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**RESEARCH**

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**EXPERIMENTATION**

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**REFLECTION**

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TEATRO DO FRIO

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# **Rehearsing Science and Art to re-connect culture and nature**

EDITORS **ALISON NEILSON AND JOSÉ EDUARDO SILVA**

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# **Rehearsing Science and Art to re-connect culture and nature**

EDITORS ALISON NEILSON AND JOSÉ EDUARDO SILVA

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Eco - Vale de S. Paio - Zone 10. Photo by Ricardo Couto



Performance "Give a hand to the hand the soil gives you" by Helena Carneiro (Cultura Natura in the Anthropocene, 2017).

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TEATRO DO FRIO



## preface

Alison Neilson and José Eduardo Silva

According to some “western” ways of thinking, culture originates and exists solely in humans. This understanding of culture involves continual attempts to escape the deterministic forces of nature and has led to increasing transformations of the world for primarily human benefit while the natural world is tasked with absolving careless and frequently abusive human actions. From the beginning of the industrial revolution, this kind of development has increasingly caused saturations and depletions, with repercussions in all areas of life. Over this same period, science in its drive to understand the world through converged meaning has dominated technology while art which embraces multiple divergence of meanings and is often effective in moving our emotional lives, has become devalued. Science and art were once great collaborators and are not dissected from one another in some practices and ways of thinking. Could greater associations between the arts and the sciences transform dominant western ways and lead to more viable models for the development of human culture without destroying nature?

Considering this question, Teatro do Frio in collaboration with the Faculty of Psychology and Education Sciences of the University of Porto (FPCEUP), the Centre for Research and Intervention in Education of FPCEUP, the Centre for Humanistic Studies of The University of Minho and the Portuguese Directorate-General for the Arts initiated the 1st International Conference (2017) “Cultura Natura in the Anthropocene”. This gathering had the experimental purpose of exploring interfaces between the arts and the sciences for constructing sustainable cultures; a frequent inspiration driving Teatro do Frio’s work. Their artistic practices have been marked by diversity and interdisciplinarity, with a strong focus on the questions of the body as a place of nature from which art and culture can emerge. Over the past few years, the Teatro do Frio intentionally have created aesthetical objects to meet the ecology of the logics and homeostatic functioning processes of the affect-emotional body. In other words, the theatre has sought to increase awareness of the body within our natural, cultural or political “landscapes”.

It was thus with great joy that we departed towards experimentation, exposition and dialogue in this encounter. An eclectic set of national and international presentations from different areas of study and disciplines with intersections between artistic and scientific areas made an interesting gathering. The two days of the conference opened an experiential space where artists, scientists, publics and other knowledge producers from different languages and countries, could connect, share and expand experiences, projects and dialogues using stimuli as well from philosophical, environmental, and socioeconomical fields. This sharing of experience and knowledge surpassed the initial expectations about associating these areas of knowledge and the possibility of construing new knowledge based in these diverse experiences, languages, cultural and epistemological traditions. In fact, it may have been the intense and close conviviality between such a broad set of epistemologies

charged with humanity and openness to diversity, that allowed the authors in this book to respond to our call to continue creative dialogues outside the sphere of the conference and seek new collaborative grammars. This collection is an attempt - a rehearsal - of an original community of dialogue, practice, apprenticeship and mutual support between researchers and artists to surpass dichotomic, normative and hierarchical models, founded in ethnocentric and logocentric epistemological traditions.

As we put this collection together, our collective rehearsal of re-associating science and art, we wonder how close we are to performing a culture/nature where human actions nourish rather than destroy nature/culture integration. While translations always involve more than mere word for word replacement, the editing process dropped us back into the nature/culture split and the strong hierarchies privileged within the scientific academy where knowledge production is heralded as solely from the human domain. These pressures, which superficially appear to be about clarity of communication with its divergence into standardized languages and scholarly formats, struck us as evident of the failure of much academic practices of knowledge construction. What is lost when knowledge construction becomes a cultural element divorced from nature?

10 We are concerned with traditions that sustain the dominant model of contemporary societies – organized by capitalist, patriarchal and colonialist logics. Described by several authors as inscribing toxicity and self-destruction, and opposing ancient functioning of the cosmos, these traditions lead to an evidently progressive exhaustion of resources, persons and means. Given that nature, including its human element, is governed by rules and principles that humans cannot control, the attempt at control continuously inflicts injuries on nature, including the nature-human: one of the worst forms of self-destruction. Furthermore, this injury is inflicted by the people with the most power disproportionately onto those with the least power. If we embrace the concept of Anthropocene to point to an era of great human impact, we need to acknowledge the hierarchies and subjugations of the profit oriented social systems of the world within this era of the Anthropos. Nature does not belong to humankind, but rather is the humankind that belongs to nature. The human aspiration of an existence in a world freer of constraints where self-determination, creativity and possibilities of choice may multiply, is legitimate when it is within this belonging. This aspiration becomes indeed possible if we consider the symbolic dimension, where knowledge is construed in a logic of sharing and in attunement with all cosmical elements. From this relation with nature multiple options could indeed emerge in the form of complex alternative ways of feeling, thinking, doing, creating and inscribing new ways of existing in the world.

The contributions compiled in this book follow this line of thought; they are

the result of a collaborative process, that sought openness and horizontal engagement. Following their rights and responsibilities as individual authors, the contributors to this edition have departed from boundaries between arts and sciences to transform and create new realities, creating examples and proposals that address the issues exposed above. The contributions are organized in two sections representing firstly, healing of existing parts of the world and secondly, creation of new worlds.

The first section “Transformation of the World” includes articles about experiments carried out in Brazil, Portugal and Papua New Guinea, which sprang from health, social intervention and education projects that use artistic interdisciplinary ways to achieve their transformative goals. The first project, “Delicate choreographies: A cartography of displacements between worlds” presented by Flávia Liberman, Marina Guzzo, Conrado Federici and Elizabeth Lima, describes artistic and corporal practices with a group of women from a vulnerable region in the city of Santos (São Paulo, Brazil), undertaken by professors and undergraduate students from health courses at the Federal University of São Paulo. The second project “Delicate empiricism and romance in education for sustainability”, carried out by Maria Ilhéu and Mariana Valente with teachers, researchers and students from around Évora, Portugal, started from the concepts of “delicate empiricism” by Goethe and “romance” by Whitehead, to test sensitive experiences of the natural world for developing knowledge and environmental consciousness. The authors of these first two projects accepted the invitation to engage more deeply with the work of one another via written dialogues which are included between their two articles. The third project “Workshop of the word: Literature, childhood and cultivation of attention”, by Luciana Caliman and the FRACTAL group of the Federal University of Espírito Santo (Vitória, Brazil), presents a two-year long literary workshop with children from the Center for Psychosocial Child and Adolescent Care (CAPSi). Through a participatory action research approach, children were involved in developing a space of expression, co-management and transformation, for the construction of other possibilities of relating with themselves and with the world. The final article of this first section takes place in Papua New Guinea in an indigenous community. Cláudio da Silva describes his project “Documenting the local traditional culture through an interdisciplinary educational project in Papua New Guinea”, where using artistic processes, alternative educational possibilities for the recovery of important aspects of the culture of the Nalik indigenous community were realized.

The second section of this book “Creation of Worlds” brings together a set of creative projects that departing from research in areas such as biology, natural and cultural landscape, and violence against women and young people, opened possibilities for artistic creations, such as the animated short film “Sendas” and the performative creation “ECO” (Sound Drama in the Landscape). The first article in this section “Sendas: Participatory art

and artistic practice in a research context", by Raquel Felgueiras shows the development of the short film "Sendas", based on the analysis of the visual narratives created by women and young victims of violence, in the framework of a participatory art experience of the transnational research project - Cultural Encounters in Intervention Against Violence - CEINAV. The second article, "The landscape under construction: Cartography of the multisensorial experience of the landscape", by Carla Cabral, follows the paths of creating an alternative experimental cartography based in sensorial experiences of participants interacting with the landscape of the Corgo Valley (Alto Douro, Portugal). The data collected through walking interviews, encompassed the most relevant intuitive, psychological and emotive aspects of their experiences, as well as physical, formal, topographical or geographic aspects. In the third article "The sound of non-human actors in a musicological perspective" Hugo Paquete explores critically fragmented and flexible forms of theory, through analysis of projects where conceptual models and nonhuman entities act in the construction of artistic methods and objects. The fourth article, "ECO", performed by Teatro do Frio, presents some of the premises, processes and methodological notes about the performative aesthetic object "Eco", a sound drama realized in the landscape of Vale S. Paio (Vila Nova de Gaia, Portugal) on September 29 and 30, 2017, which aimed to establish resonant bridges with the diverse creation experiences and their languages. The book closes with images taken at Vale S. Paio during the sound drama to invite the reader to consider how these images contribute to the transformations and creations presented throughout the multiple contributions by all the authors.

departure...

# **NOT A KEYNOTE: FLYING WITHOUT A PARACHUTE**

ALISON NEILSON, ANDREA INOCÊNCIO  
AND RITA SÃO MARCOS

## Encontro Cultura/Natura Porto, September 29 & 30, 2017

**Not a keynote: Flying without a parachute**

### SCRIPT

Tasks: Alison (controls PowerPoint slides), Andrea (controls videos), Rita (controls talking time)

Starting time: **9h30 / 9h45**

End time: **11h00**

Total time: **75 min**

<b>3 min</b>	<b>talking</b>	<p><b>Alison - Presenting the dynamics of the session:</b></p> <ul style="list-style-type: none"> <li>- use of 2 languages</li> <li>- session divided in 2 parts</li> </ul> <p>1<sup>st</sup> - showing the work that we've done (ideas &amp; process) 2<sup>nd</sup> - interaction w/ participants</p> <p>- for questions use "sticky notes" to be addressed in 2<sup>nd</sup> part</p> <p><b>Alison - What are we performing in Academia?</b> <b>Andrea - Introduce Guillermo Gómez-Peña.</b> <b>Rita - Why did we choose this video/performance?</b></p>
<b>4 min</b>	<b>video [silent]</b>	<p><b>"Academia"</b> Poem by Guillermo Gómez-Peña performed at Pigott Theater, Stanford University, as part of Performance Studies International 19 - June 28th, 2013.</p> <p><a href="http://www.youtube.com/watch?v=0oEQFDOXHrc">www.youtube.com/watch?v=0oEQFDOXHrc</a></p>
<b>3 min</b>	<b>talking</b>	<p><b>Alison + Andrea + Rita - Present themselves</b> Descriptions grounded in our families and how we are related to other life, instead of the way we might "normally" present ourselves in academic situations</p> <p>(family, place, being a sister, having a cat, etc)</p>

		<b>Alison - What is WEEC &amp; how this video was born</b> <ul style="list-style-type: none"> <li>- contextual information, call for submitting a video for keynote address</li> <li>- environmental education conference - sustainability</li> <li>- invite people who were crazy enough to join us</li> </ul>
2 min	video [silent]	<b>"WEEC keynote address group"</b> <a href="https://weec2015.wordpress.com">https://weec2015.wordpress.com</a> video abstract: <a href="http://www.youtube.com/watch?v=loQJssjbTUE&amp;feature=youtu.be">www.youtube.com/watch?v=loQJssjbTUE&amp;feature=youtu.be</a>



#### In response to a call – Evoking a keynote

When WEEC asked, So you think you can dance? A spontaneous council of animals was evoked and this video was born.

We need to get grants said the Meerkats... time and space, there is a race and the Troika must be paid.

#### St. Anthony's Sermon to The Fishes

Saint Anthony at church  
 Was left in the lurch,  
 So he went to the ditches  
 And preached to the fishes.  
 They wriggled their tails,  
 In the sun glanced their scales.  
 The carps, with their spawn,  
 Are all thither drawn;  
 Have opened their jaws,  
 Eager for each clause.  
 No sermon beside  
 Had the carps so edified.

Education? Thought Coyote who wrote "Environmental" then "Sustainability" before laughing and scratching both out to write "Anthropocene"

The humans looked at one another confused, when a fiery red fox said, "only in circle, only in circle will we write"

No sermon beside  
 Had the carps so edified.

There IS a common tragedy, but not of the type you think.

"I" said ego, "me" said pride, "hmp" thought spirit, what a ride.

No sermon beside

Ptarmigan, caribou, Arctic char

No sermon

Seeds and songs, skype the mess. Roam and wonder, corrupt and caress

Breath in, breath out. Theory and practice: one with the other, none without the other.

Relishing random... Riffing relationships... Rhyming ridiculously....




What!! groaned a great big bear, is this all about?


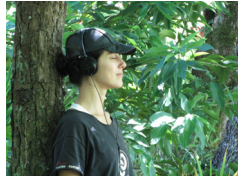
AGHHHH... said Alison, I can't do this alone

Gosh, said Rita, whatever gave you the idea that you were alone?

(Neilson & São Marcos, 2017)



3 min	talking	<ul style="list-style-type: none"> <li>- read the abstract</li> <li>- we weren't successful, how can we still do these things and survive in academia (by publishing!)</li> </ul> <p><b>Rita – First time working together</b></p> <ul style="list-style-type: none"> <li>- at CES fisheries project (the theme that brought us together)</li> <li>- working w/ communities (low impact, SS artisanal fisheries)</li> <li>- link to meeting Andrea through her project w/ fisher' wives</li> </ul>
3 min	video [w/talking]	<p><b>“À prova de fogo e de bala”</b></p> <p>link video: <a href="https://vimeo.com/182586742">https://vimeo.com/182586742</a> (password: fogoebala)</p>
<p><b>Andrea – Describes project + beginning of her superhero</b> <a href="https://youtu.be/8y-KEnSk5Qs">https://youtu.be/8y-KEnSk5Qs</a></p> <div>    </div>		
		<p><b>Alison &amp; Andrea</b></p> <ul style="list-style-type: none"> <li>- describe beginning to work together to see if super-artista can help bring out super-researcher</li> <li>- brief description of the waves &amp; wigs video</li> </ul>

3 min	video [w/talking]	<p><b>“Waves &amp; Wigs” (Neilson &amp; Inocência, 2016)</b></p>
		<p><b>Alison – shares the difficult experience of performing an “alter-ego”</b></p> <ul style="list-style-type: none"> <li>- academic/scientific “formatted” background &amp; artistic new challenge w/ an experienced artist (feeling uncomfortable)</li> <li>- starting to build her own “character” and the upcoming clowning opportunities</li> </ul>
2 min	video	<p><b>“Blind running”</b></p> 
	talking	<p><b>The Summer school experience</b></p> <ul style="list-style-type: none"> <li>- contextual information on the school</li> <li>- issues/tensions that emerged: (1) the need for words, (2) authorship</li> </ul> <p><b>The idea of blind running</b></p> <p><b>Rita</b> - we are “blind running” here – the process of knowledge production in the context of arts/science interaction is an act, a leap of faith into the unknown, we just have to keep on “trying, trying again, failing again, failing better” (quote by Samuel Beckett)</p>
	interaction	<p><b>Alison – Invite people to shut their eyes as in “Blind Running”</b></p> <p><i>Make yourself comfortable on your chair Pull your shoulders up to your ears, and tighten up all the muscles in your arms and hands .... Now let go Do it again Close your eyes and pay attention to your breathing Imagine why you wanted to become a researcher / an artist How do you feel?</i></p> 
		<p><i>Open your eyes and engage your imagined image(s) in conversation with Sousanis (2015, p. 5)</i></p>

	<b>interaction</b>	<b>Walk around – People introducing themselves</b> - music playing: “Body language” by Queen
	<b>interaction</b>	<b>Discussion of keynote and conference themes</b> - paper with themes & participants affix their questions  <b>Not a conference proceedings book – the challenge</b> - presenting the challenge (and scenario paper w/titles of talks) - “escaping the stray jacket” breaking the normal patterns of individual authorship (individualism) - beginning of brainstorm on what the book could be or the issues/questions it raises w/ participants

## The nature of the (not)keynote

- Alison Neilson, Andrea Inocência and Rita São Marcos



The Encontro Cultura/Natura is an experiment to explore and enhance dialogues between arts and sciences, within the context of increasing pressure to publish, to build competitive expertise and be doubly productive when attending conferences (Henderson, 2018). A tour of conference websites in any field shows a small roster of “celebrity” individuals giving repeat performances, often of their most recent book with little useful interaction for the audience (Nicolson, 2017). Alison routinely avoids listening to keynote addresses; and when invited to give this keynote invited Andrea and Rita in order to represent/present/perform knowledge as existing within relations. We paid attention to this tension between the goals of the encounter and our experiences of knowledge regimes and of conference participation over multiple years.

In our “not a keynote”, we tried to perform in ways that did not follow normative conference practices. We had wanted to try a non-conventional collective, cross culture/language/global keynote experiment a few years earlier (Neilson & São Marcos, 2017); but were not given the chance until now. We were thrilled to get an enthusiastic “Carte Blanche” when we proposed a not a keynote by not a single individual. Guillermo Gómez-Peña’s strong critique of Academia (2013) inspired us. Beginning our address with his “theatricalizations of poststructuralist and postcolonial theorizations” (Coombs, 2010), we particularly liked his playful, but serious multi/translingual critique of our potential source of expertise:

Academi ah, no acade tuya.  
Acadérmica te adoro y te odio  
Acade mica de mico  
mono macaco chango  
Acade merde ... (Gómez-Peña, 2013)





The ontological rupture between nature and culture is a deep wound upon which the contemporary consumer university has festered. As superheroines (Inocêncio, 2009; Neilson & Inocêncio, 2016), we draw on socio-ecological imaginations where (super) natural and human history are embedded in a dynamic interplay and relational process with other multiple agents (White, Rudy & Gareau, 2016). By sharing our doubts, our successes, and our failures, we hoped that we could throw off any scholarly protective parachute the audience may have afforded us prior to us sharing bits of who we are, with whom and where our bodies have danced/done research/done art. Through videos, we shared the images and music of our stories of before meeting and later working together.



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We hoped to cross the boundary of presenters/audience by moving the conversation to the inner sphere and meditating on that which motivates. Rather than ask everyone to share their potentially sacred images publicly, we offered an Unflattering image (Sousanis, 2015) as counterpoint to spark “conversations” between the images. This experiment came from our previous blind running work (Neilson et al., 2017). Wanting to continue in the ambiguous realm of visual and embodied knowing, we choreographed a group circle walk holding in front of us small placards with images or simple text as a non-speaking “body language” (Mercury, 1982) introduction. This collapsed into a confused mismatch of meandering circles since our flawed instructions would never enable everyone to meet face-to-face. This exposure of our natural imperfection created laughter and at least for us, provoked a reflection on our ability/inability to understand how to converse beyond spoken words, and instead through movement.



Our title for the wrap-up of the conference was “Not a conference proceeding: Escaping the straightjacket”. This influenced how we approached creating this piece. Beginning with a collection of various parts of our collaborative process such as emails, brainstorming, PowerPoint from the keynote, and joking around, we thought to try a photo comic strip. However, the initial attempts using photographs from past projects and from the encounter sparked a discussion of not knowing what story to tell. Is it a hero's journey; is it a Greek tragedy, or a witch's brew? Is the heroine/goddess/witch trying to kill or save academia? We realized that we would need to make new photographs to ensure a consistent look. Aesthetics ruled our choices. Suddenly the mask appeared and transformed our efforts. A leaf-nosed bat seemed apropos; yet the mask was hard and heavy. We couldn't breathe when using it.



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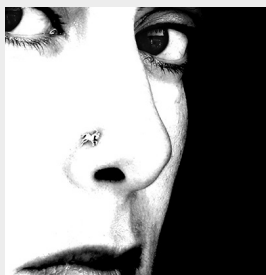


**Alison Neilson**, is a Portuguese/Canadian transdisciplinary social scientist at the Centre for Social Studies, CES, University of Coimbra who works on environmental justice issues in small-scale fishing communities of the Azores Islands. She conducts narrative and arts-informed research on the way sustainability is understood and manifest in education and policy. She has taught creative teaching and arts-informed research methodology in Canada, Portugal, South Africa, Zimbabwe and Ecuador. Her book based on her PhD research *Disrupting Privilege, Identity, and Meaning: A Reflexive Dance of Environmental Education* (2008) used arts-informed research to explore power and privilege, and to deal with questions of equity and social justice within environmental practice. Along with Andrea Inocência and Rita São Marcos, she created a network for arts informed research including working sessions, tertulias, online resources and summer schools.

<https://artsinformedresearch.wordpress.com>

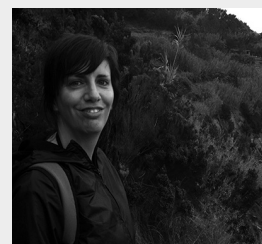


**José Eduardo Silva** (1975, Guimarães, Portugal) is a theatre actor, director, author, professor and a researcher in Arts, Humanities and Social Sciences. He holds a bachelor's degree in Theatre Studies (2006) from the Polytechnic Institute of Porto and a Doctorate in Psychology (2013) from the University of Porto. Since 2015 he has been conducting post-doctoral research with a fellowship from the Foundation for Science and Technology (FCT) in the field of the performative arts intersecting aesthetics, political participation and human development. Currently he is assistant researcher in the Centre for Humanistic Studies of the Institute of arts and Humanities of the University of Minho and visiting assistant professor in the bachelor's degree in Theatre of that university. Both artistic and scientific results of his research work have been disseminated in books and specialized journals as well as presented in countries such as Brazil, Spain, France, Italy, Morocco and Japan - besides Portugal.



**Andrea Inocência**, was born in Coimbra, Portugal. Her creative work moves between drawing and photography, between performance and artist's books. She has exhibited and performed consistently for over two decades in Portugal and abroad. Her works are nowadays represented in institutional and private collections, she has undertaken artistic residencies and has received several grants and awards, including the Internationalization Support Program of Calouste Gulbenkian Foundation (Canada), grant by KTH Royal Institute of Technology (Stockholm), winner of the Serralves em Festa Artistic Projects Competition (Porto), grant by INOV-ART/DGArtes (Barcelona), Internationalization Support Program of Camões Institute (Argentina), grant by Eurodissée Program (Paris), grant by bolsa PAAD – Projecto Atlântico de Arte Digital (Canary Islands), artistic creation grant by DRAC – Direcção Regional da Cultura (Azores) and an honour as Createur d'aujourd'hui by the Federation Nationale de la Culture Française. She is currently a PhD candidate of Contemporary Art at the College of the Arts in partnership with the Centre for Social Studies (CES) of the University of Coimbra. Researcher collaborator at the Office of Cultural Studies, Performative and Audiovisual Arts (GECAPA/CLEPUL) at the Faculty of Letters of the University of Lisbon, and associate member of International Society for Education Through Art (InSEA).

[www.andreainocencio.com](http://www.andreainocencio.com)



**Rita São Marcos**, studied Communication Design in the Faculty of Fine Arts University of Lisbon and holds a Master in Sociology from the University of Coimbra. She has participated in several research and community outreach projects focused on the governance of environmental issues in Azores. Currently, as a PhD candidate at the Centre for Social Studies (CES) from the University of Coimbra, she is interested on the role that small-scale fishing communities play in fisheries governance. In her study she is looking at small-scale fishers' agency and participation in the EU Common Fisheries Policy, specifically, investigating how Azorean small-scale fisher's associations participate in stakeholder advisory bodies. With the aim of contributing to a greater democratization of fisheries governance systems, she is analysing the relationships between participatory democracy and experts' authority, the power of science and scientific advice and the influence of fishers' knowledges and perspectives.

i. transformation of the world

**DELICATE  
CHOREOGRAPHIES:  
A CARTOGRAPHY  
OF DISPLACEMENTS  
BETWEEN WORLDS**

FLAVIA LIBERMAN, MARINA GUZZO, CONRADO  
FEDERICI AND ELIZABETH DE ARAÚJO LIMA

# DELICATE CHOREOGRAPHIES: A CARTOGRAPHY OF DISPLACEMENTS BETWEEN WORLDS

-Flavia Liberman, Marina Guzzo, Conrado Federici and Elizabeth de Araújo Lima

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## ABSTRACT:

Many researchers in Brazil have dedicated their work to themes related to body and artistic practices in the field of health, developing and changing concepts and actions.

In this paper, we present experience in a public university in São Paulo, Brazil. Students and professors from different health-related university courses were involved in building and studying a female group of artistic and body practices, in vulnerable regions of the city of Santos, in the São Paulo state. We are particularly interested in the movements present in this project, between formative, interventive, aesthetic and politic aspects of the experience, understanding that the multiple movements enable us to perceive an intricate web of relations and processes that keep us interested in how the common plane of experience appears in encounters of common people.

## KEYWORDS:

Movements, body and artistic practices, women, education, vulnerability

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## INTRODUCTION

*Alienation's force comes from this frailty of individuals,  
when they can only identify what separates them,  
and not what unites them .*

Milton Santos

Many researchers in Brazil have dedicated their work to thinking and producing knowledge related to body and artistic practices within the field of health. They consider certain artistic experiences as people's life work. The concept of health is expanded beyond symptoms or cures, to instead conceptualize a "clinic" as a health enterprise (Deleuze, 1997), that seeks to move the subjects from devitalization, isolation and exclusion, to another more vivifying, involving empowerment of self-production with the ability to transform daily life and create new realities.

These productions happen mainly through interventions made in a region of Brazil with people who are physically, psychologically and/or socially vulnerable. Interference practices are fundamental to the production of an embodied scientific knowledge that opens possibilities for a conceptual and procedural reflection about what we have been doing when articulating body, art and health.

In this paper, we present some aspects related to an ongoing experience in the Eixo Trabalho em Saúde, in the Federal University of São Paulo, Brazil, where students and professors from different programs are involved in studying and building a female group for arts and culture in a region of Santos, São Paulo. We are particularly interested in approaching the question of movements present in this project, instigated by cultural and bodily propositions presented and built by all involved.

