

THEORETICAL TRENDS IN ART EDUCATION IN BRAZIL: RELATIONS BETWEEN CRITICAL-HISTORICAL PEDAGOGY AND VISUAL ARTS EDUCATION

*Tendências teóricas do ensino das artes no Brasil: relações entre a pedagogia
histórico-crítica e o ensino das Artes Visuais*

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Abstract

This article results of an investigation that aimed to survey the “state of the art” of the relationship between the field of researchers in Historical-Critical Pedagogy (PHC) and the teaching of visual arts. For that, the data were collected in three annals of events with the theme being the pedagogical perspective object of the investigation; in the CAPES Research Groups Directory, looking for groups with lines of research on art, searching for the keyword “Historical-Critical Pedagogy”; the Platform of the Lattes Curriculum of PHC researchers and publications in publish company “Autores Associados”, a recognized publisher that publishes PHC books and, the annals, between 2008 and 2018, of the Congresses of the Federation of Art-Educators of Brazil and the National Association of Plastic Arts Researchers, between 2008 and 2020. This survey pointed out that several dissertations and theses in the researched relationship emerge between the years 2008 and 2018. The number of works published in the three annals of investigated events that have the theme of PHC shows that there was an increase in production that deals with the relationship between PHC and the teaching of visual arts, as well as that there are other groups that did not appear in the search for the parameter used in the search directory that works at PHC and that participation in specific events in the field of arts does not accompany the increase in research that was perceived in the other surveyed spaces.

Resumo

Esse artigo, resultado de investigação que tinha como objetivo realizar um levantamento do “estado da arte” da relação entre o campo de pesquisadores da Pedagogia Histórico-Crítica (PHC) e o ensino das artes visuais. Para tanto os dados foram levantados em três anais de eventos com a temática sendo a perspectiva pedagógica objeto da investigação; no Diretório de Grupos de Pesquisa da CAPES, buscando grupos que tivessem linhas de pesquisa sobre arte, buscando a palavra-chave “Pedagogia Histórico-Crítica”; a Plataforma do Currículo Lattes de pesquisadores da PHC e publicações na Editora “Autores Associados”, reconhecida editora que publica livros da PHC e, os anais, entre 2008 e 2018, dos congressos da Federação de Arte-Educadores do Brasil e da Associação Nacional de Pesquisadores de Artes Plásticas entre 2008 e 2020. Esse levantamento apontou que diversas dissertações e teses na relação pesquisada surgem entre os anos de 2008 e 2018. A quantidade de trabalhos publicados nos três anais de eventos investigados que tem a temática da PHC demonstra que houve um aumento de produção que trate da relação entre PHC e o ensino das artes visuais, bem como que existem outros grupos que não apareceram na busca do parâmetro utilizado no diretório de buscas que atuam na PHC e que a participação nos eventos específicos do campo das artes não acompanha o aumento de pesquisas que foi percebido nos demais espaços.

Keywords: *Historical-Critical Pedagogy; Art.; State of art.*

Palavras-Chave: *Pedagogia Histórico-Crítica; Arte; Ensino da Arte.*

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Introduction

Over the last few decades, Brazil has had an advance in research on the teaching of art, this can be proven by the expansion of Graduate Programs (Müller, 2021) and, in this process, a set of theoretical perspectives are used in the different themes related to the teaching of art. The present article proposes to present the path of approximation of one of these theoretical perspectives, Historical-Critical Pedagogy between 2008 and 2020. Historical-Critical Pedagogy (PHC) and the teaching of visual arts.

As the article aims to present the trajectory of approximation, in a specific period, it will not delve into the main categories and concepts used. We seek in this text to indicate who has been researching and publishing in this area, presenting a general map of research groups, research, book publications and articles in the annals of events that deal with the relationship between PHC and art. With this, seeking to answer the following questions: Which researchers in the field of PHC are researching the relationship between education and the arts? Which publications present the results of these investigations? Which researchers are found in proceedings whose theme of the event is PHC? Are they the same ones that publish in the proceedings of the Congress of the Federation of Art/Educators of Brazil and the annual meetings of the National Association of Researchers in Visual Arts, main Visual Arts events? Responding to them, we will have a more general view of the points of contact and in this way, it will be possible to carry out, in the future, further insights into the authors used, their conceptual differences and research specificities, which are about teacher training, teaching and/or essays from the perspective ontology, among others. This survey is a sine qua non condition for building a more categorical systematization of this production. In this sense, we seek in Lukács the definition of the moment of investigation that this descriptive text explains:

