


**TEXTILE ART AND VISUAL ARTS EDUCATION: ANALYSIS OF THE TEXTBOOK SER
PROTAGONISTA: LANGUAGES AND THEIR TECHNOLOGIES: CULTURES: HIGH
SCHOOL**

**ARTE TÊXTIL E ENSINO DE ARTES VISUAIS: ANÁLISE DO LIVRO SER
PROTAGONISTA: LINGUAGENS E SUAS TECNOLOGIAS: CULTURAS: ENSINO
MÉDIO**

**ARTE TEXTIL Y ENSEÑANZA DE LAS ARTES VISUALES: ANÁLISIS DEL LIBRO SER
PROTAGONISTA: LENGUAJES Y SUS TECNOLOGÍAS**

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ABSTRACT

The research conducted aimed to analyze the textbook *Ser protagonista: Linguagens e suas Tecnologias: culturas: ensino médio*, distributed to public schools through the National Textbook and Teaching Materials Program (PNLD), with an emphasis on the field of Visual Arts. The methodology employed was documentary analysis to investigate the textbook and other regulatory documents in the educational field. In addition to documentary analysis, research methodologies in art education were used to broaden the scope of the investigation. Considering that every art educator must also be a researcher and an artist, carrying out a practical activity involving research and artistic creation constitutes an important step, both in the self-referential formative process and in the research process in visual arts education. In this sense, the contribution of this work lies in the aspect of teacher training, as well as in artistic production within a pedagogical context, also contributing to the construction of knowledge through reflections emerging from the dialogue between theory and practice.

Keywords: Textbook. Teaching and Learning. Textile Art. Creative Process.

RESUMO

A pesquisa realizada apresentou como objetivo a análise do livro didático *Ser protagonista: Linguagens e suas Tecnologias: culturas: ensino médio* distribuído para as escolas públicas por meio do Programa Nacional do Livro e do Material Didático (PNLD) enfatizando o campo do saber Artes Visuais. Como metodologia foi empregada a análise documental para investigar o livro didático e outros documentos normativos no campo educacional. Além da análise documental, metodologias de pesquisa em ensino de artes foram empregadas para ampliar o escopo da investigação. Considerando que todo arte educador deve ser também pesquisador e artista, a realização de uma atividade prática de pesquisa e criação artística constitui etapa importante, tanto no processo formativo autorreferencial quanto no processo de pesquisa em ensino de artes visuais. Neste sentido, a contribuição deste trabalho situa-se no aspecto da formação docente, bem como na produção artística em contexto pedagógico, colaborando ainda para a construção do conhecimento a partir de reflexões emergentes a partir do diálogo entre teoria e prática.

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Palavras-chave: Livro Didático. Ensino e Aprendizagem. Arte Têxtil. Processo Criativo.

RESUMEN

La investigación realizada tuvo como objetivo el análisis del libro de texto *Ser protagonista: Lenguajes y sus Tecnologías: culturas: enseñanza media*, distribuido a las escuelas públicas a través del Programa Nacional del Libro y del Material Didáctico (PNLD), con énfasis en el campo del saber de las Artes Visuales. Como metodología se empleó el análisis documental para investigar el libro de texto y otros documentos normativos en el ámbito educativo. Además del análisis documental, se utilizaron metodologías de investigación en la enseñanza de las artes para ampliar el alcance de la investigación. Considerando que todo educador en arte debe ser también investigador y artista, la realización de una actividad práctica de investigación y creación artística constituye una etapa importante, tanto en el proceso formativo autorreferencial como en el proceso de investigación en la enseñanza de las artes visuales. En este sentido, la contribución de este trabajo se sitúa en el aspecto de la formación docente, así como en la producción artística en un contexto pedagógico, colaborando también en la construcción del conocimiento a partir de reflexiones emergentes del diálogo entre teoría y práctica.

Palabras clave: Libro de Texto. Enseñanza y Aprendizaje. Arte Textil. Proceso Creativo.

1 INTRODUCTION

The visual arts present multiple possibilities of creation and expression, whether based on material and concrete elements, intangible or transitory expressions, conceptual or based on electronic and digital resources. In the face of such a wide universe of creative possibilities, the teaching and learning proposals in the field of visual arts are also plural and diverse in the methodological scope, enabling the artist-researcher teacher to make choices and adopt procedures that enable both the appreciation of his artistic trajectory and the observance of the educational guidelines and norms that organize the education systems. In addition, it is necessary to be aware of contemporary artistic movements, as well as pedagogical trends.

By reading the article *Trends: six paths of contemporary art* (Albuquerque, 2025) it is possible to see that the analyses of artistic productions point to some paths, which are: digital art, site-specific projects, performance, queer ecologies, the non-figurative and textile art. These trends can also be observed in pedagogical materials, such as the textbook *Being a protagonist: Languages and their Technologies: cultures: high school* (Pougy, 2020a). From the perspective of this work, textile art stands out both as an artistic expression of the author of these lines, and for being a manifestation of the artistic and cultural heritage of Minas Gerais.