## MOVEMENTS – FIRST APPROACHES

*this trip will open another vision for you,  
and new perspectives may appear – to move from here to there  
it is an important challenge and I trust it; I came to the conclusion  
that every new experience should be done when the  
possibilities exist in a certain context.*

Hélio Oiticica

To move – to drag, to carry, to disarticulate, to reposition... The idea of movement has many different dimensions and meanings. If we move within a territory, it is not just a spatial distance that has been traveled, but a group of perceptions and sensations that move along, disjoining the previous articulations and enforcing an embodied subjectivity to reposition itself from the experiences lived.

We would like to problematize here, in the experience upon which we will focus, the many movements that are not intentionally caused – and others that surprise us from the experience itself – and that happen with the bodies of everyone involved in the proposal.

The students were challenged to act in a territory barely known to them; the women that took part in the group were also invited to make movements to have new experiences; we, the proposers, are carried along with the students and the participants. It can be said that such movements, intentional or not, may produce a mutual and creative pollination and may also reverberate in the ways of thinking, feeling and acting of everyone involved, from the encounter between bodies and the turbulences produced there. In this sense, the encounter between the women, the students and all those that in some way participate in this project are living matter for our reflection about ethical, political, affective and existential spaces that may hold these approaches between worlds.

## MOVING THROUGH A MULTIDIMENSIONAL PRACTICE: BETWEEN FORMATIVE, INTERVENTIVE, AESTHETIC AND POLITICAL ASPECTS OF THE EXPERIENCE

*How much we change and how many fabulous losses  
and findings life gives us!*

Lygia Clark

Currently, a series of global educational reforms suggest integrating the knowledge and activities of scientific culture to those of artistic and humanistic cultures (Almeida Filho, 2007). Starting from a methodology based on artistic and body practices with emphasis on the playful aspect of the arts (Vygotsky, 1972), in Body Culture (Author's Collective, 1994) and Collective Health (Carvalho, 2004), we have been making interventions with a group of women in the Northwest region of Santos, São Paulo, Brazil since 2009. This project is made from a partnership between the Federal University of São Paulo, Baixada Santista campus (within a course from the Health Work Program) and the Institute of Art in Dique, and its participants were socially vulnerable women from this region, who have different physical, psychic and social challenges. The students from different health-related programs (Psychology, Occupational

Therapy, Physical Education, Physiotherapy and Nutrition) stayed in the territory for 4 months, under the responsibility of 2 professors from different courses, offering an interdisciplinary aspect to the experience.

Weekly group meetings mobilized by body and artistic practices enabled a connection between the women, their bodies, the bodies of others and the territory. They also stimulated the artistic force of the women and the students, through aesthetic experiences (Bondia, 2002) that articulate expression, care and knowledge of themselves and others. For this end, we consider that artistic and body practices contribute significantly in the education of health professionals, integrating elements from human subjectivity and complexity that are absent from modern scientific education, such as affection, sensibility, body expressiveness and communication made through different languages, not only verbal.

These actions contain different dimensions:

1. Artistic/aesthetic (the artistic and sensible work with all participants).
2. Educational (the situations of exchange, teaching-learning and the experience of creative pedagogic methodologies).
3. Research (that involves different investigations that emerge from these experiences focused on articulations between themes related to body, arts and health).
4. Interventive healthcare (understanding healthiness as life force, and not just remission of symptoms and/or cure of a determined illness).
5. Political (that involves thinking and acting on the articulation of micro and macro politics as inseparable dimensions, as the social fabric is made of multiple relations.)

All these dimensions interact, as the construction of bodies and their functioning are influenced by different factors: culture; genetics; individual life experience; the types of links made through an existence and the subjectivity that accompanies, shapes and guides certain types of body functioning and life in a determined time/space, among many other aspects (Lieberman, 2010, p. 450). We live and build networks, a rational ecology<sup>1</sup> (Favre in Lieberman, 2010) that has ethical, political, economic and experiential aspects.

It is, therefore, a corporal, sensible, creative and political interdisciplinary education, that drives the concept of health for the aesthetic performance within the academic formations in the Baixada Santista Campus of UNIFESP and at the territory of the Northwest Zone of Santos.

There were many movements on course: of a strictly aesthetic, conventional formation, to an inventive learning that starts from experience (Kastrup, 1999, 2000, 2005) in a project that

had many different dimensions simultaneously and that brought challenges, concerns and permanent movements.

## MOVEMENTS IN GEOGRAPHICAL AND EXISTENTIAL TERRITORY

One more Wednesday and we are with the new group of students. We asked them to pay attention to the route that the van is taking, because even though we have been making this work for many years, we still get lost. We have tried to print geographical maps of the region, as a device to make the students present a certain readiness, an alert state, differently from other moments when their bodies are often connected to their cellphones, of using the “trip” to sleep. We also try to work with the autonomy of the students, putting them, one by one, literally on the front seat of the van, so that they can be connected to the path. This path goes through a hill towards a region unknown for many of them. The initial proposal of this experience is to get each woman to her home, so that together we can live an experience that will produce marks on their bodies and lives. (Narrative from a professor).

This brief narrative presents an initial moment in the work that we have been developing: an opportunity for the students to have an in-field education, and not just stay in the classrooms. In our case, we travel to an art and culture center at the Northwest zone of Santos, where we work with women who face many economic, physical, emotional and social challenges.

A spatial movement was proposed to them. We had to get each one to their own home because of mobility impairments, which also makes more difficult our access to the place where our group project happens. Luiza has difficulty walking and uses a walking stick; Ana has severe depression and often needs some “stimulus” or a more incisive invitation to try to bring her out from her isolation; Maria has no difficulty to reach the place, but she sometimes forgets, and our presence at her door makes her remember that it is the day to meet other people and maybe have a significant experience.

## MOVEMENT, WANDERING, TRAVELS

*I feel free, suddenly, and this makes me very glad;  
this travel and now the perspective of going back  
gave me something that made me feel alive again.*

Hélio Oiticica

Sapoznik (2017) associates the notion of movement with the concept of wandering. For him, wandering has something to do with three other concepts: place, landscape and nation. We use the first two as focal points for our discussion. To her, wandering is related to the absence of a fixed topos, to the absence of roots in one single place, as the wandering person is marked by the physical and psychic experience of the movement, which immediately confronts us with the experience of instability. If the place is always changing, the landscape also is changing. The landscape is related to the encounter between subjectivity and its surroundings.

1. Favre also highlights the need to apprehend the world as a relational ecology, marked by attachment and affectivity (Favre apud Lieberman, 2010)



This encounter produces unique, singular scenes, as if each one of us carried inside themselves a photo album, their own travelling. The wanderer doesn't stay in one single landscape, they move among many landscapes. Sometime by choice, other times by imposition. (Sapoznik, p. 1, 2017).



Figure 1. Photo by Nice Gonçalves



Figure 2. Photo by Nice Gonçalves

We can associate this idea of wandering to the students as the movement that happens in this “coming and going” at the university (of the academic world, the place where most of them build their daily lives, something usual), for another territory (world where the people who we accompanied live, with another geography and other problems), generally less known to the students. To go from a place to another we have two ways: crossing a hill or going around it, both of which require transportation. On these movements we are activating a certain wandering field, as this movement from one place to another may bring instability to our way of thinking, looking and feeling. On one side, the better-known world (even when known in an illusory way) gives its place to another, less known, more distant from the reality of most of our students. We would be shifting between the usual and the unusual, between cultural universes, a comfortable situation and a risky one (Seligmann-Silva, 2010).

At the encounter with weirdness, when feeling a foreigner in one's own land, some changes may happen, moving not only the body at the physical dimension, but also subjective, emotional, sensory and relational aspects of the subjectivity. In a more amplified dimension about the theme of movements, Flusser (2007) provokes our perception by proposing that the movements of those “fleeing” their lands, those that have become stateless, have a creative side, despite all the suffering involved in this kind of movement. For that, he proposes a change from the “free from what” question to “free for what.” He provokes us to look at these people not as victims who deserve our compassion, but as “models to be followed for their sufficient boldness” (p. 223). This is about overcoming an entangled situation (to be connected to one's nation), or to any state of subjugation, imprisonment or restriction, directed to another place that permits the freedom to judge, decide and act. In this sense, the movement would be seen in its positivity, including in the form of a power for other becomings, connections, choices, possibilities.

In this flow of ideas, we can think, in a detailed, micropolitical scale, about the movements of the students and the participants to experiment their bodies, their ludic and expressive power a freedom, even though they have risks and difficulties. These offers to small movements done to the students (to enter the van, to leave a place, cross a hill and see a different world) or to the participants (to leave their homes, go to an arts and culture center, interact with other people, experiment the game, their bodies and their expressive power as a source of enrichment) are invitations to noises and adventures, an engagement in deconstruction (Seligmann-Silva, 2010, p. 35). These are possibilities to leave entanglements that overshadow and stop a fundamental exercise of freedom for learning and for life and promoting what we consider every week as *small incredible things*.





Figure 3. Photo by Nice Gonçalves



Figure 4. Photo by Nice Gonçalves

#### MOVEMENTS BETWEEN ART AND HEALTH: THE PROJECTS MADE FOR COMMON PEOPLE

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*Freedom is not enough  
What I desire has no name yet*  
Clarice Lispector

The group of women was created in 2009, initially in a Basic Health Unit of the Northwest region of Santos, São Paulo. At that moment, to create a group based on gender and not pathologies was a movement that has become stronger in these last years with these services. Later, the group gathered in a center of arts and culture in that region, bringing new challenges to a work of promotion of health made within the field of culture. There, we faced a movement of the project, from a center of health to one of culture. This movement is not simple, since it opens a problematic field that mobilizes both “territories”. How do we recognize and qualify, in the artistic area, the process and its invisible dimensions, and not only the visible product? How can we think about the clinical effect of the propositions as movements from a state of devitalization and isolation to one of vitality and increase of acting power, transforming daily lives and creating other realities, thus preventing the pathologization, preventing that “everything is a case for therapy” aspect that exists within the field of health?

To touch these questions, we will consider the idea that the work developed there start from the assumption that the access and production of culture is inherent to the human beings and to being alive, just as the knowledge of any person is genuine, whoever they might be. Thinking of a proposal that involves what we will call common people is to bet in the knowing-of-the-body, on each one's own life, on the “ordinary of life that is extraordinary”, as said by journalist Eliane Brum in her book of chronicles “A vida que ninguém vê” (2006). There is an important movement when we prioritize artistic and cultural actions, to the “common people”,

that might be more preoccupied with their own “survival” than with launching themselves to experiment in arts. Thus, it is a political action to recognize and prioritize the knowledge, the ways of creation and communication of people to produce more connections with their own bodies at the encounter with other bodies in their expressive, relational and inventive power. Art activates its political dimension to decolonize the thinking and action, as it brings to the plane of basic necessities the constant creation of itself, making itself equal to other admitted and naturalized needs, like eating and having a home. It is about promoting opportunities so that every participant may live what Dewey called “an aesthetic experience”. Aesthetic in the sense of experimenting, cultivating and sharing properties of humanity such as singing, music, writing, dancing, movement, literature, visual arts, and others.

It is about trying to guarantee the right of access to the exercise of these languages, these other ways to express oneself and the world, to the people that are in some way kept apart from these experiences, often having their lives reduced to the fight for economic survival, with a restricted social life. The right to exercise creativity, to develop higher autonomy, to build relationships, to modify and live life is taking care of health, that is, producing life. The body here is seen as a speaker of a place in the world, communicating, screaming, showing, sharing, getting stronger in the encounters with other people.

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Figure 5. Photo by Nice Gonçalves

## MOVEMENT BETWEEN ART AND LIFE: PRODUCTION OF HAPPENINGS

What our performances prove – be it about teaching, playing, talking, writing, making or contemplating art – is not our participation in a power incorporated in the community. It is the capacity of the anonymous, the capacity that makes anyone equal to others. This capacity is exercised by an unpredictable game of associations and dissociations (Rancière, 2012, p. 21).

Associating the artistic processes to the daily life, Dewey (2010) creates his own concept of art as experience and proposes an integration between art and life. Regarding the formative processes, it is most important for the individual to acquire the desire to continue to learn, and this happens essentially through their experience. These experiences make it possible for the individual to have a conscience of their possibilities and limits and the complexity and obstacles that the world presents. This confirmation creates a restlessness that enables a permanent learning, with reformulation of habits, projects and work. The aesthetic experience is formative in that it modifies standards and may make contributions to the individual. In this way, the work with body and artistic practices with the women of the Northwest region may create learning as the experiences develop.

Regarding the relation between art and the ways of life and the times, Dewey points to the fact that the growth of capitalism was a powerful influence in the development of the museum as a home for art pieces, just as in the spread of the idea that they are separated from common life, weakening their aspect of experience. As a resistance to this paradigm, we try to promote aesthetic experiences through body and artistic practices embracing processes of creation as effects of the encounters between bodies, each with its own singularity, power and life story that try to produce something common through collective actions. The learning and teaching in the field of body and artistic practices implies mutual learning and the renewal of



Figure 6. Photo by Nice Gonçalves

a field of experience creating practical and theoretical development. This brings processes of movement from the subjectivity with personal, collective, affective, territorial and existential dimensions.

## MOVEMENTS BETWEEN TERRITORIES: DISTANCES AND APPROACHES BETWEEN BODIES AND WORLDS

To work in the sense of promoting these aesthetic experiences (Dewey, 2010) it is necessary to consider the issue of what we have been calling aesthetic accessibility, which is related, among other aspects, to the issue of transit, the circulation and movements that people make to meet, think and do things together. For that, we should add another central element to this discussion: the notion of territory. The practices of health production are mediated by a work that involves the arts, conceived as devices of production of subjectivity and life for the people involved. They occur in a time and space that, more than geographic, is also experiential and affective, that is, existential. In this sense, it becomes necessary to highlight the idea of territory as an expression of relationships established through parameters that involve policy, economics, relational ecology, ways of living, of feeling, of being in the world. The women with whom we worked occupied a certain place in this relational fabric, modulating their behaviors, their ways of being and staying in the world, also through that particular territory-environment in conjunction with their personal stories, experiences, hereditary aspects, culture, and others.

One of the questions presented in this work is the difficulty for the participants to access artistic and cultural projects, services or proposals available in the region. There is a municipal cultural center, some projects linked to arts and some services of healthcare and social assistance, and also the “Arte no Dique” institute, located very close to the stilt houses, which are close to a degraded river and a landfill zone. Looking at this institute, we see beautiful architecture, open to all sides, symbolizing the openness to the community. We understand that architecture alone doesn’t guarantee the real access to this population, but it invites them. We chose this institute for our action because we consider it a privileged location for other events to have a place, beyond those that frequently happen in locations strictly connected to healthcare, like the search for medication or specialty treatment. We are certain that many projects that take place in these locations also have developed health promotion, not only the cure for a certain symptom or a certain disease, around mere medicalization. However, our choice was, once again, for displacement. It was also important that we could be displaced from a location that was to us safer and better known, to other that carries another relationship fabric, another force field, with other possibilities, goals and challenges. Therefore, Arte no Dique offered possibilities to build practices faced more towards the artistic field and enabling the exercise of different languages and that which “the body can”.

When we move, we are also forced to a subjective and professional reconfiguration. In contact with the living territory as a space and path that is part of the daily lives of people, we perceive the multiple logics that go through it and we position ourselves in a space “in which ways of being, relating, and consuming are created, some engaged in the big capitalist machine, others that resist it” (Lima & Yasui, 2014, p. 599). It is impossible to stay the same, to keep ourselves under the same coordinates. The “landscape of that which is perceptible and

thinkable” reorganizes and, consequentially, the “territory of the possible and the distribution of capacities and incapacities” is altered (Rancière, 2012, p. 48-49). The place changes, the ways of being and succeeding collectively are transformed. Considering this, we ask how these encounters between professionals that act in these places and us as health professionals, bring another formative and practical framework? How can we stay creating powerful compositions in this encounter between art and health? How can we accept the institutional limits that insist in returning frequently?

#### IN BETWEEN: POSSIBILITY OF PERMANENCE IN MOVEMENT

We launch ourselves, risking an improvisation.  
But improvising is going towards the World, or mixing yourself with it.  
We leave home in the last notes of a sweet song. In the path lines,  
Gestural, sound lines that mark the usual way of a child,  
“lines of wandering” express themselves or start to blossom,  
With different flips, knots, velocities, movements, gestures and sounds.  
(Deleuze & Guattari, 1997, p. 117)

With the proposition of a close relationship between health, arts and politics, Rancière (2012) helps us to understand that we have been, until this moment, doing what he calls an “operation of reconfiguration of the common experience of the sensible” (p.#). By suggesting, promoting, finding, being led to, not having alternative, desiring movements of many kinds, small emancipatory movements start. It seems as if there is a permanence – almost an insistence! – in the interstitial spaces, between places, walking through zones with less identifiable and defined lines, be it the women in vulnerable territories, the students and/or us professors, in a territory of teaching-learning, or, better saying, be it any person present in the Wednesday meetings.

Finding ourselves in this mixed work routine, it seems possible to see clearly the affirmation of a common plan that we share, composed of culture, languages, biological and public resources that support the singularization processes that come from there. The common is from the order of encounter; it is a virtuality that updates itself in the encounter. It is from it that we all observe and feel that which happens to us, comparing with what life has given us previously and questioning what we did before such current possibilities. Together we make a collective appear. The transition between what builds us and what we are in the process of creating together enables the infinite affirmations of life that we have observed in the form of action: a dance, a walk, holding hands, laughing, silences, human partnerships, possible words; “in the development of forms of life, we discover a crowd of bodies and recognize that each body is a crowd – of molecules, wishes, ways of living, inventions” (Negri, 2003, p. 135). Bodies are environments: environments inside environments, worlds inside worlds, all connected. The multiple movements enable us to perceive this intricate web of relationships and processes that never stop inquiring us and that highlights the common plan of experience that is made at the encounter of common people.

What other types of movements would be produced by these encounters? Which movements would escape our sensibility? Which movements would be going through the frontiers of those that would be desirable or even tolerable? These are some questions that we have encountered and that keep alive the experience and the thoughts.



Figure7. Photo by Nice Gonçalves

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**Flavia Liberman**, holds a degree in Occupational Therapy from the University of São Paulo (1981) and a master's degree in Social Psychology from the Pontifical Catholic University of São Paulo (1994), a PhD by the Center for Subjectivity Studies in the Clinical Psychology Program at PUC-SP (2007) and Post-doctorate at the University of Évora - Portugal (CHAIA/UE) - (2017). She is currently an Associate Professor at the Federal University of São Paulo, in the Graduate Programs Teaching in Health Sciences and in the Interdisciplinary Program in Health Sciences - Campus Baixada Santista, São Paulo, Brazil. Her lines of investigation are the body, the corporal practices, the arts in the community. She is a member of the Body and Art Laboratory of UNIFESP and a member of the Interinstitutional Laboratory of Human Activities and Occupational Therapy. She is author of the books: *Dances in Occupational Therapy* (1995), *Delicate choreographies: snapshots of an occupational therapy* (2008) and *Groups and Occupational Therapy* (2015) and several articles on the subject.



**Conrado Augusto Gandara Federici**, graduated in Physical Education at UNICAMP (1996). He grew up with music and plays double bass and, recorder. He is a clown performer and researches this language since gymnastics and acrobatics classes back in elementary school. He worked in hospitals with the NGO *Doutores da Alegria* (Doctors of Joy) until 2011, with whom he maintains close ties. As a professor at the Federal University of São Paulo, he teaches Gymnastics, Introduction to Philosophical Foundations, Games and Expression in the Common Formation of Health Professionals. He currently coordinates the Body and Art Laboratory, working on the distillation of the body in expression, starting from the automatism and everyday masks, pointing to the simplicity of the presence in poetic gesture and permanent state of play. He considers childhood as a source of ways to exist and resist. He believes in the art of everyday life and in the investigation of the ordinary body.



**Marina Guzzo**, artist and researcher of body arts, is a postdoctoral fellow in the Department of Performing Arts at ECA-USP. She is adjunct Professor of Unifesp at the Baixada Santista Campus, researcher at the Body and Art Laboratory and coordinator of the Interdisciplinary Center for Dance - N(i)D. Her creations are focused on the interface of artistic languages and the uncertainty of contemporary life, mixing dance, performance and circus to explore the limits of body and subjectivity in cities and in nature. Her research is structured from three axes: 1) the precariousness in art, that can happen in any territory, without any technical or spatial need; 2) aesthetic accessibility, art for all audiences, which can be assisted and shared by all ages and social classes 3) Anthropocene-related issues and the new modes of existence that emerge from climate change.



**Elizabeth Araújo Lima**, is an occupational therapist with a PhD in Clinical Psychology from Pontifical Catholic University of São Paulo, Brazil (2003) and has developed a post-doctorate as visiting professor at The University of the Arts, London. She is currently a professor of Occupational Therapy at the University of São Paulo and in the Graduate Program in Psychology at the Paulista State University. She is a researcher and founder of the Laboratory of Studies and Research Art, Body and Occupational Therapy. Her studies focus on contemporary practices that connect aesthetic and bodily practices with the production of subjectivity. She is the author of the book *Arte, clínica e loucura: território em mutação*, published by Summus Publishing House in 2009, and has published several articles.

I. transformation of the world

**CONVERSATION  
BY LIBERMAN TO  
VALENTE AND ILHÉU**

**REPLY BY VALENTE  
AND ILHÉU TO  
LIBERMAN**

FLÁVIA LIBERMAN, MARIA ILHÉU  
AND MARIANA VALENTE

## Conversation by Liberman to Valente and Ilhéu

- FLAVIA LIBERMAN

I was first attracted by the word “delicate” in the text: “Delicate Empiricism and Romance in Education for Sustainability” by Maria Ilhéu and Mariana Valente, since our paper is “Delicate Choreographies” (Liberman et al., 2019). The word “education” also called to me, as our text is about a project with students who study health and is about a discussion about formative processes.

When I began reading it, I remembered the presentation of the authors in this event, talking about the place of education in the delicate proximity with nature.

Our work (Liberman, Guzzo, Federici, & Araújo, 2019) dealt with an intervention in a region of vulnerability, which contains polluted rivers and precarious constructions, as well as a large park and a huge botanical garden, where we had some of the meetings with the women from the project. We also drew attention to the diversity within an area with uncommon elements such as a pig or a horse walking on paved streets, and the park with centenary trees, a unique selection of Brazilian tropical beauty.

Upon returning from Portugal, I noticed the quantity of trees by the streets of some regions of São Paulo, the different shades of green, and even at precarious places like the Northwest region described in our article, there still exists a strong, beautiful and delicate nature. For Maria Ilhéu and Mariana Valente, the “education for sustainability must begin at the awareness of our connection to the natural world. The absence of direct and sensible experience with nature makes it harder to really understand natural phenomena and their consequent relationship with human life”, and they also highlight that in our present society, we are confronted with important environmental issues caused by a complex human crisis which contributes to a distancing from nature. As result of this distancing, there is absence of experiences that promote the development of deep connections with the natural world and that bring to individuals the sense of belonging to a whole.

This is also true in Brazil as well and, therefore, a large part of our students experience this distancing despite living in a nation with rich natural beauty. We are confronted with a distancing from a sensible education that can find, in the proximity with nature, a way

to exercise this sensibility that is so important for individuals in general and, in our case, for health professionals that accompany persons with many problems and challenges, as explained in our article. In this sense, I find many resonances with the chosen text.

The “delicate empiricism” from Goethe and the related orientations, vectors for learning, give other names to this sensible education that we are trying to exercise with the students and the population with whom we work (Lieberman et al., 2019). The discussion about the paradigms proposed by Ilhéu and Valente, the highlight of a poetic language for capturing and registering the experience, all help to think about what the students registered in each field activity. The students should describe the Field Diaries, containing descriptive notes, but also intensive notes, about the effects of the experiences on their bodies. In nature and at the encounters in the Botanical Garden we had the possibility to expand the learning beyond the classrooms, beyond academic language that, as Ilhéu and Valente point out, is cold and many times restricted to only a record of the experience, that “the experiences lived and reflected illuminate the way for an education that links the intellectual and sensible dimensions, in the adventure of knowledge and recognition of fundamental values for the care of our common home, the Earth”. This brings together Portuguese and Brazilians in a collaborative conversation for scientific production, but also in the ways of thinking about education and health as exercises of sensibility. For Franco Berardi, sensibility is today the political battlefield for excellence, containing a conversation of art, politics and health (Berardi, 2011). For Berardi (2011), sensibility is the capacity of connecting to what is subtle and understanding signals and expressions that are not verbal, and not verbalizable. Sensibility is also that which enables the encounter and comprehension between human beings.

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# Reply by Valente and Ilhéu to Liberman

- MARIANA VALENTE AND MARIA ILHÉU

First, we are grateful for the interest shown in our words and work and for the honour of knowing that it resonated with Flávia. How good it is to notice her enthusiasm for the life of trees in the streets of cities in the São Paulo region!

The two essays, "Delicate choreographies: a cartography of displacements between worlds" and "Delicate empiricism and romance in education for sustainability", together launch multiple fluxes translated into a dancing dialogue. These fluxes expand a space of sensibility inside of us, leading to transformations that may affect our students and others with whom we may interconnect, humans and non-humans ....

That ´s a dance of creative approaches:

They dance, stones and art, leaves and territories, rivers and architecture, experiences and existences, various wanderings, in delicate choreographies.

Through wandering in the process of learning, through displacements, bifurcations, plural encounters, the subject exposes himself to the world and to its strangeness and from there he expands in every sense, becoming many: "one day at any time, each one goes through the middle of this white river, weird change of phase, that may be called sensibility, a word that means the possibility or ability of every sense" (Serres, 1991, p.27).

The experiences told in the two essays present different contexts. However, the exercise of freedom, the aesthetic sense and the consciousness of the encounter with "incredible little things" are common to both essays. There is also a commonality in the desire to add multidimensional experiences to life stories, crossing people and landscapes in encounters that join more world to the world. For Flávia and her colleagues, this is the world where it is vital to build a relational ecology integrating "the ethical, political, economic, living objective and subjective sides of experience".

