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Art and Aesthetics of Ginga: Boundary for the Future in the in-between Places of Diversity

By Denise Marcos Bussoletti & Vagner De Souza Vargas

Universidade Federal de Pelotas, Brazil

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Art and Aesthetics of Ginga: Boundary for the Future in the in-between Places of Diversity

Denise Marcos Bussoletti ^α & Vagner De Souza Vargas ^σ

The art is before an organization of our behavior aiming the future, a requirement that may never materialize, but that leads us to aspire above our life what is behind it (Vygotsky, 1999: 320).

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I. FIRST CONSIDERATIONS

The concept of border treaty in its most diverse possibilities of apprehension is a fundamental element for thinking in pedagogical proposals that span the differences as a focus of positive deepening to the enrichment of knowledge production in its wide complexity. Currently, few educational proposals are reflecting on concepts that should guide the academic as well as the educational practices in society as a whole (OLIVEIRA; COSTA, 2007; PANSINI; NENEVÉ, 2008).

In this sense, coming in accordance with what will guide the acceptations we've taken for fostering reflections presented in this text, we feel the need to conceive contexts that permeate the educational field starting from a multicultural perspective in the direction of what we defend as another perspective, supported here as inter-cultural. By multicultural, we rescued what Hall (2006) defines as:

Multicultural is a qualitative term. It describes the social characteristics and problems of governability made by any society in which different cultural

communities live together and try to build a life in common, at the same time they retain something of their original identity. In contrast, the term "multiculturalism" is substantive. Refers to the strategies and policies adopted to govern or manage problems of diversity and multiplicity generated by multicultural societies. This is usually used in the singular, meaning a specific philosophy or doctrine that holds multicultural strategies (Hall, 2006, p.50).

Thus, we propose an expansion to the critical perspective of multiculturalism, particularly when applied to the educational field and, for this, we will use reflections carried out through the activities developed in the Pelotas/RS, a city in the south of Brazil, during recent years by the Nucleus of Art, Language and Subjectivity (NALS), highlighting the proposal of the Programme Boundaries of Diversity¹. Initially, it is important to emphasize some terms and concepts that will be needed to conduct our reflexive line.

In this perspective, we also mention what Pansini & Nenevé (2008) understand about the educational context in relation to multiculturalism historically formed:

multicultural education proposes a rupture to pre-established models and hidden practices that within the school curriculum produce an effect of colonization in which students from diverse cultures, social classes and ethnic hues take the place of colonized and marginalized by a process of silencing of their condition (PANSINI; NENEVÉ, 2008, p.32).

In consonance with these aspects, we believe that the necessary possibility for paradigm changing in the direction of innovative educational proposals involves the recovery of the ethical dimension of educational making, allied to another aesthetic of human existence as its principles. Such direction, questions and confronts the social-economic and political of silencing relationships and rebels against the movements resulting from these relationships that lead to what Boaventura dos Santos (2001) calls as "epistemicide".

Author α : Doctor in Psychology, Professor of the Post-Graduation Program in Education. The Federal University of Pelotas (UFPEL). Brasil. E-mail : denisebussoletti@gmail.com

Author σ : Master in Health Sciences, Graduated in Theater. E-mail : vagnervarg@yahoo.com.br

¹ The Programme Boundaries of Diversity, was classified and covered by proclamation No. 4 by University Extension Program, PROEXT 2011 - Ministry of Education and Culture of the Secretary for Higher Education from the Government of Brazil. Performs its functions since 2011 at UFPEL.

Beyond the untold suffering and unsaid devastation that produced in people, groups and social practices that had been for him (epistemicide) targeted, meant an irreversible impoverishment of the horizon and the possibilities of knowledge. If today is installed a feeling of blockage by the absence of global alternatives to the way as the society is organized, it is because for centuries, especially after that modernity was reduced to capitalist modernity, we proceeded to the systematic liquidation of the alternatives, when they both in epistemological level, as in practice, not fitted with hegemonic practices (SANTOS, 2001:329).

