



## RELATIONAL AESTHETICS AS A DIDACTIC COMPONENT IN THE TRAINING OF ART TEACHERS



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### ABSTRACT

This article addresses the issue of relational aesthetics as a didactic component in the training of art teachers. Its relevance lies in bringing to a broadly scientific discussion, a didactic issue that crosses contemporaneity as a way of providing knowledge to the processes of intellectual construction in the teaching praxis, specifically in the field of Art. Its social relevance lies in bringing the public closer to the mechanism of artistic expression, based on the aesthetic, expressive and imaginary aspect. It is a bibliographic research, based on classic authors on the subject, discussing how aesthetics can be combined with the training of teachers who work in the teaching and learning of Art. The training of an art teacher is based on the principles described in the educational base and guidelines, but there is something else that must be explored, which is to learn to weave complex relationships with intrinsic and extrinsic reality and at the same time propose reflections through direct and relational contacts with the target object of study, because the conjectures in relation to the theme are empty, which are not able to explain the situations of conflict that cross human existence and that art manages to capture, keeping reality hidden under the veil of aesthetics, which enchants and disguises rudeness, sadness and anguish, allowing the observer to create affective bonds from the subjective experiences of the individual himself, for reasons unknown to him.

**Keywords:** Relational Aesthetics. Didactics. Art Teacher Training. Art Teaching-Learning.

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## INTRODUCTION

This work is based on the understanding that through a solid training (initial and continuous), based on experience, teachers can achieve their didactic objectives in a more comprehensive way. In this sense, it can be said that relational aesthetics is a relevant theme as a didactic component in the training of art teachers. To this end, the preparation of learning processes requires adaptations to be made as a result of the analysis of pedagogical praxis, which is based on action-reflection-action, that is, on experience. Relational aesthetics, proposed by Nicolas Bourriaud, highlights the importance of social interactions and collective experiences in contemporary art. This approach can enrich teacher training by promoting a more dynamic and contextualized view of art teaching.

Following this line of reasoning, there is, as a *leitmotif*, the attempt to elucidate the following didactic-pedagogical question: 'In what way, the aesthetic-relational can contribute to the continuing education of art teachers, with the main objective of improving their respective pedagogical praxis?'

The objective of this work is to find elements that enable the direct connection of logical thinking to the conditions of knowledge production using the spaces of the classes together with the students, offering them the opportunity to apply the intellect towards creativity.

The training of an art teacher allows a relationship of exchange of experience and knowledge of teaching and learning relations, stimulates walking through unexplored fields and the ability to see what is not in sight, for the simple fact that for this it is necessary to learn to weave complex relationships with intrinsic and extrinsic reality until the mosaic of exchange relations and that, At the same time, it challenges other perceptive perspectives in which it provokes and awakens creative thoughts for methodological approaches.

When one takes the term aesthetic-relational in a fragmented way, one has a very high chance of making the mistake of thinking that they are two situations that happen randomly; However, it expresses a univocal didactic condition, which leads all knowledge generated by man, through sensitive experience, to seek a relationship with what is yet to be discovered or presented through the arts and their nuances.

In this sense, the interpretation of this singular state of being in the face of the aesthetic is the relationship of man with himself, which Borriaud (2009) describes as the condition in which the work arouses chance encounters and provides meeting points, generating, with this relationship, its own form of temporality, where "the critical and subversive function of contemporary art is now fulfilled in the invention of individual or



collective lines of flight, in these provisional and nomadic constructions with which the artist models and disseminates disturbing situations" (Bourriaud, 2009, p. 15).

Experience is something that lies between curiosity and doubt, and it is precisely because this detail is so profound and, apparently, so simple; next to it and impossible to be touched, which awakens to the need to weave relationships with what is understood, in an attempt to shed light towards what is not yet within the reach of logical understanding. When this happens, the reason is to return to experience and seek explanations from the object and its reactions to inductions, because empirical work develops knowledge, provoking learning situations through praxis and participant-observation.

Bourriaud explores an innovative condition in aesthetic evaluation, in which art is a possibility of dialogues between individuals, going beyond an explanation and a capture of the political moment in which it is inserted. This would allow semiotic analysis to be interpreted beyond the traditional sociological field and could allow the understanding of harmonic and, paradoxically, conflicting relations, even if these remain in the field of subjectivity and others are exposed as part of the expression that the twenty-first century has made [almost] in an imperative way. This is the most complete acceptance of objective reality, in which technique is revealed in the relations between the parts, beyond the empirical object expression.

