

# Chapter 278

## Living education in the pandemic: Aesthesia, listening and interaction

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### ABSTRACT

The pandemic certainly leaves important marks on education because it requires an expansion of the use of the web. Although visual language was considered important since the 17th century with Comenius, the use of visual technologies can also provoke unprecedented listening and interaction. In this sense, this article presents an experience with the padlet application around the concept of aesthesia and a survey about the Digital Arts produced during the

pandemic to verify the perception of the responding public. The results helped to raise reflections on the concept and perceptions regarding different art manifestations, the symbols linked to the pandemic and allow for thinking about possible ways of practices that revive the questions about visual technologies in teacher education in all segments.

**Keywords:** Digital arts, Aesthesia, Perception, Art, Cultural mediation.

### 1 INTRODUCTION

Layers and layers of lives, of times, of spaces, of fears and worries for what we do not yet know, in total uncertainty for something that is not seen, but is there. Tensions lurk, lurk and at the same time there is the urgency of action that can transform the long wait. He waits for news from relatives and friends, waits for an ICU bed, for the effectiveness of medicines and vaccines, waits to be with others and hug and play together, and so many other layers lived in the hope of better times.

In these layers we are, immersed entirely in the condition of teachers and researchers. We were prepared to work WITH the students, with the other teachers, and yet, even in times before the pandemic, we weren't sure either, we were also trying to get it right. What we built in the classroom was up to us, with hits and misses, but it remained in the memory of those who had lived the collective experience of that particular class and its combinations and commissions, which, in a certain way, projected the future.

Suddenly, everything changes. Like layers of earth that move and cause earthquakes, the floor of the school shook. It opened cracks and there were many forms of creation, planning, search for technologies and the realization of not knowing. In our teaching experience, the rupture was not total. Links made in the classroom, objectives in progress, proposals already initiated triggered a new space for collective action. There were a lot of losses. On the other hand, other possibilities were born and showed that interaction is possible, especially when we start a new class only by virtual classes.

The evaluations, finished every semester, have been positive, although the physical presence has been pointed out as a major problem, but the interaction sought, was provoked by the use of applications such as *Whatsapp* and *the padlet* that also extended to *lives* and lectures. This is the focus of the first part of this article that is complemented with a survey about the Digital Arts, produced during the pandemic, to verify the perception of the responding public, with regard to their sensations when they come across arts that carry the symbols of this pandemic moment.

## **2 PADLET AS A RESOURCE FOR LOGGING, ANALYSIS, EXCHANGES AND DIALOGS IN REAL TIME**

*Whatever I say is irrelevant if it doesn't incite you to add your voice to mine.*  
(Robert Filliou, 1970: 12)

"Adding your voice to mine" connects with what we learned from Dewey (2010) and Paulo Freire (1967, 1987): adding voices to think together, to dialogue, to expand the power of human encounters! Add in poetic actions as proposed by the artists Lygia Clark, Hélio Oiticica and Robert Filliou among others.

Adding voices implies the pedagogy of listening, in a dialogue based on hearing many voices, on knowing how to silence oneself to listen to the other, as well as bringing others into the conversation by unpremeditated directions, because it is *a* singular experience. It requires learning of the teacher who is often accustomed to explain, which is considered by Rancière (2002) as a stultifying act of teachers and explainers. For the philosopher, the explainer needs inequality, being on the opposite side of the learners and despising their knowledge, because he wants to explain and teach something with his own perspective and foundation. However, for Rancière (2002: 104), the artist needs equality "And he thus outlines the fear of a reasonable society, where even that which is external to reason – matter, the signs of language – is pierced by the reasonable will: that of reporting and making others experience what one is similar to them for." It is in this sense that we work as proponent teachers, resonating in us the voice of Lygia Clark and Hélio Oiticica as proponent artists.

However, adding voices in the distance of *online* meetings puts us on small screens like windows imprisoned in isolated spaces. Tough task. Although they open space for questions, suggestions and personal considerations, chats are not enough to add voices because they get lost among so many words and create parallel movements that are not always captured by the teacher.

Trying to overcome distances and generate a collective conversation, we have been using a device that can be accessed freely and at low cost if we want to use it without barriers. *Padlet* (<https://padlet.com>) is a website and also a mobile application.