We understand that in order to a rupture with silencing production models imposed could happen is necessary to focus on searching of the voices silenced concepts, dipping in identifying their differences and problematic of their adversities, in order that the possible distances not turn away yet more their alterities. Thus, we would be minimizing the difficulties in establishing efficient pedagogical proposals, capable of generating identification and significance in many different social groups. We believe that following this perspective we are being faithful to the principle of the Bakhtinian dialogism, contributing to the constitution of a space and time where all voices interest, all voices can and should be heard and that dialogue does not mean replacing or juxtapose announcers, but interact without the dogmatic imposition of a single voice, nor the relativism of an uncritical coexistence of all voices, but by dialectical synthesis of the contrary voices.

Saying that, we can refund and taken as an initial basis of the challenge, the contributions of McLaren (2000) and what the author presents as the different forms of multiculturalism, differentiating critical multiculturalism of the conservative or business, and distinguish it from liberal multiculturalism. In the first form - the conservative multiculturalism - white cultural elite considers as inferior and incapable the other racial groups, ignoring and denying them the knowledge, customs, beliefs and seeking to construct a common culture that ensures the hegemony of the cultural capital of the middle class. The second way - the liberal multiculturalism - defends the equality between races, based on the assumption that all have the same intellectual capacity, and therefore can compete on equal terms in a capitalist society. The left-liberal multiculturalism - the third way - accept cultural differences and points out that the emphasis on equality between races drowns out the important characteristics that differentiate one breed from another. Anyone working with this perspective tends to treat the difference as an "essence" that exists independently of history, culture and power. Peter McLaren (2000) points out that:

Revolutionary Multiculturalism recognizes that the objective structures in which we live, the material relations conditioned to the production in which we are

situated and the conditions determined which produce us are all reflected in our daily experiences. In other words, the life experiences constitutes more than values, beliefs and subjective understandings, they are always mediated by ideological structures of discourse, power and privilege political economies and social division of labor. The Revolutionary Multiculturalism is a socialist-feminist multiculturalism which challenges the historically sedimented processes through which identities of race, class and gender are produced within capitalist society (McLAREN, 2000, p. 284).

Considering these challenges and limitations, the following text presents some considerations that have contributed to the discussions of the proposals developed in the specific implementation of the Programme Boundaries of Diversity, at Education College, from Federal University of Pelotas (UFPEL), Brazil. Finally, we present the proposal of the aesthetics of ginga as an essential ally that led us to consider the arts as a central element and catalyst for the development of significative processes toward a society where respect for difference and diversity are constituted as essential pillars of our relationships.

II. THROUGH BETWEEN THE DIVERSITY AND THE DIFFERENCE

We start from reason that only the pedagogical principles of an education directed to diversity by the difference may provide conditions for effective implementation of emancipatory practices in the Brazilian educational and social scenery. But of which diversity concept are we speaking?

To encompass the core of this issue, is of fundamental importance to affirm, according to Homi Bhabha (1988: 63), the distinction proposed between the concepts of difference and diversity. For this author, the cultural diversity is an epistemological object, where the culture is apprehended as an object of empirical knowledge, since the difference is a process of enunciation of culture "as 'knowable', legitimate, appropriate to the construction of cultural identification systems", is a process of signification. In the process of signification, the culture affirms itself as a force field where different groups recognize and affirm their own identity, never homogeneous, much less as representations of separation of totalized cultures or "protected in the utopia of a mythic memory of a single collective identity".

Among the discussions and conflicts about diversity and difference, Brazilian public policies, enroll in a scenario that is driven by the expressive mark established by the Brazilian Federal Constitution of 1988, initially mentioned that among their foundations, postulates human dignity and the expanded rights of citizenship consecrating the debate that occurs mainly since the 1980s in Brazil, about the respect for cultural

diversity in the sense of citizenship training. Since then, several mechanisms have emerged on the national and international perspective of the promotion and defense of human rights.

However, although advances in the normative field, the Brazilian social reality denotes the most different and accentuated expressions of inequalities. The National Plan for Education in Human Rights (PNEDH) from the Brazilian government, one of the important actions in the establishment of human rights, since in its introduction highlights the magnitude of inequalities in the Brazilian society and the challenge imposed:

There is still much to be achieved in terms of respect for human dignity, without distinction of race, nationality, ethnicity, gender, social class, region, culture, religion, sexual orientation, gender identity, generation and disability. Likewise, there is much to be done to enforce the right to quality of life, health, education, housing, leisure, environmental health, sanitation, public safety, to work and to cultural and religious diversity, among others (BRAZIL, 2007: 23).