The abstract classificatory principles that have become so important in the theory of knowledge and in logic, for example, starting points and conclusions, concrete and abstract, simple and complicated, etc. ontological (historical) realities of the thing itself and do not remain mere determinations of thought to introduce phenomena into a previously fixed system of thoughts. (Lukács, 2010, p. 326)

We propose here to know the “thing itself”, the relationship between the PHC and the teaching of visual arts, seeking not to extract results from an appearance defined a priori. For this reason, at this moment the results are presented as an investigation that has a descriptive character. With this, we hope that the systematization of the productions carried out here can help other researchers to expand and deepen this relationship.

To answer the proposed questions, the research was carried out in five databases: the lattes curricula of Newton Duarte, Dermeval Saviani, João Luiz Gasparin, Lígia Marcia Martins, Sandra Soares Della Fonte, Benedito Carlos Libório Caires de Araújo and Romero Junior Venâncio Silva, leaders of important research groups at PHC, the collection of publications on PHC and art at the publishing house Autores Associados, a well-known publisher that publishes books in this field; the annals of specific PHC events: the “Historical-Critical Pedagogy Congress: education and human development (2015)”; the “Dermeval Saviani Seminar and Brazilian Education (2017)”, the “Journey of the XIV HISTEDBR: Historical-Critical Pedagogy, education and revolution: 100 years of the Russian Revolution (2017)”; the Directory of Research Groups of the Commission for the Improvement of Higher Education Personnel and the annals of CONFAEB and ANPAP from 2008 to 2020.

The period chosen for the investigation, and which we present here the results, was an imposition of the object of the research itself. First, because it was carried out in 2020 and, therefore, present the data until its conclusion. Second, because texts of this pedagogical tendency and the field of visual arts were found in a very sparse way in the years prior to 2008. We then defined the initial year as 2008, since from then on there was a greater development of the approximation. Newton Duarte's research “Art and human formation in Lukács and Vygotsky”, led to a series of postgraduate orientations, in dissertations and theses, in the researched relationship, which we will show below.

Before moving on to the survey itself, we need, even if briefly, to define the PHC for the reader unfamiliar with Brazilian pedagogical trends.

What does Historical-Critical Pedagogy consist of?

Historical-Critical Pedagogy is a counter-hegemonic pedagogical theory, systematized in the early 1980s by Dermeval Saviani. It is the result of the process of expansion of social struggles that took place since the end of the previous decade and that resulted in the creation of several social movements, unions and left-wing parties in Brazil and that contributed to the end of the civil-military dictatorship. Saviani (2013) sought to systematize not only a theory of education, which in the author's conception consider the relationship between education and society, without, however, proposing a pedagogy. This, while thinking about the relationship between education and society, seeks to propose and be an effect of an educational practice.

This pedagogical theory differs on the one hand from pedagogies that prioritize theory over practice, such as the so-called Traditional Pedagogy in Brazil. And also, to those pedagogies that prioritize practice over theory, this group comprising the wide and diverse range of so-called learning to learn pedagogies (Duarte, 2016). The overcoming of these two groups of pedagogies by PHC is defined by Saviani as follows:

[...] historical-critical pedagogy, interested in articulating the school with the needs of the working class, is committed to putting into action effective teaching methods [...] in this perspective its methods will stimulate the activity and initiative of students without giving up the teacher's initiative; they will favor the students' dialogue with each other and with the teacher, while valuing the dialogue with the culture accumulated historically; will take into account students' interests, learning rhythms and psychological development, without losing sight of the logical systematization of knowledge, its ordering and gradation for the purposes of the transmission-assimilation process of cognitive contents (Saviani, 2016, p. 75).

Education is thus understood as the intentional act in which what the human race has built throughout its history is produced in each individual. Emphasizing the importance of the school in this process, this trend seeks to “historically establish the understanding of the school issue, the defense of the specificity of the school and the importance of school work as a necessary element for cultural development that contributes to development in general” (Saviani, 2016, p. 119). Development in general that implies the objective of overcoming capitalist society.

