


"Revoada" a reinterpretation of Bel Borba: Geographing in the country school through mosaic art

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ABSTRACT

The article presents the result of the extension project "Revoada – a rereading of Bel Borba", using art as a way of geographizing, as a possible policy for the democratization of space. The objective was to develop geographical knowledge through the construction of a mosaic panel at the Prefeito João Alves dos Santos Agricultural School, based on the geographical formation of production and appropriation of space from the reinterpretation of the mosaic street work of Bel Borba known as Pássaros. To this end, we use bibliographic studies, documentary analysis on the impact of street works, participation of the social subjects that make up the school community in geographical pedagogical workshops, with themes from art in the city and in the countryside, mosaic workshops and installation of mosaics produced at the Agricultural Technical School Mayor João Alves dos Santos, Itabaiana/SE, which resulted in the launch of the work "REVOADA: A Rereading of Bel Borba". As a result, we point out the need to think about the local space, since our actions have driven in the students in training of the geography course a new thinking of the geographical space and the possibility of recreating it, modifying it, as well as contributing to the students of the school unit in the consolidation of knowledge and reconstruction of their living space.

Keywords: Rural School, Geography Teaching, Mosaic, Public Art, Extension Project.

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INTRODUCTION

The extension project "Revoada – uma releitura de Bel Borba" used the word 'Revoada' in the figurative sense of reading, since the reflection of the mosaic inspired by Bel Borba are birds. The literal definition "flock, group of birds in flight" represents the work of reinterpretation proposed as an intervention, in the production and appropriation of space, having art as a way of geographizing, as a possible policy for the democratization of space.

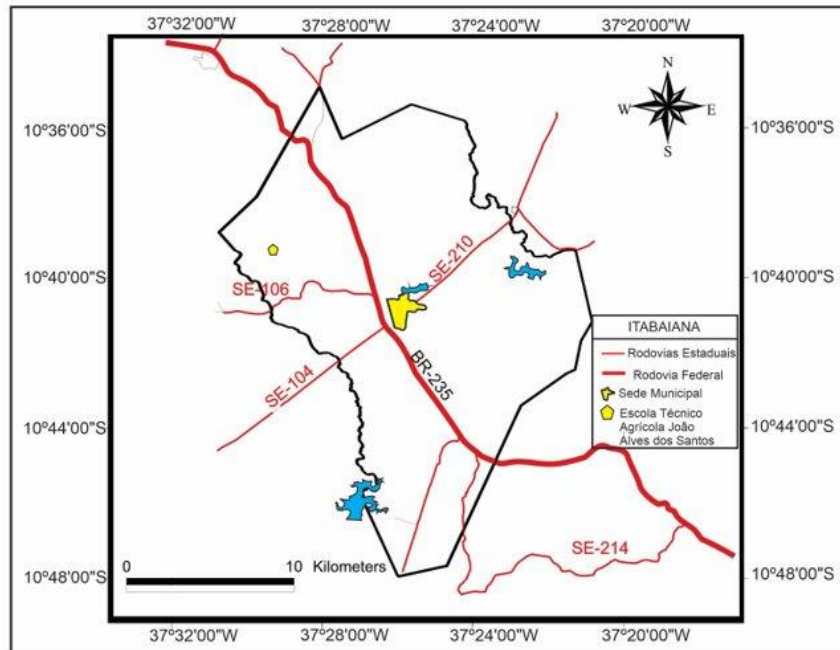
It was carried out at the Prefeito João Alves dos Santos Agricultural Technical School, in the village of Roncador in Itabaiana-SE. And the installation was done in the common playground environment, where there are school meetings and celebrations. This decision was made collectively, considering that "the place is an important instigator of perception, which makes people question themselves" (Freitas, 2006, p.127), and the "group of birds in flight" represented this process of flight of the minds of the students involved or not in the process.

The justification is presented precisely in the object of study of geography, which is the production of space. In this aspect, the much-debated duality of urban and rural is observed through the productions and interrelations of these spaces, verifying the manifestation of art in each of them. Therefore, the language of musive art, in the production of mosaics of birds, sends to nature and the countryside, made it possible to develop geographical knowledge by modifying the landscape, because

Aesthetic evaluation leads to philosophical speculation, and why not? Are not the compositions of nature, the lines and colors of the terrain and the vegetal mantle things to consider? [...] Human structures express functions based on adaptation to the site, like a seal that identifies the preferences of each particular culture. There is an aesthetics in the set of forms, an aesthetic morphology of the landscape, often violated by industrial civilization. Isn't this question of a harmonious landscape something worthy of reflection? (SAUER, 2000, p.150)tag.