In the Brazilian context as a whole, deriving these social inequalities are evident. One of them is the socially instituted prejudice (in all its nuances).

Data resulting from the Brazilian government researches, from the Institute Foundation of Economic Research (FIPE) made upon request of the National Institute of Economic Research (INEP) entitled "Prejudice and Discrimination in School Environment" revealed that 99.3% of people belonging to the school community from 501 Brazil's public schools (parents, teachers, staff and students) have prejudice. Prejudices of the most different orders and levels were identified: persons with disabilities (96.5%), ethnic-racial (94.2%), gender (93.5%), generational (91%), socio-economic status (87.5%), sexual orientation (87.3%), territorial prejudice (75.95%). The study also pointed to the fact that 99.9% of respondents expressed the need to keep a distance of at least some social group specifically. In alarming numbers and scale greater prejudice, there are the following groups: intellectual disabilities (98.9%), homosexuals (98.9%), gipsy (97.3%), disabled people (96.2%), Indians (95.3%), poor (94.9%), residents of the suburbs or slums (94.6%), rural residents (91.1%) and blacks (90.9%) (BRAZIL. MEC/INEP, FIPE, 2009).

This study, combined with analyzes of educational indicators available (sociodemographic, offering, access, participation and efficiency) has shown since the 1990s that even considering the existence of universalists education policies, the reduction of social and educational inequalities is not seen in the same extent. As a result of this situation, specific social groups shall be subject to discriminatory practices and continue to have lower school performance in school, highlighting factors that significantly affect performance generalized

positive. In the context of the proposition of affirmative policies and social inclusion, Brazilian public policies have also guided the discourse of diversity through the axes of the social organization and policies necessary to its viability, stating from official documents that:

The important advances made by the democratization of society, very leveraged by the human rights movement, point the emergence of the construction of social spaces less exclusive and of alternatives for living in diversity. The capacity that a culture has to deal with the heterogeneities that compose itself became a sort of criteria for evaluating its development stage, especially in times of fundamentalism and intolerance of all orders as we live in (BRAZIL, 2005: 7).

Therefore, we understand and justify the needing for the creation and implementation of projects and affirmative actions in order to qualify the educational practices that promote respect for diversity and human rights in the educational space. And, based on this, that we have structured the Programme Boundaries of Diversity, which will be described later.

III. ABOUT BORDERS

Before focusing on the proposal and the actions of the Programme Boundaries of Diversity we feel to be necessary to return again Homi Bhabha. We emphasize therefore that the author introduces his book "Local Culture" with a beautiful formulation of Heidegger which says: "A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing (HEIDEGGER, 1971, apud BHABHA 1998, p. 20).

This leads us to say that thinking boundaries in the field of culture also refers to punctuate them, not only in the presences but also in absence repressed and actively constructed as such. For us, in the case of Latin America, it is still particularly fundamental and needed to be understood. Our borders are marked by absences indisputable. Significant powerful such as hunger, poverty, violence and oppression, perpetuate forms of organization and of subjectivities sustaining of an order producer and reproducer of absences that from its origins to its unfolding can not leave to be radically contested. The catastrophic effects, objective and symbolic, that such absences affect in the lives of thousands people make us ask: is it possible to conceive a Latin American subjectivity that resists in this condition spatiotemporal of frontier?

Adding to these considerations is also necessary to resume some reflections proposed by Silveira (2005, p.18) when he says that the borders always imply in a relational level, evidenced by the interaction of differences, whatever they may be. Therefore, if the border exists it is because there is a membranous dimension, permeable or porous, allowing

the transit of various elements, which carries a markedly selective character because it is of the "nature" of the frontier which through it occurs the passage, flow or interdiction. So, thus these are various ways of flows: of people, ideas, substances, states of consciousness, objects and, combined with such dynamism, all that it represents in the configuration of more complexity or even construction and dispersion of the senses in the world.

Faced with the dispersal of meanings in the world, Boaventura dos Santos (2005) mentions the existence of a certain uneasiness in the air as typical of current times, times considered as passage, and that are independent of a measured time by clocks or ruled by the calendar. There is, in this perspective, a distrust in old maps and the demand for new maps, there is the space of a "interval society" or "a society paradigmatic transition." Space where new boundaries are aligned. And it is in this space and this time that seems to us important to imagine a subjectivity capable of facing such a challenge. More specifically, a subjectivity that allows as a space of exercise and apprehension of uneasiness, related to the creation and the possibility of meeting with the ruptures and continuities necessary to the emergence of new paradigms.

