

ARTICLE

THE FORMATIVE POWER OF ART IN EDUCATION: A FOUCAULDIAN PERSPECTIVE¹

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ABSTRACT: This article aims to analyze, from a Foucauldian perspective, the discourses present in the educational field concerning art, specifically in the interrelationship between art and teacher education. A total of 55 prominent educational journals from the last 24 years (1996-2019) were examined around the theme of the meeting of art and education. Taken as the object of an analysis anchored in the notion of archive proposed by Michel Foucault throughout his work, the discourses present in the analyzed articles point to several serializations, rarefactions and discontinuities that, among other topics, show us how the assumption of a kind of formative gift of art in teacher training seems to operate, whether for art teachers or in other areas. There is a series of statements and watchwords that seek to legitimize and reiterate attributes that derive from art as a beneficial effect in itself, consubstantiating in a kind of proselytism of the artistic-pedagogical type urged, especially, by the discourses around teacher training.

Keywords: art, education, art teaching;

O CONDÃO FORMATIVO DA ARTE NA EDUCAÇÃO: UMA MIRADA FOUCAULTIANA

RESUMO: O presente artigo propõe analisar, sob uma mirada foucaultiana, discursos presentes no campo educacional em torno da arte e, nesse caso, especificamente, na inter-relação forjada entre arte e formação docente. Foram perscrutados 55 periódicos de destaque no campo educacional dos últimos 24 anos (1996-2019) em torno da temática do encontro da arte com educação. Tomados como objeto de uma analítica ancorada na noção de arquivo proposta por Michel Foucault, os discursos presentes nos artigos analisados apontam para diversas seriações, rarefações e descontinuidades que, entre outras tópicas, nos mostram como opera uma espécie de condão formativo da arte na formação docente, tanto de professores de arte quanto de outras áreas. Há uma série de enunciados e palavras de ordem que buscam legitimar e reiterar atributos que derivam da arte, entendida como benéfica em si, consubstanciando-se em um tipo de proselitismo do tipo artístico-pedagógico instado, especialmente, pelos discursos em torno da formação docente.

Palavras-chave: arte, educação, formação docente.

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EL PODER FORMATIVO DEL ARTE EN LA EDUCACIÓN: UNA MIRADA FOUCAULTIANA

RESUMEN: Este artículo se propone analizar, desde una perspectiva foucaultiana, los discursos presentes en el campo educativo en torno al arte y, en este caso, específicamente, en la interrelación que se establece entre el arte y la formación docente. Se escudriñaron 55 revistas destacadas en el campo educativo en los últimos 24 años (1996-2019) en torno al tema del encuentro de arte y educación. Tomados como objeto de un análisis anclado en la noción de archivo propuesta por Michel Foucault a lo largo de su obra, los discursos presentes en los artículos analizados apuntan a diversas serializaciones, rarefacciones y discontinuidades que, entre otros tópicos, nos muestran cómo parece operar el supuesto de una especie de atributo formativo del arte en la formación del profesorado, ya sea para profesores de arte o de otros ámbitos. Hay una serie de enunciados y consignas que buscan legitimar y reiterar atributos que se derivan del arte como efecto benéfico en sí mismo, consustanciados en una suerte de proselitismo de tipo artístico-pedagógico urgido, especialmente, por los discursos en torno a la formación docente.

Palabras clave: arte, educación, formación de profesores.

INTRODUCTION

Art education appears to be under constant attack, given the multitude of discourses advocating for its precarious place within the educational field. We consider two distinct examples. The first one from the 1st National Meeting on Art Education, held in Porto Alegre from April 19 to 28, 1970, organized by the Rio Grande do Sul Secretariat of Education and Culture. The event brought together approximately 800 teachers from across Brazil. Its objectives ranged from sharing experiences to aligning principles and methodologies for teaching art in the country. An extensive document resulting from the event was published the following year in the *Revista Brasileira de Estudos Pedagógicos* (RBEP). It contained a series of recommendations on art education, beginning with a preamble that established the foundations for the urgency of teaching art: art as a means of expression, individualization, and integration, and as a form of cultural knowledge that fosters disciplines and values essential to life (RBEP, 1971, p. 171). The second example is from the imminent removal of the mandatory requirement for art instruction in Brazilian public education. The Provisional Measure (MP) number 746 of 2016 eliminated the requirement to include the subject in the high school reform (Brazil, 2016). These premises were reiterated by the field then known as “art education.” The reform sparked a significant mobilization, as a minor change to the PM's wording in 2017 appeared to aim at appeasing art educators, albeit by defining it merely as a “[...] mandatory curricular component of basic education” (Brazil, 2017), lacking the additional phrase “[...] at the various levels of basic education” previously stipulated in Law number 9.394/1996 (Brazil, 1996).

In line with this mobilization, Ana Mae Barbosa, a leading figure in the study of art education, advocated for the subject's continued inclusion in the high school curriculum. She argued that the importance of art in our daily lives stems from the fact that we are “[...] surrounded by images disseminated by the media, selling products, ideas, concepts, behaviors, political slogans, etc.”; consequently, it is the role of art education to foster the “[...] reading of still and moving advertising

images [...]”, given that “[...] art exercises our awareness regarding what we learn through images” (Barbosa, 2017, p. 9).

