


INTERTERRITORIALITY AS A NECESSARY PRINCIPLE FOR ART AND ART TEACHING IN SCHOOLS: DISCUSSIONS BASED ON EXPERIENCES IN PIBID - SUBPROJECT ART¹

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ABSTRACT

This article seeks to weave dialogues between art and art teaching in schools, institutions mostly marked by dualisms and disciplinary segmentations. We investigate interterritoriality as a rhizomatic principle of art that can reconnect it to school practices, intensify a pedagogy through creation and produce differentiation in the school structure. We discuss the challenges and dreams that this counter-hegemonic position produces, which could be experienced by a student of the PIBID Art Subproject in a municipal public school that attends Elementary I in Campinas (SP). In the end, based on the great reference of Ana Mae Barbosa, we reaffirm the power and possibility of interterritoriality, characterized by openness to encounter even with non-programmed disciplinarity, in a mode of constant construction through attempt.

Keywords: Interterritoriality. Art. Art Teaching. PIBID.

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INTRODUCTION

This is an article that seeks to remove the primacy, to reconsider what was said, to lower the volume of dualistic classifications. And, therefore, by reporting our experiences⁴ as students of the Art Subproject, linked to the Institutional Program of Scholarships for Initiation to Teaching (PIBID), he intends to dream new pedagogical syntheses, as well as new school practices through theory.

We wrote a reflexive analysis in action, that is, in restitution, but also an explosion of the strength of the experiences in the classroom during ten months as teaching apprentices.

Throughout the period from November 2022 to August 2023, we, students from the Unicamp Institute of Arts in the Dance, Visual Arts and Music Degrees, had the unique opportunity to accompany classes from the Padre Francisco Silva Municipal School of Elementary Education and Early Childhood Education in their weekly arts classes.

In our exchanges with the agents, the students and the school structure, we were able to capture the functioning of the school, gaining proximity and becoming more and more present in the activities and relationships that were created in the classroom. Despite all the remarkable work of the supervisors responsible for improving the pedagogical project, it was also possible to identify how far art teaching is from the principles and powers of art itself. It is no coincidence that one of the objectives of this article is precisely to point out how much this separation is due to the search of art teaching for an institutional validation of its production of knowledge, similar to that given to Science.

Recognizing the importance of a connection between art and its teaching in schools, we carried out a reflective exercise that understood interterritoriality as one of the principles of aesthetic experience and, therefore, as a possible communication device between the two instances. A dreamed-of device, but equally plausible to the extent that it is rhizomatic, with the capacity to infiltrate segmented and hierarchical knowledge productions such as those of Science and explode in lines of flight.

In this sense, our discussions are not only born from some of the experiences in the Unicamp Art Subproject, described in the topic Results and Discussions, but also in the encounters with different theoretical references. We communicated different territories of

⁴ Expressions with possessive pronouns in the first person plural and verbs that refer to the observation and analysis of school experiences also in the first person plural are part of the philosophical orientations of this article. Deleuze and Guattari, authors referenced here, for example, recognize the social configuration even in the most intimate instance of the process of subjectivation of the 'I', the unconscious. Thus, although this theoretical reflection was written based on the questions that move the author, it is impossible to disregard the crossings coming from other subjects. We have no intention, however, to give text to the perceptions of other students of the PIBID Art Subproject.

knowledge and interterritorialized the article by constructing reflections based on authors (philosophers, artists and art thinkers) who were not necessarily associated with the thought of ways of doing and school reality, but who contributed with the argumentative breadth on the theme.

Thus, we present interterritoriality as a principle of art from a brief analysis of Duchamp's work "The Fountain", as well as conceptualizations thought by artists such as João Fiadeiro and Fernanda Eugénio (2012). We recognize the power of this device in differentiating school practices, usually focused on the production of knowledge that does not account for aesthetic experience and reality, based on the concept of rhizome by Deleuze and Guattari (2011, v. 1).

Other artists and pedagogues, such as Gilberto Icle (2012, v. 2) and Ana Mae Barbosa (2010), were, in turn, references that enabled us to bring all the aforementioned territories into the classroom, reorganizing a space marked by scientific epistemology and opening paths for the encounter with the unknown and with the act of creating that requires art. With the communication between the references and the creation of a network of concepts, we identified that even the activities that aimed at interterritoriality, proposed by us as students of the Art Subproject, met with disciplinarity and the production of hierarchical knowledge. We consider, then, that the search for this principle and its transposition into a practical device is arduous, not only because it confronts the reproductive system of pedagogical processes and relations that defines the school, but also because the interterritorial exercise requires coexistence with a state of openness and challenging attempt. It is necessary to make oneself available to test, find the lines of flight and map other explosions, since there are no models or rigid axes that guide this type of pedagogy.