Relational aesthetics can transform the training of art teachers, promoting an education that is more connected with social and cultural reality. In this sense, by valuing relationships, experiences and collective experiences, it is possible to train educators who are more sensitive and prepared to work in different contexts, stimulating creativity and critical reflection in their students.

## ON RELATIONAL AESTHETICS

Also known as *Relational Aesthetics* and *Participatory Art*, according to Nicolas Bourriaud (2009), it can be understood as "the set of artistic practices that take as a theoretical and practical starting point the group of human relations and its social context, instead of an autonomous, institutionalized and private space" (BOURRIAUD, 2009, p. 05).

For a long time, thought has been confined to closed rooms and to a circumscribed group of individuals who impose their way of being and thinking, in a very special way, in relation to art, in which the first target to be approached is aesthetics, that is, the science of beauty. This is because by keeping it active and at the center. Creators need to be led to produce something that enchants for its aesthetic nature, for its harmonious beauty, and

when the idea is launched that everything is nothing more than a concept and this proposal is assumed as an accepted truth, anything can be interpreted as artistic expression.

In this, relational aesthetics takes care of balancing the processes, interpretation, understanding and sense of being of what art is and its singular and particular expressions. This condition brought to the discussion by Borriaud (2009) allows the themes to be discussed in a broader way by society and to generate new concepts about what man relates to throughout his life and experiences as a mechanism for the construction and consolidation of his knowledge. Thus, concepts previously considered abstract and such reference understood as a pejorative perspective, which are treated with deference and acuity, recognizing their respective places in scientific and academic discussions, allowing a deeper and more direct analysis.

The construction of the meaning of aesthetics sheds light on the different interpretations that come from political instances present in contemporary artistic and cultural expressions, emphasizing aspects of criticism, aesthetic experience and the interrelationship between artistic languages, but for a long time, aesthetics establishes as a beautiful synonym, and its applications to life as a whole, since man pursues it in all his actions, more or less consciously. Thus, it is related to everything in human existence and, were it not for the educational action of destroying the feeling of value about what is expected of life, any action would be unthinkable if it were not based on it, since it already grounds every being and its creations.

In the meantime, aesthetics is related to the act of existing, with being outward, in which, in a natural way, one has the intention of impressing the other who is situated in front of and beyond us. It is an unconscious desire that erupts in the search for the sublime, capable of crossing reason and going against what one yearns for, generating situations of intense creativity. The attempt of relational aesthetics is to extract from everything and anything, what can be most profound and that is capable of revealing its capacity for enchantment and overcoming, that is, that enables the human being to go beyond what he judges as beautiful.

Emerging around the 1990s, Relational Aesthetics can be understood as being "that art that takes as its horizon the sphere of human interactions and its social context - more than the affirmation of a symbolic, autonomous and private space" (BOURRIAUD, 1998, p. 07).

The body, the artist's idea, as well as the place, the historical and political context, the emotional condition of a certain group make up Relational Aesthetics and makes the viewer associate with the artist, or even take the place, participating, collaborating and co-



creating the work. Understanding art as a production of relationships that uses gestures, material and immaterial forms, objects, ideas, sounds and signs.

In the teaching work, it is possible to combine the process of development of contemporary art teaching with the expectations of psycho-emotional development of students, such as overcoming fear and shyness of, for example, making an exhibition of their ideas. These students face a series of difficulties after being away from the classroom. Art is a strong ally, contributing to the recomposition of these individuals to the return of critical, autonomous life, since from the reading of the world that art can offer, students can improve the capacity for logical-verbal and poetic expression in the school environment and in public life.

What is presented here is the possibility for life to be expressed, in all its breadth and magnetism, in which existence precedes essence and, from the problematic about being and being being to be understood in its totality, it is possible to plan didactic-pedagogical activities in the field of art, aiming at the construction of thoughts that deal with the intrinsic relationships of the human being with his inner world, trying to transform the outer world into something beautiful, harmonious, in such a way that this beauty created from his vision and his passion allows him to achieve poetic and aesthetic experiences.