These two situations, separated by more than forty years, share the belief that art has a formative character and that it is essential to resist any effort to exclude it from the basic education curriculum. However, the unquestioned naturalization of the art-education connection, which informs numerous discussions within the educational field, often goes unexamined. While the alleged transcendental quality of art seemed to be at stake during the First National Meeting on Art Education, the argument in the second instance rests on the understanding that the importance of teaching art lies in acknowledging the image saturation characteristic of contemporary times. In various ways, there is a conviction that art is inherently a form of resistance that becomes more pronounced when linked to the educational sphere.

This article aims at an analytical exercise grounded in Foucaultian thought regarding the notion of problematization, involving the questioning of unquestioned truths, the denaturalization of concepts and ideas based on essences, and, especially, work on the archive as described by the French thinker: “[...] law of what can be said [...]” (Foucault, 1987, p. 149), concerning the intersection of art and education. The research uses a theoretical-methodological framework focused on a specific archive: the discourses circulating within academic production in the field of education regarding art and its articulation with teacher training. Therefore, we selected prominent journals from the last two decades, using the Qualis Capes platform’s evaluation as a criterion, covering A1, A2, and B1 publications from 1996 to 2019, totaling 24 years. Thus, we draw upon Michel Foucault’s notion of problematization to analyze this archive of discourses, understood in the Foucaultian sense as a collection of discursive practices, or not, that enter into the regimes of truth of a specific historical moment (Foucault, 1987), to observe regularities, series, and rarefactions surrounding the proposed theme.

The first section addresses a theme rarely found in the texts within this article's corpus: the problematization of discourses on art within the educational field. It draws upon the work of Costa Rican researcher Gaztambide-Fernandez (2013), a perspective that remains underrepresented in the national academic literature. The second section outlines the theoretical-methodological framework that underpins the analysis of the selected articles; this Foucault-inspired approach focuses on the concepts of problematization and the archive. Finally, we have selected a subset of articles from the compiled corpus that share a common focus on the relationship between art and teacher education. In these texts, we observed the presence of proselytizing narratives regarding art’s apparent formative nature, and its beneficial role in education, mirroring the arguments put forward by Gaztambide-Fernandez (2013).

THE ARTS IN EDUCATION: DISCOURSES OF LEGITIMATE DEFENSE

According to Puerto Rican researcher Gaztambide-Fernandez, “[...] the academic literature on arts education is filled primarily with arguments in defense [...]” (2013, p. 212, our translation). The author categorizes arguments regarding art in the educational field into two factors: The first is the essentialist or intrinsic approach, in which art is justified in itself and the value of the experience is paramount; the second factor is the instrumental approach, in which art serves some other purpose based on assumptions about its potential effects, such as social transformation, academic performance, and so

on. According to the author, both factors attribute to art the capacity to positively influence educational outcomes, whether through individual transformation via aesthetic experience or by shaping the individual's consciousness: “[...] instrumentalist approaches claim that the injection of the arts can improve academic performance; intrinsic arguments claim that the presence of the arts enhances individual experiences and perceptions of the world” (Gaztambide-Fernandez, 2013, p. 212).

Although the author analyzed the context of North American literature on the topic, it is fair to say that echoes of these approaches can be found in the Brazilian context. This is certainly due, in part, to the fact that some of the local literature draws upon North American discussions, specifically through the entry points of Discipline-Based Art Education (DBAE) and Deweyan appropriations within the debate on art in education, both of which were introduced by Ana Mae Barbosa in the 1990s.

One way or another, such discourses operate based on a “rhetoric of effects”: the idea that the arts “[...] refine, cultivate, transform, improve, impact, or even teach [...]” (Gaztambide-Fernandez, 2013, p. 213). Regardless of the means or the type of effect, all these discourses take it as undeniable that the arts yield these specific results. Between these two conceptions, the substantialist view constructs the idea of art as a thing in itself, functioning like an elixir applied to education; the other, more causal, seeks to scientifically measure the effects of engaging with the arts, stifling any discussion that might problematize the very conceptions of art upon which these views are anchored (Honorato, 2018).

For Gaztambide-Fernandez (2013, p. 222), “[...] to say that the arts have no impact is to suggest that there is nothing intrinsic to what we call ‘the arts’ [...]”. This broad concept, commonly referenced in discussions regarding art in education, attributes a transformative power to art. However, the author also presents a conceptual trap, as the concept itself should be understood as a “discursive construct” tied to a specific sociocultural context. Also, the author observes that this humanist belief in the supposedly transformative nature of art often plays a role in processes of social exclusion, which remain subsumed within that type of discourse.

Such discourses self-legitimizing the importance of art in education are not only endogenous but also rely on “[...] claims of the universality of this concept [that] are always ahistorical, as they ignore the very specific (and quite brief) history of Eurocentric conceptions of what is considered artistic” (Gaztambide-Fernandez, 2013, p. 224). Given that historical narratives are linked to Eurocentric traditions and canons, many of the beliefs embedded in conceptions of art within the educational field stem from these two types of discourses examined by Gaztambide-Fernandez.