In closing, the echo of the sensitive experience as a key element of the relationship between subjects, and between subjects and phenomena, launches the two essays into an adventurous choreography. The connections arise from positive observation, active listening and empathy,

overcoming the sense of separateness which commonly characterizes the experience between us and the world, guiding us towards a delicate empiricism where we start belonging to the same plural whole.

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I. transformation of the world

# **DELICATE EMPIRICISM AND ROMANCE IN EDUCATION FOR SUSTAINABILITY**

MARIA ILHÉU AND MARIANA VALENTE

# DELICATE EMPIRICISM AND ROMANCE IN EDUCATION FOR SUSTAINABILITY

- Maria Ilhéu and Mariana Valente

The education for sustainability must start with the awareness of our relationship with the natural world. The absence of direct and sensorial experience with the natural world, leads to a narrow understanding of environmental phenomena and a weak awareness of their relationship with human life. In this article we explore the concepts and methods of Goethe's "delicate empiricism" and Whitehead's "romance", which we applied in the project Education for Sustainability - ID-Natura (University of Évora). This project, involving teachers, researchers and pupils (from pre-school to secondary level education) from schools in Évora, Portugal, is based on the idea that experience in proximity with the natural world is an important basis of knowledge processes and of the development of environmental awareness. The testimonies of the pupils resonate with "romance" and "delicate empiricism". Their lived experiences and reflections portray the interconnected intellectual and sensory dimensions of an educational path to gain knowledge that recognizes the values that are fundamental to the caring for the Earth, our common home.

## prelude

Contemporary society is confronted with important environmental issues related to a complex human crisis of separation from nature. This estrangement occurs mostly due to the absence of experiences of deep connections to the natural world which promote a sense of belonging to a greater whole. Although nature supports all material, emotional and cognitive life, the perception of this fact, is becoming increasingly more abstract, and largely mediated by artificial (e.g. media) and narrow representations, often meaningless. The absence of direct and sensorial experience of the natural world makes the perception and understanding of natural phenomena, and their consequent relation to human life, more difficult. Researchers in various fields are recovering the method for knowing nature, as elaborated and practiced by Johann W. Goethe (1749-1832) and are developing ways of seeing and knowing which bring us closer to nature and to a holistic consciousness (e.g., Bortoft, 1996; Bradley, 2011; Brook,

1998; Cameron, 2005; Seamon, 1998). The analytical and quantitative methodology of modern science enables us to conceive an order in nature, centred on mathematical causation. Goethe offers us a way to understanding nature holistically. Formal education mostly develops analytical, quantitative and abstract thinking. There is great urgency for the development of a culture that practices the “Goethean” way of seeing and knowing nature.

Henri Bortoft (1996) returns to and reinforces this mode of phenomenological knowing and nominates the product of this way of knowing as “the wholeness of nature”. What does this vision of the world consist of and what is its value? The answer to this question will be assembled throughout this text, convoking Goethe and other thinkers (as those mentioned above), and convoking experiences within the natural world. Bortoft (1996) resumes the two modes of knowing, firstly, modern science which makes phenomena calculable and secondly, the approach of Goethe, which makes phenomena visible and palpable. As we were educated, like so many others, to make use of an “account book” as the only way to know nature, we now feel that is very urgent to transform our relationship with the world. How can we learn and teach to see and know through this other view, in a culture that only trained us for the analytical way of thinking? How can we develop linkages between these two approaches? The potential answers to these questions can trigger long term action-research programs.

This paper about education for sustainability, highlights “delicate empiricism”, a Goethean concept, which has inspired many thinkers in different fields (e.g., Philosophy, Sciences of Landscape). As Bortoft (1996) teaches us, it is necessary to “read” Goethe by practicing what he practices and not in an intellectual way. In doing so, we will feel reverence and a profound connection to the natural world and the relevance of “care as much for the worlds of being as we do for the worlds of meaning” (Bergman 2002, p.146). David Seamon (2005) offers a single testimony of the value of Goethe's ideas; “as the natural world is more and more threatened, the biggest need is that we must learn again to love nature, and I have come to believe strongly that Goethe's method offers much in this regard” (p.99).

The holistic understanding of phenomena, the construction of knowledge and of new worldviews, implies learning to transform a passive way of seeing into a participatory, active one, “being see”, as in the practice of “delicate empiricism”. It is through the connection between science and poetry, through “romance”, in the sense of the philosopher Whitehead (1957), that we can cultivate a holistic view of the world; “without the adventure of romance, at the best you get inert knowledge, without initiative, and at the worst you get contempt of ideas – without knowledge” (p.33). It concerns a world of connections that can not be annihilated over the course of learning, on the contrary, these sensed and lived connections nourish the educational process of constructing knowledge.

Based on all the previous reflections we challenged pupils and teachers to experience new ways of knowing nature, with the project ID-Natura which is carried out by a network of researchers, teachers and pupils of various levels, from pre-school to secondary level (University of Évora, Secondary School Gabriel Pereira, Primary School Manuel Ferreira Patrício, in Évora). This project challenges all the participants to live moments of experience, involving them in practices of sensorial awareness, empathy and attunement... Following a delicate exploration of concepts and methods by incorporating our own experience, we will demonstrate how this

project can contribute to the growth of a culture inhabited by “delicate empiricism”, a culture that nurtures a transformative education for sustainability.

The titles of the following sections were inspired by musical expressions to evoke movement and rhythm and the masters' presence.

### “masterpieces” – with Goethe, Whitehead and others

What leaves, light, sounds, colours, stones, petals, wings, and landscapes construct the knowledge of each of us? What memories and dialogues echo when we dream about a river, about water flowing over rocks? What rivers do we hold within us? In delicate empiricism; first we experience the phenomenon... a dancing leaf ... the tolling of a bell... water that flows...

Wondering and questioning, the impulse to learn by participating in the phenomenon, with curiosity. A rigorous perception presupposes a practice of conscious encounters with the phenomenon in its context and its poetry.

We want to know more, we want to get closer to the essence of the phenomenon, and the process continues until we “become utterly identical with [it]” (Goethe 1792, In Naydler, 2009, p.72). For this to happen, we have to practice “sensorial experience” and “exact sensorial imagination”, important phases in Goethe's method. Between “sensorial experience” and “precise sensorial imagination” a to and fro (motion) is established which enriches the experience and creates an intuitive space, bringing us closer to the phenomenon and allowing us to experience moments of fulfilling happiness; “intuition is linked to a transformation of consciousness” (Bortoft, 1996, p.67). Two further steps are involved in this process: “seeing in beholding; and being one with the object” (Brook, 1998, p.53).

Now we are the golden leaf that dances, and was once green, other... and that drifts down to earth, with many opportunities for new experiences still to come. That encounter with the subtle thread spun by the spider, which holds her aloft, allows us (as golden leaf) to discover a certain topology of the air, with its ever-changing forms ... Let us concentrate on this movement. Now it is a whole which reveals itself in these transformations, no longer is it merely air plus leaf.

All our attention is now focused on that granite rock, nearby that flowing water. Cameron (2005) guides us, in a practice of Goethean science: approach the rock, eyes closed, feeling slightly self-conscious, feel the rock with my hands. It doesn't feel like a rock at all, more like a mini-forest of lichen, thick and rough to the touch. Fractures surprisingly deep and warm... (p.184).

After a long time dedicated to the granitic rock, he continues; “I started to get a feeling for this rock, of its life and presence” (p.184). Further, Cameron experiences another phase of “delicate empiricism”; the “exact sensorial imagination”. He no longer sees the rock isolated in space and time. He imagines this rock in its past and its future; “the fissures will break the rock, the lichen will cover all of its surface” (id., p.185). That's the moment to imagine precise transformations, making us feel in attunement with this rock...

Now, by William Blake's hands, Isaac Newton (natural philosopher of XVII century) came and sat down on this rock. This rock is not a "matter of concern" for him. Newton is here, without being here, very absorbed in the construction of the so-called universal laws of nature (Figure 1).

Through Cameron we glimpse at poetic writing, a kind of romance, which is also a characteristic of Goethe's "delicate empiricism". Through Newton we glimpse a mathematical synthesis of the world.

We must learn to be delicate. Delicate in the way we apply our concepts, delicate in the effort of the encounter between thought and phenomenon, so that the phenomenon can reveal itself of its own accord.

We inhabit the "Era of knowledge", but what is it that we speak about when we speak of knowledge? Why does this knowledge not serve equity, the well-being of all beings or the sustainability of life? What kind of knowledge is constructed in the education of young people and of all citizens?

For centuries, we have been living in a knowledge paradigm based on separation and fragmentation, shaped by a modern science and an (educational) ideology of boundaries. This disembodied science, causal factor and producer of facts, is dry and cold, and in that sense, "nature" does not easily become a "matter of concern".

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The questioning of education we express here, partly resides in the conjunction of the ideas of some authors of the past (e.g., Goethe, Whitehead) with the urgent needs of our contemporary world. Whitehead questions the aims of education, particularly for only being focused on precise scientific "fact", and with little meaning for the learner. His philosophy is inspired by science and poetry. As he would say, the experience of the scientist joins the experience of the poet in an embodied view of the world, which resonates with what we have been doing. Allan (2012) returns to Whitehead ideas to demonstrate its contemporary relevance;

"Whitehead argues that the first stage of learning should be that of Romance, in which students are encouraged to explore, in as wide ranging and adventurous a way as possible, the natural and cultural worlds in which they live" (p.9).

Underlying this approach to the natural and cultural world, is a holistic experience of active, participative seeing, which, with Goethe and others, we have already experienced and described. What does this wide ranging and adventurous way of knowing the natural and cultural world entail? According to Whitehead (1957), all educative acts must have rhythm which consists of three movements; "romance", "precision" and "generalisation", together as a whole, underlying even the smallest educational act. "Generalisation" is mature romance, in which the mind has already passed through "precision", the analytical phase of learning theories, concepts and methods of systematic enquiry. It is during "generalisation" that worldviews emerge and that we come to appreciate the value of ideas immersed in an embodied world. The flame of "romance" should always be present. It is through "romance" that we cultivate a holistic view of the world;



Figure 1. William Blake (1795-c. 1805), Newton.  
Photo © Tate

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For everything we encounter, there is a 'more' it conceals, a terra incognita still to be disclosed, a world vivid with novelties, a world of such unbounded plenitude that nothing can be noticed without whatever is next to it, catching our attention and evoking our response (Allan, 2012, p.10).

It is the discovery of this "world vivid with novelties" that nourishes the learning of the "precision" phase.

Furthermore, Goethe challenges us to a shift in consciousness; "this shift in consciousness entails no longer seeing the object simply as an object but also as a spiritual subject" (Goethe, 1807, In Naydler, 2009, p.48). It is in this process that the mind of the researcher, educator, or apprentice, becomes one with the phenomenon.

Education needs to embrace perspectives like those of Goethe, without disregarding those of Newton; with Goethe we live the value of sensibility, multiplication of experiences, imagination, the desire to know and the value of its relevance. And all this, is the "romance" of Whitehead; the "romance" demands a "transfiguration of imposed routines", infused by joy and reverence. Allan, (2012, p.13) explains this with an example of a teacher giving his pupils the assignment to look at the stars through a telescope. He suggests that nothing of interest will happen if he does not help to create a connection between the pupils and the universe. If he presents the experience as an opportunity of free access to the "glory of the heavens", he will create the conditions for "romance" to happen. Thus, the teacher plays a crucial role to trigger the flame of "romance".

This connection to the stars can be a good example of holistic consciousness, related also by Bortoft (1996).

We see this night time world by means of the light "carrying" the stars to us, which means that this vast expanse of sky must all be present in the light which passes through the small hole of the pupil into the eye. Furthermore, other observers in different locations can see the same expanse of night sky (p.5).

Formal education rather infrequently adopts such approaches and continues to be very much marked by the success of a modern science which creates a "bifurcation of nature", and to disregard qualities of experience of the world that are not quantifiable. Nature is perceived in a very simplistic way, without the awareness of connections underlying the cycle of life and alienated from the human being. Moreover, the natural world is frequently a mediated and entertaining abstraction, with a low value for learning.

#### andantino

In nature, everything is connected, with each living and non-living being cooperating in a network of visible and invisible relationships, which affords this superorganism a dynamic equilibrium. Let us therefore find inspiration in the natural world, in the connections between mystery, beauty and knowledge, learning anew how to work in cooperation and how to revere the other, human and non-human. Let us find inspiration in Goethe's "delicate empiricism" and in Whitehead's "romance", on the path towards a new paradigm for education, in which

knowledge is Vernunft (profound and clairvoyant understanding).

It is with this aim that we imagine the project of education for sustainability ID-Natura, based on experience in connection to the natural world, through an intertwining of the sensorial, affective and cognitive dimensions, with the objective to re-connect the cycle of life with the cycle of learning.

Living and learning within Project ID-Natura, the whole process of connecting and learning is elaborated on the basis of field trips in riverine environments. This connectedness and experience in proximity to the natural world becomes the stage for learning with a crossing of multiple ways of knowing, in a dialogue between objective and subjective knowledge. From these connections emerge interrogations and reflections, that allow the development of the awareness of the existing world and of its transformations.

The experiences from the field trips are the impetus for the development of activities in the classroom, where different thematic areas are investigated in the stage of "precision", but always nourished by the "romance" of sensorial and sensitive experiences lived in the field. A variety of creative expressions, including the visual arts, narrative, poetry, drama, are used as streams of consciousness.

In this educational approach, praxis is not distanced from the concrete context of the natural world and its intimate connection to human life in all its varied dimensions. Natural phenomena, such as floods or drought, are perceived and understood in context, the context of living, feeling and questioning.

The "transfiguration of imposed routines" is always present in project ID-Natura. The words spoken at the start of the field journeys, aims to induce a free access to the experience of the natural world by multiplying experiences, in the sense of "delicate empiricism" and to trigger the flame of "romance". The distance of subject-object may now be diminished by stimulating a shift of perspective, towards one of subject-subject. The immersion in the experiences of the natural world, brought about by this project, is shown in the awareness that the pupils demonstrate at various moments of reflection. Together with pupils and teachers, we have experienced actual moments in which a reverence for the natural world became palpable, as we present below. We use the term reverence here in the sense so well defined by Walker (2000) "Reverence is the attitude where something of great value is recognized" (p.140).

In one of the classes in which we evoked and reflected with the pupils on the experience of being in the stream of Valverde (Valverde-Évora), we acknowledged that many of them lived in the countryside. It was important to understand if their experience was enriched. Their regular experiences with living in the country were very functional; tending the kitchen garden, hunting, fishing, etc. Usually there is mostly a practical-functional relationship (with the land) through the activities that are carried out in these spaces. But now this relationship reveals itself to be much more than that, through the way it is narrated by the pupils. One secondary level pupil, B., 16 years old, testifies:

I already had a connection to this stream before the visit, since it passes through the village where I live; it passes right behind my house, and sometimes, when it is silent, I can hear



its water flowing. But this visit awakened me to some details that had passed me by before. Maybe it was due to a lack of attention or maybe I simply ignored them. Today I returned to the places that I thought were lost in my memory, I saw anew the trees I admired so much the first time I went there, I felt once again, like the teacher says, “the spirit of the place”. Each time I go there, I experience different feelings, sensations, even if these are exactly the same places, exactly the same stone I sit upon, in the shade of the same tree, ... It makes me sad to see some changes, the fact that each time it is emptier ... At this moment, while I write this reflection, it is raining, and I think of the rain that is now filling the stream and watering the soil.

We sense an emotion which we feel the need to cherish and nurture. The recognition of the value of that which is present, is founded on this testimony. Apparently, an emotion emerges in the expansion of their experiences. J., a 15 years old pupil, expressed the need to talk about a place that he likes very much, and which also has a stream. His awareness of a loss moved us in a particular way: “(...) there was an old stone road and it was destroyed by the passage of tractors. No one cared about that”. A reverence of the place stands out which is communicated to all.

Many pupils mentioned a feeling of freedom, as well as the value of experiencing in the natural world as this one;

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*The visit to the river was fantastic, it helped me to be freer, more feeling. We are not always given the opportunity to explore reality so minutely. We do not always have the opportunity to observe the waterfalls and the lakes ... it felt good to have seen so much biodiversity (J., 11 years old).*

Several of the testimonies remind us Michel Serres (2000) regarding the becoming of “our new home”, the Earth;

nous avons assez agi sur les choses, nous avons tenté d’examiner ses objets, il est temps de connaître le monde; je préfère parler, plutôt, de nature, non point aux sens ordinaires, mais dans le pur sens étymologique, puisqu’elle est en train de naître, tout à fait nouvelle pour nous, nos connaissances et nos actes globalisés. Elle revient elle-même comme condition de connaissance, d’action et même de survie derrière les nouveaux sujets, plongés en elle, dès lors que ceux-ci agissent sur elle (p. 15).

The lessons, experienced in a continuous manner, in proximity with the natural world, were moments of “delicate empiricism”; first we experienced the phenomenon, the light on a tree trunk... the sound of water... The wondering, the curiosity, and the questioning. We wanted to know more, go further, almost “[becoming] utterly identical with it.” Some of the students testified that;

the contact with nature during this visit woke something up in me, opened my perception of this world and what is beyond it ... One of the more special moments for me happened at the first site, where we started to draw what surrounded us, retaining the information it provided, during the minutes of silence, while looking at all that was around us. It was during

these moments of silence that I understood that everything is connected; the water that nourishes the vegetation, the water that runs between the rocks, eroding them... and what stood out in all of that, was that ... everything is interconnected, even man’s knowledge is interconnected with everything, what we see, what we do. Even outside of this planet, in the stars, even in Uranus there are elements that interconnect us (D., 16 years old).

Whitehead’s romance was also present in pupils’ testimonies, even in the smallest’s ones;

(...)some surpassed themselves, overcame their fear, either of insects or of heights. Whatever it was, we all surpassed it. And this happened because we were in harmony with each other and with the earth, the water, the leaves (V., 15 years old).

Another pupil, F., 14 years old, remarked on the beauty of the place: “I loved the water and the rocks... If I had to grade this visit, I would grade it as beautiful. I felt good, I did, I was well received by nature.” In this testimony a creative freedom to value the experience stands out, and a kind of recognition of nature as subject (the stream received the pupil during the visit). It is from the recognition of this bi-directional relationship between humans and non-humans, that a new vision of the natural world may be constructed; the natural world as a subject in its own right, in the sense of “Natural Contract” (Serres, 1990, p. 67). In this return to delicate dialogue with the natural world, we will have the opportunity to rethink and practice a relationship of symbiosis and reciprocity.

The lived experiences also pave the way for the redemption of a memory which is both individual and collective, and which interweaves the present but through a continuity between the past and the present, as a fundamental course of action for sustainability. Some pupils, reflecting on the observed and sensed phenomena, mentioned intimate moments in their personal story, mirroring the broadening of connections between the past and the present, between the sensitive dimension and the objectified one. J., pupils, 15 years old, remembered that;

the smells were tangible, I was always attentive; sometimes I became a little distracted, but ... (this is also good), I was always looking at everything, I can memorise things in my head. I lost my grandfather, I used to accompany him to the fields, he explained everything to me. And here it was like that.

Another pupil, S., 13 years old, remarked on the value of the river as an element of connection between the present and a happy past:

What I liked best was the river, it made me feel happy and relive the past where I had been happy. I liked the sounds of nature, I liked the living beings, I liked the plants I did not know, and that I came to know (I brought plants, ferns). I learned new things and I hope that people like me make this visit, to value nature.

The connections that are sensed and recreated nurture the formation of the ecological subject (sensus Carvalho, 2004); a subject with the ability for “feeling, reading and interpreting” a complex world in constant transformation, and for acting in a critical manner. The experiences in an adventurous way of feelings and of perspectives are the point of

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departure for new adventures in the context of the classroom, where the stages of Whitehead's educational rhythm should be exercised. This opens up a field of action where new motivation, and new desires for discovery and learning are made possible, as this pupil's testimony show us;

This visit, very different from what we are used to, which took us into the midst of nature, surrounded by its sounds and everything it holds, indeed opened my mind to new thoughts and ideas, and revealed to me all the beauty and enchantment that may reside in the tiniest thing, in the tiniest song of that small stream. I express it this way, because I was really dumbstruck by something I had never witnessed and apart from it having been such a pleasant experience, I can also say that the things that we were taught there, because of the different way in which we learned them, have remained much clearer in my mind (J., 16 years old).

The work that was carried out and the testimonies of the pupils, give an account of opening up for reflection, and for the development of a consciousness that will give rise to attitudes and actions, integrating multiple dimensions of knowing, of a knowledge inhabited by sensitive experience and reverence, for the care of our common home, the Earth.

### fuga

A curriculum designed to take Goethe's "delicate empiricism" and Whitehead's "romance" into account, presents a challenge for a school that dares to ask questions such as:

what leaves, light, sounds, colours, stones, petals, wings and landscapes make up the knowledge of each one of us, and of all in a collective of varying degrees? What memories and dialogues echo when we dream of a river, with water flowing over stones? What river do we carry within us?

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**Maria Ilhéu**, Researcher and Assistant Professor at Évora University (<http://www.uevora.pt>), Évora, Portugal. She coordinates several scientific projects on the domain of Nature Conservation, particularly Aquatic Ecosystems. She has authored scientific papers focused on stream ecology, ecology status assessment, biological pollution and ecological reconciliation in intermittent rivers basins. In the last years she has dedicated great investment on interdisciplinary projects about the education for sustainability and the reconciliation ecology with emphasis on the nature connectedness, being examples include the action research projects; "HUMAN-NATURE: experiential education on the wilderness", "ID-Nature: education for sustainability", ECOCREATIVITY: a strategy for environmental education".



**Mariana Valente**, holds a PhD in Education Sciences; Master's in education and Development and she is graduated in Physics. She is Assistant Professor of the Department of Physics of the University of Évora and researcher at IHC- Science, History, Philosophy and Scientific Culture. Her research has been developed in the area of Science Education, in the cultural uses of History and Philosophy of Science, promoting interdisciplinarity, namely between Art and Science. Another dimension of her research focuses on the pedagogical valorization of old objects of Teaching of Physics and Chemistry and in this scope, she was co-curator of several exhibitions with historical objects of teaching. She is interested in inventive and reflexive practices of teaching and learning in the contemporary world and it is in this ambit that she participates in the collaborative education project for sustainability-ID-Natura. She has guided several master and doctoral theses and published several articles and book chapters.

i. transformation of the world

## **WORKSHOP OF WORDS: LITERATURE, CHILDHOOD AND CULTIVATING ATTENTION**

FRACTAL: VICTORIA BRAGATTO RANGEL PIANCA,  
LUCIANA VIEIRA CALIMAN, JANAÍNA MARIANO  
CÉSAR, MERIELLI CAMPI PARTELLI, ALANA ARAÚJO  
CORRÊA SIMÕES, ANITA FERNANDES AND LUANA  
GAIGHER GONÇALVES

# WORKSHOP OF WORDS: LITERATURE, CHILDHOOD AND CULTIVATING ATTENTION

-FRACTAL: Victoria Bragatto Rangel Pianca, Luciana Vieira Caliman, Janaína Mariano César, Merielli Campi Partelli, Alana Araújo Corrêa Simões, Anita Fernandes, Luana Gaigher Gonçalves

## ABSTRACT:

This article presents a participative intervention and research that took place in the Center for Child and Youth Psychosocial Care (CAPSi), in Vitoria, Espírito Santo, Brazil. For more than two years, we ran a literature workshop, called the “Workshop of Words”, with children who were cared for by this service. Taking the GAM strategy for support, we built a space of expression and co-management with children, in which we could talk about their diagnosis, medications and healthcare, but also about everything that can be part of a child's life: their school, their family, their body, games, sports and leisure activities. Thus, we reflect upon the importance of literature in accessing and reinventing children's experience. We describe scenes and clues from our work to demonstrate that cultivating attention became a relevant exercise to create a potent space for expression and also to help transform established, hierarchical relationships with children, in order to build new possibilities of connection with ourselves and the world.

## KEYWORDS:

Childhood, GAM strategy, literature, cultivating attention

## INTRODUCTION:

French anthropologist Michèle Petit, in her studies on experiences of reading in contexts of crisis, mainly in Latin America, has listened to the voices and the words of people working in such territories and has therefore described the multiple potentialities of literature and the act of reading in the construction and reconstruction of oneself (Petit, 2009, p. 23). According to her, “we cannot take an interest in reality and wish to modify it until we have taken a stroll through fantasy, through the imaginary” (Petit, 2009, p. 272). The conclusion is that access to art, poetry and literature are rights as basic and indispensable to human life as are the rights to food and water.

Trying to synthesize in one paragraph the experiences she encountered in the course of her research, Petit identifies some similarities between them:

It appears [...] that the efficiency of these programs stems from the fact that things are not too rigid, that you can't reduce them to one function or domain (education, citizenship, health or culture transmission, even if they all take part in it) [...], that the possibility of the unexpected, the unforeseen, is accounted for. It's about collective spaces, but each individual is considered a witness of a kind of listening, a singular availability; the mediator calls upon the voice that gives life to texts, [...] each person's belongings are respected, as are their words; the choice of the proposed pieces are well thought out, based in a personal taste for literature and an experimentation of its effects, but also in a more theoretical knowledge, without leaving out a place for intuition, for free association; the mediator [...] watches closely, finely, what goes on in each encounter (while also being aware of their own experience) and elaborates their reflection through writing and sharing with the other participants. (Petit, 2009, p. 283)

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The work we did at CAPSi, too, could be considered part of the map traced by Michèle Petit, contributing to the research about literature and art as devices that carry out processes of world and self-invention. Working within this landscape, we delineate some of the specifics of this research, which reverberated in many fields and, mostly, in the field of child and youth mental health.

