ENGAGED
ART EDUCATION
Engaged Art Education

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Research and Praxis for Social Engaged Arts Education in Southern Europe, Balkan and Mediterranean countries

Introduction

Why did we start InSEA seminars and how did it work?

The world of art education has been concerned with the ongoing global issues such as poverty, climate change, cultural diversity, inclusion, migration, political radicalization, marginalization, artificial intelligence, digitalization, posthumanism, eco-justice and post-colonialism. Although the field has been established as important subjects of school curriculum, the advocacy endeavors continue to take place all over the world. The advocacy attempts stem from the global financial crisis that threatens the funding for education, as well as the accountability that is connected with the market jeopardize the significance of the skills that an individual may develop when they engage in art practices. Eventually along with the advocacy attempts, a new interest arises for the usage of arts as a therapeutic and integration tool in marginalized communities (e.g. poor, immigrants, refugee communities). Also, an increased need rises about how education and arts education may support the cohesion of the society over the political radicalization.

Therefore art educators and other cultural workers are seeking for alternative modes of critique and collective action through the arts. This publication is an outcome of the InSEA seminar held during 16-18 July 2018 at the School of Early Childhood Education, Aristotle University in Thessaloniki, Greece. The roots for this seminar can be traced in events and actions created by art educators, artists and researchers from countries in the peripheral western south coast of Europe: The Iberian Peninsula, where the survival kit for art education was created by the members of the activist art education group C3. The group C3, coordinated by Cristina Trigo and Mª Jesús Agra-Pardiñas is an educational and artistic resistance cell proposing alternative ways for research and praxis in art education. The survival kit presented in the European InSEA congress in Lisbon 2015 suggested a slow pace way of living, promoting pauses and the creation of spaces to think/feel, to slow down, to restrain, and to make. The idea to start InSEA seminars followed the same logic: we wanted to create a possibility for encounters where art educators can be together, share their practices, inspire each other, and initiate conversations by making things together. Spaciousness was the main flavor of the event - we tried to offer not only counter-narrative to linear and goal oriented passes of time, but to create fertile intervals that sometimes provoke confusion, but also can be a potential for play, creation and learning.

Furthermore, it became a common sense to claim that knowledge production is certainly not neutral - the process is instilled with norms and values, which are being passed on through academic action. It is based on epistemologies that seek to confirm western hegemonic structures (Thielsch, 2019). Within the European framework, knowledge production is taking place in the “centres of Europe” reflecting the existing imbalance of power between East and West, North and South. What is considered to be socially engaged art education among scholars is often based on Western European concepts such as relational aesthetics (Bourriaud, 2002) which is considered as a door-opener for community participation, collaboration and collective actions. The purposes of such efforts mirror the main European
values – participation, diversity, civic engagement and democracy, and socially engaged artistic practices are seeing as a possible catalyst for change, although sometimes being very costly and elitist projects. Furthermore, different events within the academic context are happening inside the logic of hegemonic knowledge production, and often they reproduce inequalities and confirm imaginary differences between European center and periphery. Not forgetting the relevance of symbolic realm, this is also a consequence of the huge disparity in available resources and support that academics and students receive within their context. Certainly, there are efforts to transcend those divisions by suggesting different conference fees for different countries depending on their GDPs, or offering bursaries for PhD students. Still, these measures did not manage to overcome inequalities and those events where discourses are produced and reproduced are still dominated by Western European institutions. As the organizations of the academic conferences is a very expensive endeavor, big events often take place in developed countries, making it even more unattainable to “the periphery”.

After the financial crisis hit Europe, austerity measures were introduced to Southern countries and their image was constructed as a kind of a teenager who was incapable of taking good care of the future, recklessly spending money guided by the principle of instant gratification. These European children were seen as “unable to organize their lives democratically without guidance from another” (Buden [2009] in Petrović, 2014, p. 10). The somewhat infantilized representational position, transforms these geographical areas into objects of knowledge production. “The role of the periphery is to supply data, and later to apply knowledge in the form of technology and method. The role of the metropole, as well as producing data, is to collate and process data, producing theory (including methodology) and developing applications which are later exported to the periphery” (Connell, 2014, p. 211). The Balkan region specifically is constructed as a field of study: Yugoslav studies, post-communist studies, post-conflict etc., thus making a geographical area into a research one without agency.

Other European countries can also be part of the peripheral map, specially when we talk about art education. Models of cultural agency, education and art education coming from North Europe and North America had been a great influence upon curriculum development, teacher training and research in art education. The global art education landscape is characterized by the centrality and certain invisibility of geographically marginal practices and knowledge mainly because of the dissemination of academic publications in English language in journals with high impact factor, texts that are largely distributed in universities. A rush for number of quotations and publications with ‘impact factor’ is undermining the universities; carrying out a multinational business model of distributing information. Maybe is time to start to react against the model.

Another interesting factor is related to the places and types of congresses and conferences art education researchers use to attend. Normally in universities of Northern countries with very traditional formats of displaying information such as lectures by keynote speakers, presentations by participants and some workshops. Even if in the InSEA European congresses from the last eight years we can observe a move to more dialogic formats, we still need to enlarge the focus, the scope and the places.