This is a feeling that has always accompanied human beings on their journey; but that, from contemporary art and its political developments, this has expanded to such a level that it is necessary to have an element that can interpret all this transformation. Bourriaud (2009, p. 08) argues that "contemporary art really develops a political project when it strives to invest in and problematize the sphere of relations".

In fact, contemporary art provokes strangeness and curiosity in students, most especially in those who dedicate themselves to art as an aesthetic representative of beauty in its classical expression, in which the artist was solely responsible for the performance and his expressiveness the only thing to be admired in his work. When this same individual is faced with a situation in which he needs to share not only his knowledge, but his creativity with others and, to make the situation more complex, he adds the creative potential of others to his field of empirical creation.

It is not about producing art from the other; but, inserting this in the concept of production, relating its condition to the creative existence of the artist, which raises the question: what kind of art is expected to emerge from this surreal relationship?

This is the question that Relational Aesthetics does not propose to answer, for the simple fact that the explanation is based on experience, not on epistemological characterization, as has been claimed on many occasions. Nor is it a matter of basing



oneself on a postmodernist discourse, in order to try to explain what depends on tangible existence in order to be explained; that is, the interpretation of artistic expression from Relational Art breaks with the Cartesian thought created by the common sense that, in order to exist, it is enough to think, going against such intellectual proselytism and affirming that experience is what determines the possibility of theoretical understanding of the object of study.

From the above, it is clear that the process of teaching and learning art education requires open planning, adjustments, improvement and adaptation all the time. It is always appropriate to clarify that science reduces the objects on which it applies its technique of exploration, and art is a cathartic expression of the ego. To this chaotic state of equilibrium [almost] incomprehensible at first glance, the Greeks gave the name of Aesthetics and, in the twenty-first century, with the breaking of certain canonical barriers regarding artistic expression, Nicolas Borriaud (2009) proposes that this state of phenomena present in the field of the arts be called Relational Aesthetics. Like this

The possibility of a *relational art* (an art that takes as its theoretical horizon the sphere of human interactions and its social context rather than the affirmation of an autonomous and private symbolic space) attests to a radical inversion of the aesthetic, cultural and political objectives postulated by modern art. In general sociological terms, this evolution derives, above all, from the birth of a global urban culture and the application of this urban model to practically all cultural phenomena (Id., p. 7).

By taking the author's idea as a way of understanding art, what we have is the construction of a new way of producing art, in which Relational Aesthetics would take care to present itself, and even to be recognized, as a form of link between those involved in the action of production and development of artistic techniques beyond what is available. The concept put forward must go beyond mere artistic expression, in which there are open spaces for unfavorable criticism of what is considered as such.

Artistic thought is of a peculiar character and, as much as it is meant that art is everything that is produced, in a creative way, by man, art itself has its philosophical, sociological, phenomenological expression, therefore, it is determined by its own psychology in which semiotic analysis can represent the interpretation that the object desires for itself and about itself; not, necessarily, being an autonomous expression of the interpreter and, what this has to do with Art and Relational Aesthetics, is that both are intertwined in the space of the relationship of the individual ego in conflict with the social ego.



## RELATIONAL AESTHETICS APPLIED TO THE TRAINING OF ART TEACHERS

This field of symbolic relations has always represented a philosophical restlessness, because the Art teacher has a whole range of opportunities, which he can explore, not as someone who teaches, but as someone who experiences with his students and thus exercises a dialectical relationship, discretionarily simultaneous, between the act of teaching and the act of learning, given the subjective universe of Art and its nuances, possibilities and techniques. However, there is a lack of an element that enables this connection of the art educator with his target object and this is how Relational Aesthetics is proposed as a didactic axis to support the training of Art teachers, so that they can improve their respective professional teaching techniques.

António Nóvoa explains that "teaching became a profession thanks to the intervention and framework of the State, which replaced the Church as the entity responsible for teaching. This complex change in the control of the teaching action has acquired very specific contours" (NÓVOA, *n.d.*, p. 02), especially with regard to their teacher training, in which they need to be linked to the teaching and learning processes, seeking innovative ways of both teaching and learning, which represents a paradoxical challenge, because they see themselves on the verge of leaving their space as the holder of knowledge to position themselves as an individual who yearns for knowledge.