CAPSi is part of an integrated network of mental health care that originated from the Brazilian Psychiatric Reform movement starting in the 1970s. Alongside other Centers, it represents an understanding of care that highlights the mental health patient's inclusion and the strengthening of their communities and, in doing so puts public healthcare and social services in the center of the debate. The psychiatric reform seeks to remove dichotomous notions such as rational and irrational from madness, or stupidity, deficiency and lack of meaning. Centers that care for children and youth also deal specifically with this community's mental health, acknowledging the inherent complexity. To what extent are we capable of listening to childhood, and particularly to— “mad, hyperactive, difficult childhood”? Are we capable of considering these children as legitimate others? In recent years, we have observed a growth in the number of psychiatric diagnosis and psychotropic drugs prescribed for children, a complex phenomenon that also makes up this landscape from which we talk.

To help us with this debate, we use a participative intervention and research strategy called the Autonomous Management of Medication (GAM). GAM is also the name of the guide that contains a number of questions that are usually discussed in groups of psychotropic drugs users or their relatives. GAM was first developed in Canada, and then translated and adapted to Brazil in 2010 by a team of researchers from a number of Brazilian universities (Campos et al., 2012). In Brazil, with a few changes from the original Canadian version, “GAM groups”

were formed, to “create the conditions for users to become more participatory in decisions regarding their own healthcare” (Gonçalves, 2018). It is clear that the strategy matches the direction established by the Brazilian National Policy for Mental Health, the psychiatric reform and the Universal Health System's (SUS) National Policy for Humanization (Renault, 2015). In this way, the Brazilian GAM defies crystalized hierarchies, stimulating dialogue between the psychiatric patient's knowledge and that of the professionals involved in their treatment. Our challenge as a research group was to experiment using the principles of this strategy within the field of child and youth mental health. How can we include the knowledge of the child user? How is it possible to access and make room for the child's experience, creating potent spaces for self-expression and invention? How can we help children be active and participate in the decisions involving their healthcare and, ultimately, their lives?

In order to answer this challenge, with the Center's professionals in 2014, we started developing a literature workshop with children. This required the creation of a playful, inventive space, open to experiments. The resulting Workshop of Words is a place for the expression and welcoming of children and everything that permeates their lives and network of relations such as family, friends, school and healthcare. In March 2015 on Wednesday mornings, the workshop began with nine children, the Center's psychologist and three students of Psychology who worked as facilitators. These weekly encounters lasted for almost three years until September 2017.

The children were taking a number of psychotropic drugs based on diverse diagnoses. The professionals described them as “agitated, hyperactive, difficult, impossible”. The goal of our workshop was to take part in the creation and accompanying of these children's experiences, in order to build new ways to relate to one another. Our ethical and political direction was to strengthen inclusion and participation of these children in the co-management of their lives. We began the workshop using books, but evolved to include drawings, collages, theater, music, toys and games, to cultivate the “stroll through fantasy, through the imaginary” as suggested by Petit (2009). Our hope was that this collective creation could transform the day-to-day lives of the children. In this article, we delineate further our understandings of children's literature and reading, as well as our research, making a case for the importance of cultivating attention with children. Supported by excerpts of field diaries we wrote on our encounters in the workshop, we highlight children's day-to-day movements and reflect on the implications of the analysis of this work.

### **A workshop: of words, of reading, of literature**

Given that we were working with kids, it seems obvious that we would be using children's literature, but what are we talking about, when we talk about children's literature? The placing together of these two words isn't smooth or effortless. Analyzing the semantic relation between them, Ana Maria Machado (1999), a well-known Brazilian author of children's books, writes that the word “children”, in the expression “children's literature”, is an adjective that amplifies, rather than restricts the meaning of the noun literature. Children's literature is therefore not literature made for children only, but literature that can also be read by children. Betina Hillesheim takes a further step in saying that there is a “block of childhood that crosses literature” (2008, p. 121). It is not a matter of discarding the “children” compound and thinking of every literature as homogeneous. In the term “children's literature”, what we find are not the

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strict limits of a genre, but the drawing of a problematic field.

Considering this intersection of childhood and literature, Hillesheim (2018) adopts Gilles Deleuze's concept of minority. Children's literature is minor not because it was made for little ones or because it lacks quality, but in the sense that the French philosopher has written:

A minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language. But the first characteristic of minor literature in any case is that in it language is affected with a high coefficient of deterritorialization. (Deleuze & Guattari, 1986, p. 16)

The inversion of the word minor shows the important position we take, along with Hillesheim (2008), in our understanding of children's literature. It is frequently considered a lesser kind of literature, first, because children's knowledge is often underestimated, resulting in shorter texts, simpler language, censoring of themes deemed "delicate"; and second, that the works within this field are often associated with educational or didactic purposes, which can override literary efforts (Hillesheim, 2008). From this scenario, we ask about the potential that can exist or insist in literature intertwined by childhood.

In our workshop, we chose texts based on two main criteria: the effect on facilitators, and the potential for inventive learning, rather recognition or moral precepts. These books which escape explanation and pre-determined definitions and propose experiences of discovery and invention, we call windowed books, because they give passage and opening to aesthetic experience, and make room for the child-minority that crosses literature. Though it is possible to find books such as these on the library shelf "children's literature", it is also possible to carve out windows in diverse books, including those that are not explicitly made for children. To do so we used a variety of materials including pencils, crayons, paint, carton paper, figures from magazines, musical instruments, toys, puppets and costumes. We had strategies, such as long, calm presentations of illustrations in books and collective techniques of reading. According to Petit (2009, p. 234), all these "multiple arts [...] take part within the same experience". More than taking part, they help create this experience.

With time, children's interests and wishes made it possible for these varied materials and ways of working to take up more space in the workshop. Even so, the thread that tied the work together was always there, beginning in the name of our group: though books and literature could be absent from some encounters, words—in conversation, in narratives, in poetry—were always present. There was a day, for example, when we played chess as the children narrated the game as a story. There were times when we drew, making up characters and scenes, creating our own work of fiction. In the final months, the stories told were mostly non-fiction that the children wanted to tell us about their own lives.

Working with this multiplicity, we invented, in our encounters, a singular experience with literature, followed by different ways to understand reading and learning. To learn is not a matter of recognizing information and adapting to a pre-existing world, but of inventing new worlds (Kastrup, 2007). Our idea of reading also had to be built within our encounters. According to Roger Chartier (In Cabral & Kastrup, 2008), reading practices are various: there are many ways to be a reader, and many meanings to be created from the relation between reader and text. This understanding emphasizes the possibility of invention opened by the experience with literature.

Reading is not uniquely an abstract operation of the intellect: it brings the body into play, it is inscribed in a space and a relationship with oneself or with others. (Chartier, 1994, p. 8 In Cabral & Kastrup, 2008, p. 286)

I've (facilitator) got the sense that he (child) does not read well or can't, in fact, read almost anything; but he does not reject the book-object or the stories, in a way - he pays attention to the images, or lies beside us and plays with the books around him, smelling them, placing them neatly, etc. When he smells the book, we momentarily focus on him, enjoying that tactile experience. (Field diary of March 25, 2015)

Petit (2009) also affirms a very broad concept of reading that includes the whole body, differentiating it from a purely mental activity. We echo the ideas of Silvia Seoane (2004, In Petit, 2009, p. 169), to whom reading is a "social activity of negotiating meanings, a polysemic practice, collective, multivocal, polyphonic". To read is not only about reading books, but about reading the world (Petit, 2009, p. 231). In the workshop, we read together, out loud, passing the book around, everyone taking turns; or one of us, child or facilitator, could take the role of the storyteller. Sometimes many books were read quietly and simultaneously. Comments, imaginary scenes and digressions were welcome—we did not always follow the book's linearity. Many rhythms could coexist: we'd rush through some sentences, and slowly savour others. Kids could get up, walk, play, draw, and come back to the story, or not. We also read images, taking time to observe each of the illustrations in a book, listening to the parallel stories they told us.

Marcio\* (child) looks at the cover, which shows a big dinosaur, and starts to roar. We laugh, and he asks: "Open the book! Show the cover! Look!". I (facilitator) open the book and the dinosaur's whole body appears, omnipotent. The boys are already excited and Felipe \*(child) takes the book from my hands. (Field diary of September 9, 2015).

I don't really know how, but the idea of telling a story through our drawings appears. The boys (children) seem to be interested. I (facilitator) volunteer to start and draw a sheep on a moon. Gabriel (child) steps in to draw next and draws a few clouds. Victoria (facilitator) says that the sheep could perhaps imagine the clouds to be their friends, since they looked so much alike. (Field diary of April 27, 2016). \*pseudonyms

From the beginning, we believed that the poetic word could take many forms in the workshop, whether it be in print, handwritten, sung as lyrics, or in conversation. Our goal was to create proximity with literature as a way to move words—and worlds—within us, creating new subjective outlines and ways to relate and connect to our surroundings. Little by little we realized this work involved cultivating new attentional gestures. Attention is the interface that connects us to the world, to others and to ourselves (Citton, 2017), and as such has a pivotal role in the production of subjectivity. How were we paying attention to each other, to books, to our shared space? Which attentional gestures had to be cultivated in order for the experience with literature and the group, in the Workshop of Words, to be transformative of blocked ways of being?

### The workshop: cultivating other attentional gestures

The role of attention in the Workshop of Words is not related to our contemporary society's demands of "being aware", "focused", or to paying attention as a means to complete tasks, control behaviours and enhance attentional performance (Caliman, 2008). It is also not about individualizing attention, conceiving it as a characteristic or a skill belonging to a person. Our interest in this topic was kindled from a subtler perspective of attention as a basal process of self and world creation, a relational experience. We are supported by a tradition of thought in which attention is a shared exercise, intrinsically related to our processes of individuation (Citton, 2017). As such, attention holds an essential role in the construction of one's availability to the world, enabling us to open and share our experiences. We begin with the idea that cognition and attention are historical processes, which means that our ways of knowing and of being aware are temporal, collectively constructed, and therefore not the only ways possible. Understanding attention in this manner also involves thinking of it as a practice that can be learned and exercised. There are many possible attentional gestures. Maturana, Varela and Vermersch (In Kastrup, 2005) think it's possible and important to cultivate a state of attention they call "becoming aware". It is a moment in which "something that resided in us in an implicit, diffuse and virtual manner comes into being in the experience in a way that is explicit, clear and actual" (Kastrup, 2005, p. 48), making the changing quality of experience evident. There are three gestures, or acts, in the movement of becoming aware: suspension of the established attitude; redirecting attention from the exterior to the interior and letting-go, which makes room for a "let it be" kind of attention of open concentration, devoid of intentionality and focus. According to Kastrup (2012), the experience with art has a crucial role in cultivating this kind of attentional gesture. It differs from selective attention, which is guided by pre-determined interests, almost always related to our practical, functional lives. Recognition predominates and therefore that which is observed cannot cause surprise.

Connection with the virtual that inhabits the world and the self is made difficult. In the opposite movement, working with art produces the kind of attentional gestures that are immersed in variability, opening the experience.

In the workshop, we tried to create a space for cultivating attentional gestures that could broaden our subjective outlines. We noticed that the way we started our encounters was very important for the cultivation of bodies that were interested and open to the connection with the other bodies present. Many times, the relationships the kids established were permeated by gestures of violence and few movements of understanding and inclusion.

In the first few months, we always brought a small blue ball, a rug and an old suitcase full of books. We would sit in a circle on top of the rug and toss the ball around, playing a game in which the person with the ball would start a conversation, and then pass the ball to someone else, who would continue, and so on. It was a way to start getting to know one another, sharing little things about our lives: our likes and dislikes, our fears, our funny, sad or interesting experiences. Our goal was to exercise a kind of unattachment or widening of each person's interests, so that it would be possible to perceive, to attend, to welcome and to include the emergence of another experience within the group. Following this exercise, we would begin reading the books, that were sometimes chosen by the kids and other times chosen by us. In the beginning, we spread them through the rubber floor, so the children could become familiar with the materiality of books. With time, we started planning our encounters around a book, a text or a theme. The exercise of talking through the tossing of the ball was replaced by many different activities: meditating, paying attention to our breaths, playing statue, dancing, playing chess, amongst others. These practices often worked as conversation starters for the group.

We try to start with some breathing exercises we'd planned for the day. We begin trying to breath as someone who's hiding from a zombie. Then, as someone who wants to escape. Victoria (facilitator) asks what's a zombie's breathing like. Rafael (child) looks quickly at her, raises both hands to the chest, palms up, and answers: "Duh, a zombie doesn't breathe! It's dead!". [...] We laugh, and next I (facilitator) propose a bird's breathing, so that I could become one and flee from the pack of zombies coming our way. Felipe (child) yells: "No!". And again: "No, no, no, and no!". I stare at him angrily, ready for a fight: "And why not, Felipe?". He looks at us with a frown and says that he doesn't like thinking about flying when he's awake, because every time he does, he dreams at night that he's on plane, and the plane crashes and he dies. I stare at him again, surprised by the genuineness of his speech, and say to the group: "So, let's forget about flying today, right you guys? No one's dying tonight! (Field diary of October 21, 2015).

This welcoming approach to the most diverse ways of being aware and expressing oneself is especially important when we take into account that many of the children who participated in the workshop were diagnosed with Attention Deficit/Hyperactivity Disorder (ADHD), and were therefore said to suffer from a “lack of attention”. In this case, attention is understood exclusively as an act of focusing.

I (facilitator) finished reading the story even though he (child) didn't seem to be listening. He looked very interested in the locker. Barbara (facilitator) asked him what was the ending to the book and he said he'd forgotten 'cause he had ADHD. (Field diary of March 18, 2015)

In our quest to cultivate and welcome world and self invention through attentional gestures, we had to understand them as effects, not as causes, of a learning process (De-Nardin & Sordi, 2008). We embraced distraction, closely related to the “let it be” attitude Maturana, Varela and Vermersch have described, because it could indicate drifting movements that, in allowing the flux of ideas and images of different temporalities, could enable invention. According to Michèle Petit (2009, p. 24), the “moments when we look up from a book” are perhaps what is most essential in reading, even more than deciphering the meaning from the text. Reading “has something to do with the ability of coming and going, the possibility of entering another world and escaping it” (Petit, 2009, p. 92). Even though it can fluctuate, the experience of distraction still holds strings to the present. De-Nardin and Sordi (2008), based on this criterion, oppose distraction and the experience of dispersion, which is characterized by a greater level of disconnection; something close to being all over the place, but always with a kind of focused concentration, even though it is aimed at many objects at the same time. It is important to note that the diverse modes of attention co-exist: the challenge is how to travel between them, cultivating at times a focus to learn through object recognition, and at other times, this nomad distraction that brings about new impressions, feelings, ideas, images, and an inventive learning experience. Oscillating between focus and distraction is what constitutes the experience of concentration, according to De-Nardin and Sordi (2008).

Sometimes while embarking in reading a story made up from a detail in a drawing, we would not always finish reading to the end of the book. Following the thoughts of Roger Chartier, the ways of reading in the workshop were multiple, and they were distinct from the classic image of the reader as a lonely, silent and focused figure. Our reading experience was usually, if not always, collective, distracted and loud.

Among all the kinds of reading he mapped, Chartier (In Cabral & Kastrup, 2008), differentiates reading for recognition from reading for discovery. The later type creates a happening that causes oddness, surprise and a modification in attention, instead of presenting us with final schemes of information and answers.

“What? A flea on the trapeze? What's that? It can't be!” or “Nooooo, you guys! The ladybug is happy! Look at her face, it shows! She's very small, just look closely!” We're laughing a lot. In one page, the text says that a plane falling from the sky could fit in the book. The boys (children) imitate the engine's sounds with their mouths. But... when we turn the page, the image is of a little paper plane thrown from a window in a building, floating gently through the sky. [...] Felipe (child) facepalms and shouts: “Oh my god! This book fooled me alright!”, showing an embarrassed smile. I (facilitator) ask why the book fooled him, and he answers “Oh, because I thought it was a real plane! But it's just a paper plane!” Then it struck me, a kind of relation to the book I hadn't thought about: when reading stops being banal and obvious, and becomes something strange, that disturbs and provokes us. (Field diary of September 09, 2015)

We saw many acts of surprise and suspension. This modified attention makes space for becoming aware, characteristic of an experience of breakdown. According to Varela this experience happens when “one lives a break, a bifurcation in recognition, and needs to invent new ways to live” (In Cabral & Kastrup, 2009, p. 291). Since our cognitive and attentive practices are embedded in processes of production of subjectivity, we can conclude that these practices are part of policies of cognition. Literature, as well as other forms of art and even other kinds of experiences, such as moving to a foreign country or surviving a life-threatening situation (Cabral & Kastrup, 2009), can cause creative bifurcations.

De-Nardin and Sordi (2008), in their research on breakdown movements in classrooms, differentiate two kinds of rupture considering whether the experience is welcomed or not. It isn't enough to cause an attentional discontinuity since the potency of this suspension for invention depends on what one does with it. For instance, we chose to work with the poem “O ron-ron do gatinho [A kitten's purr]”, by Brazilian poet Ferreira Gullar. We had pencil eyeliner to paint moustaches on the children's faces and as soon as we started, they completely incarnated the feline characters by crawling, meowing and playing with yarn balls. Welcoming this movement, we treated them as kittens, even reading the poem in cat language. There were things that could only be said in “meows”, our new means of expression. We found a way to understand this experience in the work of Petit (2009):

Let's think more broadly of the performances kids often resort to, after they've heard or read a story. They do not demand a specific territory, a space of play where they would express themselves freely before going back to the serious stuff. It's much more than that; what's at stake is the possibility of making the world livable. (Petit, 2009, p. 95).



On that same day, the children decided to build a house. This building activity returned in our next encounters; which we wonder if it was another way to make the world livable for these children. Whenever lines of deterritorialization pass through us, it is important and needed to create new territories (Deleuze & Guattari, 1987). If we understand literature as a kind of “space offering” (Petit, 2009, p. 69), we may say we wanted the walls of the workshop to become the world all around, like the walls of Max’s room do in Maurice Sendak’s 1988 book, *Where the wild things are*.

### Doing alongside

In the workshop, we bolstered a space of experimentations, in which attentional modulations could occur and make space for moments of breakdown. But we also built bodies (a physical one—our body—and a body of practices) capable of welcoming these ruptures; an articulated body, immersed in the experience. We became intimate with improvisation.

Throughout the encounter we let the conversations initiated by Felipe (child) take place. If what we were talking about made him think of a situation or something he liked, we’d talk about it and then bring him back gently to the activity we were proposing. (Field diary of March 18, 2015)

Felipe stood up and walked again to the shelves full of toys. He asked if we could form a band and we said we couldn’t fiddle with the music instruments, but he could bring the tambourine he was already holding and very carefully play a song while I (facilitator) read the story, making up a soundtrack. Felipe suggested that I read the story singing, and I accepted. (Field diary of March 18, 2015)

Keeping this degree of openness was always important, but also difficult, for it could put us face to face with uncertainty. Our weekly supervisions and the bonding between the facilitators, were essential for the workshop to work as we intended. The planning of each encounter began around a single text or book, but with patient analysis of children’s wishes and expectations, we would seek collectively to experiment. Affection was fundamental to our work. More important than looking for books that reproduced specific themes, we sought to attract the children to what the books had provoked in us. We took this direction from the work of Maria Izabel Pantaleão (2013), coordinator of literary workshops in Rio de Janeiro. In her research, Michèle Petit (2009) found workshop proponents who guided their choices in this way as well. We believe literature and its allures to be contagious.

Barbara (facilitator) places the open book in front of the circle so that everyone could see it. Reading goes about like this: each participant reads one page out loud. Barbara starts, then Neia (facilitator), then me (facilitator), Leo (child), Rafael (child)... Laura (child) does not want to read. We don’t insist. Reading turns go around one more time, Leo’s

excited. Laura doesn’t want to read, again, when it’s her turn. She just tensely and shyly signals “no” with her hands. I ask her if she’s sure, and she denies again. Despite this, she welcomes a role of conductress. It is she who dictates who’s going to read next. I wonder if she’s doing this only to escape reading, or if it’s the only way she can participate today. I believe in the latter. A few moments later, Neia asks her one more time if she’d like to read and she says no, again. [...] I become pleasantly surprised to realize Laura has started reading. I watch her. Her words come out in a very low voice, at first, and only then are spoken. When she gets stuck in a word, Barbara helps her. It was nice to notice a kind of synergy in our reading. Everyone’s following. I was delighted by her. It wasn’t perfect, but it was happening. Without giving up, without crying, with desire and affection. The book ends. (Field diary of April 8, 2015).

She (facilitator) takes the book “Witch, witch come to my party” and starts. José (child) is paying attention. She starts reading: “Witch, witch, please come to my party!”. Felipe (child) looks at the page that shows the witch’s face, a pretty ugly face. He slaps the image and says “I don’t want her in my party!”. We continue reading. The characters invited to the party change, and the voices we use to represent each one change as well. In this moment, Leo and Felipe (children) are already very interested in the story. We could say the attraction to the book was kind of contagious. (Field diary of April 26, 2015)

We realize that the book and the literary text frequently became vehicles of expression and facilitated many conversations, which we tried to welcome. Talking with children, listening while they recount their lives or express their wishes is another way of being in contact with childhood. Childhood is often marked by the negation of children’s knowledge, even more when we think of those who struggle with mental health issues. These observations point to a new possible notion of children’s role within their treatment, and also to new directions of care, towards a more autonomic, child-positive approach. The processes that took place in the workshop made it possible to cultivate new relationships with experiences of suffering, through collectively building and nurturing other relational and attentional practices. Art and literature, in the scope of our experimentations in the Workshop of Words, were shown to be especially potent tools in this effort.

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**Victoria Bragatto Rangel Pianca**, Graduate student of Psychology at Federal University of Espírito Santo (Ufes).

**Luciana Vieira Caliman**, Professor of Psychology at Ufes and at the Post-Graduate Program in Institutional Psychology (PPGPSI/Ufes).

**Janaína Mariano César**, Professor of Psychology at Ufes and at the Post-Graduate Program in Institutional Psychology (PPGPSI/Ufes).

**Merielli Campi Partelli**, Graduate student of Psychology at Ufes.

**Alana Araújo Corrêa Simões**, Graduate student of Psychology at Ufes.

**Anita Fernandes**, Graduate student of Psychology at Ufes.

**Luana Gaigher Gonçalves**, Master's degree student at the Post-Graduate Program in Institutional Psychology (PPGPSI/Ufes).

**The Fractal group**, from the Federal University of Espírito Santo (Vitória, Brazil) is a research group that integrates the Network of Studies and Connective Practices in Public Health - Conectus, which includes students graduating from Psychology, Masters of the Postgraduate Program in Institutional Psychology at UFES (PPGPSI) and two professors of the Department of Psychology. It has become dedicated to the investigation of medicalization processes and medication. About three years ago, the Fractal developed a work of monitoring the experience of drug use psychiatric disorders, in partnership with a research strategy (Autonomous Management of Medication) which seeks to promote the co-management of psychiatric medication, considering the experience of the subjects involved in the process of prescription, dispensation, monitoring and consumption of psychotropic substances.

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**DOCUMENTING  
LOCAL TRADITIONAL  
CULTURE  
THROUGH AN  
INTERDISCIPLINARY  
EDUCATIONAL  
PROJECT IN PAPUA  
NEW GUINEA**

CLÁUDIO DA SILVA

# DOCUMENTING LOCAL TRADITIONAL CULTURE THROUGH AN INTERDISCIPLINARY EDUCATIONAL PROJECT IN PAPUA NEW GUINEA<sup>1</sup>

- Cláudio da Silva

With approximately 5% of the planet's biodiversity (WWF, 2017) and 12% of the languages spoken in the world, Papua New Guinea (PNG) is an extremely diverse country (Volker, 2014). About 840 languages are spoken in this country (Simons & Fenning, 2017), a fact that has aroused the curiosity of researchers from around the world. But in spite of this cultural biodiversity, the Papua New Guinean system of education is monolingual, using only English, resulting in the neglect of the traditional knowledge expressed by the country's own languages.

This work describes the recording and documentation of some aspects of the oral history of the indigenous Nalik people of PNG. During the research, much information and many narratives were collected. These were used in the production of a collective book *A Maani: Birds and Nalik Culture*<sup>2</sup> (da Silva & Volker, 2018), written together with students at Madina Primary School. This was the result of artistic activities and the production of collective and individual texts, all related to ethno-zoological themes present in the local culture.

## KEYWORDS

Traditional knowledge, Interdisciplinarity, Action Research, Papua New Guinea.

1. This article is part of my master thesis "Birds in Nalik culture: Knowing and acknowledging the voice of a community through action research (Papua New Guinea)", defended in 2017 at the Faculty of Psychology and Educational Sciences of the University of Coimbra (da Silva, 2017).

2. The term *a maani* comes from Nalik and means "birds". In the Nalik language the word *a* is always placed in front of nouns (Volker, pc, June 23, 2016).

## INTRODUCTION

The goal of this research was to understand how the inclusion of practical interventions encouraging the students' active voice and the participation of the Nalik community could assist in the recognition of the value of elements of their own cultural media. As proposed by Knopp and Darbilly (2007, p. 9), the promotion of activities and policies that place value on a community's culture and participation contribute to the promotion of the development of the capacities of individuals to engage with topics from their own stories and to try use these as an outlet or medium for change to free themselves from imposed values and cultural beliefs.

According to Freire (1979), "the more awareness we have, the more reality is 'unveiled', and the more we penetrate the phenomenal essence of the object that we want to analyse" (p. 26), and this whole process is possible only through the "praxis", i.e., through dialectic "action-reflection" that "constitutes in a permanent fashion something that is characteristic of man: his way of being and of transforming of the world" (p. 27) (author's translation).

In a sense, this activity is simultaneously an act of emancipation and a process of conscious reflection that can also lead to the recognition of local traditional knowledges that can contribute to fighting what Santos (2002) has called the Sociology of Absence, legitimising countless social experiences that are invisible and wasted every day in a monocultural system of knowledge.