We urge to consider how academic praxis and intellectual work produces place and what kind of critical-creative endeavor is needed as a counter action. Therefore, we see the seminar Research and practice of socially engaged art education as a proactive response to hegemonic knowledge production as we tried to take into account social, political and geographical context of knowledge making, talking, and writing. The seminar took place in Thessaloniki with the
attempt to create space for gathering and sharing that was organized beyond regular conference logic that follows rigid structure. The model of the seminar was dialogical and non-hierarchical, including interactive sessions where everyone had an active role, workshops and performances reminded us the crucial role of the body interaction in communication. Making things together, walking together, performing together removed participants from their comfort zones of written and spoken languages creating spaces for emotional conversations. Due to the small size of the seminar the dialogue was fruitful and everyone got connected overcoming linguistic difficulties and cultural differences. In the difference we reached connections and constructed links. We were able to be attentive to the small details, to perceive the subtle varieties of art education in its many forms and contexts, without judging from the academic gaze, but trying to understand through the slow pace of making together the small nodes of collective actions.

‘As long Thessaloniki exists; everyone will have a homeland’ wrote the Byzantine scholar Nikiphoros Choumnos in 14th century. The majority of the participants came from Balkan and Mediterranean regions, but the seminar in Thessaloniki also welcomed people from some Northern European countries, Brazil and Japan. The InSEA seminar took place at a crossroads of social transformation throughout history. Since ancient time Thessaloniki invited and offered shelter to many different groups and communities that eventually flourished. As a consequence these circumstances gave prominence to the significance of its location. In our days, Thessaloniki is still a solidarity center even if it has suffered from the contemporary financial crisis. The topic and content of the seminar was a response to a contemporary need for collaboration and creative exchange in Balkan and Southern Europe in order to foster interdependence of the several communities and prevent hostility.

**Why socially engaged art education?**

Contemporary artists have been eliminating the boundaries between the arts and the audience, creating relational forms for human communication and knowledge construction. They opened up completely different perspectives on levels of interaction between things and people proposing diverse roles for the arts in the society and providing tools that can be most useful in educational settings involving image, sound and movement as ways of knowing and interconnecting people. Globalization phenomenon caused a sense of fragmentation, loss of social bonds and alienation in many population groups in the world. Engaged artists believe that close working relationships among artists, arts organizations, and the broader community enable better living conditions for all and create a more sustainable environment for the arts, claiming a return to a social function of the arts and a non compromised role of the artist in the society. Some cultural workers point out the need to merge art in collective experiences often performative and political. Activist movements are growing in all the continents, raising critical interventions, provoking situations and creating collective situations to raise urgent issues and polemical questions that are often hidden by the hegemonic media discourses. In its many variations, such as “relational art,” “participatory art,” “community art,” or “socially engaged art,” these manifestations often facilitate collective situations and promote greater participation and cultural agency (Emmelhainz, 2016).

Socially engaged arts education (SEAE) began as a pedagogical direction which purposes the civil engagement of participants. Whether it takes place in educational institutions or in the community, the evaluation of the projects depends on the ethical responsibility on the social concerns that the members of the action undertaken. In educational settings and especially in
public schools the aim is to shape the students' civic role. Arts are seen as a means to enrich the experience of the participants with playful and creative ways. Yet, the interdisciplinary character of the SEAE is obvious in order to foster a dialogue and a direct social change. Whether this is only a short-term change, marking the difference with the goals of traditional politicized art, or a more enduring and influencing process, time will tell (Emmelhainz, 2013). The processes usually include collaborative and interdependent activities that make visible the individual perspectives and how the location affects the critical responses and thinking. As a consequence a sense of “community” is created through the elimination of conflicts that the SEAE evoked. Further, SEAE evokes a radical reappraisal of the modes, purposes and context of arts education. Schlemmer (2017) draws the pedagogical implications of Socially Engaged Art practice that foster a hybridized space beyond formal instructions. Art practice is encountered as an educational experience and vice versa. The critical and reflective actions as perquisites of an educational space become traits of art practices that are formed through an aesthetic process.

The participants

The seminar attracted many valuable contributions, also from other regions than the Balkan and the Mediterranean regions, but the majority of the articles submitted for this publication were from the latter. The focus on the Balkan and Southern European countries in this seminar gave space to certain topics to appear in the fertile intervals. Some might also appear in other places, others are site-specific.

Public space is seized by art education, stimulating energies and possibilities that sprout from the locations and, if needed, giving people alternatives to respond to a dominant way in which space is organized. In Czech Republic the grassroot art association Trafčka 2006-2014 initiated street art activities for young people and worked together with teachers to pass on techniques. This led to the new concept of ‘Public Pedagogy’, as noticed by Kamila Karagavrilidisová. In Serbia installations in the form of windows or portals were put in public space inviting people to paint their vision. Jelena Joksimovic explains that the aim is to express and then combine different feelings and understandings of educational practices. Vanja Zarić and other students of adult education at the Faculty of Philosophy in Belgrade reveal that socially engaged art in liminal spaces has a great potential to initiate the transformation of individuals through the processes of participation and learning, as well as social practice and reality itself.