The continuing education of teachers is based on didactic transposition, not on the construction of new knowledge about the technique itself, and this has been the great problem of the action, since those who are going to apply the didactics need to express that the way is the creation of a methodology that simplifies the artistic technique and explores the experience. In the case of art, specifically, this is a challenge, since schools, in general, do not have laboratories and workshops for artistic development, which turns classes into repetition and/or theoretical guidance on how to create something that should be carried out critically, expressively and/or empirically. In view of this, the art educator needs to know the physical structure of the school, explore areas and places not usually used for Art classes, such as external areas, courts and cafeteria.

Relating art and human development without having a way to produce the experience is a challenge doomed to the most imminent failure, because it is a direct product of the symbolic-symbiotic relationship between the object of study and the artist, a situation that cannot be reproduced in a speculative or imagetic way; it needs to be experienced, experienced and, before being placed outside the scope of the laboratory, to be reproduced, which produces the capacity for a prior understanding of the action mediated by the collective.



Thus, we are not talking about continuing education of art teachers, but rather about the production of artistic experiences mediated by Relational Aesthetics and its aspects of conceptual, experimental and empirical application, which transforms it into an instrument of efficient didactic transposition, which can become effective, with plausible answers to the questions raised by society.

With regard to the training of the art teacher, this takes on a more complex character, because,

The art we think of today should not be looked at for its meaning, but rather for its use. Relational works are intended to be more than his mere presence in space; they request dialogue, they require a form of inter-human negotiation, taking place in the here and now (Albuquerque, 2015, p. 696).

Transposing this author's speech to the classroom, where praxis takes place, the questioning of this teacher's training becomes deeper, because it intends to dialogue with different ages that translate into different *performances* of expressed thoughts. However, how does each thought present itself and behave in each environment, when considering that the human personality is and always will be an unknown to which its acts cannot be predicted? When it manifests, what are you relating to? What type of bond stands out and what individual is being exposed during the *artistic performance*? Manifest identity is a mystery that cannot be solved by simply determining what is and what is not, because it appears to be so.

One of the most relevant and intriguing points that relational aesthetics points out is in the sense of creating mechanisms that allow the interpretation of human beings from their behavior within and through art. This may seem strange, but what is sought in a work of art is beyond visual aesthetics; The latent desire is to find there the *pathos* that motivated the artist to produce his art, no matter its nature.

Taking this inflection point as a teaching place, how to allow creativity to express itself, breaking the paradigms that have been created around and about art over time? It's not about being creative; it is something more, it is to show oneself capable of understanding the creative process from intuition, imaginary thought to its expression in reality, in which it can be submitted to the principles of validation and refutation. Hence, the most intrinsic solution to the problem of creativity is to seek in Relational Aesthetics the epistemological and empirical support to work on the continuing education of Art teachers, considering that "relational aesthetics is structured in building experiences that translate into events" (Albuquerque, 2015, p. 698).





In order for this to become a manifest reality, the condition of creativity and, in particular, the objects created must be submitted to evaluations in various areas of scientific thought, so that their degree of "pragmaticity" can be determined in the fields to which they are intended to be submitted. In this process, it becomes capable of measuring the dimension of the relationship between creative capacity and the social need where the individual is inserted and the applicability of the productions, how much they are in tune with the problems faced and the challenges posed.

An experience only becomes knowledge if analyzed in an experienced way and crossed by the situation; for this, it is necessary to have instruments and knowledge in various fields, outside its sphere of training and action; in any other way, than this, it can become nothing more than a trivial occurrence that ends without any useful meaning, that is, it adds nothing to poetic, critical, social and individual thought. Asking how things and phenomena relate to each other is a puerile question, not because it doesn't make sense; but, by the fact of how to raise the question. The correct thing is to question why they relate, what incites them to create bonds and even to maintain them, when apparently they do not show any kind of bond between themselves?

It can be said that the first answer to such a question is that supposedly the aesthetic construction is motivated by common feelings, including interpretation of harmonic instances. This relationship serves as an element that correlates the inflection points that determine individual and collective existence. This can never be considered and interpreted by chance, considering that the understanding of voluntary and involuntary actions, within any context, are subject to particular and collective interests, even if the objective is directed to a focus.