## THE LOCATION AND PARTICIPANTS

New Ireland Province consists of a group of islands in the northeast of Papua New Guinea. The main island, New Ireland has about 194,000 inhabitants and two districts: Kavieng, the administrative seat in the north of the main island, and Namatanai, located 260 kilometres to the south (ADI, n.d.).

According to Ethnologue (2016), New Ireland Province has 22 ethnic groups. This work involves people living in an area associated with and dominated by the Nalik group, whose homeland consists of 15 villages on New Ireland. The 2000 census listed 4000 people living in this area, of which the main village is Madina with about 600 inhabitants at that time (Volker, 2014). The participants involved in this work were 57 students, 23 in grade 6 and 34 in grade 7 at Madina Primary School, located in Madina Village.

New Ireland ethnic groups have an intense interaction with animals, which is can be seen in their ceremonies, spiritual observances, and social structure. Their cultures have certain common characteristics that distinguish them from other indigenous groups in PNG. For example, in contrast to the majority of other parts of the country, which are patrilineal, they are matrilineal. The communities in the north of New Ireland Province, including the Nalik, are organised in a system of clans (Were, 2003), which form the most important component of social organisation, defining family groupings (ancestors and descendants) and determining marriage choices, the ownership of land, social position, and therefore the construction of one's personal identity. The clans are guided and led by maimais<sup>3</sup>.

The Nalik group has eight clans, represented by wild animals from New Ireland: seven species of birds and one snake. These animals are of great importance in traditional ceremonies as they represent totemic relations between the clans as well as being protagonists in various stories where they represent a complex relationship with the ancestors. This relationship is celebrated in many ways, the most important of them being the malagan (or malaggan), wooden sculptures accompanied by a traditional ceremony paying homage to deceased forefathers (Volker, 1993, p.111).

## ORGANISATION AND DEVELOPMENT OF THE WORKSHOP AND ACTIVITIES

The workshop took place over seven weeks during the months of October and November 2016. The total time spent in activities with the students was approximately 48 hours. In the classroom I was assisted by Dr Craig Alan Volker<sup>4</sup>, a linguist, and by Maimai Neil Gaalis, who facilitated my communication with students, the elucidation of questions related to Nalik culture, and the orientation and organisation of groups during practical activities. Their presence was also an important aid in the correction of texts produced by students during workshops, permitting not only a more efficient use of time more, but helping to enthuse students and make the work progress smoothly, as it was essential that students be attended to individually, especially those having major problems in writing or researching.

All the activities were conducted using English as the means of oral and written communication as this is the medium of instruction at Madina Primary School. The workshop activities were grouped into three stages:

**1. Storytelling**, in which students learned about the morphology of books, analysed narratives in the classroom and finally produced their texts and illustrations;

**2. Hand-made books**, in which the texts produced in the previous stage were used to construct a small hand-made book;

**3. Interpreting**, recording, and documenting, the stage in which texts and illustrations were gathered to place in the book A Maani: Birds and Nalik Culture.

After the end of the workshop, the texts that had been produced were checked and approved by the students and members of the community, edited and digitalised on a computer, and printed. In this way, the workshop gathered the knowledge in the curriculum and contextualised it in the everyday life of students, with the aim of not only facilitating the learning process, but also acting as a stimulus and a tool to arouse the satisfaction and interest of the learners. To maximise successful learning, the activities also needed to be challenging and spontaneous so as to enable the participants to explore and discover things for themselves while at the same time "giving satisfaction to the curriculum content, building a bridge between that which is learned at school and that which they do, live, and observe from day to day" (Kato & Kawasaki, 2011, p. 46, author's translation).

3. The title maimai means "leader of a clan", i.e., someone with permission according to the traditional laws of these groups to administer the clan and to speak at traditional public events. Each clan may have various maimais (Volker p.c. 23 June 2016).

4. Adjunct Professor at The Cairns Institute, James Cook University, Australia, who developed the orthography used for Nalik and wrote the first extended description of the grammar of the language and other documentation of the Nalik language (Volker, 1998).

These interdisciplinary relationships were guided by discussions of and reflections about various aspects of Nalik culture, such as clan structure and the place animals hold in this sociocultural representation, looking for and describing symbols, traditional practices, and historic folk narratives present in the cultural imagination of the region.

### THE PRESENTATION, INTRODUCTION, AND DYNAMICS OF THE WORKSHOP

In the first week, I visited the grade 6 and grade 7 classes where, after introducing myself and the project, I explained in detail how the workshop would develop in the following weeks. In this first contact I asked for everyone's collaboration and explained that the final objective would be the production of a book containing narratives developed by two groups of participants. After this initial contact, I started to use the information and narratives collected in interviews with the community and adapted for use in the activities I was planning for the workshop. This process, developed in distinct stages, followed the model of action research proposed by Kurt Lewin, in which we use a phase of recognition and reflection before the development of the planning for the activity (Smith, 2001).

Thus, during the development of the workshop, there was a reflective stage to consider which subjects should be included according to their relevance for the community. After this stage, a script was put together, which involved the production and/or adaptation of materials to be presented to the students and later the development of classroom activities. After this, the results were evaluated and, when necessary, the methodological process was adjusted before we could progress to the next stage. This process took place only after I had also shared my experiences and impressions with community members about the activities that had been developed. The diagram in Figure 1 shows how the stages were organized as the workshop progressed.

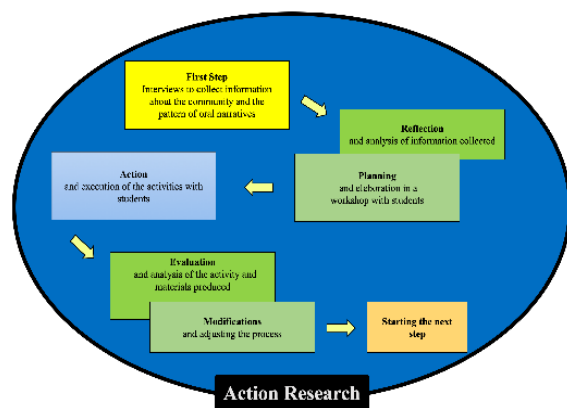


Figure 1. Diagram of the process of action research followed during the development of the workshop as adapted by Smith (2001).

### STORYTELLING WORKSHOP

This workshop consisted of four distinct stages: **(1) books: classifying and contents; (2) reading circles; (3) Tell Us Your Story; and (4) hand-made books.** These were structured around the two specific objectives of presenting the book and getting to know the significance of the narratives. In discussing the principle parts of a book and the social functions of these works by observing, analyzing, and manipulating these materials, we classified the components present in the morphology of books, such as the parts of the text, the pre- and post-textual components, and the importance of different literary genres and their social functions. In order to know the significance of a European children's tale and a traditional Brazilian legend, we discussed the similarities and differences between these narratives and their importance in their respective cultures. We produced texts and illustrations about the local culture using information already collected from the participants and community members as well as narratives collected by the students themselves.

#### (1) Books: classifying and contents

In the second week of the workshop, the students were able to look at books from different literary genres (e.g., storybooks, romances, children's books, travel guides, and textbooks) and use these to analyze the similarities and differences (Figure 2). After a period of observation, they discussed two questions: What parts of the material that you have examined are similar in all the items you analyzed and how did you get to this conclusion? What are the principal differences between them?

After this discussion, the students were able to present the principal components of a book and show that each literary genre fills its own social function; there are different types of books fulfilling different functions in society. This meant that in order to read and understand a text, the specific context for which the book was written needs to be identified and understood. We stressed the importance of understanding the constituent parts of the book we are creating.



Figure 2 Students observing and analyzing books of different literary genres (photos: da Silva, 2016).



## (2) Reading circles

The next stage, which took place in the second and third weeks of the workshop, was an activity called “telling stories”. I presented narratives from other cultures, accompanied by large illustrations, including “The Legend of the Amazon Pink Dolphin” (also known as the “Legend of the Boto”), which is very popular in the northern region of Brazil, and “The Town Musicians of Bremen” by the Brothers Grim. Both of these works deal with animals and were directly related to the overall theme of the workshop. The first story is about a freshwater dolphin that lives in the rivers of the Amazon region of Brazil, while the second is about a donkey, a dog, a cat, and a rooster. These narratives were chosen because of the richness of details in the way the stories were developed as well as the possibility of exploring animals in a humanlike form that attracted the curiosity of the students. I also took into account that these might offer an approach similar to their own local folklore narratives in which animals, the forces of nature, or inanimate objects have human characteristics, including speaking.

As Madina Primary School has no electricity, I used A3 size cards for the illustrations. For the presentation of the story “The Town Musicians of Bremen” 11 colourful posters produced by Don Bosco (2013) were used. To tell the tale of the “Legend of the Boto” we used 10 colourful posters that had been developed previously for this activity. Each illustrated poster represented a certain moment in the narrative, which was shown to the students as the text was read aloud. After presenting the stories, we discussed the social importance they have in their respective cultures, as well as the messages and symbolism they bring embedded in their narratives.

Afterwards, each student received a copy of the legend “The Origins of the Clans”, about the origin of the Nalik clans, which we had recorded during interviews with members of the community. After reading the text, we talked about what the students had thought of the narrative, if they already knew that legend, as well as details of the protagonists of the story.

We explained that this narrative would be integrated into the book that we would later develop together, but that it would also need to be illustrated as the “The Town Musicians of Bremen” and the “Legend of the Boto” had been. Thus, with the collaboration of the students, we divided “The Origin of the Clans” into seven parts, where each section would be represented by an illustration. We left the students free to organise and form work groups, however, we agreed that everyone would need to help with ideas and help colour the illustrations. The text and figures produced in this activity were later included in the book *A Maani: Birds and Nalik Culture*.

## (3) Tell us your story

In the second week, the students were asked to form groups of two to four persons. Each group was given a white sheet of paper especially developed for this activity. I explained that each group should discuss a simple story about some event that they remembered or that they could research among their friends and families so that they could find a story or legend and write it down on the paper. The theme should be connected in one way or another with the birds that exist in the province and/or their local community. As examples I mentioned that these could be a species that the group liked or even a symbol of their clans. As the texts were handed in, Professor Volker, Maimai Gaalis and I helped the students to correct grammatical errors and to edit the texts so that they fit the stylistic norms of English (see Figure 3). Many

of the documents produced by the students had language problems, particularly omitting letters and words, or using incorrect punctuation (placed incorrectly and/or non-existent) or incomplete paragraphs.



Figure 3 Students receiving assistance as they correct their texts (all photos: da Silva, 2016, except the photo at the lower left, made by Volker, 2016)

According to Gerin et al (1998), the restructuring of texts with the assistance of the teacher calls on students to participate directly with that which they have observed, and after an exercise of reflection and explanation, helps them to analyze how a text is structured and how to present their ideas clearly. According to these authors, teachers should not concentrate solely on correcting aspects of the formal presentation of the texts but should rather pay more attention to the organization and structure of the texts, the concatenation of sentences, and the development of ideas.

## (4) Hand-made books workshop

After having been corrected and restructured, the texts produced by the students during the Tell Us Your Story activity were used in a workshop in the third, fourth, and fifth weeks to produce short hand-made books. As guidance for this activity, Maimai Gaalis and I kept the students in the same groups as in the previous workshop and gave each group a “Book Kit”, consisting of sheets of paper all prepared in the same format, containing spaces to write descriptions and/or draw figures and produce the actual texts. Together with the pages prepared for the students were ribbons with which to bind the pages, cover pages, and the title page, with spaces for them to write the information that most books have, such as the title, author, editor, place of publication, author’s biography, and notes about the content of the book.

The objective was to enable the students to review and work with the information presented in the Books: classifying and contents activity, by being the actual producers of their own works. At the end of this activity, the books were bound using a stapler and glue to keep the pages in order and colourful adhesive tape to make the books look “real” (see Figure 4).



Figure 4 Hand-crafted books produced by students during the Hand-made Books Workshop (Photo: da Silva 2016).

As soon as participants had finished their work, as judged by their group as a whole, they could socialize with their fellow students. While the students were talking with each other, usually about their work, I slowly took photographs of each student with an instant camera. These individual photographs were glued onto the book covers together with the biography of the students.

Some of the texts produced for this workshop were included in the book *A Maani: Birds and Nalik Culture*. The selection of the narratives for the book was made by the students themselves, using criteria that represented aspects of the local culture that they identified, such as legends and traditional stories. In addition, Grade 6 students contributed two narratives: "Why the zizilipak (Willie wagtail) has white eyebrows" and "The zizilipak (Willie wagtail), the xor (crow) and the zosmaai (kingfisher)", two legends that explain the colours of the Willie wagtail (*Rhipidura leucophrys*), a bird that is quite common in New Ireland villages. Students in Grade 7 wrote three texts: "The Drongo", describing the species *Dricurus megarhynchus*, the provincial bird of New Ireland Province; "Why the regaam (sea eagle) catches fish", explaining why the eastern osprey (*Pandion cristatus*) eats only fish; and "The mandala (flying fox - *Pteropus* sp) and the mangaaf (lorikeet)", describing the reason why the coconut lorikeet (*Trichoglossus haemotodus*) is brightly coloured, while the flying fox is drab and dark-coloured.

### INTERPRETATION, RECORDING, AND DOCUMENTING

In this stage, which began in the third week and lasted until the end of the workshop, the students were guided to produce and edit texts about themes related to New Ireland, describing its natural environment and birds as well as describing the Nalik clans, their totemic animal representations, and some fundamental aspects of the culture of this ethnic group. The themes were chosen by the students themselves, after I had explained that the texts should represent aspects of their own local culture and history that they wanted to share with others.

On the first day of the activity, on the suggestion of two of the groups, we made a list of themes, together with a tentative sequence of how they would be presented in the final book. This configuration ended up being reordered with new themes being added as discussions in the workshop raised new ideas and topics. In the following days, after choosing the main topics, the students worked in groups of three to develop short texts that we had prepared in our previous class meetings. This process used a card that each group received at the end of each day. The cards had different questions that were to be used as an outline for the groups to help them reflect on the topics to be covered and to help them to consult with their families and friends to get more information about these topics. In the next meeting, they were asked to bring written answers to these questions and/or, depending on the topic, retell their observations and responses together with their group in the classroom.

The choice of questions was based on themes identified previously by the students as well as topics that arose as the activities were developed. The expanded written texts were shared by reading them out loud or presenting them on the classroom blackboard so that paragraphs that needed attention could be added to, merged, or reorganised with the help of other students. I should point out that I had previously experimented with this type of constructed and organising texts during educational projects conducted as part of my graduation thesis in my B.Ed. Degree (see da Silva, 2013). When I asked students about information related to their clans and totemic animals in the first week of the workshop, when discussing the social organisation of the Nalik people, three students did not know to which clan they belonged and seven did not know the name of their totemic animal. I therefore proposed that we discuss this topic in a more focussed way and on 13 and 14 October, I handed out forms for them to fill out with questions related to their clans and totems. Each group had to find answers to these questions so that we could discuss them in our next meeting, which was scheduled for 18 October. During this time and before the last day of the activity, I also met with members of the community to prepare a presentation about this topic, using coloured cards with the names of the clans and their totemic animals, researching their names in Nalik and with the correct Nalik spelling. This material was used during an activity on 18 October and was taped to the blackboard (Figure 5).



Figure 5 Cards containing the names of the Nalik clans and their respective animal symbols. The expression "tok ples" means "local indigenous language".

This same procedure was used throughout all of the process of producing narratives, always looking for ways to provide information, answer questions, and guide groups in new ways related to the subjects under discussion. In addition, throughout the time when the students were composing texts and producing illustrations, they were always guided through questions, instructions about how to behave in the classroom, and how they should use the materials provided to produce illustrations. These recommendations were discussed at the start of any activity and throughout development of the workshop, together with questions and comments emerging from classroom discussions.

Parallel to the production of texts, some groups drew designs showing the animals that represent Nalik clans. Throughout this activity, the animals could be studied using two e-books about the birds of PNG: *Birds of New Guinea* (Pratt & Beehler, 2014) and *Birds of Melanesia, Bismarcks, Solomons, Vanuatu and New Ireland* (Dutson, 2011). Students could access the books using a laptop and a tablet that I brought to the classroom. They could also refer to a paperback book *Indo-Pacific coral reef field guide* (Allen & Steene, 1998).

### VALIDATION, LAYOUT, AND EDITING

As the texts were being produced, I slowly digitalised and edited this material, joining paragraphs to make one unified narrative, while at the same time trying to respect the sequence of topics suggested by the students. At the end of the seventh week of activities, I had already put together a provisional text of about 11 pages. I printed it out and made 17 photocopies, 10 of which I gave to the students to evaluate by reading the text in groups and showing me where they saw errors or had suggestions of possible changes or additions. I gave the remaining seven photocopies to adult members of the Nalik community so that they could evaluate and approve of the texts.

The decision to submit the students' texts to members of the community for evaluation was made because of the intense participation and engagement of my chief informants and other villagers during the workshop. It also permitted them to be recognised and to suggest corrections and alterations about what I had written about their people and culture.

### FINAL CONSIDERATIONS

The development of the workshop was divided into a series of practical activities, based on an interdisciplinary dialogue in the production of texts and illustrations. This facilitated active student engagement during the discussion of topics related to birds and various kinds of interrelationships in the Nalik cultural context. It also made it possible to explore aspects of the history of the community, the geography of New Ireland, and the biodiversity of the province. The students were guided not only to produce texts but also to research, evaluate, discuss, and explore various topics, integrating their findings with their study of English and other subjects in a dynamic process and dialogue in which knowledge that they had previously learned was reconstructed and integrated into new knowledge.

These interrelationships led to a search for a description of symbols, traditional practices, and folktales present in the cultural imagination of the region. This made it possible for us to identify

the bird symbols of the clans and their impact on society by studying both Nalik knowledge and scientific taxonomy, documenting oral narratives collected from the community in written texts and illustrations, and discussing and describing important traditional elements such as the malagan ceremony that are considering to be the basis of the culture of ethnic groups in the north of New Ireland Province.

In this approach, we considered students to be not only apprentices to be moulded through a novel educational experience, but as individual owners of knowledge constructed in their own cultural environment and in the history of their community. As owners, they also have the right to express and propagate their own voices. In acknowledging this right, in order to guide the construction of knowledge from the lives and experiences of the students, the activities we used were organised in such a way as to facilitate the search for the creation of learning situations where the students could participate actively. Another aspect we had to be conscious of was introducing activities that enabled a new type of learning, distancing itself from the more traditional methods used by teachers in their day-to-day teaching at the local school, in which the almost total absence of group work was noticeable in favour of teaching through classroom lectures and teacher presentations. This is in spite of the fact that being organised in groups is one of the fundamental characteristics of the culture of ethnic communities in this region, where the division of labour in traditional ceremonies and activities is determined by clan membership, an experience that is therefore part of the day-to-day lives of these students and their families. Because of this, it was necessary to look for ways to integrate diverse media and curriculum content into a constructive learning approach with practical activities to encourage dialogue organised in groups, which would permit better interaction and cooperation among participants.

Using action-research, which presupposes different moments of dialogue and work with the community, was fundamental in the establishment of a climate of confidence and interest by members of the Nalik group. It encouraged the contribution of other ideas and approaches by the participants and avoided the production of decontextualized descriptions about the local culture, a critique by many members of the community in relation to anthropological research undertaken in the region which, according to them, ended up in portraying their customs and way of life in a superficial and misleading way.

The current style of teaching at Madina Primary School also lacks contextualisation within Nalik culture, as it neglects traditional knowledge in favour of prioritising a curriculum that teaches Western content using methodologies that are on the whole expositive, promoting individualistic, rather than collaborative and collective, activities. The development of learning that integrated traditional culture, both material and nonmaterial, into the school curriculum, working together with the community was a distinctive characteristic of this research. By listening to the perspectives of the participants taking part in these activities, it was, in effect, possible to create "a space with dialogue, an interlocution of cultures, and a respect for the students' culture, using a methodology that gives value to their way of life and knowledge" (Paim & Nodari, 2012, p. 14, authors' translation).

The book *A Maani: Birds and Nalik Culture* (Figure 6) was constructed through the experiences and voices of the participants, bringing together various aspects of Nalik culture as well as traditional songs and narratives, documented and described by listening to their own community. It also contains collected information about this ethnic group, recorded in the first person and in dialogues taken from oral narratives.

In conclusion, this book is an outcome of an example of a practical and constructive model of education contextualised within cultural aspects and in the search for a possible dialogue that gives value to the knowledge and the acknowledgment of the traditional practices that are part of the identity of the participants. This research has identified a methodological process that could be replicated in other cultural contexts, such as with other groups in northern New Ireland Province who, like the Nalik, share similarities in their social organisation in clans and in the importance placed on participation in malagan ceremonies. It would be interesting as well to conduct similar research using appropriate contextual models in other indigenous and/or traditional communities. The reflexive and participatory processes developed as a result of this research can contribute to the empowerment of communities and to the maintenance of their cultural identity and, as a result, provide opportunities to create a space for the communities themselves to have extended discussions about these elements.



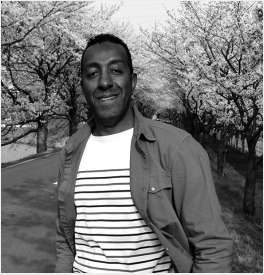
Figure 6 The collective book *A Maani: Bird and Nalik Culture*, a collective work of students of Madina Primary School. On the left the cover of the book and on the right one of the inside pages (Photos: da Silva 2018).



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**Cláudio da Silva**, was recently awarded a social education, development and local dynamics master's degree from the University of Coimbra, Portugal. He also studied biology at the Pontifical Catholic University of São Paulo (PUC-SP) and education in a special Japanese- Brazilian binational program of the Federal University of Mato Grosso (UFMT). After working as an environmental education coordinator in his native Brazil at the NGO Association Mata Ciliar (Jundiaí, São Paulo), he came to Japan in 2005, working as a teacher in schools for Brazilian immigrant children, first at the Paulo Freire Community School in Toyota City (Aichi Prefecture) and later at the Brazilian School Professor Kawase (Ōgaki, Gifu Prefecture). His current research, which includes the production of this paper, deals with the integration of indigenous and scientific knowledge in indigenous communities in Papua New Guinea.

i i. creation of worlds

**SENDAS:  
PARTICIPATORY  
ART AND ARTISTIC  
PRACTICE IN  
RESEARCH CONTEXT**

RAQUEL FELGUEIRAS AND MARIA JOSÉ MAGALHÃES



# SENDAS: PARTICIPATORY ART AND ARTISTIC PRACTICE IN RESEARCH CONTEXT

- Raquel Felgueiras and Maria José Magalhães

## ABSTRACT

This article presents the process, results and reflection on the experience of participatory art and artistic practice within the transnational research project – Cultural Encounters in Intervention Against Violence – CEINAV. We want to show how the process of participatory art informed the individual art practice of the artist researcher Raquel Felgueiras, as well as the creation of a field of mediation between art, research and public. Starting by analyzing the visual narratives created by women and young victims of violence, we reflect on artistic practice in the context of research and its potentialities, through the graphic representation of the animated short film *Sendas*, produced within the scope of the project.

## INTRODUCTION

This article presents the process, results and reflection on the experience of participatory art and artistic practice in the context of the transnational research project – Cultural Encounters in Intervention Against Violence – CEINAV. In addition to the empirical investigation, this project had an artistic component, designed to give space and opportunity for expression to women and young victims of mistreatment and neglect.

We intend to demonstrate the coherence of the artistic process that included participatory art and individual artistic practice and was concretized in the production of the animated short film *Sendas*, by the artist-researcher Raquel Felgueiras. We started from the presentation of the work accomplished as a participatory art project and its research as well as artistic results, to establish the connection between the narratives of intervention against violence that were collected and the personal reinterpretation of the artist-researcher. For this, we made a graphic presentation of the film *Sendas*. This is an invitation to engage in a continuous reflection on the results of the research project, allowing the debate to flow openly. In addition, this exercise is an example of the use of art in the production of knowledge, by establishing bridges between the result of the investigation, the participants in the project and the broader public.

Through this article we intend to open space to reflect on the role of artistic languages in the production and dissemination of social messages and problems, and to think how art, through multiple languages, can raise questions, promote reflection and debate in a way that can be both more visible and appealing to the general public.

## 1. PARTICIPATORY ART IN THE PROJECT CEINAV

The participatory art strand of the CEINAV project was designed to give victims/survivors of violence the opportunity to express themselves and share their views on the intervention to which they were subjected. Each team of CEINAV included an artist who developed and led artistic workshops with victims of violence. This part of CEINAV's research was an area of freedom not only for participants but also for artists.

The participatory art project focused on the concept of visual narrative as a form of expression and communication. Each act of written, spoken or visual language, contains in itself an indication of the position of the author within a social structure in a given culture. In addition, it allows the narrator to materialize lived experiences, including the emotions associated with those events. What the narrator says is 'reality', even if not always the objective facts of their lives, but a "reality of their subjectivities" (Magalhães, 2005). Visual narratives, using various resources (image, written text) and resorting to previous meanings and memories, materialize and express subjective perceptions of the narrators, in this case, about the experiences of women and young people as victims/survivors of violence, who have been involved in an intervention process, after or during the experience of violence. Issues such as confidentiality and anonymity were a constant concern, and a determining factor in the development of the project and activities. The participatory art project was structured in three phases and was detailed by us in an already published article (Felgueiras, Cruz, & Magalhães, 2017).

Participants had access to a disposable camera and an A6 notebook to record images symbolically related to moments or more relevant aspects of the intervention.

What we were interested in was the visual expression of a narrative of feelings and for this we tried to broaden the spectrum of action of the participants by providing them with different types of visual recording tools. As stated by Wang and Burris (1997, p. 372), the camera is easily handled. In CEINAV, the use of photography was a complementary resource in creative workshops; this was not a photovoice project. Photographs played a role closer to photo-elicitation if we take into account that we have followed some of the essential steps of this research method described by Gilliam Rose (2008): initial interviews with the participants that do not deal with photographic issues, subsequent delivery of cameras to the participants and some guidelines on what to photograph, revealing the images and interview for discussion of the images. This conversation about the revealed photos occurred at the beginning of the workshops and the participants were free to talk about any or all of their photographs.

