

## EDUCATION AND ART – SEARCH FOR FREEDOM. A STUDY OF THE CLASS BY EDUCATOR JOEL MARTINS. THE DISTANCE OF BRAZILIAN SCHOOLS



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### ABSTRACT

This article is a transcription of a lecture entitled Education – Art and the search for freedom, by Professor Joel Martins in April 1990, in which this renowned Brazilian philosopher generously offered during his classes at the Pontifical Catholic University, at PUC São Paulo, with a mastery of knowledge baggage. It is, therefore, a tribute to 35 years of this text written by Master Joel Martins. He begins by showing that freedom is a dialectical issue as something incomplete that needs to be completed in overcoming the obstacles we face. points out the difference between freedom and behavior free of responsibility, authority and obligations. To be free is to be autonomous, to have choices in the face of a conditioned world. Freedom encompasses overcoming obstacles, for possible choices of activities – absence of obstructions on the road, on which man decides to walk. Although freedom is so desired, it is so important to be free, it also leaves an existential void for being assumed as a guarantee, as having its own existence. And that even though freedom is linked to prosperity, overcoming obstacles, limitations, getting out of poverty, even so, many people do not want to risk being free, because it is scary to be considered, in society, as different. In short, freedom is knowing how to inhabit the rules of duty and power and this leads us to a power of imagination and a duty to alert to its use.

**Keywords:** Freedom. Autonomy.

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## **ABOUT EDUCATOR JOEL MARTINS**

This article is the exhibition of one of the many classes attended at PUC in São Paulo with my late master, advisor, educator Joel Martins. For those who know what this name means in education, there would be no need to write many lines to declare the importance of this educator in Brazilian education. I know that to really talk about him and his academic production, it would be necessary to have a separate article. His production was not only what he left us recorded. And here is a parenthesis. Much of what he did was published, however, Prof. Joel Martins never stopped writing a text to teach his classes, in rooms always crowded with students, all attentively absorbing every word pronounced with a soft voice where he went calmly, taking us to spheres, horizons of such profound importance for our education, that any attempt to try to translate this atmosphere would still fall short of what Prof. Joel's classes really were. Martins. This not so famous educator among other more popular ones, had his passage here around the world and provided a safe walk for many educators. And here lies the other production of Prof. Joel Martins, he really reveals himself to be an educator of a high degree of excellence and importance because he trained a whole generation of renowned names that today represent our educational knowledge, he practically influenced and awakened and conquered followers and so the entire School of Education of Unicamp and the Pontifical Catholic University of São Paulo really owe a lot to this educator, and even deserved tributes that do not happen, within the scope of these universities, first because university life, as Professor Joel himself said, does not recognize its values. Prof. Joel said. We are unread signs at the university. What he was saying is about devaluation and I also add the high degree of turnover. The new ones don't know the past, the forgotten big names. The habit of immediate and superficial consumption of knowledge leverages those who forget to know that there is a forgotten history. The devaluation of people occurs in the university as in any other public body, which normalizes the forgetfulness of many talents, with a lot of baggage and what weighs, even more, in all this are the many hyped, honored and who in reality did not do as much as those forgotten. However, when I talk about Prof. Joel Martins, I must and need to say enough so that his name is not forgotten. An enlightened being who made it possible for so many lives to be formed and deepened the knowledge of many who were fortunate enough to meet him on his path and who were able to drink from this inexhaustible source of knowledge. We must think of him as someone who fulfilled his role as a teacher in the classroom, as a producer of knowledge, as Rector of PUC in São Paulo that was his last

battle in life and unfortunately he could not finish, but we can remember that it was he Prof. Joel Martins who with his strength and determination created the first postgraduate course in Brazil in the classrooms, in the basements of the old PUC building in São Paulo, improvised after conquering the space of the rats.

This text is then a tribute to this renowned educator Professor Joel Martins, in which I remember this unpublished class text, which are among the many that I keep with affection. Taking advantage of the fact that this year will be my return to school after two years off from premium leave, I was going to retire, however I decided to continue, because there is still a lot to talk about Phenomenology and Joel Martins.