In this context, the research in question portrays a study whose main objective was to investigate - from the perspective that every art educator must also be a researcher and artist - didactic activities and creative processes present in pedagogical materials. As all research implies cuts and choices, the emphasis was on the visual arts, more specifically textile art. In the pedagogical context, it is a cut at the level of High School - public education. Thus, the first part of the research was directed to the analysis of the didactic material for visual arts. Pedagogical aspects were also investigated through evaluative activities, creative processes and artistic references, as well as important themes and concepts. In the second part, bibliographic and artistic research activities were developed with an emphasis on the process of self-referential creation. From the methodological point of view, the association between bibliographic research, documentary analysis and research in art teaching, as well as artistic practice, ensured a broader approach, mobilizing different knowledge and skills. Finally, as a justification for research, it is highlighted that the association between the analysis of didactic materials and the self-referential experience of creative processes contributes significantly to

the process of teacher training. In addition, it can generate subsidies for future pedagogical practices as well as for the dissemination of the knowledge produced.

2 METHODOLOGY

2.1 ARTISTIC RESEARCH

The process of creation and research in Visual Arts is the foundation of every art-education process, in view of the basic premise that it is not possible to teach art without making art. In this sense, the process of preparing pedagogical materials, classes and projects in Visual Arts presupposes that the artist educator experiences his own creative process as part of the teaching and learning activities. In addition, research as the foundation of the creative process permeates every act of teaching and learning in the field of arts. For Iceia Borsa Cattani (2002, p. 35-50), research in contemporary art must take into account some assumptions: the existence of structured visual thinking, the presence of a textual production process, the conception that "... art is not discourse, it is act" (Cattani, 2002, p. 37) and the impossibility of defining an object a priori. As the author clarifies:

Visual thinking is an essentially non-verbal modality of thought, which would be its irreducible difference in relation to other modalities. It is expressed through the formants of form, the formants of color, spatial issues, regardless of any narrative content or commitment to the representation of the visible world (Cattani, 2002, p. 39).

From the definition of visual thinking, its importance for the process of artistic research is clarified and, at the same time, its independence in relation to verbally structured thinking. However, Iceia Borsa Cattani alerts us to the need for contemporary art researchers to also know how to express themselves through textual means and that their intellectual production must be organized through the composition between text and image in a reflective way, not just using the image to illustrate a text. By considering that art is an act, the author awakens us to the understanding that research in the arts presupposes artistic practice and, therefore, the materiality of the artistic object. As for the object, it is worth mentioning that a research in the arts can undergo changes in its course throughout the process, which makes the definition of the object a complicating factor:

Research in art differs from research in other areas of the Human Sciences in that its object cannot be defined a priori, it is in becoming, and will be constructed simultaneously with the methodological elaboration. (...) In art, more than hypotheses,

what counts in methodological terms are the objectives (Cattani, 2002, p. 40).

In this aspect, it is necessary to understand that the process of research in art is dialogical and develops in a space where a kind of relationship is established between the artist and his work under construction. This, in turn, can interfere in the process, even from its materiality, which, at the same time that it suffers the effects of the act of creation, also imposes limits and generates the need to reestablish methods, objectives, and reelaborate concepts. When acting on the base matter of his expression, the artist must understand the limits and real possibilities of the substrate, in order to understand its adequacy with ideas and projects. Cattani also states that the art researcher must "... recognize it as an act, which results in aesthetic objects, elaborated from a specific modality of thought, which is visual thinking" (Cattani, 2002, p. 48)

From the above, it can be inferred that one of the particularities of the process of research in the arts is the impossibility of defining an object a priori, since research understood as a process entails redefinitions and adjustments as the project develops. In addition, the author highlights the need to compose the research with texts and images in a complementary way, and not just illustratively.

Still in relation to the methodological procedures adopted in research in the arts, it is important to mention that the researcher Sandra Rey (2002, p. 123-140) clarifies us from her text entitled: *For a methodological approach to research in the visual arts*. First, the author informs about the establishment of a work of art, regarding the complex procedures interspersed in the dialogue between theory and practice, including hybrid processes, necessary to accommodate the diversity of artistic knowledge and techniques. It also highlights the movement between theory and practice as a necessary condition in the process of artistic creation, which considers the work in process, since in contemporary art there is no room for immutable and pre-established rules. However, it points out the importance of artistic practice in the research process since it is from it that operative concepts are extracted. According to Sandro Ka "... operative concept refers to the practical use of a given concept" (Ka, 2021, p. 11). Therefore, both art research and artistic creation itself can be structured based on operative concepts.

For Sandra Rey,

The methodology of research in visual arts does not presuppose the application of a method established a priori and requires a differentiated posture, because the

researcher, in this case, constructs his object of study at the same time as he develops the research. (...) The object of study, in this way, does not appear as frozen in time, as in the case of the study of finished works, but is in process (Rey, 2002, p. 132).

It is also important to mention that, regarding the process of establishing a work of art, Sandra Rey highlights some important points: the mental conception of the work recorded through projects or sketches, the action/practice that aims at the material edification of the artistic object and the "work in process". Another important element highlighted by the author is the language of expression, which, in addition to technique, is constructed in a unique way by the artist researcher: "The work generates language through the elaboration of formal, abstract or concrete codes and the processing of meanings" (Rey, 2002, p. 131). In this sense, it is possible to highlight that the concept of "work in process" highlighted by the author is extremely important, since it is in the dialogue between theory and practice that the operative concepts and the most appropriate methods will be constructed by the researcher at the same time that his language of expression is embodied during the construction of the work. Therefore, the methodology of research in the arts requires greater openness, which implies plurality, since each artist acts in a unique way in his creative process mediated by intellectual and/or academic processes.