During the workshop participants were asked to create a visual narrative that reflected the most important aspects of the intervention process. They could use the photographs as well as a series of painting and drawing materials. It is a process that we can call "visual voice" in the sense that the participants use various visual means of plastic expression.

The photographs served to compensate for a feeling of awkwardness as regards with representations, but also to create a sense of familiarity and closeness to symbolic representations. Each photograph was printed in A4 format and it was possible to use

photographs of any participant. Our goal was to enable the exchange of signs and meanings between participants, but this did not happen.

Two workshops were held during which the artist and the researcher were individually talking to each participant about the narratives they were creating. It was in this more intimate and close dialogue that the participants explained their options and the meaning of their compositions. For some, verbalizing important aspects of their visual narrative was an emotional and painful process, indicating that the plastic expression more easily releases memories and feelings, while verbal language tends to conceal these.

As a result of these workshops we have 7 visual narratives, which were the object of analysis using the bibliography and all the materials resulting from the research process. In analyzing the images produced, we followed some of the fundamental steps recommended by Gilliam Rose (2005): 1) to look at the images in detail and depth as they cannot be reduced only to their context; 2) identify the size and effect of visual objects; 3) take into account our vision of the images; 4) select the sample of images with which we are going to work; and finally, 5) divide them into categories for classification. This analysis articulated the audio recordings from the interviews along with the reflections of the participants and the reflections of the researchers. The analysis of the visual narratives resulting from the workshops allowed us to identify three key categories: confinement, liberation and resignation.

The feeling of confinement was represented as a labyrinth from which there is no escape, or as reaching a crossing without knowing which direction to choose. This crossroads and difficulty to leave a certain route or routine, refers not only to events prior to the intervention, but also after. Feeling immured was more usually associated with events prior to the intervention and was represented by dark images of closed windows or cages that imprison the subject. The crossroads and immurement are subcategories of the generalized feeling of confinement, limitation in physical and emotional choices. This creative process allowed us to broaden the interpretation of the impact of violence on intimacy and family relationships. In studies, violence is usually associated with fear and suffering (LaViolette & Barnett, 2000) and the victims use the metaphor of hell in their verbal narratives. Here, our understanding broadens by perceiving violence as enclosure and immurement. Violence is also deprivation of liberty (Stark, 2007) and action and agency.

The category of liberation was openly associated with the intervention and rupture with violence and we identified the subcategories: awareness, crossing/passage, transformation and hope. Awareness took the shape of self-representation with a face and represents a moment of self-knowledge and analysis of the world around us. The crossing/passage was often represented in these visual narratives by the notion of a journey, a departure, a train, or even the road and the path of life. There was in this subcategory a clear relation with the path that must be taken to attain liberation. Transformation emerged as an explosion, or a mutation in the path. It took the form of a sign/symbol that gradually transforms itself as the narrative advances, or even as an erupting volcano that functions as a visual metaphor for the turning point in its history. After an "explosion" nothing will remain as before. Hope, like the crossing and passage, was often represented by a road or path, by open-air situations. But here, this way, the sea, the sky and a vast expanse of the world, were still to be traveled and known. They

are an open possibility that is expected to be more joyful and cheerful than in the past. There is in this hope a confidence not only in the future, but in the subject and in his determination to move forward.

Resignation is a third category. Some of the visual narratives are representations of the present, without references to future hopes, without confrontations or tensions. They are confined to a routine in which one does not feel any questioning of it, revealing a lack of perspective for another world, another future.

The process of participatory art allowed to complement the knowledge produced by the investigation, through the externalization of feelings on the part of the victims and of further analysis of this visual expression. It allowed a broad understanding of the feelings involved in the intervention process against violence. In addition, these categories were decisive for all the personal reflection and artistic practice that led to the production of the short-animated film *Sendas*.

## 2. THE MAKING OF THE FILM - A REFLECTION FROM MULTIPLE NARRATIVES

After the development of the participatory art process, the construction of visual narratives about the intervention process against violence and its subsequent analysis, there was time for artistic reflection. This opportunity to reflect, to investigate and to create, made it possible to produce the short animation *Sendas*. My idea in developing the film script was to try to condense the innumerable intervention stories into one story, a metaphorical journey through the ups and downs of this process.

The construction of the script for the film *Sendas* was deeply informed and shaped by my experience as an artist-researcher in the CEINAV project, by the interviews and writing process of the intervention stories in which I participated, by the development of the participatory art project and interaction with participants, and the results of the analysis of the visual narratives.

The material out of which a work of art is composed belongs to the common world rather than to the self, and yet there is self-expression in art because the self assimilates that material in a distinctive way to reissue it into the public world in a form that builds a new object. (Dewey, 1934, p. 2012)

The film *Sendas* is the result of assimilation and privileged contact with the stories and narratives of women and young victims of violence. But it is also through this process of assimilation, compilation, selection and transformation of the multiple registers into a new register, my concern about the subject of the intervention is expressed. The film *Sendas*, as an artistic product and simultaneously research product, cannot be detached from its authorship. It is a personal proposal for reading the real. In addition, the film does not present a research result in the sense of a response. The film proposes, from the results of the investigation, an appeal to constant questioning and reflection.

The research here would not be geared toward the accumulation of empirical facts or propositional knowledge, although that might be part of the story. Instead, arts research would be inquiry into how to experience and transform the unifying quality of a given experience in search of deepened meaning. (Johnson, 2010, p. 150)

The process of building the script is both a personal reflection on my participation in the CEINAV research project, and a reflection on the results of the participatory art process. Choosing to create an animated film responded to the team's desire to share the stories of the participants with a broad audience. But as the idea materialized and took shape in my sketches and storyboard, it became evident that this work also contemplated a questioning dimension about the intervention processes and the dilemmas that these present in the CEINAV investigation.

The making of artworks is thus an ongoing exercise – an apprenticeship – in how to remake experience to enhance meaning. It shows us how things might be developed in the service of consummatory experience, more than it gives us a particular body of knowledge. (Johnson, 2010, p. 150)

In this sense the production of the film opens a possibility of reading and reflecting about social problems. It is not about using the film as an anthropological research tool replacing the notepad in the field work. Unlike the real image film, which brought new possibilities to the social sciences, the animated film proposes the (re) construction of the real using visual metaphors. The animated cinema easily transports us to the plane of the imaginary, the sensitive, the metaphors and the symbolic.

Memories as the reconstruction of an episode, are constantly mutating in an attempt to fix a moment of our experience. Creating a movie is to create a memory that repeats over and over again, immutable, but that finds space for a continuous transformation in the viewer's reading. The film is therefore the attempt to leave a mark, a memory in others, and that from this, one can broaden the debate and the dialogue on a certain theme.

The process of artistic creation, specifically in the production of the film *Sendas*, is a journey between the world and image, between collecting memories of others, transformed by experience, re-projected again in images that try to deepen the understanding we have about the intervention process; "The shift between experience and remembrance is an exchange between world and image" (Belting, 2002, p. 90) The key categories identified in the analysis of visual narratives were the starting point for the creation of a story that could contain all the stories. Confinement, liberation and resignation are the key concepts which become moments that determine action and narrative. These are the feelings that guide and trace the timeline of events which determine the emotional journey of the characters. It should be noted that these same feelings were identified through the analysis of images produced by women and

young people. In this way, we start from images and then go to text to produce new images.

In the next pages, I present a sequence of frames from the movie *Sendas* showing its two narratives. The paper medium eliminates the movement by constituting these images in a new visual narrative. The reader is given the opportunity to make a first reading of the images not totally conditioned by the explanation of each of them. I recognize however, that having already exposed the process of creating the film in some way directs the reading of the images.

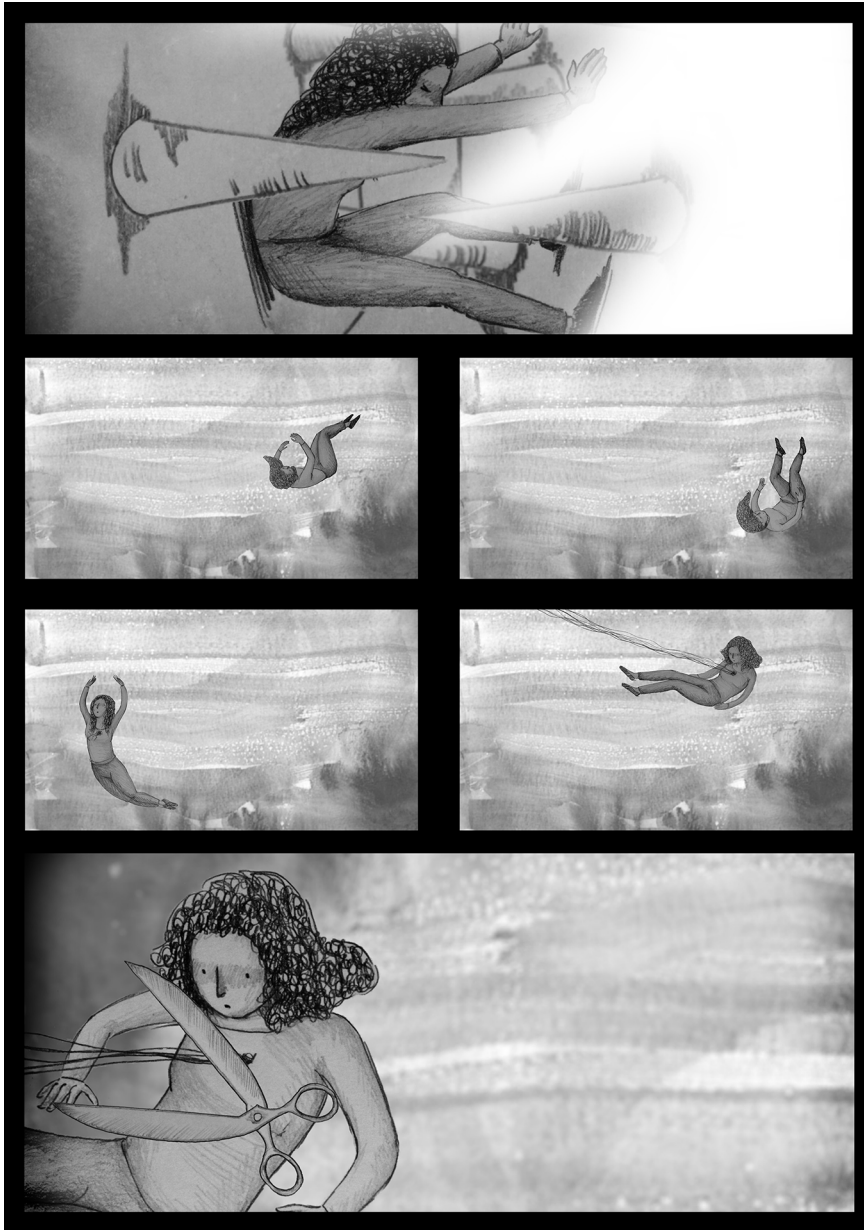
Through the participatory art project, and the way the participants were represented in their visual narratives, it was also evident that it was necessary to break with the stereotyped images of the victims of violence. The way we refer to women victims of violence, patronizingly or with pity shapes the way society acts in the intervention process. The film aims to challenge this image of the female victim, with visible scars. This female character goes through a swirl of emotions and loss but is resilient. The scar is not physical, it is emotional. It is represented symbolically by the cut of the threads (chains of feelings and memories) that bind her to everything she had before, good and bad. The image of the woman floating in a void as she observes the appearance of these threads and their severance seems calm and peaceful, but in reality, represents a moment of great solitude and anguish. What to do after the break away from violence? How to rebuild your life? The intervention is an enabling process of help, it presents possibilities and paths to follow. But the sense of liberation is only achieved when we find and make our own way. When, just as the character in this movie, we opened a door where it did not exist.

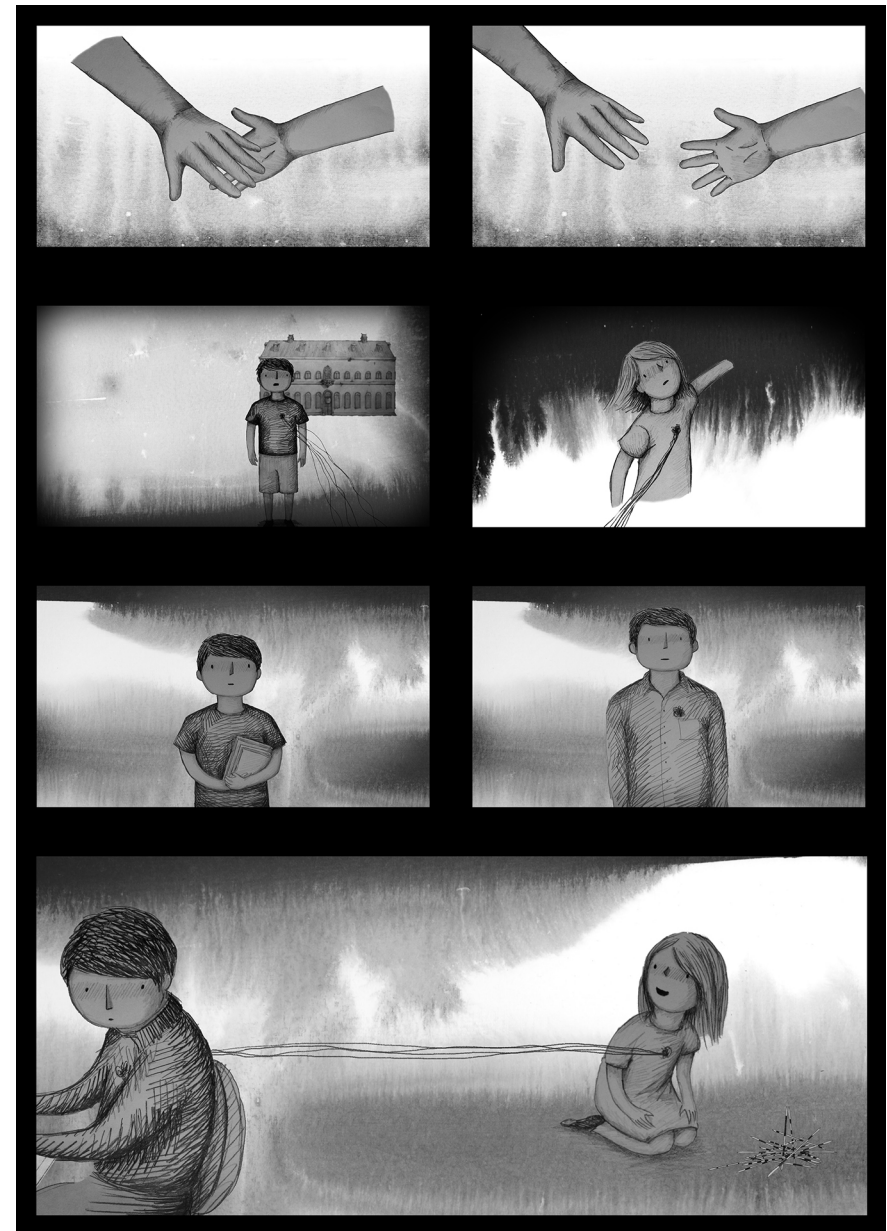
In the film, the narrative of the brothers unfolds along the narrative of the woman. They come up for the first time playing mikado: a game of sensible balance of forces that easily falls apart. The moment the brother finally decides which piece to remove from the structure, a black stain haunts the moment. The game ends, brother and sister now embrace each other in an attempt to escape the onslaughts of this black fury that gradually surrounds them. What the interviews and conversations with the young people participating in the CEINAV project reveal to us, is precisely a multiplicity of paths, stories, violence and neglect, difficult to condense into a single narrative. This spot, with little defined contours, condenses the stories of the young people who, like the characters in the film, have lost their ground.

Unlike the woman who floats while observing the threads that connect her to the past, the children of this film are transported in a bubble, jumping aimlessly, not knowing what will come next. They are not heard, nothing is said to them. They land without expression in an institution, and there they wait for what will come. What follows is a new violence, a separation, inevitable in a system that does not allow the permanence of fundamental affective bonds. It is this rupture, with something or someone who is close and affectively important that pulls the emotional strings from inside the characters and reveals the marks of an entire course too hard and difficult. Intervention provides paths; however, it does not always seem to produce the effect we would expect from a break with violence. The nostalgia of lost affective ties makes it difficult to construct a path, showing a certain resignation.











### 3. FINAL REFLECTION

The participatory art enabled the creation of a space and time for the expression of feelings that did not appear in the interviews. It also allowed to confirm that the stereotyped vision of the victims does not correspond to the image that they have of themselves. It should be noted that the simple break with violence is not an easy and harmonious transition, or that everything runs smoothly afterwards. The film *Sendas* intends to show precisely the dilemmas and uncertainties, the anguish and the difficulty of a reconstruction process.

The reflection on the research process and its results allowed the production of the short-animated film *Sendas*, which is both an artistic product and a field of mediation, allowing to give a voice to the multiple voices of victims who have experienced intervention processes against violence. Using only symbolic visual language, it leads the questioning on the theme of the intervention to very diversified audiences. It has been selected and presented in several national and international film festivals in countries as diverse as South Sudan and the United States of America, Bangladesh and the United Kingdom, and Italy, among others.

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**Raquel Felgueiras**, graduated in Fine Arts - Painting by the Fine Arts Faculty of the University of Porto. Post- graduated in Drawing by the Fine Arts Faculty of the University of Lisbon. In 2012 she completed her Master in Animation at the University of the West of England, Bristol. As a result of her MA she produced her first short animated film "White" which has been selected for several international animation film festivals and awarded with the "Young Portuguese Director" prize at CINANIMA 2012. Raquel has worked as Artist-researcher at Faculty of Psychology and Education Sciences of the University of Porto in the international project CEINAV-Cultural Encounters in Intervention Against Violence, and recently in the project Bystanders – Developing Bystanders Responses to Sexual Harassment Among Young People. She has also been exhibiting her art work, which includes drawing and video, both in Portugal and in the UK.

[www.raquelfelgueiras.com](http://www.raquelfelgueiras.com)



**Maria José Magalhães**, is a professor and researcher at FPCEUP (Faculty of Psychology and Sciences of Education, University of Porto) and CIEG/ISCSP (Interdisciplinary Research Centre on Gender Studies of the University of Lisbon), she develops research on gender studies, education, violence and feminism. She was awarded the Carolina Michaëlis de Vasconcelos Research Award – Woman/1990. She coordinated the Project Love, Fear and Power: Pathways to a Non-violent Life. National Coordinator (PI) of the Project Cultural Encounters in Intervention Against Violence – CEINAV (HERA), National Delegate of COST Femicide Across Europe. European Coordinator of the Project Bystanders – Developing Bystanders Responses to Sexual Harassment Among Young People. Author of several publications and activist.

[mjm@fpce.up.pt](mailto:mjm@fpce.up.pt)

11. creation of worlds

**THE LANDSCAPE  
UNDER  
CONSTRUCTION:  
CARTOGRAPHS OF  
THE MULTISSENSORIAL  
LANDSCAPE  
EXPERIENCE**

CARLA CABRAL

# THE LANDSCAPE UNDER CONSTRUCTION: CARTOGRAPHS OF THE MULTISSENSORIAL LANDSCAPE EXPERIENCE

- Carla Cabral

## ABSTRACT

"If we opened people up, we'd find landscapes" says French filmmaker Agnès Varda in her documentary film "The beaches of Agnès". The contemporary landscape is no longer considered a mere passively contemplated external reality: beyond the gaze it is through the body and the senses, traveling places, that we experience the multiple dimensions of landscapes, collecting emotions and building meanings about ourselves and the world that surrounds us. The landscapes are taken today as a space of sensorial, mental and emotional construction becoming part of our personal and collective narrative, composing what we can designate by the human experience of the landscape.

How does the sensory body moving through the space influence and shape our perception and experience of the landscape? Additionally, how important is this experience in constructing meanings about the self, others, and the world? In order to explore these issues, an in-situ study was carried out in the Vale do Corgo, in Alto Douro Wine Region, using walking interviews. This mobile methodology allows access in real time to participants' experiences, generating deeply informed data by this specific landscape and experience, and allowing to relate sensorial stimuli, characteristics and material and immaterial dimensions of the landscape.

The in-situ experience of the participants made possible the emergence of other perspectives on the landscape of Corgo Valley, allowing for simultaneous inferences about an interconnection between the experience of certain landscape dimensions and certain sensorial stimuli as well as the influence of the space context. Based on these data, we have created an alternative and experimental cartography that encompasses the most relevant aspects of the participants' experience including intuitive, psychological or emotional aspects, in addition to physical, formal, topographical or geographic aspects.

The mapping of the multisensorial and moving experience of this landscape, materialized through walking, revealed a landscape that involves different layers of time and space that reflect the experiences and actions of individuals in and through it. Through the experience of the landscape we show that it is by looking, touching, traveling, incorporating, and feeling, that the landscapes around us can become interior landscapes.

## KEY WORDS

Landscape experience; body, senses and walking; emotions and meanings; landscape dimensions; cartography.

## THE MULTISENSORY LANDSCAPE EXPERIENCE

"If we opened people up, we'd find landscapes" says French filmmaker Agnès Varda in her documentary film "The beaches of Agnès". This statement reflects to a large extent the contemporary perspective on the concept of landscape. The landscape is no longer considered a mere passively contemplated outer reality: beyond the gaze it is through the body and the senses, traversing the places, that we experience the multiple dimensions of landscapes, experiencing emotions and creating senses about ourselves and the world that surrounds us.

Initiated during the 20th century, this new approach and understanding on how the human being perceives, acts and interacts with the world, begins to consider that aspects such as the influence of the sensory body, social and cultural identity and emotions are fundamental parts of the study and understanding of the human landscape experience. One of the main aspects of this new approach is based on the sensorial revolution, as stated by the anthropologist David Howes (2006). In the middle of the twentieth century, this sensorial revolution occurs in several areas of knowledge: sensory aspects are no longer taken as secondary when compared to reason, and the body becomes understood as a kind of consciousness (Agapito et al., 2013). The senses thus cease to be considered mere static receptors to be understood as tools that act as mediators between mind and body, and sensations play a key role in our world experience (Agapito et al., 2013).

The increasing visibility and importance of the sensory led simultaneously to the questioning of perceptual and epistemological hegemony in western cultures of the sense of sight (Ingold, 2002; Pallasmaa, 2012), with a series of authors considering that privileging vision as the main means of perceiving the world can devalue alternative ways of experiencing and understanding it (Cosgrove, 2003; Pallasmaa, 2012; Zardini, 2012) and that the focus on the landscape as mere visual representation can invalidate immaterial conceptions within it (Macpherson, 2005).

Simultaneously, and still in counterpoint to the landscape perceived from a static and unique point of view, the idea of locomotion becomes the starting point to read and experience the landscape – it is going through the landscape and "through the feet in contact with the ground ... that we are in a more essential and continuous way in contact with what surrounds us" Ingold (1993; 2004, p.330).

Walking allows us to incorporate what surrounds us, mediating the encounter between people and the sensorial qualities of spaces (Lund, 2005; Harvey, 2014). Going even further, walking can also reveal the immaterial and the intangible, encompassing past and present, contributing to the construction of the identity of the places we roam (Bender, 2001) or triggering memories and emotions that constitute our personal narratives (Pink, 2007; Costa et al., 2014a). In the words of the writer and essayist Rebecca Solnit (2014) walking is one of the most intimate ways of relating to the landscape by offering perspectives and insights simultaneously about the place and ourselves.

From all these approaches emerges the notion that today landscapes are understood as a space of sensory, mental and emotional construction and that it is through this intense human experience that they become part of our personal and collective narrative.

## INVESTIGATION OF THE MULTISENSORY LANDSCAPE EXPERIENCE

Taking as a basic assumption that the experience of the landscape is intrinsically a multisensory experience, we are faced with two questions: How can the sensory body moving through space influence and shape our perception and experience of the landscape? How does this experience influence our well-being, our emotions, our behaviour, and our identity?

In order to explore these issues, a study was carried out in Corgo Valley, in Alto Douro Wine Region, based on a series of in-situ interviews. The choice of Corgo Valley was based on the fact that the landscape of Alto Douro Wine Region is often still presented as a homogeneous scenario, where the vineyards prevail, and the perception of landscape relies eminently on the idea of a visual representation. Studying the in-situ, immersive and moving experience of people visiting this region has counteracted the monofocal perspective on this landscape and realized that other perspectives and readings are possible (Figure 1).



Figure 1: Landscape aspects of the Corgo Valley

In this sense, conducting interviews in movement, walking interviews, was fundamental to access the interpretation of different participants towards the diverse material and immaterial dimensions of this landscape, starting from their multisensory experience.

A walking interview is a mobile methodology that consists in conducting a semi-structured individual interview along a given path: a format that presents a more conversational disposition, with both previously prepared and ad-hoc questions. This methodology allows participants to express their perceptions and values in relation to their landscape experience as spontaneously as possible (Bergeron et al., 2014) by contextualizing it in the space where it occurs (Jones et al., 2008; Evans & Jones, 2011). Data generated by this method are thus deeply informed by the characteristics of the landscapes in which they occur (Evans & Jones, 2011), while simultaneously exploring more elusive, dynamic or ephemeral aspects of the human landscape experience (Jones et al., 2008; Büscher & Urry, 2009). Walking interviews would thus allow investigating the multisensorial experience of the landscape in Corgo Valley and more specifically the relation between sensorial stimuli, landscape dimensions experienced by the study participants and the characteristics of the landscape.

