

THE INITIAL REEL: A STATE OF KNOWLEDGE ABOUT DECOLONIAL CURRICULUM IN VISUAL ARTS TEACHER TRAINING

EL CARRETE INICIAL: UN ESTADO DE CONOCIMIENTO EN EL CURRÍCULO DECOLONIAL EN LA FORMACIÓN DOCENTE EN ARTES VISUALES

O CARRETEL INICIAL: UM ESTADO DO CONHECIMENTO EM CURRÍCULO DECOLONIAL NA FORMAÇÃO DOCENTE EM ARTES VISUAIS

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Abstract

This text is a State of Knowledge written in order to assist the construction of a research on and for the Graduation Course of Visual Arts of the Federal University of Rondônia. Here, I tell a little about the choices and motivations that permeate the investigation, where I interperse decoloniality, teacher training and curriculum to then seek to understand what are the clues of decoloniality in initial teacher training in Visual Arts. To this end, I gather theses and dissertations that dialogue with these conceptions, continuing the debate on what clues we can draw to democratize initial teacher education and art/education.

Keywords: State of Knowledge; Teacher training; Decoloniality; Curriculum.

Resumen

Este texto trata de un Estado del Conocimiento escrito para ayudar a la construcción de una investigación en y para la Licenciatura en Artes Visuales de la Universidad Federal de Rondônia. Aquí cuento un poco sobre las elecciones y motivaciones que permean la investigación, donde entrelazo decolonialidad, formación docente y currículo para luego buscar comprender cuáles son las claves de la decolonialidad en la formación inicial del profesorado de Artes Visuales. Para esto, recojo tesis y disertaciones que dialogan con estas concepciones, continuando el debate sobre qué caminos podemos trazar para democratizar la formación inicial docente y el arte/educación.

Palabras clave: Estado del Conocimiento; Formación docente; Decolonialidad; Currículo.

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Resumo

Este texto se trata de um Estado do Conhecimento redigido no sentido de auxiliar a construção de uma pesquisa sobre e para a Licenciatura em Artes Visuais da Universidade Federal de Rondônia. Aqui, conto um pouco das escolhas e motivações que permeiam a investigação, onde entremeio decolonialidade, formação docente e currículo em busca de compreender quais as pistas da decolonialidade na formação inicial docente em Artes Visuais. Para tanto, reúno teses e dissertações que dialogam com estas concepções, dando continuidade ao debate de quais caminhos podemos trilhar para democratizar a formação inicial docente e a arte/educação.

Palavras-chave: Estado do Conhecimento; Formação docente; Decolonialidade; Currículo.

Rack

The actual State of Knowledge, of a partial nature, was developed in order to understand the meeting and distancing points of the dissertative research that we have been carrying³ out in the line of research of educational processes in Visual Arts, of the Programa Associado de Pós-Graduação em Artes Visuais (PPGAV) of the Universidade Federal de Pernambuco (UFPE) and Universidade Federal da Paraíba (UFPB). Thus, the present study dialogues with other productions that we have been investigating and with studies forwarded in the field of teacher training in Visual Arts that propose decoloniality as an epistemological-methodological option in Undergraduate Studies.

In this sense, another State of Knowledge was previously developed from works selected in the annals of the Associação Nacional de Pesquisadores em Artes Plásticas (ANPAP) and of the Federação Brasileira de Arte/Educadores (FAEB) between the years 2018 to 2021 and 2015 to 2019, respectively. This contains 11 studies, nine of them from the annals of ANPAP and two from the annals of ConFAEB, also studied in order to help understand which are the paths of teacher training in Visual Arts in Brazil and how it can become a space for wide discussion and representativeness of cultures (OLIVEIRA; VIDAL, 2022)⁴.

³ The construction of the text took place from individual training memories and very intimate investigative processes, so that we could reflect together on the research, therefore Prof. PhD. Fabiana Vidal takes on the role of guiding and listening to the research and, so, the text is sometimes written in the first person singular, sometimes in the first person plural.