The senses play traditionally an important role in art education and in the Thessaloniki seminar the use of senses was stimulated in a specific way. They caused individuals to be more aware of the body and its surroundings. Antonio Félix Vico Prieto presents the idea of “turning vision into sound” which involves a technique of recording audio that reproduces the real conditions of human hearing, to show how a visual image may be transformed into a soundscape. María Lorena Cueva Ramírez presents ‘My hands tell you’, a practical proposal to work with hands, gestures and paint to get the message across. Her workshop has benefit from the cultural and linguistic diversity of the participants. Without oral language they are able to communicate messages, concepts or sensations to other people only using colors and hands. Another way of communicating without speech was developed by María-Isabel Moreno-Montoro, María Martínez-Morales and Nuria López-Pérez, in a system of body expressions. Ideograms that represent concepts are proposed in a performative act with a technical basis of action and documentary recording. Also Katia Pangrazi shows art as a common language in the project ‘Art
Lab x Kids’. The project was developed in Italy but the aim is to create a "travelling place" of creativity and knowledge, experimentation, discovery and learning through play. It is a place for educational meetings, training and collaboration. A space to develop the ability to observe with eyes and hands and to learn to experience reality with all the senses.

Myriam Romero Sánchez, reviews the dualism of standardized and real beauty and explores its socio-cultural consequences. She makes a distinction between divergent bodies and convergent bodies and then she explores those typologies with a large installation with an empty face in which the participants may temporarily transform. Melissa Lima Caminha uses embodied inquiry that is based on feminist and queer theories in order to uncover perspectives of the social construction of gender and sexuality. Combining video and photography with drawing made it possible for María de la Paz Barrios Mudarra to carry out artistic investigation of daily experience. With those means, sensations you have while doing routine actions in your house can be intensified as in the work ‘Invisible Woman’ is shown.

The artistic, nature, ecology and the social came together in new projects in Spain and Brazil. Carmen Andreu-Lara, and Rocío Arregui-Pradas describe a new Masters degree of Art at the University of Seville intertwining ecology, art and social contexts, as in the concept of ‘ecosophy’ by Guattari. The authors acknowledged the connections created by Spanish, Moroccan and Latin-American students in their curriculum. In Brazil Rosana Gonçalves da Silva also involves ecology in social contexts of learning - a tripolar process of self-learning, learning from others and learning from the earth expressed in Poetic language to raise the principles of the Earth Charter. In a public elementary school located in Brasília she developed an experience of artistic ecoeducation/ecoformation and sensitive experience in school routine.

In Cyprus and Greece, socially engaged art education is also about war and refugees. Spyros Koutis started his artistic research dealing with war from a personal question: what is my responsibility as an artist in regard to war? With use of ‘Agonistic arts practice’, a form of arts based research, which explores the potential of art to have political impact through process of disruption, subversion, and participation, he developed socially engaged art projects-workshops related to Syrian war and refugees. He carried out the projects with children at a primary school and with young adults at the Birmingham City University.

Martha Christopoulou describes the project "depictions of a refugee’s journey" which aimed at (i) enabling primary school children to critically assess information provided by the mass media (ii) enhancing their understanding of empathy and (iii) increasing compassion and empathic behaviour towards distant strangers who face extreme circumstances in their lives. All the students that participated in this project managed to locate, identify and label the different facets of migrant-refugee crisis, in a way that was meaningful for them.

Cultural regional traditions often are defended in war contexts with different population groups. In this seminar very interesting art educational projects were organized concerning local community and cultural traditions. Maria Letsiou describes socially engaged art education (SEAE) in which the primary goal of art learning is students' involvement with the community's concerns and issues. She delineates how studio-oriented learning is enriched by the collaborative learning experience and by students' meaningful participation in the process and content of learning. Antonia Batzoglou describes practical applications of the praxis of Mythagogia: an interdisciplinary praxis that draws from mythology, the educational art of psychagogia, as defined by Socrates, and the therapeutic and reflective qualities of performative storytelling. Socrates describes psychagogia as the educational art of leading the psyche towards dialectical examination of the good. In mythagogia, myths are the tools that
enable an embodied experience and dialectical reflection of social and personal themes. Ismini Sakellariadi presents the results of a project carried out by 15-year old students of the Experimental School of the Aristotle University of Thessaloniki, who used art to research and communicate a new understanding of their cultural identity and history. They looked at the way the past permeates the present in various ways, studied the multicultural past of their city and discovered untold stories. They then proceeded to communicate their artwork and their findings with the wider community, hoping to help bring about change in attitudes and beliefs regarding history, identity, minorities, multicultural symbiosis, human rights and social justice.

Conclusions and recommendations

Some of the topics, or parts of them, that appeared in this seminar, could also be discussed in Western-European conferences. But the focus on Balkan and Southern-European countries shed a light to different aspects. This publication brings up so many voices, different tunes, different colors but the same concern: education through art, an approach to arts in education that although old - Herbert Read seminal book ‘Education Through Art’ was published in 1943 - is still relevant. More than ever we need to believe in the power of the arts as a tool for making collective actions, as a pedagogical strategy to enable cultural participatory skills. Maybe we are witnessing a recession of arts in schools, we see that art education is not as valued as it was in the twenty century. But through the voices and stories of this book we can look further and embrace the different places where education may be art and art may became education.