This leads us to return Silveira (2005, p.23) when he says that the existence of the frontier involves exchanges that can enclose multiple meanings, points of contact in which the exchange may be favorable for both sides, points of contact where the "hybridization" is possible forming a kind of "third included." From the point of view of this author, we can consider the boundaries as especially symbolic spaces in which differences and asymmetries are well marked, being away from meaning an affectionate bond and destitution of conflicts. For this reason, when considering any educational practice transiting this threshold of the concepts of borders, we have to take the precaution we are blotting the differences in the way of searching for the diffusion of respect and understanding, instead of accentuate inadequate attributes about a perspective for analysis of the differences.

Also with Homi Bhabha we will find some clue that enables us to survive, or even live at this time, whose name, if now said by many, we consider still insufficiently assumed. We affirm that we move thus among postmodernism, post-colonialism, post-feminism, and as many other "post" which we can see some confusion, a disorientation, which causes some explicative problems. Facing this, so, we can ask: But then: what is "new" in all this? Bhabha responds, what can be innovative in terms of theoretical and political, in contemporaneity, is the needing for of focusing on moments and processes where the originated subjectivities are produced respecting and articulating the existing cultural differences. This subscribes in a space, called of "in-between places" where different

strategies of subjectivity, both singular and collective, can mean new identities, both in the sense of collaboration as in the defining contestation of the idea of society (BHABHA, 1998).

Cultural borders, as well as political frontiers are symbolic forms of manifestation of the complex human phenomenon, in which alterity emerges as a fundamental value, since a difference policy configures as possible. To exists the difference, it is necessary that exist margins, boundaries that separate the self from the other, and that allow the game between proximity and distance occurs as an adventure of knowledge as an opening to the dialogue (SILVEIRA, 2005, p.28).

In our work, provoked by all of these questions, we put the art as the place of confrontation to the acts of silencing, as educational proposal which transgresses the boundaries imposed as unique, diluting differences, hybridizing thresholds, proposing the art as catalyst and reflexive, all of this through their multiple languages. We adopt the potentially transgressive character of the concepts and standards imposed, in proposing us to transit these "in-between places" where we will find assumptions of still unknown alterities and which through the diversity may be the potentiating the bond in the search for knowledge.

In this regard, we emphasize the proximity to the speech of Gómez-Peña (2005, p.203), that even talking about performance art, gives us clues to overcome these concepts to our field of action, when put ourselves in the place of speech, the only social contract that exists is our willingness for challenging authoritarian dogmas and models and continue pushing the limits of culture and identity. It is precisely in the paired borders among cultures, genders, works, languages and artistic forms that we feel most comfortable and where we recognize our colleagues. We are interstitial creatures and bordering citizens by nature - members and intruders at the same time - and rejoice in this paranoiac condition. Just in the act of crossing a frontier, we find our emancipation ... temporal.

For this purpose, we also consider what McLaren & Giroux (2000, p.44) refer to say that multicultural education not only has to listen to the "voice of the other," of marginalized groups, but help them to produce new narratives. This requires a committed educator model.

In this way, we developed several activities that are part of our proposal with the Program Boundaries of Diversity, where we aim at an emancipatory educational proposal _ hybridized of languages, moving through the borders of the differences beyond knowledge and its multiplicity of meanings. For us, the concept of educational proposal does not abandon our allowances of hegemonic references of education, but broadens their horizons in the search of the citizens formation , social agents appropriated with a reflexive speech about

their condition and of the other ones in a society so sub divided by the normatization of all kinds, to the point of being able to criticize, questioning and proposing other alternatives to also think this society through another space of respect and understanding.