It is the relationships between this pedagogical theory, briefly presented here, and the teaching of visual arts, between the years 2008 and 2020, which we present in the following pages.

The fruitless search in the Directory of Research Groups of the Commission for the Improvement of Higher Education Personnel

The research carried out in the Directory of Research Groups of the Commission for the Improvement of Higher Education Personnel, a database of all certified research groups in Brazil, investigated which groups had PHC as a keyword in their research lines and, among them, who demonstrated a direct contact with art, to then seek the relationship with the teaching of visual arts.

This search resulted that in the parameters described above, only one research group, the Study and Research Group on Marxist Theory and Socialist Pedagogy, LEFEL of the Federal University of Sergipe led by Benedito Carlos Libório Caires de Araújo and Romero Junior Venâncio Silva, presented the research line “Art, Culture, Education and Marxism”. Of course, the search parameters have limits. There are researches on the relationship between art and PHC that do not appear, because the directory does not present the research carried out in the groups, only the relationship “research line + keyword used, in this case (PHC)”. An example of this is the research by Professor Newton Duarte, from the University of the State of São Paulo (UNESP) “Art and human formation in Lukács and Vigotski”, which aims to:

1. analyze the studies developed by Lukács in the field of aesthetics and literary criticism, seeking to detect the conceptions of the Hungarian philosopher about the role of art in the formation of the human being;
2. analyze Vygotsky's works that approach the effects of works of art in the formation of the human psyche;
3. analyze the possible approximations and distances between Lukács and Vygotsky with regard to the formative role of art;
4. extract, from the analyzes defined in the preceding objectives, contributions to educational theory regarding the relationships between the formation of individuals and the objectifications of the human race (Duarte, 2019, s.p.).

Although the search had limits of this type, which shows that the survey is introductory, we find here a point to consider for future investigations. What are the reasons and how the lines of research that have investigations in the researched axis are organized. The appearance of only one research group that, having PHC among the keywords of its lines, has a line of research evidently in the field of the arts, points to the little explanation of the relationship in the systematization of data in an official space of search and registration. Considering the various omissions, which must exist and we do not yet know, we point out those that we know exist and will be presented in this text, we cite, advancing results, for example, the various studies presented in the events researched here. Which did not appear in the investigation in the Directory of Research Groups, but existed and were published. This is an important data to think about the limits of the results presented here of the approximations between the PHC and the Teaching of the Arts.

PHC authors and the relationship with the visual arts

In view of the scarce data, the investigation focused on some authors of the PHC and their curricula, to know to what extent this relationship was being built. The theses

and dissertations guidelines, publications and research projects were the items preferably researched in their lattes curricula. Newton Duarte, Dermeval Saviani, João Luiz Gasparin, Lígia Marcia Martins, Sandra Soares Della Fonte, Benedito Carlos Libório Caires de Araújo and Romero Junior Venâncio Silva were chosen because they lead Research Groups in the PHC field, organize the researched events and /or have published books on the subject. Of the authors surveyed, Professor Newton Duarte stands out. Whether for a greater categorization of art, understanding it as a way to overcome the fetishized relationship with reality (Duarte, 2016), or for the research already mentioned. In addition, it presents a set of publications and guidelines that seek to contribute to this relationship. We can cite the following articles published in journals:

DUARTE, NEWTON; ABREU, THIAGO XAVIER DE. Sobre o sentido político do ensino de música na educação escolar: das relações entre a arte e a realidade objetiva. LINHAS (FLORIANÓPOLIS. ONLINE), v. 20, p. 12-35, 2019.

ASSUMPCÃO, MARIANA DE CÁSSIA; DUARTE, NEWTON. Arte, educação e sociedade em György Lukács e na pedagogia histórico-crítica. REVISTA EDUCAÇÃO EM QUESTÃO (UFRN. IMPRESSO), v. 55, p. 169-190, 2017.

ASSUMPCAO, M. C. ; DUARTE, NEWTON. A função da arte e da educação escolar a partir de György Lukács e da pedagogia histórico-crítica. Revista HISTEDBR On-line, v. 16, p. 208, 2016.

ASSUMPCAO, M. C. ; DUARTE, NEWTON. A arte e o ensino da literatura na educação escolar. Contexto, v. 27, p. 238-258, 2015.