Transforming experience into an event presumes that this situation is not only a theoretical achievement, but that all the experience that is inferred is capable of being transmitted to others, in relation to the pedagogical environment, being through continuing education, workshops, lectures, *workshops*, new experimental situations that translate into the development of technical skills, pedagogical and didactic aspects. From there, there is a search for knowledge, which is the mastery of knowing how to apply what one knows about a certain subject and the ability to teach others and evaluate the situations in which this phenomenon occurs. This is a perspective of training art teachers, in which one can think of the positivist action of teaching a curricular discipline that allows the experience and contributes to the transformation of the being, from its aesthetic experiences, also understanding that,



[...] Art aims to give form and weight to the most invisible processes. When whole parts of our lives fall into abstraction due to the scale changes of globalization, when basic functions of our daily lives are gradually transformed into consumer products (including human relations, which become a real interest of industry), it seems very logical that artists seek to remaster these functions and processes, and to return concreteness to what is beyond our sight (Bourriaud, 2009b, p. 32).

To this problematizing question arises another, which is more problematic, namely, how to transform the didactic activity into a situation of empirical learning, creating a harmonious link between what is intended with art and what is possible with its application to both objective and subjective reality, because until now this has been the great dilemma of education. In which it seeks to separate the intrinsic from the extrinsic world, treating both as dichotomized forms because of diffuse understandings about human existence and its processes of cognitive expression. The artist problematizes his time, the things present in him and the conceptual relations that unfold into facts, being interpreted as phenomena that are sometimes understood; sometimes, not understood and in the intervals between one and the other, the human epistemological question develops.

Proposing a didactic in teacher training that the approximation of individual experience contributes to a collective experience, is challenging for training, which remains at a distance from the subjectivity of the target object. It is necessary to work on the theme, proposing that each participant has the opportunity to transform their individual experience with art into something collective through the same object. This perception is an abstract construction that will result in a perception in the same way it is the hypothesis of transformation of *individual pathos* into *collective pathos*.

In this aspect, it should be clarified that the public of education is very specific and characteristic, marked by their experiences crossed by daily conflicts that place them already in the condition of a singular and particular reading of the world, making them understand the discipline of Art as something that can bring lightness or that may not make them the slightest real sense. It is in this space that the student's protagonism is inserted to bring out the best they have and understand that art is as much part of the student curriculum as it is of existence outside the walls of the school. In this sense, Alvares informs that:

In the classroom, the approximations and familiarization with the artistic languages carried out through doing, enjoyment and reflection can generate fertile problematizations. Learning that leads to the discovery of new and different relationships between things and that illuminates new experiential spaces, which are occupied by the student, as his understanding grows. Pedagogically, it is necessary to consider that the stimuli that do not inhabit or do not resonate in the subjectivity of the adult do not exist, they go unnoticed. Artistic experiences lead him to transcend the concreteness of everyday life, developing his sensitivity, broadening his gaze and expanding his aesthetic universe (Alvares, 2006, p. 71).

Before developing any kind of thought and subsequent action towards this problem, it should be noted that the awakening of creativity must be raised from problematizations and, here is a complex question to be highlighted, how to problematize something if most professionals do not engage in deep and dynamic studies on the relations between learning and the possibilities of analyzing situational issues? There is a need for methodologies and a didactic sequence that are well elaborated and discussed, and that reach an understanding of them and their impact on individual and collective learning, and how this will be reflected in society.

The author speaks of artistic experiences; however, the interesting thing is to approach it from the point of view of aesthetic experience, because this presumes the action, the interaction and the relationship between being and the desire to be; how all that involves the individual, leading him to understand the world through a deep, horizontal, longitudinal and sometimes transversal analysis. Not everything that seems subjective can be interpreted in this way and the answers reached can be left as such, because in such a way one would have a world represented according to the imagination of each one, but seeking to meet the potentialities of the needs of the majority, according to their psychological, ethical and aesthetic conditions.

Learning is a condition for the acquisition of knowledge and its transformation into individual and collective cognitive well-being, and can be applied in various social areas whatever its potential for intervention is, and Art, in particular, has a dimension that crosses very sensitive borders, such as the freedom to express in all fields and senses, phenomenological manifestation of thought expressed in Art, through various formats and representations.