Having presented the previous considerations, it is necessary to highlight that the authors present propositions that coincide in important aspects of research in the arts: the specificity of research methodologies in the field of arts, which must take into account the processual nature of the work, based on the dialogue between theory and practice. The above considerations are very important so that it is possible to understand that, due to the particularities of research in the arts, research in art teaching will also have unique characteristics, since it must consider the pedagogical processes in a way linked to research in the artistic field. According to what we have seen above, research in the arts has specificities that remain in research in art education. Thus, once these specificities are understood, it is possible to enter more clearly into the investigation of the methodological processes that configure research in art education.

According to Lúcia Golvêa Pimentel (2014, p.16), artistic knowledge is the basis of the research process in teaching/learning of Art. In the text *Teaching/learning art and its research*, the author resumes some important characteristics of art research, the fact that there is no research problem defined a priori. Certainly, this resumption points to the importance that this characteristic implies in the research process in art teaching.

According to Lúcia Pimentel,

... What is currently being investigated is how to learn, the issues of the educational area are also present in the teaching/learning research, as an intrinsic component of studies and research. Thus, the artistic study and the pedagogical study compose, synchronically, the starting point for the research in/about teaching/learning of Art. (...) What is currently sought are new paradigms for the teaching/learning of Art, considering its cognitive, reflection, critical, historical, social and cultural aspects of art and its teaching/learning (Pimentel, 2014, p. 16-17).

Continuing, the author points out the complexity of the process of recording research in art teaching/learning, since the researcher is immersed in the process under investigation. This should prioritize teaching/learning actions of Art in process, that is, while they are happening. For Pimentel, acting as an artist is as important as acting as an educator for research in teaching and learning of Arts to develop. In order to conduct his argument more efficiently, Pimentel addresses the difference between method, understood as a more general rule, and the methodology that is constructed by the researcher. Therefore, it is possible to infer that the research methodologies in art teaching are based on art teaching methodologies, as well as on pedagogical aspects, since their focus falls on the teaching/learning process of art.

In the educational context, it is also important to mention Art-Based Educational Research, particularly in its methodology called A/R/Tomography. In this perspective, Belidson Dias, in his text *A/r/tografia como metodologia e pedagogia em artes: uma introduction*, presents the reader with an important question:

A/r/tography is a form of representation that privileges both the text (written) and the image (visual) when they are in moments of miscegenation or hybridization. A/R/T is a metaphor for: *Artist*, *Researcher*, *Teacher*, and *graph*. In a/r/tography, knowing, doing and performing merge. They merge and disperse, creating a mixed-race, hybrid language. Language of the frontiers of self-and ethnography and genres (Dias, 2023, p. 26)

In the excerpt above, a set of important elements can be observed: a research must present textual and imagetic elements in its composition in an integrated way; the association between artistic, research and pedagogical activities; the presence of characteristics of crossbreeding or hybridization. In this sense, it is a very appropriate methodology to guide research in arts teaching, considering that, in its essence, artography already presupposes the integration between artistic research practices and pedagogical processes. Therefore, it

is aligned with interdisciplinary practices that are important for both educational and artistic research. The presence of hybrid characteristics is also in line with art research practices since, during the creative process, the artist can create a unique language, based on both the basic knowledge of traditional techniques and the new knowledge that is being produced. Since it is situated in a territory of boundaries between practices, artography presupposes transitory identities, is fluid and dynamic, in a way that investigates the practices of artists, teachers and researchers.

2.2 ARTISTIC REFERENCES

Ernesto Sabóia de Albuquerque Neto, better known as Ernesto Neto, is a contemporary visual artist, whose productions are situated in the domain of three-dimensional artistic languages such as sculpture and installation. His initial training was carried out at the School of Visual Arts of Parque Lage, in Rio de Janeiro, and also at the Museum of Modern Art and was based on sculpture, the artistic language in which his production is most expressive. His artistic research advanced a lot, innovating in materials and shapes, so that fabrics became protagonists in the composition of several works, including large pieces, often composed for a specific location. Among the various techniques employed, the artist resorts to weaving and working with fabrics, making compositions that enable interactivity with the public from the exploration of sensory experiences, mainly tactile and olfactory. According to an interview given to *Arte & Ensaios* magazine, the artist states: "... I don't see my works as installation; I consider them sculptures, I think as a sculptor" (Neto, 2007, p. 21). Thus, even if some of his works can be perceived as installations or site-specific, the artist recognizes himself as a sculptor. However, it is important to note that his poetics has a strong relationship with space, which includes its reconfiguration and consequently the birth of new functions, uses and forms of perception: "What interests me mainly is the capacity we have to reconfigure space through our movement on it" (Neto, 2007, p. 10). In addition to the concern with the reconfiguration of the space, the process of participation of the spectator in the implementation of the work is also highlighted.

In the work *GaiaMotherTree*, 2017, Ernesto Neto uses the crochet technique to compose an installation at the train station in Zurich. This production resembles a large tree woven with cotton threads and occupies a large space of a train station creating an interactive environment. In this installation, the author modifies the functionality of the space, creating a place of interaction in the midst of the great movement of passengers. In addition to weaving

as the predominant compositional technique, the work includes aromatic elements, utilitarian objects, and is configured as a space of interactivity (GAIAMOTHERTREE, 2025).