The contributions of the Padlet application are presented in a context that not only allows the construction of images with links and videos, but also serves as a resource that allows the collaborative creation and sharing of knowledge architected in a hypertextual way on the internet. In addition, the tool meets the theories that underlie the active methodologies, especially those that weave about the importance of developing activities that make students more autonomous in the acquisition and process of knowledge construction, aspects raised by Monteiro (2019) in his studies on hypertext. (Monteiro, 2020)

Created in 2012, the application allows posts to be viewed in real time, which facilitates interaction, as well as becoming a portfolio that documents the history lived. We have used it in classes and lectures allowing the interaction to be provoked from the contents posted. In the classes of the Pedagogy course and in the post-graduation, the *padlet* accompanies the whole semester, either in posts in real time, while we are online or for inclusion of works that are thus shared. Tapping on the "+" sign in the left corner below the screen opens up space to post allowing you to upload files and internet links, google searches, take photos, capture videos from the phone, record audios, draw on the screen, add a place or even open another *padlet*.

The proponent of the *padlet* has several ways of organizing contributions: such as a wall, screen, list, grid, column, conversation, map, or timeline. The mural is like a mosaic where images, words, videos, etc. are being summed up in real time. We can choose backgrounds like wallpapers and establish other choices by making sharing private or passworded, secret or public, when anyone with the link can open it and post it.

To deepen the analysis about its use, its possibilities and challenges, we bring here a specific action that was proposed, having as proposition the question: "What causes you aesthesia? On your phone what you photographed out of enchantment, strangeness or curiosity. Share it here."

Before continuing reading, we invite you to search for the files present in: <https://padlet.com/miriancelestemartins/3aurrcfpinure1gb> and you can even contribute with your answer.

At the time of writing, there were 133 posts provoked in four meetings with teachers, with more or less time working with the posts, since the action was part of a lecture with other topics. The oldest, in October 2020 with teachers of a course promoted by the Mirabolando School of the city of Portão/RS. The other posts took place in November, at the International Seminar "Between territories and networks: The mediated city" held in São Paulo with the Graduate Program in Education, Art and History of Culture of the Mackenzie Presbyterian University and in *live* with professors Jurema Sampaio and Selma Machado Simão at UNICAMP / SP and lecture at UNIMONTES, University of Montes Claros / MG. The posts, therefore, are from teachers from the south and southeast regions who work from Early Childhood Education to university education.



The answers give clues to realize that the concept implies something that is significant for each person, who makes an internal search movement from images taken from your cell phone. We consider this as:

*Aesthesis.* The antonym helps to understand, because anesthesia makes us insensitive, so it is like a poetics of the sensitive dimension of the body that raises in absolute singularity a sensitive experience with objects, places, conditions of existence, beings, behaviors, ideas, thoughts, concepts. When touched by this experience, we are called to act and by acting we open the possibility of making or undoing perceptual concepts generating new possibilities of thinking and moving body, ideas and world. Thus, the experience becomes aesthetic (DEWEY, 1974), linking us entirely. (PICOSQUE and MARTINS, 2013)

It is possible to notice that all the posts evidence significant experiences that involve sensitive bodies with all the senses (including the palate that had 8 specific posts). External places and the house itself and little animals connect with photographs and works that reveal ideas, thoughts and concepts.

Some say that they had the image in their minds and looked for it in their stores, others chose them among those who had, but in one way or another, the important thing in reading the images is the understanding of the concept. It is through the creation of the posts, through their sharing and fruition, through the criticism that the reflection happens, that the other dimensions of art are also lived and resignified.

The *padlet* proved to be an excellent device that enabled the exchange of knowledge and the configuration of a concept that could be very abstract for a large part of these teachers and students. The interaction provoked allowed us to work inserted in a pedagogy of listening that values and acts so that it is possible to add voices.

Another possibility of listening to the other is research in times of pandemic, having the digital arts provocative of a thought and feel. Next, unlike the *padlet*, which we invite people to feed the images through the platform, we will show a research carried out during a doctoral course. From a curation of images, created by artists during the pandemic, we invite people to choose from a few options of figures associating their feeling (aesthesia) during the pandemic with the image that would best represent that moment.

### **3 DIGITAL ARTS AND THE PANDEMIC**

The Digital Arts, from 2020, have gained more spaces in museums, galleries, artists, cultural centers because they have definitely migrated to the virtual environment to continue their samples and interactions with the public.