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**Introduction**
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**Street art and Art Education: Case of Trafalca**
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In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

“Depictions of a refugee’s journey”: Emphasizing empathy in the primary art curriculum
Martha Christopoulou

Rethinking the Notion of Art Learning as a Social Activity
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Art Education and the art of breaking the silence
Ismini Sakellariadi
ARTISTIC ECOEDUCATION/EKOFORMATION AND SENSITIVE EXPERIENCE IN SCHOOL ROUTINE

Abstract: This article presents some elements of an Ecoeducation/EcoFormation developed with teachers and children, in a public elementary school located in Brasília, Federal District, Brazil. Its objective was to develop an interactive educational process based on Poetic Language and Human Ecology, Complex Thinking and the principles of the Earth Charter with teachers and students from early school years. The experience has intersected distinct fields of knowledge, artistic expressions and scientific and traditional knowledge. In this perspective, creative expression was combined with a shared aesthetics in which the subject allows him- or herself to show their uniqueness, the creative dimension that strengthens the human formation as it inhabits between the subject and their deeper layers of expression by understanding art as expression which can be lived in everyday life.

Keywords: Ecoeducation. Poetic Language. Human formation.

Introduction

With an open mind to knowledge when collectively producing knowledge and practices, I understand that knowledge is not a closed, determinant and determinative concept. Knowledge is a fluid concept, because as days change over the course of our daily lives so does knowledge. We produce knowledge and are affected by it. Thus, this text presents a few notions of Artistic Ecoeducation, taking into consideration some elements of the research “AnElos ecopedagógicos entre a Complexidade e a Carta da Terra: invenções criativas no cotidiano escolar” (Silva, 2016). It consists of an Eco-education/research carried out with teachers and children in a public elementary school located in Brasilia-Federal District, Brazil. The goal was to develop an interactive education process based on Poetic Language and Human Ecology, on Complex Thinking and in the Earth Charter principles with the pre-school teachers and students aged between 04 and 12. In this


2 “Pedagogical links between Complexity and the Earth Charter: creative inventions in school routine”, loosely translated.
ecooeducation-research we consider School as a local ecological niche and thus an ecosystem able to rearrange the times/spaces of collective learning.

Self-education is an education component seen as a tri-polar process (Pineau, 1992), guided by three dimensions: the self (self-education), learning in its individual nature; learning from other human beings (hetero-education), learning from the environment and things (eco-education). It is a connection that favors the internal ↔ external inflection that recognizes the various sources in knowledge’s collective production fabric and that gives meaning to human experiences and education. Hence emerges the possibility of an action in art/education that contemplates the concept “sensitive reason,” as Maffesoli guides:

It is this sensitivity that can enable us to understand what is mean by open rationality. Unlike the narrow, and somewhat static, rationalism, it appeals to a kind of enthusiasm, in the strongest sense of the term, which puts into action an instinctive force from which one can highlight the demonic nature (...) Thus, the synergy between reason and sensitivity is expressed. The affection, the emotional, the affective, things that are of the order of the passion, are no longer separate in a domain of itself, and confined to the sphere of private life; they are not solely explicable from the psychological categories, but they will become methodological levers that can serve to epistemological thinking, and are fully operative to explain the multiple social phenomena, without which this would remain incomprehensible. (2005, p. 53)

The production of knowledge now has a sense of fissure, of release, of common texture and renewal, in a continuous process, considering “the multi-reference” and the notion of “authorization” in the creative trajectory. The multi-referential approach of events, situations and individual and collective practices cooperate with the processes in order to favor autonomous creative expression. The notion of authorization means “the intention and the conquered capacity to become his/her own co-author, to want to be explicitly at the origin of his/her acts and, therefore, of him-/herself as subject”, according to Ardoino (1998: 28). Thus, the perception of the socio-environmental dimension can be mobilized by the resources of the sensitive, where the processes of symbolization have strengthened the subjectification, as a consequence, the authorization of the subject that perceives the interpreter of his/her praxis.

The ways of talking about everyday life, life, human formation, science, art, and the production of knowledge lead to a “reversibility” thought of as a “back-and-forth” process among authors and actors in the educational process, as expressed by Apolline Torregrosa (2012). We live the inflections of our existence when we become aware of the emotions and the reasons that produce sensitive knowledge in our everyday life.
For carrying out this eco-education/research a process was devised through eco-pedagogical workshops that consisted of a creative trajectory based on visual language experiences in the form of drawings, paintings, collages, objects as well as the creation of ethical-aesthetic-ecological spaces, seeking to provoke a reflection on cultural and ecological issues. We were therefore able to forge a significant Alliance between images, words and actions. The programs of the workshops were based on the principles of the Earth Charter and the Complexity Method. The Earth Charter belongs to the narrative genre and it therefore rescues affective dimensions that we relate to, expands our knowledge of the other and feeds our imagination in a way that creates a plurality of actions that harbors multiple human dimensions. Whereas the Complexity Method offers distinct knowledge production perspectives by entwining physical, biological and anthropo-sociological dimensions.

