingredient to favor individual growth and citizen behavior as a fruit of culture and connoisseur of the construction of their own nation. [...] Without the experience of art pleasure, on the part of teachers and students, no art-education theory will be reconstructed.

The great challenge lies in the reflection around how to educate and train teachers based on epistemological, curricular and didactic moving conceptions, that is, how to reinvent pedagogical strategies resulting from intercultural and formative dialogue with the ontological, political, ethical and aesthetic dimensions of communication with concrete reality. But can we still contribute to a vision articulated with the creative and interdisciplinary procedures of contemporary art-education, overcoming the outgoing activism of random, fragmented, isolated and disconnected practices of global connectivity? It is worth emphasizing that in the field of Art there is neither right nor wrong, considering that truth is not the object of art, but aesthetic experience shows us and unveils truths, something desirable from the point of view of the artist or social actor, who touches us, moves us to a new mentality and transforms us by creativity and imagination. Thus, there is pedagogical knowledge to inspire and provoke creative and sociocultural processes. For all this, there is a need to restore in the pedagogical act the complementary relations of ethics with aesthetics. That is, to relate pedagogical experiences with technical lessons and aesthetic understandings, to know how to handle, listen, look, understand and make art fruitful. For Martins, Picosque, and Guerra (1998, p. 96),

A small child, if he could tell his stories since he was a baby, maybe he'd tell us these artistic art. The child looks, smells, touches, listens, moves, experiences, feels, thinks [...]. He draws with his body, sings with his body, smiles with his whole body. She cries with her whole body. The body is action/thought. His thought is given in action,

sensation, perception, always watered by feeling. It lives, feels, recognizes and repeats symbols of its surroundings, but it is not yet an intentional symbol creator. Its creation focuses on the action itself, the exercise, the repetition. The child is attentive and open to experiences and the world, without fear of risks, so risk [...] He lives intensely. And it builds, in front of objects, people and the world, its initial perceptions that will influence their entire subsequent understanding of the world.

Another issue that still needs to be rethought about art-education is the fact that, then, the design proposed by the educator as imposition or hobby, an unpretentious activity cognitively and emotionally (without value), or even a 'letter up the sleeve' when the teacher has no planning. In fact, it is necessary to show the students that drawing is part of their reflexive development and that it is an enriching action, of refinement of perceptions, relations with the world and of representations about themselves, about nature and the objects of reality. Within this framework, we can relate

[...] the educator, we can think, is the one who prepares a meal, who proposes group life, who shares food, who celebrates knowledge. It is from the enthusiasm of the educator that the brightness is born in the eyes of the apprentices. Brightness that also reflects the look of the master (Martins et al., 1998, p. 118).

The misconception in teaching processes is to recognize drawing as a stereotypical artistic truth of something perfect in a certain pattern. To say that the drawing that the child painted is ugly or poorly colored, decorcing the child's initiative, generates the conservation of the always equal and the death of human expression linked to the differences and strangeness of reality. From that moment on, the blockage of expressiveness happens for fear of repression, since it was judged by a model of beauty and perfection that does not recognize it. This problem revolves around the educational artistic sense, but is also related in an interdisciplinary way with the other areas of knowledge, since it is timely to understand the meaning of the training that teachers have acquired to prepare students for social life. Nóvoa (1995, p. 25) clarifies that training is not built by

[...] accumulation (of courses, knowledge or techniques), but through a work of critical reflexivity on practices and (permanent re)construction of a personal identity. That's why it's so important to invest in the person and give status to the knowledge of the experience.

To continue to highlight this theme in the horizon of formation, it is necessary to bring to the debate Paulo Freire (2003), in the work *Professor, yes; aunt, no: letters to those who dare to teach*, when discussing the contradictions of pedagogical training and the way teachers treat the teaching profession. Freire (1998) records that some teacher training courses act irresponsibly and focused on content, of an education focused on the market, without problematizations with the complexity and material and epistemological precariousness of the school routine. In other words, they acted as mere slot machines. Paulo Freire (1998) cites some qualities such as humility, love and empathy necessary for an emancipatory educational practice. Love dialogue in the art of educating, without which pedagogical work loses meaning and meaning. That is why continuing education nourishes the very process of educating.

It will be privileged the training that takes place within the school itself, with small groups of educators or with expanded groups, resulting from the grouping of nearby schools. This work consists in the monitoring of action - reflection-action of educators who work in schools; involves the explanation and analysis of pedagogical practice, survey of themes of analysis of pedagogical practice that require, considering the reflection on practice and theoretical reflection (Freire, 2006, p. 81).