The digital arts according to Priscila Arantes (2018) are characterized by hybrid processes, thus, there is an intense mixture of languages and supports that also connect in a network with infinite possibilities and unfoldings generating new signs, diverse messages and a series of image manipulations. According to Dewey (2020) the perception of the spectator is linked to his experiences and experiences, to the point that he needs to recreate the work of art to perceive it.

Thus, based on what artists have created, we present a research conducted in a virtual way and that had as a decoy the Digital Arts to understand and interact with the public about their perceptions of art at the time of the pandemic. The research was developed for the Graduate Program of UPM Universidade Presbiteriana Mackenzie attended from August to November 2020. A questionnaire with closed questions was conducted, available for answers (between 10/15/20 and 20/26/20) through the <sup>1</sup>*Google Forms* platform. The questions were about the Digital Arts produced during the pandemic to check the perception of the responding public. The total were 266 responses that contributed to the construction of the following analyses, whose objective is to report on the perceptions and symbols linked to the pandemic reflected in the images chosen.

Thus the problem was created: Is it possible, through a questionnaire with a choice of artistic images, to detect the sensations of the public in this pandemic moment? What are the main sensations having art as a stimulator? In the choices of the works (curatorship), the symbols and embodiments transformed by this pandemic were considered, such as masks on the face, relationship with the house and the relationship with the image of the corona virus.

The selection of the works<sup>2</sup> was in line with feelings about the pandemic. These feelings were not unique, but complex and varied. Feelings of loneliness, prison, anguish, despair, fear, doubts, sadness, were determinant for the choice of images. The concern of choosing images that were visible under small screens (by mobile for example) was also important. The artists and techniques were diverse, but photography and ready-made (Dadaism, ready-made objects used with other meanings in other contexts) predominated. We present below a fragment of the research with two questions posed in the form already describing the results obtained.

*Which of these art images represent your feeling when wearing masks?*

The choice of images (Fig.3) mainly considered: image 1 ) melted, blurred and misshapen effect (heat, lack of breathing and suffocation); image 2) computer keyboard as a mask (mood, weight, square and surreal); Image 3) despite nose and mouth covered by clothing, the whole environment does not focus on the mask but on the clothing, production, colors of clothing (joy, production, fashion, fashion); Image 4) a person, wears a mask that has internally orchids to breathe (beauty, relief, aroma, perfume); Image 5) the mask is literally stamping the face (realism, impression, my engraved face is already part of me); Image 6) the mask not only covers the nose and lips but the eyes and ears, a total binding on the face (suffocation, imprisonment, capped senses, tied effect).

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<sup>1</sup> Education, Art and History of Culture Program, discipline entitled "The Perceiving/Sensibility and Art in Educational Action", professor Profa Miriam Celeste Martins in 2020/2.

<sup>2</sup> The works are all recent, from 2020 and posted by artists who have the digital universe as a choice for the visibility of their works. The pages that were removed the images are all from Instagram (social network that privileges the image in high resolution): @covidrtmuseum ; @covidcollagemuseum ; @covidphotomuseum ; @covidphotobrazil and @coronaart.gallery .

Figure 3 - Digital Arts and Masks.



As a result, the predominant sensation was Image 6. We can interpret it as a perception of imprisonment, suffocation and closure of the senses of the face when wearing the mask, translated even by the lack of color in the image and lack of expression as a whole, a feeling of emptiness and prison. The two most voted images and practically tied were the 1 and 2 and then, also practically tied, the images 3 and 4, considering the latter, a more positive view of the use of the mask (beauty and aroma). The least voted was the realistic mask, with a face pressed into its surface. Quite curious that the reflection of the most voted can revolve around the idea of the sensation of mask as a buffer, blocking of all the senses and the effect of tied.

*Which of the following images best represents your relationship with the Corona Virus?*

The idea is that we have been bombarded in this pandemic to relate to information, images, concepts about a virus, invisible and unknown. With the following images (Fig.4), manipulated by artists, the virus symbol is placed in different forms, contexts and ideas. In image 1, the virus with face and expression; in image 2, virus as handcuffs, in image 3 a person literally bars the virus at the door, in image 4 a gesture of aggression towards the virus and a person in a mask; in image 5 a ball with bottles mimicking the virus, the bottles are of the beer called Corona.