METHODOLOGY

This report aims to discuss interterritoriality as a principle of art and, therefore, a device of connection between its production and its teaching in school. In this sense, it could not be written from the dualisms theory and practice, philosophy and pedagogy, creation in art and teaching of art, dream and reality. It was necessary to articulate several references, using the treatises of Deleuze and Guattari (2011, v. 1) to the proposals of Ana Mae Barbosa (2010), passing through artistic works, to find a theoretical reflection that could account for the experiences of a student of the PIBID Art Subproject and the dreams of transformation born from the experience.

It is, therefore, a reflexive analysis that is not reduced to the discussion of ways of doing things in the face of school reality, but seeks in a philosophy of art teaching the mobilization of vectors from different territories, which can cross the classroom and reorganize their forces in openness to the encounter with the unknown and with the act of creating.

RESULTS AND DISCUSSION

Our proposal for a connection between art and art teaching goes back to Duchamp. Since the artist returned the source to the museum, the life to the art, the works born in the West began to question the dualities that the Cartesian exponent of the Modern Era accentuated and fixed in the institutions. By proposing in 1917 that an everyday element produced by industry, the urinal, occupy an artistic exhibition, he radically provoked the definitions of a system of thought that had taken solid roots.

If the art curator Nato Thompson states, in 2012, that "perhaps it is no surprise to find artists returning the urinal to the real in the twenty-first century" (apud Fabião, 2013, p. 7), reflecting on "a necessary recalibration in the cultural environment of today's world", ⁵it is because it is still significant to undo the boundaries between life and art, mind and body, subject and object, self and environment, past and future, performing arts and museum arts.

We believe, however, that Duchamp is not unique or first. If the urinal is still disruptive, it continues to be "a re-educator of the senses, of sensibility, of perception", ⁶it is because it escapes historical genealogy, it produces rhizome (Deleuze; Guattari, 2011, v. 1). Instead of attributing to it the arborescent value of a centered system, identifying it as the original genetic axis that linear time evolved in the most current forms of art, let us take the urinal to the artistic field. There he does not fail to deterritorialize the familiar, creating relations with the productions of materiality and meaning that do not start from binary logics, whether non-Eurocentric or Eurocentric, before or after their appearance.

Works like this and others are modes of production of aesthetic experiences, which promote, both with their appreciation and with their practice, openness to encounters. That is, they create a "wound that, in a way that is as delicate as it is brutal, widens the possible and the thinkable, signaling other worlds (...)" (Fiadeiro; Eugénio, 2012, p. 1). The performers Fiadeiro and Eugénio⁷ feel it:

⁵ Ibid., p. 7.

⁶ Ibid., p. 8.

⁷ Ibid., p. 4.

If we can bear to keep the wound open, if we can simply (re)stop – to stop again to notice the obvious until it is "unobviated" – then, behold, the encounter presents itself and invites us (...).
To find is to go "to the with". It is an "entertaining" that involves unfolding the strangeness that the sudden appearance of the unforeseen brings us. To unfold what she "has" and, at the same time, what we have to offer her in return.

And, by provoking encounters, "welcoming the unexpected novelty" (Kastrup, 2010, p. 41), aesthetic experiences connect the dimensions that cross a body. Its practical, intellectual and emotional spheres, for example, begin to communicate in a privileged way and there is a unique vital incorporation that marks the experience of intense sensations⁸.

Art, in this way, interconnects, is multiple. And with it could only be born a pedagogy of creation, which implied the opening to a mode of "singular fabrication" (Icle, 2012, v. 2, p. 12). Teaching and learning art consists precisely in working on "a thing or an event that could not be carried out in any other way".⁹

It is no coincidence that the University and the School, institutions reformed by the eighteenth-century discourse of teaching linked to Science, with its valuation of "enumeration, division, order and evidence",¹⁰ were slow to adhere to the production of knowledge through art. And when they finally did, they imposed their motives and epistemologies on him.

Inserting it as leisure, art went to the School of the twentieth century and, often, it is to the School of the twenty-first century an auxiliary discipline in the construction of scientific knowledge.

When we experience extraordinary school realities, in which arts education is valued for being an elicitor of artistic knowledge and not of the sciences, a mover arises: why can't the creative and integrative character of art, even in a favorable context, be experienced in all its potential?