The Earth Charter as a theoretical/philosophical reference was fundamental to the promotion of sustainable education.

The principles and values of the Earth Charter: liberty, equality, solidarity, tolerance, respect for nature, shared responsibility, can serve as the basis for the creation of a less competitive and more cooperative education system that has more appropriate and more sustainable school spaces. (GADOTTI, 2010, p. 17)

In essence, the Earth Charter defends the rights of all life forms, the care for nature and the present and future of the Earth. The Earth Charter clarifies that all of us must share the responsibility of improving the world in which we live. It is therefore a document of ethical inspiration and has great educational potential, not yet sufficiently explored in educational contexts. The Earth Charter, with the sense of community of life; the sense of justice and the various ways in which we can think of economics and politics. The Earth Charter establishes a creative and invigorating thinking about things, it calls for a relational aesthetics and introduces us to a philosophy of being and existing in the world with all that lives in it, on the basis of principles that can guide us in life and in the choices for an ethical living founded on an ecological consciousness. Therefore, "the Earth Charter is at the same time a process, a movement and a document. It bears the meaning of a new civilization, a civilization of simplicity, voluntary authority and cordiality with nature" (GADOTTI, 2010, p. 57, 58).

Working with the Earth Charter enables us to have a more comprehensive world view in the educational process. To make the educational process more attractive and practice-based, considering the diversity of knowledge, we follow the guidance of Morin (2000) that teaches us complexity as a philosophical school that sees the world as a whole and proposes a trans-disciplinary approach to the construction of knowledge. Avoiding closed
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concepts and, disciplinary, narrow thinking. And bringing forth the relationships between all knowledge. We observe collectively that it is possible to realize a new educational approach that takes into account the intuitive, creative, instituting capacities that are more pedagogically sensitive. To the extent that complexity does not constitute the manual as a roadmap, it requires coherent search methods open to the unexpected, to chance and to emergencies. Complexity—when considering intuition, imagination, subjectivity and creativity—is ethically committed to a methodological process that challenges us to recognize the mutability of the real in interaction with the dynamics of life. Complexity is not a remedy, it is first of all a "challenge":

There is complexity, indeed, when the components that constitute a whole (such as the economic, the political, sociological, psychological, affective, mythological) are inseparable and there is an interdependent, interactive and inter-retroactive fabric among the whole and the parts, the parts and the whole. Now, the developments of our century and of our planetary age inevitably confront us more and more frequently with the challenges of complexity. (Morin, 2006, p. 14)

It is noted that "an intelligence unable to perceive the context and the planetary complex is blind, unconscious and irresponsible" (Morin, 2006, p.15). It is a perspective that maintains isolation, determinism, an anthropocentric view of the world and of life. Also, it relegates knowledge only to the facets of sophistication, formalization and abstraction, removing it from its facet of relevance and capacity to contextualize and encompass.

This experiment cross-cut distinct fields of knowledge, artistic expressions as well as scientific and traditional knowledge. I believe that an eco-education research in the context of complexity and cross-disciplinarity enables us to think of symbolic materialities and their configuration states in matter. The products that emerged thereof were born not only of our waters, but as clay, they resulted from the collective plasticity and the coexistence with air, earth and fire in the burning that feeds back culture.

Methodological Linking

The course as a strategy for forming the collective researcher group was created with the intent of creating communication spaces, from the perspective of "structural coupling" (Maturana & Varela, 2002) in which one individual influences the other cooperatively and in producing changes in the system's structure. It was the dialog that helped each participant have a feedback as to how they received and interpreted their action. This dynamic of engagement has produced greater interaction between the subjects of the research and favored the part each one played in the process. To complement and cultivate involvement
in research, I worked with the notion of "autopoïése" (Maturana & Varela, 2002) which focuses on the constituent dynamics of living beings and their relationship with the environment; there is at the same time autonomy and dependence among beings within the system, and therefore the production of themselves, establishing the understanding of living systems and the systems of senses.

The course developed together with the teachers of the Granja do Torto Escola Classe (a Junior High public school) in the Federal District, was conceived from the perspective of eco-organization as named by Morin (1997), including the "political, ethical, aesthetic and cultural care as irreducible transversalities" (Macedo, 2012, p. 109) to think about the teaching practice with the contributions of poetic language as a fundamental instrument for sensitivity, not only in terms of knowledge, but for an implied and concrete action in environmental education.

Sensitive listening as a research attitude was widely used. Sensitive listening is the whole-hearted presence, which reveals itself as the coordination between hearing < > sight < > touch < > smell < > taste in tune with the intellect < > sensitivity. This attitude is of a clinical character because situations and their singularities are perceived with all senses being involved. We still have a meditative sense in which "the researcher should know how to feel the affective, imaginary and cognitive universe of the other to 'understand from within' the attitudes and behaviors, the system of ideas, values, symbols and myths" (Barbier, 2002, p. 94). The understanding, from within, is defined by Barbier as internal existentiality and, through it, we can work with a group in the acceptance of the other, of their belief systems and values, because sensitive listening harbors the "multi-referentiality" (Ardoino, 1998). You need to "learn to listen to the differential 'place' of each subject in the field of social relationships to be able to hear their creative ability" (Barbier, 2002, p. 95).