IV. BOUNDARIES OF DIVERSITY

a) *Alternatives Toward a Border Pedagogy*

The Boundaries of Diversity Programme articulates four distinct projects, which have as a unit, the thematics of diversity and tolerance, reuniting from these perspectives: a central project and as origin which is the project "Storytellers", connected to the Nucleus of Art Languages and Subjectivity (NALS), connected to the College of Education at the Federal University of Pelotas (UFPEL), southern Brazil, and aims to rescue the cultural identity of peripheral groups and what we call as "marginal aesthetics" or even as "peripheral aesthetics", promoting its visibility and emancipatory exercise of citizenship through art and culture. Articulated with the project Storytellers, lies the research group "Daily Narratives: identity, representation and culture" that through the research line called "Popular Narratives" seeks to establish a dialogue between different forms of knowledge, produced by the university and the knowledge admittedly popular, strengthening identity perspectives and considering diversity as a structural element and discursive. These projects seek to produce innovative further practical and theory outlined by meeting different narrative territories from the perspective of building alliances that seek to think the university and society as spaces for discussion and possible transformations.

A third project is articulated to these is called "Diversity and Tolerance" and the Research group "Intolerance: History and Sensitivities", originating from both practices and actions of the Center for Historical Documentation (NDH) of the Institute of Humanities at UFPEL. The project "Diversity and Tolerance" intended precisely as a space for the articulation of works linked to ethnic, landless colonists, to women and for popular practices, such as the healers. The research group "Intolerance: History and Sensitivities" starting from studies on the Holocaust in World War II, discusses and promotes actions to combat all forms of intolerance in our days.

The relationship among the four projects builds upon the formation of "cultural agents", from educational activities. In this perspective, the aim is to create a network of social and cultural formation of dialogues, exchanges and other educational activities, permeated by the principle of the indivisibility of university's extension, teaching, and research.

The Boundaries of Diversity Programme has as its general objective, the implementation of a training program of "cultural agents" that occurred and occurs

through training courses, workshops, lectures, seminars, cultural events, educational campaigns, exhibitions, papers, contests and artistic and cultural exhibitions. These cultural agents (college students, community activists, social and cultural movements, teachers and students of public schools, the academic community and the general community) have their actions based on the actions of promotion of emerging cultural protagonisms.

As a point of connection, we want to create an instance of organizational and deliberative of awareness actions, organization, systematization and valuing of the differences and for promoting tolerance, entitled "Diversity's University Forum". We projected for this, to use the space and the role of the university as a promoter and defender of knowledge, social practices and cultural issues that contribute to the exercise of citizenship, as well as its symbolic expression in the development of local, regional and country culture.

The purpose of contributing to the formation of "cultural agents" committed to respecting diversity and promoting tolerance encounters the intention to valuing knowledge, popular culture, cultural practices and aesthetics designed as "peripheral" by assisting and acting for their recognition, visibility and autonomy. Aiming to create the University's Diversity Forum, during the year 2012, were done many workshops and non-formal education activities which have been published in academic articles previously (BUSSOLETTI; VARGAS, 2012; KRUGER, 2012; VARGAS; BUSSOLETTI, 2012; BUSSOLETTI; VARGAS; BAIROS, 2012). In addition, we organized four events in which we invited people from the community, authorities and persons related to the topics that would be addressed that day to dialogued with the audience about their differences, problems and characteristics in society. For each event, there were artistic performances specific to that thematic and which would serve as mote to promote discussion among participants.

This way, the first event addressed the theme of Diversity of sex, gender and sexuality (ALVES, 2012). The second event addressed the issue of social inclusion of people with disabilities and the diversity of human conditions. The third event addressed the ethnic and religious diversity and the fourth event addressed issues of diversity and human rights. Among all these events were made educational activities with group members and also open to the general community in order to prepare participants for the discussion of the next event to come. However, the way we did it was through artistic workshops that focused its actions on thematics that would be addressed later. When we talk about art workshops, we refer to theater, music, dance, performance, film, visual arts and other possible hybridizations.

We are interested in as well, through an initiative of the Boundaries of Diversity Programme, exploring the

process of identity formation for diversity and the discursive practices that occur in what Bhabha calls "third space translation", or who later identifies as the "in-between places" of culture, where the different strategies of subjectivity, both singular and collective, can mean new identities, both in the sense of collaboration and contestation of defining the idea of society (BHABHA, 1998).

So, considering and by motivating these "in-between places" provide a possibility of unrest and elaboration we released the following issues as investigative challenge: By what ways, the processes of constitution of diversity, in this boundary condition, coexist harmoniously, or not with the discursive practices in education? Based on the evidence that is produced distinct discursive versions of treatment given to the "Other" in different cultural contexts. How can we verify this production? Who is the "Other" from the perspective of an intercultural education, and how their existence is articulated (if that it could be) with the pedagogical discursive practices in exercise? What representations have different players in the educational process about diversity and difference in culture? Is it possible inter culturalizing the school curriculum from the perspective of cultural diversity and of a culture of diversity?