The work named above takes up elements of the Brazilian cultural heritage such as weaving. The structure of the tree was composed by means of a weave of threads woven with cotton and structured in an arboreal format. The choice of form is also loaded with meaning, since in addition to the weaving techniques, this work also tensions the observer's perception from indigenous cultural references. Due to its large proportion, the work allows viewers to enter it and share experiences. In this way, the work alters the purpose of the space in which it was installed in view of the relationship with the purpose of a train station, which is movement, with the proposal of stopping and reflecting inside the tree. Weaving techniques are resignified and in this case they assume a structuring function, a means to build a work that speaks for itself, building a particular and innovative artistic language, associating unique forms, techniques, materials and compositional processes.

The artist Norberto Nicola (São Paulo - SP, 1931-2007) also stood out in the production of artistic pieces in woven tapestry. His training process began in the 1950s, in drawing and painting and later in tapestry. Initially, he made works of flat woven tapestry, and over time he incorporated elements of three-dimensionality, including the use of unconventional materials for the tapestry technique, such as animal feathers and pieces of wood (Norberto Nicola, 2025). Over the course of half a century of artistic career, Nicola produced many works, among them the tapestries. Using manual looms, pieces of varying sizes were woven, composed predominantly of cotton and wool. He held many exhibitions and sales of pieces, being internationally recognized (Mattar, 2013). In 2022, the exhibition *The firebirds will take flight again* was held. *The woven forms of Jacques Douchez and Norberto Nicola*, at MAM - Museum of Modern Art of São Paulo. In this exhibition, several works by Norberto Nicola were exhibited, along with others by Jacques Douchez, since both worked collectively in the Douchez-Nicola studio².

² For more information, see the exhibition catalogue **Firebirds will take flight again: the woven forms of Jacques Douchez and Norberto Nicola**. São Paulo: Museu de Arte Moderna de São Paulo, 2022, 160 p. il. Exhibition catalogue, 16 dez.de 2021-13 Mar. of 2022. Museum of Modern Art of São Paulo.

3 RESULTS

3.1 ANALYSIS OF THE BOOK *BEING A PROTAGONIST: LANGUAGES AND THEIR TECHNOLOGIES: CULTURES: HIGH SCHOOL*

The following text reports an investigation on the textbook *Being a protagonist: Languages and their Technologies: cultures: high school* (Pougy, 2020a), emphasizing the creative processes in textile art in the context of the information and evaluative activities proposed for students. To do so, it will be necessary to observe whether the proposed activities stimulate the creative process in students and how this contributes to the acquisition and development of artistic skills. In addition to these skills, it is expected that critical vision, research capacity, education through research, and the ability to propose solutions and alternatives in the face of the demands of the worlds of work in which high school graduates can enter will also be developed. To this end, a posture that considers art education as an artistic manifestation will be adopted throughout this work: "... the very actions of art-education can and should be considered artistic manifestations" (Pougy, 2020b)

As a triggering element, the following question was considered: How to relate the self-referential artistic practice in the research process in teaching and learning of visual arts? To answer the previous question, it became necessary to establish some methodological procedures as a research path: first, the bibliographic research understood as a mandatory stage and, subsequently, the documentary analysis, as a methodological resource for the investigation of the textbook and other official publications related to the field of education, such as legislation, notices and other documents. In addition, the analysis of the virtual catalog for the choice of didactic works and also the investigation of the pedagogical proposals present in the chapters/sections intended for the visual arts were considered.

Research based on textbooks is very relevant and necessary in view of the magnitude of the National Book and Didactic Material Program (PNLD), whose scope is national, covering several areas of knowledge, as well as literary works. In the 2021 edition, continuing education works for teachers and members of the management team were included. In a search in SciELO³ (Scientific Electronic Library Online) in the last five years, several articles were located that addressed the analysis of PNLD materials in the light of different areas of knowledge. Among the articles researched, it was observed that the descriptive-analytical methodology (Conegatti, 2024, p. 02) proved to be quite adequate from a methodological

³SciELO - Scientific Electronic Library Online. Available at: <https://www.scielo.br/?lng=pt>, Accessed on 13 May 2025.

point of view for the investigation of didactic materials, as it enables the operationalization of concepts, as well as the mobilization of theoretical and methodological assumptions that allow the establishment of connections between the basic theoretical framework and the didactic proposals.

Seeking to expand the research in other databases, the procedure of investigating theses in a specific repository of the Federal University of Minas Gerais⁴ made it possible to identify the thesis entitled: *Building the (dis)paths for learning in art: methodological analysis of PNLD 2020 textbooks – Art*. In this study, Laura Paola Ferreira (2023) uses the descriptive qualitative methodological approach and, based on the analysis of didactic works and bibliographic research, performs a historical contextualization of the art teaching materials inserted in the context of the National Textbook Program. In addition, it investigates theoretical and methodological proposals for teaching art in didactic collections of the PNLD of the year 2020. From the anchoring of the theoretical foundation of this research in the Triangular Approach and in Visual Culture, it questions how the methodological proposals of the teacher's manual are applied in the materials intended for students. In this sense, he considers that the textbook should be seen as an important tool in the composition of the teaching work, and it is up to the teacher to use it masterfully in the mediation of teaching processes, in order to problematize the contexts addressed in the didactic works taking into account the sociocultural conditions of the students (Ferreira, 2023). Thus, from the previous references, it is possible to highlight the importance and timeliness of research related to teaching materials.

The National Book and Didactic Material Program (PNLD) is a public policy whose execution is the responsibility of the National Fund for the Development of Education (FNDE) – Ministry of Education. Its main objective is to make available and offer teaching materials to public schools throughout Brazil, including the federal network of professional and technological education, as long as the institutions adhere to the program.⁵ The set of materials available includes: didactic works, literary works, support material for teachers. The operation of the program is defined by Resolution No. 12, of October 7, 2020 - Provides for the National Book and Didactic Material Program - PNLD (Brazil, 2020).