For Deleuze and Guattari (2011, v. 1, p. 33), this problem is not only possible, but also ingrained in the functioning of a system with the capacity for escape and reinvention:

There are tree or root structures in rhizomes, but conversely, a tree branch or root division can start sprouting again in rhizome. (...) Or it is a microscopic element of the root tree, a radicle, that incites the production of a rhizome.

Art, with the possibility of articulating the encounter and the explosion of borders, takes root and roots in order to gain validation in the formal spaces of education. Vertical, segmented, hierarchical, disciplined knowledge is self-affirmed.

⁸ Ibid., pp. 39-40

⁹ Ibid

¹⁰ Ibid., pp. 16-17.

At least this seems to be the case with the teaching of art in most schools, including the one we had the privilege of following through the Teaching Initiation Scholarship Program.

Located in the Vila Castelo Branco neighborhood, a low-income region and part of the urban sprawl of Campinas, the Padre Francisco Silva Municipal School of Elementary Education and Early Childhood Education provides five weekly art classes for each of its fourth-year classes.

Involved as a PIBID student in the preparation, realization and analysis of classes for four fourth-year classes, I was able to realize how art teaching has difficulty in returning to its own area, even with the dedication and enthusiasm of the team of teachers – teachers with good training and in constant improvement. We then summon the thought of Gilberto Icle who, in "What is art pedagogy?", removes the dual split of the teacher and places him as 100% artist and 100% teacher, arguing that classes should be like studios, rehearsal rooms, arenas, in short, spaces 100% of poetic experimentation and creation (2012, v. 2, p. 17).

Most of the activities proposed in the classroom from November to August 2023 were focused on what is normally attributed to the field of Visual Arts. The appreciation of images, the study of their visual elements, the discussion about materialities and forms of action on them, as well as the manual production of such interferences (in drawing, painting and sculpture) predominated in the lesson plans, facilitated by the communion with the specific training of the art teacher.

In a few moments, experiences of experimentation with sound emission by voice or body percussion, of expression and exploration through movement were proposed and practiced. When carried out, such activities were inevitably configured as complementary and came to signify a system of hierarchy between the forms of aesthetic experience. This mastery occurred precisely because the objectives and methods outlined by the school's pedagogical project are rooted in the practices of the tradition and disciplinary genealogy of teaching, divided between Visual Arts, Music, Dance, Architecture and Cinema.

It is important to emphasize that art should not experience the struggle for privileged knowledge that Science sustains in order to symbolically capitalize itself. Its construction is spiral (verbal information).¹¹ Instead of aiming for and solidifying a hierarchical structure, with roots, trunk and crown in well-defined places, art communicates several points of the spiral, drawing multiple relationships between knowledge.

¹¹ Image brought by social anthropologist José Jorge de Carvalho during the extension curricularization event of the Unicamp Institute of Arts in 2023, the "Curriculariza Extension", on June 14, 2023.

Thus, when instead of spiraling, the teaching of art in schools yields to a structuring in disharmony with the parameters of its own area and chooses to work more significantly on one of its areas in isolation, it does not make accessible the state of wound, the openness to the creative process, the encounter with the multiplicity of art.

Also, historically, technological education has atomized the cognitive universe and fragmented the studies of knowledge into areas and subareas to generate deepening and development of competencies (Barbosa, 2010, p. 18). This not only created conflicts with the act of learning and making the aesthetic experience, but with the experience of reality itself, which is woven by unpredictability and unpredictability.

The analytical-synthetic method, common to school practices to the extent that it privileges the vertical construction of knowledge, does not solve all the issues raised by teaching and learning: competences do not solve themselves¹². It is necessary to relate diversities, allowing definitions and knowledge to be deterritorialized by other knowledge that is equally deterritorialized in these exchanges.

If we say that art summons interterritoriality and often contains in itself the relational horizontality between different sources of knowledge and mutation, it is because we know the difficulty of the school institution in transforming itself. Even with a short experience as teaching apprentices at Padre Francisco Silva, numerous obstacles to the education we propose here were observed.

The first of them is in the homogenization that the school produces in the teacher's teaching proposals. In reality, the school institution seems like a mill to crush the dreams of an education in flight "from the sameness, from the boredom, from the everyday, from the common, from the order, from the given, from the same, from the known" (Icle, 2012, v. 2, p. 20). Perhaps because its function is the reproducibility of social inequalities, since it represents "the tastes, beliefs, postures and values of the dominant groups, dissimulated as universal culture" (Nogueira; Nogueira, 2002, pp. 18-19). From a Bourdieusian perspective, school practices, known for masking a supposed neutrality and meritocracy, would be repeatedly used to restrict social rupture. Or even, considering labor relations, because this mill exploits the work of the teacher to the fullest, who ends up opting for "right" paths due to the enormous amount of tasks that are assigned to him and poorly remunerated.

