

[in] visible

FINAL REPORT - SCIENTIFIC COMPONENT



## *Some thoughts*

Children have always built their relationship with the external through their ties with visuality. Images are gradually acquiring a fundamental educational value, as we know, although there is still much misunderstanding in the field of visual culture about the production of image presences and what they condition in the ways of perceiving the world and inscribing ourselves in society.

Entering school, a fascination with enchantment and a challenge to overcome fears confront children with curricular systems that organise the learning challenges considered appropriate and necessary for building the future.

Textbooks are instruments of established educational goals, and their images, as a particular feature, should be carefully chosen because of the objective and subliminal, visible and invisible information they contain.

The project *[in]visible* is based on critical perceptions of the incompleteness of the education system in terms of its social mission to form citizens imbued with a sense of democracy, anti-discrimination and anti-colonial values.

Can the representations included in textbooks, in this case, the 'Social & Environmental Studies' subject for 1st-grade elementary textbooks, encourage the perception of social conflict in the environment? Or, in a different and pacifying sense, are they just carriers and disseminators of naturalised and indisputable content? What educational presence do representations of identities promote, and how do the inscription of some and the absence of others behave?

The execution of the *[in]visible* project, confined to the 18 (+2) months scheduled, resulted in a fruitful systematic study and the cataloguing of printed representations in a large sample of school textbooks published after April 1974. The study has been made available (in open access) to future scholars, where the results of the study are published, including artistic research expositions on the seminars and work carried out.

Ascertaining the number of non-white people... the number of people representing a gender and sex... the number of people with different abilities... the number of people of certain ages... the number of people from certain social classes... the presence/absence of animals and nature... underpinned the initial questions raised, which expanded into multiple complexities that stimulated study, discussion, the organisation of seminars held, and close participation with the consultancy team and external consultants.

In the course of the work carried out, we recorded the history of the subject of Social & Environmental Studies and its predecessor, Physical and Social Environment; the number of textbooks for these subjects published every year since the April Revolution; the diversity of publishers that have published these textbooks; the history of legislation relating to the production, assessment and distribution of textbooks in Portugal; how Social & Environmental Studies textbooks are used in classrooms; how publishers deal with the creation of textbooks; how illustration and authoring teams relate to the creation of textbooks...

Over the course of the study, the jigsaw puzzle of answers has been pieced together from the project's archive and the organised record of representations of identities in the 1st-grade elementary school Social & Environmental Studies textbooks. It has been progressively expanded, sparking a strong desire to question the archive itself and the results obtained, as we believe there is still much to study. We recognise that the results constructed and made available are not just a repository but also a discourse built by this team that needs to be expanded and debated. The cataloguing chosen was the most challenging task, leaving us feeling that the result could have been different.

Much of the work is hidden because it was only started at the end of the project's timeframe, and the team's desire to get closer to the editorial field and the authorial teams (of text and images). The inclusion of the project in the field of the arts and its inclusion in artistic research has enabled experimentation and epistemologies that could never have been achieved through academia alone.

In the project *[in]visible*, without forgetting to situate it in the national geography, it was important to compare the results and processes followed and the team at international conferences, making it possible to understand that the questions raised are global, even if the different national particularities are taken into account.

The team feels compensated for its fruitful and ongoing work, given the results obtained and, above all, the challenges created that stimulate their interest in tackling new problems that the expansion of the project can reveal and the much that remains to be studied.

As we begin this joint report, and as it is also a reflection of individuals, we would like to share some of the members' more personal thoughts.

josé carlos de paiva and margarida dias



My engagement with research on school textbooks became more substantial when I joined the *[in]visible* team. Before then, up until 2023, my contact with this field was mostly limited to occasional theoretical reflections on how textbooks are used in educational contexts. These reflections were sometimes sporadic (e.g., through conferences, symposiums, seminars, etc.) and at other times more in-depth, especially when linked to the history and sociology of education, both of which form part of my academic background. The invitation to join an FCT project proposal on the study of images in primary school textbooks, focusing on their discriminatory and hegemonic prejudices, came at a time when my main research in arts education was connected to the doctoral programme in Arts Education and the Master in Visual Arts Teaching. At that point, there was no reason to believe I would end up joining a research team focused on the socio-historical, visual, and discursive issues surrounding school textbooks in Environmental Studies. This was particularly unexpected as my research experience in the arts was oriented towards exploring body narratives in schools and writing practices in arts education. In this sense, the opportunity to investigate images in Environmental Studies textbooks, from 1974 to the present, and their connection to educational, editorial, and visual policies, represented a new research challenge. This challenge came with a significant set of dilemmas, tensions, and uncertainties in thought, without which we, as a team, could not have challenged the problem that had been placed before us.

Research on school textbooks involves a diverse set of issues, ranging from their material and educational representations to their social use and circulation in educational settings. These textbooks operate as pedagogical tools imbued with a knowledge-power dynamic that has always needed to be denaturalised. How is the visual and discursive power of these textbooks constructed? What are their impacts considering the winding course of history, illustration, and publishing? How do images and discourse become research issues, where their duality goes far beyond simply acknowledging their distinct linguistic universes? What can we say about the role these tools play in schools, among the people who make up these institutions, those who design and publish the textbooks, and even ourselves, researchers who operate from a similarly powerful position within academia? What forces run through these mediating tools that fill the classrooms of thousands of children, who are exposed to images alongside so many other screens and frames? Should the production of these textbooks be subject to curation? If so, what type of curation? And who should or could be responsible for it? These were some of the critical questions that gradually came to occupy my thoughts as I reflected on the images in school textbooks. The images in these textbooks endure through their intertextuality, gaze, ideology, aesthetics, and relationships – not to mention the power, seduction, and agency they exert on each page. So, how can we discuss the images in school textbooks today without also considering the other images that are charged with hopes, fears, certainties, and uncertainties, especially those related to the common meanings we, as a society, symbolically share? These meanings are often tied to how we imagine how the world is, should be, or should not be.

All images are ideological, in the sense that they emerge from a matrix of competing ideas, values, and beliefs, always produced with a particular aim. Some of the most pervasive ideologies are grounded in hegemonic values directly related to gender, race, class, and species. These ideologies – such as speciesism and carnism – are often presented as natural, universal, and inevitable, thereby naturalising modes of knowledge and action rooted in binary, exclusionary, and violent assumptions. As someone who conducted research within the *[in]visible* project, this last issue became one of my primary topics of analysis, largely because the methodological approaches we activated throughout the project made it essential to address the visual representations of animals and the forms of speciesism that operate within a politics of species. This politics remains anchored in moral anthropocentrism and, under its influence, continues to produce a normativity that is closely tied to discriminatory and prejudiced practices. On this subject, Catia Faria and Núria Almiron, in *Especismo y Lenguaje*, point out that “speciesist language involves using terminology that tends to degrade, ignore, or stereotype animals of certain species, reflecting the often-unconscious belief that some are inferior to others, which justifies treating them worse. (Faria & Almiron, 2024, p. 12). What concerned me, therefore, was precisely uncovering the mechanisms that underpin the same logic at work in sexism and racism by analysing the images in terms of their symbolic, cultural, and political performativity – not only because such performativity creates shared meanings. In fact, what has always drawn me to *[in]visible* is its potential for agency: the position from which we can speak about the images that are absent and where language can act upon reality, reconfiguring it in its many forms of existence.

paulo nogueira

## references

FARIA, Catia & ALMIRON, Núria. (2024). *Especismo y Lenguaje*. Plaza e Valdés.

The *[in]visible* was, for me, an experience of both sight and heart. Seeing what is given to the eyes to behold and feeling what the heart is not given to see. There is a concept that originates in ancient Greek philosophy but was shaped by Martin Heidegger, which is the concept of *Alētheia*. This term refers to the idea of “unveiling” or “the discovery of beings.” The *alethic* model suggests that concepts and works created and realised by human beings, which do not necessarily have to be verbal, can expose or reveal aspects of the world. *Alētheia* is not something tangible or quantifiable; it is rather something one feels when looking at something, in this case, images. Over dozens of books, each with as many images, I experienced various sensations and feelings through sight that were sometimes difficult to put into words. *Alētheia* revealed that the images in school textbooks shape how children perceive the world, whether through the stereotypical representation of social roles or the absence of identities. But of all the concerns these images stirred, one left a more profound mark on me. It was how the women were represented—or made invisible—in school textbooks.

The images, alongside the text, are not merely illustrative; they construct a visual narrative of the world that shapes how children understand social and cultural reality. When women are (under)represented or confined to traditional roles, these limitations create notions of “normality” that affect how children build their own identity and understand the role of women in society.

Grada Kilomba, in *Plantation Memories: Episodes of Everyday Racism*, reflects on the power of representation and the systematic exclusion of certain identities from the dominant narrative. For Grada, not being represented means being outside history, as if one does not exist. The absence or stereotypical representation of women in school textbooks places them outside of history, erasing the complexity of their identities and contributing to marginalisation.

Historically, women have been represented in a limited way in educational materials, often depicted in passive or supportive roles. While men are frequently shown in positions of power and prominence, women appear as secondary characters or are absent, reinforcing the idea that the public sphere and power belong to men. This imbalance impacts how girls see themselves and how boys see women, shaping notions of who can lead, create, and innovate.

Grada Kilomba draws attention to the consequences of invisibility in representations by stating that being constantly portrayed as the other, or not being represented at all, is a form of violence. This symbolic violence limits children’s worldviews, promoting a reality where diversity is silenced. The lack of positive and diverse images of women in school textbooks is part of this violence, preventing girls from imagining themselves in roles that break gender stereotypes. A child’s understanding of the world is shaped, along with their thought patterns.

From the perspective of cognitive neuroscience, the impact of images is powerful during childhood, a developmental period when sensory experiences, including visual ones, shape the brain’s structure. The repetition of certain types of images creates strong neural associations, becoming part of thought and behaviour patterns. When children are repeatedly exposed to images that reinforce gender stereotypes, these representations become the “norm” in their brains, creating neural pathways that make it difficult to question or deconstruct these patterns in the future. The images that children repeatedly see in textbooks literally draw pathways.

Grada Kilomba also explores the idea that the repetition of colonial and patriarchal narratives perpetuates inequalities, creating what she calls “plantation memories,” where systems of oppression are repeated and normalised. Applying this idea to the representation of women in school textbooks, we can see how the repetition of gender stereotypes creates “cognitive memories” that shape children’s thinking, reinforcing traditional gender roles and limiting the ability to imagine alternatives.

Both Kilomba and bell hooks emphasise the need for visual representation that challenges hegemonic norms and includes marginalised voices and experiences. Kilomba suggests that true freedom begins when we can represent ourselves and tell our own stories. When women and other marginalised identities are represented richly and diversely in school textbooks, children learn to value plurality, difference, and equality.

For hooks, this deconstruction of dominant narratives is essential for a more just society. She writes that decolonising the mind begins with questioning what we have been taught to see as normal. In school textbooks, the inclusion of diverse representations of women can initiate this decolonisation, allowing children to question stereotypes and rebuild their understanding of gender and identity.

The images in school textbooks do not merely complement the text; they draw pathways in children’s brains, shaping thought and behaviour patterns. When women are represented in a limited way, it affects their aspirations and how all students perceive the role of women in society. Grada Kilomba and bell hooks offer a critical perspective on the importance of decolonising the mind and the images that shape our social reality.

By including images that challenge gender stereotypes and promote diversity, school textbooks can become tools for social transformation. As Kilomba reminds us, decolonisation begins when marginalised voices become central in the narrative. Similarly, educational materials that centre women in all their diversity promote equality and offer children new ways to understand the world and its possibilities.

This effort to decolonise the images in school textbooks is essential to creating a learning environment where all children can see their identities reflected and valued, contributing to a more inclusive and equitable society.

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When I applied for the research grant for the project *[in]visible*, I wanted to contribute to anti-discriminatory thinking in education, thus having the opportunity to distance myself from the classroom to rethink school practices, devices and dynamics. Although I didn't teach elementary school and my only experience of environmental studies was as a primary school pupil in 2003, I felt that this opportunity would bring me closer to my values as a teacher and researcher and would enable me to build a place of sharing, dialogue and questioning with the rest of the research team.

My work has gone beyond processing images, organising an archive or producing artistic research publications. It also involved understanding, immersing myself in and experiencing together the complexity and intersection of the structures of education with the structures of social discrimination and marginalisation. The five categories the project sought to investigate go beyond the format of the images we collected and analysed. From the moment we questioned a device of this great structure - the school textbook - we found that the whole machinery works around, with and from the images that carry, in addition to discrimination, a hegemonic narrative, not proposing a divergent or critical position about the way we think and teach.

The exchanges that were planned nationally and internationally, based on conversations about the environmental studies textbook, made it possible to see that these images are not reproduced in isolation. The way teachers think and talk about the images, the way illustrators draw from a perspective of what is expected to appear in these images and the way publishers work with a market in mind rather than quality education allows us to affirm that the images of this device produce one reality and naturalise discrimination based on gender, ethnicity, age, ability and class.

The *[in]visible* project has opened up a field for thinking about the image in art education, understanding how this element is not only not neutral but is also a platform that supports the objectives of teaching and learning in the classroom in Portugal. Going beyond their visual content, the images in the textbook support power dynamics that reveal what work still needs to be done in education today. In addition, it allows us to understand how the dynamics between school and society are linked, expanding research into the power of the image in the editorial and authorial interests of this device and the power it can have in the life of a child and the becoming of a society.

catarina casais \_ *[in]visible* grant holder

## 1. Project identification

Project reference: 2022.05056.PTDC

[DOI 10.54499/2022.05056.PTDC](https://doi.org/10.54499/2022.05056.PTDC)

Title: [in]visibility of identities in Portuguese 1st grade elementary textbooks of Social & Environmental Studies after 1974

**Principal investigator:** Margarida Dourado Dias

**Proponent Institution:** Faculdade de Belas Artes da Universidade do Porto (FBAUP)

Start date: 01-01-2023 End date: 31-08-2024

Funding granted: € 49.997,21

National funding granted: € 49.997,21

## 2. Work carried out and deviations from the approved proposal

### 2.1. Abstract

The project [in]visible focuses on the study of (in)visibility of identities in the images and illustrations of Portuguese textbooks of the Social & Environmental Studies of the 1st grade of elementary education after 1974. The principle of schooling uses the textbook as an essential didactic tool that accompanies learning. These are books created by publishers, validated by the Ministry of Education, selected by teachers/schools and which are entrusted with the transmission of knowledge, but also the guidelines of a country inserted in the values of the globalised world. The examples offered by the images in textbooks, in relation to social, political and cultural structures, are a support for the (re)cognition of self and the other. (Re)cognition of who is mirrored and serves as a model, but also of who is invisible. The (non) presence of visual representations of identities in these books that accompany the knowledge of the worlds, influences the way in which the past-present-future is constructed.

The aim is to verify if these Portuguese textbooks mirror the governmental educational policy, and to study how singular identities are presented and represented in them.

The intention is to develop a critical analysis on how the image contributes to the construction of a representation of normality concerning the identities, where stereotypes tend to be naturalised. To that end, from the methodological perspective, through a mixed strategy, which uses quantitative and qualitative tools for gathering information, the images of Portuguese textbooks of Social & Environmental Studies will be analysed and a historical archive of these representations will be created.

The aim is to design and expose a visual thought about the (in)different representations of (in)visible identities since Portugal left the dictatorship, with the marks of the past, and crossed by the different curricular designs and publications until the 2020s. The criteria of [in]visible are centred on plurality of representation in what concerns singularities of (non)discriminated identities, like ethnic diversity, gender, sexual identity, social strata, ages or reduced capacity.

The research on textbooks related to issues of stereotypes and ethnical/racial discrimination, explores the notions of marginality and discrimination, but are being developed abroad [1]. The research around textbooks has been intensifying around the world but is centred on analyses of (geographical/temporal) contexts and texts of specific subjects. This programme assumes the need to advance with in-depth studies of the visual elements, moving away from the centrality of the text. As the image in the textbook is a key element at the beginning of schooling, for an 'attractive' multimodal learning, and with increasing use since the beginning of the 20th century [2], it deserves an attention that will complement the studies already carried out and extend them to the national reality.

In some countries there have been studies (1960s) in the area of minorities and gender representation (US; DE; BR; GB; ES), but in Portugal the research on textbooks is scarce [3][4], and the approach to the problematic of identities through images is innovative. By investing in this topic, the challenge of the plurality of identities and histories that accompany the growth of diversity in the classroom is put up for debate. According to the report of the High Commission for Migrations, the 1st cycle of school has the largest number of foreign students enrolled in mainland Portugal: in 2018/2019 there were 17620.

A growth in cultural diversity is evidenced, with an increase in primary/secondary education (South America-45.1%; PALOP-24.5%; EU-12.3%; Eastern Europe-10.5%; Asia-8.1%; others-3.1%), justifying the relevance of this study in the field of ethnic diversity [5].

The study intends to build an archive through the survey of the imagery conveyed by the textbooks, analysing the values they present, contributing to the mapping of the represented identities, interlacing the areas of image/illustration with education and antidiscrimination. The systematisation of the information collected will allow us to assess how the producers and legitimizers of these textbooks interpret/apply the national educational policies regarding the presence or absence of plural representation of the identity of their citizens. It is intended to produce a set of good practices from synergies with publishers that enable those involved in the textbook to foster social, cultural or ethnic plurality, which favours a more inclusive learning, empathetic and valuing the difference, fulfilling SDG 4, 5 and 10. This is a study that, by building an archive of the [in]visibility of identities, offers different future perspectives, contributing to national and international debates.

## 2.2. Summary of work

The team considers that all milestones were fully achieved: M1 — rich literature review; M2 — representation of [in]visible identities; M3 — [in]visible identities and educational policies; M4 — project dissemination. During the 18+2 months of project execution, coordinated by the PI, the proposed work plan in the application was followed.

### T1. Project Coordination & Evaluation

**t1.1\_kick-off meeting organisation and implementation:** In the realisation of the kick-off meeting, the following were planned:

- The research grant call, that led to the hiring of Catarina Casais in April. Due to administrative reasons, the delay in the hiring process resulted in extending the project's duration until 31/08/2024.
- The acquisition process of all the planned equipment, which is being used appropriately during the project and will continue to be used afterwards.
- The management and communication mechanisms are as follows: the [in]visible folder on Google Drive (accessible to the team and consultants) and a record of the process through the exhibition *[in]visible\_time* on the Research Catalogue.

**t1.2\_progress meetings and final meeting:** 20 in-person work meetings were held (6 had been planned), with all team members participating (in exceptional cases, some people joined online). The meetings were documented with images, and minutes were written to support the work plan. The consultants participated (individually or together) in some meetings to support project management, contributing their experience and expertise in different areas. The meeting that gathered the entire team with the consultancy team took place on 15/12/2023. All sessions were held at the Faculty of Fine Arts of the University of Porto [FBAUP], except for one at the University of Glasgow (participation in ECER2023 made it possible to meet with consultant Fernando Hernández-Hernández).





**t1.3\_reports (progress report in 2023 & final report in 2024):** Two project reports were created (an interim and a final one) in addition to the final grant report, fulfilling the legal obligations. The interim report served as a relevant self-assessment to guide the work in the last year of funding.



## T2. Theoretical collection, review & missions\_contacts

**t2.1-4\_literature review on school textbooks, on design of textbooks, on education and legislation, on representations of the 'other':** The supporting bibliography for the project's development was acquired (supplemented with open access to available publications). The team worked on the compiled documentation as planned, reviewing and expanding the literature.

**t2.5\_missions\_contacts:** Multiple missions were carried out, and contacts were diversified:

- *Focus group with primary school teachers from EB1 Arroiteia* (29/01/2024). [Interview]. EB1 Arroiteia, Valbom.
- *Conversation with primary school teacher Ariana Furtado from EB1 do Castelo* (11/03/2024). [Interview]. EB1 do Castelo, Lisbon.
- *Meeting between the projects "Queeres Leben" and "[in]visible"* (26-28/02/2024). Georg Eckert Institute, Braunschweig, Germany.
- *1st Seminar\_ Seeing the invisible* (14/03/2023). [Workshop/Seminar]. FBAUP, Porto.
- *2nd Seminar\_ Illustrating absence with Júlio Dolbeth* (19/02/2024). [Workshop/Seminar]. FBAUP, Porto.





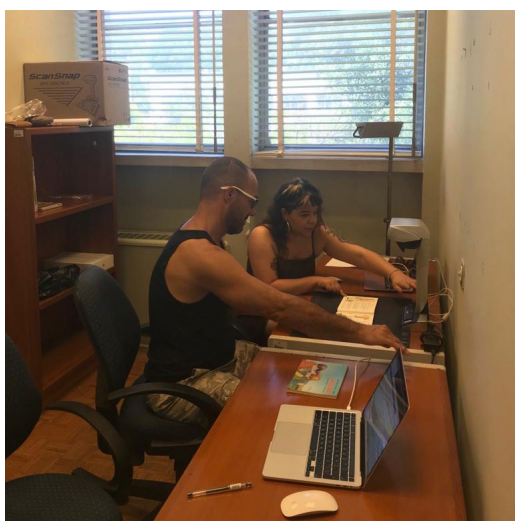


### T3. Image collection and drawing of an archive of Portuguese textbooks of Social & Environmental Studies of the 1st grade after 1974

**t3.1\_missions\_archives (collection of Portuguese textbooks on Social & Environmental Studies):** The missions to collect 1st-year primary school textbooks for Social & Environmental Studies /Physical and Social Environment were carried out through the following diligences:

- Biblioteca Nacional de Portugal [National Library of Portugal];
- Secretaria-Geral da Educação e Ciência [General Secretariat for Education and Science];
- Porto Municipal Public Library [Biblioteca Pública Municipal do Porto];
- Porto Editora.

During these missions, 65 school textbooks (for Physical and Social Environment and Social & Environmental Studies) were collected (digitised and traced).



**t3.2\_classification of the collection:** Classifications were created for the collected and processed images (ethnicity/culture; gender/sexuality; abilities; ages; social classes; undefinable). In the archive organisation for these classifications, a search and reading index was structured by dates (decades) and keywords.

**t3.3\_images treatment:** A total of 3802 images were processed from the collected ones, representing a significant and representative sample of legislative and curricular creations and changes.

**t3.4\_preparation of an archive of textbooks for the website:** Using the website created for the project (<https://invisible.i2ads.up.pt/arquivo/>) and the exhibition *[in]visible\_time* published on the Research Catalogue [RC] (<https://www.researchcatalogue.net/view/2168230/2239670>), the task of creating and organising the project archive was completed. Access to the archive complies with copyright legislation and is therefore only accessible to the team or other researchers upon request. The sample of textbooks published on the RC is openly accessible.

## T4. Data analyses of representation of identities in images of the archive

**t4.1-3\_visual-image, content-text and discursive-[image-text] analysis:** The images and discourses in the textbooks were analysed through a collaborative process by the team, using quantitative, qualitative, and sensory methodologies. The complexity and volume of the sample highlighted its incompleteness within the limited timeframe of the project, suggesting the need for its continuation.

**t4.4\_interviews with illustrators and surveys with publishers:** Several consultation actions were carried out with illustrators, publishers, and primary school teachers using the textbooks under study:

- *Conversation with illustrator António Modesto* (17/05/2024). [Interview]. António Modesto's Atelier, Porto.
- We conducted 3 online surveys via a form for primary school teachers, designers and illustration professionals, and publishers.
- Regular participation of illustrator Júlio Dolbeth in the team's work.



## T5. Critical analysis on educational policies & [in]visible identities in textbooks

**t5.1\_educational policies for the use of textbooks in their pedagogical framework:** The legislation (educational; subject-specific; school textbooks) was studied, and an infographic was created outlining the history of the legislation in chronological relation to the publication of the collected Portuguese textbooks. During team meetings and with the consultants, the guiding principles for the critical analysis were established.

**t5.2\_comparative study on the nature of the identities represented in textbooks and the educative goals/policies; articles and papers:** The comparative study carried out by the team was expanded through the organisation of a series of national and international workshops (to acquire a study contrasted with realities from different continents):

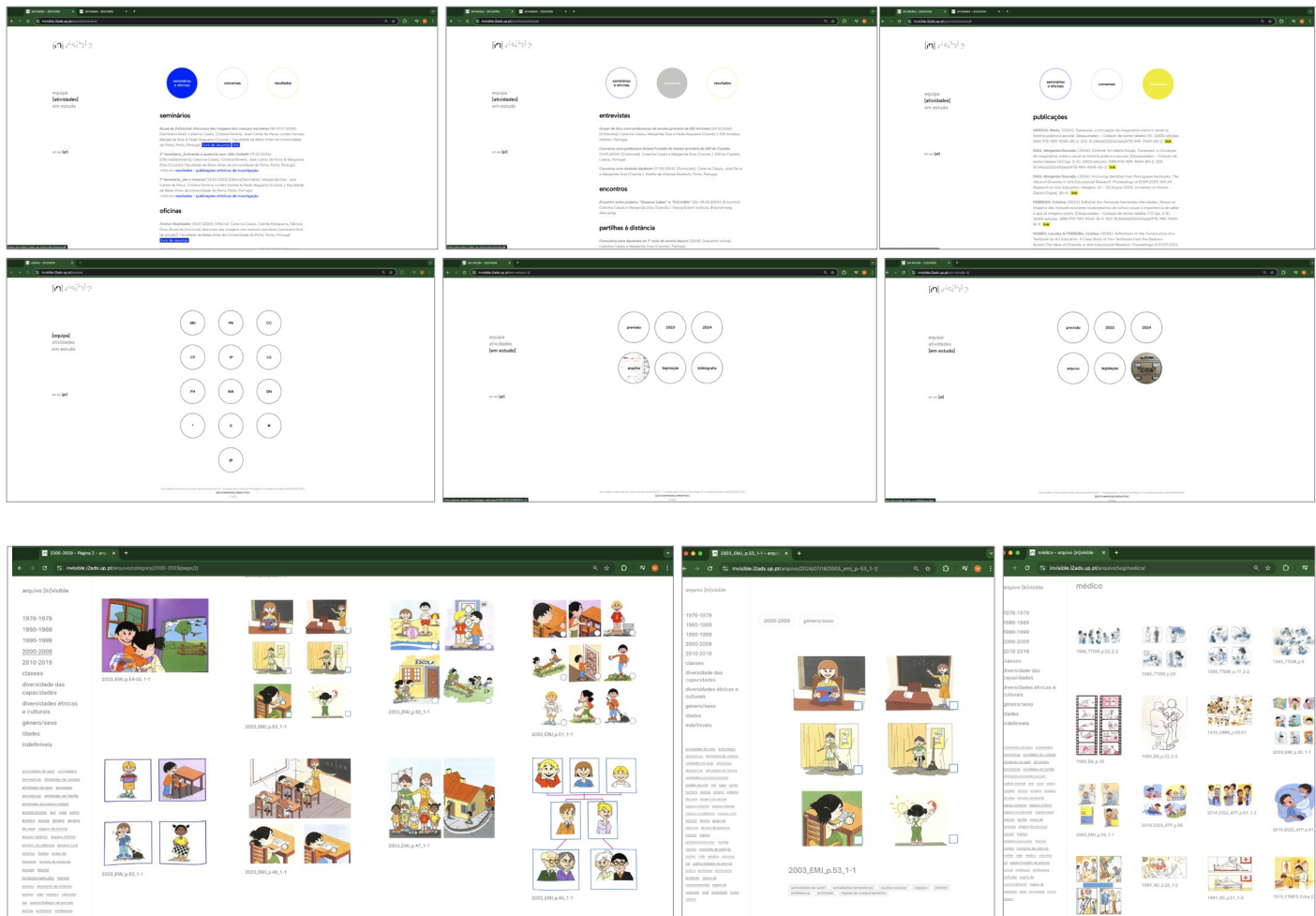
- *Animar Realidades* (18/07/2024). [Workshop]. Catarina Casais, Camila Manguera, Fabrício Fava. Bruaá do [in]visível: discursos das imagens nos manuais escolares [final project seminar], Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal.
- *TALLER En busca de identidades en los manuales escolares* (28/05/2024). [Workshop]. Margarida Dourado. IV Encuentro Internacional de la red YUCUNET, Fundación Ludwig de Cuba, La Habana, Cuba.
- *OFICINA Pensar identidades (in)visíveis em manuais escolares* (17/11/2023). [Workshop]. Margarida Dias. 8ei\_ea — VIII ENCONTRO INTERNACIONAL sobre EDUCAÇÃO ARTÍSTICA. Práticas e Epistemologias da Educação Artística em Moçambique: Desafios e Olhares Locais, Maputo, Mozambique.