I must first ask for forgiveness from all members and members of the Society for Qualitative Studies and Research SEPQ, and from all the students of Prof. Joel Martins, especially Profs. Drs. Maria Aparecida Viggiani Bicudo, Vitória Helena Cunha Espózito, Ozeneide Venâncio de Melo Machado and Carmem Sylvia Guimarães Aranha, our arts consultant, the student warriors who followed Prof. Joel Martins more closely, to expose here this magnificent class, among so many, I chose this one, specifically from April 1990. I still remember a student's provocation of our dear teacher, wanting to intimidate him. He immediately said: "Talking about freedom is easy having a position, I want to see people talk about freedom in this world we live in, about differences, injustices, intolerance, racism, speciesism, so many isms how dare and be able to talk about freedom?"

Let's go to class. I will only scan Prof. Joel's text for the class on Education – Art and the search for freedom, preserving the depth of the way he exposed thought, it is so clear that I will certainly not interrupt to clarify, I just follow in the desire to comment on something so valuable at certain moments of the text. The important thing here is to bring these writings of Professor Joel Martins, unpublished, to resurrect his ideas. I closely follow the numbering that Professor Joel Martins used to elaborate his ideas, signaling when I changed this numbering. The late professor said then in his class text.

1. Before starting this text, I would like to draw attention to a point that I consider very important. One of these days someone called my attention saying: "It is very easy for you to talk about freedom from your car seat, but I doubt that you live this freedom that you preach and, even more, that you respect the freedom of others.
2. I think that person was right. It is difficult to exercise one's own freedom and even more so, to respect the freedom of others. However, nothing prevents us from speaking of freedom as a dialectic even within our own limitations, that is, as

something incomplete that needs to be completed in overcoming the obstacles we face. Even though I recognize my limitations, nothing prevents me from thinking with you about freedom and the value it should have for us.

3. In the discussion of this text, I must begin with an attempt to become aware of what is accepted as ready, as certain and, at the same time, with the awareness of the emptiness that concerns current thinking and with the lack of care for human values. Never has the immediate been so important. Never has fun, enjoying life been so important.
4. The emptiness that exists in the face of the question of freedom, too, because it is assumed as a guarantee, as having existence "per se", because it is the right of every man to be free. Freedom is no longer seen as the result of struggles to reach it and struggles to maintain it. Throughout this text we will try to differentiate between freedom and behavior free of responsibility, authority and obligations, with the intention of eliminating the tension and drama of personal choice in an intersubjective field: choosing among others, in a conditioned world.
  - 4.1. Freedom can be conceived in social and political terms, embodied in laws, contracts, and formulations of human rights; It establishes a domain where free choice can be made. The sense of freedom encompasses overcoming obstacles, for possible choices and activities – the absence of obstructions on the road on which man decides to walk.
  - 4.2. Among the obstructions that must be removed, preferably through social action, are those produced by poverty, disease, ignorance. The removal of obstacles to the realization of possible choices can in many cases lead to domination through people and limited opportunities for many.
  - 4.3. We also know that even given the conditions of freedom, many people do not exercise freedom, do not risk being different, consent, agree, almost always submit to the opinion of others, or to the frequent ways of being as others are. Being seen by others, even when exercising freedom, as being different is threatening.

Professor Joel's way of exposing his thoughts organized in topics, which greatly facilitates the understanding of the text because each topic deals with a subject of an issue, the subtopics reveal the depth of the topic. So far he has responded to the student's provocation, and brilliantly with delicacy has already shown us a way to understand

freedom as a dialectic, undoubtedly here his approach to Merleau-Ponty, a dialectic that is always open to being made. Continuing the fifth topic, he will then raise the question of education and authenticity and creativity.

5. The problem of education, however, is multiple. Some aspects are grouped around the supposed connections between freedom and autonomy; some have to do with the relationship between freedom and community, most significantly with moral community. Autonomy is the basic characteristic of the educated individual.
- 5.1. To be autonomous is to be able to direct oneself and be responsible for one's conduct, it is to be able to act in accordance with internalized norms and principles; it is to be sufficiently understanding to be able to know your own impulses, your own motives and the influences of the past.
- 5.2. There are those who attribute to the autonomous person a free and rational desire, capable of forming a rational sense of the world. Values such as independence, self-sufficiency, and authenticity are associated with autonomy, because the truly autonomous person is not susceptible to manipulation and compulsion. In fact, he or she can, by maintaining rational calm and posture, transcend compulsion and complexes that may in any way interfere with judgment and clarity.
- 5.3. "inhabiting" internalized principles is recognizing the rules of "should" and "possible". It is because we can act in this or that way that we ask whether "we should or can do this or that". Considering the various senses and uses of the term "should" or "possible," we can further understand why people who are capable of principled actions and who are responsive to ideas that they regard self-determination and consider themselves consequently free.
- 5.4. This authenticity, however, which we all value so much, has its price. One is not authentic simply because we get rid of others and highlight what we are or desire. Heidegger's "eigentlichkeit," or authenticity, almost necessarily involves a state of anxiety. The existing-there that we all are is an entity for which, in its (ontological) Being, this Being is a problem. It is a problem in terms of one's own potential. These potentialities make us what we are, as we are. Being free for one's own potentialities for Being and, consequently, for the possibilities of authenticity or inauthenticity is shown to be a primordial element in elementary concreteness, in anxiety. Any and all authenticity shows itself as possessing a contingent of anxiety.