THE ARCHIVE IN EDUCATIONAL RESEARCH: A FOUCAULTIAN PROCEDURE

In examining the discourses within the Brazilian educational landscape, Gaztambide-Fernandez’s insights manifest in the analyzed archive as a form of artistic-pedagogical advocacy, significantly influenced by the prevailing discussions on teacher education. However, before exploring the contents of the analyzed archive, it is essential to delineate its composition; it consists of 55 notable academic journals from recent decades.

First, the notion of the archive used here steers clear of the idea of historiographical reconstruction, since “[...] it does not consist in saying that things are not quite as they are [...]; it consists in seeing upon what kind of evidence, familiarities, and acquired, unexamined modes of thought the practices we accept are grounded” (Foucault, 2016, p. 356). The archive is viewed as an act of historical

forging, insofar as the past is reconstructed from it and the present is invented through its lens. For Foucault, the archive, far from involving the sacralization of the document, is regarded as

[...] the set of discourses actually uttered: and this set is considered not merely as a collection of events that occurred once and for all and remained in suspension, in the limbo or purgatory of history, but also as a set that continues to function and transform throughout history, enabling the emergence of other discourses (Foucault, 1987, p. 145).

According to Judith Revel, the archive allows for the reconstruction of “[...] the set of rules that, at a given moment, simultaneously define the limits and forms of what can be said, of the conversation, of the memory, of the reactivation, and of the appropriation” (Revel, 2005, pp. 18–19). These principles outlined by Revel appear to have guided the archival work undertaken by Foucault, for whom working with the archive was not a matter of weaving commentary around a theme, but treating it as a monument to itself: “[...] the mass of things said in a culture, preserved, valued, reused, repeated, and transformed. Thus, that entire verbal mass produced by human beings” (Foucault, 2014, p. 52).

At this point, the notions of archive and discourse that this research intends to implement converge. In Foucault's conception, discourse is “[...] the most precise, most concise description of a historical formation in its nakedness” (Veyne, 2011, p. 17). Understanding it enables us to find the emergence of the event, shedding the generalizations that trivialize it. However, it is important to point out that, according to Paul Veyne (1982), discourse for Foucault cannot be understood as an infrastructure or an ideology – erroneous conceptions, since Foucault aimed at a critique of universals. For the French thinker, in relation to the document and its analysis, to critique is...

[...] its primary task is not to interpret it [the document], nor to determine whether it speaks the truth or what its expressive value is, but rather to work on it from within and to elaborate it [...]. For history, then, the document is no longer that inert material through which it attempts to reconstruct what men did or said, what belongs to the past and leaves only traces; instead, it seeks to define, within the very fabric of the documents, units, sets, series, and relations (Foucault, 1987, pp. 7–8).

For Foucault, the task is not a matter of judging or establishing a new discursive regime that creates a truth-effect regarding a given object, as seeking such an overview is not only incoherent and misguided. It is worth noting that, within this perspective, the notion of discourse helps us to challenge a certain history of continuities, one that is universal and evolutionary, by promoting a denaturalization of history. In Foucault's view, this serves a critical function:

[...] to show that what exists was not always so, that is, that the things which strike us as most self-evident were actually formed at the confluence of encounters and chance events, over the course of a fragile, precarious history. What reason experiences as its own necessity, or what various forms of rationality posit as necessary, can be historicized, revealing the networks of contingencies that brought them into being [...] (Foucault, 2000, p. 324).

From there, there is the importance of the archive and the analysis of practices, as they reveal the mechanisms of a series of power relations that can be analyzed through discourses. Thus, discourse is not conditioned by practices but rather shapes them. The notion of eventalization found in Foucault's work allows us to escape essences, origins, and historical constants, bringing things to light as singularities and showing that “[...] it was not all that necessary [...]” (Foucault, 2006, p. 339).

The assembly of the archive discussed here developed through two distinct, simultaneous, and complementary movements. The first movement centered on the collection of articles, guided by a series of problematizing questions: How did art become part of educational discourses? What connections are between art and teacher education? How was this relationship established? What conditions allowed such an alliance to emerge as an unsuspected *a priori*?

From this initial archival gesture, called archiving (Aquino; Val, 2018), analytical categories derived from the archive were created, enabling the construction of a map of the discourses, of what could be said and thought, during the proposed timeframe (1996–2019). In the process known as archivization, a gesture that “[...] would be analogous to the composition of a police thriller, insofar as the evidence is not hidden, even though it is not immediately apparent to the eyes of the observer” (Aquino; Val, 2018, p. 50), we selected the criterion for entry into the archive’s discursive mass. In this case, the selected analytical category was the articulation between art and teacher education.