DUARTE, N.; Ferreira . As artes na educação integral: uma apreciação histórico-crítica. Revista Ibero-Americana de Estudos em Educação, v. 6, p. 115-126, 2011.

In addition to these articles, there is also the following book published with Sandra Soares Della Fonte:

DUARTE, N.; FONTE, S. S. D. Arte, conhecimento e paixão na formação humana: sete ensaios de pedagogia histórico-crítica. 1. ed. Campinas: Autores Associados, 2010. 174p.

The author will also reflect on art in chapter 5 of the book “School contents and the resurrection of the dead: contributions to the historical-critical theory of the curriculum”. In 2016, according to information on Plataforma Lattes, he participated as an advisor in the elaboration of the Art curriculum for the early years of the municipality of Cambé, in the state of Paraná. This proposal is part of the document “Curriculum for

the Municipal Public Education Network of Cambé”. This last information is recorded here for possible research on concrete proposals from the PHC.

There are also a series of guidelines, such as Rafael Beling Rocha’s theses “Musical Education and Historical-Critic Pedagogy”, by Mariana de Cássia Assumpção, “School Education and Individuality: aesthetic foundations of historical-critical pedagogy”, by Thiago Xavier de Abreu, “Music and School Education: contributions of Marxist aesthetics and historical-critical pedagogy to music education”, defended in 2018, by Nathalia Botura de Paula Ferreira “Aesthetic catharsis and historical-critical pedagogy: contributions to the teaching of literature”, defended in 2012. And the dissertations of Juliana Oliveira Leitão “The specificity of art teaching in the historical-critical perspective”, defended in 2019, by Mariana de Cássia Assumpção “Social practice in historical-critical pedagogy and the relationships between art and life in Lukács and Vigotski” and by Maria Cláudia da Silva Saccomani. “Creativity in art and school education”, defended in 2014. This dissertation was published in a book by the publisher Autores Associados, under the title “Creativity in art and school education: a contribution to historical-critical pedagogy in the light of Georg Lukacs and Lev Vygotsky”.

The aforementioned publisher publishes several PHC authors. Both this book and the others cited here were published by her, as well as the one by Newton Duarte and Sandra Soares Della Fonte “Art, knowledge and passion in human formation.” Among the publications in the annals of events, only the text “Arte e Formação Humana em Lukács e Vigotski” was found, published in the annals of the 31st Annual Meeting of the National Association of Graduate Studies and Research in Education (ANPED) held in 2008 in Caxambu/MG.

The other mentioned researchers do not present research specifically oriented to the field of Arts. With the exception of Newton Duarte's advisees, only Professor Sandra Soares Della Fonte between 2010 and 2011 has registered a research called “Ethics and aesthetics: clashes between the Critical Theory of Society and the postmodern”.

In the path that drives the investigation to broaden the view on the state of the art of the relationship between the PHC and the teaching of the visual arts, we now present the result of the search for references in the annals of three events that had the PHC as their theme.

Annals of events: dialogues between PHC and the teaching of visual arts

At this point in the text, the scope of researchers is expanded to those who do not appear in the parameters used in the search in the Directory of Research Groups of CAPES, who do not publish in Autores Associados and who were not guided by the PHC authors researched. For this, data collection was carried out in the annals of the following events: Historical-Critical Pedagogy Congress: education and human development (2015); Dermeval Saviani Seminar and Brazilian Education (2017) and XIV HISTEDBR Journey: historical-critical pedagogy, education and revolution: 100 years of the Russian Revolution (2017). The published articles are described below:

