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## REMAKE: A REVIEW OF WORKS OF ART THROUGH THE TRIANGULAR APPROACH

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**Abstract:** The article refers to the interdisciplinary project, *Remake*, developed at Escola Municipal de Ensino Fundamental Joaquim Caldas de Souza, in the city of Iacanga-SP, developed by History teachers Kelly Cristina Ap. Basilio and Cleiton Ap. Basilio and by Art teacher Gislaíne Marana. The same consists of the reinterpretation of works of art based on Ana Mae Barbosa's Triangular Approach, made by students in the 7th year. During its development, students carried out a deep reflection on image reading, thus promoting the development of critical and reflective ability, reflected in their artistic productions loaded with individual interpretations. Our proposal is to highlight the importance of working Art/Education in a meaningful and interdisciplinary way, using image reading as a tool in the process of knowledge construction and the development of creativity. Thus, the student will learn not only to see, but to read and understand art, through reflection, text and context, resulting in new knowledge and promoting a sharper and more curious look.

**Keywords:** Art, Education, Triangular Approach, Image Reading.

## INTRODUCTION

The present work proved to be relevant from our experiences and our daily life in the classroom, in the public school system, in the city of Iacanga-SP and through the reflections contained during the discipline of Art and Education, in course at the Professional Master's Degree for Teaching, at the Universidade Estadual Paulista Júlio de Mesquita Filho, (UNESP), Bauru-SP. The analyzes carried out so far in the discipline made it possible to broaden our view of the pedagogical practice within the classroom.

In an interdisciplinary way, the project was developed contemplating History and Art classes, with teacher Gislaíne Marana

involving 7th grade students at the Joaquim Caldas de Souza Municipal Elementary School. From the reading of the image and guided by Ana Mae Barbosa's Triangular Approach, in which the child is led to observe the work, followed by contextualization and practice. It is important to emphasize that the practice does not refer to a mere reproduction, but a production based on new interpretations of the work of art made by the students.

The project was developed with the qualitative method from the analysis of works of art selected by teachers and students. In view of the observations, it was possible to verify the relevance of image reading as an instrument in the process of developing creativity, criticality and reflection of the student, encouraging him to no longer see only, but to seek understanding of the image, interaction between context and the work, adding new knowledge and producing a sensitive and critical view in the student.

This work seeks to point out the relevance of pedagogical practices focused on active methodologies, in which the student becomes the protagonist of the construction of their knowledge, stimulating their autonomy, participation and commitment to learning, in addition to awakening criticality and reflection through familiarization and students' contact with works of art. These, in turn, lead the student to the perception that image reading brings information contained in small strokes, lines, colors and shapes, resulting in a set of meanings that will result in knowledge and possible changes in the world view.

Therefore, image reading in the middle of the school context can expand the students' imagery, creative and reflective repertoire, contributing to the process of developing a critical reading of images and the reality that surrounds them, even because all reading is driven by the reader's life experiences. Then we will address a brief discussion about art

and its importance in education.

## **IMPORTANCE OF ART IN EDUCATION**

Art has been present in our lives since the beginning when men in Prehistory used the image to characterize their ideas, feelings and the considerable events in their life or community in the form of a drawing. Art is present in our lives even when we do not recognize it, reflecting ideas, concepts, disseminating information and learning.

According to Barbosa, 1995, art in education acts as an important tool for cultural identification and its development, when we take it into account as a personal and cultural expression. For the author through art is

[...] It is possible to develop perception and imagination, apprehend the reality of the environment, develop critical capacity allowing to analyze the perceived reality and develop creativity in order to change the reality that was analyzed. art enables a man or a woman not to be a stranger in their midst, nor a stranger in their own country. It overcomes the state of depersonalization, inserting the individual in the place where he belongs. (BARBOSA, 1995, p. 13)

This way, it is possible to verify the collaboration of art in the development of the consciousness of a citizenship, which, according to Rodrigues, 2019, p. 2, tells us, art makes us “question statements, value particularities and disobey pre-established behaviors. Transgressive, art is a dynamizer of the development of individuals and peoples”, thus proposing the construction of our identities.