The initial archiving of the material had 1,446 articles in the selected archive, converging A1, A2, and B1 publications from 1996 to 2019, including the following journals: *Acta Scientiarum*, (UEM) *Atos de Pesquisa em Educação* (FURB); *Cadernos CEDES* (UNICAMP); *Cadernos de Educação* (UFPEL); *Cadernos de Pesquisa* (Fundação Carlos Chagas); *Cadernos de Pesquisa: Pensamento Educacional* (UTP); *Cadernos de Pesquisa* (UFMA); *Comunicações* (UNIMEP); *Curriculo sem Fronteiras* (Massachusetts, UFPel e UFRGS); *Eccos Revista Científica*, (UniNove) *E-curriculum* (PUCSP); *Educação* (PUCRS); *Educação* (UFSM); *Educação & Realidade* (UFRGS); *Educação & Sociedade* (UNICAMP); *Educação e Cultura Contemporânea* (Universidade Estácio de Sá); *Educação e Pesquisa* (USP); *Educação em Foco* (UEMG); *Educação em Foco* (UFJF); *Educação em Perspectiva* (UFV); *Educação em Revista* (UFMG); *Educação Temática Digital* (UNICAMP); *Educação: Teoria e Prática* (UNESP Rio Claro); *Educação* (Unisinos); *Educar em Revista* (UFPR); *Educativa*, (PUC GO) *Em Aberto* (INEP); *Espaço Pedagógico* (UPF); *Horizontes* (USF); *Imagens da Educação* (Convênio SUL); *Inter-Ação* (UFG); *Linguagens, Educação e Sociedade* (UFPI); *Linhas Críticas* (UNB); *Perspectiva* (UFSC); *Práxis Educacional* (UESB); *Práxis Educativa* (UEPG); *Pro-Posições* (UNICAMP); *Quaestio* (UNISO); *Reflexão e Ação* (UNISC); *Retratos da Escola* (CNTE-DF); *Revista Brasileira de Educação* (ANPED); *Revista Brasileira de Estudos Pedagógicos* (INEP); *Revista Cocar* (UFPA); *Revista da Faced* (atual *Revista Entreideias: Educação, Cultura e Sociedade*) (UFBA); *Revista da FAEEBA* (UNEB); *Revista de Educação Pública* (UFMT); *Revista de Educação PUC-Campinas*; *Revista Educação em Questão* (UFRN); *Revista Diálogo Educacional* (PUC PR); *Revista Eletrônica de Educação* (UFSC); *Revista Ibero-Americana de Estudos em Educação* (UNESP); *Revista Tempos e Espaços em Educação* (UFS); *Roteiro* (UNOESC); *Série-Estudos* (UEDB); and *Teias*. (UERJ)

It is important to highlight that the selection of these journals was guided by the understanding that academic publications are linked to specific parameters that shape the evaluative criteria governing the circulation of ideas. This connection reflects material derived from field research (such as theses, dissertations, etc.). The choice of these journals is solely to assemble a significant body of academic work capable of ensuring a consistent spectrum for the circulation of these ideas and debates across the country's various institutions and contexts. Thus, the selection of these articles should not be interpreted as a guarantee of greater or lesser scientific legitimacy, as one might mistakenly infer from the Qualis Capes classification. Instead, this classification is merely a criterion for assessing the circulation of ideas.

More refined research using the descriptors “visual arts,” “artist,” and “artistic,” totaling 498 articles, was subsequently analyzed. A vast body of discourse of this magnitude allows for numerous

analytical approaches. The quantitative approach reveals the distribution of articles across journals, the theme's continuous presence in some and absence in others, the recurrence of the debate across the country's various regions, and authorship patterns, among countless other categories. These quantitative data merely create an illustrative overview of how ideas about art circulate within the educational field. In other words, they provided a somewhat blurred snapshot of the subject. While examining this snapshot, the article's central theme became strikingly apparent: a significant portion of the discourse highlighted the relationship between art and teacher education, giving rise to what we call “artistic-pedagogical proselytism”, a concept we intend to critically examine later on.

According to Revel (2005), the idea of problematization emerged in Foucault's work, particularly in his later lecture courses, as a concept distinct from the history of mentalities and representations. The history of thought is understood as a focus on objects, rules of action, and modes of relation insofar as they are problematized. In other words, the history of thought is concerned with the sets of practices that enter into the game of truth and falsehood at a given historical moment. Problematization is a term that enacts the kind of inquiring gesture characteristic of Foucaultian research; it entails adopting a certain distance from the object and holding a priori assumptions in suspension. In Foucault's words:

[...] problematization does not mean the representation of a pre-existing object, nor the creation through discourse of an object that does not exist. It is the set of discursive or non-discursive practices that brings something into the game of truth and falsehood and constitutes it as an object for thought (whether in the form of moral reflection, scientific knowledge, political analysis, etc.) (Foucault, 2010, p. 242).

The first step in problematizing the relationship between art and teacher education must consider the influence of neoliberal mechanisms within educational discourses. Christian Laval (2004, p. 53) argues that neoliberal logic has operated within the educational field, specifically within the school system, in a profound manner. This does not suggest that the privatizing of education as a private good is the sole concern; rather, it also involves the cultivation of an “individual held responsible,” who is expected to make “[...] better educational choices for their own good. This presupposes that, to make a clear-sighted choice regarding what to learn, the individual must be well-informed by ‘guidance agencies’” (Laval, 2004, p. 53).