#### SENSES AND MATERIAL AND IMMATERIAL DIMENSIONS OF THE LANDSCAPE

Although traditionally considered to be composed of five distinct and different ways to engage with the outside world, in reality there is no consensus with the number or classification of existing senses (Grahm & Stigsdotter, 2010; Agapito et al., 2013). In our study, we adapted the classification of the senses set by American expert Jean Ayres (2005) and established the following categories of sensory stimuli: sight, hearing, smell, touch, taste, kinesthesia (proprioception) and the category body (Table 1).

Sensory category	References
Sight	See, look
Hearing	Listening, sounds
Smell	Smelling; fragrances
Touch	Skin sensations, touch, pressure, texture, temperature and pain.
Taste	Taste and flavours
Kinesthesia	Movement, position of limbs and body, balance and gravity
Body	Several simultaneous sensory stimuli, multisensory, body.

Table 1: Categories of sensory stimuli and their references

Categories of material and immaterial dimensions of the landscape were also defined (Table 2), based on the research of Grahm and others (2010), Costa and others (2014a, 2014b), Van Herzele and Wiedemann (2003), and Gobster and Westphal (2004). These dimensions encompass qualities, meanings, values, and attributes that compose a landscape, whether tangible or intangible, perceived or experienced by people, and which may include sensations regarding physical and/or mental well-being, emotions, memories, connection to the place, etc.

material and immaterial dimensions of the landscape	Dimension description
Nature	Natural elements in the landscape; Sensory attributes of those elements (sounds, smells, etc.); Areas perceived by individuals as natural or generally designated as nature and may comprise more or less humanized areas (vineyard, olive grove, orchards, woods, riparian areas, etc.).
Culture	Historical heritage and built heritage, products of human intervention in the landscape. History of the site and/or its inhabitants and socio-economic aspects; Vineyard landscape as a product of human intervention (cultural history of land use); Memories (as a product of the cultural experience of individuals); reflections of diverse nature (social, cultural, environmental, pedagogical, etc.).
Space relations	a) Sights: visual observation, scenarios, panoramas b) Space: perception/experience of space such as open space, closed, scale of space, sensations of pressure, closure, freedom.
Diversity	a) Biodiversity: diversity of flora and fauna species. b) Landscape diversity: diversity of land use (vineyard, vegetable garden, copses, woods, etc.).
Quietness	Unperturbed by sound environment, silence, tranquillity, peace and/or space organization, environments perceived as safe or inviting.
Beauty	Positive aspect of the surrounding atmosphere or landscape elements, sensations of wonder related to sensorial attributes of elements (sounds, textures, colours, etc.).
Recreation/ Socialization	Leisure activities (walking, contemplating, sports activities, etc.) and/or social activities (living with others) Facilities associated with recreational activities.

Well-being (physical and mental)	Sensations/mental states of relaxation, tranquillity, peace; safety sensations; Sensations of energy, invigoration, satisfaction.
Emotional dimension	Feelings and emotions triggered by experience; Memories/personal stories awakened by experience; Sensations/emotions/reflections that denote connection to the place.

Table 2: Material and immaterial dimensions of the landscape defined in the study

### THE EXPERIENCE OF THE PATHS

The individual interviews took place between April and October 2014, along two walking paths with differentiating characteristics to better gauge the relationship between sensorial stimuli, experienced dimensions and landscape features. Participants were a heterogeneous group, none of them being native or resident in the region (Figure 2).



Fig. 2 - Gravação áudio e vídeo das entrevistas aos participantes durante o percurso

Along the paths, stories of landscape experience in Corgo Valley were revealed.

"We've seen it in pictures, images and things like that, but being here, walking the path, walking, it's another thing..." "It's moving, when you look at the landscape and you understand the work in it."

"You hear the bird, you hear the water, you feel that thing of impact, you feel the soil change, you realize that the ground you are on is different, and you smell, you touch on a herb and you feel the sting, you feel the shadow, you feel the sun... You live longer."

"You see with all the senses."

"Walking here... gives me that kind of serenity".

"The smell... Walking here reminds me of my grandfather..."

"What I liked the most was the tranquillity that the river passes on and also the inner peace I felt in contact with nature. It's absolutely extraordinary."

"[Making the route] brought me tranqui...brought me joy, it's funny."

Starting from these narratives and to enable a clearer reading of the relationship between sensorial stimuli and landscape dimensions, these were encoded per participant and then synthesized into diagrams (Figure 3).

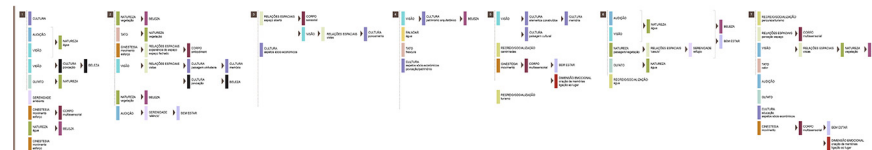


Figure 3: Diagram of the coded data from the interview of one of the participants

Simultaneously both the senses and the referred dimensions were mapped, spatially contextualizing the references and allowing to relate specific stimuli, dimensions and characteristics of the landscape (Figure 4).

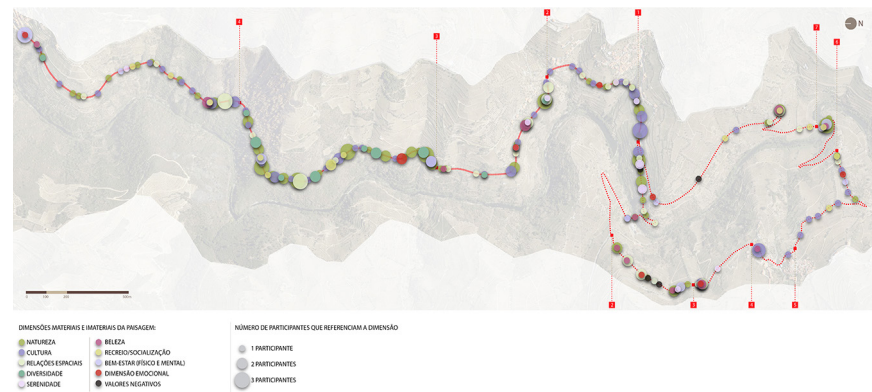


Figure 4: Map of the landscape dimensions referenced along the paths

The subsequent transformation of these qualitative data into quantitative data has enabled us, through a more holistic and detailed analysis, to go further in the study of these relations, to understand which are the most preponderant senses in the reading and experiencing of each dimension of this landscape, and which are the most significant dimensions for each sensory stimulus.

### THE EXPERIENCE OF THE PATHS - CONCLUSIONS

The in-situ experience of the participants made possible the emergence of other perspectives



Well-being and emotions were also significant dimensions in the Valley landscape experience. The well-being was particularly impactful and valued by all participants, being related to the experience of serenity of space and the multisensorial diversity of nature. The emotional dimension also played a relevant role, however, presenting a more diverse and intimate feature. The body, the smell, the sounds, and walking in the landscape triggered memories or emotions that added meaning to the participants' experience.

The study also allowed to infer that the reading of certain dimensions of the landscape seems to be more determinately interconnected to specific sensorial stimuli. The senses in particular seem to fall into two categories. On one hand, vision focuses mainly on the reading of dimensions of more material and external character, such as nature, culture, sights and beauty. On the other hand, the other senses focus on immaterial dimensions such as the serenity of space, the emotional dimension or the experience of well-being. We also found that the frequency, type and diversity of stimuli experienced are influenced by landscape characteristics. These elements allow us to claim that the diverse and multisensorial character of landscape experience can make that experience more complex, profound and potentially enduring. This leads to questions about how to communicate this understanding of a landscape. How can we give visibility to the landscape of Corgo Valley? How can we show that the identity of this valley translates the experience of the people who have travelled it?

Traditionally in Western civilization a map is a graphic representation of the earth's surface that allows us to physically locate ourselves in the world. In contrast to this classical approach that focuses on physical, formal, topographical or geographic aspects, the more experimental approach of alternative cartographies allows the inclusion of more intuitive, psychological or emotional aspects, extending the possibilities of communicating the landscape, as a space of sensory, mental and emotional construction. Many of these alternative cartographies result from the experience of moving in the spaces, especially through walking. In the words of the artist and researcher Karen O'Rourke (2013, p. xvii) "Like walking, mapping is an embodied experience carried out from a particular point of view that" makes possible the finiteness of my perception and the opening out upon the complete world as a horizon of every perception." Mapping the experience of the landscape has taken on aspects as diverse as those of Richard Long's representations in which the body is an instrument for measuring space and time or the psychogeographical of situationists maps that result from drifting through space and appropriating territory through the experience of alternative behaviours (Careri, 2013) going through a multiplicity of contemporary approaches (Figure 5).

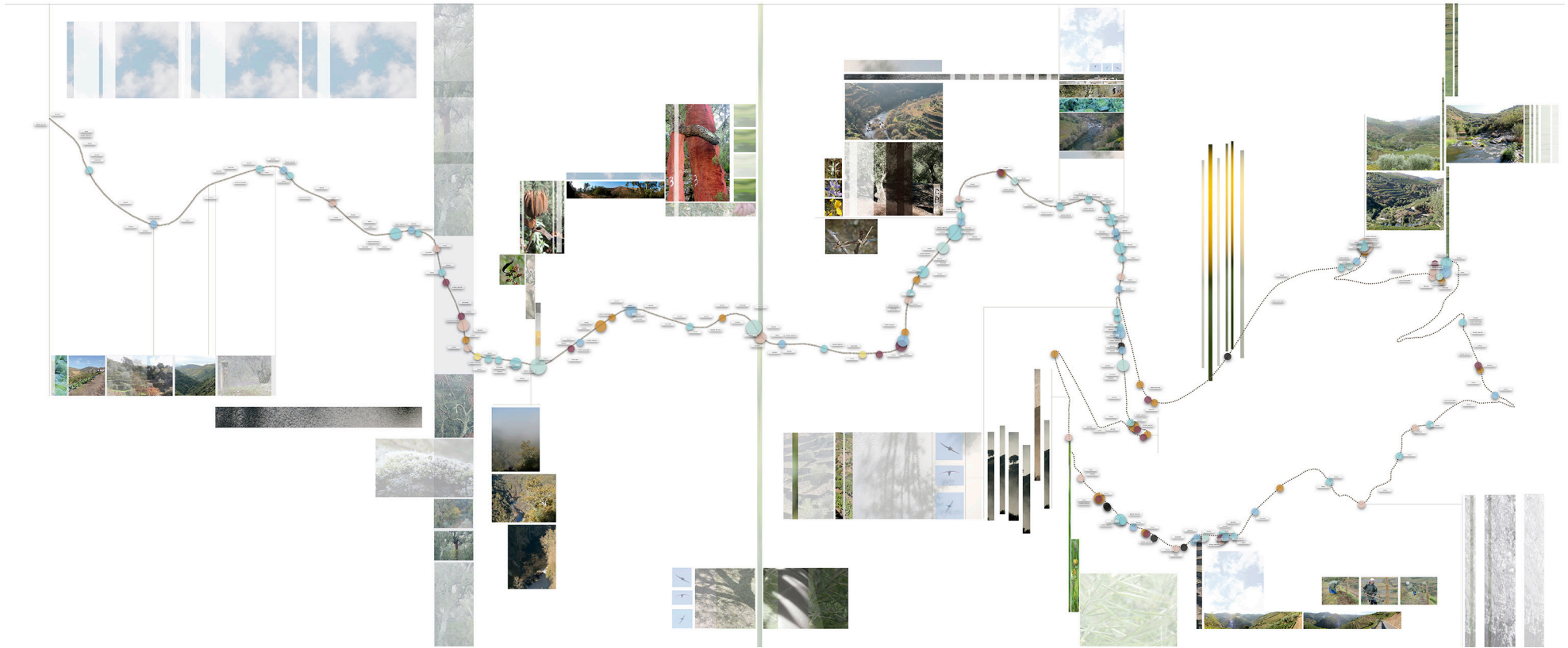


The different maps created on the experience of the landscape in Corgo Valley (Figures 6, 7 & 8) were simultaneously intended as a representation of a landscape where are recorded the narratives of the multisensorial and poetic experience of the different individuals who have travelled it, and also as an expressive instrument that could function as an exploratory object for new experiences and narratives.

The representation of the paths uses a combination of images and text to evoke the sensations and emotions, memories and reflections triggered by this immersion of the body in the landscape and that were shared by the participants along the routes. The maps are a way to witness the experience of this landscape, an experience that is dynamic and fluid of a landscape always under construction by the action of human and non-human beings, the action of natural elements, the passage of time, and in construction in the way each of us experiences the landscape and it becomes part of our individual and collective narrative.



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6  
7 8

Figure 6: Joint map of the two routes - mural presented at the exhibition "Knowing landscape with the feet on the ground" held at the Douro Museum in April 2016.

Figure 7: Map of the path 1- back.

Figure 8: Map of the path 2 - back.

## CONCLUSION

Understanding the relationships we establish with our surrounding landscapes has become a central point in contemporary approaches to landscape issues. The dialogue established with the people who walked Corgo Valley was fundamental to reveal a multidimensional landscape and to perceive what is valued in a context of enjoyment of walking paths. The experience of the dimensions of this landscape is interconnected with specific sensory stimuli and is influenced by the spatial context specificity. Sight is a preponderant sense in some dimensions of the landscape while other dimensions, usually of a more immaterial character, are intertwined with a more multisensory experience. People valued the sensation of nature transmitted by this landscape as well as the feeling of well-being resulting from walking and the existence of multisensory stimuli in naturalistic environments. The multisensory experience has led people to express memories, feelings and emotions.

By creating alternative cartography, we tried to show the identity of this valley and the most elusive and poetic aspects of the human experience of the landscape. The mapping of this multi-sensory and moving experience, accomplished through walking, revealed a landscape that involves different layers of time and space that reflect the experiences and actions of individuals in and through it. The experience of the landscape of Corgo Valley suggests that it is by looking, touching, traveling, incorporating and feeling, that the landscapes around us can become inner landscapes.

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**Carla Cabral**, holds a master's degree in landscape architecture from the university of Trás-os-Montes and Alto Douro (UTAD) with the theme "The multisensory landscape experience: senses contribution on perceiving landscape material and immaterial dimensions on the Douro Landscape of Corgo Valley". On this matter she held exhibitions in the Museum of Douro and the Science Centro of Vila Real. Within the research framework of landscape experience, she has been collaborating with the Museum of Douro and UTAD and participated in seminars. She graduated in Arts (Painting) from the Faculty of Fine Arts in the University of Porto (FBAUP) and works as an art teacher.

i i. creation of worlds

# **THE SOUND OF NON-HUMAN AGENTS FROM A MUSICOLOGICAL PERSPECTIVE**

HUGO PAQUETE

# THE SOUND OF NON-HUMAN AGENTS FROM A MUSICOLOGICAL PERSPECTIVE

- Hugo Paquete

## ABSTRACT

The nature of this paper is epistemological and aims to weave a web of reflections anchored in concepts such as techno-culture, post-digital, and acting-agents. It applies philosophical and technical theories, which, through the emergence of hybrid sound and musical objects, transform culture and present new challenges for musicology since these objects work with different regimens of visibility, indeterminism, and processual methodologies of sound and musical creation in the context of sound arts and societies. There is, thus, a systematisation of the relation between social sciences and sound and music aesthetics where complex conceptual artistic sound reinforcement systems point to contemporary considerations about nature and culture via a reformulated democratisation of technology. This task is developed by bringing to the fore artistic projects such as Toshio Iwai's Music Insects, 1992; Matthijs Munnik's Microscopic Opera, 2011; Bob Meanza's Cicadas v1.0, 2013; and a critical analysis of the sound installation Micro-Ritmos by Multispecies Collectivity, 2016, from where conceptual models and non-human 'acting' entities have emerged in the construction of methods and artistic objects. Thus, this paper uses Bruno Latour's actor network theory (1990) as the enabler to critically think of more fragmented and flexible ways of constructing theory when reading contemporality. It is from here that concepts of assemblage and hybridism emerge, fundamental concepts for the understanding of medium sound and its conceptual importance for a new kind of musicology supported by post-structuralist theoretical tradition of sound studies of Douglas Kahan's (1999), Set Kim Cohen (2009), Steve Goodman's (2012), and Eldritch Priest's (2013).

## KEY WORDS

Sound arts, Musicology, Techno-culture, Agents, Post-Digital

## THE ELECTRONIC HORIZON OF MUSICOLOGICAL CRITICISM CONSIDERING CURRENT ABSOLUTE SPEED

In the far-reaching contemporary space between the real and the virtual, with an electronic and telematic horizon where "music is more than notes" (Middleton, 2003, p. 2) and life is penetrated by the convergence of other media, events, and languages, texts, images, videos, and interactions, there is a truly cybernetic dream. This dream resides in a fragmented

reality, in a space without territory of a “grey ecology” (Virilio, 2000, p. 88), which serves as an extension of reality. Here everything is cultural, supposing aesthetic creation, the scientific and technological manipulation of natures and of human activity, of species and its techniques of manipulation and alteration, based on the “absolute speed” (Virilio, 2000, p. 89) of transmissions and “electromagnetic waves” (Virilio, 2000, p. 89) on which ideas and new paradigms circulate. This growing real-virtual space is accessed through virtual reality goggles, cybergloves, biometric suits, sensors, and other devices which become an extension of the territory permeated by technique and science, resulting in the “electronic horizon of the twenty-first century”, (Kroker, 1994, p. 1) and expands alongside the degradation of the natural world and its resources “across the electronic frontier” (Kroker, 1994, p. 1). In this extension of reality, new communities, discourses, art practices, cultural distributions, values and, lastly, a “virtual class” (Kroker, 1994) emerge, as well as a virtual-real species for whom nature is cultural, artificial, manipulated, and mutant, open to new displays of design motivated by technologies of genetic engineering and its novel combinations. The influence of these concepts on artistic production associated with sound art (Licht, 2007, p. 17) is established on four factors: the awareness that nature can be medium, culture, and design; the new critical explorations on the relation between biology, the digital, and its modes of existence; techno-culture and scientific imaginary and their implications for artistic discourses; the search for new ways of reflecting on nature in art, focusing particularly on sound, and its unpredictable phenomena linked with creation.

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Roy Ascott has sensibly explored these relations between biology and technology in art and technology, influencing artistic and sonorous-musical productions, and dealing with new ways of using nature and its principles of feedback. I use concepts to analyse the works and the conceptual implications of his assertions in a musicological context. This is due to the fact that using animals as acting-agents in the context of art implies different approaches to investigate indeterminism in processes of composition, sound creation, installation, performance, or interaction.

The author introduces the concept of “Moistmedia: implies the complementary concept of “Moist mind” which

is a technoetic multiconsciousness. Is where dry pixels and wet molecules converge. Is digitally dry, biologically wet, and spiritually numinous combines Virtual Reality with Vegetal Reality comprises bits, atoms, neurons, and genes. Is interactive and psychoactive embraces digital identity and biological being erodes the boundary between hardware and wetware. Is tele-biotic, neuro-constructive, nano-robotic is where engineering embraces ontology. Is bio-telematic and psi-bemetic. Is at the edge of the Net (Ascott, 2000, p. 3).

Which can be an active component in understanding the new implications presented throughout this paper and in the mentioned projects – “Moistmedia” (comprising bits, atoms, neurons, and genes) will constitute the substrate of the art of our new century, a transformative art concerned with the construction of a fluid reality” (Ascott, 2000, p. 1).

Another concept proposed by Ascott is that of “cyberbotany” (Ascott, 2000, p. 6) regarding the relationship between the real and the virtual and how these transformations imply new ethics of technology, and a novel way of understanding the world, and, I would argue, a new way of representing the world. It involves all human activities and matters and will culminate in a need to find “new definitions of life and human identity. This mind will in turn seek new forms of embodiment and of articulation” (Ascott, 2000, p. 2). Hence, nature is no longer what is “over there” (Ascott, 2000, p. 2), it is instead part of a cultural circuit as is any other human activity. This by virtue of becoming an extension of that same activity, subjected to the principle of design, thus no longer making sense to treat it as “victim ecology, fragile or fractious, according to our mode of mistreatment” (Ascott, 2000, p. 2).

This is a possible model of the contemporary context prompted by the impact of technological globalisation and by the expansion of wild, digital territories which, nowadays, must be aware of a transcultural grandeur, that is a decentralised, cyborg, and fragmentary virtual human and non-human class. We can delve deeper into intercultural and interdisciplinary communications between real, virtual, and inter-species actors. All these events, which are mediated by hyper-optic and hyper-sonic technology, emphasize the complexity of contemporary discourses with regards to all scientific areas. As pointed out by Ian Cross, “it is generally agreed among cognitive and social scientists that cultural variation is the effect, not biological variation, but of common biological, and more specifically cognitive endowment that, give different historical and ecological conditions, make this variability possible” (Cross quoted in Sperber, 2003, p. 24). These queries can be useful in a critical approach to certain artistic practices connected to sonorous-musical phenomena.

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### NON-HUMAN ACTING-AGENTS IMPLIED IN CULTURE

Since primordial times, our species has observed natural phenomena as well as more intangible biological factors and entities, like viruses, bacteria, fungi, animals, and plants, along with their transformations on the landscape, their effects and reactions. The concept of species is brought forth here to characterise a group of individuals and entities, besides gender. “With the turn of the 21st century, Homo sapiens reappeared on the disciplinary stage, along with animal others and familiars. (...) critical evolutionary and molecular anthropologists began to re-examine issues of race and gender in the context of new genetic technologies (e.g., Marks, 2002, 2008).” (Kirksey and Helmreich, 2010, p. 551). They erupt through our consciousness through the articulation of cognitive and technical tools (where music and its technologies are included), with instruments built to manipulate reality and to allow us to express ourselves in it, reaching possible conclusions, meanings, and contexts about the representable world.

In a system of relations – social, biological, institutional, and with one’s surrounding environment –, where both human and non-human entities are at work, kinaesthetically exchanging and acquiring, it is possible to identify the contemporary model of conceptualisation in “multispecies ethnography”. Multispecies ethnography is defined as: “Multispecies ethnographers are studying the host of organisms whose lives and deaths are linked to human social worlds.” and “multispecies ethnography centers on how a multitude of organisms’ livelihoods shape and are shaped by political, economic, and cultural forces.” (Kirksey & Helmreich, 2010, p. 545). This model was developed within the anthropological context with



which it emerges alongside the development of our century's hyper-optical and hyper-sonic technologies. These developments prompt the expansion of the visible and audible world, amplifying the territory of human action, influencing culture, aesthetics and/or the imaginary. This anthropological model is presented here because, from a historical point of view, the changes to the musicological paradigm were motivated by the relation between music and culture, as Alan Merriam pointed out in his book *The Anthropology of Music* (1964). This author influenced a variety of socio-cultural theories focused particularly on musical phenomena, including authors like John Blacking, Steve Feld, Howard Becker, Antoine Hennion, and Tina DeNora, who all participated in the writing of the book *The Cultural Study of Music: A Critical Introduction* (2003).

This paper will argue by analysing the concepts that this works imply, the dominions of multispecies ethnography are transformed in the discourse of human action by means of technology, science, and art, and they can serve as new models to understand the sonorous, musical, and cultural phenomenon in a larger political field.

For the purposes of this paper, culture deals with the ways species see and verbalise their knowledge, build discourses and techniques that bring forth creatures, animals, plants, fungi, and viruses, which previously were relegated to the margins of anthropology and of life, as part of the landscape, the territory, and as symbols of the limits of live "zoē" (Agamben, 1998, p. 56) – of the landscape where human cultural action was developed in the fore, integrated in a system where other beings acted as well. This factor is linked to the concept of biopolitics (Foucault, 2003, p. 244). This concept points to the politicisation of all life and turns all its biological levels into acting-agents, implied in culture, and non-human centred: it "constitutes the decisive event of modernity and signals a radical transformation of the political-philosophical categories of classical thought" (Agamben, 1998, p. 10). This change in the paradigm placed non-humans at the level of humans as parts of a grand biological system. This is due to the impact technology and technique have in our society when it comes to the amplification of visible fields which, in turn, influence our intellectual conceptions of several facets of the real and of art. In this system, technology is not solely connected with modes of usability, but also with the way it influences culture and the making of new paradigms – it seems fruitful to introduce an observation made by Stefan Helmreich: "I became interested in how Artificial Lifers self-consciously deployed the concept of culture to make sense of their research program, which aimed at creating 'life' in artificial, inorganic media such as robots and computers" (Helmreich, 2016, p. xiv).

It is, then, possible to conclude that culture projects itself beyond simple human activity. This exercise is a reminder that our world is not just ours and that our ontologies are not unique. It emphasises the fact that we are not alone in this world-system. Coexistence, seen as awareness of other biological levels where life acts, is not a choice, but a condition of the cultural system. To be is always to be in relation to something else, to mediate and negotiate differences. This should be understood as "something that refers to both the environment and the animal in a way that no existing term does. It implies the contemporality of the animal and the environment" (Clarke quoted in Gibson, 2003, p. 118).

We can also refer to the book *Insect Media: An Archaeology of Animals and Technology* by Jussi Parikka (2010). The author develops a theory of media that presents the binomial of natural and artificial. Furthermore, he points to new readings of mediation and the importance of insects – non-human entities –, as models for the development of theory (such as network theory and artificial intelligence), demonstrating the importance of non-human agents in the processes of communication of modern society and its technologies. This influx of hybrid relations in art and science, as well as the need for other critical models, can be found and analysed in works that negotiate the sonorous-musical element. These are *Music Insects* (1992), by artist Toshio Iwai; *Cigarras* (2013), by Bob Meanza; and *Microscopic Opera* (2011), by Matthijs Munnik. These elements constitute artistic objects that modern musicology should critically engage with.