In view of this, the proposal of this text has similar objectives to the one carried out in the extension project, as an active approach: to analyze the production and appropriation of space from art, creating spaces for debate with teachers, future teachers and students of the school community where the project operates; disseminate the production of the reinterpretation of a work based on the reality of the Escola do Campo that stimulated creativity and fostered students, demonstrating in order to research the social impact caused by artistic productions; and last but not least, valuing the Prefeito João Alves dos Santos Agricultural Technical School (highlighted in Map 1), as well as education in the countryside, based on belonging and appropriation of space, building means through partnerships to disseminate art and visitation in the school.

Map 1 – Location of the João Alves dos Santos Agricultural Technical School, Itabaiana, Sergipe.



Source: SEPLANTEC Cartographic Base (2010)
Elaboration: Diana Mendonça de Carvalho (2020).

This location close to the Federal University of Sergipe, Alberto Carvalho campus in Itabaiana, provided the dialogue and actions of the project that will be specified in this article. Which is organized beyond this introduction into methodology, theoretical framework, results and discussions, conclusions and our references.

METHODOLOGY

We subsidize the theory from bibliographic studies, as it is pertinent to form a base, being the reading and debate about the chosen references the first step for development. As part of an active approach, the objective is the participation of the subjects who make up the community of the rural school, because "it is the social practices that qualify the space at each moment [...] it is the social practice developed there that gives a meaning, that values that place in a certain way at a certain historical moment" (MORAES, 2008, p.4).

For a better detailing of the execution of the extension project, the following methodologies were used: Geographical pedagogical workshops with themes of production and appropriation of space from art in the city and in the countryside; photographic and documentary analysis on the impact of the mosaic street works of Bel Borba; mosaic workshops and installation of mosaics produced at the Prefeito João Alves dos Santos Agricultural School; and, to finish, the launch of the work "REVOADA: A Rereading of Bel Borba", inviting the school community and partners. Being defined as a target audience that would participate directly in the production activity from start to finish the 9th grade students, from the class of 2022.



The promotion of the rereading of the work *Pássaros de Bel Borba* occurred through the analysis of the artist's work, in a qualitative perspective, when executing, together with students of Basic Education, the birds, in our rereading were initially made by the extension worker Maria Daniele, colored by the students of the 9th grade and built a clothesline of the images in the classroom, On this path, we invited the class to produce the mosaics for the central wall of the courtyard of the Mayor João Alves dos Santos Agricultural Technical School.

These procedures contributed to the geographical analysis of the artist's work, while conditioning an understanding of the sense of belonging and fostering interest in the appreciation and production of street visual arts as a form of democratization of space. The chosen school space was strongly influenced by the interactional dynamics of the countryside-city relationship visualized there, which conditioned new perspectives of appreciation for this school floor.

THEORETICAL FRAMEWORK

The main materials reviewed focus on the production of street arts, with emphasis on mosaics, as well as have repercussions in their exhibition on the daily lives of the subjects who pass through them. Among the main ones: SANTOS (2021), MONTES ROJAS (2016) and FREITAS (2006). Texts by the authors such as "*Art in the fight against violence against women*", the course material "*Arte y Espacio Público*", and the master's thesis "*The mosaics of Bel Borba in the city of Salvador*". The first is also a record of experience, where the Arte Musiva "*Ciranda de mulheres: nos queremos vivos!*" located in the Praça do Sol Nascente and J.K in Aracaju-SE, demonstrates that mosaics bring themes pertinent to the struggles against repression of minority classes, be it the female class, the peasant class, or another that wants to be represented.

Turning our gaze to the teaching of geography, CAVALCANTI (2013) provides us with "*Geography Themes in Primary School*" To reflect on the school daily life and within the contemporary challenges, to guide teaching in the reality of students for a formation of significant and critical knowledge. Of particular note is the chapter on "*The City Taught and the City Lived: Encounters and Reflections in the Teaching of Geography*", since one observes the strong countryside-city relationship of the educational body and students of the Agricultural Technical School, many of whom live in the city as regulars of rural education, thus being able to rethink, paraphrasing, the field taught and the field lived. On the other hand, in order to understand the categories of analysis, MORAES (2008) in "*The formative meaning of Geography*" the Space, as a category that houses the others, the main one of this work, being also used those of Place and Landscape.