Therefore, it is not as easy as it seems, to be "authentic", or even to be "inauthentic". There are basic structures that underlie this human condition.

- 5.5. "Uneigentlichkeit" inauthenticity is submitting to common choice, considered "normal" and adopting the norms that are offered by the world called "normal" – everyday life.
6. The consequences for education have to do with cognition, logical thinking, the resolution of moral dilemmas, and the mastery of interpersonal rules. This kind of education involves the "directionality" of the rational associated with the commitment to the useful, the important. This directionality is a directionality of consciousness, not an external directionality of someone over us.

In his lecture text, Professor Joel begins a new numbering of topics, he opens the lecture to expound Heidegger's philosophy. It begins once again the numbering of the topics with few sub-topics, exposes 5 more topics on authenticity in Heidegger and then 39 topics to unfold in philosophy, literature and poetry the path to art education in school, here to fit the article format the topics from number 16 to number 22 were not exposed, in which Prof. Joel Martins starts to talk about the act of researching. As I seek in this article to focus on the theme of art education and education as an act for freedom, I conclude by exposing in a numerical sequence the 32 topics that correspond to the original 39 topics of Professor Joel Martins' class text, that is, only 7 topics were extracted, from 16 to 22, in which Professor Joel Martins makes a brief passage about the act of researching.

1. We will dwell a little longer on this topic, because it constitutes a basic condition of Being-there, that is, of existing-in-the-world-with-others.
2. The authenticity of the Being-there, that is, of all of us, is the form in which the Being assumes itself, deferently of the being dispersed in the "them", where it is lost and needs to find itself. This dispersion characterizes being concerned with the world around him, with the daily life that is closest to him. If the Being, therefore, all of us, is familiar with itself, as lost in others, this means at the same time that they prescribe the means of interpreting the world and the way of being-in-the-world-with-others that is closest.
3. Lost in others, I am no longer "I" in the sense of who I am, but rather others with their ways and ways. If, however, the being discovers the world by himself and

approaches it, then he maintains an authentic Being, and the discovery of the world is clarified and realized by coming out of the obfuscation.

4. Who I am depends on my possibilities of choosing and becoming what I am. This idea expands Heidegger's proposal of "Eigentlichkeit", i.e., authenticity. The same determined possibility of going before people captures the core of his "Uneigentlichkeit" – inauthenticity. These are the conditions in which I am abandoned to the world – to be authentic or to be inauthentic. Existing in the present is a consequence of existing in the past and of projecting oneself into a future.
5. The important question to be considered is not to explain how I can act in a certain way that is no longer me; but how should I act to recover the self that I lost by having lived in a world-with-others, with those who directed my paths, so that I could never be myself. Starting with the events of the everyday, traditional ontology allows the "self" to be covered by the things of the average everyday – the natural world that is the same for everyone, where distances and influences are measurable, and where there is no authentic or inauthentic "self", but there is a continuity of things by themselves. To get out of the situation of loss in the world, in the midst of others, it is necessary to project a world of special and particular meanings for each one of us. We need to insist on the right to be creative. To be a true "self", if a creative projection, a modification of the world in which we simply find ourselves in everyday life.