The author also ensures the emergence of new paths for the development of students, through the partnership between art and education, contemplating their autonomy, criticality and creativity. For Ana Mae, 1995, the development of creativity occurs through the appreciation of art, in which

[...] we develop fluency, flexibility, elaboration and originality – the basic processes of creativity. In addition, appreciation education is critical to the cultural development of the country. This development only happens when a high quality artistic production is associated with a high degree of understanding of this production by the public. (BARBOSA, 1995, p. 14)

For the author, it is a challenge to work art in education in a reflective way, as there is a distance between art and the public. This consists of the lack of belonging to our local memory, to our identity, to the history that influenced the construction of our history. According to the author, p. 15, “those who have no schooling are afraid to enter the museum. They don’t feel knowledgeable enough to penetrate the temples of culture”. It is in this issue that art education has its relevance by mediating between art and the public through appreciation, contextualization and practice.

Works of art, according to Barbosa, 1995, need to enter schools, in the lives of students through pedagogical practices and actions that include readings of images and the triangular approach, leading students to have significant contact with learning, valuing their productions, contextualizing and questioning each historical moment. Take the student to an action, which he can bring new interpretations, according to his observations.

Ana Mae, teacher and researcher, in the late 1980s, reflecting the context of redemocratization and democratization of knowledge in art linked to decontextualized education, identified the relevance of knowing the historical process of teaching in Brazil and in the world, and in a conscious and amid the influence of modernism and the teachings of Paulo Freire, he systematized a theoretical-methodological position known as the Triangular Approach. According to Silva and Lampert, 2017,

The Triangular approach referred to the improvement of art teaching, based on an integrated pedagogical work, in which the artistic making, the analysis or reading of images (comprising the field of feeling of art) and the contextualization interact with the critical, reflective development and dialogic of the student in a sociocultural contextual dynamics. (SILVA and LAMPERT, 2017, p. 90)

According to the authors, “[...] methodology is a concept that must be developed by the teacher. It does not require a rigid structure or a previous recipe”. Thus, [...] it is not a model or method, but corresponds to the ways in which one learns [...] (p. 90). Based on this theory, we worked in our image analysis project seeking reflection and interpretation of the image content. Therefore, visual literacy of the students is necessary, offering support for the interpretation of images, deciphering codes, associating with other information acquired in previous experiences. Therefore, Correa 2017 argues that,

Human beings have an enormous visual culture, but sometimes they do not understand or understand what they are looking at. At this point it can be said that he sees but does not see; he looks but doesn't notice. Seeing in the world of the arts is essential, and exercising the gaze to interpret becomes increasingly important for understanding an image, as it harbors countless possibilities of meanings that do not always appear on display, many are hidden, it is necessary to look for them. them to unravel them, it is necessary to think. (CORREA, 2017, p. 253)

This way, Silva and Lampert, 2017, state that it is necessary, through a critical conception in the teaching of art, to “generate new problems and trends in the systems of production and reception: intending access, managing the production, dissemination, legitimation and circulation of knowledge, not just information” (p. 91). At this point, we realize the importance of stimulating a well-

concentrated image reading and prepared by the teacher, which leads the student to distinguish, according to Tibure, 2004, p. 8, the “difference between seeing and looking”. Barbosa, 2010, p. 100, also emphasizes the possibility of expanding perception and imagination, thus developing the “critical capacity, allowing to analyze the perceived reality and developing the creative capacity in order to change the reality that was analyzed”.

According to Ana Mae, “reading images is an interesting and important methodological proposal in the classroom; there may be a certain inclusion of details and new communications, as well as an intense exploration of line, color and space” (p. 100). Bueno, 2011 contributes by stating that,

[...] the reading of the world comes through our senses, perception, imagination, intuition and intellect. Therefore, we are not subject to the information that comes to us, we only select what sensitizes us and then a cut of reality is made, through the way we look and face the world. This way, it is necessary to know in order to reproduce and, from the moment the student comes into contact with a new way of expression or new forms, he will naturally use them in his productions, and will be able to change his representations. (BUENO, 2011, p. 151)

Therefore, according to Iavelberg, 2003, p. 12, “the reading of the image, then, becomes real when it establishes relationships with reality and the present or hidden context in the image, in an attempt to understand and resolve it”. Hence the importance of the Triangular Approach, which, according to Silva and Lampert, 2017.

The Triangular approach allows different paths within the scopes that surround it, from Doing, Reading and Contextualizing. The image of the Triangle allows the teacher to choose which end to start his work on. Therefore, it is a dialogic approach. Its power lies in the relationship between the triad that allows the reordering of teaching practice. Thus, it must not be taken as a step by step.