The improvement of education takes place through the permanent training of teachers that is based on the school practice of experimenting with imagery records, of analyzing and thinking about practice, which enables a set of actions that aims to (re)construct collective knowledge and practices, tracing projects in common and experiences shared with the school community. For Cunha (1998, p. 109), "[...] collective work reinforces the possibility of success of individual initiatives through the possibility of sharing, the exchange of experience, joint reflection and refeeds the willingness of the teacher who is willing to break with the dominant pedagogical practice". To think of the school as a space for permanent teacher training means always learning and understanding it in a historically constructed context, with the presence of highly qualified teachers, who know how to correlate the school space with the culture of the country and the world (Ferraz & Fusari, 2009). Although there are many contributions of the artistic dimension in education, we find that, unfortunately, pedagogical work is still far below the desired, because there are lack of government incentives for the valorization of art-education and the training of professionals in this area, which causes

the lack of recognition of the arts of educating that escape normative determinations, because it brings the possibility of creating and inventing different languages and plural experiences of everyday life.

Final considerations

In times of capitalization of the arts, art-education is reborn as a possibility of ethical and aesthetic formation of resistance, which enlightens us in other ways and opens to the observation, research and experimentation of teachers and children, towards the construction of a new culture of aesthetic experience. Art escapes the ready-made schemes of a truth or a single look, because it gives meaning to different perceptions, different forms of language and vital expressions in the act of perceiving, touching, looking, venturing into the unknown to hear reality. The first manifestation of humanity, which marks its presence, language and differences, are the ways of creating objects and representing one's own experiences in the world, either by expressing ideas, sensations, behaviors, techniques and feelings. Society lives a permanent state of submission to false truths and technologies of human reproduction in the political, moral, ethical and artistic field, which crosses the boundaries of educational thought and invades the school context (Habowski, Conte, & Trevisan, 2019). Much is fought for a naked thought of submission, subordination, continuity, repetition and conformism of knowledge, so that we do not forget our human condition of artistic subjects and (re)creators of relationship with the world, giving other senses and value to the act of educating (a creative activity that passes through the senses of thinking and aesthetic acting). Art expands as a sensitive force of language and expression when it is justified in the disturbing human experience of *educating to live in* the culture of dialogue, of sensitive sharing with the community and with the *disorderly child*, following the perspective of Benjamin (1984, p. 39):

Every stone she finds, every flower harvested and every butterfly captured is already for her beginning of a collection, and everything she owns, in general, constitutes for her a unique collection. In it this passion shows its true face, the rigorous Indian look, which, in the antiquarians, researchers, bibliômanos, only continue to burn blurred and manic. As soon as she gets on the way, she's a hunter. He hunts down the spirits whose trail smells; between spirits and things she spends years in which her field of vision remains free of human beings. For her everything happens as in dreams: she knows nothing permanent; everything happens to her, she thinks, goes against her, runs her over. Your nomadic years are hours in the dream forest. From there she drags the prey into the house, to clean it, fix it, undo it. Its drawers have to become house of arms and zoo, criminal museum and crypt. Tidying up would mean annihilating a building full of chestnuts and thorns that are medieval apples, tin papers, which are a treasure trove of silver, wooden cubes that are ataudes, cacti that are totems and copper tins tinsts that are shields. In the closet of clothes of the mother's house, in the library of the father, there the child already helps for a long time, when in the district itself is still always a fickle host, embattled.

Learning and transformations based on the aesthetic freedom to appreciate the world and to obtain pleasure from nature are still restricted or circumscribed to specific activities of drawings, distraction or unpretentious occupation at the end of classes. In legal documents the area of arts and other languages appears in quick passages as a practice of empathy, for example, when the teacher proposes collective artistic productions, either through theater, dance or music. However, studies in the field of art-education promote the intrinsic bases for the development of education in all areas of knowledge and development phases linked to the practical world, as it is a condition of possibility for any utterance that can be produced, broken or transfigured in daily life. It was possible to realize that it is not enough to guide pedagogical action by a prescriptive vision and based on the duty to be (enunciative norms of skills and competencies), but it is necessary the aesthetic experience in the relationship between subjects, objects and worlds of education, of the feelings that affect us and cross us, according to the (inter)subjective processes of the experience with arts. Thus, we emphasize the need for communication made possible through art, because with the arts the educator does not work only what is in the school curriculum, but rather the dimension of sensitivity, values, self-esteem and self-confidence of students.

If we aim for an education that makes possible the practice of citizenship, the main issue lies in the unlocking of rigid perceptions, in the different look and in a permanent formation of the subjects for the exercise of art-education in school, which requires critical sense of us. With this look of amazement and discovery, which questions us and forces us to review beliefs and stereotypes, we can elaborate new metaphors and rebuild life. The arts in education involve work with emotions, promote the encounter with oneanother and with others, through participation that externalizes the (in)capacities, sensations, feelings and

afflictions, since it constitutes a form of creative expression. For all this, the arts extrapolate the explanations of school organization and political decisions, enabling a considerable change in the actions of teachers, not only in view of the repertoire of their objects of knowledge, but also in the face of other human productions and in the face of epistemic knowledge that refers to the practical world. However, we owe each other for actions allied to the value of the arts in concrete experience, which provides a provisional knowledge that broadens reflexive horizons and playful expressiveness.

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