Although it falls outside the scope of this study, briefly revisiting the importance of the discussion on neoliberalism in Foucault's work is compelling, given that the shift proposed by the author inextricably links the field of education to this discussion. Located in the lectures delivered between 1978 and 1980, from the emergence of liberalism in *Security, Territory, Population* (2008a) at the Collège de France to the rise of neoliberalism in *The Birth of Biopolitics* (2008b), we see that, for Foucault, the aim is not to conceive of liberalism or neoliberalism as economic systems, but rather as forms of governmental rationality. Thus, the importance of reflecting on the mode of governing that this type of rationality engenders. For the French thinker, contrary to the common claim that neoliberalism entails the absence of the State's hand, “[...] neoliberalism is not, therefore, situated under the sign of *laissez-faire*, on the contrary, it operates under the sign of vigilance, activity, and permanent intervention [...]” (2008b, p. 182), a form of governance enacted through an entrepreneurial logic.

In *A Neoliberal Foucault?* by Edgardo Castro, Mario A. Marino states that “[...] to be more precise, it is this problematic of government that comes to light in the analysis of liberalism and

neoliberalism” (Marino, 2019, p. 267). In other words, neoliberalism produces forms of subjectivation within a logic governed by the workings of a business enterprise. Thus, the school, and, above all, teacher education, serve as privileged sites for this type of rationality. According to Veiga-Neto (2013, p. 38), “[...] while in liberalism market freedom was understood as something natural and spontaneous, in the neoliberal system, freedom must be continuously produced and exercised in the form of competition.” Thus, art is presented as an ally in the pursuit of freedom through the avenue of expression.

Added to this neoliberal rationality in the educational sphere is the importance of the teacher “[...] knowing more about the student, and the student’s focus on knowing more about themselves, their own interests, desires, and needs [...] In this sense, it is interesting to observe the performative effect of the governmentalization of the social [...]” (Marín-Díaz; Noguera-Ramírez, 2014, p. 61); in the case of teacher training, the burden appears to be twofold, as the teacher is encouraged to improve themselves to better govern the other.

THE FORMATIVE POWER OF ART: BETWEEN SALVATION AND EMANCIPATION

In this section, we analyze how the amalgamation of art’s intrinsic value and its legitimization through a salvational narrative operated within the discourses circulating in the periodicals examined. Among the 498 selected articles, the term “teacher training” (*formação de professores*) appeared in the titles of only 12, while it appeared in the keywords of 40 and the abstracts of 33. Meanwhile, the term “teacher education” (*formação docente*) appeared in the abstracts of 27 articles, the titles of 10, and the keywords of 14. This sampling process, however schematic, can isolate the articles for in-depth analysis.

In line with Gaztambide-Fernandez’s thinking, the persistence of proselytizing, artistically pedagogical narratives regarding teacher training, rooted in the assumption of a transformative power, stood out across all the articles analyzed. This explains the vast number of statements concerning teacher education in the field of art education. Thus, it is hardly surprising that, despite the argumentative profusion of these discourses, the crossfire focused its intensity on the teacher.

Teacher education stands as the primary tool to combat the distortion of the essence of art in childhood, given that “[...] the child already possesses the marks and experiential knowledge they have acquired but lacks the corresponding scientific knowledge; therefore, the assistance of a teacher or adult is fundamental” (Nunes, 2010, p. 59). It falls to the teacher to act as a mediator between “[...] spontaneous, lived knowledge and the corresponding artistic knowledge, that is, what the student does not know but needs to know to better understand the world” (Nunes, 2010, p. 59).

Numerous articles show that being a teacher requires constant movement, involving ongoing professional development and learning, since knowledge is in a state of constant flux. Thus, “[...] today’s educator increasingly recognizes the need to act as a shaper of individuals capable of analyzing and understanding the current times, participating in their social environment, and contributing to change” (Rausch et al., 2019, p. 32). Consequently, the teaching profession entails continuing education aimed at guiding children to find meaning in “[...] what they do and experience, to find answers to their constant questions, and to seek not merely the meaning of things, but the very meaning of life” (Ferreira; Guedes, 2018, pp. 1063–1064). In other words, two beliefs shape the teacher’s role: first, the conviction that they can guide the child toward an encounter with their self, an encounter with art that fosters a sense of inner peace, and second, the assumption that art brings about a transformation within the teacher.

However, this is one of the layers characterizing teacher training in the sources analyzed. Two types of discourses underpin the relationship between art, education, and teacher training, and, not coincidentally, they correspond to the analytical categories identified by the Costa Rican researcher Gaztambide-Fernandez (2013). The first of these is evident in the earliest article published within the timeframe of the study, “Art Teaching and the Training of Literacy Teachers” (*O ensino da arte e a formação do professor alfabetizador*) (Japiassu, 1996). In that work, the literacy teacher found a powerful ally in art-based activities. Years later, the same author asserted that art education falls within the professional purview of the educator, hence its importance in initial teacher training (Japiassu, 2004).

However, in the articles analyzed, artistic training was not restricted solely to the education of teachers in the field of pedagogy or the arts. On the contrary, a range of discourses presents conceptions of art aimed at equipping teachers of mathematics (Volpato et al., 2011), law (Gama; Sousa Júnior, 2013), and psychology (Silva, 2004; Barcellos, 2004; Pessoa; Silva, 2015); the objective is to foster an aesthetic education capable of facilitating a subjective transformation in both the teacher and the student.

In this instance, the underlying idea appears to be one of supplementation.