That would be to lose its meanings in a void.  
(SILVA E LAMPERT, 2017, p. 91)

In this perspective, Barbosa, 2010, p. 10, attests that “[..] this is a flexible approach. It demands changes in the context and emphasizes the context”. This way, we can say that the image reading in the classroom within the triangular approach is necessary due to its relevance in the construction of a critical reading, a solid analysis and an interpretive production. This way, the approach brings us a reflection on the relevance of what to think about the image. Thus, Novaes, 2005, emphasizes that “if we do not know how to see, it is certainly because visibility does not depend on the object alone, nor on the subject who sees, but also on the work of reflection: each visible has an invisible fold that must be unveiled each time. moment” (p. 11).

Providing questions about the observations of images within the classroom, according to Silva and Lampert, 2017, is a democratic question of knowledge, thus enabling the overcoming of what is taken for granted, what is perceived in the school context for an understanding that “[...] reflects on the look at the context in which one lives, and thus, the views and readings of the world” (p. 92). Therefore, “art in education as a personal and cultural expression is an important instrument for cultural identification and individual development”, Ana Mae Barbosa, 2010, p. 99. Silveira, 2011, adds that “[...] Art enables contact with the world and with oneself. It allows them to [...] know and understand the context in which they are inserted, as well as develop artistic, cultural and historical knowledge” (p. 13)

Therefore, reading an image, for Silveira, “is based on the different possibilities for the student to come into contact with art, which can awaken the critical capacity of the students”, Barbosa apud Silveira, 2011, p. 10. The author emphasizes that image reading

can be understood.

[...] as a time to contextualize the artist and the work. It is about understanding the work of art and the context in which it was created, as well as the ideologies that may be present in the creation. The last of the three axes of the Triangular Proposal - the artistic making or artistic reproduction - understands as the creative moment of the student, the moment of the production of personal representation of each one. (BARBOSA apud SILVEIRA, 2011, p. 10)

In view of this, we can reiterate that artistic making is linked to the practice of art educators, according to Correa, 2017, p. 258, “what we call re-reading: the subject (child, adolescent, adult) takes as a stimulus for his artistic creation not any natural or imaginary object, but a work of art (painting, drawing, sculpture, etc)” and cannot be something “faithfully copied, but as an element capable of providing new interpretations” (p. 258).

In this conception came the present work in which re-readings of images selected by teachers and students were carried out together in the classroom seeking a reflection based on the Triangular Approach, thus enabling a creative production by the students, based on their interpretations. According to Barbosa, 2010, “[...] the aspiration of art/education is to positively influence the cultural development of students through knowledge of art that includes the enhancement of critical reception and production” (p. 98). Therefore, we will continue the study with the methodological explanation and its results.

## METHODOLOGY

Our project was created in the History classes with the 7th grade class of Elementary School final years, during the study of the Cultural Renaissance theme. Analyzing some images of Renaissance paintings in the course of the subject in the textbook, the teacher approached some concepts in relation to the

Renaissance, explaining the context in which it originated, emphasizing that the paintings present there obey the influence of realism and naturalism and that there was a method in which the artist made use of techniques and studies based on science and reason. Many students showed curiosity about the subject, being impressed by the beauty of the canvases, and how perfect were the bodies of the people represented there. Many questions began to compose the scenario of the classes, in relation to the clothes, colors, hairstyles, scenarios, position of the bodies and the ideal of beauty represented in the images. Very surprised by the direction that Cultural Renaissance class was taking, the professor who teaches the discipline of History, Kelly Basilio emphasized that the artists of that time sought to bring painting as close to reality as possible, always respecting human anatomy. At the same opportunity, the teacher decided to ask the students, establishing a comparison with our present day, about the permanence of those paintings we could find in our society. The teacher also questioned how much an image today could influence us, dictate a fashion, or impose certain social and behavioral standards. The answers obtained were very varied, since each student was performing a different image reading, so the room was not able to reach a homogeneous answer. From the questions and answers obtained, the students were challenged by the teacher to reflect on the multiple readings that can exist from an image and how much this could contribute to our construction of the world and influence our way of acting and thinking.

As members of the teaching group in the classroom, in the discipline of History at the Joaquim Caldas de Souza Municipal Public School, we found the need to create a project that would meet this real situation faced by all of us, teachers and students. Through these

and other inquiries, the REMAKE DE OBRAS DE ART project emerged.

The project in question was based on the theory of researcher Ana Mae Barbosa, known as Triangular Approach, which is anchored on reading, doing and contextualizing, thus, an approach that shows itself as a methodological path for analysis, reading and interpretation. of images in which the student's context is placed with relevance to the content taught.