In addition, the key reference for the development of the mosaic panel, which goes from the theoretical to the practical, is in the experience of the Mosaicist and Project Coordinator Laiany



Santos, who shared her knowledge and techniques verbally and applied, thus associating the theories of assembly and studied contents to practice.

RESULTS AND DISCUSSION

Bel Borba is a plastic artist, mosaicist, from Bahia, who has works recognized around the world, but we specifically studied his works in Salvador. Art culturally and artistically shapes the city and the artist's works are found in different areas of the city, breaking with ready-made rules and forms. It reflects the diversification of artistic modalities, seeking the right of freedom and rupture, but with responsibility to society. It is as an artist that he allows his works to be mentally recreated by timeless narratives. They are works of public and urban art of a gigantic force of expression, as well as

We can conclude that Public Art, a term we use as a reference for the understanding of Bel Borba's work in the urban context of Salvador, represents a manifestation that interacts work of art, city, artist and society, being a result of the interrelationship between these four systems (physical, symbolic and cultural) characteristic of the human being and its insertion in the contemporary world. (FREITAS, 2006, p.32).

Thus, Bel Borba uses spatialization, studies the considerations and characteristics that are expressed in certain places in the urban areas of Salvador, organizes them and architects them in works that express the reality wherever she is or resignifies them as in a fairy tale, which brings warmth to those who pass by these works.

After these initial approximations, reflecting the theme 'art and geography', debating the texts, the notion of what Art and Mosaic are and how they are intrinsically endowed with geographical issues is broadened. At first glance, the process of making a mosaic seems long and laborious, but at the same time engaging and rewarding, it carries meanings and brings a sense of fascination⁴.

Through these discussions, readings and attributed suggestions on how to observe art and its meaning embedded in everyday localities, the development of a Workshop on Public Arts was carried out in the municipality of Itabaiana, which addressed artistic manifestations in the urban and rural spaces of experience of those involved, divided between the theoretical expository part and the dynamic part.

The survey of material (photographic images of paintings, monuments, sculptures) for the construction of the dynamics was done through a search in the field, in the streets of the city, walks through squares, use of means of transportation, going through the center and neighborhoods of the city, some villages, as well as casual and occasional dialogues with colleagues, teachers and friends

⁴ These feelings were perceived and experienced from the extension worker Maria Daniele to the other participants who expressed them during the process, and for this reason, we emphasize here in the text.



about works that they usually see. if they see them, and I use images taken from Google Earth and Google Maps.

Within the time available and accessibility to the localities, the works found were of predominance of the urban space, which is also justified by the fact that art is more centralized, produced and appreciated in areas of great movement of people such as cities, but it should not be restricted to them, which further reflects the need for production and appreciation of artistic productions in the countryside.

In this sense, we justify why we use in the workshop works found in the urban environment of Itabaiana to work on what is production and appropriation of space, because these arts served as a resource with which to demonstrate the different types of artistic practices closer to the reality of the students of the rural school, based on the teaching of Geography, often

In order for the objectives to be fulfilled, the teaching work will seek ways not to be reduced to the presentation of ready-made information and definitions, providing, instead, the encounter/confrontation of the immediate daily experience of the students in their reality with the pertinent scientific concepts. (CAVALCANTI, 2013, p.65).

It is worth noting that going to the countryside in urban and rural areas, in addition to being the focus of research, also serves as a Study of the Environment in Basic Education, guiding knowledge about what should be addressed. It is important to recognize the teaching that these localities propose and , with this purpose, to explore or take advantage of the youth practices of living the city and living the countryside, recognizing their interrelationship, also in the sense of "circulating, of walking through it, including the school activities of imagining, of describing the landscape, of its places to understand its movement, its appropriation, the processes of identification" (CAVALCANTI, 2013, p.75).

The workshop began with the theoretical part involving explaining and teaching to the students of the Agricultural School the different ways of making art, of expressing oneself artistically, how to turn an educational and geographical look to these works. Then, it was specifically addressed what a Mosaic would be and the process of making it and, mainly, what the project proposes: the installation of a mosaic to reinterpret the work 'Birds' in that space.

To this end, this objective of appropriation and democratization of that geographical space is only possible with the participation of the school community, because "it is the social practices that qualify the space at every moment (...) it is the social practice developed there that gives a meaning, that values that place in a certain way at a certain historical moment" (MORAES, 2008, p.4).