## T6. Activities of dissemination

**t6.1\_project's website:** The creation and development of the *[in]visible* website, with an archive, started at the beginning of the project and continued until the end. Versions are available in Portuguese, Spanish, and English. The website features the logo created at the start of *[in]visible*, resulting from collaboration with designer David Neves. In addition to the website, the project activities were publicised through newsletters, Instagram, and the i2ADS website, on the FBAUP website, and at ID\_CAI — IDENTIDADES\_Collectivo de Acção/Investigação meetings.



**t6.2\_submission & publication of papers & articles in international and national conferences & journals:** The evidence generated by the project was disseminated nationally and internationally (available at <https://invisible.i2ads.up.pt/acontecimentos/#>) and includes the participation with:

- 1 book chapter in an international book \_ as an invitation for the participation at the Conference *Territórios de la educación artística en diálogo* (Ciudad Autónoma de Buenos Aires, Argentina).
- 2 articles in national journals \_ *Desajustados – Coleção de textos falados #6* and *Desajustados – Coleção de textos falados #7*, published by i2ADS edições and ID\_CAI — IDENTITIES\_Action/Research Collective.
- 3 articles in international journals \_ as a result from the participation at the conferences of ECER in 2022 (online) and 2023 (Glasgow, UK), under the Network 29 - Arts Education.
- 4 artistic research publications in an international platform \_ publications that were reviewed and published in the Research Catalogue.
- 8 papers in national events \_ at the Faculdade de Belas Artes da Universidade do Porto (2024); and at the Escola Secundária de António Sérgio, Vila Nova de Gaia (2024).
- 11 papers in international events \_ disseminating the project in several academic geographies, in places such as the University of Cyprus, Nicosia/Cyprus (2024); Universidade Federal Santa Catarina, Florianópolis/Brazil (2024); IA-UNESP, Universidade Estadual Paulista, São Paulo/Brazil (2023); ECA-UEM, Universidade Eduardo Mondlane, Maputo/Mozambique; University of Glasgow, Scotland/United Kingdom (2023); Universidade de Coimbra/Potugal (2023).

## **papers**

1. DIAS, Margarida & PAIVA, José Carlos de (30.08.2024). *Can the Images Be Another Thing?* [Conference presentation by submission]. ECER 2024 - The European Conference on Educational Research. Theme: Education in an Age of Uncertainty: memory and hope for the future, Nicosia, Cyprus. <https://eera-ecer.de/ecer-programmes/conference/29/contribution/58214>
2. DIAS, Margarida & CASAIS, Catarina (7.08.2024). *Reflexões sobre a monocultura dos retratos de família nos manuais escolares* [Conference presentation by submission]. International Conference on the Counter-Image 2024. Visual Culture and Ecological Thinking: reimagining in the world, Centro de Filosofia e Ciências Humanas, Universidade Federal Santa Catarina, Florianópolis, Brazil. <https://counter-image.fcsh.unl.pt/PT/images/Livro%20de%20Resumos%202024.pdf>, <https://counter-image.fcsh.unl.pt/PT/index.html>
3. NOGUEIRA, Paulo (8.08.2024). *Representações visuais e formas de especismo no manual de Estudo do Meio do 1º ciclo do ensino básico em Portugal – das (in)visibilidades às implicações éticas* [Conference presentation by submission]. International Conference on the Counter-Image 2024. Visual Culture and Ecological Thinking: reimagining in the world, Centro de Filosofia e Ciências Humanas, Universidade Federal Santa Catarina, Florianópolis, Brazil. <https://counter-image.fcsh.unl.pt/PT/images/Livro%20de%20Resumos%202024.pdf>, <https://counter-image.fcsh.unl.pt/PT/index.html>
4. CASAIS, Catarina (19.07.2024). *Diálogo entre imagens: A perspetiva binária nos manuais escolares*. bruaá do [in]visível: discursos das imagens nos manuais escolares [final seminar of the project], Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal. [https://i2ads.up.pt/wp-content/uploads/2024/07/Livro-de-resumos\\_bruaa.pdf](https://i2ads.up.pt/wp-content/uploads/2024/07/Livro-de-resumos_bruaa.pdf)
5. FERREIRA, Cristina & GOMES, Lurdes (19.07.2024). *A dissociação do texto e da imagem, a importância da origem da imagem para a sua análise e questionamento*. bruaá do [in]visível: discursos das imagens nos manuais escolares [final seminar of the project], Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal. [https://i2ads.up.pt/wp-content/uploads/2024/07/Livro-de-resumos\\_bruaa.pdf](https://i2ads.up.pt/wp-content/uploads/2024/07/Livro-de-resumos_bruaa.pdf)
6. HERNÁNDEZ, Fernando (19.07.2024). *Pensar as imagens dos manuais escolares na perspetiva da cultura visual: do que mostram ao que fazem*. bruaá do [in]visível: discursos das imagens nos manuais escolares [final seminar of the project], Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal. <https://i2ads.up.pt/eventos/bruaa-do-invisivel-discursos-das-imagens-nos-manuais-escolares/>
7. PAIVA, José Carlos (19.07.2024). *Imagens finais*. bruaá do [in]visível: discursos das imagens nos manuais escolares [final seminar of the project], Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal. <https://i2ads.up.pt/eventos/bruaa-do-invisivel-discursos-das-imagens-nos-manuais-escolares/>
8. ARAÚJO, Marta (18.07.2024). *Travessias: a circulação de imaginários sobre o racial na história pública e escolar*. bruaá do [in]visível: discursos das imagens nos manuais escolares [final seminar of the project], Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal. <https://i2ads.up.pt/eventos/bruaa-do-invisivel-discursos-das-imagens-nos-manuais-escolares/>
9. DIAS, Margarida (18.07.2024). *Apresentação do [in]visible*. bruaá do [in]visível: discursos das imagens nos manuais escolares [final seminar of the project], Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal. <https://i2ads.up.pt/eventos/bruaa-do-invisivel-discursos-das-imagens-nos-manuais-escolares/>
10. NOGUEIRA, Paulo (18.07.2024). *A animalidade em nós: para uma política das espécies em educação artística*. bruaá do [in]visível: discursos das imagens nos manuais escolares [final seminar of the project], Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal. [https://i2ads.up.pt/wp-content/uploads/2024/07/Livro-de-resumos\\_bruaa.pdf](https://i2ads.up.pt/wp-content/uploads/2024/07/Livro-de-resumos_bruaa.pdf)
11. FERREIRA, Cristina (18.07.2024). *Representação da Mulher nos Manuais Escolares de Estudo do Meio do 1º Ano Após 1974: Uma Análise Crítica, no âmbito do projeto [in]visible* [Conference presentation by submission]. ICRE2024 - 4th Porto International Conference on Research in Education, online. [https://eu-central-1.linodeobjects.com/evt4-media/documents/ICRE24\\_Livro\\_de\\_Resumos\\_24JUL.pdf](https://eu-central-1.linodeobjects.com/evt4-media/documents/ICRE24_Livro_de_Resumos_24JUL.pdf)
12. FERREIRA, Cristina (25.05.2024). *Desenhando identidades: A Importância da Literacia Visual nos Manuais Escolares do 1º Ano do Ciclo Básico de Estudo do Meio* [Conference presentation by submission]. 36.º Encontro Nacional da APECV and the 4º Congresso da Rede Ibero-Americana de Educação Artística (RIAEA), Vila Nova de Gaia, Portugal. <https://www.apecv.pt/12248-2/>
13. DIAS, Margarida (4.12.2023). *Projeto [in]visible – arquivando representações de identidades de manuais escolares portugueses*. Encontro Internacional de Arte/Educação · Grupos de Pesquisa enREDE. Instituto de Artes/UNESP, São Paulo, Brazil.



14. DIAS, Margarida (17.11.2023). *OFICINA Pensar identidades (in)visíveis em manuais escolares* [Conference presentation and workshop by submission]. 8ei\_ea — VIII Encontro Internacional sobre Educação Artística, Maputo, Mozambique. <https://eiea.fba.up.pt/2023/>
15. CASAIS, Catarina (10.11.2023). *[In]visibilidades do discurso. O manual escolar como catalisador na prática do Desenho* [Conference presentation by submission]. 1st International Conference on Textbooks: National and Global Historical Perspectives, Coimbra, Portugal. <https://www.uc.pt/ceis20/manuais-escolares/programa-e-livro-de-resumos/>
16. FERREIRA, Cristina (10.11.2023). *Discursos de poder nas ilustrações dos manuais de estudo do meio do 1.º ano do ensino básico* [Conference presentation by submission]. 1st International Conference on Textbooks: National and Global Historical Perspectives, Coimbra, Portugal. <https://www.uc.pt/ceis20/manuais-escolares/programa-e-livro-de-resumos/>
17. PAIVA, José Carlos de & DIAS, Margarida (10.11.2023). *Representações imagéticas de género nos manuais portugueses do 1.º ano de Estudo do Meio* [Conference presentation by submission]. 1st International Conference on Textbooks: National and Global Historical Perspectives, Coimbra, Portugal. <https://www.uc.pt/ceis20/manuais-escolares/programa-e-livro-de-resumos/>
18. DIAS, Margarida (23.08.2023). *Archiving identities from Portuguese textbooks* [Conference presentation by submission]. ECER 2023 Glasgow. The European Conference on Educational Research, Glasgow, United Kingdom. <https://eera-ecer.de/ecer-programmes/conference/28/contribution/57226>
19. GOMES, Maria & FERREIRA, Cristina (23.08.2023). *Reflections on the construction of a textbook for teaching art. A case study of two textbooks from the Bauhaus School* [Conference presentation by submission]. ECER 2023 Glasgow. The European Conference on Educational Research, Glasgow, United Kingdom. <https://eera-ecer.de/ecer-programmes/conference/28/contribution/57653>

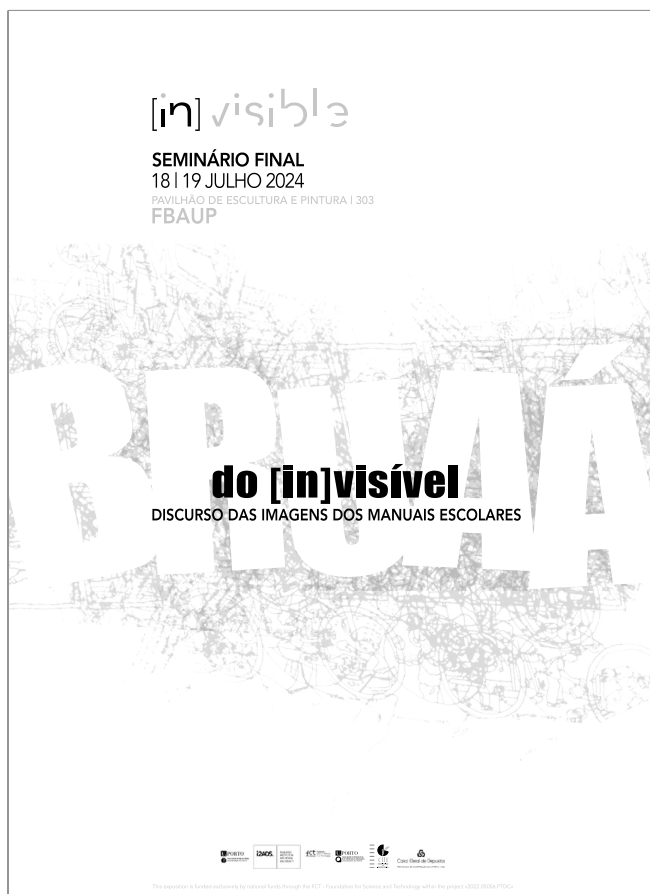
**t6.3\_Master thesis:** Catarina Casais completed her Master in Teaching of Visual Arts for Teachers of the 3rd cycle of Basic Education and of Secondary Education (17/11/2023), with a final grade of 20 out of 20:

- CASAIS, Catarina de Sousa. (17.11.2023). *O Desenho como Verbo – Reflexões sobre linguagem na disciplina de Desenho A* [Master in Teaching of Visual Arts for Teachers of the 3rd cycle of Basic Education and of Secondary Education]. Supervisor Ana Catarina Almeida. Faculty of Psychology and Educational Sciences, Porto, Portugal. <https://hdl.handle.net/10216/155082>



**t6.4\_final seminar:** The final seminar was attended in person by both consultants, the entire team, and collaborators and was open to contributions from specialists (<https://i2ads.up.pt/eventos/bruua-do-invisivel-discursos-das-imagens-nos-manuais-escolares/>).

- *bruua do [in]visível: discursos das imagens dos manuais escolares* (18-19.07.2024). [Final seminar]. Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal.







## 2.3. Deviations from the approved proposal

Considering the project's objectives, the team believes that the outcome is more than satisfactory, even considering its ambition and scope. The available results enable and demonstrate the need for the study to be continued.

The extent of the work concerning the size of the sample of textbooks studied led, to strengthen the work, to changes in the scheduling of some tasks, as described:

**T1\_Project Coordination and Evaluation\_BI:** Due to administrative procedures at the University of Porto, the call for the grant was open between 7 and 21 February 2023, with the hiring only taking place on 15 April (the application had anticipated hiring on 1 March 2023). To comply with the conditions of the call, the contract for the grant holder, Catarina Casais, had to include an addendum (authorised by FCT in March 2024), which extended the end date of the contract to 15 August 2024 (to account for the days required to complete the 16 months of the contract). As a result, some project tasks that required the grant holder's participation were extended until 15 August 2024, with no changes to the financial plan. Consequently, the project's end date was updated to 31 August 2024.

**T1\_Project Coordination and Evaluation\_software:** At the end of June 2023, following advice from the consultant Marta Araújo, the PI obtained authorisation from the FCT to purchase software to support the project (MAXQDA). The software was acquired for one year as a tool to assist in the analysis of images and texts.

### **T3. Image collection and drawing of an archive of Portuguese textbooks of Social & Environmental Studies of the 1st grade after 1974**

**t3.1\_missions\_archives (collection of Portuguese textbooks on Social & Environmental Studies):** The collection of images from the textbooks faced some difficulties in accessing repositories in public institutions (libraries and ministries) and private institutions (publishers), resulting in an extension of this task and the use of diversified strategies to resolve these issues.

The overcoming of unexpected situations involved administrative requirements for access to resources, difficulties in obtaining permissions for the digitisation of textbooks, authorisation for the free sharing of the collected images, and a lack of response to collaboration requests from almost all publishers.

Among the solutions found, the following stand out: the use of tracing to create images from a limited number of school textbooks provided by Porto Editora and the use of access to the repository of the National Library of Portugal.

**t3.3\_images treatment:** Given the large volume of the enormous sample, it was not possible to process all of them within 18+2 months (nor was it planned). The solution found to select and process the images from the collected textbooks was to focus the task on a sample of textbooks representative of the legislation created and the legislative and curricular changes. As a result, the task was completed for the years 1976-79, 1985-1986, 1991, 2006, 2011, and 2016, with a total of 34 textbooks processed. In the future, efforts will be invested in processing 31 more textbooks.

**T6. Activities of dissemination:** The scale of the results obtained and generated throughout the work prompted their dissemination across various online platforms, enabling the broad international outreach of the project: the project's website (T6.1\_Project's website) now includes access in Portuguese, Spanish, and English; the Research Catalogue (which impacts over 16,000 users) was used as a foundation for the artistic research associated with the project, showcased in several publications. The presentation of the Project results in different geographies – Argentina, Brazil, Cyprus, Cuba, Germany, Mozambique, and the UK – through papers and workshops contributed to its widening.

## 2.4. Project team

Margarida Dourado Dias (PI), Paulo Nogueira (Co-PI), José Carlos de Paiva, Cristina Ferreira, Maria Lurdes Gomes, Catarina Casais (grant holder), Marta Araújo (external national consultant), Fernando Hernández-Hernández (external international consultant).

## 2.5. Budget

The total amount approved in the application was €49,997.21, which was fully executed. The most significant investment of the *[in] visible* project was in the budget categories of “Human Resources” (Research Grant) and “Demonstration, Promotion, and Dissemination”.

During the project, two minor budget adjustments occurred:

- The acquisition of the MAXQDA software for task “T4. Data analyses of the representation of identities in images of the archive” (FCT authorisation in June 2023).
- Reallocation of funds (€2,000 from the “Acquisition of goods and services” and €2,232.48 from “Missions”) to the “Demonstration, Promotion, and Dissemination” category (FCT authorisation in May 2024).



In analysing the nature of the expenses, it is reported that:

- The “*Human Resources*” category (Research Grant) was associated with hiring the grant holder, Catarina Casais, between 15 April 2023 and 14 August 2024.
- The “*Missions*” category included investment in national missions (T3.1\_Lisbon - National Library of Portugal and Secretariat-General of Education and Science; T2.5\_Lisbon - interview with Ariana Furtado, EB1 do Castelo) and international missions (T2.5\_Braunschweig - meeting between the projects “*Queeres Leben*” and “*[in]visible*”, Georg Eckert Institute, Germany).
- In the “*Demonstration, Promotion, and Dissemination*” category, expenses were incurred for:
  - Participation in international conferences — ECER 2023 Glasgow (The European Conference on Educational Research); 1st International Conference on Textbooks, Coimbra; ECER 2024, Nicosia (The European Conference on Educational Research); International Conference on the Counter-Image 2024; Porto International Conference on Research in Education 2024.
  - Participation in national conferences — 36th APECV Meeting; 4th RIAEA/Gaia Congress.
  - The organisation of the final seminar, “*bruaá do [in]visível*”, at the FBAUP, Porto.
  - Review of an article in Spanish for publication by Universidad Nacional de las Artes (Argentina).
  - Design services throughout the project and for the publications “*Desajustados – Coleção de textos falados #6*” and “*Desajustados – Coleção de textos falados #7*”.
  - Project website.
- The “*Acquisition of Goods and Services*” category focused on payment of fees and travel and accommodation expenses for consultants Fernando Hernández-Hernández and Marta Araújo; the purchase of MAXQDA data analysis software (for one year); the purchase of an adapter and bibliography; the purchase of a plug-in for the website’s language versions; and the transcription of audio files (interviews and conversations with illustrators, students, and primary school teachers).
- The “*Scientific and Technical Instruments and Equipment*” category had expenses related to acquiring equipment necessary for the project. The only recorded change was the purchase of the iMac 24 (the iMac 27, initially planned, ceased production in 2023). The depreciation of the equipment is covered by the Faculty of Fine Arts of the University of Porto.

### 3.1. Table of project indicators

| Indicators of physical achievement                  | Proposed | Achieved |
|-----------------------------------------------------|----------|----------|
| <b>A - Publications</b>                             |          |          |
| Book chapters                                       | 0        | 1        |
| Articles in international journals                  | 2        | 3        |
| Articles in national journals                       | 3        | 2        |
| <b>B - Papers</b>                                   |          |          |
| Papers in national scientific meetings              | 3        | 8        |
| Papers in international scientific meetings         | 2        | 11       |
| <b>C - Reports</b>                                  |          |          |
|                                                     | 2        | 2        |
| <b>D - Organization of seminars and conferences</b> |          |          |
|                                                     | 1        | 3        |
| <b>E - Advanced training</b>                        |          |          |
| Master theses                                       | 1        | 1        |
| <b>K - Others</b>                                   |          |          |
| Others - workshops                                  | 0        | 3        |
| Others - artistic research expositions              | 0        | 4        |

## 4. Publications and other public actions to disseminate the project's results

### 4.1. Publications

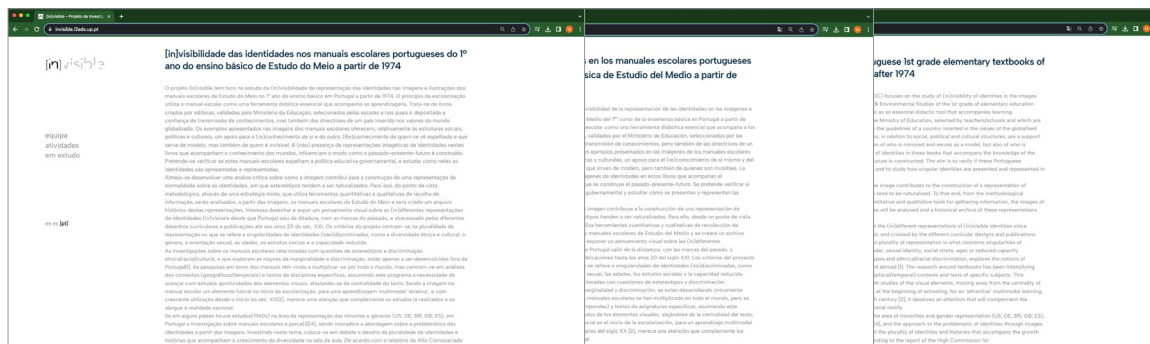
1. DIAS, Margarida Dourado. (2024). Archiving identities from Portuguese textbooks. *The Value of Diversity in Arts Educational Research. Proceedings of ECER 2023. NW 29. Research on Arts Education*. Glasgow, 22 - 25 August 2023, University of Girona - Dipòsit Digital, 30-41. <https://dugi-doc.udg.edu/handle/10256/25146>
2. GOMES, Lourdes & FERREIRA, Cristina. (2024). Reflections on the Construction of a Textbook for Art Education. A Case Study of Two Textbooks from the Bauhaus School. *The Value of Diversity in Arts Educational Research. Proceedings of ECER 2023. NW 29. Research on Arts Education*. Glasgow, 22 - 25 August 2023, University of Girona - Dipòsit Digital, 42-54. <https://dugi-doc.udg.edu/handle/10256/25146>
3. DIAS, Margarida. (May 2023). Naturalizing Attitudes on Others Through Images in Portuguese Primary Textbooks. *Arts and Research in Education: Opening Perspectives. Proceedings of ECER 2022. NW 29. Research on Arts Education. Yerevan (online)*, 6-10 September, 2022, University of Girona - Dipòsit Digital, 44-50. <https://dugi-doc.udg.edu/handle/10256/23035>
4. ARAÚJO, Marta. (2024). *Travessias: a circulação de imaginários sobre o racial na história pública e escolar*. Desajustados – Coleção de textos falados (6). i2ADS edições. ISBN 978-989-9049-80-2. DOI: 10.34626/2024/i2ads/978-989-9049-80-2. <https://i2ads.up.pt/publicacoes/desajustados-6/>
  - DIAS, Margarida Dourado. (2004). Editorial. In Marta Araújo, *Travessias: a circulação de imaginários sobre o racial na história pública e escolar*. [Desajustados – Coleção de textos falados (6)] (pp. 3-4). i2ADS edições. ISBN 978-989-9049-80-2. <https://i2ads.up.pt/publicacoes/desajustados-6/>
5. HERNÁNDEZ-HERNÁNDEZ, Fernando. (2024). *Pensar as imagens dos manuais escolares na perspectiva da cultura visual: a importância de saber o que as imagens fazem*. Desajustados – Coleção de textos falados (7). i2ADS edições. ISBN 978-989-9049-81-9. DOI: 10.34626/2024/i2ads/978-989-9049-81-9. <https://i2ads.up.pt/publicacoes/desajustados-7/>
  - FERREIRA, Cristina. (2024). Editorial. In Fernando Hernández-Hernández, *Pensar as imagens dos manuais escolares na perspectiva da cultura visual: a importância de saber o que as imagens fazem*. [Desajustados – Coleção de textos falados (7)] (pp. 3-5). i2ADS edições. ISBN 978-989-9049-81-9. <https://i2ads.up.pt/publicacoes/desajustados-7/>
6. DIAS, Margarida Dourado. (2023). Proyecto [in]visible. Em Gabriela Augustowsky & Damián Del Valle (Coord.), *Territorios de la educación artística en diálogo* (pp. 105-112). Ciudad Autónoma de Buenos Aires: Universidad Nacional de las Artes. ISBN 978-987-3946-28-8. [https://formaciondocente.una.edu.ar/noticias/se-lanza-el-libro-territorios-de-la-educacion-artistica-en-dialogo\\_40418](https://formaciondocente.una.edu.ar/noticias/se-lanza-el-libro-territorios-de-la-educacion-artistica-en-dialogo_40418)

### artistic research publications

1. CASAIS, Catarina & DIAS, Margarida. (2024). *[in]visible\_thinking about identities in textbooks* [Artistic research exposition]. 8ei\_ea – VIII ENCONTRO INTERNACIONAL sobre EDUCACÃO ARTÍSTICA. Práticas e Epistemologias da Educação Artística em Moçambique: Desafios e Olhares Locais, Maputo, Moçambique. DOI: 10.22501/i2ads.2790159. <https://www.researchcatalogue.net/view/2790159/2811583>
2. DIAS, Margarida & CASAIS, Catarina. (2024). *[in]visible\_illustrating the absence* [Artistic research exposition]. Research Catalogue. DOI: 10.22501/i2ads.2628604. <https://www.researchcatalogue.net/view/2628604/2628605>
3. DIAS, Margarida & GOMES, Lurdes. (2023). *[in]visible\_seeing the invisible* [Artistic research exposition]. Research Catalogue. DOI: 10.22501/i2ads.2090411. <https://www.researchcatalogue.net/view/2090411/2090412>
4. DIAS, Margarida, CASAIS, Catarina, FERREIRA, Cristina & GOMES, Lurdes (2024). *[in]visible time* [Artistic research exposition]. Research Catalogue. <https://www.researchcatalogue.net/view/2168230/2168231/20/70>