The eco-pedagogical workshops served as a space of conviviality, where creative and symbolic expressions originated a process for the senses and meanings, a qualitative epistemological opening to expand our understanding of complexities in subject-object relationship.

The activities were organized in three macrostrategies, considering the coordination between the physical < > biological < > anthropo-sociological proposed in Method I (Morin, 1997, p. 14). The physical sphere included a visit to the Planetarium as a macrostrategy. The biological sphere included an ecological cultivation, planting of gardens and trees, the relationship with the seeds, a space of observation of the cycles of life. The cultural sphere coordinated reflections on life, the idea of cultivating nature and other forms of human intervention in the environment. In this way, we worked with expressive materials available in the school environment, developing drawings, paintings and creating objects. Also, as a result of the intervention in the environment, we created educational spaces such as the
herb spiral and a Guapuruvu\textsuperscript{3} Memorial on a huge dead tree in the backyard of the school. The action of turning wood into an outdoor educational area, aesthetically and ecologically intervening in the environment, re-signified the relationship among children, the teachers and the school environment. We worked together on the definition and choice of principles of the Complexity Method that substantiate the macrostrategies, the activities and the corresponding poetic language. The activities were linked to the Earth Charter. According to Gadotti (2010, p. 13, 15, 16):

The Earth Charter project draws on a variety of sources, including ecology, religious traditions, the literature on global ethics, the environment and development, the practical experience of the people who live in a sustained manner [...] and it takes into consideration people, cultures, ways of life, respect for identity and diversity. It considers the human being in movement as being incomplete and unfinished\textsuperscript{,} as said Paulo Freire (1997), in constant formation, interacting with others and with the world.

This movement of integration, to complement the strategies used, the corporeal dimension was present in almost all the meetings and was in line with the content worked. The idea was to resume the body dimension in the pedagogical approach as an integral and essential part in the educational process, considering that:

The body in motion rearranges the living being as a whole, so that we can understand the statement of Merleau Ponty that perception emerges from motricity and that on principle all perception is action, which later will be incorporated by Humberto Maturana, when he says that actions are operations of a living system present in the world. Therefore, walking, looking, thinking, talking, having a spiritual experience are actions of human beings in relationship with the world. (Catalão, 2011, p. 78)

There was the participation of cultural agents and artists with interventions. This coexistence has presented us with the internal-external interface, providing access to different languages of art and was another strategy incorporated into education. I perceive in this coexistence the connection between "students and educators through networks of interaction and relationship to develop shared knowledge" (Gadotti, 2010, p. 95). The educational experience from the Method and Complexity of the Earth Charter has made it possible to systematize the emergence of creative potential, the expression of care, co-responsibility, the respect for all forms of life, cooperation and change in interpersonal relationships between children and teachers/children and children/teachers and other school professionals.

\textsuperscript{3} Guapuruvu – "The canoe that comes from earth" – Tupi-Guarani. Tree predominant in South and Central America. It was used by natives for making canoes.
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³ Guapuruvi – “The canoe that comes from earth” – Tupi-Guarani. Tree predominant in South and Central America. It was used by natives for making canoes.
Thus, artistic languages integrated the references to problematize the understanding of complexity in the eco-education research, promoting some movements of departure from paradigmatic blindness that restricts the performance of the subject to technical rationality. The expressions of art that make up the poetic considered in the experiment, are the artistic languages culturally embedded and worked upon in the school context, as these reveals subjective, evocative, metaphorical, figurative, connotative, poetic, and emulative qualities as they encourage the subject to go beyond. We work with the observation of the school environment, discovering textures and drawing the various forms found in stones, seeds, trees, leaves and the ground. Photographic processes were performed and we worked on shapes, colors, perspective and other elements of image composition. The expression through visual elements enabled us to work with different techniques. Visual language in the form of drawings, paintings, collages and photography, adds to the other sensitive resources in the research, as a meditative search for cultural and ecological themes.

Poetry is a place and link that "revives the intellect, motivates the intellectual adventure, and calls for thinking and living" (SEVERINO, 2002, p.78). As Silva suggested (2008, p. 35) "poetry makes inevitable the recognition that texts and contexts in intersubjective construction are challenges to linearity and ready-made recipes. For it houses the principles of creation". Artistic expressions emerge as a link for leaving the ordinary and realizing that relationship is poésis- here a turn in the spiral of art education, coordinating the various possibilities, not staying in the perspective of the final product, and introducing the form<>content of “self-formation” (PINEAU, 2013) in the realization of the experience that cooperate with the educational process for the whole life. The poetic dimension links animus and anima, integrating heart<>mind<>body, in which creativity arises as an authentic and necessary creativity for the construction of methodological approaches in environmental education based on the resources of sensitivity.