[...] to teacher training and their practices regarding the potential of artistic and cultural languages, fostering creativity and the production of new knowledge capable of elevating the spirit to transcendent levels of understanding life and coexistence (Rangel; Rojas, 2012, p. 75).

In the context of articles focusing on art teacher training, there is a notable emphasis on the teacher’s sensitive self-unveiling, which is based on the premise that art has an inherent formative quality. This perspective supports a somewhat essentialist view of art, encompassing a comprehensive “[...] coordinated exercise of thought, intuition, sensibility, and imagination” (Sardelich, 2001, p. 151). Throughout these discussions, one consistent theme emerges: the ongoing concern regarding the precarious nature of teacher training conditions. As early as 1999, Silva highlighted the urgent need for increased investment in teacher training, both theoretically and practically. This entails a necessity to explore theories of child development and learning as prerequisites for creating activities and proposals that are “[...] creative, engaging, and conducive to learning and development” (Silva, 1999, p. 74).

The topic of precarious working conditions and the devaluation of the teaching profession is evidently a well-analyzed topic within the field of education. This article does not seek to diminish this issue; however, what emerges is Silva’s words in the correlation among learning, development, and creativity, which is considered necessary for transforming education. According to Portuguese researcher Catarina Martins (2011), an analysis of research conducted by UNESCO revealed that, on a global scale, arts programs for children and young people are considered important in nearly all international initiatives. The significance of art in these programs often relies on the alignment between creativity and learning, a vast subject worthy of separate study, but, by way of example, the UNESCO document called Road Map for Arts Education: Building Creative Capacities for the 21st Century (*Roteiro para a Educação Artística: desenvolver as capacidades criativas para o século XXI*) notes:

All human beings possess creative potential. Art offers an unparalleled environment and practice in which the learner actively participates in creative experiences, processes, and developments. Studies show that introducing learners to artistic processes, provided that elements of their culture are incorporated into their education, fosters a sense of creativity and initiative, a fertile imagination, emotional intelligence, a moral compass, critical reflection skills, a sense of

autonomy, and freedom of thought and action in each individual. Furthermore, education in and through the arts stimulates cognitive development and can make both the content and the methods of learning more relevant to the needs of the modern societies in which learners live (UNESCO, 2006, p. 1).

Among all the arguments presented, fostering such creativity requires investing in the teacher; placed on the diagnosis that current teaching practice is insufficient or flawed. It is necessary to “[...] incorporate educators into the process of change, offering support so that their practices can be conceived and implemented with quality” (Pessoa; Silva, 2015, p. 232).

In many of the examined articles, teachers are analyzed using various methods ranging from questionnaires with closed and open-ended questions to focus groups, workshops, and more. A variety of mechanisms are used to evaluate teacher conduct. However, the results often fall short of expectations for a realm of positive experiences. On the contrary, the art teacher's repertoire is frequently found to be limited to so-called “little projects” involving paints, cutouts, collages, and standard school supplies (Ferreira & Guedes, 2018; Ostetto, 2019; Kreisch & Rausch, 2015). For the teacher who are the subjects of these discourses, it is imperative to “[...] broaden the range of visual possibilities within the school, so that through this contact, discovery, exchange, and experimentation, children may create and produce their own images” (Diefenthaler, 2008, p. 17).

Apparently, the aim is to forge a new kind of teacher, whose teaching habitus (Subtil, 2009) is shaped by art as a force for (self-)formation. The imperative is to adopt a different way of being: by shedding “[...] the title of teacher, listening to what the student feels, playing, making funny faces, singing, dancing, sensing gazes and gestures, and truly becoming part of the group, he becomes just another participant in the process of knowledge and learning” (Gomes, 2006, p. 44). It appears that the teacher's role lacks substance and is destined for a flawed mode of practice from the very beginning.

A certain discursive Manichaeism becomes evident: the contrast between the teacher in the classroom, viewed as a mere executor of methodology, often outdated, and the ideal figure: the teacher-proposer (Martins, 2010). Thus, words such as experiencing, transforming, feeling, exploring, inquiring, reflecting, creating, and refusing to settle have become watchwords in the quest for the teacher-*bricoleur* (Martins, 2010)—or the artist-teacher (Lampert, 2016), or even the creator-teacher, defined as “[...] the one who has managed to preserve their inner creative space, who draws sustenance from it and does not limit it, but instead pursues new possibilities. One can only teach what one has lived. Art is not theory; it is experience” (Peric, 2016, p. 219).

In this sense, it seems to be a form of dual governance. The teacher who shapes himself through a supposed revelatory encounter with art, a gesture from which would stem the action shaping his classroom practice, governing his students. There is a causal relationship between the teacher's proposal and the student's reaction, where the student, when properly stimulated, is likely to produce positive results (Bessa; Mendes, 2012).

The imperative regarding this ideal of teaching is that of a “creative teacher,” whose formative process spans their entire human existence (Frangé, 2006). It is a point of no return; becoming a teacher is viewed as a touchstone for modes of subjectivity and existence upon which the expectations of an alternative world are projected.