Table 1: Events in the field of studies at PHC

Congresso Pedagogia Histórico-Crítica: educação e desenvolvimento humano	Seminário Dermeval Saviani e a Educação Brasileira	Jornada do XIV HISTEDBR: pedagogia histórico-crítica, educação e revolução: 100 anos da Revolução Russa
BUENO et al. O método dialético e o ensino das artes.	SOARES, R. Pedagogia Histórico-Crítica: O lugar da educação estética para a emancipação.	FONSECA DA SILVA, M.C. Educação estética: Contribuições para pensar a formação de professores de artes.
BIAVATTI, S.M.; WIELEWSKI, J. M.O ensino da arte na Educação Básica na perspectiva da Pedagogia Histórico-Crítica.	SCHLICHTA, C.; FONSECA DA SILVA, M.C. Da formação à atuação do professor de artes visuais: contribuições para uma prática histórico-crítica.	PERINI, J. A. A formação do professor de Artes Visuais na sociedade capitalista.
FELIX, T. da S; VIOTTO FILHO, I. Desenvolvimento das emoções e sentimentos na escola: as atividades artísticas neste processo pedagógico.	PANCIERI, T.Z.; CHISTÉ, P. Educação Estética mediada pelas obras de arte do acervo do IFES: aproximações com a Pedagogia Histórico-Crítica	PINTO, J. R. A formação de professores de Artes Visuais frente à Reforma do Ensino Médio: Questões para pensar o currículo.
MARCELINO, A.B. Imersões da Indústria Cultural sobre o Ensino de Arte: perspectivas contemporâneas.		SCHLICHTA, C. A. Em defesa da formação e da atuação do professor de arte na escola: ainda não nos damos por vencidos.
		SOUZA, A. R.; HILLESHEIM. G. B. Mercado artístico e formação de professores de Artes Visuais: uma percepção Histórico-Crítica.
		MACHADO et all. Pedagogia Histórico-Crítica e a formação de professores em Artes Visuais: Inquietações e contribuições de pesquisa.
		NETO, N.S. MAGNANI, E. O ensino da arte no contexto da Pedagogia Histórico-Crítica para a Educação Infantil.
		LEITÃO, J. O. A periodização do desenvolvimento e a importância do ensino da Arte na adolescência: Contribuições da psicologia histórico-cultural no contexto da Reforma do Ensino Médio.

Sources: (TEIXEIRA, L. A., & MARTINS, L. M. (Org.) 2016), (COSTA, L.Q., CHAGAS, L. C., & CHISTÉ, P.S. (Org.) 2017) e (CASTANHA, A. P. DUARTE, R. C., & DERISSO, J. L. (Org.) 2017).

In the table above, we can see that new researchers appear, who work directly in the field of the arts. This fact led us to investigate publications of books, book chapters, guidelines and even annals of events that do not have the PHC as their theme, and that here we focus on the two main events that involve the visual arts in Brazil, CONFAEB and ANPAP that will be dealt with in this article.

The range of texts recorded in the table above encompasses reflections on the periodization of human development and art, teacher training, the artistic market, art teaching, aesthetic education, that is, a wide range of investigations that present, in the data collected, an increase in publications in the relationship between the PHC and the teaching of visual arts. Evidence that is not so solid in the specific events of the arts field.

To present the data of the result already in advance, of the little publication in the specific events of the art. The two main events bring together an expressive group of researchers who range from non-formal education, to artists, teachers from Basic Education to Graduate Studies. The period was maintained from 2008 to 2020 and the proceedings analyzed are from the National Congress of the Federation of Art-Educators of Brazil (CONFAEB) and the annual meetings of the National Association of Researchers in Plastic Arts (ANPAP).

Annals of events: CONFAEB and ANPAP

Before presenting the survey of the cited annals, it is important to introduce both, what they represent for the specific field of Visual Arts, their history and characteristics. This will justify the attention given to both, especially to those readers who are not in the field of Visual Arts, nor do they know the internal spaces in Brazil. CONFAEB is the national congress of the Federation of Art/Educators of Brazil (FAEB). This federation is a civil association and has, among other objectives, “to support and defend the teaching/learning of Visual Arts, Dance, Music and Theater as specific areas of knowledge in Art in the educational system and in Brazilian institutions in the its various levels and modalities” (FAEB, 2018, p. 01). It brings together several state art associations/educators and individual members, which include researchers, artists, teachers and students. With members of all educational levels and modalities. It was created in 1987 and plays an important role in the defense of art as a mandatory curricular

component in Brazilian schools. Its board of directors is chosen every two years at a general meeting held at the congress itself.