This was the path followed to experiment methodological strategies based on assumptions of transversality, transdisciplinarity that composed the eco-pedagogical workshops. The eco-teaching introduces the learning space in a broad and significant sense, involving the educational act in its entirety. To this end, we need effective educational interventions. We need to create spaces to promote the learning of "engaging in the process of understanding, ownership and expression of the world" and promote educational practices that "make it possible to develop our own capabilities" (Gutiérrez & Prado, 2002, p. 94).

A programme was created for the workshops, taking the following elements into consideration: corporeity; circles of conversation; moment of creation/poetic language– involving the conceptual and technical approach, and the artistic expression of the subjects involved; poetic trial–, and the collective planning of the action to address the participation of children. We worked on the planning as a dialogic and humanizing act, in order to integrate
the school to the local reality and build meaning to the journey of the school community, reiterating the plural and democratic nature of the school, as understood by Caria (2011, p. 107 et. seq.).

The elements were articulated according to the theme-content involved in each meeting. We could therefore experiment a variety of educational strategies by conferring uniqueness to each encounter. The differential of this training course was the participation of children. The experiential learning through the Earth Charter can be mobilized by the educational purpose that includes the use of "flexible educational processes and context". These processes must offer "experiences and reflections that are strongly related and rooted in the contextual reality of students. Such processes should directly involve students and address their priorities as much as possible" (Gadotti, 2010, p. 95). Promoting the participation of children in eco-education means a learning that co-operates with the notions of ethics and aesthetics at school, collaborating with the development of citizenship, adding such notions to the relationship of the human being with himself, with other beings and with the inseparability of the nature-culture relationship. Fundamental principles of artistic eco-education.

**Poetic language in human formation**

For Japiassu (1982), a stubbornness in not thinking about man has established itself. There are human beings, but man is a myth. The properties and privileges that the humanist ideology confers upon this ghost are illusory. When pondering about man, thought "remains dormant in a new dogmatic slumber" and science is removed. The Humanities oscillate between empirical science, formal science and philosophical reflection. That is the reason why they are unstable, "dangerous and endangered" (Foucault apud Japiassu, 1982, p. 240). The pseudo-idea of man does not result from the irruption of a new object proposed to knowledge, but it is instead an "event in the order of knowledge" that this mere object consists of.

The man who disappears is not us, but an absolute imagination that played a comfortable role in the development of knowledge, in a historic moment in which the physical system was par excellence a closed and isolated system in thermodynamic equilibrium. When overcoming that logic, complex thinking introduces the reflection of human multidimensionality when promoting the interaction between the physical-bio-sociological plans. These are ideas of self-organizing and self-eco-organizing processes to deal with the complexity of the real and that emerge as principles whereby we can understand the property of each system, create their own determinations and their own purposes without losing sight of the harmony with the other systems with which it interacts.
The question: "what human being shall we form?" brings us at once to the question: "what society shall we build?". Human formation should be increasingly linked to the challenges of the plural societies forged in the planetary era. Linked to a new type of globalization, "the expansion of a planetary civilization, nurtured by different cultures, progressing as an awareness of belonging to a world-society" (Morin, 2003, p. 94). More than trying to answer to the questions above, we need to understand the self-eco-organization principle.

This principle explains the autonomy/dependency ratio as part of the dialogic of human formation. A human formation which is also guided by the development of Overall Intelligence, which is exercised in connection with criticism, self-criticism and doubt. Full employment of intelligence helps us reflect on the ars cogitandi: a dialogical art of conception that brings into play all skills and activities of the spirit/brain that connects "an ingenuous spirit (in its strategy), an engineering spirit (in its organizing aptitude), and, in its most elevated and creative form, a genius" (Morin, 1996, p. 176).

Also, to Morin (1991), full employment of intelligence would enable connecting two separated cultures: the humanist culture and the scientific culture. This is the challenge of challenges that poses a historic problem: the need for a cognitive democracy. The bombardment of information coming from various media, which conceives error and illusion, causes a problem not only to the knowledge produced in our everyday lives, but also the knowledge of what is human and inherent to scientific knowledge. The uncertainties and risks are not only voids and gaps of knowledge, but stimuli that require attention, alertness, curiosity and concern that give rise to cognitive strategies in the face of the uncertain, vague, and risky. The eco-systemic complexity has therefore given rise to the development of knowledge. Living in a universe that harbors risks and uncertainties allowed the correlative development of cognitive strategies and behavioral strategies. Ecosystems act as a teaching machine.

The establishment of part/whole relationships, inter-retro-actions, as well as the recognition of the human and cultural unity/diversity favor reflective openings to local, national and planetary contexts and have opened the possibility of recovering the space of the meaning of life and the ability to meet the challenges of a pluralistic society and questions of fate.

All those relationships will become possible if we start thinking about education from a tripolar process of learning, as Pineau (1992) proposes, in which each individual learns by themselves (self-education), from each other (hetero-education), and from the environment (eco-education). These are distinct and interdependent learning moments in human formation that can bring fresh oxygen to the Enlightenment view of education that still prevails in contemporary times. This process is like a circulatory system that favors the
poetic language that takes root in the interactions necessary to a learning individual, bringing the aesthetic experience as a path to the rewiring of knowledge in the everyday life of the child.