Terms such as teacher-researcher, artist-teacher, creative master, teacher-performer, and dandy-educator, among many others, attempt to enact a transformation of the teacher into an unfinished

work: someone willing to recreate themselves, to “[...] live a life of incompleteness, constantly transforming in pursuit of a better way of living, a painting of the self-expressed through clothing, the acts of dressing, the way one lives and positions oneself in life, and the manner in which one composes a class” (Zordan; Hoffmann, 2019, p. 54). According to Loponte (2013), the ideal teacher embodies an artistic approach to teaching, similar to creating an aesthetics of existence. This form of teaching focuses on developing a subject that is neither fixed nor essentialist; instead, it defines a subject through the potential for self-invention.

In addition to being called upon to change for the better, a major highlight of the analyzed articles is the call for teachers to speak about themselves through what are known as autobiographical narratives. After all, “[...] who else could speak to us about aesthetic and cultural desires and/or needs within their professional development processes, if not the teachers themselves? Understanding the teacher-as-person along their developmental journey means embracing their voice, stories, and aesthetic experiences of being in the world” (Ostetto; Silva, 2018, p. 272).

Artistic discourse often appears as “[...] a facilitator for immersion in the thematizations of the teachers’ lifeworld” (Lima; Martini, 2011, p. 172). Converging around this type of approach, which saw a marked rise in discourse during the second decade of the 21st century, are the notions of lifelong learning, formative itineraries and pathways, and technologies of the self (Rose, 2001).

Particular attention has been paid to teachers’ personal histories, specifically autobiographical accounts, viewed as documents capable of revealing the unity and essential nature of an individual’s life experiences, enabling them to work on themselves in an act of “[...] shaping oneself with one’s own hands” (Passeggi, 2008, cited in Ostetto, 2019, p. 61). According to Josso (2007), a ubiquitous reference in articles employing autobiographical narrative as a research methodology, even if a life story were regarded as fiction, the act of inventing one’s own story would allow the individual to formulate projects regarding the self. Thus, “[...] a history of personal formation is only possible as a process of self-knowledge for a subject who posits, and therefore imagines, the possibility of fully becoming that subject” (Josso, 2007, cited in Ostetto, 2019; Silva, 2018, p. 273). The premise is that this type of self-disclosure brings relevant data on teacher development and, notably, offers a way to “[...] understand art teachers in their most subjective aspects: their reflections on their professional trajectories, the outcomes of their teaching practices, and their thoughts on art education” (Zamperetti, Souza, & Rossi, 2017, p. 261).

Among the selected articles, one highlights what the author terms the “psychopedagogization of art” (Zanetti, 2018). According to the author, the presence of art in the educational sphere is surrounded by a range of discourses coming from the field of psychology; categorized into three distinct movements: *psi* discourses aimed at improving art education; a supposed essence of art intended to enhance *psi* practices; and, finally, *psi* discourses applied to the artistic field. Zanetti (2019) asserts that the link between psychological discourses and the process of pedagogization lies in a kind of liberation that both creativity and expression can provide for children and their teachers.

Here, we try to analyze the relationship between art and teacher education through the lens of neoliberal discourses. However, we do not aim to overlook the ills and difficulties facing the field of teacher training, given the precarious and inadequate social context, particularly regarding financial investment and the ability to meet educational and legal demands.

However, beyond the political circumstances surrounding the valuing of the teaching profession, there is also an issue linked to the art within the profession. The proposals mentioned earlier

are significant because they suggest changes in terminology, function, and various attributes. If these changes are implemented, they have the potential to address not only issues related to art education but also broader challenges within the entire educational field.

What does not seem clear in this type of narrative is the point raised by Silva and Nascimento (2016) in one of the articles, as they reflect on the causes of the “[...] problem of teacher training.” For the authors, the crux of the matter lies in the understanding of art as a gift. After all, what is currently in vogue in the proselytizing discourses surrounding teacher training, if not a belief that is just as essentialist as the very notion of its formative character?

FINAL CONSIDERATIONS

The archive, as “[...] a rift in the fabric of days [...]” to use Arlette Farge’s (2009, p. 14) phrase, allows us to discern, within the discursive mass, series, rarefactions, and repetitions that appear gratuitous and disconnected, yet reveal specific operational dynamics when analyzed together. In the case of the archive under analysis, it was these reiterations that drew our attention.

What we noted from the outset is that the articulation between art and education in the articles investigated perfectly mirrors the arguments for the defense of art presented by Gaztambide-Fernandez. Art was either viewed as possessing intrinsic, essential value and, consequently, the power to transform the teacher’s subjectivity, or it appeared in an instrumental capacity, serving as a means to achieve better educational outcomes.

Throughout the archive, we aimed to highlight the ongoing presence of what we refer to as “artistic-pedagogical proselytizing narratives.” Our goal was to challenge the assumption, evident in all the articles, that the integration of art into education is an inherently positive force for teacher training. The archive consistently advocated for the development of an “alternative” teacher, suggesting that by cultivating this different type of educator, we could address educational challenges, whether specific to art education or the broader educational landscape.