The point, after all, is that interterritoriality "is not, for example, a prepared dish, prepared by teachers for students to swallow" (Barbosa, 2010, p. 11). Nor can it be a result of a model made available to teachers. It is born from a project that requires conversation

¹² Ibid

between different areas and, therefore, between the teachers of a school with different focal knowledge and "commonality of objectives and actions".¹³

Barbosa (2010) points out that the actors of interterritoriality must keep their wounds open, constituting themselves from the unknown, understanding the need of the other. We ask ourselves, then: how to resume the powers of art and from them create new philosophies for education if the institution does not organize the time and space for exchanges between professionals? How to achieve such openness with such an overload of tasks?

In our experience in the PIBID Art Subproject, all of our and the teacher's attempts to synthesize diverse knowledge of art also met with a lack of appropriate physical structure or reproach from other instances for the "chaos" they initially represent.

On February 27, for example, we sought to associate the content that the teacher worked on from processes of subjectivation and individuation of students with the recognition of everyday and extra-everyday gestures with authorial traits. Thus, after each student was able to assemble and decorate a frevo parasol in their own way, we proposed a class with exercises to perceive the parts of the body involved in the action of holding it, as well as to investigate new forms of association of the object with the body, varying the gesture in levels in space (low, medium and high) and in relation to the weight movement factor (which can be firm or light and is an expressive quality such as fluency, spatial focus and time). At the end, some children walked on bridges, supporting the parasol on the abdomen; some others were able to balance them on the back of the neck, with four supports on the floor, among the countless possibilities that arose there.

The practice was carried out in the school's art room, which has several materials for drawing production, various musical instruments for classes that work with sound, but does not have the necessary structure to work with movement. Part of the class time was dedicated to the act of moving the furniture away and getting the children used to the idea that we would not have an activity regulated by the space of the desk. The first action they took was to leave the space free and crowd into the chairs at the back of the room.

The physical reorganization of normative spaces cost us some of the few minutes we were able to dedicate to interterritorial activities. It was also possible to identify a certain unavailability for body proposals on the part of the students, conditioned in classes to fulfill only some functions, such as walking, sitting, writing, drawing. Nothing, however, that we do not try to transform with the cultivation of small rebellions in the day-to-day, observing the practices that are classified as mess and disorder (students entering the room sliding on the

¹³ Ibid., p. 12

floor before there is a teacher or class) and encouraging their character of invention and research (we quickly slide together and teach how to do it from the side, without the need for the knee to be the first part of the body to touch the ground).

In other classes, investigations have been limited due to the risk of injury on the cold floor. This was the case of the class on contextualization of the content of the color wheel, in which together we recognized not only the cold and warm colors of Picasso's paintings, but also explored movements based on the postures and gestures of the people represented. When explaining the activity of investigating closed shapes and body curves, present in the bodies of the blue phase¹⁴, one of the students of the Art Subproject gave an example: she performed a backward somersault, which can be translated as a large curve at the low level and in an unexpected direction. The teacher, with all the necessary concern for the physical integrity of the students, added that the students should avoid actions like that, since they were not in a space that allowed safe tests.

The interterritoriality requested by the arts can cause yet another type of malaise in the school community, which seems to cry out for the maintenance of bodies segmented between body and mind, reception and activity. How, for example, to carry out an activity that mixes the visual, sound and kinesthetic investigation of paint on paper and the act of painting if the dirt in the room causes such discomfort that it generates complaints from other school instances?

We followed a painting class that gave more emphasis to learning the ways to hold the brush, pass the paint, dry it to avoid stains in the room than to the expressive potentialities that arise in the exploration of the use of the material. The class failed, to some degree, to refer to the very reference that served as our context: Van Gogh and his inventive brushstrokes. Pollock, if he were a student that day, would be barred.

We know the numerous responsibilities and the very low remuneration of employees, who should not have a greater overload due to the students' practices. Solutions such as schedules for students to dedicate themselves to the collective organization of the space or a greater number of hires could prove to be better than reducing the possibilities of art research. At least these are thoughts that cross us and seek transformations, even if we are beginners in the school context and have a lot to learn from the entire school team.