⁴ An article about this first State of Knowledge of partial nature was written and socialized in the 31º Encontro Nacional da ANPAP - EXISTÊNCIAS and may be accessed through the website:

Based on the above, the works selected and reflected in this writing are, therefore, the result of the search for the expansion of ideas, references, clues and investigative paths already trodden. According to the Brazilian professor and researcher Marisa Vorraber (2007, p. 147), the research must be traced in a contingent manner, that is, from the possibilities that the research subject builds from the experiences lived to the moment of assimilating them as science, for this, it requires that we are also open to our “intuitions, suspicions, doubts”, in order to open space and create connections with what we want to research. In this way, we seek to be crossed by the arrows launched by the researchers⁵ read, thus, increasingly dilate the research in development and this writing.

To this end, I started to carry out searches in the Biblioteca Digital de Teses e Dissertações (BDTD) and in the repositories of PPGAV UFPE/UFPB, using different sets of descriptors, which will be presented in full below, and resulted in the full reading of three theses and one dissertation. It was necessary to use different groups of keywords, given the dissatisfaction generated by the low number of works selected from a single cut, this attitude enabled the expansion and reading of fundamental research for the writing path that has been built.

The methodology for selecting these writings was as follows: use of keywords in the BDTD search field with the delimitation of the 10-year period (2012-2022), reading the titles, reading the abstracts, reading the introductions and, later, reading the complete works. Therefore, the following sets of descriptors were used: aesthetic experience; visuality; teacher education; undergraduate degree; Visual Arts. In this section, 11 studies were found and three studies were pre-selected from the reading of the titles. In the following excerpt - teacher training; decoloniality; Visual Arts -, five studies were found, among which three were selected. In the last set of words - teacher education; decoloniality; arts - 11 studies were found and only one was selected.

[https://www.even3.com.br/anais/31ENANPAP2022/510739-ELA-NAO-E-DESTE-PLANETA--AS-VISUALIDADES-QUE-ATRAVESSAM-E-\(DE\)COLONIZAM-OS-LICENCIADOS-EM-ARTES-VISUAIS](https://www.even3.com.br/anais/31ENANPAP2022/510739-ELA-NAO-E-DESTE-PLANETA--AS-VISUALIDADES-QUE-ATRAVESSAM-E-(DE)COLONIZAM-OS-LICENCIADOS-EM-ARTES-VISUAIS).

⁵ As in portuguese we have gendered words and in agreement with the researchers I approache, I choose to make gender generalizations in feminine, since the field of art/education is widely represented and occupied by women.

With the seven studies selected, the complete abstracts were read. This step resulted in a total of five papers for the reading of the introductions and, later, four papers were read in full, with which I will dialogue throughout this text. The studies found can be seen in full below.

Table 1 – Theses and dissertations found in BDTD, 2022.

| Title of the paper | Author | Year of research | PPG - Institution - State | Work Access Link |
|--|----------------------------------|------------------|--|---|
| Regimes de circulação dos saberes: arte, educação e formação docente | Daniel Bruno Momoli | 2019 | Post-Graduation Program in Education - Universidade Federal do Rio Grande do Sul - Rio Grande do Sul | https://lume.ufrgs.br/handle/10183/202047 |
| Des/obediência na de/colonialidade da formação docente em arte na América Latina (Brasil/Colômbia) | Eduardo Junio Santos Moura | 2018 | Post-Graduation Program in Education - Universidade Federal de Minas Gerais - Minas Gerais | https://repositorio.ufmg.br/handle/1843/BUOS-BBPHAY |
| Roda de bordar: atenção distendida em espirais na formação | Vinicius Souza de Azevedo | 2021 | Post-Graduation Program in Visual arts - Universidade de São Paulo - São Paulo | https://doi.org/10.11606/T.27.2020.tde-10032021-223225 |
| Reflexus: pensamento reflexivo e a experiência estética na formação docente em Artes Visuais da UFPel/RS | Raquel Casanova dos Santos Wrege | 2018 | Post-Graduation Program in Visual arts - Universidade Federal de Pelotas - Rio Grande do Sul | http://guaiaca.ufpel.edu.br:8080/handle/prefix/3920 |

Source: State of knowledge made by the authors.