## 4.2. Websites generated in the context of the project

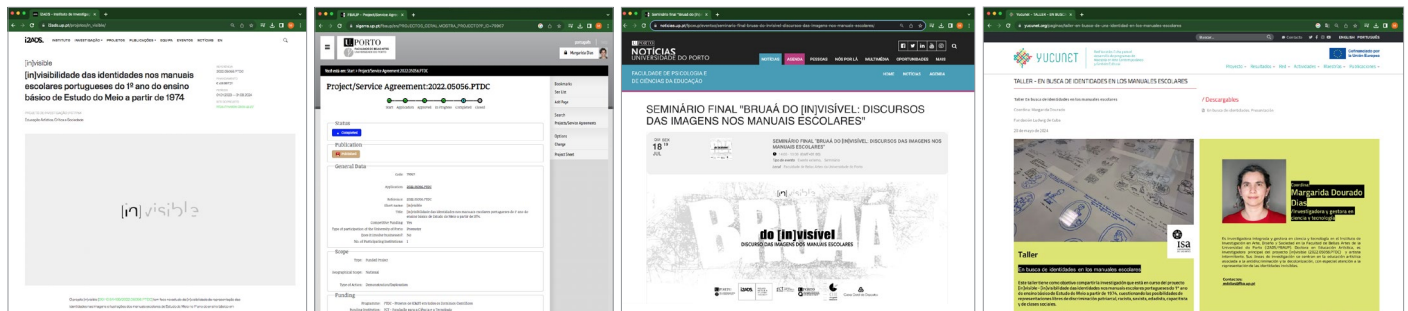
<https://invisible.i2ads.up.pt/>



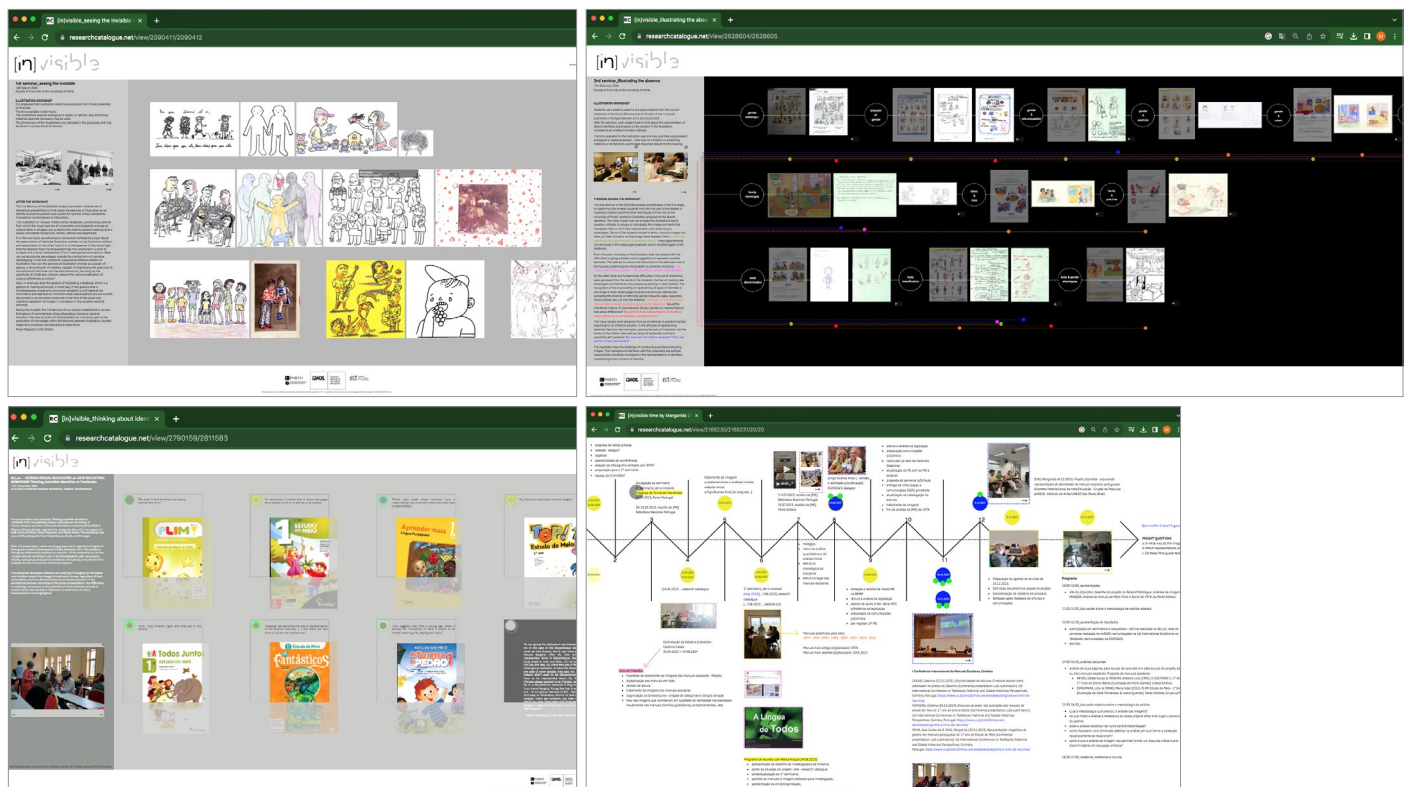
## 4.3. Other public actions (disseminations)

The project was disseminated through:

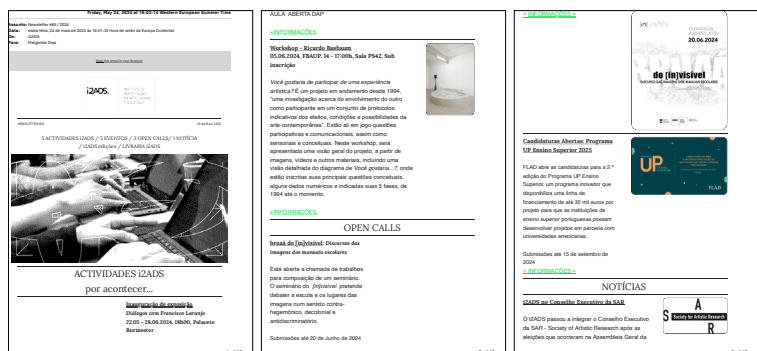
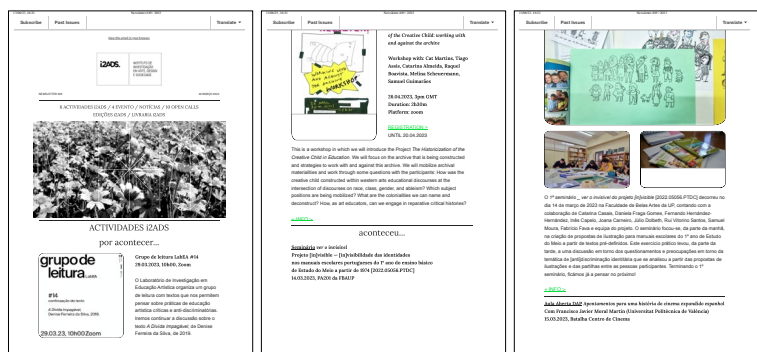
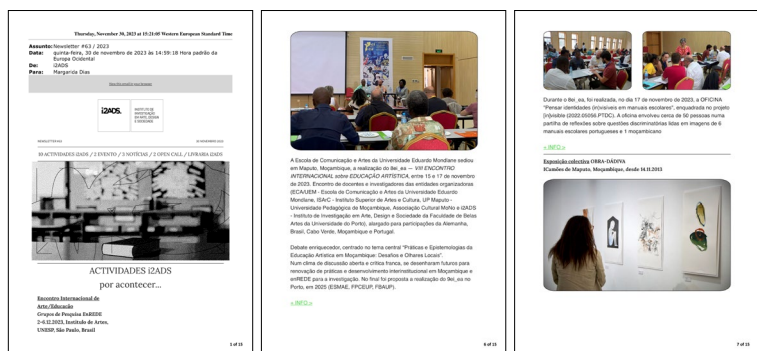
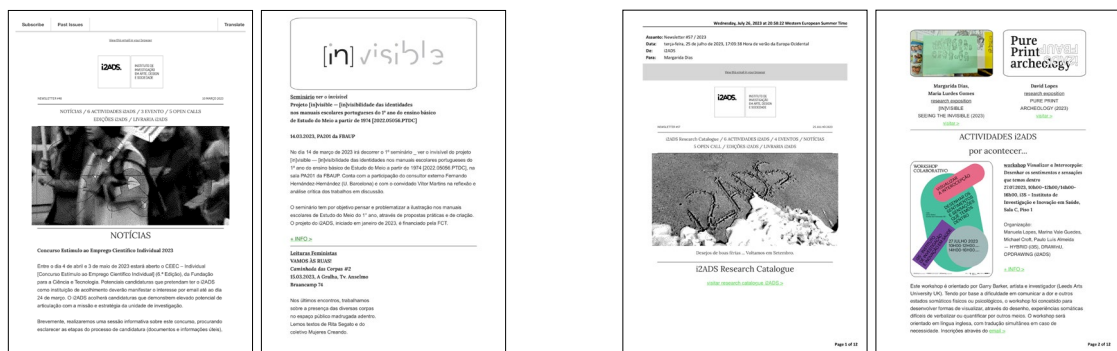
- institutional websites from the Research Institute in Art, Design and Society (i2ADS), the Faculty of Fine Arts and the Faculty of Psychology and Education Services of the University of Porto and in the website of an Erasmus+ project (YUCUNET).



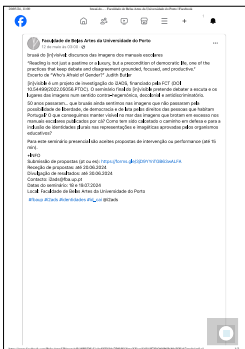
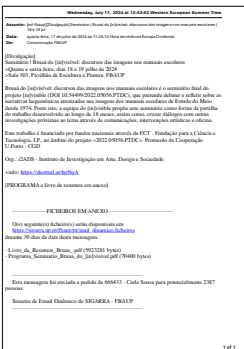
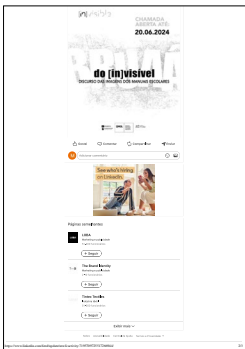
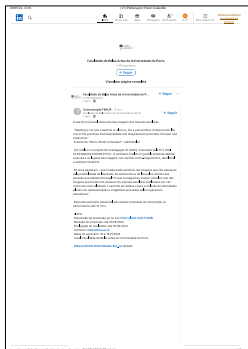
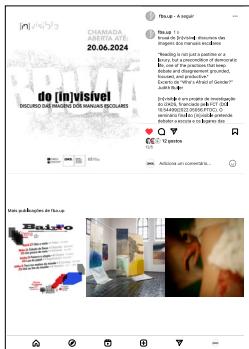
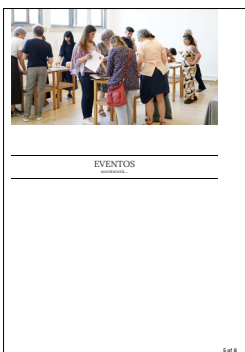
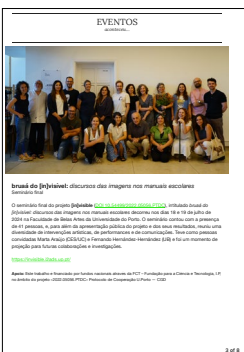
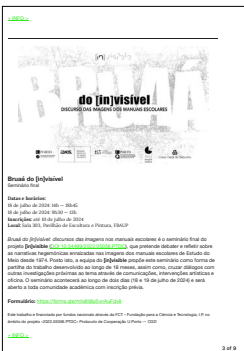
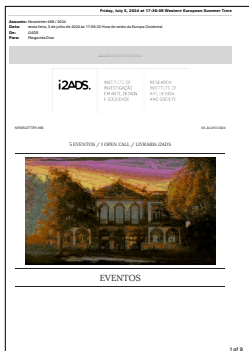
- Research Catalogue artistic research publications.



- newsletters & social media (Facebook, LinkedIn, Instagram) from the Research Institute in Art, Design and Society (i2ADS), the Faculty of Fine Arts and the Faculty of Psychology and Education Services of the University of Porto.







## 5. Attached publications





# The Value of Diversity in Arts Educational Research

Proceedings of ECER 2023  
NW 29. Research on Arts Education

Judit Onsès Segarra  
Fernando Hernández Hernández  
Tal Vaizman  
Eds.

# NW 29. RESEARCH ON ARTS EDUCATION

University of Girona (2024)

## The Value of Diversity in Arts Educational Research

Proceedings of ECER 2023

NW 29. Research on Arts Education

Glasgow, 22 - 25 August 2023

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Judit Onsès Segarra

Fernando Hernández Hernández

Tal Vaizman

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# NW 29. RESEARCH ON ARTS EDUCATION

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NW 29. Research on Arts Education

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# 1. Teaching arts education

# Archiving identities from portuguese textbooks

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## Abstract

In a world full of images as exemplifications of the (un)desired realities, in a world of books as mirrors of (un)desired lives, textbooks contribute to the design of identities in a school context. Used in the first years of schooling as an indispensable didactic tool to support teaching and learning, these books are carriers of specific cultures. As products of human relations, they combine the desires of publishers/editors with the wishes of (inter)national governmental institutions. They are passed on to schools, teachers, students, and carers (parents/grandparents/family/etc.) as a valid truth and reality. They embody economic, political, ideological, social, cultural, and educational purposes. They represent a mainstream and contribute to shaping a collective memory of those related to them, especially children. Moreover, being a product of the mainstream culture, they can (in)directly contribute to inequalities and discrimination, manipulating subjectivities to homogeneous (and desired) identities and contributing to the disappearance of singularities (Merlin, 2017).

Besides improving the teaching activities and being the primary learning source (Sui, 2022), some of the primary and direct goals of textbooks in the first school years are to teach children to decode letters, words and images. Moreover, although they combine texts and images, the attention is primarily on words. Images are given to support the world of words, and the reasons for their choices can be questioned.

Framed within the project [in]visible, this paper intends to share an example of image analysis in a Portuguese textbook from 1976, considering the possible contribution of its images and representations in shaping specific stereotyped and uniformed identities. This analysis contributes to drawing an archive of identities in images from Portuguese textbooks.

**Keywords.** Textbooks, (In)visible representations of identities, Images and illustrations, Antidiscrimination

*"There is no reality. There are no facts, there are interpretations. The truth, or what we call truth, is an interpretation that has prevailed over others."*

—Gastón Duprat & Mariano Cohn, 2016, "El ciudadano ilustre"  
[movie], 01:50:28-01:50:40, Argentina.

*"It is when it is small that the cucumber gets twisted."*

["De pequenino se torce o pepino"]

Portuguese proverb

## Research

*[in]visible - [in]visibility of identities in Portuguese 1st grade elementary textbooks of Social & Environmental Studies after 1974*<sup>1</sup> is an FCT-funded project, which began in 2023. The tasks of the project are focused in:

- Collecting images from Portuguese "Social & Environmental Studies" textbooks published for the 1st grade after 1974.
- Analysing critically images – illustrations and photographs – regarding the (re)presentation and non (re)presentation of identities concerning the following categories of discrimination: ethnic diversity, gender/sexuality, age, capacity absence and social status.
- Drawing of the history of the subject "Social & Environmental Studies" to recover its paths in relation to the Portuguese legislation (laws, decree-laws, ordinances, orders, etc.) on educational intentions and European guidelines.
- Designing a visual digital archive that reflects the representation and non-representation of identities in the sample of the textbooks and the changes of these [in]visibilities between 1974 and 2023.

## New ground, new directions

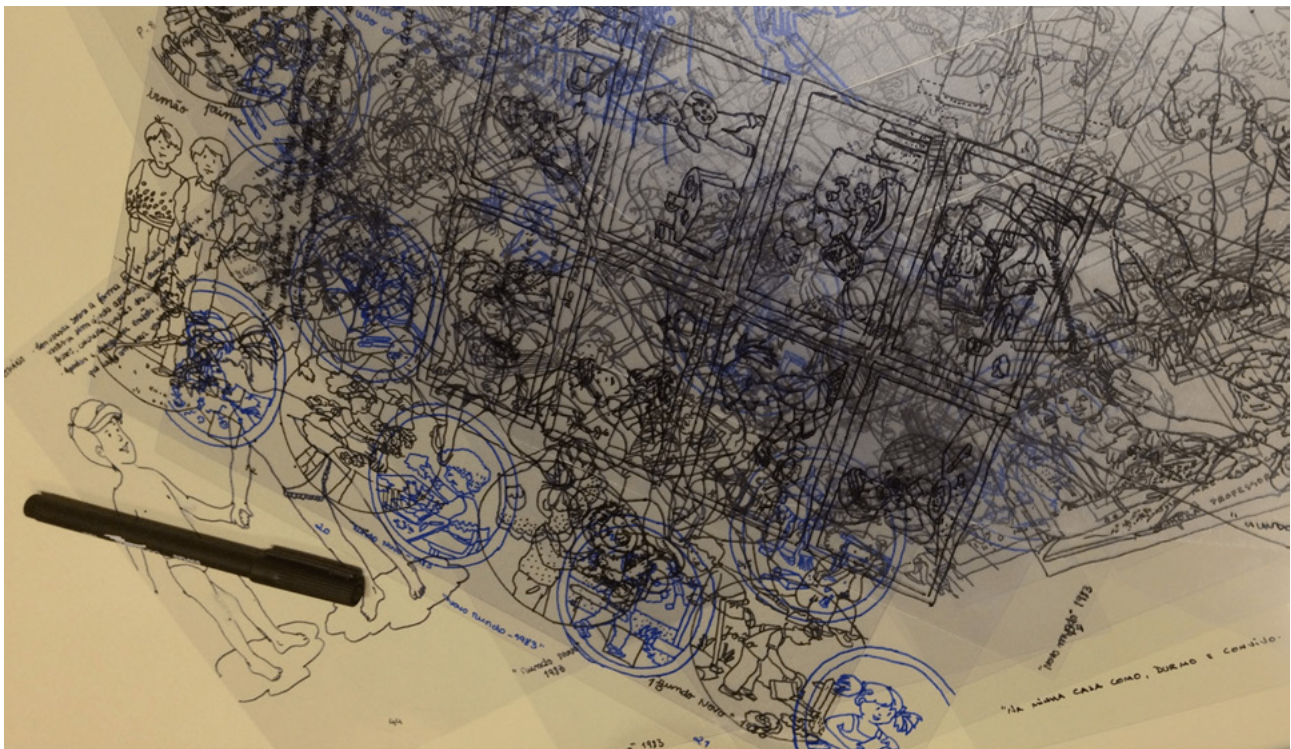
For forty-eight years, Portugal lived in a dictatorship, which was ended on the 25th of April of 1974. A democratic era started; an attempt to reach the level of (capitalist) development of the other Western countries was pursued, and enormous challenges were faced in several fields (Silva, 2022). Strategies for changing society and promoting an ideal of free people required a colossal effort in reviewing the educational field beyond others. Experimental educational phases in the first three years of Portuguese democracy were applied, and in the school year 1975/1976, the subject "Physical and Social Environment" was created, the predecessor of "Social & Environmental Studies". Although this last one was created in 1989, its implementation was in 1991, when the first "Social & Environmental Studies" textbooks were published and began to be used in schools.

The subject of "Social & Environmental Studies" (and its predecessor) was chosen because it is this one where identity issues related to the definition of the "I", the "we", and the "Others" are taught, transmitting ideals of being, acting and thinking.

## Access to textbooks

Textbooks, as disposable objects, due to their expiry date, are not (valuable) objects that you want to keep. Their reuse by the same person (other than the teacher or researcher, for example) is very rare, which makes them objects to be passed on or discarded. In addition to the change in educational priorities, the materials with which the textbooks are produced only allow them to be reused for a short time. Also, the multiplicity of subjects during the school journey in Portugal contributes to the impossibility of archiving textbooks (nowadays, that would be an average of 68 textbooks per person, apart from activity books). That is why access to information about Portuguese textbooks released from 1974 onwards, and its access is difficult.

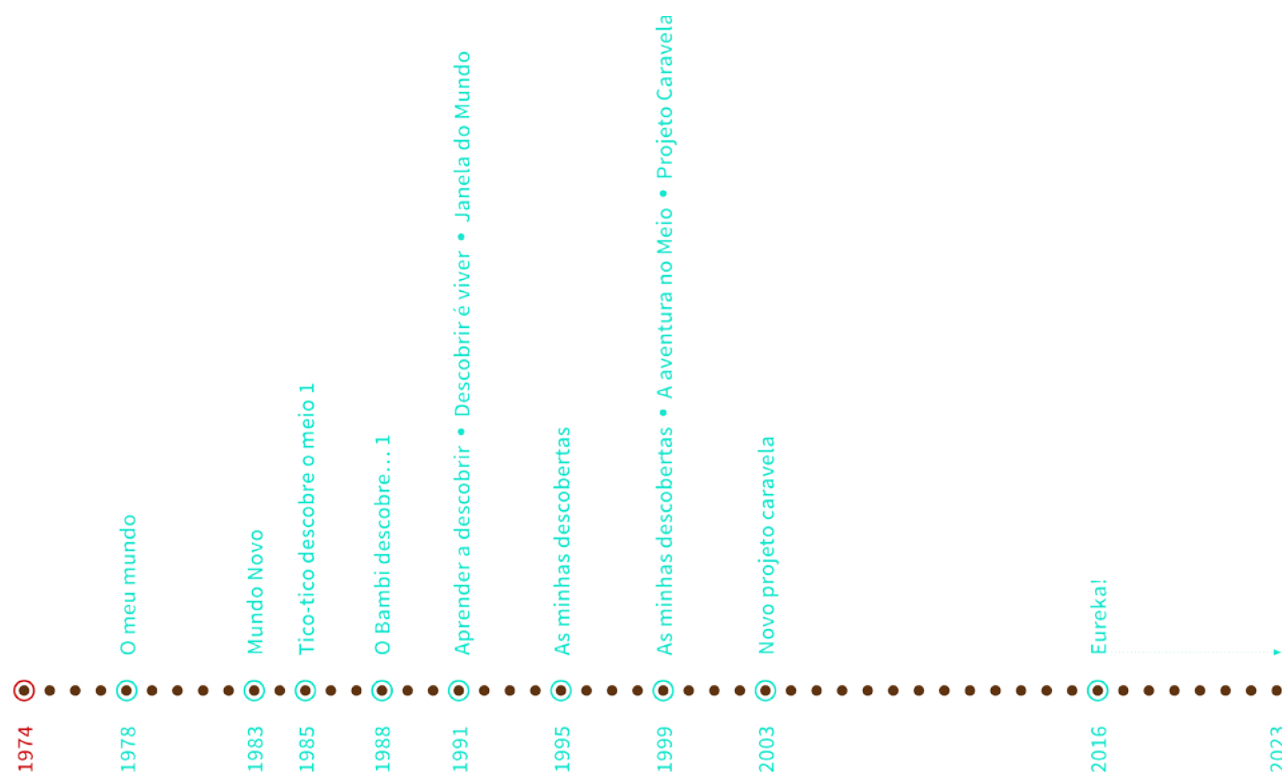
From March and October 2023, the *[in]visible* project team has been collecting textbooks from libraries (*BNP – Biblioteca Nacional de Portugal*<sup>2</sup> and *BPMP – Biblioteca Pública Municipal do Porto*<sup>3</sup>), from the publisher Porto Editora, from bookstores and different individuals. The BNP supported the project the most: the team was given a private room for consulting and registering textbooks. On the other hand, *BPMP* and Porto Editora gave us only access to textbooks<sup>4</sup>, forbidding their scanning. In the case of *Porto Editora*, the record was done by decal on acetate sheets.



Almost at the end of the first year of *[in]visible*, the project's team has collected images (which include illustrations and photos) from 61 textbooks – 20 are from the initial subject (1976-1990), and 41 textbooks are from "Social & Environmental Studies" (1991-2023).



## Maintining discovery



From *[in]visible* textbooks collection, the title of some of these books until 1999 is directly related to words such as “discovery”, “adventure”, and “new world”, linking the phase of school discoveries of this age (6-7 years old) to the colonising Portuguese past, but with an attempt of associating the empire to a promise of modernity (Silva, 2022)<sup>5</sup>. Although since 2000, the word “discovery” is not present in the titles of the following textbooks, it can be thought that the same strategy of praising the colonising past (something that was highly valued in the dictatorship) could be seen in the chapters or blocks in which the discipline has unfolded since 2004:

Block 1 - Discovering Yourself [À Descoberta de Si Mesmo]

Block 2 - Discovering Others and Institutions [À Descoberta dos Outros e das Instituições]

Block 3 - Discovering the Natural Environment [À Descoberta do Ambiente Natural]

Block 4 - Discovering the Interrelationships between Spaces [À Descoberta das Inter-relações entre Espaços]

Block 5 - Discovering Materials and Objects [À Descoberta dos Materiais e Objectos]

Block 6 - Discovering the Interrelations between Nature and Society [À Descoberta das Inter-relações entre a Natureza e a Sociedade]

The maintenance of the logic of “discoveries” in the textbooks (either in the titles or in the structure of the learning process) may confirm that colonialism and discrimination were and are, in fact, very present in the educational (and other) discourses until nowadays. Despite the progressive exclusion of the word “discoveries” from the titles of the textbooks, it remains in the structure of at least two current textbooks (published in 2016 and used also in 2023) – “Eureka! - Estudo do Meio 1” (Areal Editores) and “A turma do Pedro - Estudo do Meio” (Edições Livro Directo).

## Drawers

For initial and critical analyses of the collected material, with the technological support of the MAXQDA software, images were distributed in several codes and sub-codes related to the categories or approaches of identity mentioned before. The distribution of codes and sub-codes for the categories were:

- age > baby; child; young person; adult (mother; father); elderly; uncertain age (crowd).
- capacities > blind (sunglasses and/or walking stick); prescription glasses; wheelchair.
- ethnicities > unidentifiable (crowd); dark; medium; light.
- gender/sexuality > feminine; masculine; unidentifiable; crowd.
- social status > low; middle; high.

These initial codes, distributed in drawers of categories, are just some of the ones. There is always an open drawer for new codes when the representation is visible in a textbook (e.g., if a mental capacity limitation is represented in a textbook, this code will be added to the category of capacities).

## Sharing an example...



Figure 1. “Meio físico e social. Observação e conversação. Fichas de trabalho. 1.ª fase”, Manuel Vieira (1976), Porto Editora

## ... - numbers

Published in 1976, in the first textbook of “Physical and Social Environment” (Fig. 1), from the 90 images present, we highlighted 84 illustrations, four photos and two diagrams/signs<sup>7</sup>. In our quantitative analysis, supported by MAXQDA, we arrived at the following results by selecting parts of the images and distributing them in the category of gender/sexuality between the codes and sub-codes:

- women-girls/female – 37% (68 representations).
- men-boys/male – 56% (103 representations).
- unidentifiable – 7% (14 representations).

In this textbook, there are two representations of crowds, but these did not enter into the accounting of people.

In the case of the category of age, the distribution in codes and sub-codes is:

- baby – 0,5% (1 representation).
- child – 37% (69 representations).
- young person – 10% (18 representations).
- adult – 45% (83 representations):
  - mother – 3% (6 representations)
  - father – 1% (2 representations)
- elderly – 2% (4 representations).
- uncertain age – 5,5% (10 representations).

## ... - descriptions

After the quantitative data collection, each selected image was analysed qualitatively in each approach. The first step was to describe the image in-depth, focusing on the number of represented people, gender, age, clothing (clothes and shoes), accessories (glasses, walking sticks, hats, earrings, etc.), hair (colour, type, hairstyles), eyes (colour), mouth, skin, body posture, surroundings, and representation schemes. All these descriptions helped us to think about the identities being represented or non-represented. These thoughts were developed and discussed between 2 or 3 team members, individually or collaboratively.

From the same textbook from 1976, will be next shared the image analysis from sheet n° 4 (Fig. 2). In a kitchen (a private family environment), in the centre of the picture and in the foreground is an (adult) woman leaning slightly over a fridge (located on the left-hand side of the illustration), the door of which is open. The figure is holding a round plate with a cake cut into it. On the right-hand side of the illustration is a table (with a cup and a bottle of milk) and a green chair. In the background are the kitchen cupboards, with a window with curtains open and fastened at the side.



Figure 2. Image 1 from the sheet no. 4: Life in the family (Vieira, 1976)

## ... - interpretations

Thinking about the different categories in this image, we registered the following considerations:

- **[age]** – the smiling female (maternal) figure is young and can be associated with a stereotype of the reproductive age.
- **[capacities]** – no evident absent capacities exist in the person represented. The person is doing housework in the kitchen.
- **[ethnicities]** – only one light-skinned person is represented in a private place. The environment of the representation is Western regarding the kitchen decoration and the person's clothing and hairstyle.
- **[gender/sexuality]** – the female figure is engaged in domestic chores in a private/family environment (kitchen). She stands out with feminine clothing and a neat hairstyle and is depicted in a pose with advertising features that reinforce an idealised social role for the mother/woman in the family. She conveys an idea of happiness associated with her role. Even though she is engaged in an activity requiring some movement/dynamics, her rigid pose shows restraint in how she presents herself and acts.
- **[social status]** – the neat, clean environment with amenities (fridge, curtains), combined with the presentation of the female figure, conveys a middle-class idea. The space suggests that it is in an urban area. The plate with a cake shows some financial freedom that allows this small luxury to exist inside the house. This thought is considered because the represented environment and the clothing suggest an ambient from the 50s or 60s.

In this illustration, despite the absence of the name of the illustrator, the *[in]visible* team detected similarities with the advertisements of the 1940s and 1950s (e.g., Fig. 3). The distance between these advertisements and the illustration of the textbook from 1976, raised questions to be thought about: Why this image was chosen? Why weren't images of the 1970s represented?