David Rothenberg has pointed to the fact that "one sound can be enough if it repeats enough enough enough times so the meaning becomes subservient to the sound (Rothenberg, 2013, p. 114). The relation between biopolitics and multispecies ethnography contributes for a symptomatology of contemporary speech of anthropocentrism regarding culture and criticism. This points to the necessity of including musicology, following the multidisciplinary approach proposed by Joseph Karman in *Musicology* (1985). Hugh Raffles mentions that insects, as a constitutive part of the system, are also part of culture: "not merely the opportunity to culture but its co-authors" (Raffles, 2010, p. 100). Here the relationship between technologies and culture, and between species and technique, as well as its potential for progression or evolution for our understanding of what is beyond, becomes possible: "beyond the field" (Middleton quoted in Kuper, 1999, p. 247).

This allows us to understand the social context of technology as a "low-intensity warfare that reconstitute[s] the most mundane aspect of everyday existence through psychosocial torque and sensory overload" (Goodman, 2012, p. 33). This social context defines, through the impact of technology and its action, our culture as acting artificially, as opposed to nature, in the fabrication of worlds, and in the manifestation that, as a species, there is a tendency towards artificiality, even when emerging from nature. This emphasises, in part, a post-modernist vision that fragments meta-narratives Lyotard (1989) of modernism into personalised and localised micro-narratives, decentralised from a global and transcultural world, connected through technology in a universe of computers and networks from where culture erupts, as part of a culture of remix (Novas, 2014, p. 4), and assemblage between scientific, and artistic discourses, cultural theory, and non-specialised or popular interpretation. The concept of assemblage refers to a set of objects which are disparate in its origins but associated in a composition. There's an attempt to explore the possibility of using this concept within theory of social sciences, aesthetics, and techno-culture, based on the assumption that post-modernism allows for a theoretical and discursive defragmentation, as well as for new arguments from where new ideas may emerge as a state of contamination, as a model to produce difference. The concept of assemblage is also used with the hope that different study areas may become connected, generating a state of instability and transgression which is necessary not just for the understanding of the argumentation, but also for the critical analysis of artworks. As Seth Cohen points out: "European culture does not allow 'a succession of accidents and surprises' but instead maintains the illusions of progression and control at all costs" (Cohen, 2009, p. 141).



## THE SOUND OF A BACTERIAL COLONY AS AN INTER-SPECIES ACTING-SYSTEM

Micro-Ritmos (2016), from the collective Interspecifics (with Emmanuel Anguino, Leslie Garcia, Paloma López, and Thiago Hersan, and based in Mexico) presents itself as a nomadic collective that explores the interception between art, technology, and science. In their theoretical and practical investigations, they delve into an art that is hybrid and that articulates different disciplines and “actant” living organisms (Latour, 2005, p. 54). In their current investigation, they use sound (e.g. Micro-Ritmos, 2016), bringing together concepts that focus on processes of indeterminism when it comes to artistic production or the explored conditions caused by such production. In such process, living beings, organic material, such as bacteria or any other derivative of acting-nature, are involved and then submitted to investigative processes that include open source technologies. In this collective's works there are a set of concepts that lay the ground for the tensions of a new musicology and that prove my own conception of current post-digital aesthetic.

These aesthetics do not merely deal with error, they also cultivate methodologies of indeterminism, as well as a multidisciplinary stance which is only possible via the democratisation of technologies and by the dissolution of the knowledge-borders between science, biology, and programming. This would result in new models for music and for sound as a medium. Moreover, this would prefigure more rhizomatic models of knowledge, emphasising the network concept presented in the “Actor Network Theory” Latour (1990). This theory establishes the relationships between ontology, metaphysics, and sociology, where one can annul the tyranny of either distance or proximity between concepts or disciplines, exploring elements that are either close to each other or distant from one another, disconnected, far apart even, but that are translated into new connections, to reflect on the search for meaning-making. The network is a way of escaping the tyranny of rigidity. It also represents the post-digital moment, in the sense that knowledge of a sonorous event is socially negotiated in contemporaneity.

Considering that the central component of this work is sound, we can therefore consider that this is the territory meant for the academic speciality of a musicologist. However, when we analyse the way in which sound is generated and negotiated in this complex and interesting work, we can conclude that this is no easy task for a musicologist. And why is that? Firstly, this work is an installation that is situated on the realms of New Media Art, sonorous arts, and of art and technology, not on the traditional practices of music. Secondly, the work is read with new types of instruments and technologies in its sonorous or musical production, which contributes to the sound of the work being generated by variations of voltages produced by electrical alterations of bacteria which bring about a range of different luminosities through a process of algorithms which, in turn, translates all this information into sound. This results in a sonorous composition of drone, with minimal variations of pitch which, in its turn, point to rhythmic sequences. Hence, it seems fundamental that musicology studies these sonorous and musical practices by deepening its interdisciplinary dimension.

As mentioned by the authors Emmanuel Anguino, Leslie Garcia, Paloma López, and Thiago Hersan, this work is developed by recurring to written algorithms in “Python uses three Raspberry Pi cameras with Open Computer Vision” (Interspecifics, 2016), which analyse the

chances in the light of the acting-agents’ (the bacteria) activities, and project the sound in a system of octophonic sound specialisation. This is, in its turn, projected by using Super Collider software. In addition, they also build hardware specifically for this piece. This level of complexity implies sophisticated knowledge and processes which are not easily framed in musicology, since this work involves programming and engineering. Despite arguing for the democratisation of technology in sonorous and musical production, the processes used in this piece are quite sophisticated.

However, and at the same time, we can consider that this piece's interdisciplinarity emerges from a flexible network of technical and conceptual knowledge, which represents contemporary production and its transversality. This dilutes the borders between the popular and the erudite, from which musicology cannot escape when analysing these practices. This is because, and using ANT as an example, a network is never bigger than another, but it can have more connections, be more complex in the way relationships are established, and this concept can be used for either the aesthetic or for the technique, something that is perfectly presented in this piece.

Musicology should problematize these artistic practices to renew itself and its objects of studies, broadening its scope of study. In the same fashion, one cannot forgo how relevant these artistic practices have been in its social and institutional impact, acting as artistic manifestations that deal with sonorous and musical phenomena in a different way, thus needing new critical approaches. Some of the events and support granted to this artistic project are proof of its social and institutional relevance and impact: “Our work has been supported by International Cities for Advanced Sound, Laboratorio Arte Alameda, Fundación Telefónica, Fundación BancomerBBVA and Fundación Alumnos47 in México. Bauhaus-Universität Weimar and Universität der Künste Berlin in Germany. And shown at FACT Liverpool, European Congress for Artificial Intelligence in York, Spektrum and Acud Macht Neu in Berlin, ICAS Festival in Dresden and TJINCHINA in Tijuana México. Recently awarded by the Waag Society Amsterdam in its last edition of HacktheBrain”.

Emmanuel Anguino, Leslie Garcia, Paloma López, and Thiago Hersan see this piece as an “interspecies system” (Interspecifics, 2016). This is an interesting definition since this piece is generated by colonies of bacteria which are accessed through technologies which, through a set of conceived and unpredictable conditions, result in sonorous and musical fabrications. This sets off from the notion of what is interior and exterior to the system and how its network is established, itself being a border without interior nor exterior, and this is the fundamental factor in understanding that this piece is an assemblage of moderately controlled techniques, processes, methodologies, events, translations, and knowledge. Moreover, in this combination, they become the unitary body that is the piece as instrument and result – a body, a combined-object in its ontology, where the conditions of the results cannot be distinguished.

This is because everything works within a system or a network. The only remaining question is to where in this body – a network of the assemblage's causes and effects, “ontological machines” (Interspecifics, 2016) – can a connection between two elements be. This concept can be a complement for the analysis of the construction of meaning, taking into account the circulation between the musical object and the critical subject, popular and erudite culture,

the impact of technology on the production of new sonorous and musical objects and events which emerge from either the conditions of production as from those of distribution.

This gives rise to a set of interesting questions. In this specific case, are the colonies of bacteria the interpreters or is the code the interpreter, or is the creator the set of conditions created in the system? Are the composers the authors of the collective or the conditions in which the machine was programmed? Do the creators of the piece have control over the sonorous and visual results? What is the system's level of autonomy when it comes to making decisions regarding sonorous manipulation, and what are the rules, the instructions of use, to develop the composition? Is it possible to understand these problems using only musicological tools? Should musicology exclude from its objects, questions, and paradigms, the study of projects such as this? Worst case scenario, musicology can become part of the studies that are comfortable with remaining in the past, losing the energy to self-problematize and to connect with more interdisciplinary and contemporary disciplines.

The resulting aesthetics from these artistic processes-as-systems are proof of the democratisation of technical and scientific knowledge under nonconformism, radicalism, and counter-culture, that question the political imposition of how machines work which, in its turn, influences art, and sonorous and musical production, creating current issues and more unpredictable and radical systems for considering production in collaboration with other organisms or acting-entities, where the piece appears through a process of rhizome, not only regarding its own grammatical conditions, but also the disciplines involved in the network.

Following the tradition of the avant-garde that looks for rupture and transformation, Khan mentions: "the line between sound and musical sound stood at the center of the existence of avant-garde music, supplying a heraldic moment of transgression and its artistic raw material, a border that had to be crossed" (Khan, 1999-2001, p. 69). Currently, these tensions are all the more evident when considering artistic, sonorous, and musical production, and musicology must get itself involved in these processes, so that it can, perhaps, emerge not solely as a new musicology, following the tradition of Lawrence Kramer, but also as a post-musicology that comprises issues of New Media art, and of art and technology, when it comes to the understanding and the theorisation of sound art, alongside new theoretical studies developed on sound and theories of art and media in a post-digital context.

20<sup>th</sup> century art accentuated the expression and a dimension of crudity of style, turning the artistic object into something more subjective and autonomous. The craftsman and its object are imbedded in the object's strength and internal life, which transforms the object and its cultural power into a fetishism. We can suppose that it is musicology's fetishists need to hold onto the basis of its object of study, such as genre, canon, musical analysis, and history, that prevents it from self-problematizing. We should consider that the exchange system that is implied in the current art scene that deals with the sonorous and musical phenomenon has diverse artistic origins: intermedia, New Media Art, art and technology, multimedia, sonorous arts, among others, and thus, not be solely centred in the investigation of traditional music, be it popular or erudite, but looking into where, how, why, and in which contexts, and groups, through which media, and in which discourses this sonorous phenomenon emerge from contemporary

art, as a counter-proposal in opposition to a state of "boredom" (Priest quoted in Ross, 2013, p. 71). This is a fundamental issue within contemporary art and discourse, that of "insufficient art" (Priest, 2013, p. 71) against the speed of neoliberalism. This could aid musicology in its attempt to understand, through technique, the impact of discourse surrounding culture and music. It could also be a symptom of theoretical and artistic boredom, which is no more than the "symptoms of disease but 'normal' configurations of contemporary subjectivity" (Priest, 2013, p. 71).

In her book, *Vibrant Matter: The Political Ecology of Things* (2010), Jane Bennett developed a relevant argument within the concept of non-human acting-agents, proposing the concept of vital materiality, focusing her argument on "affect" and human and non-human "catalysts" (Bennett, 2010, p. xii). The author establishes a relationship between "organic and inorganic bodies, natural and cultural objects (three distinctions are not particularly salient here) all are affective" (Bennett, 2010, p. xii) which adds to the aforementioned considerations of a dynamic construction of meaning in a decentralised system of effects that communicate on various levels between acting-agents, nodules in the construction of what we express or understand as culture. In this rhizomatic system of critical, or post-critical, theory, culture is like a sphere of meaning, a collective, symbolic speech, a network of meanings and processes between acting-species who act as mediators of human and non-human activity, in an interdisciplinary system mediated by technique and action. In this system, culture is not merely a commentary, but represents the whole. The neighbouring between nature and culture, as discursive dimensions of meaning and transcendence can be useful for the reformulation of objects of study in musicology by bringing closer sonorous arts.

## CONCLUSION

This paper expanded a new construction of critical discourse, where musicology dialogues with contemporary artistic production in order to understand it. Alongside the transformation of nature into design by means of technology, there is the issue of how these social, technological, philosophical, and artistic processes generate new discursive meanings and theoretical imaginaries amongst human and non-human acting-agents, paramount for some radical symptomatology of contemporary sonorous and musical production.

Hence there is the need for musicology to study sonorous and musical phenomena, such as sonorous art and art and technology, using interdisciplinary critical and theoretical models in the construction and expansion of its objects of study, and broadening its theoretical field of study. This is achieved by applying the multidisciplinary formulations proposed by contemporaneity, in which the musical phenomenon is yet another technical, autonomous, and dynamic element of exchange between acting-agents, forces, institutions, and extra-music disciplines that establish hybridism, and the overthrow of the speciality of the discipline. We cannot dismiss the radicalism of thought, in activities, of what is emergent in favour of perpetuating any thought system, discipline, or methodology that is more comfortable in and with the past.

In short, musicologists should problematize the post-musicological thought on current artistic production, since artists remix any disciplinary tradition, be it formal or discursive.

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**Hugo Paquete** (1979), is an FCT-granted PHD student in Music Sciences – Music as Culture and Cognition at the New University of Lisbon (UNL). He holds a Master's degree in Contemporary artistic Creation, (UA, 2014). He is a Collaborator in the Research Center CESEM/ Centro de Estudos de Sociologia e Estética Musical (UNL) and ID+ / Research Institute of Design, Media and Culture (UA and UP).

i i. creation of worlds

# **ECO VALE DE S. PAIO**

TEATRO DO FRIO BY CATARINA LACERDA,  
RODRIGO MALVAR AND FILIPE LOPES



Eco - Vale de S. Paio - Zone 3. Photo by Ricardo Couto

## ECO VALE DE S. PAIO

- Teatro do Frio by Catarina Lacerda, Rodrigo Malvar and Filipe Lopes

from time without  
end  
you rest  
there in the midst of the paths  
in the midst of the winds  
you rest  
covered with the droppings of birds  
grass growing from your feet  
your head decked with the down of birds  
you rest  
in the midst of the winds  
you wait  
Aged one.

Omaha ritual paying respect to a rock as an ancient elder  
(Lincoln, 1983 quoted in Abram, 2012, p. 71)

**ECO – in the urban park Vale de São Paio**, was a creation of Teatro do Frio, that occurred within the border of the Douro River's estuary landscape. It took place on September 29 and 30, 2017, in the scope of the event CULTURA/NATURA - I International Meeting on Culture/ Nature in the Anthropocene. Through its transdisciplinary nature, the creation implied the building of an ever-changing glossary to establish resonant bridges between the creators, their languages and the various experiences. Because it merges with the semantic nature of the project, we use this lexicon to better explain ourselves.

**ECO** is a **sonorous drama** that looks at the landscape through the body, orality, sound and acoustics, focusing its search in moments of **beauty** that occur for no plausible purpose. This desire is based on the premise that any urban or rural landscape comprises stories and a multifaceted life composed of more or less visible phenomena, which in turn, are experienced more or less consciously by the people who inhabit these **spaces**. We call these facets echoes. Eco is not something that is exhausted in the idea of repetition, but rather in the conception of an immaterial place that brings together ideas, impressions, memories and sensations about things that go on in time, manifest themselves and contribute to the current history of each **space**.

The **sonorous drama** imagined in S. Paio Valley is a physical, aesthetic and sonic experience with the landscape. It deviates from the tourist circuit and it is carried through pre-existent paths in the **space**, opened by an unthinking habit, through the daily experience of the places, in the confrontation of the bodies and the landscape. Bodies of past times, of which we witness the ballast, memory and signs stamped in the landscape, bodies of future times, with which we experience the present moment, investigating the pulsing established in a vivid dialogue between body and landscape.

It is in this sensitive observation that a network of connections is established at a time fragile and powerful, between animal bodies, plants, architecture, elements from the nature or unnatural ones. The **sonorous drama** aims to reveal and expand this experience of the **real**, through sound and physical actions, disruptive and with a responsive communication, for the construction of a sensitive and transforming place, sensory connected to the environment, opening by **listening** and sensorial immersion, building bridges to visions and imagery.

#### POETICS OF ECO IN VALE DE S. PAIO

The route relates qualities of the landscape with the sensory experiences of the body that walks it. Sight, hearing and smell are prime senses. The articulation of the **zones** intentionally organizes the **pulsation** of the walker, simultaneously **observer** and spectator, and their relation of availability with the environment. It proposes to the walking body a flow of events and experiences, taking into account the mental and physical availability for contemplation, drift and **imagination**.

Thus, the materialization of the sound drama crosses characteristics of the landscape, intentions of the creators, predicting tone, physical and emotional availability of the spectator, articulating places of passage, submersion, suspension, contemplation and projection. Clearing hearing and sight (as well as saturation and deprivation), the sensorial availability, the coexistence and dialogue between local, electronic, acoustic and vocal sounds, as well as the

presence of the bodies of the interpreters or inhabitants, are understood phenomenologically and are organized in a compositional way, looking for the polyphony of relational possibilities.

#### SYNTAX OF ECO IN VALE DE S. PAIO

ECO in Vale de S. Paio developed along 11 **zones**:

(a) **zone 1**, a passageway, adjacent to the road, builds pre-dive hearing saturation.

(b) **zones 2 and 3**, due to the topographical configuration of the terrain and the quality of the vegetation, allow directed visual stimuli and, by contrast, expand the possibility of **listening**. The dialogue between electronic and natural/local sounds is introduced in this course.

(c) **zones 4, 6, 8 and 9** of very different topographies invited each one in their own way to a visual contemplation, a sound experience or even both at a time. From the succession was organized the flow between natural sounds/ electronic and acoustic sounds / vowel sounds and word.

(d) **zones 5, 7 and 10**, passing **zones**, act as hearing clear **zones** between contemplation **zones** and allow an echo of previous experience by integrating it and preparing the walker for transformation.

(e) **zone 11**, due to the absolutely particular relationship with the horizon line, works as a **space** of integration and projection of the whole experience.

#### GLOSSÁRIO

**Imagination:** Convergence between sound, space, tuning, memory and listening that may exceed the real.

**Listen:** listening carefully. It also refers to the search for articulation between sound / space / movement.

**Look:** Kinesthetic experience, which connects Sight and Hearing.

**Observe:** transitive verb. Intimate discovery action enhanced by tenuous sounds. Let the outside completely in.

**Pulsation:** Repeating beat. Unstoppable rhythmic pattern even if it slows down and accelerates. Blood in progress. Act of walking.

**Real:** Feeling of presence and objectivity.

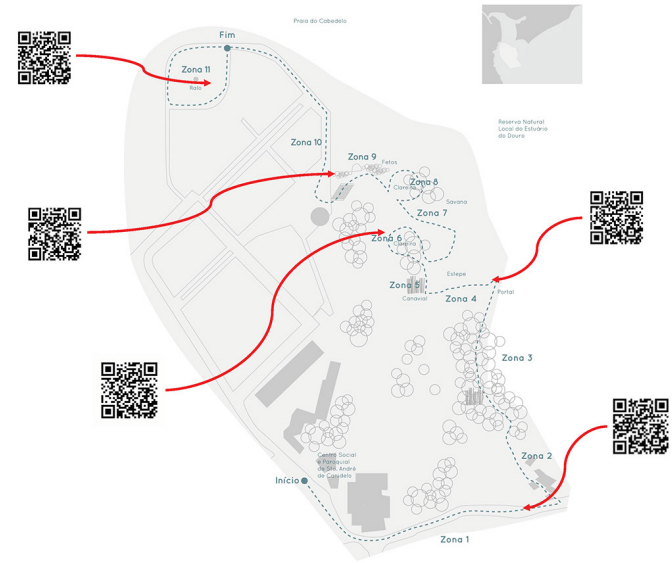
**Sonorous drama:** Transdisciplinary concept of dialogical writing between body, sound and imagery. Confluence of music, movement, words, voice and emotion.

Messianic moment for which there is no possible form or content to be rationalized. That is the place where **beauty** miraculously crystallizes / supports itself, as in a state of shock, permanently falling and ascending.

**Space:** place with pronounced acoustic effects and with a spiritual semantic character.

**Zone:** an imaginary and vibrational place that promotes the dialogue between spectator and landscape.





1.	2.
3.	4.

Photo by Ricardo Couto. 1. Eco - Vale de S. Paio - Zone 9. 2. Eco - Vale de S. Paio - Zone 10. 3. Eco - Vale de S. Paio - Zone 7. 4. Eco - Vale de S. Paio - Zone 9.

One day, all this will be cement.  
 Disarmed view  
 There are visible signs:  
 Army of Eucalyptus,  
 Premonition  
 Icarus falls  
 The hour is now | This is the time  
 The dogs bark, the caravan moves,  
 the north wind persists,  
 the bird nests  
 and the goats will come to eat the garbage  
 Your fence  
 my pasture  
 One day, all will be submerged,  
 the fisherman, the spotted starling, the howl of the wolf,  
 the singing of the kingfishers  
 the blue cornflower,  
 Asphalt and Water  
 Ashes  
 (time)  
 Sing. Scream. Howl.  
 Use your voice.  
 To summon.  
 From afar  
 Through the ages.  
 Here.  
 Here.  
 Here.

Catarina Lacerda, ECO - Vale de S. Paio, 2017

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**O Teatro do Frio** - Pesquisa Teatral do Norte, CRL (TdFrio), is a collective group of Theatre and performance research, creation and production since 2005.

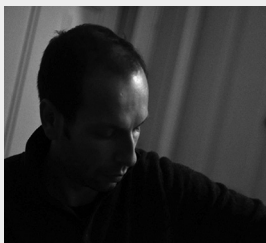
Activities of production, training, hosting and edition, take place in close connection with the core of the group's mission: Theatre and performance research as a process of artistic creation and aesthetic (re)definition.

Since 2013, research has been focusing on liminality and intersections between theatre performance, sonorous art, acoustics, dance and compositional writing. In this framing, we have been privileging creations in which performance and words emerge from systematic research around relations between Emotion, Action and Cognition; and where Dramaturgical or compositional writing emerges with its own grammar relating voice, bodies, space and sound.

Conceiving artistic creation as a peculiar form of interpersonal dialogue, TdFrio has been promoting intersections between different creators and researchers, as well as between different artistic and epistemological practices. Until this moment the group has conceived and produced 33 creations in cooperation with different partners both at local, national and international levels, among which *Retalhos* (2008) and *Cruzadas* (2011) with punctual funding of DGArtes/MC. More recently, in the year 2013 and in the biennials 2015/17 and 2018/2019, the company has been receiving sustained national funding for its activities.

The shared artistic direction results from active collective discussion and reflection between members and funders that thus become co-responsible for the outline of pluriannual lines of activity.

<http://www.teatro dofrio.com/>



**Rodrigo Malvar**, Interpreting Course at ESMAE, Masters in Contemporary Artistic Creation in the UA. He is a performer and sound artist and founding member of Teatro do Frio, Nomad - Arts and Public Space and guest lecturer at ESMAE where he develops research between body/ voice/mind/ emotion.

In his research about the relationship between sound/word and space/interpreter he recently directed the sound drama ECO, CONCERT FOR STARS aka SOUND SPACE SHELTER and OCO. He is an associate artist of the Glasgow-based physical theater company, Company of Wolves.



**Rosário Costa**, born in Lisbon in 1973.

Degree in Theater Studies and Post-Graduate in Theater and Community at ESMAE. Frequented the 4th year of Communication Sciences at UFP. Along her professional career frequented several workshops and courses of acting, movement, voice, dance, puppets, music, creative writing and devising, among which highlights: the workshop The Ensemble Sense with Ewan Downie and Casa da Música Training Course for Music Performers.

As a member of Teatro do Frio's direction, she has worked as an actor, director and assistant director in several of the companies shows. Also at Teatro do Frio founded the Theater Laboratory (Theater for Adults) and developed workshops for children, youngsters and adults.

Collaborated with PELE - outlining the cooperation with the Deaf Association of Porto with whom performed 2 different shows. With Teatro Arado toured at The Cooking Fire Festival - Toronto/Canada; Festival Sur le Niger - Sékou/Mali and V Bienal de Artes - S. Tomé e Príncipe. In S. Tomé e Príncipe organized the first edition of the children festival Beijamins.

As an individual artist participated (as actor and teacher) in Festival de los Mundos Posibles - Puerto Progreso/Mexico and worked as assistant director in the performance Peter Pan - Jenin/Palestine.

Gave regular theater and music classes in APPACDM de Matosinhos. Cooperates regularly with the Centro Educativo of Teatro Nacional de S. João (TNSJ).

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**Catarina Lacerda**, born in Porto, 1981.

In 2003 completed a degree in Theatrical Studies at Superior School of Music and Performing Arts (ESMAE) with Eng. António de Almeida's distinction.

Co-founder, actress and co-artistic director at Teatro do Frio since 2005 and Culturdança since 2009.

Directed the physical theatre pieces Sal (2016), Comer a Língua (2013), Retalhos and 5 solos portáteis (2008/09).

Wrote the original dramaturgies of ECO-Vale de S. Paio (2017), sonorous drama in the landscape, Sal, embodied dramaturgy drawn from Mário Sá-Carneiro's poetry, Concerto Para Estrelas (2015), putting in dialogue human scale and stellar landscape and Retalhos (2009), from the collection of portuguese life stories collected between May and December 2008.

Staged "Incesto" for TEIA's project at National Theater D.Maria II.

Teaches movement for actors at Superior School of Music and Performing Arts (ESMAE) since 2006.

In 2015 was invited to make part of Culbenkian's 10x10 project, as a tutor- artist. From this experience wrote "Entre a epopeia e o vértice", text that integrates the book "10x10 - Essays between Art and Education" editions Culbenkian, 2017.



**Filipe Lopes**, holds a doctorate in Digital-Media from the University of Porto and is a composer with strong affinities with electroacoustic music. He composes electroacoustic music and works in multimedia installation, as well as collaborating in dance, cinema, theater or video-installation. He is currently an Adjunct Professor at the Superior School of Media Arts and Design of the Polytechnic Institute of Porto, researcher integrated in the INET-Md | CIPEM and uniMAD.

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Eco - Vale de S. Paio - Zone 9. Photo by Ricardo Couto