Therefore, the dynamics aimed at the students of the 9th grade class of the Agricultural School was developed, counting on their participation, using the previously photographed works, arranged in a game of Naval Battle, which works on the notion of location. The figures achieved the

goal of encompassing the theme of Public Art in the urban space of Itabaiana, in addition to making us think about the creation of art in rural areas. In addition, he brought artistic reflections as part of his daily life, demonstrating that "the domination of space in everyday life is thus made by its individual and group appropriation, hence the process of valuing certain regions of the city" (CAVALCANTI, 2013, p.68).

Figure 1: Battleship: Discovering Itabaiana's Public Arts.



Source: SANTOS, L.R.S. Acervo pessoal, 2022.

The experience, in addition to being attractive and interactive, rescued the representativeness of the works in those spaces through their (re)knowledge by the class, since through the contextualization of the reality of the participants, there is a collective formation, interaction and exchange of knowledge about the presence of street arts. Since they are in their daily space, exploring perception because "in addition to everything that can be transmitted by instruction and can be mastered through techniques, there is the domain of individual perception and interpretation, the art of geography" (SAUER, 2000, p.149).

However, not everything can be identified in the same way, because "at the same time that monuments remember, they also forget [...] the inevitable passage of time makes what one wanted to remember nebulous, confusing, and our way of approaching these stories is difficult" (MONTES ROJAS, 2016, p.2). In this way, objects can thus be remembered, forgotten or re-signified from the power of cultural absorption, in terms of belonging.

At the end of this stage, the students of the rural school record through a practice of coloring, or drawing, how they imagine or want the 'birds' to be, followed by the assembly of the mini mural of birds, a clothesline with their works, aimed at expanding their visions and thinking about the types of artistic doings, as well as the first step towards visualizing the work 'REVOADA'.

Figure 2: Mini bird mural.



Source: SANTOS, M. D. O. Acervo pessoal, 2022.

In the next stage, we held a practical workshop on the elaboration of the mosaics, the coordinating teachers of the extension project invited the artist and also mosaicist from Goiás, Kleiber Araújo Padilha, who, together with the mosaicist Laiany Rose Souza Santos, carefully guided and closely monitored throughout the making, teaching the teachers and students of the School, and the students of the Federal University of Sergipe who were part of the activity, on how to use materials, from sandpaper to pliers safely, to cutting tiles carefully, among other details.

The chosen type, therefore, is the indirect mosaic, in which the design is prepared on paper or cardboard and the pieces used, tiles and tiles, are glued by the side that will be exposed. As in Bel Borba's works, the ceramics used to make the mosaics stand out in the midst of the concrete surfaces where they are installed and at the same time manage to resist the weather and damage resulting from the exhibition in open and public spaces (FREITAS, 2006, p.74).

Thus, step by step, the items were arranged in various shapes and sizes on the *contact paper* so that it was possible to glue the pieces together on top of previously designed bird molds (Figures 3 and 4), arranged according to the wishes of those who produced individually, in pairs or groups.

After completing the filling of tiles, and other chosen pieces, forming the desired mosaic bird, a TNT cloth bathed in water and white glue is placed on top of each and left to dry for approximately 3 days, and on another day the mosaics are grouting to fix the pieces and so that they do not fall or come off, The intention of mosaic art is to be a perennial, timeless work.

Figure 3: Initial phase of the Mosaic Production Workshop at the Agricultural Technical School.



Source: SANTOS, M. D. O. Acervo pessoal, 2022.

Figure 4: Bird created in the Mosaic Production Workshop.



Source: SANTOS, M. D. O. Acervo pessoal, 2022.

To finish the indirect type mosaic, the installation is carried out, bird by bird, on the wall with fixation through mortar. Being set up in the place that was chosen for the installation of the work, the common courtyard of the Agricultural School, an accessible space where everyone could enjoy the artistic beauty and re-signify the environment from their imaginations, a new item now changes that landscape, the place, the space, and this one that belongs to everyone. In addition, we can also reaffirm that not every artistic work needs to be associated with a painting in a closed gallery, bringing more prestige to public environments, as well as

Bel Borba, as well as other artists who dedicated themselves to public art, sought to escape the limitations and rules of these spaces, even enabling a greater approximation of his works with the public. He believes that this space provides an expansion of the public, favoring those who do not go to galleries and museums to have direct contact with his works. (FREITAS, 2006, p.58)

Thus, the installation was also done collectively, however we had the help of the artist Kleiber Padilha to prevent the students from directly handling the mortar, as shown in Figure n°5 with the birds still covered with TNT to wait for the wall to dry.