Figure 3. From left to right, advertisements of refrigerators: Gibson, 1944; Admiral "Master", 1946; Amana Double Duty Freezer, 1956 (detail)<sup>8</sup>.



This initial approach to the different forms of talking about identity in images is incomplete if seen separately. That is why our interpretation could only be more complete by looking at the adjacent image and text of the page (Fig. 4) and, after that, with other pictures of the textbook.



Figure 4. Sheet no. 4: Life in the family (Vieira, 1976)

This page (Fig. 4) presents two family groups: the rural world vs. the city world, large family vs. small family, lower class vs. middle class, female activities vs. male activities, and equipped kitchen vs. rustic kitchen (fireplace). The image of the rural environment suggests warmth from contact with people (family) and the fireplace. The other image, from the urban environment, offers a coldness from the colours used in the illustration, the opening of the fridge door, and the fact that the person is alone at home. The size of the images may suggest that the image in the bottom left-hand corner, which is more significant, was closer to many people's reality (in the 1970s), while the city image in the top right-hand corner alludes to a dreamed-up ideal. The text suggests that children should be involved in their homework, that everyone works, regardless of their age, and that whatever contribution they make is positive at home and school. In both images, the woman's social role is attached to the private/familiar sphere (cooking, tidying, spinning, knitting, and caring for the younger people).

### ... - towards conclusions

*"They are now and then mothers and daughters. But almost without exception they are shown in their relation to men."*

— Virginia Woolf, 1929, *A Room of One's Own*

From this analysis, we moved on to the next stage: the relationship of the first image (Fig. 2) to other representations of women/female figures and men/male figures. In this textbook, the woman cooks or

takes care of the groceries for home; clean the private/public (indoor) places and washes the clothes; is the mother and takes care of the children and their education; is concerned with maintaining a neat and attractive appearance, relating to beauty, and often with the pink colour associated with their clothing. The girls are represented in the same poses and activities as a preparation for their (possible) future – future home carers and mums. When represented in this textbook, the woman must maintain a particular posture. She is responsible for the private space (the impact is merely on the family) and for pleasing other people (Karintzaidis et al., 2016; U'Ren, 1971; Weitzman et al., 1972). The women in the textbooks do not have an exciting life, as if they could not choose the person they want to be (Komisar, 1971). The only situation when the woman performs an outdoor subsistence activity is in a rural context. Furthermore, when she is with a man, she stays in the background, as a shadow in the invisibility.





“The message is that nothing happens to women, that women tend to the routine needs of others, but accomplish nothing unique themselves.” (U’Ren, 1971, p. 327).

Analysing the representation of the men/male figures, these are seen as hard workers and intellectuals. The man has the strength to carry out the hard work related to fishing, agriculture and the construction of houses. It is a man with a social status who dedicates his life to learning to be a successful person in society (there is a significant number of boys or young men studying), with a position of authority over other people. He can be a policeman, a businessman and a doctor. His way of life requires moments of pause and pleasure since he is represented as a group leader. The boys are adventurous and courageous, testing the limits in front of danger or death (Karintzaidis et al., 2016; Mohd Yasin et al., 2012). Moreover, even if a boy is sometimes aggressive, he knows or will learn how to behave because he is or will be an example for society. After all, almost all heroes are men...



## Choices

This analysis is not final, and we may even doubt whether it ever will be. Nevertheless, from these thoughts around numbers, descriptions, and interpretations, we will have the task of relating them to the following textbooks and the educative and political (Portuguese and European) legislation.

The represented identities, in this case, continued to be used to strengthen a patriarchal society and discrimination and continued to present ideals and stereotypes that, in the 1970s, were not anymore, a norm (e.g., a lot of the women also worked outside their houses, besides being or not mothers). Did these represented stereotypes of visible and invisible identities change the freedom of everyone living in Portugal?

It is evident to us that breaking the (mental) chains from the past is impossible and that the textbook can be an “interesting” tool depending on how its content is exposed, questioned, and confronted by the teachers/carers with the students/children. Since books and textbooks contribute to the creation of

stereotypes through the exemplification of ways of being/feeling and of social values (Sovič & Hus, 2015; Weitzman et al., 1972), the images are the most immediate contact that should be seen carefully for their communicative, aesthetic and ideological roles (Karintzaidis et al., 2016, p. 114). What is visible or invisible in the textbooks are not facts but choices.

## Notes

1. <http://doi.org/10.54499/2022.05056.PTDC>, <https://invisible.izads.up.pt/>
2. National Library of Portugal, located in Lisbon.
3. Porto Municipal Public Library, located in Porto.
4. In the case of the publisher, we couldn't get information about the publishing history of textbooks on "Social & Environmental Studies" or "Physical and Social Environment". The access was given only to the textbooks that we were sure that existed.
5. Between 1995 and 2000, several actions were taken in Lisbon to sanitise and depoliticise the memory of the colonial empire: the construction of the Parque das Nações; the realisation of the Expo'98 (1998 Lisbon World Exposition, with the theme "The Oceans, A Heritage for the Future"); the construction of Vasco da Gama's Bridge (1995-1998), Tower (1998) and Shopping Center (1999); the construction of buildings and the Pavilhão Atlântico in the forms of ships. As Inês Silva exposes, these investments had the intent to promote a view of Portugal as a place connotated to "adventure" and "cultural encounter"(2022).
6. Related specifically to skin colour. Although it is not precise to identify an ethnicity through skin colour, Portuguese textbooks have a limited representation of diverse ethnic groups.
7. All images entered in this account. For the qualitative analysis, only a few images were not analysed because they did not have a link to the identity representation.
8. Images retrieved on the Internet: Admiral. Refrigerador tipo "Master" [Advertisement]. (1946). A Cigarra [magazine]. <http://atom.arquivoestado.sp.gov.br/index.php/>, Pereira, A. M. (2016, junho 13). Uma caixa de receitas da Gibson. <https://garfadasonline.blogspot.com/2016/06/uma-caixa-de-receitas-da-gibson.html>, <https://www.freeimages.com/pt>

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# Reflections on the Construction of a Textbook for Art Education. A Case Study of Two Textbooks from the Bauhaus School

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## Abstract

The reflection presented here aims, above all, to promote the view of teaching practice as a continuous space for reflection. In this context, a thorough analysis of the relationships established in the classroom is sought, considering the subsequent analyses that may emerge from these enriching exchanges.

Focusing on reflections on teaching practices, we highlight the influential contributions of two renowned Bauhaus masters, Johannes Itten and Paul Klee. Itten, a pioneer in the approach to visual arts, emphasized the interconnection between artistic expression and color theories. Klee, in turn, promoted creative freedom, encouraging individual exploration. Their methodologies transcended conventional boundaries, shaping not only the Bauhaus but also influencing subsequent generations of artists and educators. The ideas of Itten and Klee continue to inspire, underscoring the enduring relevance of a reflective and innovative pedagogy in contemporary art education. They serve as paradigmatic examples of a reflective approach to art education. As a result of this reflection, two textbooks emerging from the pedagogical practices of these masters are presented, constituting a significant contribution to the teaching/learning process in the artistic fields. These textbooks not only provide valuable insights into the applied methodologies but also enrich the comprehensive understanding of the educator's role in artistic formation. By offering an in-depth view, they become essential tools for enhancing the educational environment and catalyzing student development. In addition to guiding techniques and pedagogical approaches, these works serve as inspirational sources, fostering a holistic approach to art education.

**Keywords.** Art Education, Textbooks, Bauhaus School, Johannes Itten, Paul Klee

## General description

This reflection does not intend to be an exhaustive study of the Bauhaus but rather to present crucial points for the reflection on teaching practices in higher education in Design. Some of the concerns that run through this reflection can be translated into the following questions:

- How do the textbooks of Johannes Itten and Paul Klee address and outline the fundamental principles of artistic education at the Bauhaus?
- What is the underlying educational philosophy behind the teaching methods proposed by Itten and Klee at the Bauhaus?
- In what way do the textbooks highlight the interaction between theory and practice in the artistic teaching process, as proposed by Itten and Klee?
- How were the ideas and methods described in the textbooks of Itten and Klee received and influenced subsequent pedagogical practices in art education?

Based on these questions, to critically examine the pages of the textbooks, we focused on the following objectives: understanding how the pedagogical objectives proposed by Itten and Klee aim to develop students' technical skills and creative expression; understanding how the textbooks address the role of art in the holistic education of the student, going beyond technical development to include conceptual and critical dimensions; understanding the specific objectives related to the understanding of color and form theories, as presented in the textbooks; determining whether the textbooks highlight objectives that encourage an interdisciplinary approach and the integration of various forms of artistic expression; understanding how the objectives of artistic education proposed by Itten and Klee at the Bauhaus contribute to the formation of artists capable of innovating and transcending artistic conventions.

Regarding the context, the reference to the Bauhaus is mainly linked to the pedagogical legacies it left behind. The 14 years of the Bauhaus's existence as an educational institution consolidated its position as one of the most influential in the teaching of Design and architecture in the 20th and 21st centuries. Its notoriety rests not only on the magnificence of its facilities or equipment but also on its ideals, artistic achievements, pedagogical contributions, critical analyses, reformulations, and writings of its directors and faculty.

It is always on the verge of transgression and modernist recovery that we can 'read' the various programmatic perspectives of the Bauhaus, analyze the pedagogical and material production of this school. Only in this way can we 'learn from the Bauhaus,' learning from the experience (Rodrigues, 1989, p.20).

During this period, the school was perceived as an essential locus for debate and congregation, giving rise to innovative ways of conceiving and experiencing design and architecture.

The Bauhaus sustained an artistic and pedagogical concept that advocated the interconnection between art, craftsmanship, and technology, resulting in the conception of functionally crafted products that were aesthetically refined and commercially accessible to all social strata. The artists and designers who taught or attended the Bauhaus contributed to the development of a distinctly modernist style, characterized by sober lines, geometric shapes, and the deliberate absence of ornamentation and ostentation.

The Bauhaus, founded in 1919 by Walter Gropius, was a pedagogical experiment in the domains of craftsmanship, design, arts, architecture, and urban planning that transcended the institutional framework of a school to become a cultural and artistic movement with impact in Germany, subsequently radiating internationally (Rodrigues, 1989, p.17).

The pedagogies advocated at the Bauhaus underscored the importance of design and productive practice in an environment where the training of designers and artists faced the inherent challenges of experimentation. Bauhaus instructors emphasized the indivisibility of theory and practice, thus delineating a training process in which students were urged to acquire multifaceted skills. This was achieved through the realization of real-life feasibility projects, exploring a variety of techniques and materials while not neglecting the need to conceptualize the underlying social relationship. It was argued that education should amalgamate social responsibility, theory, and practice in an integrated manner, promoting comprehensive training in artistic, architectural, and design terms, equipping students with substantial problem-solving skills.

Furthermore, emphasis and importance were placed on collaboration and interdisciplinarity, encouraging students to collaborate in teams and integrate various disciplinary areas into their projects. This experimental and collaborative approach emphasized the importance of practical knowledge, teamwork, and additionally, it encouraged critical thinking and questioning established conventions. The purpose was to promote an educational practice that fostered the development of individuals conscious of their decisions and corresponding discourses.

Due to the advancement of industrial production methods in the 19th century, the existing unity between design and production was diluted. Gropius's fundamental idea was that, at the Bauhaus, art and technology should become a new and modern unity (Burdek, 2006, p.28).

The pedagogies implemented by the Bauhaus have had and continue to have a significant impact on the field of Design education, recognized as an extremely relevant influence in the contemporary training of designers. Reflections on the pedagogical practices of prominent figures such as Walter Gropius, Wassily Kandinsky, Paul Klee, and Johannes Itten, among other Bauhaus instructors, have been meticulously documented in textbooks and literary works covering the themes included in their courses.

In these records, it was common to find not only written reflections but also graphic representations illustrating concepts and, at times, the results achieved by students in the proposed exercises. This documentary body reflects a continuous commitment to research and investigation, addressing crucial issues related to teaching and learning in art education, as well as teaching and artistic practices, in addition to student formation.

As it is known, during its fourteen years of existence, the Bauhaus did not have a curriculum that could be accepted as a consolidated program, but rather a variety of proposals and divergent approaches, almost always in conflict (Vega, 2019, p.75).

## Methodology

We opted for a qualitative and interpretative approach when writing about the textbooks of Johannes Itten (Fig. 1) and Paul Klee (Fig. 2) from the Bauhaus, prioritizing a deep understanding and detailed



analysis of teaching methods. In contrast to traditional scientific approaches, focused on controlled experimentation and quantitative analysis, our methodology emphasizes the interpretation of texts and the extraction of contextual meaning. Qualitative research provides a subjective and contextual exploration of educational methods in the textbooks. Reflective analysis and critical interpretation offer a holistic view of teaching at the Bauhaus, highlighting aspects such as educational philosophy, practical approaches, and impact on artistic development. The methodology used in this reflection on Bauhaus teaching consisted of the exploratory analysis of the two textbooks in question.

Starting with Johannes Itten's work "Design and Form: The Basic Course at the Bauhaus and Later" (cover in Fig.3). This author was chosen for his teaching skills and his interest in contributing to the development of latent and hidden talents in his students. According to Itten, this process should be achieved naturally, respecting everyone's uniqueness.

In this book Itten describes his system for encouraging the student to work in an individual and creative way (Ruddley, 1964, p. 44).



Figure 1. Johannes Itten  
(Paula Stockmar, 1920)



Figure 2. Paul Klee  
(Hugo Erfurth, 1927)

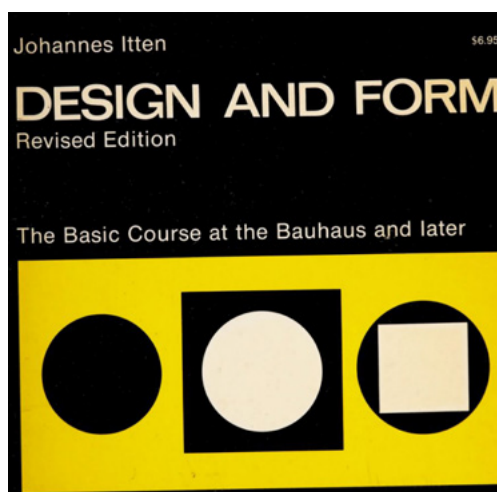


Figure 3. Book cover. "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975.

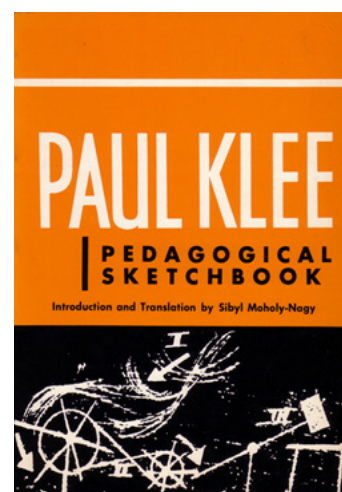


Figure 4. Book cover. "PEDAGOGICAL SKETCHBOOK" Paul Klee, 1953.

The Syllabus system (Fig.5), which Itten proposes to use, is presented on the basis of objectives that he considered essential for the development of learning and skills. As can be seen in the Syllabus, the basic outline of the teaching structure, each student's foundation should be worked on in order to develop their aesthetic sensibility, which would lead them to understand shapes, colours and materials, a sensibility that would help them to explore graphic expression individually and boost their creativity. All this accompanied by a strong theoretical and practical component on the theory of form and colour, as well as techniques for using materials.

Figure 6 shows Itten's possibilities for using the chiaroscuro effect, both in terms of the use of the material and its potential, and in terms of the possible structure for its representation. Based on this example and an understanding of it, each student could produce their own representation of chiaroscuro. The same thing happens in Figure 7: pairs of visual representation techniques are made available to the student, which encourage them to analyse these representations, opening up new possibilities. In this context, the initial concepts of chiaroscuro and pairs of visual representations are introduced. Subsequently, more challenging proposals are presented, such as the analysis of the use of chiaroscuro in paintings (Fig. 8 and 9). This encourages critical thinking and activates individual creative processes, giving rise to technical works and representations of different solutions (Fig. 10). However, these solutions are valid and emanate from the theories and practices taught.

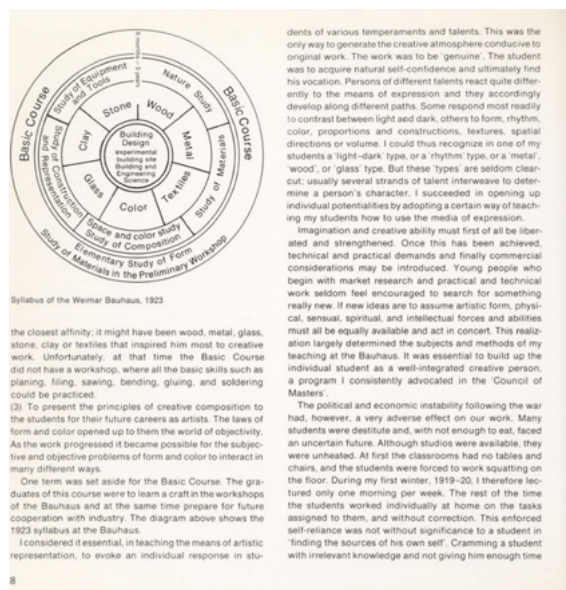


Figure 5. Syllabus of the Weimar Bauhaus, 1923, in the book "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975, p. 8.

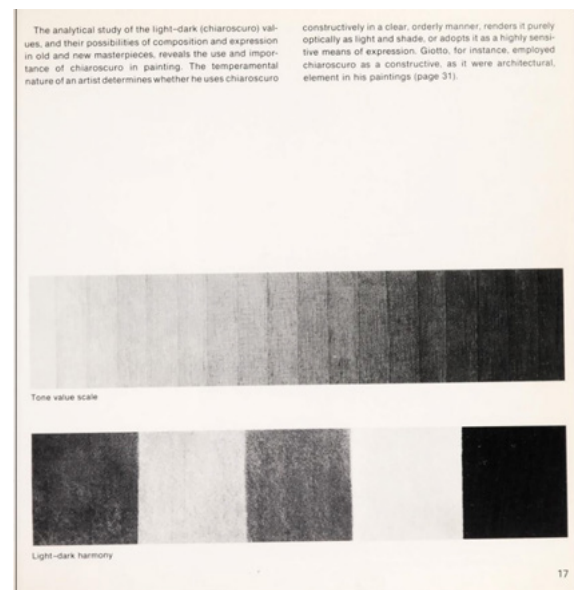


Figure 7. Examples of the works (light-dark, chiaroscuro) presented in the book "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975, p. 17.

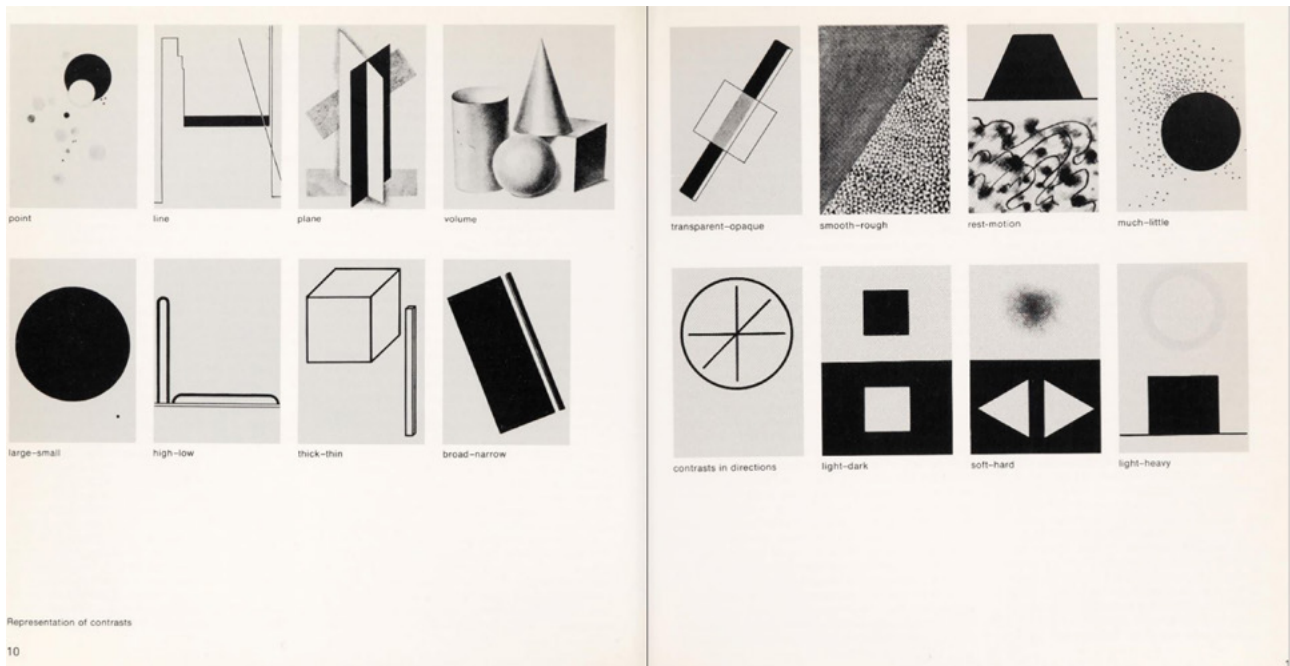


Figure 6. Examples of the works (Pairs of visual techniques) presented in the book "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975, p. 10-1.



Figure 8. Portrait of the Duchess of Alba, Goya, 1795 (collection of the House of Alba, in the Liria Palace, Madrid)

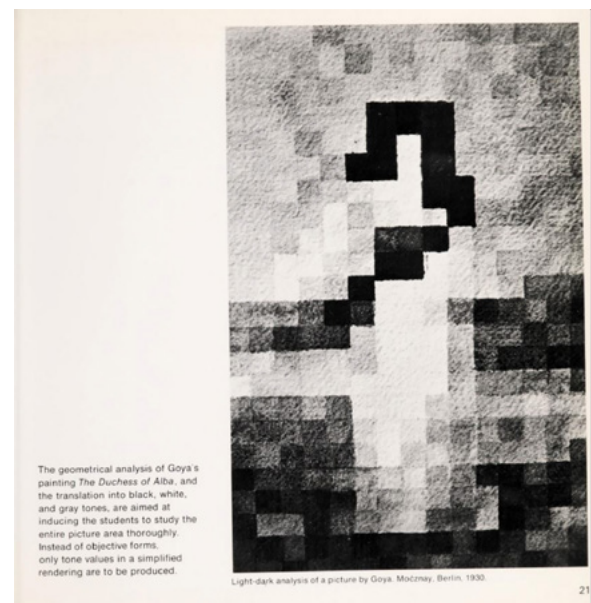


Figure 9. Light-Dark analysis the painting of Goya the Duchess of Alba by Mocznay in the book "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975, p. 21.



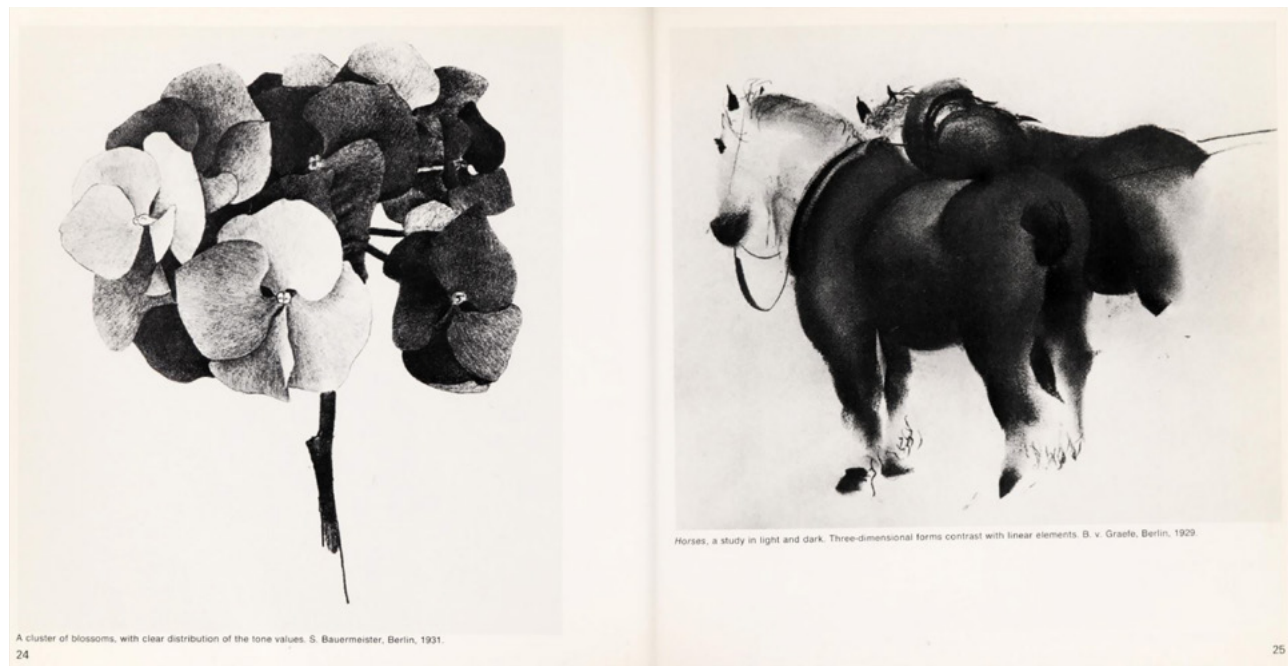


Figure 10. Examples of the works (tone values) presented in the book "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975, p. 24-5.

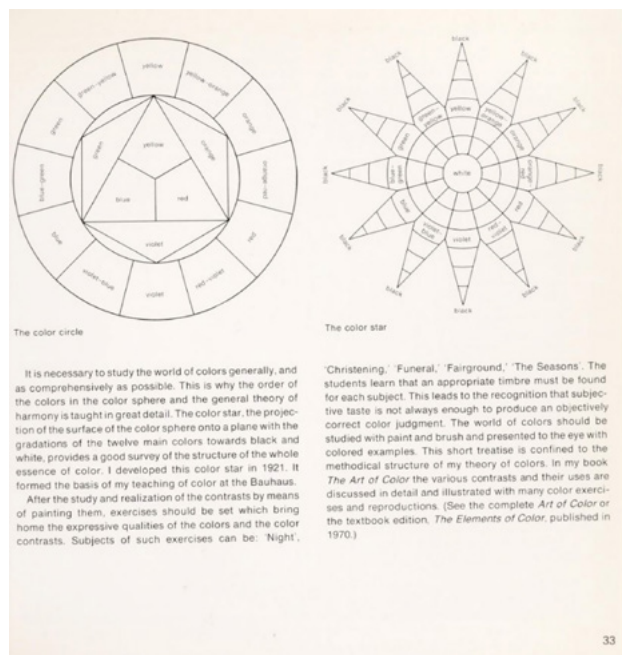


Figure 11. Page about color theory in the book "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975, p. 33.

His approach was based on the conviction that form and color are the essential pillars of visual arts, and it is crucial to understand their relationships for creating harmonious and effective compositions. The research and reflection that Itten carried out in the course of his practice can be seen in diagrams and examples that explain the theories of form and colour (Fig.11), which contribute to the creative processes, sometimes solitary, of the students and which still support the development of pedagogical methodologies today.

Itten's approaches are not confined to two-dimensional examples and final results; they extend into three-dimensional fields, giving rise to sculptural results such as those illustrated in Figs. 12 and 13, as well as textures, illustrated in Figs. 14, 15 and 16.

Additionally, he provided students with fundamental principles of design, such as balance, contrast, and unity. In addition to lectures and demonstrations, students were engaged in tasks and practical projects, allowing for the concrete application of the acquired knowledge.