The role of poetic language was thought based on the expressions of art that will always permeate the work and discourse in the paths of eco-education, as a crucial step in "re-paradigm shifting" (Morin, 1999, p. 351).

Complexity makes us think "we can't distinguish with sharpness and clarity that which separates autos from oikos and that in which the former opposes". The interaction between the Complexity Method and the Earth Charter is part of this walking towards thinking the living Organization "to conceive autonomy and freedom, as well as uncertainty" and, above all, "to understand the subject; the environment; the observer-conceiver; life itself "(Morin, 1999, p. 352.353). A more refined understanding of poetic language gradually emerges with the understanding of re-paradigm shifting.

Other steps follow to expand the fields of meaning where imagery, cognition, corporeity, aesthetics, ethics, among others, interact with each other and strengthen the knowing-being and knowing-living. All these relationships in the unfolding of sensitivity as an open circuit allow us to live the space of relationships, interactions and retroactions, coordinating human multidimensions. One turn in the spiral for me was realizing that we are not only faced with relevant actions belonging to artistic aesthetics, but also with a chain of physical, biological, social, political, symbolic, mythological, and even cosmic elements. "It's the contextualization based on these elements that will inevitably help promote the sensitive and critical posture of the subject in the educational process" (Silva, 2008, p. 69). These interactions have an interface with social, political, and economic structures at the anthropo-social level, which in turn are rooted in ecosystemic relationships at the biological level. As Andrade teaches (2006, p. 23) "contextualization will serve as the enhancer element of perception and will incite dialogue as one of the generating essences of artistic contribution, expressed in natural and constructed ecological interactions."

Therefore, the idea of poiésis brings us the possibility that every human being can create and assign creativity to their daily lives. From the "biological concept of subject" it became possible to further reflect about the ability mentioned, because the notion of subject according to Morin (1997, p. 254), "comprises the multidimensional definition (simultaneously organizational, logical, ontological, existential), can and should be generalized to all levels of individuality that formed in the universe. To the author, "this means that the individual is not a closed or transcendent concept".

Rehabilitating the subject in the production of knowledge is an attitude advocated by the Complexity Method and taken as one of the principles of the present research. Another turn in the spiral is to continue with the concept of poetic language, because here is an
of human ecology in which the ability to create and intervene in the environment is a relationship consisting of the capacity of self-organization inherent to the living. The process of self-organization can lead us to conceive new forms, new regards and renew the day-to-day at school, a space where creativity – which is peculiar to the systems of the living – consists of the founding and fruitful link between self-organization and the subject, because, “when we are out of balance and leave the universal behind”, we can fall “into the unique, the fertile and the diversified,” said Capra (1996, p. 182) “something can’t happen because it didn’t happen before.” Well, new things can emerge all the time.

Links of experience: concluding thoughts

From the collective experience we worked on updating knowledge, finding in self-education (with oneself), in hetero-education (with the other) and eco-education (with the environment) the tripolar process of education that we learned with Pineau (1992). Since it is a permanent, dialectic and multiform process, this tripolarity gives us more sense and direction by convening an organic link in education.

Through the tripolar process of education it is also possible to conceive the initiation, which can arise from the hetero-education. In the relationship “with the external other who holds knowledge” (Somerman, 2012, p. 64) and in the context of initiation as power transmission. The power is in the educator as well as in the learner. The transmission in the sense of sharing, when the subject has a generating source of creativity, but it is also in other beings. The initiation process is an awakening and/or the incentive for that to happen within the context of the activities in the school. This at the same time generates the autonomy of the initiated. The master is the one who has already identified that strength within him as a creative being, as a poet. Also, with more sensitivity to identify in himself and in the other something that is common to all. By recognizing the master, the educator understands the power of otherness.

When recreating the experienced activities, the teachers were able to replicate them in a creative way with children. And by carrying them out with the children, it was possible to extend the learning and the excitement of playing again; observing and perceiving oneself as the self-learner open to the mystery of the other and the ecology of knowledge.

The eco-education facilitated the mobilization of the research’s co-authors to identify the strengths of the school’s natural/built environment and the adoption of an attitude of care towards each other and the environment. Pedagogical strategies were used in Environmental Education based on the assumptions of transdisciplinarity and transversality. These strategies have enabled the collective creation of a sustainable educating space as well as a inter-subjective process of production of knowledge rooted in experience and constructed cooperatively, effectively and playfully. The aesthetic experience favored a
relational environment, in which interpersonal relations are evidence of a constant dialogue between a creative attitude and ethics, based on the appreciation of everyday experiences at school. From the experiential knowledge of the Earth Charter a process of sensitization and reflection on the educational spaces was established, considering the notion of care as a human form of supporting life and acting locally to think of the global action. The experiential learning of the Earth Charter combined art, education and culture, through experiences and reflections related and rooted in the contextual reality of the children. Within the framework of the research, human formation was understood as an inter-subjective social practice and the pedagogical practice took place in a field of interactions between subjects, environments, conflicting interests and their social-historical contexts.

References