Here a new numbering begins in the class text a new numbering of the topics, then exposing:

## **THE RULES OF DUTY AND POWER**

1. To "inhabit" internalized principles means after all to recognize the rules of "should" and "could". It is because we can act in this or that way that we ask whether we should accomplish something. Considering the various uses of the words "ought" and "ought" we can still understand why people who are capable of principled actions and who are responsible for ideas that they embody for themselves are considered self-determined and therefore free.
2. This kind of education encompasses the directionality of a form of "rational passion" associated with commitments to what is useful and worthy. Respect for the truth is



closely linked to justice and respect for individuals which, together with freedom, are fundamental principles that sustain the life of the moral man and that are personalized in the form of "rational passion" – it refers in this text to the expression of sensitivity or enthusiasm of the human subject that is manifested in his work. Do not confuse "rational passion" with the vulgar, common term, "passion", feeling or emotion taken to a high degree of intensity, overriding lucidity and reason, such as: "He let himself be carried away by passion, etc. etc."

3. The problem with this high cognitive focus in the classroom has in part to do with what is excluded. It also has to do with the form of reasoning, whether it is sufficient or not, when it starts to act in a world of resistance, or in the open fields of possibilities between which individuals can choose.
4. There have been many reports of wide-ranging and vigorous discussions of what happens in classrooms, such as academic disloyalty, lack of trust, nonviolent resistance, sexual relations, racial discrimination. There has been no shortage of evidence that participants take on such problems personally. There has been, however, little transfer of situations to the real world, even when there are opportunities, say in demonstrations of peace, to act in accordance with the guiding principles.
5. Young people need the opportunity to project themselves into hypothetical, rich worlds, created by their own imaginations, or by the imagination of dramatic artists. Most importantly, young people need an opportunity to test a new social order and only then reason about the consequent moral implications.
6. The commitments so far cited in this subtitle refer primarily to moral commitments, not to freedom itself. It seems that there is a presupposition linking autonomy to personal freedom, autonomy in the rational sense and self-government. For many, a movement that comes from a heteronomous existence (that is, from a morality that comes from outside, from others), with all its conditionings and formative factors. This can only be a movement towards a kind of self-sufficiency governed by rules of independence. And this, at least when it comes to good students, is seen by educators as the most desired end of pedagogy, to be achieved by liberal education, and committed to the useful.



7. This form presented in the previous item has been the form in force in schools, both in teacher training and in 10 and 20 grade schools. We want obedient students, who introject rules of conduct based on principles of current morality.
8. An education linked to the needs of students, however, moves away from this liberal conception of education. This new vision involves what we would call "care", "zeal", what Heidegger calls "Die zorge". Care is something we have or do and it is not something we should suffer. Any human being can only be conceived on the basis of substantiality or reality that is expressed in his existence, because the essence of the human being rests on his existence. This care is expressed through anxiety. The human being is thrown into the world. The school situation is similar to this, the children are thrown into school, in a classroom, they are beings-there-in-the-school-world. These human beings project themselves toward their own possibilities of being this or that. This world presents itself to consciousness as a panorama of darkness, as for familiarity with the public world, that of the school, one abandons oneself in the strangeness of self-alert with a feeling of not being part of that world.
9. What is left to humans in this world? The self as always played there, in front of itself, seeking to be itself and not another. Care, zeal, can be seen as devotion, a state of concern. The idea of care and zeal, circumspection, in terms of education, could be called "disconnected teaching".

Here Prof. Joel is using the sense of being free, without prejudice.

10. We need to better understand this "zeal", "care", "concern" as characteristics of the Being-there. Heidegger (1962) has a very interesting passage.

"... Once "Careful" was crossing a river, he saw some clay; thoughtfully he took a certain amount of clay and gave it human form. While meditating on what was being done, one arrives at Jupiter. "Beware" asked Jupiter to give him spirit, which he gladly did. But when the name was to be given to the creature and "Care" wanted to give it his name, Jupiter prevented it and demanded that its name be given. While Jupiter and Care were arguing, the earth came up and desired that its name be given to it, for it had furnished the clay. They asked Saturn to be their arbiter and he decided: as you Jupiter gave him the spirit you will receive this spirit back; and as you earth have given you the substance to make the body, you will receive that body. But since it was the "care" that gave shape to the entity, he will possess that entity forever. And because there is a dispute among all of you, we will call him "homo", because he was made of the humos, of the earth, but he will always belong to the Care, to the Zeal from which he will never get rid of. The entity will not get rid of its source. Therefore we are all Care, Zeal – eternal concern." (p.242)