The deep and dynamic study of the relationship of the Arts with the phenomena that followed their representations and expressions clarifies the potential of analytical sensitivity to which the artist is affected, since his isolation, distant as he is from the confusion and political effusion that dominates life and human existence, in general. It is from the understanding of how these combined elements induce knowledge and the apprehension of facts that it becomes possible to relate art and aesthetics as promoters of critical processes of knowledge. As soon as the field of possibilities is opened up for the teaching of Art, it is up to the teacher to be prepared to act on the spaces of dialogues that are formed "in the face of the emergence of new ways of thinking and relating to the other and to the world, the relational forms point to fertile paths not only for contemporary art, but to aesthetic education" (BERTOLLETTI, 2011, p. 21).



The problem that is posed here is that aesthetics cannot be disciplined, much less can it be taught, from the Cartesian-positivist didactic model; therefore, it cannot be learned in such a way that it becomes a condition to be activated by commands with results or that defines the object of admiration and, consequently, judgment.

Aesthetics presumes action, reflection, analysis, interpretation of the object and of the entire context that surrounds it, even value judgment, which often comes to define its excellence, as if this, by itself, were capable of defining it. An aesthetic construction, in fact, is a product of society, of how much it is capable of being demanding with its culture and its art.

The development of aesthetic appreciation is not a result of formal school education, defined through curricular procedures, because this absorption permeates the knowledge of what provides it in the thought and personological construction of each individual. This becomes a crucial point in the application of Relational Aesthetics in teacher training, in which it is not a simple concept or a clarification about a mechanism of action in the production of art, whatever it is or what it is recommended to classify as such. It becomes a complex and profound process, in which the action is thought about and then reflected on what was generated, measuring its direct and indirect impact on those involved. Didactic learning procedures require commitment. And it presumes a constant construction and improvement of the experience of the gaze to find a proposal that represents the inner world that the artist wishes to mirror to the external world.

In the meantime, the condition of learning art in regular public schools, oriented in his learning from a curriculum closed in on himself, became an adventure, that is, it leads him to be always afraid to expose his knowledge and his artistic skills. Students are generally not seen as having the same potential to learn arts, since public schools serve students with their own particularities, whether cognitive, intellectual and/or financial. Thus, the curriculum is adjusted to meet them, never in their specificities and previous knowledge. Therefore, what is sought with relational Aesthetics is to present relationship mechanisms where the figures of human relations become more flexible, enabling the expression of the sensible and inclusion, considering that:

In addition to the intrinsic relational character of the work of art, the reference figures of the sphere of human relations have now become integrally artistic forms: thus, meetings, meetings, manifestations, different types of collaboration between people, games, parties, places of conviviality, in short, all modes of contact and invention of relationships represent today aesthetic objects that can be analyzed as such (Bourriaud, 2009, p. 40).

This type of analysis is a risk to be taken, because it would need to give meaning to the moments of interaction, many times, in which the aesthetics of such situations lies in not representing anything, in being an encounter in which the proposal is to unravel themselves from the existence that consumes them; because, later on, when they remember those particular moments, they will be full of serenity because of the representativeness of emptiness or emptiness. Therefore, to seek any aesthetic feeling or even to impose them only so that they can be discussed as such is to force nothing to offer or reasons to be happy.

When the aesthetic question is posed, it is clear that the interest is in the empirical appreciation of beauty, of what is deepest in the feeling shared through subjective and abstract art and, by proposing to transform the moments of relationship into instants marked by relational aesthetics, one is putting at risk and not in conditions to transform the didactic capacity of learning through problem-situations and experiences into real constructions of critical thinking development. The formation of a cognitive identity that induces intellectuality must be the product of work carried out, specifically, for this purpose and for this purpose, because it demands previously elaborated studies based on authors and research that, in fact, have provided some contribution to the advancement of scientific thinking in the area of interest.

The Greeks took aesthetics as something objectivity, because they believed that everything that is beautiful is, directly, good. All that was good was associated with beauty; therefore, aesthetics would be associated with the understanding of what is excellent in the human. However, Bourreau seeks to bring the pedagogical meeting to an environment of existential interpretation, transforming it into a didactic one, and the first step would be to explain to them how this action can represent a pragmatic sense in their intellectual and cognitive constructions and in their respective praxis in the field of learning and teaching art.