Far away we are still from something that can account for a production more conclusive about this universe. This is the first attempt at systematization the universe of concerns that limit the development and early implementation of this Programme. We believe that entering within the discursive practices that represent more the diversity enables us to address important gaps that exist in terms of this particular academic production. We are convinced that the discursive practices that represent the diversity can contribute to grasp the educational processes in marks of borders and demonstrations taking place around equality in difference and of difference in equality in its multiplicity of meanings.

b) Border Pedagogy and Aesthetics of Ginga

Thinking frontiers in the education and cultural field also means punctuate them not only on the presences but also in the absences repressed and actively constructed in concerning to them. More specifically, as a space of exercise and apprehension of unrest related to the creation and the possibility of meeting the necessary ruptures, with the emergence of new paradigms attentive to the challenges facing education this beginning of XXI century.

It seems to us for renewed importance inquiring today about the representations of identity and otherness in ballast of what Cultural Studies suggest as a "border pedagogy" (Giroux, 1992), or what McLaren (1999) termed as a "border identity" created from the empathy for others as passionate as a connection

through difference "in the fight" against our failure to see our own reflection in the eyes of others [...] (McLAREN, 1999, p.193-195).

Based on this understanding, we are led to believe that it is urgent to consolidate that can be understood as a "pedagogy of the border." A pedagogy that focuses its commitment for a restoration of critical pedagogical keeping space for questions more than conceptual and finished answers, supporting the radical experience of diversity and difference, by closing and becoming present the lines that sometimes separate and become, unfortunately, the boundaries insurmountable.

Whereby of what we have presented until now is that we understand the possibility of treatment and seizure of a model of subjectivity that resists in the condition spatiotemporal of boundary. And it is the understanding of this process that contributes and ends up revealing emerging aesthetics derived from the half-breeding and of the scenarios in which intercultural leads, configuring what we stand also as an "aesthetics of ginga".

The aesthetics of ginga take as the basis the conceptual work of Hélio Oiticica, a Brazilian who lived between 1939 and 1980. Revolutionary artist that, through his experimental and innovative work has been recognized internationally. Between the 1960s and 1970s inspired the name and aesthetics of the Tropicalia movement in Brazilian music through his work the "Penetrable Tropicália". Oiticica would not accept strict classifications and definitions, extrapolating and questioning his status as an artist. Some people called him a painter, others as sculptor, even those who had recognized him as architect. This seemed to amuse the artist that produced in the absence of any definition their creative originality. In fact, the only classification accepted by Oiticica was even the inventor, but an inventor particular a "trail-blazer of invention states." In this aesthetic conception an artist does not make born, but transform and unleash creative states. In this process there isn't the figure of the observer, it becomes a "participant". Rolling concepts, Oiticica assumed that there wasn't become an artist, but someone who enabled people to emerge in this peculiar state of creative action elaborating proposals that seeked that which is beyond the art to whom he called "invention".

Paola Jacques (2003) in her research about the favelas of Rio de Janeiro, enables us to reflect and see these aspects highlighted above, and let us also through the analysis that does the work and the works of Oiticica, see how this is mixed with his life as an artist, dancer, and even more: of a man who lives in slum. A group of elements that allow Oiticica build a proposed model, as suggested by Paola, an "aesthetics of ginga", a genuine Brazilian product, where the samba and the favelas themselves are the source of inspiration. Spacetime where the artwork is modified by changing

the life of the city and the people, in a continuum of contagion, illustrated as a carnival joy (JACQUES, 2003).

Of fundamental importance to understand this "aesthetics of ginga" is the conception of "anti-art" from 1966 - Proposal 66 and Position and Program. In these formulations, the viewer participation is considered "a principle for the creation," which will culminate in what Oiticica calls "anti-art". The principle of "anti-art" is not imposing the viewer of ideas and finished structures, but seek to decentralize art, shifting the intellectual and rational to the field of creativity, experimentation, discovery, participation, something that transfigure in other orders of signification.