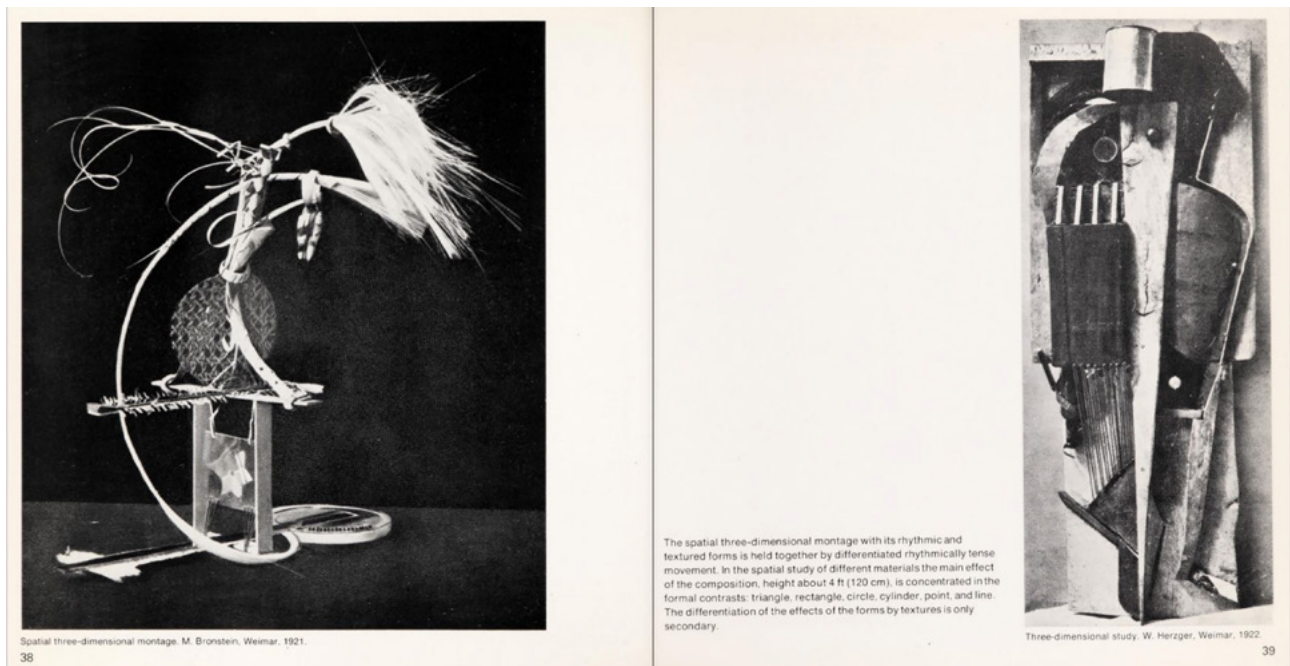


Figure 12. Examples of the works (spatial three-dimensional montage) presented in the book "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975, p. 38-9.

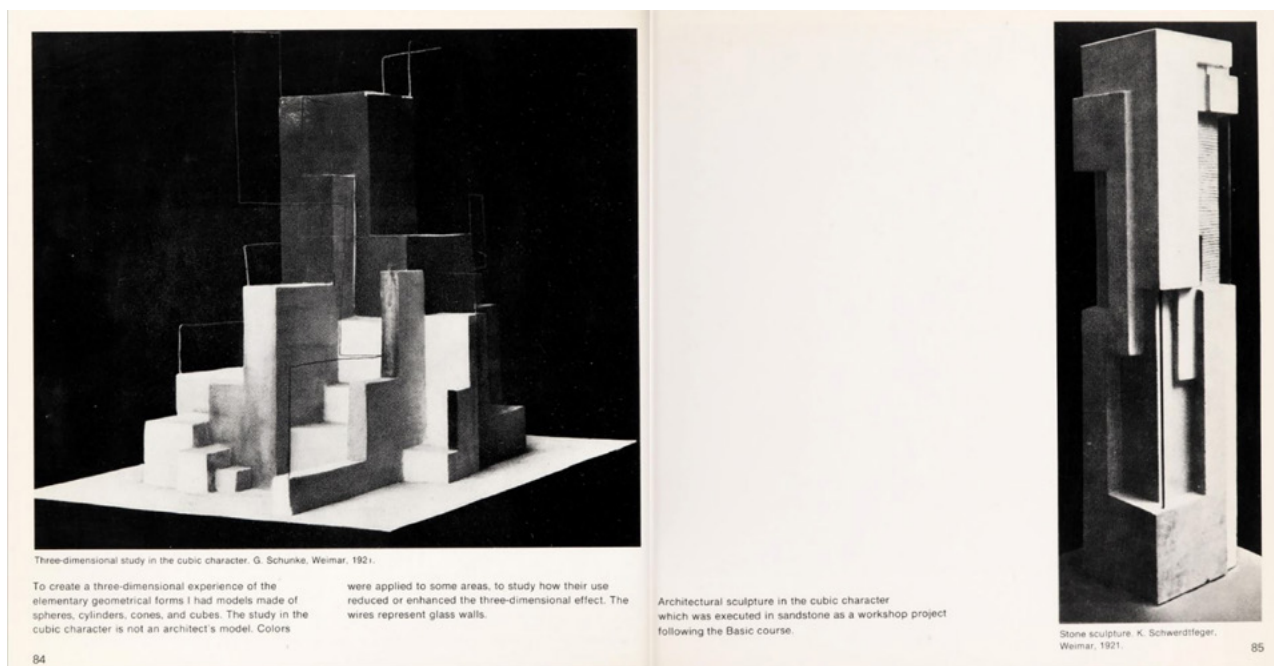


Figure 13. Examples of the works (three dimensional study) presented in the book "DESIGN AND FORM. The Basic Course at the Bauhaus and Later" Johannes Itten, 1975, p. 84-5.



Figure 14. Examples of the works (textures) presented in the book “DESIGN AND FORM. The Basic Course at the Bauhaus and Later” Johannes Itten, 1975, p. 44-5.

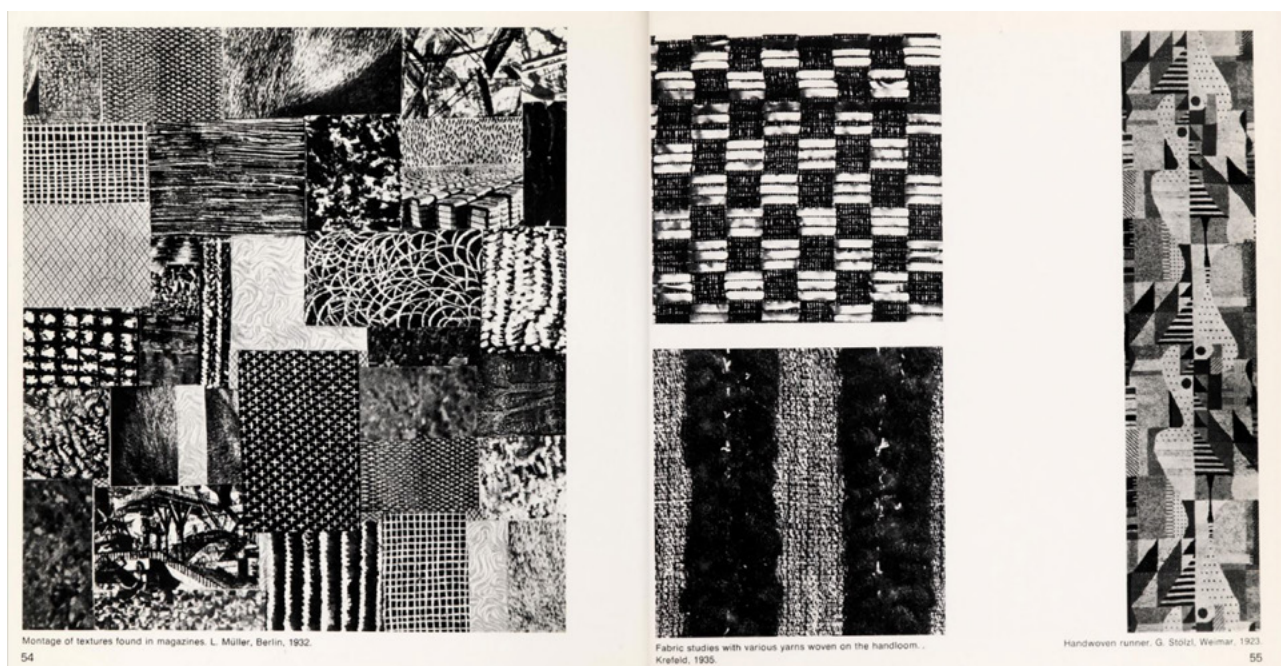


Figure 15. Examples of the works (textures) presented in the book “DESIGN AND FORM. The Basic Course at the Bauhaus and Later” Johannes Itten, 1975, p. 54-5.



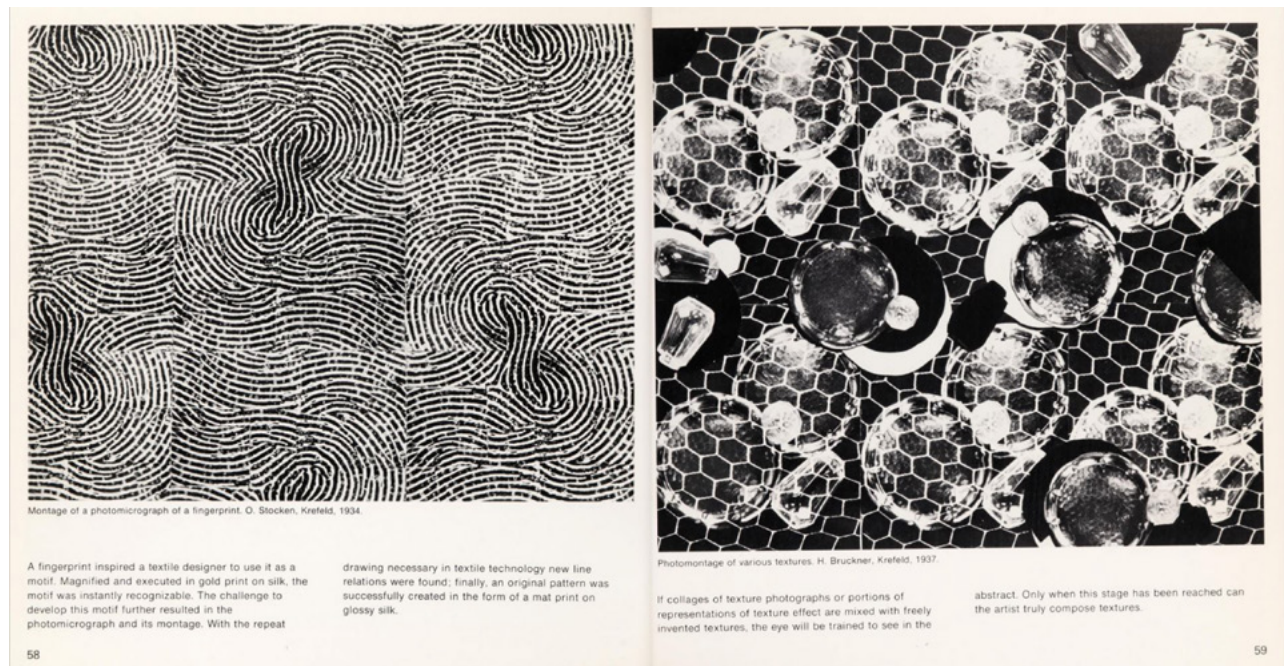


Figure 16. Examples of the works (textures) presented in the book “DESIGN AND FORM. The Basic Course at the Bauhaus and Later” Johannes Itten, 1975, p. 58-9.

On the other hand, Paul Klee, in the “Pedagogical Sketchbook,” first published in 1953, compiled a series of records, explanations, and proposals with the aim of exploring the use of graphic elements as analytical tools and extensions of thought concerning the surrounding systems and structures.

Klee believed that it was possible to explain methods but avoided discussing his own to compel students to find alternatives and new formulas in a more flexible and evolving educational approach (Vega, 2019, p.122)

In his explanations, Klee employed a concept whereby the visual element of line (Fig. 17) was regarded as a “living being” with the capacity for freedom of movement, enabling it to become “anything” as long as the student was willing to imbue the element with life. He presents the concept of using the line element in a poetic way, demonstrating its diversity and versatility, and the possibilities of manipulating it to create different visual and emotional effects. It is important to note that lines can be used not only to define static forms, but also to convey dynamism, harmony and balance.

In his book, “Pedagogical Sketchbook”, he develops a system of relationships (Fig.18) and approaches to the student, allowing them to achieve knowledge based on these relationships. Rather than being taught the line element as a set of points, the student is taught to view it as a living, dynamic element that can be used to create the most incredible structural representations (Fig.19).

The sum total is what Paul Klee calls “Resonanzverhältnis,” meaning a reverberation of the finite in the infinite, of outer perception and inner vista. The experience of this dual reality of the SEEN and the FELT essence of nature, impels the student toward... (Moholy-Nagy, 1972, p.12)

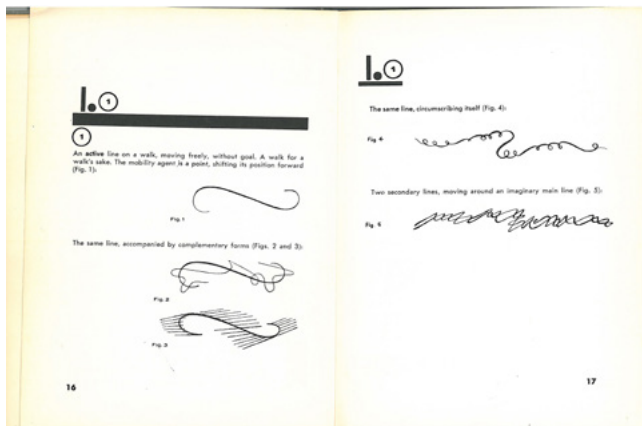


Figure 17. Introduction to the concept of line, presented in the book "Pedagogical Sketchbook" Paul Klee, 1953, p. 16-7.

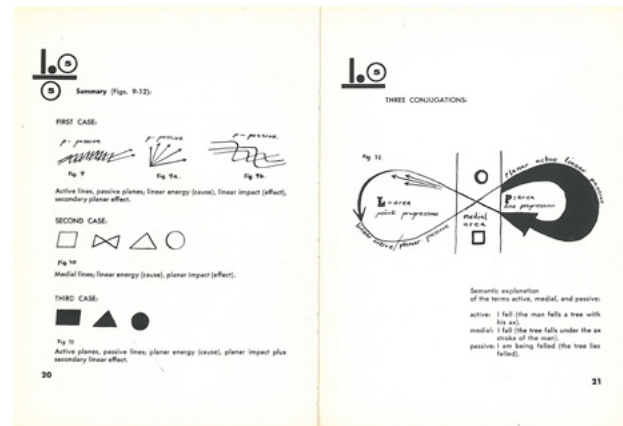


Figure 18. Lines and basic forms presented in the book "Pedagogical Sketchbook" Paul Klee, 1953, p. 20-1.

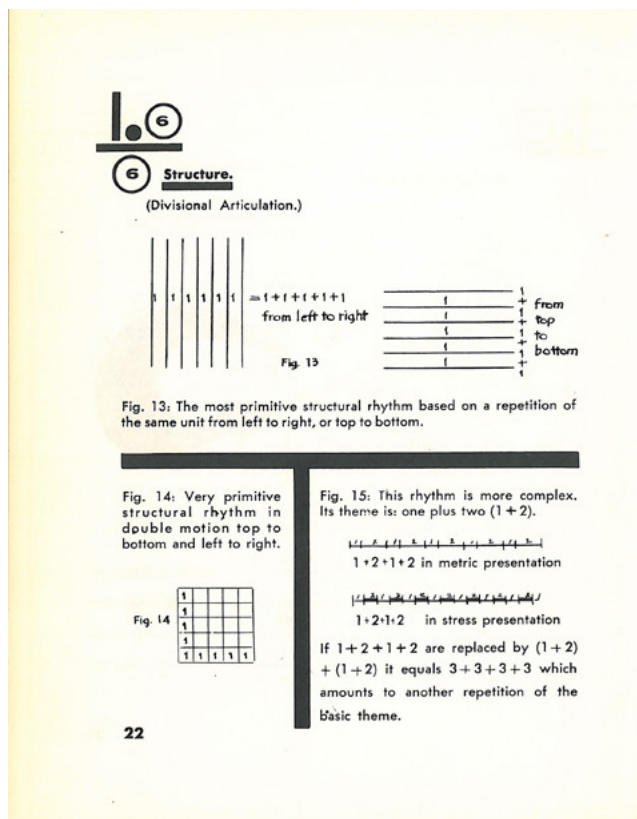


Figure 19. The concept of structure and rhythm in the book "Pedagogical Sketchbook" Paul Klee, 1953, p. 22-3.



## Outcomes

Considering the contributions of these educators, we realize that they shaped the educational landscape of the Bauhaus, providing foundations for contemporary pedagogical practices. The legacy of Itten and Klee extends beyond the past; their ideas inspire educators and artists, emphasizing the importance of a reflective and innovative approach in art education. By incorporating innovative practices and progressive educational perspectives, the textbooks not only strengthen the knowledge base but also encourage the creative flourishing of students, thereby contributing to the development of more capable and conscious individuals in the artistic domain.

Johannes Itten, renowned for his innovative approach to teaching visual arts, brought with him a pedagogical philosophy that valued the connection between artistic expression and a deep understanding of color theories. His contributions influenced not only the Bauhaus but resonated over time, impacting generations of artists and educators.

Paul Klee, in turn, stood out for the unique fusion of artistic theory and pedagogical practice. His vision of teaching focused on the creative freedom of the student, encouraging individual exploration and authentic expression. Klee's methods transcended conventional barriers, stimulating a holistic approach to artistic development.

The reflection on pedagogical practices, the materials used, their implementation, and the analysis of corresponding results played a structural role in the Bauhaus, emerging as crucial elements for its development and, above all, for the longevity of the institution. This legacy persists as an influential model, guiding curriculum planning strategies in future institutions dedicated to art and design education.

We sought to understand the emphasis placed by each teacher on their own reflections and analyses regarding educational practice. The analysis of this relevant information aims, therefore, to structure and define the predominant elements to be incorporated into curricula, pedagogical practices, and interactions with students that we, as educators, undertake. These moments of reflection and analysis, representative of a convergence of diverse information, should promote collaborative dialogues among teachers, students, and the regulatory institutions of the courses. The relevance of this task lies in the analysis of various perspectives and approaches, not limited to programs, content, objectives, and skills, but also involving a progressive deconstruction of the acts of teaching, learning, producing, and constituting knowledge. This process aims to foster a comprehensive sharing of knowledge, resulting in substantial changes in teaching and learning processes.

The ability and opportunity to reflect on our role in the contexts in which we operate, especially in higher education in Design, akin to the experience of the Bauhaus with its educators, becomes pressing. Reflection on the spaces in which they constituted themselves as educators led them to manage and interfere in the definition of curricula, adapting and/or altering disciplines and spaces, as well as publishing data collected in texts and publications. In this way, they transformed their practices into elements of continuous research, sharing with the world information considered relevant to foster discussions and transformative interventions. The theoretical analyses, exemplified by the case of the Bauhaus, highlight the need to emphasize all findings, more or less consistent, that emerge from the experiences between teaching and artistic practice, as well as what is expected from a new generation of artists, architects, and designers.

At the Bauhaus, directors, teachers, and students demonstrated that reflecting on each constituent element of an educational institution can positively contribute to transforming the teaching of Design into a space for sharing and learning, solidifying itself through the diversity of individual contributions for collective benefit. Prominent figures like Klee, Kandinsky, and Gropius advocated for an individualized approach to students, encouraging the pursuit of creative paths and the formation of their own voices. Despite the global recognition of the importance of the Bauhaus, the emphasis has largely been on formal planning issues of courses and disciplines, often mechanically transposed to Design courses in different regions of the world. This generalization was influenced by the emigration of Bauhaus teachers to countries such as England, France, and the United States, as well as by maintaining their commitment to social, economic, and political issues in the places where they taught. It is emphasized that, in these reflections of directors, teachers, and students, consensus was not always established, is not established, or will be established, and it is precisely at this point of convergence that transformations occur.

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# Arts and Research in Education: Opening Perspectives

Proceedings of ECER 2022  
NW 29. Research on Arts Education

Judit Onsès Segarra  
Fernando Hernández Hernández  
Eds.



# NW 29. RESEARCH ON ARTS EDUCATION

University of Girona (2023)

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Proceedings of ECER 2022

## NW 29. Research on Arts Education

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Judit Onsès Segarra

Fernando Hernández Hernández

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# NW 29. RESEARCH ON ARTS EDUCATION

University of Girona (2023)

Arts and Research in Education: Opening Perspectives  
Proceedings of ECER 2022  
NW 29. Research on Arts Education

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## 2. Arts for social change

# Naturalizing Attitudes on Others Through Images in Portuguese Primary Textbooks

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## Abstract

The Portuguese textbooks, accessible, common and individual objects since 2017-2018, are cultural objects and pedagogical instruments (of *trust*) for specific consumers that allow us to study and analyse the educative system through the cultural, educative, political, ideological and curricula choices since they mark conceptual options in the education. Since their contents are legitimated “*in and for*” the school (Castro, 1999, p. 189), the study of the images can allow the drawing of thoughts in order to understand codes, messages, views of the world and artistic expressions that are intended: to influence their readers/viewers; and to naturalize attitudes and ways of being or not being.

Past and contemporary Portuguese research on the analysis of textbooks and several issues such as racism, gender, and reinforcement of stereotypes, is focused mainly on the contexts and texts, paying almost no attention to the images and the relations they establish with the texts. In this article, starting from a prelude that is based on exposing the importance and impact of images in textbooks, I present a research where the aim is to enter into a different methodology, focusing on images and their relationship with the texts, exploring the representation or not of identities of people/groups of people. The examples offered by the images in textbooks are a support for the (re)cognition of self and the other. (Re)cognition of who is mirrored and serves as a model, but also of who is invisible. The (non) presence of visual representations of identities influences the way in which the past-present-future is constructed.

**Keywords.** Textbooks, [In]visible Identities, Images and Representation, Anti-discrimination.

## Starting point

“Seeing comes before words. The child looks and recognizes before it can speak.

[...]

We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach - though not necessarily within arm's reach. [...] We never look at just one thing; we are always looking at the relation between things and ourselves.”

—John Berger, 1972, chap. 1 of *Ways of Seeing*

“When I was growing up, I was taught in American history books, that Africa had no history and neither did I. That I was a savage about whom the less said the better; who had been saved by Europe and brought to America and of course I believed it. I didn't have much choice. Those [are] the only books there were. Everyone else seemed to agree.”

—James Baldwin, 1965, 30:35-31:05 of *Debate: Baldwin vs. Buckley*

“As I move through my daily life, my race is unremarkable. I belong when I turn on the TV, read best-selling novels, and watch blockbuster movies. I belong when I walk past the magazine racks at the grocery store or drive past billboards. I belong when I see the overwhelming number of white people on lists of the “Most Beautiful.” I may feel inadequate in light of my age or weight, but I will belong racially.”

—Robin DiAngelo, 2018, chap.4 of *White Fragility*

Following these three speeches, the thoughts that come to my mind are (a) the ways of seeing and the importance of images, (b) the belief in what the textbooks present as truth, (c) and the importance of belonging in order to feel safe in life. These thoughts led me to primary textbooks because images, carriers of information, are used as a primary tool to get the attention of students and, as several authors point it, as a main pedagogical resource in the first years of school learning (Carvalho, 2011; Choppin, 1992; Gérard & Roegiers, 1998; Richaudeau, 1979). The visual impact of images, as examples of dominant understandings of a particular time, of particular ways of learning and the type of knowledge/behaviour to be promoted (Luís Vidigal, 1994 (Pinto, 2003)), interferes directly with the sense as each person learns how to see the world and the place that is imposed to each one.

The western society relies greatly on books, as carriers of knowledge and truth. These books intend to present the structure, nature and history of the society, giving examples of what is expected or deserved to be followed. For example, if in the school textbook we see images, where there are only two genders and the role between these is detached by the type of activities and responsibilities – such as taking care, cleaning, cooking, washing and being beautiful/ presentable for girls and studying, learning, playing, eating for the boys – the viewer learns to “accept naturally” and replicate the ways of being that are proposed or imposed (depending on the point of view of the learner/viewer) (Fig. 1).



Figure 1. Page 49 of the Portuguese textbook called “Iniciação da Leitura” organised by M. Subtil, F. Cruz, A. Faria & G. Mendonça, and illustrated by Eduardo Romero in 1931 (2nd Ed.)



If a school textbook shows that there are “current people of the primitive life” (Fig. 2), using images supported by explicit words (“current indigenous people making fire by a primitive process”; “primitive house of today”; “primitive transport still used by American natives”; and etc.), a border is drawn between “we” and “other”: the “civilized people” and the “others” that are still in the past. Aren’t these depictions being used to confirm that there is only one way of evolution and that there is a “natural” advantage of being part of a present/future? Aren’t these textbooks contributing to legitimate who is better, who needs help to evolve and justifying, by so, colonization, oppression, sexism, classism, ableism, racism, ageism and other types of discrimination? The school textbooks aren’t innocent objects. As Alain Choppin argued, they carry “moral, religious and political values”, directly related to the society that engenders them (1992, p. 345). Why is it that nowadays textbooks continue to give stereotyped examples of being? Is it possible to “feel” the belonging of everyone in the images (and texts) of textbooks?



Figure 2. Page 9 of the Portuguese textbook called “Novo Livro de História da 4ª Classe” by António Branco and illustrated by Eugénio Silva in 1973

If a school textbook continues to show currently that there is a binary distinction of genders (Fig. 3), where the physical practices (football, basketball and swimming for boys; gymnastics and ballet for girls), the colours and the type of dressing (pink tutus and tight-fitting suits for girls standing out their body, while the body of the boys remains hidden) are determinant characteristics of a person, what happens with the people who do not identify themselves with these depictions? Where do they include themselves? If there is a representation of “normality” and the viewers don’t see and read themselves in the images of textbooks, what kind of feelings and reflections are being passed and produced?



Figure 3. Page 14 of the Portuguese textbook called “O Mundo da Carochinha - Matemática - 4º Ano - Manual”, by C. Letra and F. G. Freire and illustrated by Espiral Inversa and NósnaLinha in 2014



Figure 4 Colours of the characters on the covers of three Portuguese textbooks for the 4th year (Portuguese, Maths, and Social & Environmental Studies), published by Gailivro in 2014

Where are the “others” (people and expressions) if textbooks show only light-skinned people who are always smiling and happy (Fig. 4)? Aren’t these books teaching (giving an idea) that there are only two ways of being: the good and the bad; the happy and the sad; the lightened people and the “invisible” people; the rich white western people and the poor coloured non-western people? Aren’t these books imposing a point of view where there are people and ways of being that deserve to be depicted and

desired, while there are others that remain hidden, out of view, because they are not “normal”? Aren’t these books contributing to the setting up of the white people in the centre of the world and the coloured people in the margins, as Grada Kilomba (2020, p. 180 [2008]) could say, contributing once more to racism? Aren’t these books giving an idea of only one possible truth, naturalising attitudes on “others”? And if the depiction of the “others” exists, how are they represented and what words accompany them? With this naturalisation, the question about where a coloured person comes from becomes “almost” natural.

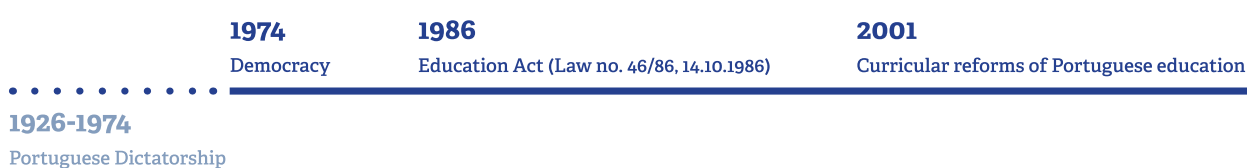
“From an early age, the white people around her confront her with questions about her body and her origins, reminding her that she cannot be «German» because she is black. These constant questions about her origins are not an exercise of mere curiosity or interest; they confirm the dominant fantasies of «race» and territoriality.”