As for the studies carried out at PPGAV UFPE/UFPB, I resorted to the website of the graduate program and read the titles of all research that were related to decoloniality and/or teacher education. Of the four studies, only three were listed and, after reading the abstract and introduction, none were selected, as they did not weave dialogues with what I have been researching.

At first, I selected investigations that talked about aesthetic experiences and visibilities as formative practices, in order to look at them as crossings of the subject in formation. As Bondía (2002) states, the subjects of the experience are the ones who allow themselves to be crossed, passed through, the ones who live a certain experience and then formulate knowledge from it.

I return to the choice of keywords so that it becomes more evident what motivates me in this investigative path and the questions I seek to answer, or expand, throughout writing. Since the meeting with the theoretical contribution of decoloniality, I began to understand that this would be the field of study with which I approached throughout the path in the academy, firstly because decoloniality proposes the expansion, or even the deconstructing of what we understand as knowledge, but because I understand that, from it, it is possible to problematize the essentialist face of Western aesthetics, by understanding that it crosses the spaces ceded to other artistic productions, or even to other epistemologies, cultures and aesthetics, placing them on the margins of Art with capital A. In this process of essentialization of a unique aesthetic to be aspired to, others differ, which are sometimes configured as popular art, as mass culture, or marginal art (VIDAL, 2016).

In this aspect, it is worth considering the concept of Art that, from the verticalization of erudite versus popular culture, creates traps as Silva (1999, p. 14) shows: “The ‘difference’ here, as a characteristic of culture, is abstracted from its process of constitution and production, becoming essentialized”. It is necessary, therefore, to remember that difference in its nature is an agreement that also assumes a constitutive and maintaining role of the difference itself. So, the decolonial option provokes the problematization of the initial formation in the Degree in Visual Arts of Rondônia, thinking it as a project to maintain the verticalization of this Western aesthetic and, consequently, I question my own identity process, since I understand myself as part of the problems present in the curricula, crossed by whiteness, heteronormativity and differentiation.

When looking at my trajectory from this reference, it can be said that there are different ways of circulating knowledge in the initial formation in the Degree in Visual Arts (MOMOLI, 2019), and that it is through a conscious and democratic pedagogical action that the fairest training practices are exercised. Covering this discussion, researcher Vânia Fortes de Oliveira (2007) comments on “taking care of oneself”, or what I call here “between-place” as a pedagogical action necessary for training teachers in learning, because it is from self-care, from looking at and respecting myself, that I understand the other.

I therefore choose to look at the world in a plural way, considering particularities, existences, sciences, epistemologies and ontologies as equally important, whether for their own contexts or for the great collective. This attitude is taken in accordance with what Oliveira (2007) presents, since once I refict my identities, I demarcate my place in the world and live the experiences, thus, I feel increasingly free to transit in education, to respect and mediate the experiences of other subjects, and also to select what makes up the curriculum of Visual Arts. This reflects in the actions that, today, I believe are inherent to active teachers, especially with regard to understanding and respect for the other and their cultures, something that can be easily forgotten when we close the curriculum in the ethnocentrism of the West.

Moura (2018) elucidates in his thesis a secular delay in the curricula of two Latin American Universities in relation to those in training by prioritizing a historical approach to art considered as singular, eurocentric, androcentric, or even monocultural, making it evident that there is a fetishization of the West within academia (QUIJANO, 2005). In line, Azevedo (2021) proposes a disobedient spiral practice from the experiences of groups historically left on the margins, in order to reflect theoretically and methodologically on knowledges in connection.