We also observed that the discourses analyzed fall within the scope of a type of governance in which neoliberal rationality seeks to “[...] intervene in society itself, in its very fabric and depth, [...] to intervene in that society so that competitive mechanisms, at every moment and at every point of the social fabric, may act as regulators” (Foucault, 2008b, p. 199). Within the large volume of selected articles, teacher training emerges as a key element in the interplay between art and governance, hence the importance of a form of training that is continuous yet never fully complete. Regarding schools operating under a corporate ethos, Christian Laval (2004, p. XII) notes that “[...] privatization is a phenomenon that affects the meaning of knowledge, the institutions that transmit values and knowledge, and social relations themselves.” Neoliberal premises are readily apparent in the discourses analyzed: concepts such as learning outcomes, efficiency, emotional expression, and critical emancipation appear in the articles to legitimize the importance of art and diverse training for teachers, who are urged to be different, to improve, to refine themselves, and so on. Thus, we are dealing with a set of statements aimed, primarily, at manufacturing a new type of teacher who governs themselves and, secondarily, at encouraging the individual to become a responsible, critical, emancipated, and sensitive citizen. At this juncture, the connection between art and governance becomes evident.

In conclusion, we can observe that proposals using art as a form of benefit shape a particular type of individual, encouraging ongoing personal growth as essential for a complete self-experience. To better understand this mechanism, we will explore several hypotheses grounded in Michel Foucault's concept of problematization.

The significance of art lies in its role as a discursive tool that facilitates self-transformation through concepts such as choice, freedom, and autonomy. These concepts often reflect beliefs associated with neoliberalism, especially in terms of viewing art as a form of self-enterprise. According to Laval (2004, p. 49), the new array of “learning to learn” skills, such as creativity, teamwork, and the management of fundamental codes, sets the standard for what should be learned in alignment with the neoliberal priorities of business education. This underscores the importance of art in discussions about education and personal development.

Another hypothesis regarding the prevalence of art in teacher education discourses can be understood through the lens of *psi* knowledge, psychiatry, psychology, and psychotherapies, which, according to Nikolas Rose, play a prominent role in a sort of “genealogy of subjectification” (Rose, 2001). This is viewed as an inquiry into the process of subjectification of the inner self, or, in short, how the modern subject who reflects upon themselves emerges. Such endeavors, initiated by Michel Foucault regarding both the type of genealogical inquiry and the proposed problematization, seek to analyze the relationships human beings have with themselves. They take as their starting point the idea that these relationships are not natural but rather historical constructs, and thus belong to the realm of a specific type of governance.

For Nikolas Rose, the discourses that discuss our identities, the pursuit of inner truth, governance, and modes of subjectivation are deeply interconnected. Drawing inspiration from Foucault's work, particularly regarding governmentality, Rose offers insights into understanding the dual process of encouraging the emergence of a new identity as a teacher and the increasing prevalence of self-narratives as a form of confession. This represents a complex set of...

[...] strategies for the conduct of conduct [that] very frequently operate by attempting to shape what Foucault called ‘technologies of the self’—‘mechanisms of self-orientation,’ or how individuals experience, understand, judge, and conduct themselves (Foucault, 1986a, 1986b, 1988). Technologies of the self take the form of devising specific techniques for managing the individual's relationship with themselves—for instance, by requiring the person to relate to themselves epistemologically (know oneself), despotically (control oneself), or in other ways (care for oneself). They are embodied in particular technical practices (confession, keeping a diary, group discussions, the Alcoholics Anonymous twelve-step program). And they are always practiced under the real or imagined authority of some system of truth and some individual deemed to be an authority—whether theological and clerical, psychological and therapeutic, or disciplinary and tutelary (Rose, 2001, p. 41).

The archives showed that discussions about teacher training in the educational field serve as an important space for shaping behavior and producing different modes of subjectivity. This may help explain the connection between art and education, which focuses on spreading artistic and pedagogical narratives that are persuasive in nature.

As narratives of the present, these discussions fail to critically examine the power dynamics at play among different forms of knowledge. This leads, on one hand, to an uncritical essentialization and overvaluation of art, ignoring the fact that the concept of art being referenced is heavily influenced by a Eurocentric, male, and white perspective. On the other hand, they promote the idea that teachers

should govern through an artistic lens, which is seen as a privileged route to personal and collective transformation through aesthetic experiences. Ultimately, these arguments, often lacking in critical reflection, tend to reinforce neoliberal principles.

Finally, we must reject discourses that view the relationship between art and education as inherently virtuous or based on a priori assumptions. Such discourses obscure forms of governance, ranging from the encouragement of the “inventive teacher” to the pursuit of practical solutions for the present, that ceaselessly create ways of life governed by a neoliberal order, shaping how each of us relates to ourselves and to others. To conclude, the aim was not to dismiss all connections between art and teacher training. The goal was to examine these recurring discourses with a curiosity regarding the non-fortuitous pattern at play, and reflect on the unsuspected embrace of concepts that posit a transformative power in art, centered on the teacher as an agent of a kind of diffuse emancipation achieved through this medium. Perhaps the point is not to forge a teacher who is *more* unique, *more* creative, *more* expressive, and, consequently, *more* of a “citizen” seeking practical solutions for the educational field. Instead, the aim was to explore articulations that generate potential within the intersection of art and education, thereby, perhaps, opening up possibilities to think and invent other worlds, in other ways.

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The authors declare no conflict of interest regarding this article.