⁴ Institutional Repository of the Federal University of Minas Gerais. Available at: <https://repositorio.ufmg.br/>, Accessed on 13 May 2025.

⁵ More detailed information about the National Book and Didactic Material Program can be found at the following address. Available at: <https://www.gov.br/fnde/pt-br/aceso-a-informacao/acoes-e-programas/programas/programas-do-livro>. Accessed on 23 Feb. 2025.

The works distributed to public schools can be consulted by anyone interested in the subject, for monitoring purposes, or even inspection as to the distribution of teaching materials. This procedure is possible by accessing the electronic address of the Didactic Material System (SIMAD) available at the following electronic address: <https://www.fnnde.gov.br/distribuicaosimadnet/filtroDistribuicao>. In research carried out in the PNLD 2021 Digital Guide Object 02⁶ - which is a document made available within the scope of the National Book and Didactic Material Program to support teachers in the choice process - it was observed that the collection *Being a Protagonist: Languages and their Technologies* stands out for an approach that values the arts. In addition to this aspect, the work values the use of active methodologies that seek to develop youth protagonism.

The National Book and Didactic Material Program (PNLD) - 2021 - High School, is divided into two stages: Phase 01, which is composed of Object 01 (Integrative Project and Life Project); and Phase 02 is composed of Object 02 (Works by area of knowledge for students), Object 03 (Continuing education works for managers and teachers), Object 04 (Digital Resources), Object 05 (Literary Works). For now, Phase 02 - Object 02, referring to materials for high school students, is of particular interest. The collections are divided by areas of knowledge, so that the field of knowledge in Visual Arts is included in the area of knowledge in Languages and their Technologies.

The work *Being a protagonist: Languages and their Technologies: cultures: high school*, has a section called *Stage 03: Workshops* in which four workshops organized around the main artistic languages are proposed (Pougy, 2020a). After analyzing the workshops, the first stood out for the mobilization of knowledge about weaving, specifically the traditional techniques of crochet, knitting, basketry and loom, enabling a connection with the craft fairs that frequently occur in Brazilian cities. It is necessary to detail *Stage 03 - Workshop 01: Visual Arts*, since it will be on this workshop that this article will focus. As its name announces, the workshop has a practical denotation and, therefore, aligns perfectly with the process of teaching and learning in the arts, an activity that implies composition and practice as ways to develop the creative process.

The pedagogical proposal contained in this workshop begins with the presentation of the imagetic record of an installation entitled *OBichoSusPensoNaPaisaGen*, 2011, by

⁶ PNLD 2025 digital guide. Available at: https://pnld.nees.ufal.br/pnld_2021_didatico/inicio . Accessed on 23 Feb. 2025.

Ernesto Neto⁷. In sequence, it presents brief biographical traces of the artist, as well as a suggestion for activity. In this way, the beginning of the workshop is marked by the reference in contemporary artistic production and then the activity encourages students to exercise the creative process using simple materials, the use of research on artists and techniques, as well as the production of posters or slide presentations. Starting from the present, that is, from the investigation of contemporary artists and works, the process of contextualization of knowledge, resignification through the stimulation of the creative process in groups and exhibition through seminars is observed.

In this proposal, the technological references are noticeable, both manual techniques and the possibility of using digital technologies for registration and production. Finally, the recurrence of the portfolio as a registration system dialogues with artistic production, since many professional artists build portfolios with the works produced. It is relevant to highlight the multiplicity of meanings of the concept of portfolio and its different applications, as well as to encourage students to build their registration system according to the resources they have: Sketchbooks, blogs, profiles on social networks (Pougy, 2020a, p. 54-55).

Then, the text of the work presents the concepts of sculpture and installation and site-specific to address three-dimensional expressions in visual arts. The pages are structured with texts and images of works by the artist Ernesto Neto and contain a proposal for practical activity, mixing research on the artist, focusing on his relationship with traditional cultures. The composition of the text with the images shows the use of the crochet weaving technique, which is traditionally present in Brazilian culture. Thus, the construction of the text in dialogue with the images allows the student to establish possible connections between contemporary artistic production through the works of Ernesto Neto and the weaving technique. In this sense, it is pertinent to emphasize that the authors of the didactic work were fruitful in choosing the artist's works. These mobilize the participation of the public in interaction with the work and are located on the threshold of the boundaries between sculpture, installation, intervention and site-specific. In this way, the didactic material makes it possible to problematize with students the concept of sculpture and its three-dimensionality, from a more

⁷ Ernesto Saboia de Albuquerque Neto (Rio de Janeiro, Rio de Janeiro, 1964). Contemporary plastic artist with production in three-dimensional language using various materials and techniques. Her works move between the concepts of sculpture and installation, incorporating rigid and flexible elements in proposals that value the interaction with the exhibition space and the surroundings of the work, and also with the public by including immersive and sensorial experiences. The use of flexible materials makes it possible to create unusual shapes, obtained even by using traditional weaving techniques. ERNESTO NETO In: **Itaú Cultural Encyclopedia of Brazilian Art and Culture**. São Paulo: Itaú Cultural, 2025. Available at: <http://enciclopedia.itaucultural.org.br/pessoas/3926-ernesto-neto>. Accessed on: May 14, 2025.

traditional view and expanding to new aspects present in contemporary three-dimensional works, such as immersion inside the work and the possibilities of sensory interaction. These, in addition to being seen in their three dimensions, enable a more effective interaction with the public, which can (in the case of the work *OBichoSusPensoNaPaisaGem*) enter the interior of the structure.