Antiart - understanding and rationale of the artist, not as a creator for contemplation, but as a motivator for the creation - the creation as such is completed by the active participation of the viewer, now considered participator. Antiart would be a completion of the collective need of a latent creative activity, which would be motivated in a certain way by the artist: are, therefore, invalidated positions metaphysical, intellectual and estheticians [...] is, thus, a creative achievement which proposes the artist, the realization of this exempt from premises moral, intellectual or aesthetic - the anti-art is free of this - it is a simple position of man in himself and in his vital creative possibilities. The "not found" is also an important role (OITICICA, In: Jacques, 2003: p. 110).

Oiticica breaks definitively with the idea of passive spectator, a mere viewer and makes him through his art, a trigger of experiences. Transfigures the watcher in "participator", this person who dances in space and through time giving plasticity to the work in this way can also be recognized as a collective experience. Participator and work becomes, thus, inseparable, products and producers of other premise aesthetics.

A first work totally influenced by this concept and combined with the aesthetics of the favelas are the Parangoles. What are the Parangoles? The Parangoles are covers, tents or banners that incorporate the influences of Brazilian favela and samba, and were made to be worn and preferably to be danced by the participant. Through Celso Favaretto (2000), we recovered as Oiticica recounts the discovery of the word:

I found it on the street, that magic word. Because I worked at the National Museum of Quinta, with my father, making bibliography. One day, I was going by bus and in the Flag's Square there was a beggar who did a kind of beautiful thing in the world: a kind of construction. The next day was gone. There were four poles, wooden stakes about two feet tall, he made as if they were vertices of rectangles on the floor. It was a wasteland, with a with a little bush and there was this glade that had this guy stopped and put the walls made

of wire twine up and down. Well done. And there was a piece of burlap nailed to one of these strings, saying: "Here is,..." and the only thing I understood, that was written, was the word "Parangolé". Then I said: This is the word (OITICICA, apud Favaretto, 2000: p.117).

Oiticica defended that the participant's body could not be seen as a supporter of the artwork, but as its incorporation, the "embodiment of the body in the art work and of the art work in the body." The Parangoles have a character of "environmental structure", whose main nucleus is the "participant-art work" may reverse in participator when watches and as art work when watched, or even when they relate to each other can create an "environmental system" that allows other people outside can watch it.

Considering this, we defend the possibility of experimentation with art by education as a web which takes place among boundaries, we aim "the exercises for a behavior," as he said Oiticica, operationalized through participation and the transmutation of the spectator in narrator, whose authorship is manifested by living as a manifestation of life in the direction of creative activity. Between imagination and ecstasy, the proposal is deterritorialise behaviors and possibilities suppressed and / or concealed and grant the educational space in the direction of transgression and resistance of alternative practices, not submissive to the concepts based from the historical and political tradition maintained by the cult of the regularities and stabilities consumable as products of an order contestable.

It should also be said that our proposal in the in the Programme Boundaries of Diversity walked in just this sense, deterritorializing behaviors and norms, transgressing imposed borders by exposing them just as material for discussion, reflection and debate among all elements, agents that constitutes them, to thus, within their singularities, extrapolate their self perception and propose other alternatives for alterity where the respect emerges as a result of an educational process. In order for this proposal could be achieved, art and all its possible hybridizations acted as master catalysts in this process, where the reactions resulted in knowledge.

V. FINAL CONSIDERATIONS

Urge, seems to us, thus, crossing these In-between places in the perspective of an archeology of subjectivity conceived under such absences as referred before. An excavation oriented to the silence, to all that is subordinate, suppressed or oppressed. An excavation that is made by the margins, reversing stable centers of power-knowledge, making our north the south, and from the beginning what seemed to be the end. Recovering the understanding that all life and all of history carries a silence. And wanting to hear the silence is traveling for a place before the word that has not yet converted into expressible meanings - one short of the language, place

where the world of appearances implodes, collapsing the boundaries of "manageable" and provoking new meanings capable of inhabiting the intangible. Seeking hear the silence is accepting the ineffable as a foreshadowing of the deeper meaning of the act of understanding the language and the world.

In this perspective, the silence is not representable, it is not interpretable, but is rather understandable. Do not interested us the silence as makeup of the explaining, nor to the silence like a mask disposable of a comfortable meaning as possible. We are not interested neither in the silenced because silence is not cloistered, it is not confinement. Not enough for us, so little the silence which find an comfortable equivalent in the word. We want to get the eco of word that inhabits, supports and remains in its dense in-sounding. We seek the nameless-recognizable - the subjectivity that makes the original boundary a habitat of possible dreams.