—Grada Kilomba, 2020, p. 117 [2008]

Why is it so “natural” to doubt that a coloured person is European and not to question if a white person is from Europe? As Grada Kilomba said, these kinds of actions contribute to “everyday racism” and racism is nowadays being explained in terms of territoriality.

## Looking to the path

The intention of my research is to create and critically analyse an archive of images that are being used in textbooks of the first grade in Portugal since the independence from the dictatorship - from the 25th April 1974 until nowadays (2022) -, and to verify if these textbooks mirror the governmental educational policy. Questioning the Eurocentric narratives – that “romanticize Portuguese colonialism, silence racism and depoliticize the resistance of colonized peoples”, summarizing an interview with Marta Araújo (2017) –, the aim of the project “[in]visibility of identities in Portuguese 1st grade elementary textbooks of Social & Environmental Studies after 1974”<sup>1</sup> is to draw a perception of the cultural realities that are being designed institutionally in Portugal, and through the presence or absence of images of people and groups of people in textbooks, think about their contribution to the racial and social inequalities.



Three moments in Portugal are important in this research:

- the establishment of democracy in 1974;
- the approval of the Education Act, matching with the entrance of Portugal into the European Economic Community in 1986;
- and the curricular reforms of Portuguese education in 2001. New programs were designed for all levels of teaching and new methodologies were introduced with the aim of creating critical and active citizens.

Following a qualitative, quantitative and comparative methodology, based on a decolonial conceptual basis, the analysis of the images, supported by several authors (Anstey, 2008; Doonan, 2008; Nikolajeva & Scott, 2001; Painter, Martin, & Unsworth, 2012), will follow the next steps:

- data collection of Portuguese textbooks for students since 1974;
- content/visual analyses of the images regarding the representation and the absence of representation (races and ethnicity; ages; social status; gender; ableism);
- textual analysis of the texts associated with the images and their relationship with the visual narratives.

Although through any textbook it is possible to show visually and textually the impositions of identity stereotypes, in this research the focus is on the textbooks of *Social & Environmental Studies* of the first grade of elementary school because there is a direct representation and non-representation of identities, regarding cultural diversity, social status, ages and disabilities. These different categories are analysed because of the intersectionality in discrimination, and it would be difficult to close eyes and mind, giving privilege even in the discrimination.

The textbooks that are being chosen to be analysed are from the years of their approval and release in the market. For the period between 1974 and 1991, it is difficult to collect information about the release of textbooks, although it is important to notice that the end of the dictatorship did not interfere immediately with educational change and that the textbooks continued to be used for several years. From 1991, it is already possible to highlight the following years: 1995, 1999, 2003, 2007, 2010 and 2016. For a long time, textbooks were not kept in libraries, which makes collection difficult. Could it be that this difficulty is related to the fact that textbooks were/are dischargeable at the end of the school year, since they were very often out of date in the next or following years? The contrast between the use of a unique textbook for decades during the dictatorship and the commercial use of a textbook for a single or a few years influenced the relationship between the school community and these books.

The focus on the first grade textbooks was set up because of the use of images: they are used as tools to reach goals of learning since at this age, children are still very comfortable with what they see (there is a belief in vision: “if I can see, then it exists”). As the image in the textbook is a key element at the beginning of schooling, for an “attractive” multimodal learning, and with increasing use since the beginning of the 20th century (Sammler, 2018), it deserves an attention that will complement the studies already carried out and extend them to the national reality.

## Further questioning

“Necesitamos – como investigadores, educadores y educandos, pero sobre todo ciudadanos – hacer visibles mundos invisibles que necesitan ser visibles” [We need - as researchers, educators and learners, but above all citizens - to make visible invisible worlds that need to be visible]

—Carlos Escaño, 2019, p. 192

Talking about the naturalisation and normalisation of attitudes is talking about “natural” and “normal” facts as justifications as if there is no logic or rational involvement in the matter, as if images and words are neutral. The researchers Marta Araújo and Silvia R. Maeso showed, for example, that in Portuguese history textbooks slavery is viewed as the “wrongs” of European history, related only to the times of the Portuguese expansion and thus forgetting intentionally the racism as a historical product of the colonisation (Araújo & Maeso, 2012).

Considering that it is possible that the images in school textbooks are used with a decorative purpose to embellish and attract the students to the learning process (more than with an arts education purpose), how can they inform the world, directly involved with them, about the (un)equal representation of people? No image is neutral. No language is neutral. Which differences can be verified through the last decades in the representation of different identities? Summarising the project issues, these are:

- In what way do the images in the post-1974 textbooks of Social & Environmental Studies highlight or hide identities and, consequently, social and cultural values?
- Which representations and stereotypes are present in (in)visible identities?
- Do these Portuguese textbooks reflect the educational intentions regarding the goal of inclusive education?

## Naturalizing violence

Imagine that the identities depicted in a textbook are replaced by those that usually are invisible. Imagine that in the textbook there are only or mainly:

- non-white people;
- people with different cultural identities;
- people from diverse social status;
- non-binary/genderqueer people;
- people organised in different familiar structures;
- people with disabilities (physical and mental).

Imagine that the textbook shows and talks about identities where you don't fit. Imagine that you have to accept this information without complaining or without your point of view being heard.

“...notice the violence which that transformation does. Not to the image, but to the assumptions of a likely viewer.”

—John Berger, 1972, chap. 3 of *Ways of Seeing*

## Notes

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## Travessias: a circulação de imaginários sobre o racial na história pública e escolar

6

6

Marta Araújo



Poderia dizer que o texto que se segue de Marta Araújo resulta da sua participação no seminário final do projeto *[in]visible*<sup>1</sup>, intitulado “bruaá do [in]visível: discursos das imagens nos manuais escolares”, e, com precisão, da sua comunicação proferida no dia 18 de julho de 2024, na Faculdade de Belas Artes da Universidade do Porto (Portugal)... poderia dizer que a reflexão que partilha aqui connosco foi transcrita somente para este momento de leitura... Contudo, o percurso de investigação que tem trilhado ao longo dos anos, confirmam, no meu entender, uma solidez na vontade de tornar visível e questionável o eurocentrismo e racismo que tem vindo a analisar nos manuais escolares relacionados com a disciplina de História no terceiro ciclo do ensino básico português. Noções como a *indecidibilidade*, o pós-modernismo de resistência, os estudos pós-coloniais e “historicização” das relações de poder, e a amplitude das narrativas sobre nação, raça e cidadania, são o ponto de partida nestas *travessias* falando-nos sobre a construção do conhecimento e imaginário eurocêntrico, sobre o *que*, *quem* e *como* merece ou não ser lembrado e memorializado, ou seja (in)visibilizado.

A partir da pintura Seiscentista “Chafariz d’El-Rei”, utilizada nacionalmente e internacionalmente no ensino da história (manuais escolares), em contextos culturais (exposições) e nos media (documentário), as *travessias* do texto demonstram como estas leituras redutoras continuaram a apostar numa “abordagem despolitizadora da história colonial que reifica o excecionalismo nacional” (p. 10), continuando a hegemonia das visões e narrativas lusotropicalistas. Narrativas que invisibilizam as desigualdades raciais, que evadem o racismo institucional, estrutural e do quotidiano, e que contribuem para a legitimação da ideia de que a “sociedade portuguesa *não é, na sua generalidade, racista*”<sup>2</sup>. Raros são os momentos de resistências e de contrastes a estas narrativas, mas existem.

1 “[in]visibilidade das identidades nos manuais escolares portugueses do 1o. ano do ensino básico de Estudo do Meio a partir de 1974” – projeto financiado pela Fundação para a Ciência e Tecnologia [DOI: <http://doi.org/10.54499/2022.05056.PTDC>]. Mais informação em <https://invisible.i2ads.up.pt/>

2 Palavras do primeiro-ministro António Costa em entrevista publicada no jornal Público (março de 2021). MAESO, Silvia Rodríguez. (2021). Introdução «Uma sociedade é racista ou não é»: ferramentas para uma análise da administração da ordem racial. Em Silvia R. Maeso (Org.), “O estado do racismo em Portugal. Racismo antinegro e anticiganismo no direito e nas políticas públicas” (pp. 23-29). Tinta-da-china.



As *travessias* que Marta Araújo nos propõe contribuem para uma descolonização do conhecimento, para um despertar e visibilizar de questionamentos e resistências, e para um reconhecimento de que as escolhas (de imagens e de discursos) que fazemos podem configurar a complexidade de um outro tempo. A publicação deste texto, inserido na “Desajustados — Coleção de textos falados #6”, editada pelo ID\_CAI – Identidades\_Collectivo de Acção/Investigação<sup>3</sup> pretende estimular uma maior atenção e reflexão sobre a complexidade destes tempos e o estudo sobre as invisibilidades ocultas.

margarida dourado dias

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3 Grupo de Interesse do i2ADS – Instituto de Investigação em Arte, Design e Sociedade (<https://i2ads.up.pt/grupos/id-cai/>)

# Travessias: a circulação de imaginários sobre o racial na história pública e escolar

Marta Araújo

## BIOGRAFIA

Marta Araújo (PhD, University of London, 2003) é Investigadora Principal do Centro de Estudos Sociais da Universidade de Coimbra (CES) e docente a nível doutoral. O seu trabalho de investigação tem abordado duas linhas complementares: i) história pública e escolar, focando nas narrativas sobre o (anti-)colonialismo e a escravização; ii) políticas públicas, discurso político e igualdade étnico-racial. Foi Investigadora Visitante do Centre for Research on Ethnic Relations and Nationalism (CEREN) da Universidade de Helsínquia. Integra o Observatório das Políticas de Educação e Formação (CeIED/CES). É membro do Conselho Editorial de publicações sobre sociologia, 'raça' e educação no Brasil, Estados Unidos, Grã-Bretanha e Portugal e tem publicado internacionalmente em revistas de elevada reputação (ex. *British Journal of Sociology of Education*, *Ethnic and Racial Studies*, *Patterns of Prejudice* e *'Race', Ethnicity and Education*). Marta Araújo tem actuado como consultora académica sobre discriminação e igualdade étnico-racial e participado em reuniões de especialistas a nível nacional e internacional. Tem ainda estado activamente envolvida em actividades de extensão.

Os manuais escolares têm sido estudados em múltiplas disciplinas e áreas de interesse académico, sendo significativo que, sobretudo na última década em Portugal, se tenham constituído como um objeto de análise particularmente procurado em investigação cada vez mais transdisciplinar. No contexto europeu de crescente diversidade – e preocupação política com a produção histórica da diferença –, os manuais começaram a ocupar um lugar de maior destaque na análise da construção de imaginários da Europa, de nação, de cidadania e de raça – tendo este estudo sido constituído também como interdisciplinar, congregador de diferentes áreas do conhecimento. O meu próprio trabalho de investigação sobre manuais escolares, sobretudo a partir da abordagem da sociologia da educação e do racismo, tem incidido em torno das narrativas sobre a história colonial, anticolonial e pós-colonial de Portugal, considerando em conjunto os enquadramentos textuais e visuais. Não sendo a minha especialidade a cultura visual ou a análise dos aspetos visuais, não quis deixar de criar algumas pontes para o diálogo e trazer a este encontro um debate que me parece importante, designadamente: que elaborações discursivas sobre o racial estão as imagens dos manuais a cumprir? Na senda de autores como David Goldberg, Alana Lentini, Stuart Hall, entre outros, entendo

“raça” como uma categoria sociopolítica altamente instável, que se baseia em marcadores específicos da diversidade – como o fenótipo, a cultura, a religião, a língua, os costumes, o vestuário – para produzir e constantemente demarcar a diferença.

Nesta comunicação, procuro mostrar como a interpretação de imagens, que são também usadas nos manuais, está sempre dependente do seu enquadramento no texto, do contexto sociopolítico de debates mais amplos, da organização do conhecimento e da mediação científico-pedagógica dos professores – como proposto por Michael Apple, por Mario Carretero, entre outros. O meu trabalho mais recente procura interrogar as narrativas veiculadas por manuais escolares a partir de um diálogo interdisciplinar entre a história escolar e pública. Nas últimas décadas, podemos discernir neste campo três conjuntos de preocupações que permanecem relevantes: em primeiro lugar, a análise das representações veiculadas pelos manuais. As imagens e os textos veiculados estão sempre abertos a diferentes leituras e interpretações, sendo isso talvez mais óbvio em relação às fontes primárias apresentadas – sejam elas imagens ou registos escritos – do que aos textos autorais que as acompanham, e que, de certa forma, enquadram e fixam os seus limites e alcance. As correntes do pós-estruturalismo e

pós-modernismo que advogavam o desconstrucionismo, sobretudo a partir da década de sessenta, alertavam para a tensão intrínseca na linguagem entre estrutura e intenção, de tal forma que a linguagem era percebida como integrando sempre um conjunto de palavras que não têm significado independentemente de outras palavras. Tal teria também implicações para o campo das imagens. Relativamente a este aspeto, o contributo de Jacques Derrida é particularmente relevante. Derrida conceptualizou o trabalho de desconstrução em torno do conceito de *indecidibilidade*, uma noção que procura enfatizar que o texto está sempre aberto a diversas interpretações e que se revela impossível determinar a priori o sentido da sua leitura. Para Derrida, não há linguagens puras, dado que a linguagem tem sempre uma pluralidade de sentidos e significados, e nada no texto nos indica de forma decisiva qual é o seu significado *correto*. Derrida aponta assim para a importância do contingente: a condição de indecidibilidade é o que produz a possibilidade de decisão e leitura humana, e cito David Bates na sua análise das origens do termo: “sem a condição de indecidibilidade, as decisões humanas não seriam nada mais do que ‘programadas’, já pré-determinadas por alguma regra ou princípio; não seriam de todo decisões” (2005, p. 6).

Portanto, esta noção continua a ser indispensável para compreender a condição *a priori* de indefinição do texto escrito ou visual, sempre aberto a múltiplas leituras. Não obstante, devido a um certo deslumbre com o desconstrucionismo, começou a emergir aquilo que alguns autores viram como um desconstrucionismo *sem limites*; este labor, enquanto exercício espúrio e auto-legitimador, pode ser entendido como proposto por Peter McLaren, e seguindo o trabalho de Teresa L. Ebert, como um “pós-modernismo lúdico”, e cito: “uma abordagem à teoria social que é decididamente limitada na sua capacidade de transformar regimes sociais e políticos opressivos de poder. O pós-modernismo lúdico geralmente foca no fabuloso potencial combinatório de signos na produção de significado e ocupa-se com uma realidade que é constituída pela ludicidade contínua do significante e pela heterogeneidade das diferenças.” (1994, p. 198). Portanto, quando na nossa análise das representações procuramos evidenciar nuance e complexidade na leitura do significado das imagens, este jogo de procurar relevar novas leituras pode tornar-se infinito e, portanto, pouco útil para compreender padrões e regimes representativos.

Em segundo lugar, gostaria de referir que a preocupação com o contexto sociopolítico das representações se



dá num ambiente de grandes disputas nas ciências sociais. O pós-modernismo e a crítica intelectual das grandes narrativas que lhe estava associado veio a esmorecer face à emergência das grandes contra-narrativas, como advogou Kobena Mercer no contexto britânico, num momento em que adquiriram maior expressividade os estudos culturais críticos sobre raça. É neste contexto que surgem propostas para um pós-modernismo de resistência, por exemplo. Peter McLaren propõe que: “O pós-modernismo de resistência traz à crítica lúdica uma forma de intervenção materialista, uma vez que não se baseia unicamente numa teoria textual da diferença, mas sim numa que é social e histórica. [...] O pós-modernismo de resistência não abandona, por completo, a indecidibilidade ou contingência do social; em vez disso, a indecidibilidade da história é entendida como relacionada com a luta de classes, a institucionalização de relações assimétricas de poder e privilégio, e a forma como os relatos históricos são contestados por diferentes grupos [...]” (1994, p. 199).

A partir da contestação de versões particularmente despolitizadoras, descontextualizadoras e também deshistoricizadas do desconstrucionismo, começou a desenhar-se uma crítica ainda não totalmente sistematizada à hegemonia do pensamento ocidental eurocêntrico, protagoni-

zada pelos estudos pós-coloniais e a sua insistência na “historicização” das relações de poder que atravessam as sociedades ocidentais com um passado colonial. O contexto sociopolítico e histórico que informa as ideologias ou as estruturas discursivas das imagens adquiriu assim grande destaque. Como nos lembram Ella Shohat e Robert Stam, o uso das imagens nunca deve ser trivializado: as imagens são invocadas para matar, dando o exemplo do filme “The Birth of a Nation” que revitalizou o segundo movimento “Ku Klux Klan” nos Estados Unidos.

Por último, saliento aqui os debates que procuram situar o estudo das representações no âmbito de discussões mais amplas sobre a construção do conhecimento eurocêntrico. Quando consideramos concretamente os debates no âmbito da educação histórica das últimas décadas, é discernível uma forte preocupação com as questões do poder que moldam aquilo que é lembrado e memorializado, e aquilo que é esquecido e invisibilizado, sinalizando assim uma mudança no foco da pesquisa sobre as representações culturais e sociais para as questões políticas e epistemológicas mais amplas nos quais se enquadram narrativamente tais “silêncios” e “invisibilidades”.

Os trabalhos neste âmbito procuram entender tais esquecimentos não como contingentes, apesar do esquecimento ser intrínseco aos processos de memorialização dado os enormes legados da História, como nos lembra Paul Ricoeur, mas como refletindo antes a produção de padrões de invisibilidade. A invisibilização, por exemplo, da escravização na historiografia europeia, como analisado por Françoise Vergès, ou de processos de resistência cruciais liderados por descendentes de pessoas escravizadas como a Revolução do Haiti, analisada por Michel-Rolph Trouillot, ou da centralidade de raça e racismo nestes processos históricos. Defendo assim que as representações devem ser analisadas no âmbito das relações sociais e políticas mais amplas que as medeiam e que informam os processos de exclusão e inclusão subjacentes, sendo constantemente negociadas e contestadas. Mais, devem ser entendidas como integrando narrativas mais amplas sobre nação, raça e cidadania que são sustentadas pelo conhecimento moderno e as suas declarações prescritivas, como propôs Silvia Wynter.

Procuo agora explorar como alguns círculos progressistas reproduzem certos imaginários sobre o racial no

contexto português, especificamente promovendo uma abordagem despoliticizadora da história colonial que reifica o excecionalismo nacional através da construção do colonialismo português como benevolente – na semântica dos “encontros e contactos interculturais” –, do apagamento das desigualdades raciais inscrita nessa história, e na legitimação de uma narrativa contemporânea que procura conter o debate público sobre a persistência de formas sistémicas e institucionalizadas do racismo. Ilustro o meu argumento examinando os usos de uma pintura intitulada “Chafariz d’El-Rei”, retratando a vida quotidiana de Lisboa e enfatizando a elevada proporção de pessoas negras no século XVI. A pintura, que se estima ter sido produzida entre 1570 e 1580 por autor anónimo, possivelmente flamengo, é vista como exemplificativa da globalização renascentista. Circulou, em tempos recentes, de forma muito ampla em diversos contextos da história pública e escolar que analisarei a seguir. A pintura foi particularmente disseminada em iniciativas e espaços públicos relacionados com a memorialização da história colonial portuguesa para atestar algo que não era até recentemente conhecimento comum: a população de Lisboa tinha cerca de dez por cento de pessoas negras, na maioria escravizadas, em meados do século XVI.



"Chafariz d'El Rei" 1570-80, Coleção Berardo, Lisboa

Vejamos então um manual publicado em 2003, e republicado subsequentemente. A pintura começou a figurar no manual escolar de História do 8º ano para atestar esta coexistência multicultural precoce durante a chamada "Expansão Portuguesa"; no livro da Lisboa Editora 2003, reproduzido de forma bastante semelhante em 2008, aparece com a legenda "Cena Lisboeta do século XVI". Esta imagem insere-se numa narrativa mais ampla que despolitiza o colonialismo e a escravização racial, apagando a violência para destacar os encontros culturais e a benevolência colonial portuguesa, como se verifica pela imagem que aparece, no manual de 2008, na página ao lado. Esta ima-

gem tem como título: "Escravos Negros Dançando, num Dia de Festa". E pergunta-se: "Como se distraíam os escravos da dureza do cativeiro? Relaciona esta imagem com a cultura popular brasileira". Significativamente, a imagem no manual não é relacionada diretamente com a composição da sociedade portuguesa, atualmente ou no passado, apenas uma *presença* passageira e de certa forma descontextualizada. Raça é invocada como fenótipo e não como relação de poder.

Vamos para 2017: o segundo exemplo está relacionado com a sua inclusão na exposição Lisboa – Cidade Global do Renascimento, no Museu Nacional de Arte Antiga. A exposição, que

aconteceu no início de 2017, contava a história de Lisboa como a cidade global por vocação, uma narrativa que foi ampliada nos últimos anos, inclusivamente no discurso académico e político. Significativamente, esta narrativa foi internacionalizada, como veremos já de seguida. Uma análise da imagem foi apresentada no programa “Civilisations” da BBC2, apresentada pelo popular historiador e jornalista britânico – David Olusoga, considerado um historiador crítico neste âmbito. Na sua narrativa, Lisboa era a cidade global renascentista por excelência, pioneira do multiculturalismo.

[Pausa para visualização do excerto de “Civilisations: First Contact”, episódio 6 (13:10-15:23), 2018, disponível em: <https://www.bbc.co.uk/iplayer/episode/p05xyfg6/civilisations-series-1-6-first-contact> e <https://www.dailymotion.com/video/x6h6mer>]

Gostaria de notar que este vídeo foi bastante partilhado em Portugal, tendo tido conhecimento dele precisamente em encontros com professores que interpretavam o vídeo como uma demonstração de que por aqui não haveria racismo.

Uma outra instância na qual apareceu a imagem reporta-se também a 2017, e esteve relacionada com uma controvérsia que foi protagonizada principalmente por dois historiadores: João

Alves Dias e Diogo Ramada Curto, que contestaram a data original da pintura. Já nos anos noventa tinha havido uma controvérsia em torno da data original da pintura, relatada pelo Expresso, também protagonizada por historiadores. Nas vésperas da exposição de Lisboa - Cidade Global ser inaugurada – uma inauguração que tinha sido já adiada por duas vezes, sendo que a exposição prevista para quatro meses esteve aberta só um mês e meio – a cobertura da imprensa em torno da autenticidade da pintura elencava algumas das críticas. A comissão da exposição, Anemarie Jordan Gschwend, admitia, e cito: “Chafariz d’El Rei é atribuído a um pintor holandês desconhecido e terá sido composta entre 1570 e 80, pertencendo hoje à condição do empresário português Joe Berardo...”. Sobre a autenticidade desta, Anemarie Jordan Gschwend assumiu que “há dúvidas”. Portanto, na altura a autenticidade da imagem foi muito disputada, sendo que, mais tarde, os resultados da pesquisa de laboratório publicados em abril de 2017, parecem indicar que o “Chafariz d’El Rei” seria da data apresentada. Entretanto, devemos notar que em vez de auxiliar uma leitura crítica dos usos políticos e ideológicos da pintura – i.e. um *tropos* narrativo para preservar o *status quo* –, a controvérsia gerada a partir do seu uso na exposição de Lisboa caiu na armadilha positivista, isto é,

tentar provar se a imagem era verdadeira ou falsa, fortalecendo uma leitura despolitizadora de Lisboa enquanto Cidade Global, em vez de a entender no seu contexto histórico e político, apesar dos próprios historiadores denunciarem o uso ideológico que estava a ser feito desta representação.

Um quarto caso tem a ver com uma exposição, também em 2017, “Racismo e Cidadania”, que teve lugar no Padrão dos Descobrimentos nesse ano. Esta foi a primeira grande exposição pública sobre o racismo no Portugal democrático, com parcerias a nível local, nacional e internacional. Na exposição, o que realmente foi enfatizado foi uma versão editada da pintura com uma particularidade: toda a imagem está sob um filtro cinza-claro, à exceção de um cavaleiro negro a cavalo. Francisco Bethencourt, historiador do *King’s College London* e curador da exposição, teria como agenda evidenciar a nuance e complexidade da história colonial, destacando assim que *alguns* negros ascenderiam socialmente, apagando voluntária ou involuntariamente o que era a norma na vida da maioria das pessoas negras – como se a exceção refutasse a regra da gestão racial da população. Dados os números apresentados por historiadores, a curiosidade que se pretendia despertar no imaginário comum por estes dois por cento de homens negros libertos em detrimento da maioria dos

dez por cento da população negra escravizada é evidente. Com esta observação, não procuro consignar a história das pessoas escravizadas ao estatuto de eternas vítimas. Pelo contrário, é necessário visibilizar a história da resistência organizada e de solidariedade entre negros escravizados, como decorre dos trabalhos, por exemplo, de Jorge Fonseca, no seu livro “Religião e Liberdade: Os negros nas irmandades e confrarias portuguesas (século XV ao século XIX)”. Portanto, estes elementos permitem avaliar a forma como os argumentos refletem sempre interesses específicos daqueles que empregam tais narrativas, o que me leva ao último caso.

O último exemplo é o caso mais antigo desta imagem que aqui trago, do livro publicado em 1999: “Os Negros em Portugal – Séc. XV a XIX”, o livro que foi produzido pela Comissão Nacional para a Comemoração dos Descobrimentos Portugueses, que vigorou entre 1986 e 2002, e que visava produzir múltiplas fontes para serem usadas na disseminação do conhecimento histórico, principalmente adicionando outras perspectivas à história da chamada “Expansão portuguesa”. Na publicação, a imagem é reproduzida duas vezes: a pintura ocupa uma posição central impressa em página dupla, sustentando a presença multiseccular das



**populações Negras em Portugal como resultado da escravização; de seguida, é reproduzida ao lado do regulamento da cidade, de 1551, que detalha distinções raciais no acesso à água:**

Constando ao Senado que há homens brancos, negros que vão às bicas do chafariz de El-rei a vender água a quem vai buscar, de que se seguem brigas, ferimentos, e mortos faz a sua postura para a repartição das ditas bicas de maneira seguinte: na primeira bica indo da Ribeira para elas, encherão os pretos-forros e cativos, e assim mulatos e índios e todos os mais cativos, que forem homens. Logo na segunda seguinte poderão encher os mouros das galés somente a água que for necessária para as suas aguadas, e tendo os seu barris, ficará a dita bica para os negros e mulatos conforme a declaração atrás. Na terceira e quarta, que são as duas do meio, encherão as mulheres pretas, mulatas, índias forras e captivas - e na derradeira bica da banda de alfama encherão as mulheres e moças brancas [...] (Postura Municipal de 1551, in Lisboa, Revista Municipal, no. 17, 1985, p. 19, apud CNCDP, 1999, pp. 104-105).