ANPAP was also created in 1987 and aims to “promote, develop and disseminate research in the field of plastic and visual arts”. Unlike FAEB, it is a specific association of researchers in Fine Arts. And the participants registered as listeners or with work communication are not associated with ANPAP, as in the FAEB, to request association it is necessary to participate in two events with work presentation. This detail is important because in some events there were symposia with specific groups and presentations in the committees that form the association and the thematic proposals are always made by the associates. There are five ANPAP associative committees, where associates must choose one of them. The committees are: Curatorship (CC), Education in Visual Arts (CEAV), History, Theory and Criticism of Art (CHTCA), Heritage, Conservation and Restoration (CPCR) and Art Poetics (CPA). In the annals of ANPAP, in addition to the symposia, when they were held, which are spaces proposed parallel to the committees, we also analyzed the work of the Visual Arts Education Committee (CEAV). The survey, carried out on the website of both associations, found only one problem, which was that the works were not published in ANPAP's CEAV in 2014. The links to access the works are down.

PHC at CONFAEB and ANPAP

The proceedings available on the websites of the two associations surveyed show the same trend already found in the search parameters. The difference between them is the almost non-existence of works from this perspective at ANPAP, only in 2016 we found texts that relate the teaching of visual arts and PHC.

A fact that occurs a lot is the quotation of Saviani, but using it to historically contextualize pedagogical trends. These texts were not included within the scope of this work because even if they were used, they were outside the objectives of the investigation, as it is not the case here to carry out a survey of how this author is appropriate, but of the relations between PHC and the teaching of the arts. visuals. In this sense, citations from his research as a historical reference were not considered here.

Both events, which have many authors in common and present a low number of works and which remains constant in the studied period. The years 2018 and 2020 have the largest number of works, even so a very small number, only four (04) articles published between the two events. In the vast majority of years, in seven (07), only one (01) work appears published between them. Unlike the events whose theme was the PHC, there is no upward curve in the number of published works.

In 2008, CONFAEB has only one work using authors from PHC. It is the “Art and Mathematics in the Classroom: Teaching Visual Arts in Basic Education” by Luna and Fernandes (2008), respectively student and professor of the Pedagogy course at the Regional University of Cariri (URCA). The text deals with the use of comics to improve reading and interpretation, thus helping the learning of mathematics, in a second-grade class, today a third year of elementary school. The year 2009 presents only one text that mentions the PHC in a very superficial way, among other pedagogical trends, is the “Estudos de Artes x Estudos Culturais: the teaching of Arts beyond the walls of the school” by Bessa-Oliveira and Nolasco (2009) from the Federal University of Mato Grosso do Sul.

In 2010 we already found a greater number of works, there are articles that cite Saviani very punctually to explain some category, but they do not work from the PHC perspective. These articles will not be the subject of individual records here, although they exist and can be analyzed in later researches that are oriented to investigate the appropriations made of Saviani's work in postmodern eclecticism. Among the works that are objects of this study we have the “Teaching and learning art: from affirmation to problematization what to teach what to learn?” by Consuelo Schlichta who proposes to think about the teaching-learning process as a historical practice, and therefore socially conditioned. There is also a text that deals with the alienation category “Considerations on art, education and alienation” by Cintia Ribeiro da Silva, which points out questions about alienation in art. The author uses Saviani as a basis for defending the rescue of the school as a transformer of social reality. In the annals there is still another text whose title is “Working with dance at school from the perspective of inclusion” by Alessandra Matos Terra, Diego Ferreira Tonietti and Marlini Dorneles de Lima that uses the category of educational work as the basis of its argument.

Between 2011 and 2013 we have an article in 2011 and another in 2012. The text “Mediation: Modes of articulation between ways of doing, giving visibility and weighing

these ways of doing” by Schlichta (2011) seeks a relationship between exposing, appreciating and mediating that promotes the formation of human senses capable of appropriating art. The “Universidade e Socioeducação” by Martins, Fernandes and Monteiro (2012) presents a work with young people in socio-educational measures using the PHC as the basis of its didactic proposal. In the case in question, with reference to Gasparin (2007).

In 2014 we found two works in CONFAEB. We have “Historical-Critical Pedagogy and the epic theater in the school theater” by Tomita and Ochoa based on Brecht and “The articulation between theory and practice in teacher education in art” by Palhano and Hillesheim, which reflects on the relationship between theory and practice in the National Plan for the Training of Basic Education Teachers (PARFOR) and the actions carried out by the Visual Arts degree students, in the discipline Practice as a Curricular Component (PCCC) and the contributions of the PHC.