To include the proposal of a subjectivity that resides on the border, it is necessary to recognize that the stranger inhabits us, as suggested by Kristeva (1994), as another face of our identity. Resides in an area with which destroys our comfort, and where thus, unquiet, we recognize in the other, the stranger, something that is part of ourselves. The stranger starts where arises the consciousness of my difference and ends when faced with the fact that we are all foreigners in constant rebellion with respect to bonds and communities.

We propose, thus, the education of a subjectivity in the border which fights against the apparent lack of alternatives or collective will to move. As stated by Schiller (1999) in the "Letters about the Aesthetic Education of Man," in the late eighteenth century, and remains as an essential topicality, "feeling is the most urgent needing," the need that crosses times. According to the author, the path to the intellect "needs to be opened by the heart." The sensitive formation is not only a way of making knowledge better, but rather yes to recognize it as effective for the life (SCHILLER, 1999).

A sensitive education is that which enables learning, feeling, everything in every way ... An extraordinarily vivid hallucination. Center to where tend the strange centrifugal forces that are the human psyche in its agreement of senses.

The learning of subjectivity of this life on the frontier from the perspective of a sensitive education requires a grammar capable of traversing distances in spaces in/finit, aerial, unconcluded, indescribable unpronounceable but deeply experienced and demanding of body knowledge. A desiring body which meaning illuminates when re-knows the limit of the form, the void, the emptiness, that which is in one hand, to be always absent and for another, torment, but on the other

is a renewed challenge in metamorphosis and experimentation.

From the aesthetic point of view, it would be something to explore the possibility of building a semiotics of desire. Unlike medical practices, semiotic, which nosograph the body slashing down on labels identifiers of the sufferings by the symptoms, putting words entre suffering/ body / illness, a semiology of desire seek senses that confer to body its particular and singular translation, the significance of sensible experience of which he is the process.

An aesthetics and grammar that reside behind thought, place where there are no words. Its ground? Antimelodia of a complex harmony of all that is harsh and otherwise. A grammar that reflects the effort in bringing the future to this side. A grammar that pulse through a beating heart in the world. A grammar by the poetic, seek the silences. A grammar without synonyms, which graphy carries the potency of the word freedom and spreading the voice and the time to be what life on the frontier suggests: behind the thought has a musical background, where the deepest thought is a beating heart.

We can extrapolate our pedagogical horizons to think similarly to what Silveira (2005) tells us, by stating that:

Boundaries are there to be crossed or not. They can represent a hazard, meaning the impossibility of acceptance, as they may represent the ecstasy and communion. It is up to each choice, provided it is not imposed. The crossing borders is an act of freedom, of necessity and to take risks in order to know the difference (SILVEIRA, 2005, p.29).

Consolidate a model of subjectivity that persists and resists in the border it seems appropriate to us. Problematize the new aesthetics coming from the emerging and miscegenation and from the scenarios where the interculturality is done such as possible, means to say that we still have much to do. Because living in the frontier implies, first of all, in recognizing that "we are not on the margins of a center, but in the center of another story."

Therefore, we believe that our practices with the Programme Boundaries of Diversity and the activities developed by NALS, by giving opportunity to the valuation of the peculiarities that constitute social subjects in their differences, placing them in the full exercise of alterity, enabling them and us to understand the of several boundaries that can be intersect through knowledge. By proposing the concept of diversity more widely, we just realize that the subjects also enlarge the boundaries of identity that in the recognition game constitute them as individuals and as a group.

Nevertheless, none of this would be possible in our reading, whether the way for dialogue and experimentation to our actions were not the arts. This means that the arts are the ground which enables us

detritorialization of socially constructed norms and dogmas. In our activities, the arts were essential for stimulating reflection on the importance of valuing the diversity as a factor in social development. Therefore, concluding with Vygotsky (1999), we profoundly believe that "art is rather an organization of our behavior targeting the future, it is a requirement that may never comes to materialize, but that leads us to aspire above our life what is behind it" (VYGOTSKY, 1999: p.320). So, we follow as well, aspiring life and what is behind it, in-between boundaries that allow us the educational exercise of rediscovering other histories.

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