11. A connected teaching would be that which involves care, zeal, circumspection. It would be that teaching that proposes dilemmas to its students. The careful, zealous, connected Teacher seeks to see through the eyes of his students, to fight with them as subjects in the search for their own projects or means of attributing meaning to the world.
12. Reflective thinking remains important, even logical thinking, but the point of cognitive development is to interpret experiences, ways of being-in-the-world-with-others. This form of care is also called "attentiveness" to mutuality and responsiveness to others, and the concerns of each are contextualized by John Dewey, Merleau-Ponty, Hanna Arendt.
  - 12.1. Dewey (1959) shows the tendency to see socialization as a trait of the individual, isolated by nature, as being approximately the same thing as the tendency to combine with others in order to achieve protection against threats to one's own self. He believed that it was essential to consider the problem of freedom within the context of culture, certainly within a context of multiple transactions and relationships. Part of the difficulty for Dewey and his followers had to do with the position of "free will" "associated with mysterious interiority," even with the decontextualization that denied the influences of associated life.
  - 12.2. Hannah Arendt thinks that one of the greatest contradictions of the century lies in the distinction between internal freedom and the lack of external freedom; The search for internal freedom alone, she says, denies the notion of praxis and public space. For her, freedom was identified as the space that provides the place for human action and its relationships. She believes that freedom was the greatest reason for people to be able to aggregate into a political order; It is the "raison d'être" of politics is the opposite of "internal" freedom, which it calls the internal space in which we can escape external coercions and feel free.

Professor Joel manages in a brief topic to expose the essence of Hannah Arendt's thought, in *The Human Condition*. She did not cite a specific page here, but there is a passage in which the author expresses well the meaning of freedom and this meaning that Professor Joel wants to give between internal and external freedom.

To the ancient freedom from the necessities of life and the compulsion of others, the philosophers added freedom and the cessation of all political activity (skhole) so that the later claim of Christians to be free from involvement in worldly affairs, free from

all earthly things, was realized by the apolitia, free from all earthly things, was preceded by the philosophical apolitia of the last phase of antiquity. and from it originated. What had hitherto been demanded only by a select few was now seen as the right of all. (p.23)

The author puts a note in which she explains that the Greek word *Skhole*, like the Latin language *otium* basically means exemption from political activity...

13. The apparent normality and daily life of young people makes it necessary that intentional actions need to be undertaken to place life and curricular content within the attention of students, to make situations more palpable and visible. Only when they are visible and palpable do they appeal to "interpretation". And it is only when individuals are endowed with the power to interpret a situation that they live together, become empowered to mediate between the world and their own consciousnesses, to locate themselves, to situate themselves in such a way that freedom can arise.
14. On Consciousness as People Are Engaged, Engaged in Their Surroundings, Merleau-Ponty (1945).

... It is because we are increasingly involved with the world that the only way for us to perceive ourselves is to suspend this movement, to withdraw our complicity (to see without being mediocre), or else to situate it outside the game. Not that the certainties of common sense and the natural attitude are renounced – they are, on the contrary, the constant theme of philosophy – but because, precisely as a presupposition of all thinking, they are taken for granted, it goes unnoticed, and in order to awaken them and to make them appear we must suspend for a moment our recognition of them" (p. 8)

Professor Joel explains that Merleau-Ponty is talking about the importance of the relationship of distance in order to reach an interiorization. He was not calling attention to a reduction or diminution of attention from ordinary life. Before, however, I was exploring the possibility of seeing what was commonly obscured by the familiar, by the known, a constant part of everyday life, so that it is no longer seen.

15. We can think of the clock that is an important part of a classroom, or the bells, which mark the end of class, or the loudspeakers that scream around us. We can also think of the national flag, the national anthem, the constitution. Because these phenomena must be basic presuppositions for thought and self-identification.

Here we skip some topics as informed and topic 16 becomes topic 22 of the original text of Professor Joel's class, as previously signaled, in which the Professor changes the

focus to the act of researching. This article follows from this moment until the end the numerical order for the sequence of topics exposed here.