Still in relation to the images chosen to compose the didactic work, it is necessary to highlight that they make it possible, from their visual apprehension, to identify that they are arranged in urban space. Despite their large dimensions, they are integrated into the space in which they are located, allowing both the approach of the concept of installation and the intervention, since they alter the original meaning of use of the space. Understood as an installation, Ernesto Neto's works enable interactivity with the public, whose participation is necessary to complete the composition of the work. As an intervention, they can be analyzed from the perspective of the appropriation and resignification of spaces, such as the work *GaiaMotherTree*, 2017, which changed the functionality of the space of the train station where it was installed. In addition, as Ernesto Neto conceives works especially for a certain place, they can be seen as site-specific, that is, created specifically for a specific place, with the intention of interacting and responding to that space. These works are designed in such a way that they become intrinsically linked to their environment, losing some or all of their meaning if removed from the site. Thus, these are works conceived in a specific way for a previously determined space and that have a relationship of meaning and significance with this place.

Although polysemic, Neto's works have a very specific characteristic: weaving as a compositional technique. This aspect is also very relevant since it establishes a direct relationship with traditional practices and cultures, since weaving is present among indigenous communities, and also in communities in the interior of Minas Gerais, such as the weavers of the Jequitinhonha Valley⁸.

As a suggestion of activities to deepen knowledge, the proposal contained in the textbook instigates group research on the works of Ernesto Neto, emphasizing those that are related to indigenous culture, and the organization of a presentation of the results in the form

⁸ Virtual Exhibition: Weavers of Tocolós in the municipality of Francisco Badaró-MG. Available at: <https://www.ufmg.br/polojequitinhonha/2020/09/02/mostra-virtual-tecelas-de-tocolos-do-municipio-de-francisco-badaro-mg/>. Accessed on 04/30/2025.
Women of Jequitinhonha. Available at: <https://www.tingui.org/mulheres-do-jequitinhonha> Accessed on 04/30/2025.

of a seminar. In this regard, it is important to highlight that the book itself presents an image of the installation *Cura Bra Cura Té*, from 2019. In addition, it resumes the construction of the portfolio as a way of organizing knowledge and production (Pougy, 2020a, p. 56-57).

In the following pages of the textbook under analysis, in the topic entitled *Understanding Art*, technical aspects of the composition of Ernesto Neto's works previously presented are detailed, whose construction included, among other practices, the crochet technique. In this sense, it highlights the texture obtained by the composition of the crochet fabrics, highlighting both the tactile texture and the visual texture. From the establishment of the relationship between contemporary art, through the production of Ernesto Neto, with the traditional technique of crochet, the discussion proposed in the didactic material continues to present other traditional techniques based on the use of looms, as well as knitting, embroidery and basketry developed in indigenous communities.

In the case of embroidery, two more contemporary artists who make use of this technique are presented: Leonilson⁹, author of the work *El Desierto*, from 1991, Rosana Paulino¹⁰, with *Bastidores*, from 1997. Throughout the text, some important concepts are highlighted to understand a production in the field of textile art or fiber arts: texture, weft, warp. Thus, the structuring of the topic *Understanding Art* carries out a movement that goes from the work of art to the technique and from the technique to the work of art, dialoguing with other contemporary artists. Thus, it is evident that the hybrid composition of contemporary art carries out the dialogue between traditional compositional techniques revived in specific contexts in order to give life to contemporary themes and concepts. Thus, traditional techniques compose a new language as each artist carries out his proposition. In

⁹ José Leonilson Bezerra Dias was born in Fortaleza, Ceará, in 1957 and died in São Paulo, capital, in 1993. His productions were carried out in the field of painting and sculpture, also including drawings. He stood out as one of the artists of the Generation of 80. Throughout his work as an artist, autobiographical traits and subjectivity are evident, including elements such as the open book, the heart, the clock, the compass and the hourglass. Over the years, he incorporated sewing and embroidery techniques into his compositions, which contained elements such as stones and buttons. LEONILSON. In: **Itaú Cultural Encyclopedia of Brazilian Art and Culture**. São Paulo: Itaú Cultural, 2025. Available at: <http://enciclopedia.itaucultural.org.br/pessoas/2189-leonilson>. Accessed on: May 14, 2025.

¹⁰ Rosana Paulino was born in São Paulo, capital, in 1967. She is a visual artist, researcher and educator, standing out for the use of the printed image in her productions. From a conceptual point of view, his production problematizes gender, identity and black representation. With a background in fine arts, he develops works and studies in the field of engraving. In works such as *Parede da Memória* (1994) he prints images of family members on fabric, while in the work *Bastidores* (1997) he applies embroidery on images printed on fabrics and framed in embroidery backstage. Throughout her production, she has employed the use of fabrics and traditional techniques, such as sewing and embroidery, while problematizing gender issues, since both sewing and embroidery are techniques associated with the feminine, as well as the domestic space. ROSANA Paulino. In: **Itaú Cultural Encyclopedia of Brazilian Art and Culture**. São Paulo: Itaú Cultural, 2025. Available at: <http://enciclopedia.itaucultural.org.br/pessoas/11422-rosana-paulino>. Accessed on: May 14, 2025.

order to consolidate learning, the topic is concluded with the proposal of a practical activity of research, investigation, systematization of information and elaboration of a form of presentation.