In this respect, I cannot say for sure when I chose to take as a field of study the initial formation, but I can say that many experiences of my own training as a teacher reverberate in me. After entering the master's degree, I was taken by the desire to (re)think about the ways in which the Degree in Visual Arts of the Universidade Federal de Rondônia (UNIR), where I graduated, if it structures, the curricula present and the absent and why the repertoires I acquired independently are not present in this curriculum. From then on, I began to understand teacher training as an “between-place”, a space for the training of teachers, those who will act, but also those who already act on the “school floor”, and who therefore need to be aware of the possible and articulable worlds with and through visualities, which, in their own way, flow into the identity representations of our students, in their way of presenting themselves and being crossed by the world around them.

Needles, lines and patches

In view of the above, we present below the studies found in the state of knowledge carried out and that contribute to expand, enter, make theoretical-methodological choices, to think the subjects and cutouts of the field, with which we will dialogue throughout the research that has been carried out. In other words, we sought the meeting points and distance between our desires and what has been produced about the initial training in Undergraduate Studies, to then understand the importance of this and other research for the field of studies of teacher training in Visual Arts.

The first research read in full was the thesis of Daniel Bruno Momoli, “Regimes de circulação dos saberes: arte, educação e formação docente”, defended in 2019. In this study, the author gives us clues of possible tremors and paths for the articulation of the fields of art and education. This investigation is based on the search for articles published in annals of events that discuss education and art, so the author seeks to map through recurring words/fields how teachers articulate this knowledge.

Momoli (2019) also reports part of his journey as a teacher of the Degree using as a method the (auto)biographical narrative, and highlights his participation in the protests against the changes in the social security of public servants in the state of Paraná, in Curitiba in 2015, assuming this as a teaching action. In the investigations forwarded by the author, teaching action can be given in different ways, for him, acting in accordance with the experiences that cross us is the most authentic way to become an art/educator. This implies the understanding that training experiences can happen in daily life and be equally relevant to formal experiences. Therefore, when concluding his thesis, the author decentralizes the possible paths of teachers in the fields of arts and education, suggesting that teacher education takes place, in fact, from the articulations of knowledge in any space.

In turn, Eduardo Junio Santos Moura, in his thesis entitled “Des/obediência na de/colonialidade da formação docente em arte na América Latina (Brasil/Colômbia)”, defended in 2018, proposes a disobedient look at the history of the American continent, the bibliography used in its graduate courses and the hierarchy of knowledge, based on the assumption of coloniality/modernity as an instrument of subalternization of Latin America and its artistic productions. For this, the author visited two degrees in Visual Arts, one in Brazil and the other in Colombia, analyzing the colonial structures and disobedience of both Graduate programs (MOURA, 2018).

From this study, I consider important to emphasize the concept of disobedience undertaken by the author, who, from the observation of the Degrees in Visual Arts of two Universities, in Colombia and Brazil, points to the decentralization of teacher training within the scope of knowledge, the approximation between the arts and pedagogy, the non-hierarchization of rationality in relation to subjectivity as possible disobedience to a secular system of training. Still other disobediences are named, especially when highlighting the essential value for teacher education of the interrelationship between knowledge mediated in academia with their cultural contexts and their insertion in what is understood by curriculum (MOURA, 2018).

This research keeps me constant company during the writing process, I feel that we walk together without even knowing each other and this makes me realize the power that the disobedient curriculum has to cross us and take us to other places. I speak of it as a disobedient curriculum because, when reading it, I realized the responsibility that Moura (2018) assumes when unveiling the problems of a traditional curriculum and revealing other proposals that culminated in learning and personal reflection, optics that I believe to be crucial for teacher education in an intercultural context.

The third study found, Vinicius de Azevedo's thesis, “Roda de bordar: Atenção distendida em espirais na formação” defended in 2021, points to the author's intimate relationship with embroidery as a possible path for a more affective training of art teachers. It is from a spiral-action look as a methodological and scientific practice that Azevedo (2021) brings embroidery as a gesture and both political and resistance

knowledge inserted in a decolonial context, through which traditions are resumed and knowledge is shared. We highlight the power of this research in teaching practice, because, by bringing spiral thinking as a scientific methodology, it enabled me to imagine a curriculum/spiral, which takes place from the circle of undergraduates in the classroom and which can be built based on the arrows thrown on these wheels.