16. Education as an act for freedom needs to be defined and clearly focused on the breadth of the range of human intelligibility, the multiple languages and systems of symbols available to order experience and give meaning to the life-world.
17. The concern with the critical and the imaginative, with the purpose of opening new ways to see things, is totally out of the question in the emphasis given to technicism and behaviorism and functionalism, which are still found as foundations of Brazilian education, in a way already deformed. If we are seriously interested in education for freedom, as well as for the opening of cognitive perspectives, it is important to find a way to develop a praxis of educational consequences that open up the necessary space for the reconstruction of a democratic community. For this to happen, it is necessary to:
  - 17.1. new commitments to intelligibility and not to intelligence (this suffix "dade", comes from the Latin "tate" and means "quality, way of being, state, property", therefore, intelligibili mais dade, indicates the state of being intelligible more than the noun intelligent.
  - 17.2. new fidelity to the procedure of communication.
  - 17.3. A new vision of what imagination is, or "Einbildung" (Fiction, Fantasy). This imagination is a living experience, or, more precisely, the living experience of imagining. In this way, the consciousness of something, of an idea (essence) is in itself, and necessarily, spontaneous. Fantasy is a form of imagination. I'm not talking about samba school costumes, but fantasy that constitutes a form of imagination. We all have our fantasies, we supply them, they are creative forms of our Spirit.
  - 17.4. New vision of what an atmosphere to be created in a classroom looks like
  - 17.5. Permissiveness so that several voices can be heard, in addition to the teacher's voice, and especially those voices that are rarely heard.
  - 17.6. The required languages (here is already an idea being developed in the conception of curriculum) including several of the modes of attribution of meanings.
18. The required languages (here there is also an idea to be developed in the conception of curriculum that differs from the rancidity that has been spoken of as curriculum)

18.1. What are Academic Disciplines

18.2. The fields of study. None of them, however, should be considered complete or comprehensive, developed as if they could answer the particular kinds of questions posed at a given time. With lenses or perspectives, or "imaginative variations," in the participating world of realities, they cannot but sound and reform in the light of new currents, new questions, new uncertainties.

19. The importance of perspective, or the perspective aspect of education as a phenomenon, is to recognize that nothing in an academic world can be complete or ends. There is always more, there are always possibilities, and it is our open space that the search for freedom is realized. The same can be said with regard to art and the artistic object – not only literary texts, but painting, music, dance. They have the ability, when they are seen authentically, to enable individuals to see, to hear what they would not ordinarily see or hear, to feel a consonance or dissonance, a conservative or radical view in art, elements that are dissonant and abnormal to the world, the incomplete profiles of the world.

20. In this context, they are so important, as they have the ability to transfigure the ordinary experiences of the world is something quite different for those who wake up to see and hear.

21. The generalizations about the ways in which such potential dominates different people are tempting, but they are put in this text, for better and deeper later discussions.

Both Jazz and Blues play a very transformative action, if not a liberating effect on many people. The musical history of a country resembles stories of great musicians. The influence of jazz in Europe, in Czechoslovakia created dissidents. The way the blues turned into rock and what is called "raps" are witnesses to oppressed lives

22. This is clear in the music. Turning to the horizon of silence, at least a century, opening our ears to new frequencies, we always risk new sounds. This is true for dance as a pioneer of movements and visual metaphors that opened up new possibilities for man to use the human body and, consequently, for his conscious incorporation into the world.

23. In painting, the case was always dramatic. As an example we can take an eighteenth-century painter from the English school of painting, John Constable, who

abandoned the old paradigms of studio painting, studio lights and began to discover his subjects in the open air. It broke with the horizons of the bourgeoisie's expectations; Constable enabled viewers to perceive colors in landscapes, such as greens, for example, more than in the traditional form of brown. He discovered the way to deconstruct the visible world in the effects it produced, making accessible shadows and nuances never suspected as previously existing.

24. The same thing happened with several visual artists, if we can see them in the wake of their predecessors. Moving as if we were in a museum without walls, listening to what Merleau-Ponty says in the "Eye and the Spirit", listening to voices of silence, we can discover in ourselves the great artists who are there, Giotto Della Francesca, Botticelli, Michelangelo, Raphael, Poussin. Among the moderns, ethereal and luminous visions are given to us by Claude Monet who makes visible the effects of light on objects seen as solidly as if they were present. Not only can we, but we must remember Pablo Picasso who abruptly expanded the conceptions of Western observers about humanity and space, in "Les Femmes d'Alger", with its African and Iberian faces, or in the image of unbearable suffering as in Guernica.
25. Almost all of these visions are unknown to our schools and our classrooms, and very few teachers are informed or even brave enough to start a trajectory toward seeing it all. It must even be recognized that few see in art an emancipatory potential, the arts have not been cultivated as means or forms of liberation, of ensuring education for freedom.
26. However, for those who are authentically concerned with the "emergence of meaning," with the disruption of the superficial, interested in teaching others to read their own worlds, art forms must be conceived as an ever-present possibility.
27. The arts should not be treated as if they were mere declaration, frivolity, for this is the most virulent form of the popularization of art. It should be treated as transformative, if the concern of the teacher is that of the transforming intellectual. A central part of the curriculum, wherever it is planned, should be concerned with art as a transformed medium.
28. It could never be unimportant to include the images produced by Blake, the great English painter or by Portinari.