On pages 62, 63 and 64, in the topic *Creating Art*, the authors emphasize the practical processes and provide instructional images for the execution of the techniques presented throughout the study and thus generate the necessary tools for students to carry out experiments. The proposed evaluative activity suggests the creation of an installation, resuming discussions about the concepts related to three-dimensional languages, as well as the possibility of artistic creation from the appropriation of diverse and low-cost materials for the construction of the artistic project. On page 65, the topic *Evaluating* has a series of open questions, which allow you to evaluate the understanding of the content worked on and at the same time stimulate the ability to write and systematize knowledge. With the last activity, the authors present a summary of the chapter with the main aspects to be reinforced in the assessment of learning.

Thus, it can be seen from the analysis of the chapter entitled *Workshop 1* that the authors of the didactic material begin the proposition by presenting an image of the work *OBichoSusPensoNaPaisaGen*, by the artist Ernesto Neto and suggest a problematization in dialogue with the students, making it possible to establish relationships between the production of contemporary art and the reality of the students. This moment makes it possible to carry out a brief investigation on the students' knowledge and develop the analysis in a way anchored in previous knowledge. Developing the teaching and learning process, the proponents of the workshop contextualize the artist Ernesto Neto in time and space, highlighting some examples of his artistic production, while introducing specific elements and concepts of three-dimensional languages: sculpture, installation, site specific. During this process, the construction techniques used by Ernesto Neto are presented, including crochet. From this aspect, the discussion moves towards contemplating the various weaving techniques and their cultural references. Again, the narrative takes up examples of contemporary artists relating their production to the embroidery technique and then details technical aspects of weaving through basic instructions so that students can start the creative process.

Finally, it is relevant to say that the workshop is structured in topics and each topic presents a theme and a system of consolidation of learning that also allows the realization of an evaluation process. The analysis of the organization of the content allowed us to observe

a movement based on the production of contemporary artists and its relationship with traditional techniques that configure as cultural heritage. In this way, collective memories associated with weaving were rescued, presenting possibilities for dialogues with elements of the students' concrete reality. In addition, it was observed that: 1) The proposed activities present a certain pattern, prioritizing the activity of research, systematization of data and presentation of results, which is in accordance with the general proposal of the work: to stimulate student protagonism. 02) The activities instigate participation and autonomy in the construction of knowledge through research, therefore stimulating proactivity in the teaching and learning process. 03) The practical nature of the activities creates opportunities for students to develop and exercise artistic skills inspired by contemporary artists. 04) The activities relate writing skills to the creative process and portfolio development. This aspect is very important because in contemporary art, in order to circulate in the art system, artists need to write, speak and communicate their creative process, which helps the public to better understand the production and the technical and conceptual choices of each artist. 05) Concepts in contemporary art: concept development permeates the entire teaching and learning process proposed: three-dimensional languages, appropriation, hybrid art, interaction with the public, elements of visual language (texture), repetition and patterning.

3.2 RESEARCH IN ART EDUCATION: CREATIVE PROCESS IN TEXTILE ART

To situate the research and artistic practice below, it is necessary to point out that the works that will be developed are aligned with the pedagogical proposals described in item 3.1. In this sense, I return to one of the objectives of this research, which was, within the scope of a self-referential perspective, to develop a production that related pedagogical and artistic aspects as inseparable elements in the training and performance of the visual arts teacher. Considering that being a teacher, being an artist, as well as being a researcher are activities that can and should be cultivated in professional practice in educational spaces.

From the reading of the didactic material mentioned above, I started a movement of reflection and elaboration of ideas and forms based on weaving techniques. As part of my particular creative process, I need to reflect for a period of time on the various ideas that emerge from the reasoning, before starting production. To ensure which ideas were viable and which should be discarded, I adopted a notebook of free notes, in which I mixed creative insights with files and references. After rereading the notes, the prevailing idea was the following: to produce, from the weaving techniques described in the textbook under analysis,

a set of artistic objects. After the establishment of this point, the research became more evident and oriented, with the search for artistic references and selection of materials. At this stage, artistic practice associated with theoretical research prevailed as the creative processes advanced in a dialogical way.

In time, it is necessary to present here the guiding operative concept of the authorial creative process on screen: **weaving**. The word weave takes on a broader meaning in this text, thus constituting itself as the operative concept around which the research was constituted. The most immediate meaning of the verb weave is: "to interweave methodically, in a certain order, (threads, straw, wicker, etc.) to form (fabrics, nets, mats, baskets, etc.)" (Houaiss, 2007, p. 2.682). This definition, although broad, allows us to understand the sense in which it will be adopted here, in reference to the act of making textile materials. In order for the word "weave" to be understood as an operative concept, it is necessary that it be situated in the context of research in the arts and can, in this way, establish connections with the artist's intentions. It is in this place that the operative concept of **weaving** becomes full of meanings and aligns itself with subjectivity in the sense of producing art based on compositional techniques structured in various weaving processes.