According to Silva and Lampert (2017), one of the issues raised by the theory of the triangular approach was the diffusion of the use of images in the classroom, which was denied during modernist teaching, as it was considered that visual culture (images of everyday life ) could exert unwanted influences on the student's work, leaving aside the importance of critical reading and the acquisition of knowledge through the analysis and production of images. Still for Silva and Lampert (2017), the work of analyzing images in the classroom is a matter of democratization of knowledge, enabling the overcoming of fashionable questions that are recurrently perceived in the school context.

The work was developed in an interdisciplinary way in History and Art classes through the teachers Cleiton Ap. Basilio, Kelly AP Basilio and Gislaine Marana, who proposed to the students of the 7th year of Elementary School the construction of reinterpretations of their Renaissance works of art. favorites, since the embryo of the project were the Cultural Renaissance classes in the History discipline. It is worth mentioning that the Remake de Obras de Arte project had as its initial idea the reinterpretation of Renaissance works, however, with the course of research done by the students and their contact with other works of art, they chose to use a vast repertoire of paintings by various artists for the re-reading, not only the Renaissance ones as mentioned initially.

Our work was carried out mainly by the students and lasted the entire month of February 2020. The project had the direction of the teachers of the discipline of History of the municipal network of the city of Iacanga/SP, together with the support and collaboration of the management that very attentively attended to all requests. The project was divided into three stages, appreciating, practicing and contextualizing, following the methodological path proposed in the triangular approach. According to Barbosa, 2010, the Triangular Approach consists of a dialogic approach, as it opens paths for the teacher in his teaching practice to make methodological choices, allowing changes and adaptations. For the author, it is not a closed model, which does not accept changes, nor is it necessary to follow a step by step.

The first stage of “appreciation” lasted 2 weeks, was guided by the teacher of the Arts discipline, in which she presented some works of art and artists as examples of what would be researched by the students, along with a brief introduction about what would be done. Students were taken to the school’s computer lab during Arts classes and guided by the teacher throughout the research, this was the moment when students were able to discover and navigate through many works of art, from the most varied artists, being able to choose and save the one that most pleased them to participate in the project.

The second stage “practice”, lasted one week, was the moment in which each student did the “*remake*” of their chosen work of art, this stage was very important, as it was the moment when each student produced their re-reading of what they researched, it was the stage of recreating the work, of enjoyment and creativity. With their own cameras and help from the family, each student took their picture: *Remake* inspired by the chosen work, to later overlap with the original, thus creating

a comparison between one and the other, the effect of the *Remake* about the artwork. It is worth mentioning that this step was carried out in the students’ own homes without any interference from the teachers.

All the students’ production was saved and gathered in electronic media, for later socialization. The third and final stage of the project consisted of “contextualizing”, this stage lasted one week and took place during History classes. For this moment, all the material was gathered in a slide show in the school auditorium, each student had the opportunity to expose their reinterpretation to the room and contribute a little to the class, sharing their information about the artist and the researched work.

## RESULTS AND DISCUSSIONS

To complete the project, a conversation circle was held in which each student could express the sensations obtained when analyzing their photos and also the photos of their colleagues. At this point, it was possible to resume the initial questions that motivated the realization of the project. Students were able to perceive that art is a set of human expressions and manifestations of a communicative nature that varies according to periods and historical contexts. They also observed that the very definition and appreciation of what art is, undergoes changes over time, according to human culture itself.

Through the project, students were able to feel protagonists of their own knowledge, due to the awakening to criticality, reflection and familiarization with works of art. These, in turn, led students to the perception that image reading brings information contained in small strokes, lines, colors and shapes, resulting in a set of meanings that will result in knowledge and possible changes in the world view. As a final result, the project was joined by teachers and school staff who also contributed to

the making of a Remeke of their own. An exhibition was held at the school with all the photos that could be visited by other classes and teachers.

## FINAL CONSIDERATIONS

In contemporary life, almost every type of knowledge that is produced comes to us through images and via technology, which in turn, ends up contributing to the construction of images of the world. Daily we are bombarded by a large amount of images and information that dictate countless behaviors and meanings, thus influencing what to think, act, wear and buy.

Image reading as an instrument in the process of developing the student's creativity, criticality and reflection, is relevant because it encourages them not only to see, but to

seek understanding of the image, interaction between context and the work, adding new knowledge and producing a sensitive and critical worldview.

This work seeks to point out the relevance of pedagogical practices focused on active methodologies, in which the student becomes the protagonist of the construction of his knowledge.

Therefore, image reading in the middle of the school context can expand the imagery, creative and reflective repertoire of students, contributing to the process of developing a critical reading of images and the reality that surrounds them, even because all reading is moved the reader's life experiences.

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