29. In poetry, or in Poíese, how can we ignore Brazilian poets such as Castro Alves in his famous "Navio Negreiro", or "Vozes da África" (Voices of Africa) that speak of the anguish of an enslaved people.

Arise, heroes of the New World!  
Andrada, pull this banner out of the air  
Columbus closes the door to your seas  
The poet is deeply distressed by the migratory currents of slavery and the only way to express himself was poetry.  
Or in voices from Africa:  
Today in my blood America is nourished  
Condor that had turned into vultures.  
Bird of slavery...  
She joined the most.... Traitorous sisters!  
Which of Joseph have I seen as brothers once  
They sold their brothers

In Voices from Africa, the poet differentiates the continents that imposed themselves on the glories of the world, without paying attention to what was happening in Africa.

30. The construction of the curriculum should include poetry, novels by renowned authors, novels, theater, cinema and history of the work of art and authors of value. What is more extraordinary in the work of liberation from thought than Guimarães Rosa. The work of art, whether plastic, musical, or literary, are aesthetic vehicles of recognition that remove from the perceiving individuals the blindness produced by everyday life and develop the power to create.
31. A liberating education must go beyond functions, beyond subordination to people, to ends and to individual stimuli. It needs to move beyond the simple accomplishment of actions to individual initiatives. This is not to say that aesthetic engagement, because it takes place in the realm of freedom, separates or alienates students completely from the tasks of the world.

At the end of the lecture text, Prof. Joel again quotes Hanna Arendt when he deals with the understanding of power that is never the property of an individual; He belongs to a group and remains in existence only as long as the group remains united. To end her class, Prof. Joel said that Arendt conceived power as a strengthening, a condition of possibility for human life and for political life and for education, also adds the educator Joel Martins. His last words of this magnificent lesson: But it is necessary to open places, spaces in schools, a fresh air must always be penetrating schools. There is a need to be patient, to fight



tenaciously, and as far as freedom is concerned, this is a question that refers to an optimal time to always start.

The end of Professor Joel Martins' class not only leaves us missing people like this with so much knowledge, so deep, with this enormous baggage, but also reveals the need to resurrect these ideas, this forgotten text. Yes, this gift that Professor Joel Martins offered us in each class, humbly, typing on that small and hard typewriter, Olivete portable, in which the teacher with mastery and great typing skill, in his firm and determined beats, broke the hardness of the mechanisms of the machine worn out by time and made a clear and decisive melody sound, Like when he played his piano in Caldas, the sounds of his typewriter and the melodies on his piano resulted in these spectacular texts that made us reflect, think about what we thought. A text produced and presented in the classroom 25 years ago and here so current and necessary. And on the other hand, what has changed in education since then? The abyss between education and art, education for freedom, has widened.

However, there is a positive aspect in the daily life of schools that is driven by art. As the rock group Titãs would say; "The pulse still beats", he would then add that it may be that the pulse of the arts still beats in schools. As far as education and art are concerned, they together really transform the school space. As an example of what I went through recently, at the end of last year, a former student, who works as a teacher in a state elementary and high school in Itapecetuba, SP, invites me to participate in an artistic demonstration carried out by all teachers and students against the principal, for having manifested racist behavior against two students at the school. The end of this story is that they made this artistic presentation all focused on racism, as a closing activity of the school year activities at school and literally closed the school. With almost all teachers requesting a transfer from the school and the racist principal being unable to continue the school year due to a lack of teachers. It is in this aspect that Professor Joel Martins was far ahead of all of us and called for education to always be inclusive and above all emancipatory that transforms individuals in their practices, enabling the real evolution of knowledge and techniques, and in every way including art as a way to humanize education.

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