As operative concepts emerge from practices, I carried out the production of artistic pieces concomitantly with theoretical studies, so that it was possible, along this path, to experience the dialogical relationship between practice and theory. As a way of relating my production to other artists, I considered the following statement: "The issue for me was the nature of the material. (...) ... but the material should express itself on its own..." (Neto, 2007, p. 15). This proposition, which is authored by Ernesto Neto, was reported when he gave an interview to the magazine *Arte & Ensaios* in 2007. I consider it of great importance, since in my weaving creation process, I work spontaneously by developing the compositions in a way that the materials and colors themselves limit or expand the expressive possibilities. The physical nature of the raw material of a work of art is essential in the process, as it must be known in order to materialize ideas, textures, shapes, and meanings that emerge from the researcher's mind.

When reading Sandro Ka's text entitled *The things of the world as things of art* (CUNHA & CARVALHO, 2021), I observed that the artist mobilizes the operative concept of appropriation, in this case, of objects, which later has its meaning artistically altered from creative processes. In this context, and also based on the works of Noberto Nicola, I considered that appropriation could also be in relation to form and concept. By choosing the

verb to weave as my own operative concept, I internally appropriated its meaning of action, because I am very interested in the process of composing through weaving. As far as form is concerned, I appropriated forms from the vertical tapestry, designed to be displayed suspended on a longitudinal bar. More than creating an artistic object that also has aesthetic and decorative value, my main objective is to experience the construction process. **Weaving**, as a movement, an action of artistic making that implies elaboration, craftsmanship, plasticity, handicrafts. In this case, therefore, to appropriate this verb in the form of an operative concept means to transform it into an artistic act.

In the development of weaving, the raw material is the threads, which may or may not be colored. Some techniques require looms, others can be performed with special needles for each purpose and effect. In this research, three artistic pieces were made based on the techniques presented in the analyzed textbook: handloom and crochet. The handloom is an artifact built of wood, used to make various fabrics. Its composition can be extremely simple, but there are also larger and more complex looms. The works can be carried out for artistic purposes or for the making of fabrics and utilitarian pieces. In the process under analysis, two simple looms were used, but of different sizes, both with only one comb, that is, only one structure to separate the threads and enable weaving. Although there may be different models of loom, the assembly is quite similar in the sense that every work on a loom has a warp, which is the set of vertical threads (warp) that support the horizontal threads (weft). The spacing formed by the movement of the comb between the warp threads is called the *calla*, which constitutes the space through which the weft threads pass.

The construction of the pieces was carried out from the direct interaction with the materials, without the realization of a sketch or tapestry card in the design phase. The conception phase occurred simultaneously with the composition phase. About the creative process itself, in the case of the crochet piece with the bells, the objective was to create a structure based on elements such as the stitch and the thread and on the principles of repetition, unity, harmony and balance. From the idea of working with point and line as elements of the composition and also material and technique, I imagined that the piece should convey the perception of diagonal lines, whether continuous or dashed, which justified the choice of the type of visual effect that would be necessary to obtain with the application of the techniques. In this case, the planning stage required some testing before starting the final piece. Thus, I chose to create rounded structures, as a reference at the point and alternate full and empty spaces in order to form the diagonal lines or layers. The application of bells of

varying sizes occurred due to their spherical shape and their application in quantity made a new reference to the point. Additionally, the bells attribute an unusual effect on pieces of this nature, which is the production of noise when manipulated. The addition of aesthetic value was also considerable, since the bells were arranged asymmetrically composing the finish of the piece, also highlighting the contrast between its rigid metal structure and the soft and malleable woven cotton threads.

Regarding the other two pieces, they were composed on a manual loom, using cotton, wool and knitted strips. In these cases, the conception and execution were also simultaneous, so that the nature of the materials, as well as the tactile and visual texture effects they produce, were the guiding principles of the composition. As the piece was woven, I always observed the part that was ready to decide how to continue, in order to change the types of techniques in order to produce volume, tactile texture, visual texture and color combination in a more harmonious and balanced way. The pieces composed on a loom were made respecting the technical limits imposed by the equipment and, at the same time, seeking to explore the best expressive possibilities of the materials within the context. As for the raw material, the looms were woven with cotton threads, and the wefts were woven using thicker cotton threads, wool threads and knitted strips (textile waste). Below, you can see the photos of the three pieces, as well as details of the aforementioned compositions.

Figure 1

Creative Process of Artistic Objects (Vertical Tapestries)



Source: Author's personal collection. Composition, execution and photography: Márcio Xavier Corrêa.

4 DISCUSSION

In an arts research, the results are always contextualized in a broader process, which involves the author's place of speech, the compositional techniques and the objectives. In the research in conclusion, the general guiding context was the educational space, delimited by the guidelines provided in a didactic manual. From the consideration of current artistic trends, pedagogical proposals and the artistic reference cited in the textbook, a self-referential creative process was carried out, emphasizing artistic production in an educational context. As the author Lucia Golvêa Pimentel points out, "Expectations (...) ... in teaching/learning of Art are related to action and reflection in the dialogue between intrinsic actions in an educational situation and non-hierarchical approaches to the artistic object (Pimentel, 2014, p. 21).

5 CONCLUSION

Thus, it is possible to affirm that the objectives of the pedagogical proposal in progress were achieved from the analysis of the didactic material in dialogue as the self-referential creative process, contributing to the process of teacher training and also to highlight limits and possibilities in the use of pedagogical materials distributed to public education institutions.

Finally, I highlight that the research presented contributes directly to the training of art educators, as well as to stimulate contextualized artistic practice in the pedagogical space. In addition, it is also relevant for the construction of knowledge in the thematic scope of research (research and teaching/learning of arts, textile art, training of art teachers, teaching materials), as well as to expand the connections between pedagogical practices, artistic practices and research in the arts.

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