Also according to Bertoletti (2011):

The teaching of art based on relational aesthetics will provide, from real situations, discontinuities where the symbolic order can be reflected, transfigured, culminating in different ways of living, relating to, in short, better inhabiting this world. Inserting relational aesthetics in the practice of art teaching in formal education will thus activate the encounter of apparently distinct or distant life experiences, where the relational device will effectively enable the interrelation of knowledge (Bertoletti, 2011, p. 26).

Every epistemological interrelation must first be constructed, even if it is in the individual's private world. And the issue of pragmatism is something that crosses any and all relational conditions, considering that no one takes for himself what he does not

understand as capable of adding a certain degree of value or feelings. This may prove to be something quite complex to be understood at first sight, because in the positivist and descartean formation, so common in contemporary education, everything is linear and induced by the degree of man's need to surpass himself.

Wanting an interrelation of thoughts to be built from the knowledge one possesses is something of extreme simplicity, because subjective desire alone is not enough, which, in itself, is already a very important advance; However, there is a need to understand a series of elements, some tangible and a third group that can only be reached through experience and its interpretation, carried out in the midst of a symbolic and significant exchange of judgments about its representation and meaning.

When it comes to the training of art teachers, aesthetics is a guiding component, because it is based on the principle that without an element on which to delimit all the work to be designed, there is no way to elaborate the construction of an idea, much less a learning strategy. It is from a point that allows the construction of a didactic scheme that one has opportunities to go further, carrying out synthetic analyses of such magnitude that they demonstrate the depth to which one can go to make the formative process more powerful and dynamic, providing suitable details.

Here we seek to clarify that teacher training aims to expand technical knowledge, relating the target object of investigation to a causal link with the reality in which it is inserted, and this cannot be achieved without a set of experiences and experiences that are already available to the student and to show him how situations are evident in time and space, suffering interference from various elements, tangible and intangible. In this regard, Sousa shows that one cannot confuse a scientific, didactic training, based on experience, with

[...] theoretical formulations on how to teach, detached from practice; [*we must learn to*] live with the opinion of those who devalue artistic work in relation to other types of work because they consider it a free and creative activity; difficulty for students to admit criticism of their work because they think that it takes away their spontaneity; the myth of the artist as an inspired being, unable to adapt his creative nature to systematized and institutional work, etc. (SOUSA, 2018, p. 36).

The author clarifies that the didactics of art teaching must be planned from the psychology of the object, valuing the deepest they have to offer for discussion in the classroom, highlighting the aesthetic experience and how it impacts the student's thinking, at the moment he saw himself in front of it and, at such a distance that it allows you to analyze it and its impacts on learning.

Thus, the apprehension of relational aesthetics as a component that is directly related to life and existence, through a type of art that intends to provoke an emancipation of the individual by itself, could not be shown as an element that transforms, precisely because it anticipates public recognition and is already exalted by it. as a way of producing value, when it should judge it as it exposes nature and its phenomenological contrasts.

As the human being becomes aware that such phenomenological situations occur to him without him being aware of what causes them, he realizes that there is a relationship with the target object of his analysis that is beyond his common understanding, and it is up to him to deepen the studies, analysis and interpretation of the aesthetic elements that compose it. This does not mean that you will be able to reach the level of knowledge necessary to understand the existing relationship; only that he is closer to understanding why he is attracted to a work of art, not only for its category or express movement.

Nicolas Bourriaud (2009, p. 13) presents current artistic performance under the interpretation that "today, artistic practice appears as a fertile field for social experimentation, as a space partially spared the uniformity of behaviors." If, with this, one is thinking that art before aesthetic contemporaneity was something that determined the psychology of objects, this is not understanding their subjective role. The real relationship of the human being with art takes place at the level of unconsciousness. This type of sublime bond can be called relational aesthetics, which cannot be explained by pure and simple reason, and is always leaving a question.

This expression of thought reveals that aesthetics is related to the existential dimension beyond itself. It is in this sense that art provokes transformations that cannot be understood in the context of psychological congruence. It is from this state of being that Ana Mae Barbosa explains that art must assume itself as a real expression of being and, in this principle,

[...] Art in education as a personal expression and as a culture is an important instrument for cultural identification and development. Through the arts, it is possible to develop perception and imagination, apprehend the reality of the environment, develop critical capacity, allowing the analysis of perceived reality and develop creativity in order to change the reality that has been analyzed (Barbosa, 1998, p. 16).