## Qual das imagens a seguir representa melhor sua relação com o Corona Vírus?



Artistas

1 Pablo Iglesias Prada

2 Jose Navarro

3 Giovanni Gastaldi

4 Farid Ghanbari

5 Elie Gerbe

Image 3 was the most clicked, we see an illustration, drawing effect, of a person holding the door and barring the representation of the virus, in this way, after this description, we can interpret that an attitude of barrage and posture of not letting the virus in is more latent than the other images. Likewise, a very literal attitude of stopping, preventing the virus from entering, while the other images present more metaphorical aspects in dealing with the virus.

The second most voted image was the 4, with effect and provocative and rude gesture towards the virus, in addition, the person portrayed in the photograph wears a mask. The third most chosen was image 2 that represents the symbol of the virus with a material that approaches iron, so heavy and has similarity to the symbol of the handcuff, a possible interpretation, the virus as something that traps. The other options, images 1, 5 and no options were practically tied with 5.7% (from 14 to 15 people) voting for each and less relevant because they are also images that do not demonstrate an attitude, but only the virus itself.

Finally, with these questions, through the visual stimulation of the digital arts, it was possible to map a principle of people's perception during the pandemic and verify what sensations are permeating their daily lives. Art, in this case, served as a percept, according to Deleuze and Guattari (1991: 213). Art preserves, in its support and materials, in addition to its creator and spectator, a block of sensations, "a composite of perceptions and affections".

After the questionnaire, we invite the respondents to know, through a link of the padlet<sup>3</sup>, the artists and works of art used in the research. The idea of using the padlet was to, in fact, have easy access to information of the works used and their respective artists. As a kind of image bank, the padlet made a final reference to the authorships of the works in a large mosaic that exposes digital arts and the pandemic.

<sup>3</sup> Available at <https://padlet.com/leslyerevely/pscgfc2gyn7nok1k> Accessed November 21, 2020.

#### 4 FINAL CONSIDERATIONS

With the presentation of these two practices, the *padlet* and the digital arts, we consider that technology, at this moment, has arrived to be used in education so as not to go back any more steps. The classes in remote format practically forced teachers and students to not only adapt to the screens as a support for contact, but to seek new ways of production, interaction and sharing of knowledge.

In addition, the importance of devices for *a/r/tógrafos*, that is, the artists/creators, teachers and researchers, is essential for the work to continue happening in the best possible way connected to new technologies. Because more than teaching, they seek to create interactions to extract elements that help in the analyses that fall on teaching itself.

The student stimulated to feed posts on a platform in which at the same time follows the posts of colleagues, visualizes in a large mosaic his creation and that of the other, as well as comments from the teacher in real time, enabling the creation of layers of meanings and a multitude of developments. The technologies, putting us in a network, amplify looks of the same stimulus and make a question, which was directed to a student or a theme, a myriad of multiple voices and intertwined listening. The *padlet* link, when the first interactions of a class are finished, not only serves as a class record, but is configured as a new work, the record of a process to be demonstrated and exposed. The link also serves to do research, like this article, to be more fed and to be analyzed from various points of view. This is only possible because there are technologies that unite processes, storing experiences and being a large arsenal of distance encounters.

In line with this strength of technology, but in a different methodological way: the availability of a virtual questionnaire is also enriching. It brought together works of art created by different artists of the world with the theme of the pandemic, and provoked in the respondent a possibility of interaction, through art, which also unites us by the representation in common. We're all going through this moment, no one has escaped. The selected virtual artworks deal with masks, viruses, confinement and illustrate and reflect current sensations. The respondent sees himself in these works and has the possibility to choose the one that is closest to a personal feeling. Suffocation, malaise, confusion, anxiety, the closing of the door to a virus, are sensations that can be mapped, even without the face-to-face. The reach of more than two hundred people who responded, in a short space of time, was also only possible by technologies, as well as access to the production of these artists worldwide.

*"The aesthetic mode of thought is much more than a thought of art. It is an idea of thought, linked to an idea of the sharing of the sensitive"*, as Rancière teaches (2009: 68). Thus, both experiences, of the *padlet* and the questionnaire, are about shared perception, the first among students, the second between artists and the general public. Technology enabling not only fast and efficient contact in communication, but exponentially, making it possible to raise the productions of images and sharing adding sensations, voices and infinite listening. And education needs to use it to its advantage.

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