This thinking exists from the understanding that knowledge orbits and interacts, contrary to what we assimilate in modern science. Spiral thinking opposes the Cartesian postulate “I think, therefore I am” that treats knowledge as inarticulate particles of a system, as it does not separate and hierarchize knowledge. In the spiral, knowledge becomes a living organism that produces energy as it interacts with other ways of conceiving the world, that is, with other epistemologies. In convergence with such thinking, I assume this spiral as a methodological clue of dissertative research, flirting with the possibility of talking with the academics of the Visual Arts Degree of UNIR and walking around the campus of the University in order to understand which curricular drawbacks cross people in initial formation of the Degree in Visual Arts.

The metaphors that the thesis weaves between students, teachers and embroidery are innumerable, we can think that the spiraled classroom becomes a great embroidery, where each one contributes with its points and forms its embroidery/identities as they dialogue. It is also possible to look at the curriculum of degrees in Visual Arts as this weaving, in which the subjects addressed meet the weaver who proposes it. It is in this sense that the embroidery wheel proposed by Vinicius meets my sewing, giving me the opportunity to sew an extra thread, by looking at the embroiderers as part of a decolonial curriculum.

The author Raquel Wrege, from the dissertation “Reflexus: pensamento reflexivo e a experiência estética na formação docente em Artes Visuais da UFPel/RS”, defended in 2018, proposes a look at the aesthetic experiences of UFPel Visual Arts undergraduates from the curriculum to highlight the importance of reflective action on these experiences as markers for/of/in professional performance. As in Azevedo's (2021) research, Wrege (2018) proposes a reflection of aesthetic experience as a training practice based on action.

Based on her writings, the author reveals what she believes forms the professional identity of art/educator, an integration between mediator, teacher, proposer and artist as faces of the teacher in Visual Arts and attenuates creation as an act of perception; therefore, she dialogues with the undergraduates to understand their concerns and questions about what it is to be a teacher (WREGE, 2018).

This study points out fortuitous paths to the field of art/education, however, diverging from the proposal I intend to forward, since I seek a passive perspective of aesthetics, a crossing of the curriculum in the identities already formed of the undergraduates in question. Therefore, I thank Wrege (2018) for walking a path and showing me the bifurcation; I believe that this is how the warps of research happen, we observe the paths traced by other people who elucidate our own desires, sometimes distinct.

Warp

At the end of this writing, it can be said that the studies found reveal that there is great concern in (re)thinking about the bases of the degrees, either from the curricula, memories/experiences or the issues inherent to the knowledge of the Visual Arts. However, it is necessary to consider that there are still few studies with clipping for decoloniality in the initial training in the Degree in Visual Arts found, even though searches have been carried out from various descriptor organizations. This implies that I find a gap in the making and thinking of teaching from the crossing of these curricula in the students, since it is necessary to consider the crossings and knowledge articulated by them as formative elements.

These researches articulate, even with different arguments, a “change of key”, an approximation between the student and the Visual Arts, either through embroidery, experiences with the contents or their problematization. However, it is necessary to consider that these researches are centralized in a regional axis that, historically, concentrate economic privileges and, therefore, access to education. Thus, I also seek to question in my investigative path the condensation of research in

the South-Southeast axis and the reason why the search to present and represent the various identities is not more prominent in the North region, particularly in Rondônia.

Furthermore, I look at the clues left by the state of knowledge undertaken in BDTD and add the findings of the state of knowledge already realized and announced in the introduction of this article to then delimit as a general objective a possible cartography of the clues of decoloniality in the Degree in Visual Arts of UNIR.

We end this writing by resuming the titles chosen for the sections, which allude to sewing. Research is a warp, it is putting line on line, playing with the colors, shapes and drawings as they present themselves. I believe that sewing takes on an extensive, continuous and, if you like, infinite gesture. In this way, I sew my training experiences, start a research that I do not know where or even if it will end, I follow as long as there is a line on the reel.

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