¹⁴ The blue phase is a historical classification for Pablo Picasso's artistic production during the years 1901 and 1904. The paintings of this time are marked by cold colors, curved figures, with crossed limbs and a lost look. The artist is in a representational period: he uses all these technical aspects to activate the images and gestures of suffering, melancholy, loneliness, pain and sadness. For John Richardson (1992), one of Picasso's greatest biographers, the theme arose with the suicide of Carles Casagemas, a painter and childhood friend of Picasso.

The elaboration of interterritorial pedagogical proposals, in the end, "will always be tentative, never terminal" (Barbosa, 2010, p. 18). Complex situations should be part of the school's daily process, since interterritoriality does not respond to a central model of content combination to which we must turn, a unity, but a desiring, that is, an acentric search.

It is no coincidence that the activities that were proposed by us, undergraduates, some of which have already been described, have often resumed the usual unit of learning instead of the rhizome. We believe, however, in the multiplicity of aesthetic experiences that sometimes allow us to explode in lines of flight, sometimes to rediscover the stratum. To try means to be open to encounters even with crystallizations and hierarchies, Science and disciplinarity.

In our practices, we end up sustaining principles of interdisciplinarity, which presupposes the division of knowledge into disciplines and, consequently, a limited search for the unknown. Art as a provocateur and/or response to encounters with the stranger cannot reduce its teaching to the search for subsidies that, "brought to and transformed by the discipline of origin" (Souza, 2007 apud Barbosa., p. 26), do not significantly alter it. It is necessary to aspire that new knowledge mutates, reverses, rubs, differentiates, makes the discipline itself question what is origin.

In the case of the aforementioned body proposals under the theme of carnival, we used a production typically identified as part of the Visual Arts (a three-dimensional structure that reproduces a real object and is adorned with authorial features) to give context and playfulness to the contents of everyday and extra-everyday gestures. There was, therefore, no questioning of the category "discipline" nor any transformation of the concepts of levels in space and movement factor, normally attributed to Dance.

In the following propositions, the integration of diverse knowledge was also evidenced with reference to a central axis that, even unintentionally, verticalized and hierarchized the production of knowledge in order to weaken the principle and power of aesthetic experience.

Because most of the objectives, themes and methodological structures of the fourth year art classes are focused on the appreciation and aesthetic production of visual elements, movement proposals have increasingly become material for the recognition of the networks designed by the social, cultural and psychological complexity of the Visual Arts axis.

The previous example of the use of visual identification and kinesthetic experimentation of the postures, gestures, breathing and expressions of the figures in Picasso's paintings, illustrates well how exploration and body expression began to help in

the construction of the concepts of visualities by the students. In order for them to better understand the balance present in the colors and figures of the works of the pink phase¹⁵, for example, we delimited the room and divided the students into groups that tried to move running while opposing each other in space, balancing it as if the floor were a mobile tray, in a dynamic and constant search for stability.

FINAL CONSIDERATIONS

Despite the problems that arise in the relationship with the disciplinary organization and the hierarchical production of knowledge in the school, as well as in the process of building new practices, it is necessary to dream of a new teaching of art. It is the attempts to cross multiple territories of knowledge that enable the discussion of what we observe in the ways of teaching and learning and the arrival at the place we aspire to, that is, the encounter of art teaching with the principles that drive art itself: openness to the unknown, multiplicity and creation.

In the search for transversal communication between knowledge, affections, actions and thoughts of education are interconnected that run all the time to "new and strange uses. We are tired of the tree. We should no longer believe in trees, roots or rootlets, we have already suffered a lot" (Deleuze; Guattari, v. 1, p. 34). Now we wish to teach and learn in an allocentric way, rescuing the potential of art to create a unique aesthetic project with a commonality of objectives and to activate for its production the most diverse knowledge, materials and senses.

In addition to reconnecting teaching with art, interterritoriality communicates the school with the experience of reality, which is equally multiple and spiral. This allows for more meaningful learning for students, who associate the school's contents with their personal repertoire and their experiences. It also makes them citizens who are interested in horizontal productions and, therefore, in practices that contain principles of dehierarchization. There are, consequently, contributions to the construction of a society with greater equality and the capacity to reinvent its practices, always fleeing from hierarchical crystallizations and microfascisms.

Let us dream, then, of interterritoriality in the teaching of art in schools, investigating proposals that are always tentative, never endless.

¹⁵ The pink phase (1904 - 1906) is considered the representational period that follows and in some way softens Picasso's blue phase. Art historian Meyer Schapiro, in his book "The Unity of Art in Picasso" (2002), indicates that the use of warm colors accompanied by contrasts in gray, blue, violet brings greater balance of visual elements in the painting. An atmosphere of serenity is confirmed by figures with elegant postures and gestures associated with the customs of higher social classes.

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