What the author presents as a proposal is the condition of involvement of the teacher with the student reality, in which a bond of relational understanding is elaborated from the joint analysis of a context, in search of a meaning. Automatically, if any type of innovation occurs from the environment and the elements contained in it, there is a change in its



structure; All the characters involved will have a different view of what is witnessed and the possibilities of transformation.

In the process of teacher training, the main objective is to present them with conditions for them to reflect on their own praxis and how they can lead students to effective learning, learning efficiently. It is about thinking about what is done in the figure of the one who receives, what is taught, in the figure of the one who learns. In art, in particular, this is much more complex and profound, because one must try to think about the dimension in which exogenous factors combined with endogenous factors are capable of interpreting natural and social phenomena and how the artist will reproduce them, transmitting a message to his spectators. Thus, it is possible to understand the training of Art teachers, through Relational Aesthetics, as being:

The production of knowledge through the perception of the reality lived, felt and observed. A knowledge that makes the human being richer intellectually, culturally, socially, historically and artistically, with political and philosophical awareness, with a disposition for individual and social practice. A knowledge that makes the being increasingly reflective, human and, in turn, that collaborates in the transformation of the society in which he lives. A subject rich in needs and who strives to build his cultural capital (Müller and Silva, 2019, pp. 38-9).

In the conception of these authors, relational Aesthetics is able to provide a dialogue between social and individual practice, which makes it possible to:

The awareness that there is a correlation of forces in the cultural sphere is of paramount importance so that the teaching work is not a naïve pedagogical practice that is decontextualized from the hegemonic and counter-hegemonic processes that involve culture. [...] Considering that the structuring of the methodological bases of the teaching practice with regard to the approach to the studies of culture in the classroom, in accordance with our assumptions, it must be sensitive to the culture that permeates the lives of students, paying attention to the assumptions that involve the concept of culture as identity (CARNEVSKIS, 2014, p. 52).

The author draws attention to this construction of a dialectical thought between the methodological bases in which the teacher analyzes and interprets the student's artistic reality from the exposure of his personal experiences. This perspective can be extremely relevant in teacher education and training, bringing several considerations about its applicability: promoting dialogue between educators and students to enrich ties and the educational process; use pedagogical tools that can help the student connect more deeply with the content and with each other; develop social and emotional skills, as they are essential for the integral formation of students to become more empathetic and collaborative. Teacher training should include reflection on their own practices and on how their relationships with students impact learning, taking into account adaptations to the curriculum.



## FINAL CONSIDERATIONS

The proposal by Nicolas Bourriaud focuses on the interactions and relationships between people, environments and works of art. The aesthetic experience arises from the sharing and dialogue of the relationships between individuals, concerned with how space affects the social and cultural context in which art is presented and influenced, directly or indirectly, its reception, as the spectator becomes an active participant in the artistic experience, contributing to the construction of meanings and knowledge. It can lead to a deeper engagement, based on questioning surveys related to social and political issues, promoting reflections on contemporary society. This artistic interaction can serve as a means of criticism and social transformation, allowing collective experiences, emphasizing the importance of coexistence and exchange between individuals.

These aspects show how relational aesthetics expands the understanding of what art is, challenging traditional notions and promoting a more integrated look at the artistic experience. Through these interactions, art can become a powerful tool for building new narratives in the teaching and learning of art.

Art manages to capture, in a silent way that expresses in the same way, keeping the reality of life hidden under the veil of aesthetics, a beauty that enchants and disguises rudeness, sadness and anguish, allowing the observer to create affective bonds from their subjective experiences. In this sense, it is clear that the human being relates to art as if the dialogue took place in instances that are completely outside of conscious thought; therefore, this dialectical process takes place at the unconscious level.

Thus, it is understood that the relationship of aesthetics is not with the spectator, the one who admires, with deep astonishment, what the artist condenses in a single piece, and it is from this state of confusion and lack of understanding about what he sees and what awakens him beyond what he does not see that he comes close to understanding the aesthetic dimension, not of art in and of itself, but perceives a distance that cannot be overcome.

In summary, Relational Aesthetics offers a new perspective for education, emphasizing the importance of relationships and interaction through the experiences promoted by the teacher. By integrating these principles into teacher training and educational practices, it is possible to create a more dynamic, inclusive, and meaningful learning environment.



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