Figure 5: Kleiber Padilha at the Mosaic Installation.



Source: SANTOS, L. R. S. Acervo pessoal, 2022.

In the step-by-step process carried out in the workshops of arts and construction of the mosaics, the students were questioned about the meaning of this work, here are some of their statements: "it means to me the freedom of people"; "I liked the new experience I got"; "This new experience was very good"; "I thought it was nice and very lively"; "I thought it was very interesting." The considerations put forward gave dimension of how they belong to that space. The execution of the birds of Bel Borba gave the students of basic education the sense of belonging to that space until the moment that art is kept there, that is, their passages through the unit were territorialized in order to be remembered as pioneers of new spatial perspectives. It is worth relating to the fact that

If we consider that space is something that is given, but at the same time constantly reconstructs for us as we move in it, then we understand that, as the historian Gabriel Salazar puts it, space operates between the inherited historical situation (the space already built) and the space that is being built each day by the way we move in it. (CORNEJOS CAVAS, 2016, p.3).

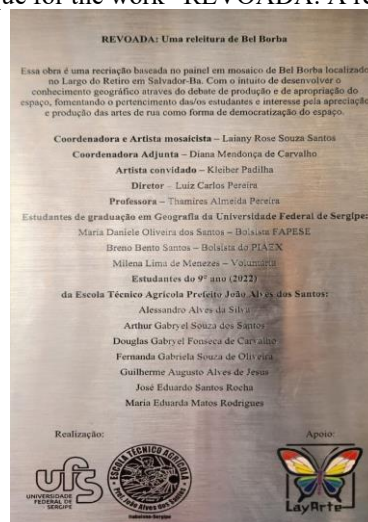
The following figure shows the finished panel, with the plaque (Figure nº7) that highlighted everyone involved.

Figure 6: Mosaic “REVOADA: A Rereading by Bel Borba”.



Source: SANTOS, L. R. S. Acervo pessoal, 2022.

Figure 7: Inauguration plaque for the work “REVOADA: A reinterpretation of Bel Borba”.



Source: SANTOS, L. R. S. Acervo pessoal, 2022.

With the launch of this work, the relationship between UFS and the Mayor João Alves dos Santos Agricultural Technical School, as well as understanding of the countryside-city relationship and the teaching-learning of geographical categories such as space and place through appropriation by art. Considering that it has no finalization, this project does not end when its execution period ends. The launch of the work "REVOADA" builds a path for all participants, whether teachers, employees, principal, undergraduate and elementary school students, to live a transformative experience of looks, recognize themselves as belonging to and transforming space and democratize the uses of spaces through art.



FINAL THOUGHTS

The contextualization of the phenomenon of a universe in constant transformation, characterized in a simple physical structure, such as a school wall, was significant with the applicability of representations and the expression of its own identity manifested in a mosaic. Thus, the learning about production and appropriation of space from art is achieved and the recognition of street art in Itabaiana, Sergipe, is now beyond, being the recognition of rural art, made in the rural school by rural students.

The experience of belonging and relationship traced with the Prefeito João Alves dos Santos Agricultural Technical School established a record for future generations, because "the places are becoming different, not only for their natural characteristics, but also for the accumulated spatial heritage, for the built spaces that each one contains. They are varied spatial legacies" (MORAES, 2008, p.4). In this regard, mosaic is a perennial art, thus occupying a space and largely fulfilling its role as a memorial.

The present work became important in view of the need to think about the local space, since it boosted in the students in training in the geography course a new thinking of the geographical space and the possibility of recreating it, modifying it, as well as contributing to the students of the school unit in the consolidation of knowledge and reconstruction of their living space.

This interactive construction contributed to arouse curiosity and provide hopes of occupying training spaces, understanding its importance and potential as a transforming agent of reality, that is, a generator of socio-environmental and cultural well-being in all involved. This is because only art imitates life and by imitating it it brings with it the overload of knowledge acquired about our space.

The release of the work meant allowing other people to know, interact, consume and give different meanings to it. Therefore, the dissemination to society is also a beginning of its path, since "appropriations feed on both impressions and perceptions and "even if it is experienced individually, it is always a collective phenomenon" (CONEJOS CAVAS, 2016, p.3 apud SANTOS, 2021, p.38).



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