**Esta ideia de uma hierarquia racial no acesso à água contrasta acen-tuadamente com a narrativa que nos foi dada no vídeo de David Olusoga.**

**Gostaria de concluir elencando algu-mas questões que me parecem fun-damentais. Em primeiro lugar, como**

**procurei transmitir, as imagens têm uma condição de indecidibilidade à partida, que as coloca desde logo numa condição de indefinição. Ne-nhum sentido ou significado está pre-determinado, e a sua leitura e inter-pretação é contingente. A pintura “O Chafariz d’El Rei” poderia ser usada para demonstrar o domínio colonial português, o protagonismo nacional na comercialização de pessoas es-cravizadas, a diversidade demográ-fica da cidade de Lisboa, a pertença secular à nação de pessoas negras, africanas – a maior parte, escraviza-das –, a antiguidade dos processos de discriminação racial no território, a diversidade de ofícios característicos daquela altura, a distribuição racial e sexual do trabalho, e aí por diante. Mas, apesar de contingentes, as leitu-ras que são promovidas das imagens não são absolutamente fortuitas ou casuais. Como procurei demonstrar, tais imaginários ocorrem em contex-tos específicos, mobilizando cons-truções discursivas que perpetuam noções consagradas sobre o racial, mas também as podem questionar ou interromper. Por exemplo, no caso da publicação “Os Negros em Portugal – Séc. XV a XIX”, uma exceção entre os casos que encontrei, há uma referên-cia às distinções e hierarquias raciais. Não obstante, essa referência é apre-sentada num contexto em que “raça” e discriminação racial eram concebidas como o *passado* das nações europeias.**

Tal abordagem acentuou-se no contexto português, nas décadas de setenta e oitenta, com a promessa e preparação de Portugal integrar a Comunidade Económica Europeia. Portanto, se a certa altura tinha aparecido, com a reforma de Vitorino Magalhães Godinho, um módulo opcional que proporcionava o ensino da história de África, com a promessa de entrada na Comunidade Europeia o ensino da história centrou-se na Europa, redefinindo-se o espaço geopolítico português e deixando para trás a preocupação com o racial e o colonial. Tal como descrito por François Vergès para o contexto francês, “... assim que o império colonial terminou com a independência da Argélia em 1962, o racismo colonial pertencia ao passado. Nas décadas de 1960 e 1970, a sociedade francesa estava envolvida num programa de modernização. A colónia, como local de excepção e de política pré-moderna como era então vista, pertencia a um passado que não tinha lugar numa modernização que necessitava [...] do esquecimento e da negação desse mesmo passado. A raça, porém, nunca desapareceu, esteve sempre abaixo da superfície...” (Vergès, 2010, p. 95). Como argumentado neste trabalho, também em Portugal se passou por este processo de desligamento e esquecimento do passado relativamente ao espaço das antigas colónias, sobretudo em relação ao contexto africano.

É, portanto, crucial considerar tanto a possibilidade de as leituras serem permeadas pelo contingente, como a necessidade de situá-las nos contextos concretos em que são mobilizadas, usadas, e interpretadas para compreender o papel que desempenham na produção de certas narrativas. Em Portugal, com a institucionalização da interculturalidade como política doméstica, e como analisei noutros trabalhos, a pintura que aqui trouxe foi sendo evocada para mobilizar a História e construir aquilo que se pode chamar de nacionalismo multicultural, como propôs a Anne-Marie Fortier no seu livro “Multicultural Horizons”. O “multiculturalismo nacional” teria emergido na Grã-Bretanha sobretudo com o novo governo do Partido Trabalhista liderado por Gordon Brown, entre 2007 e 2010, e que teria levado a uma reformulação da nação como inerentemente multicultural. Fortier observa que houve naquela altura “uma mudança das narrativas lineares de nações que se deslocam da monocultura e exclusividade para a multicultura e inclusão, em favor de uma narrativa que coloca a multicultura e a diversidade no centro do projeto nacionalista.” (p.22). Este conceito veio romper com abordagens positivistas que permeavam o debate académico sobre diversidade cultural e imigração na Europa, e que viam

o contexto europeu como um espaço de homogeneidade étnico-racial, repentinamente transformado, devido à globalização, em espaços de heterogeneidade. Como Fortier sugere, a reformulação das narrativas nacionais como multiculturais no presente e no passado, não apenas deposita a diversidade no cerne do projeto-nação como também a utiliza como um alibi contra quaisquer acusações de racismo... “não podemos ser racistas, porque nunca fomos”. No contexto português, esta não é uma tendência recente ou passageira no discurso oficial. Particularmente a partir dos anos cinquenta, num contexto de forte pressão internacional para a descolonização e a apropriação ainda que parcial das teses luso-tropicalistas de Gilberto Freyre, como analisado por Cláudia Castelo, as narrativas oficiais mobilizaram a História para construir uma articulação específica entre raça e nação: o “outro” pode ser incluído, mas não como um sujeito político legítimo, com demandas legítimas pela igualdade.

Termino a minha intervenção a enfatizar um outro aspeto final, que diz respeito à necessidade de considerar como as imagens ofuscam, invisibilizam e naturalizam silêncios epistemológicos enraizados. A escolha desta imagem, como ilustrativa da realidade do século XVI, elimina uma série de outras imagens que também circulam, mas não são en-

fatizadas neste tipo de exposições oficiais ou até nos manuais. Para além da óbvia brutalidade na captura e transporte de pessoas escravizadas, destaco o papel das pessoas escravizadas na vida doméstica em Portugal; a sua organização cultural e religiosa ou até política; as múltiplas formas de resistência individual e coletiva; a persistência da escravização institucionalizada até ao século XIX; a perpetuação de formas de exploração do trabalho em condições análogas através do trabalho contratado ou trabalho forçado até 1961. Mais, a escolha desta imagem aconteceu, precisamente, num contexto em que Portugal despertava para o debate em torno do racismo, na sequência de uma situação de violência policial racista na esquadra de Alfragide ocorrida em 2015, das denúncias do racismo e da mobilização social que se seguiu no ano de 2016, com particular destaque para dezembro desse ano, quando vinte e dois coletivos de pessoas afrodescendentes lançaram uma carta aberta à Comissão para a Eliminação da Discriminação Racial das Nações Unidas, denunciando tanto o racismo institucionalizado como o encobrimento do Estado português de tal discriminação. Foi nos meses seguintes que esta imagem mais circulou

nas iniciativas públicas elencadas. Quando imagens como esta são reproduzidas pelos manuais escolares, que, ao serem sancionadas pelo Estado, através de processos de validação e de certificação, veiculam o conhecimento tido como oficial - entram em circulação muitos milhares de cópias conferidas de autoridade. Veiculando certos imaginários sobre nação e o racial, os sistemas de representação nos quais se inscrevem ajudam a fixar os seus sentidos – ainda que sempre passíveis de contestação e re-imaginação.

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Textos Palados

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Travesias

Travessias: a circulação de imaginários  
sobre o racial na história pública e escolar

de **Marta Araújo**

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Desajustados

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Marta Araújo



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Fundação  
para a Ciência  
e a Tecnologia

**Pensar as imagens dos manuais escolares  
na perspectiva da cultura visual:  
a importância de saber  
o que as imagens fazem**

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Fernando Hernández-Hernández

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## Editorial

Ouvir e ver a comunicação de Fernando Hernández-Hernández significou compreender o *[in]visible* através dos olhos lúcidos de quem foi capaz de ver a alma deste projeto. A apresentação de Fernando sobre o projeto *[in]visible*<sup>1</sup> - no seminário final intitulado “bruaá do *[in]visible*: discursos das imagens nos manuais escolares”, no dia 19 de julho de 2024, na FBAUP (Porto, Portugal) -, não apenas ilumina a importância das imagens nos manuais escolares, mas também nos convida a refletir profundamente sobre o que essas representações fazem nas nossas vidas e nas nossas identidades. Ao enfatizar que as imagens vão além de simples ilustrações, o autor propõe que elas atuam como agentes de transformação, moldando percepções, discursos e, por consequência, realidades sociais.

Fernando Hernández-Hernández inicia a sua indagação destacando o papel do arquivo como uma prática de investigação dinâmica. O arquivo não é um mero depósito de imagens, mas sim um espaço de criação que reflete e projeta as decisões de investigadores e investigadoras, interligando diferentes contextos históricos e culturais. Esta estrutura cronológica revela tanto as permanências quanto as transformações nas representações de identidades nos livros escolares, refletindo as mudanças na sociedade e os desafios enfrentados pelas infâncias e pelas famílias.

Ao explorar a “agência das imagens”, o autor propõe uma análise que vai além da história tradicional da educação, almejando uma compreensão mais ampla do impacto visual na formação de identidades. As três aproximações à cultura visual apresentadas — Semiótica, Estudos Culturais e Feministas, e a noção de agência — convidam-nos a questionar como as imagens nos veem e nos posicionam, além de como moldam subjetividades e comportamentos sociais. Este exercício crítico é fundamental para a formação docente, pois propõe que as educadoras e os educadores não apenas leiam as imagens, mas que também questionem a sua função e significado.

Fernando avança na sua análise e chama ao seu texto Didi-Huberman, ressaltando que as imagens dos livros escolares não são neutras. Elas possuem um poder ativo na forma como nos relacionamos com o mundo, perpetuando ou

<sup>1</sup> *[in]visibilidade das identidades nos manuais escolares portugueses do 1.º ano do ensino básico de Estudo do Meio a partir de 1974* - projeto financiado pela Fundação para a Ciência e Tecnologia [DOI 10.54499/2022.05056.PTDC]. Mais informação em <https://invisible.i2adsup.pt/>

desafiando normas sociais sobre família, gênero e etnia. Ao comparar ilustrações de diferentes épocas, o autor revela a evolução das representações da família, que passaram de um modelo homogêneo para uma diversidade que reflete a realidade contemporânea. Esta crítica à representação leva-nos a considerar o que é visível e o que permanece invisível, chamando a atenção para as narrativas que ainda não foram contadas.

O autor também aborda a questão das “infâncias”, destacando que não se trata de uma categoria universal, mas sim de construções sociais que variam em diferentes contextos. A lenta inclusão de representações de infâncias diversas, especialmente após 1991, reflete transformações sociais que exigem uma reavaliação crítica por parte de educadoras/educadores e de criadoras/criadores de conteúdo pedagógico. Fernando encoraja-nos a descentrar as pessoas adultas nas discussões sobre infância, ouvindo as vozes das crianças e considerando as suas experiências.

Neste sentido, o projeto *[in]visible* propõe uma nova forma de pensar as imagens que nos cercam. Ao convocar educadores e educadoras a questionar as narrativas dos livros didáticos e a fomentar o pensamento crítico nas crianças, o projeto promove um espaço de reflexão essencial num mundo saturado de imagens. A frase de Pedro Costa, que nos lembra da falta de tempo para a reflexão entre tantas imagens, ressoa como um chamado à ação: é preciso parar, olhar e questionar.

Concluimos que o projeto *[in]visible* não é apenas uma investigação sobre imagens; é uma convocação para reimaginar as relações entre representação, educação e sociedade. Ao reconhecer o poder das imagens e o seu papel na formação de subjetividades, abrimos caminho para novas narrativas que podem enriquecer a experiência educativa e social. As imagens que consumimos não apenas refletem a sociedade, mas também moldam o que ela pode tornar-se. E nesse espaço de possibilidades, somos todos chamados a agir, a perguntar e a participar de um diálogo que promova uma educação mais inclusiva, crítica e consciente, que também procure tornar visíveis as invisibilidades.

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Textos Falados

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Pensar as imagens...

A publicação deste texto, inserido na “Desajustados — Coleção de textos falados #7”, editada pelo ID\_CAI – Identidades\_Collectivo de Acção/ Investigação<sup>2</sup> destaca as imagens dos manuais escolares como agentes de transformação que moldam percepções e realidades sociais, e propõe o arquivo como uma prática investigativa dinâmica que cruza diferentes tempos e contextos.

Cristina Ferreira

<sup>2</sup> Grupo de Interesse do i2ADS – Instituto de Investigação em Arte, Design e Sociedade (<https://i2ads.up.pt/grupos/id-cai/>)



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Desajustados



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Textos Falados



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# Pensar as imagens dos manuais escolares na perspectiva da cultura visual: a importância de saber o que as imagens fazem

7

Fernando Hernández-Hernández



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Pensar as imagens...



Fernando Hernández-Hernández

## BIOGRAFIA

Fernando Hernández-Hernández é professor emérito da unidade de Pedagogias Culturais da Faculdade de Belas Artes da Universidade de Barcelona. É membro do grupo de investigação ESBINA – Subjectividades, visualidades e ambientes educativos contemporâneos (2021 SGR 00686) [<http://esbrina.eu>] e da REUNI+D – Rede Universitária de Investigação e Inovação Educativa (RED2022-134187-T) [<http://reunid.eu>].

Participa atualmente nos projectos europeus “Democracy meets arts: critical change labs for building democratic cultures through creative and narrative practices”-CHANGE LABS. (101094217) e “EXPloring and Educating Cultural literacy Through Art” — EXPECT\_Art (101132662-HORIZON-CL2-2023-HERITAGE-01).

Para além do seu trabalho na universidade, colabora em projectos educativos – em escolas, museus e redes de formação como a Xarxa de Competències [<https://xtec.gencat.cat/ca/curriculum/xarxa-de-competencies/>] – que promovem que todos os alunos encontrem o seu lugar para aprender. Os seus temas de interesse são a investigação artística baseada nas artes a partir de uma abordagem performativa, as relações de colaboração entre escolas e museus e as pedagogias desobedientes.

Gracias por la invitación a formar parte del proyecto *[in]visible* y por la oportunidad de compartir durante estos dos años. Gracias, sobre todo, por haberme regalado la posibilidad de acompañar un proceso de investigación que replantea, desde estrategias artísticas, el sentido de la indagación sobre la función discursiva de las ilustraciones de los manuales escolares.

### El archivo como experiencia investigadora

Desde esta experiencia, de la que he tenido la suerte de formar parte, considero que una de las aportaciones que hace el proyecto *[in]visible* es la creación de un archivo que, en su articulación, se configura como práctica investigadora. Esto me parece relevante pues permite explorar no sólo lo que contiene el archivo, sino lo que el archivo hace. No tanto lo que genera como producto, sino lo que el archivo y las realidades que va proyectando, al tiempo que nos lo apropiamos. Además, claro está, de las decisiones que toman las investigadoras mientras van generando el archivo.

El archivo se estructura desde una cronología que nos permite establecer vínculos con diferentes contextualizaciones. Este ha sido el foco de mi acercamiento al archivo del proyec-

to y lo que trato de compartir en esta presentación. Cuando me acerco al archivo para indagar sobre las identidades que aparecen en los libros de escolares, no sólo me interroga sobre lo que aparece en las representaciones, sino sobre lo que no se ve, lo que queda fuera y que tiene que ver con lo que está sucediendo en Portugal y más allá. Esto requiere prestar atención a lo que nos interroga sobre las permanencias, los tránsitos y los cambios que están teniendo lugar y que atraviesan las imágenes de los libros escolares. Me refiero a los cambios se perciben en el cine, en las revistas de moda y en los referentes de la cultura visual de cada periodo que recoge el archivo. Con este acercamiento el archivo no sólo nos brinda una un conjunto de ilustraciones de libros de escolares, sino sus inscripciones dentro de la temporalidad en la que se visualizan continuidades, relaciones y efectos.

El archivo tiene también un potencial generador de anotaciones sobre el género, las infancias, las familias, la nación, las relaciones sociales, el ser docente, la sociedad, las identidades. Estas anotaciones son diversas y van en diferentes direcciones, porque dependen de los intereses de las investigadoras. Todo lo cual nos lleva a no olvidar que la construcción de un archivo es un proceso de investigación no una mera recopilación de imágenes, y que los efectos y derivas

del archivo también forman parte de la investigación.

Todo lo anterior me lleva a compartir una serie de cuestiones con las investigadoras de *[in]visible*: ¿qué hace este archivo? ¿Qué hace ahora, una vez que se ha construido, que lo ‘tenemos’? ¿Sólo presentar y acumular objetos visuales? ¿Sólo mostrar diferencias funcionales o de género? ¿O está creando otra realidad? ¿Qué realidad crea el archivo? Porque todo archivo crea varias realidades.

Después, hay otro tema: que la creación de este archivo es un ejemplo de cómo podemos hacer investigación basada en las artes. Este es otro camino para explorar. Pero dejo la pregunta de ¿cómo se puede generar una investigación basada en las artes a partir de la creación de un archivo de ilustraciones de libros escolares?

### Acercarse al archivo y la ‘agencia de las imágenes’ desde la cultura visual

En esta segunda entrada lo que trato es de alejarme de una posición más analítica que tomaría el archivo para tematizarlo y voy a tratar de indagar sobre lo que las imágenes del archivo ‘hacen’. Pero antes he de señalar que, dado que los libros escolares son un dispositivo de enseñanza/aprendizaje, considero que esta relación tiene como finalidad explorar y rela-

cionar puntos de conexión que están situados en la historia, las ciencias, las humanidades y las artes. Esto implica que los libros escolares no son un punto de llegada, con un fin en sí mismo, sino un lugar de partida, para indagar y cuestionar lo que plantean y llevar sus referentes a otros lugares de pensamiento.

En esta aproximación no sigo la senda de los estudios de historia de la educación basados en los libros escolares (Gómez Carrasco y López Martínez, 2014), sino que tomo la estructura del archivo y algunos de sus elementos como punto de partida para establecer conexiones con otros puntos que están fuera del archivo. Para ello tomo como referente los Estudios de Cultura Visual (Mirzoeff, 2016) y dentro de ella la aproximación a la cultura visual en la educación (Freedman y Hernández-Hernández, 2024). Para mí y para otros colegas, hablar de cultura visual supone referirse no sólo a las imágenes. También a los dispositivos de la visualidad como los móviles, las plataformas de series y películas como Netflix, HBO Max, Amazon Prime, etcétera. Las inscripciones corporales, los entornos urbanos, los mapas, marcas, los dispositivos de vigilancia y monitoreo. También los archivos. La cultura visual no son sólo las imágenes, sino todos estos disposi-

tivos y sentidos de lo visible y lo invisible que configuran maneras de mirar, mirarse y ser mirados y prestar atención a sus efectos sobre nuestro sentido de ser y habitar en el mundo. Esta perspectiva expandida de la cultura visual abre muchas perspectivas para la investigación.

En una primera relación con la cultura visual comencé, quizá por la tradición de la publicidad y la historia del arte, prestando atención a la ‘que se ve’ y a tratar de cruzarlo con la semiótica y el psicoanálisis. Muy influenciado por la transposición de la lectura de textos a las imágenes. Algo que Regis Debray (1994) cuestionó en su día. También lo ha cuestionado la investigación neuronal que señala que tenemos un sistema de codificación dual en nuestros cerebros que procesa los textos y las imágenes de manera diferente (Paivio, 2007).

Señalo una segunda aproximación a la cultura visual, con la entrada de otros referentes disciplinares como los Estudios Culturales y la influencia del Postestructuralismo y los Estudios Feministas comencé a participar de un desplazamiento que llevó a prestar atención a cómo lo que se ve ‘nos ve’. La teoría de la direccionalidad cinematográfica, especialmente desde los textos de

Laura Malvey (1975), fue uno de los referentes inspiradores de este cambio del foco de la mirada. En el caso de *[in]visible*, esta segunda perspectiva nos llevaría a desplazar la pregunta de ‘qué hay en los libros de escolares sobre la identidad’ a cómo las imágenes de estos libros ‘ven’ (sitúan, colocan) a los niños y las niñas a partir de lo qué ‘dicen’ de ellos. Y quien dice los infantes dice de las maestras, las familias, las características interseccionales, los diferentes entornos...

Finalmente, quiero apuntar una tercera aproximación en la relación con la cultura visual, que tiene que ver con la capacidad de acción (la agencia) de lo que vemos y los dispositivos visuales, que más que tenernos nos poseen. Porque todas las cosas que vemos ‘hacen cosas en nosotros’. Todas las cosas que vemos configuran subjetivaciones. Esta idea me parece que es una dimensión fundamental para el proyecto *[in]visible*. Qué subjetividad, entendida desde el Posestructuralismo como el moldeamiento y ductilización del cuerpo que realizan los dispositivos y discursos, ‘hacen’ las imágenes de los libros escolares (y el dispositivo de este tipo de libro en la escuela) no sólo en los infantes, sino también en los adultos.

Estas tres aproximaciones a la cultura visual son lo que han constituido mi trayectoria. Primero, centrada en descifrar -leer- lo que vemos. Después,

aproximándome a cómo lo que vemos nos ve a nosotros. Y ahora, centrado en qué hace lo que vemos, cómo nos subjetiviza. Junto a estos tres enfoques he sostenido una preocupación, que podríamos llamar pedagógica, y que pone el foco en lo que podemos hacer con las imágenes para llevarlas a otros lugares de sentido. Estos tres acercamientos, más la línea transversal educativa, puede dar pistas para revisar lo hecho y plantear líneas de continuidad en el proyecto *[in]visible*.

### Ensayar un ejercicio de relación con el archivo y sus imágenes

A partir de aquí, y para ejemplificar lo señalado hasta ahora, he tomado el libro de Georges Didi-Huberman (2013) '¿Cómo las imágenes toman posición?', para preguntarnos cómo las ilustraciones de los libros escolares toman posición y sobre lo que las imágenes hacen. Este acercamiento puede ser académico, de investigación, pero también relacionarse con la formación docente. ¿Cómo las maestras se relacionan con las imágenes de los libros escolares, cómo las posicionan? Esto supone acercarse a cómo, quien enseña se relaciona con lo que ve -le ve- y utiliza cada día. Y hacerlo invitándole a reflexionar sobre lo 'que hacen' las imágenes que circulan como ilustraciones en la sala de aula. Se trata, de nuevo

con Didi-Huberman de invitarle a este camino juntos, pues: "para saber ver, es necesario analizar las imágenes, es necesario quebrarlas".

Este es un camino posible para la continuidad de *[in]visible*, en la fase siguiente a la realización del archivo. Ahora es necesario seguir los rastros que deja el archivo. Para no quedarme solo en la propuesta, voy a intentar hacer un ejercicio de rastreo por algunas de las ilustraciones de los libros, distanciando de los clichés lingüísticos que dan origen a los clichés visuales y que llevan, como he dicho, a acercarse a las ilustraciones como si fueran textos.

A partir de esta idea, que asumo con limitaciones pues me falta el 'contexto' social y cultural de Portugal que se recogen en las ilustraciones, tomé una frase de John Berger en la que nos dice: "nunca miramos apenas hacia una cosa, siempre miramos hacia la relación entre las cosas y nosotros mismos." (2007, p. 14), como una indicación para poder hacer lo que viene ahora.

La cultura visual se refiere a los medios de construcción de mundos de vida. Entonces, me acerco al archivo como una construcción de un mundo de vida y me pregunto sobre qué consecuencias tiene para los sujetos que entran en relación con las ilustraciones: infantes, maestras, familias,

investigadoras. Las ilustraciones no son objetos que están afuera de quien se relaciona con ellas, son algo que configura un mundo de vida que implica actitudes, esquemas conceptuales, emociones, dinámicas sociales e instituciones. Más allá de las imágenes están las formas de ver, así como las prácticas de subjetivación y relación que favorecen las imágenes.

Acercarnos a las ilustraciones consideradas como parte de la cultura visual de una época no remite solo al contenido de las imágenes, sino también de las poderosas formas de encarnación, es decir, a las características de género, sexuales, raciales, étnicas y sensoriales de la percepción y el sentimiento que constituyen formas primarias de organizar los valores humanos.

De aquí la consideración de que una imagen en un libro escolar siempre es portadora y creadora de discurso y configura subjetividades. Por eso, lo que vemos en la reproducción de la ilustración 1 (1988), nos modela, nos subjetiviza, respecto a lo que ha de ser una familia y el lugar que ocupamos en las relaciones que en ella tienen lugar.

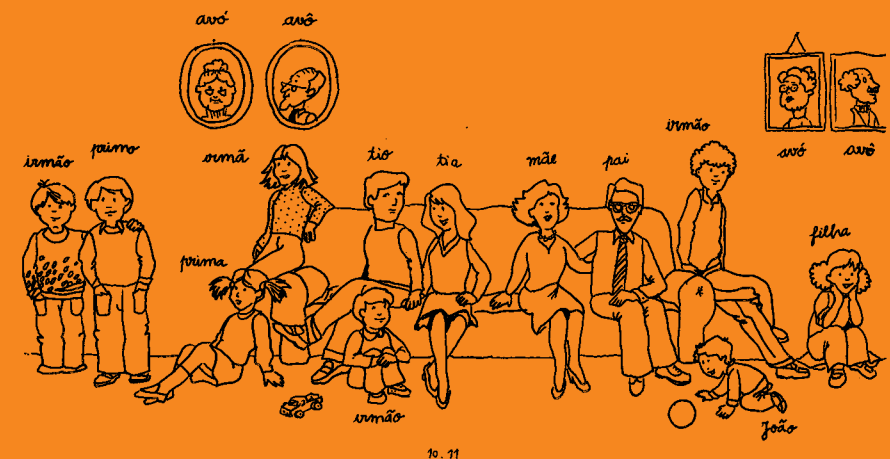


Ilustración 1. Transposición de relaciones familiares a partir de una ilustración original de 1988.

Entonces, las imágenes además de formas de ver dan cuenta de prácticas sociales, que fijan discursos sobre, en este caso, lo que ha de ser una familia, articulada en torno a relaciones de consanguinidad y genealogía. Al tiempo que fija lo que muestra, elude lo que oculta: relaciones que vayan más allá de la matriz heterosexual y blanca. Por eso, una aproximación crítica a la cultura visual implica, en primer lugar, cuestionar el concepto de representación, mostrando que el isomorfismo entre lenguaje (imagen) y realidad no es posible, pues siempre se añade o se quita algo. El cómo ese isomorfismo se desplaza, lo apreciamos también en la ilustración 2 (del año 2022).

Aquí, ya no es solo el género y la etnia lo que se visibiliza. También se incorporan la diversidad de los cuerpos, que en la ilustración 1, se mostraban homogeneizados dentro de un patrón de normalidad.

Como resumen de esta segunda parte, quiero dejar tres ideas, que se podrían unir a las aportaciones de *[in]visible*:

- Una imagen en un libro escolar está vinculada a una construcción social que se quiere potenciar. Sea de modos de relación normalizados (familia nuclear, heterosexual, blanca, con homogeneidad corporal y neurofuncional) o abiertos a nuevas normalizaciones (familia extensa, no heterosexual, multicultural, con diferencias corporales y neurofuncionalidad).



Ilustración 2. Reproducción de relaciones familiares en una ilustración de 2022 (original de 2016).

- La segunda es que una imagen en un manual escolar es siempre portadora y creadora de discurso. Y esa idea de creadora de discurso se vincula al sistema de valores que sustenta o que se quiere que sustente a una sociedad por parte de los grupos hegemónicos. Valores que, sobre todo, giran en torno a qué significa ser niña, niño o niño; padre y madre; profesor/ profesora, corporeidad, etnia, ...
- Y, en tercer lugar, quiero destacar que una imagen en un manual escolar configura una manera de objetivar. No sólo a los niños; también a los adultos y las prácticas sociales que se configuran. Dejando el rastro, no solo lo que han de ser sino lo que son.

tugal para dar solidez a lo que ahora voy a compartir. Lo que quiero ejemplificar, mediante una puesta en relación entre imágenes es la idea de que lo que miramos subjetiviza. Soy consciente de que no estoy en condiciones para hacer una investigación sobre los efectos de las imágenes de los libros escolares. Algo que puede abrir futuros caminos de indagación a partir del archivo que ha generado el proyecto *[in]visible*. Además de explorar lo que hacen las imágenes -en el sentido apuntado de sus efectos- también se puede cuestionar el concepto de representación y el camino entre lo que las ilustraciones muestran y la realidad que crean, sometiendo a revisión el isomorfismo entre lo que se representa y lo representado. Se trataría de prestar atención a lo que se añade y a lo que se sustrae. Lo que se visibiliza y lo que se invisibiliza de las identidades que son el foco de *[in]visible*.

### Activar las relaciones entre las imágenes

Entramos así en la tercera parte de esta contribución, que he planteado como una tentativa de indagación con algunas de las imágenes del archivo, desde la tercera modalidad de la perspectiva de la cultura visual que he señalado más arriba. La idea de tentativa la remarco desde la conciencia de que me faltan referentes de la historia social y cultural de Por-



Con esta preocupación paso a compartir algunas relaciones -a modo de hipótesis de sentido- que había establecido con las imágenes del archivo. La primera imagen con la que me encontré y que llamó mi atención fue ésta de 1976 de una sala de aula de una escuela (ilustración 3).