In 2015 and 2016 we did not find any work in the parameters researched in CONFAEB. At the 2015 ANPAP annual meeting, several symposia took place alongside the CEAV. We highlight Symposium 6 proposed by Maria Cristina da Rosa Fonseca da Silva, from the State University of Santa Catarina (UDESC), Consuelo Schlichta, from the Federal University of Paraná (UFPR) and Gerda Foerste, from the Federal University of Espírito Santo (UFES). These teachers are part of the Observatory of Training in the Scope of Art Teaching: comparative studies Brazil and Argentina. In the symposium proposal, which starts from the observation that there is a contradiction between human and capital needs, the “central role of work in the process of training men and women, in general, and teachers of visual arts, in particular.” In it there is the work “The training requirements of the Visual Arts teacher in Contemporaneity: what new profile is (im)posed?” by Schlichta who uses Saviani in the perspective that “he sets up the defense of the Marxist conception of “class identity” as opposed to the defense of “personal identities”, founded on postmodern thinking” (SCHILICHTA, 2015, p.3002). Although the symposium has an evidently Marxist orientation, using the Hungarian philosopher Mészáros in its presentation, the approved works do not have great relations with the PHC. In 2016 we have the article published in ANPAP’s CEAV “Art, education and research: Reflections on the historical conditions of teaching, making and researching art today” by Schlichta, Hillesheim and Fonseca da Silva. The article deals with a historical

reflection of the teacher-artist-researcher triad, asking if there are in fact practices that aim at human emancipation.

The year 2017 does not present works in CONFAEB in the relationship that we seek here, in the parameters already expressed. At ANPAP, in turn, Symposium 2, proposed by the same authors of the aforementioned Symposium, has a work entitled “Images and Memories: Narratives in a formative perspective of teaching images of Maria Angélica Vago-Soares, from UFES. She uses Walter Benjamin as the framework for her theoretical perspective, as well as Newton Duarte and Dermeval Saviani as the basis for her relationship about the role of education.

The year 2018 already presents a quantitatively greater number of works. At CONFAEB, the text “Art, society and the environment: Possible relationships in the training of art teachers” by Andrea Pessutti Rampini Nagai, who is a pedagogical technician of the Art discipline, at the Regional Center for Education in Cascavel-PR, studies the continuing education of Art teachers from the state public school system, in the municipalities that make up the Regional Nucleus of Education in Cascavel-PR. Besides him “Brief introduction to Lukacs’ aesthetics: Principles of everyday and aesthetic reflexes and the training of teachers in Visual Arts” by Vinícius Luge and Maria Cristina da Rosa Fonseca da Silva (2018) investigates the foundations of PHC, with the aim of pointing out contributions to the training of teachers in Visual Arts. In “Arte/educação Brasil e Cuba - what can we learn from the Caribbean experience”, Ferreira (2018) uses the PHC as a support in the defense of art as historically constructed knowledge and because of this, access to its contents is a human right. . To this end, it conducts a comparative study between the Brazilian and Cuban experience in accessing art education and the possibilities of accessing art and scientific knowledge, built by humanity throughout its history as a collective right. At ANPAP, at CEAV, Iavelberg and Neto (2018) published the text entitled “Tactics of resistance from free expression to contemporary art/education: the role of critical pedagogy and cultures” which, in a bibliographic survey, present different tactics of resistance that art/education performs as a way of confronting the forms that prevent it from fully developing.

In 2019, there are two works published in CEAV, from ANPAP, which originate at the University of the State of Santa Catarina. We have a full article and a summary. The article is entitled “The creative process in teaching in visual arts” by Fonseca da Silva (2019b) and is part of a research clipping carried out by the project “Observatory of

Teacher Training within the scope of Arts Teaching: comparative studies between Brazil and Argentina”. It is an analysis of responses from 51 teachers about working and teaching conditions. As a theoretical basis for the analysis, the article presents a synthesis of PHC's contributions to the teaching of Visual Arts. The abstract, by Zanoni, Agostinho and Fonseca da Silva (2019) “From the contemporaneity of the visual arts to the contradictions of the classroom: teacher speech” is a production that stems from the same research mentioned above and presents more descriptive data in a more descriptive way. general raised in it. The 2019 CONFAEB has in its annals the record of only one work: “Training in the licentiates in arts: Policies as projects of domination”, Fonseca da Silva (2019c) which analyzes the opinion that approved the guidelines for teacher training for Basic Education. It is important to emphasize that Saviani is cited and referenced in other texts in this event, but only as a support of historical information, which, in itself, does not entail a link to the PHC.

In 2020, at ANPAP, we find Reche, Luge and Fonseca da Silva (2020), with “Contributions of Gyorgy Lukacs and Theodor Adorno to aesthetic thinking about art and education: dissonances from historical-dialectical materialism” the text sets itself the objective to present the aesthetic perspectives of the two authors, as a problematization of the reflections of the Research Group Art and Teacher Training in Contemporary Political Processes, which has Historical-Critical Pedagogy as the articulating center of reflections. In “Objects for the teaching of art: reflections from three studies”, Hilleshein, Fonseca da Silva and Born (2020) articulate three investigations and their objectives with PHC contents. Farias, Fonseca da Silva and Anversa (2020) in “Socio-historical foundations for thinking about teaching art and confronting educational policies” criticize neoliberal influences and seek to provide subsidies to understand these influences as well as indicate possibilities for human emancipation. Finally, in the text “Art and classical knowledge: initial reflections on historical-critical pedagogy” by Luge and Pravinchandra (2020) we find an initial debate on classical knowledge, from the perspective of PHC and how they relate to the field of Visual Arts. FAEB in 2020, due to the pandemic, did not hold CONFAEB, in the way it had been held, instead of a single event, several regional meetings of the associations were organized. As of the date of completion of this text, none of the proceedings were available on the federation's website.

The survey in the two of the most important specific events in the field of Visual Arts, although CONFAEB is not specific to this field, as there are other languages in it, Theater, Dance and Music, presents in the period carried out authors who appear both in the specific events of the PHC, as well as in the specific events of Visual Arts. The record made here, which presents a set of texts, can facilitate further investigations that focus on particular categories used in each article cited, as well as the specific forms of appropriations carried out in the field of visual arts, at PHC. From a qualitative point of view, we have a very restricted participation of the PHC field in specific events of Visual Arts researchers. In the table below (Table 2) we see the amount between the two events:

Table 2: Quantitative number of works in the ANPAP and CONFAEB

Ano	ANPAP	CONFAEB
2008	0	01
2009	0	01
2010	0	03
2011	0	01
2012	0	01
2013	0	0
2014	-	02
2015	01	00
2016	01	00
2017	01	00
2018	01	03
2019	02	01
2020	04	00

Source: Anais CONFAEB and ANPA: (<http://www.anpap.org.br/encontros/anais/>) and (<https://www.faebr.com.br/anais-confaeb/>)

In it, it is possible to notice that no more than 04 works are presented in the events that make an explicit link with the PHC in the same year. We have already commented before and it is important to emphasize that texts without an explicit link with the PHC are not included in the research, nor those works that use PHC authors as theoretical support without articulation with the PHC perspective. For example, the use of Saviani as a reference for historical data or the use of his conception of curriculum, in isolation.

Final considerations

The survey carried out here demonstrates that the research publications that point to the relationship between the PHC and the teaching of the visual arts present a considerable increase in productions, and this process is not accompanied by an effective participation in specific events in the field of the arts, focusing on events that bring the PHC as a theme. The orientations of dissertations and theses that are carried out between 2008 and 2020, some of which are still under development, point to a growing relationship that, on the one hand, presents a number of works published in the annals of events with the theme of PHC larger and in the events of the specific field of the visual arts the number of works does not present great annual increase, on the other hand, it also indicates that there are other spaces of scientific divulgation. As a hypothesis, we can indicate the valorization of journals in relation to the annals of events in the punctuation of postgraduate programs in Brazil, which may result in their being privileged to events, but proving it is beyond the scope of this text. The process of approximation between PHC and the teaching of visual arts marks the consolidated entry into the field of visual arts, with at least 12 years of growth in publications of a theoretical trend that, although not new in Brazil, as it is already 40 years old of existence and only now manages to occupy a considerable and growing space in the field of teaching the visual arts. The limits of a descriptive study such as this one are the limits imposed by the need to organize the record of this historical movement and contribute to its strengthening and deepening.

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