Vemos una sala de aula con alumnos (masculinos) sentados mirando al frente, al maestro que está delante

de la pizarra. La figura del maestro lleva gafas y terno. Un mapa señala la palabra Europa y otro muestra la silueta de Portugal. Hay una mesa que marca la centralidad y que ha de ocupar el maestro. Una bola del mundo reposa sobre una estantería. Una ventana nos muestra un entorno rural. Un reloj, que marca las cuatro menos cuarto, preside la escena. La pregunta que me hice fue qué relación tenía esa ilustración con una sala de aula de la época.

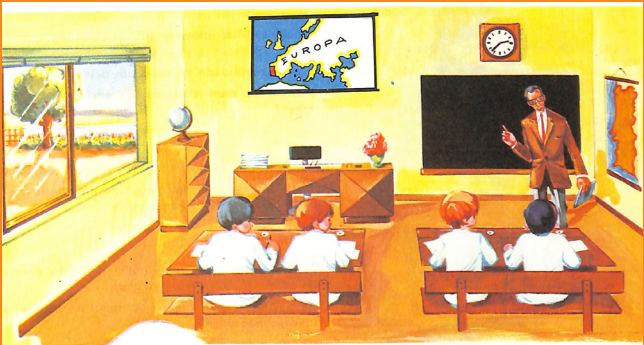


Ilustración 3. Imagen de una sala de aula en un libro de 1976.



Ilustración 4. Una sala de aula en tiempos de Salazar.

Qué realidad representa respecto a la realidad o realidades a las que remite.

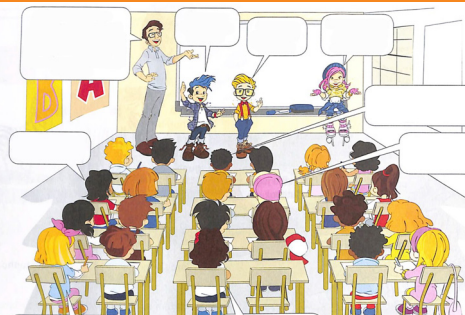
Buscando en Internet encontré, en una página sobre historia de la educación en Portugal, una fotografía de una sala de aula en la época del gobierno de Salazar (ilustración 4). Esta fotografía es la que remite al imaginario de sala de aula de la ilustración del libro escolar de 1976, en la que aparece un maestro, hombre, vestido con terno ante un grupo de niños agrupados en parejas. El reloj aparece al fondo de la sala y las paredes aparecen cubiertas por cartelas de lo que parecen diferentes entornos. La fotografía nos remite



Ilustraciones 5, 6 y 7 (periodo 2016-2022).

a una diferenciación de género. Clase de niños, clase de niñas. Entonces, lo que intenté fue res- seguir en las ilustraciones del archivo si ese relato se sostiene en el tiempo. Un relato que habla de la autoridad del maestro, del lugar pasivo de los alumnos, de un alineamiento de los cuerpos, de una diferenciación de género.

Me llamó la atención que, a pesar de los cambios pedagógicos y sociales, en las ilustraciones 5, 6 y 7, donde aparecen maestras, el grupo es mixto, los colores son vivos, los cuerpos han perdido su rigidez y el mobiliario ha cambiado, a excepción de en la ilustración 6, que muestra una sala de aula organizada como un espacio abierto, se mantenga la organización espacial enfocada hacia la pizarra y el lugar central del maestro o la maestra. Hay una persistencia en una forma de construir la realidad de la relación pedagógica que se coloca enfrente de un adulto y siempre colocado en



parejas. Entonces, pensé: ¿por qué el libro escolar no está construyendo la idea de un trabajo cooperativo? ¿Por qué no está dándole valor al aprender e investigar en grupo? Mi pregunta como investigador es: ¿qué hace y qué sucede en las salas de aula de los colegios portugueses para sostener esta consistencia desde 1976? Aunque ahora la profesora sea una mujer, que viste de manera juvenil, ¿por qué el dispositivo de lo que ha sido una sala de aula continúa construyéndose de la misma manera? Quiero señalar que poder apreciar cómo el dispositivo se sostiene, me parece que es una aportación que se deriva de la investigación *[in]visible*. Sobre todo, si se tiene en cuenta que la Revolución de los Claveles tuvo lugar en 1974. En este punto quiero hacer una deriva e incorporar una contribución que hizo Margarida Dias en el coloquio que siguió a mi intervención.

Es curioso, Fernando, porque el manual de 76 es todo menos la representación de su época. Las imágenes que están en ese manual escolar, que es el primero sobre el ‘medio físico y social’, son imágenes que, cuando estábamos analizándolas, empezaron a bloquearnos. Porque las imágenes enseñaban. Este es un reportaje<sup>1</sup> sobre lo que sucedió el primer día de clases, después del 25 de abril de 1974, y estas imágenes no la vemos representadas en el manual de 1976. Ni los profesores (la forma como son), ni los niños, (como están en el espacio escolar), ni como son las escuelas, son todo menos lo que se ve en el manual de 1976. Si miramos las imágenes de ese manual, lo que vemos son imágenes de los años 50, que son representaciones cinematográficas. (...) Yo creo que el hecho de haber habido una parada brusca de un cierto pensamiento e intentar, de repente, encontrar una nueva forma de pensar la educación, la enseñanza y el aprendizaje, de repente tuvimos que pensar qué imagen vamos a enseñar. Y las imágenes no están construidas en ese momento. Tuvieron que ser improvisadas con lo que está en el pasado. De repente es todo un cambio tan grande que no hay tiempo para pensar. Por eso es por lo que después vamos a ver estas imágenes.

<sup>1</sup> RODRIGUES, Carlos (Productor). (1974, 14 de octubre). Novo Ensino... Homens Livres [Programa de TV]. RTP1. Disponible en <https://arquivos.rtp.pt/conteudos/novo-ensino-homens-livres/>.

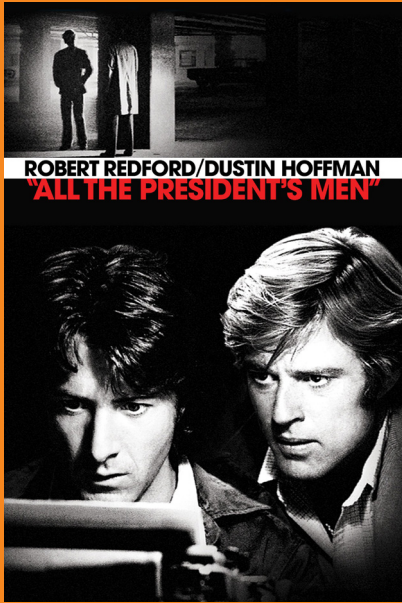
La aportación Margarida Dias abre una indagación que vale la pena ser tenida en cuenta: aunque había imágenes de lo que eran las aulas, los maestros y estudiantes en los días posteriores a la Revolución de los Claveles, no llegaron a los libros de ‘medio físico y social’ hasta 1978-79 (ilustraciones 8 y 9). Lo que nos informa de que la construcción de una cultura visual alternativa, especialmente sobre una institución como la escuela, requiere un tiempo de transición.

La siguiente parada en las ilustraciones 8 y 9 hacen referencia a la ‘familia’, uno de los temas que atraviesan en el tiempo los manuales sobre el medio social y familiar. A diferencia de lo que aparecía en el libro de 1976, aquí se encuentran una serie de rasgos que toman en cuenta los modos de estar, de un tiempo atravesado por modos de vestir y por la forma y extensión de



Ilustraciones 8 y 9 (periodo 1978-79).





Ilustraciones 10 y 11. Cambios sociales y cultura visual.

los cabellos, que recogen lo que era la vida en las calles de las ciudades y en los medios de comunicación, sobre todo en el cine (*Todos os homens do presidente*, 1972) (ilustración 10) las telenovelas, las revistas de moda y la música (Beatles, *Jey Jude*, 1976) (ilustración 11).

En estas manifestaciones de la cultura visual popular se anticipan algunos de los cambios en los cuerpos masculinos que cuestionan el estereotipo que encontramos en los primeros libros escolares del archivo, y que se abren a una externalidad pop, en la que el cabello es un indicador de cambio social. Volveré a estas y otras evidencias más adelante, con

la mirada puesta en la visibilidad o invisibilidad de estos cambios en los libros escolares que, se supone, han de introducir a los niños y niñas de primera serie (6 y 7 años) en la relación con el entorno social y familiar.

El estudio de las consistencias y las variaciones en los relatos que trenzan las imágenes en torno a un cruce de temas en una determinada época es la propuesta de indagación a la que nos invitan los estudios de la cultura visual. No es solo encontrar en un momento los rastros y relaciones en torno a una problemática, sino poder reseguir cuáles son los efectos cómo repercute y cómo se trasciende. En



Desajustados

7

Fernando Hernández-Hernández

Textos Palados

7

Pensar as imagens...

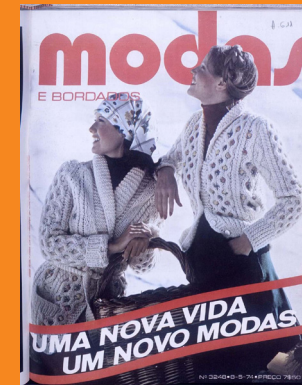
este caso, el acontecimiento clave, sería la Revolución del 25 de abril, y la indagación, a partir de las ilustraciones de los libros escolares, nos lleva a no quedarnos en lo que muestran, sino a seguir las transiciones y las huellas de las imágenes que sostienen un pasado y las que nos conectan con un presente de cambios y transformaciones sociales, corporales y biográficas.

En esta búsqueda de relaciones entre imágenes, encontré la portada de la revista *Modas e Bordados* de 8 de mayo de 1974 (ilustración 12) que llevaba como título “Una nueva vida, una nueva moda”. La nueva vida supongo que es la que recién había traído la Revolución de los claveles. Comencé a seguir estos rastros porque, como nos enseñó el reciente fallecido crítico cultural Fredric Jameson es necesario “ver las formas culturales como *síntomas* de cambios históricos” (Del Castillo, 2024). Otro referente pudo ser la novela brasileña, *A escrava Isaura*

(1976), en la que el elemento cristiano de la cruz pasa a ser un icono de la cultura pop (ilustraciones 13 y 14).

Vuelvo en este punto a lo que dijo Margarida durante la conversación que siguió a mi intervención y que hace referencia a la relación entre las materias de los libros escolares y la cultura visual de la que dan cuenta.

Hay una diferencia también que, por ejemplo, aquí en Portugal, quien estudió en el colegio, puede ver claramente la diferencia entre los manuales escolares de inglés y los de portugués. Los portugueses parecen que siempre están atrasados en el mundo, en la moda, en las representaciones, en la tipología de personas. Y los de inglés parecen que son muy progresistas, son muy anglosajones, son muy distantes de nuestra realidad. (...) Las personas saben exactamente cuál es la diferencia entre un libro de lenguas y un libro de portugués. ¿Y por qué el de portugués no puede ser también un libro que represente a nuestra sociedad en los días de hoy?

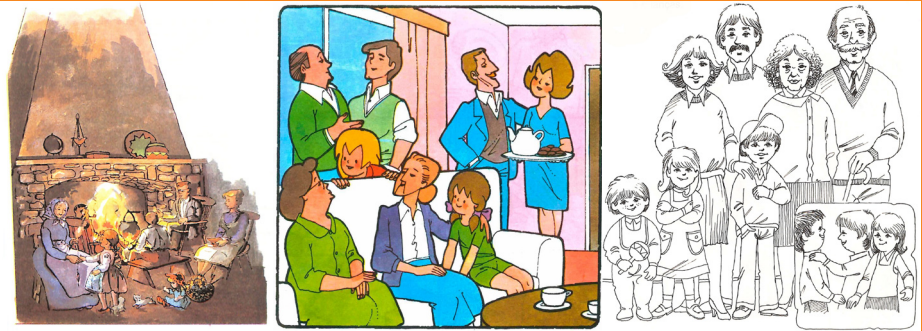


Ilustraciones 12, 13 y 14. Seguir los rastros de la cultura visual.

La indagación que activa la perspectiva de la cultura visual parte de los referentes de los libros escolares que encontramos en el archivo de *[in]visible* para reseguir los rastros que dejan las imágenes en un determinado contexto social y cultural.

### La familia como síntoma de las permanencias sociales

Estos cambios culturales se reflejan en las ilustraciones de la familia que sostienen en el tiempo (1976-1995) la imagen de la familia heteroparental y nuclear (ilustraciones 15, 16, 17, 18 y 19).



Destaco este tema porque permite apreciar cómo los libros escolares contribuyen a mantener modos de relación social que reflejan un tipo de valores, cuando en la sociedad se están produciendo cambios que no hacen visibles: 1974 se crea o Movimento de Libertação da Mulher “MLM”; 13 de mayo 1974 el «Diário de Lisboa» publica el manifiesto del Movimiento de Acción de los Homosexuales Revolucionarios “MAHR”, con una violenta reacción de Galvão Melo, miembro del Consejo de la Revolución; en 1997 se aprueba la Revisión del Código Civil (Decreto-Ley n.º 496/77 de 25 de noviembre) mediante el cual: la mujer casada deja de tener la condición de dependiente del marido; desaparece la figura del «cabeza de familia», así como las disposiciones que asignan al hombre la administración de los bienes de la pareja; el gobierno doméstico deja de pertenecer a la mujer por derecho propio; la residencia de

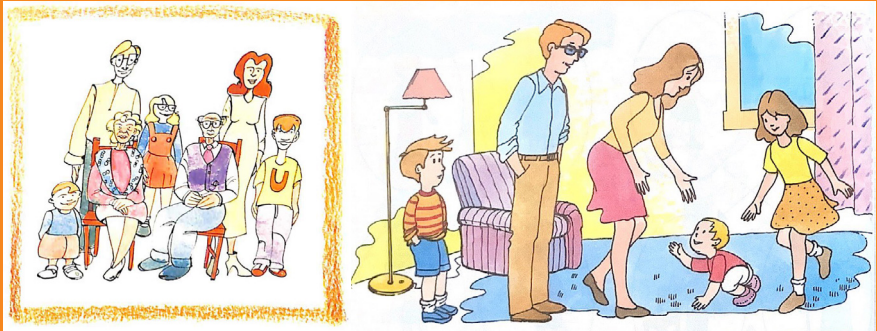
la pareja pasa a ser decisión de ambos cónyuges (y no sólo del hombre); en cuanto a la patria potestad, la mujer ya no ocupa una posición secundaria como mera consejera, sino que tiene pleno poder de decisión en igualdad de condiciones con su marido; marido y mujer pueden añadir hasta dos apellidos del otro a su nombre en el momento del matrimonio<sup>2</sup>.

En la tesis de máster de Carolina de Oliveira Garrido (2023) se señala que:

<sup>2</sup> Fuente: <https://jamarchavas.pt/cronologia-movimento-lgbtqia-portugal/>

Foi apenas nos anos 90 do século XX que Portugal experimentou um mobilização ativamente racista, motivada pela violência galopante da extrema direita, que perpetrou horrores como os assassinatos de Alcindo Monteiro e de José Carvalho (Alves, Cachado & Cruz, 2014). Estes homicídios chocaram a população portuguesa e levaram à organização da primeira manifestação antirracista em Portugal, que reivindicava justiça para Alcindo Monteiro. A imigração (...) passa também, desde a década de '90, a ocupar um lugar de destaque nos meios de comunicação social e no discurso político, principalmente à custa do facto de grande parte dos imigrantes residir em bairros informais e degradados (Alves, Cachado & Cruz, 2014). (p. 45)

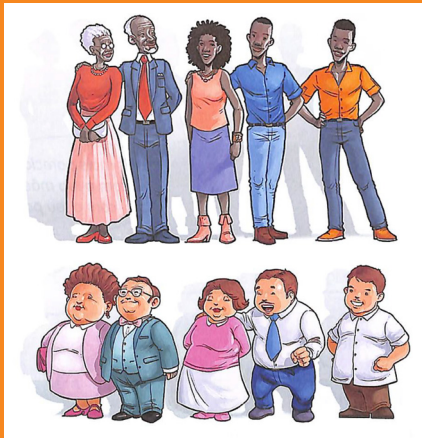
Esta cita me permite señalar, cómo en el caso de la educación escolar, y de libros didácticos en particular, el principio de Fredric Jameson enunciado más arriba, primero se detectan los cambios en la cultura y luego, más de una década después, se reflejan en la escuela. Es el caso de



Ilustraciones 15, 16, 17, 18 y 19. La sostenibilidad de la familia heteroparental y nuclear en libros escolares de 1976, 1982, 1985, 1991 y 1995.



las primeras inclusiones de imágenes que se hacen eco de cambios relacionadas con la multiculturalidad, las formas de vestir, la presentación de los cuerpos relacionados con la familia, que no aparecen en el archivo de *[in]visible* hasta 2015 (figuras 20 y 21). Volveré a esta cuestión en el siguiente apartado.

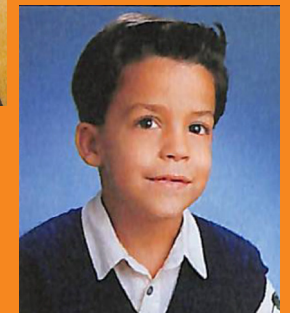


Ilustraciones 20 y 21. Primeras referencias a la diversidad étnica y corporal (2015).

## Los movimientos de la noción de 'infancias'

La investigación desde la cultura visual en el archivo de *[in]visible* nos permite también indagar sobre la noción de 'infancias' que vehiculan las ilustraciones. Archivo e 'infancias' es una relación que comencé a explorar en una investigación que realizamos con los estudiantes del curso de Investigación basada en las artes, en la Facultad de Bellas Artes de la Universidad de Barcelona (Hernández-Hernández y Cuadra Pedreño, 2028). En esta investigación hicimos un archivo de fotografías de autores que habían capturado diferentes tipos de infancias. De esta investigación derivó un estado de la cuestión sobre para la investigación sobre las infancias, que me parece relevante si, desde *[in]visible* se quiere indagar sobre las prácticas discursivas que circulan por las ilustraciones. En este marco se señala que la infancia ha sido considerada como: (a) una categoría social construida, que se inscribe en un tiempo y un contexto determinados, y cuya conceptualización se realiza desde varios ámbitos (económico, sanitario, familiar, educativo, artístico, social...) (Prout y James, 1990); b) se caracteriza por situarse en coordenadas temporales que entran en diálogo con las concepciones y situaciones locales de la infancia (Fleer et al., 2008); y, c) no resulta adecuado hablar de in-

fancia sino de infancias, puesto que el metarrelato sobre 'la infancia' responde a una visión occidentalizada, capitalista, blanca, heterosexual, cisgénero, masculinizada, patriarcal... de la sociedad que invisibiliza la multiplicidad de situaciones y contextos, y establece las fronteras de aquellos que se consideran subalternos. Este último punto es clave para una posible investigación sobre las infancias en el archivo de *[in]visible* (ilustraciones 8, 22, 23, 24 y 25).



En las ilustraciones de los tres primeros libros escolares que aparecen en el archivo, además de vincularse a fotografías (refuerzo realista del deber ser de un tipo de infancia), evidencia una infancia blanca y de clase media que vehicula una idea de homogeneización y que excluye otras infancias (migrantes, excluidas, con diversidad funcional y neuronal).

Ilustraciones 22, 23, 24 y 25. La infancia hegemónica en 1983 y 1991.



A partir de 1991 comienzan a aparecer infantes de origen africano y, a partir de este año, la africanidad comienza a establecerse como un referente que se extiende a otras infancias racializadas a partir de 2007. A partir de 2003 comienza a aparecer la diversidad funcional (ilustraciones 26, 27 y 28).

Desde esta aproximación el archivo tiene un potencial en un momento en que los estudios de las infancias están cambiando (como indicaré a continuación) que permite, por ejemplo, plantearnos la pregunta ¿Por qué se introduce la visibilidad de la africanidad -1991-? ¿Qué lleva a reconocer la diversidad funcional -2003? ¿Qué cambios sociales han tenido lugar? ¿Cómo tienen su reflejo en los cambios legislativos? ¿Qué repercusión



Ilustraciones 26, 27 y 28.  
Presencia de diferentes infancias en 1991, 2006 y 2007.

tiene en la vida de la escuela? ¿A qué nociones se vehicula -integración, inclusión, multiculturalidad, interculturalidad...?

Estas preguntas se vinculan a enfoques recientes que consideran que la infancia no es solo una construcción social, sino que acercarse a ella plantea conceptos vinculadas a diferentes ontologías y epistemes relacionadas con preguntas del tipo: ¿qué es lo que motiva la necesidad de definir al niño/a y la infancia? ¿quién necesita saberlo? ¿Qué objetivos y agendas se persiguen? Plantearse estas preguntas supone asumir que las respuestas que podemos dar son múltiples, contextuales y siempre con una carga política. Esta perspectiva hace emerger tres necesidades a la hora de investigar sobre las infancias (Tesar, et al., 2021):

- Descentrar al adulto de la formación de la pregunta y dejar de excluir a los niños/as de los debates. Lo que afecta al lugar de los investigadores sobre las infancias.
- Descentrar las prácticas coloniales que privilegian determinadas nociones de los niños/as y la infancia. Lo que supone dejar de centrarnos sólo de los de clase media, blancos y occidentales y en sus experiencias.

- Situar a la infancia como algo inventado, no universal y no prescriptivo. Como algo que puede ser discutido, explorado y articulado hegemónico o disruptivo, marginador o inclusivo (Hernández-Hernández, 2023, p. 2-3 parafraseado)

Todo lo anterior no nos ha de hacer perder de vista que un archivo permite la creación de relaciones e interpretaciones diversas y no debe ser marcado una interpretación. Las ilustraciones no solo representan aquello que nos muestran, sino que las relaciones entre una imagen con otras imágenes y textos construyen una realidad. O si se quiere plantear en términos de Foucault (1994, p. 229) son dispositivos que vehiculan discursos que privilegian unos modos de subjetivación y excluyen otros. Indagar sobre estas relaciones que pueden llegar a desvelar lo que las imágenes hacen es una de las finalidades del acercamiento a las ilustraciones del archivo de *[in]visible* desde los estudios de cultura visual.

## Para seguir con la conversación

Me gustaría para terminar volver a las preguntas de partida: ¿cómo nos interpretan las imágenes? ¿qué dicen las imágenes sobre mí? ¿qué hacen en nosotros? Estas preguntas las sitúo en el centro de la conversación y de la indagación. No se trata de señalar solo qué dicen las imágenes sobre las infancias, las familias, las maestras. Sino qué dicen también sobre mí como investigador, como investigadora, como hombre, como mujer, como inter-sexo, etcétera; cómo se relacionan las imágenes unas con otras para contar otras historias. Lo que he intentado en esta presentación es relacionar imágenes para contar otras historias.

Desde esta perspectiva las imágenes del archivo del proyecto *[in]visible* también se pueden llevar a la formación docente y a la comunidad educativa de las escuelas, para que se generen otras relaciones. Y así no perder de vista lo que las imágenes hacen. Sobre este punto, tomo la cita de Juana Gil en el coloquio que tuvimos al final de mi intervención:

Y también para formar profesores para que no hagan lo que los libros didácticos dicen que hagan. Que hagan preguntas que permitan pensar a los niños. Por ejemplo, sobre el maestro que lleva varios periódicos o el niño con la pierna escayolada. Una propuesta podría ser: escriba la historia de este grupo. ¿Qué historia escribiríais vosotros sobre el grupo y sobre cada uno de los niños? ¿Qué os permite pensar? ¿Y por qué? Si son altos, si son bajos, si son gordos, si son...

A partir de aquí, el objetivo del proyecto de investigación *[in]visible* termina en publicaciones y presentaciones en congreso, sino que promueve una conversación cultural, no sólo sobre las imágenes, sino también sobre sus relaciones, sus contextos, sus usos. Sobre cómo el profesorado utiliza las imágenes, sus significados, sus efectos y también sus afectos.

Dos ideas más para terminar. Una, de Pedro Costa, quien decía en una entrevista que ha que “No hay tiempo para reflexionar entre tantas imágenes”. El proyecto *[in]visible* supone también durante la creación del archivo y en las conversaciones que ha ido promoviendo dar(nos) un tiempo para reflexionar sobre las imágenes de los libros escolares y sus relaciones. En este encuentro nos hemos dado tiempo para reflexionar sobre las imágenes.

La otra idea la he tomado de la novela *Angles morts* que escribió Borja Bagnunyà (2021). El título hace referencia a esa señal que aparece en los autobuses o los camiones y que el autor lleva a lo que no está en el foco, lo que se escapa de la mirada, lo que nos invita a estar atentos:

Todo estaba horriblemente saturado de imágenes, e imágenes sobre imágenes, pero al mismo tiempo, paradójicamente, todo parecía haber perdido consistencia, como si la única manera de experimentar algo fuese a través de otra cosa.

Desde la consciencia de la saturación de imágenes que nos habita, el proyecto *[in]visible* es una invitación no solo a detectar los movimientos de las representaciones sobre los cuerpos-identidades que muestra, sino a establecer otras relaciones con otras imágenes y textos. Y, en definitiva, formar parte de conversaciones en las que se generen nuevas historias sobre cómo responder a lo que las imágenes dicen de nosotros y los discursos -los modos de subjetivación- que vehiculan sobre lo que ha de ser la familia, la infancia, el espacio escolar, la maestra, las relaciones y las diferencias.

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Pensar as imagens dos manuais escolares na  
perspectiva da cultura visual:  
a importância de saber  
o que as imagens fazem

de Fernando Hernández-Hernández

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# TERRITORIOS DE LA EDUCACIÓN ARTÍSTICA EN DIÁLOGO

**COORDINACIÓN**

Gabriela Augustowsky

Damián Del Valle



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**Damián Del Valle y Gabriela Augustowsky**

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**GÉNEROS, DIVERSIDAD  
Y EDUCACIÓN SEXUAL INTEGRAL  
EN LA ENSEÑANZA  
DE LAS ARTES**



# Proyecto *[in]visible*<sup>1</sup>

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Instituto de Investigação em Arte, Design e Sociedade (i2ADS)

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Investigadora responsable del proyecto *[in]visible*

(Portugal)

**]in[**

A mediados del año 2011, más de cincuenta organizaciones de Perú se reunieron en defensa de las tres mil doscientas cincuenta variedades de papas.

Esa diversidad, herencia de ocho mil años de cultura campesina, está hoy por hoy amenazada de muerte por la invasión de los transgénicos, el poder de los monopolios y la uniformidad de los cultivos.

Paradójico mundo es este mundo, que en nombre de la libertad te invita a elegir entre lo mismo y lo mismo, en la mesa o en la tele.

Eduardo Galeano,

*Semillas de identidad*, (2014/2016)

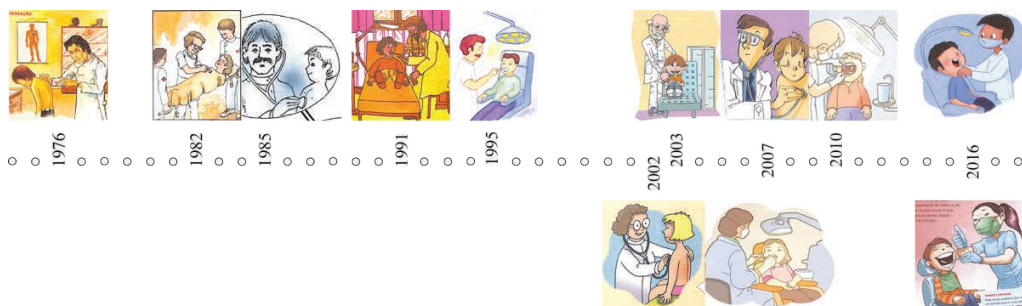
¿Cómo hablar de las invisibilidades? No es solo hablar de lo que no se ve. No es solo hablar de lo que no se quiere ver. Es mirar más allá del primer impacto visual. Es querer ver entre espacios y tiempos.

Los libros de texto, como “mecanismos invisibles”, que pueden parecer objetos de vida corta, son regularmente repensados, renovados y revalidados por instituciones y personas con credibilidad. Reflejan y transmiten una idea dominante/universal de la cultura y de lo que se espera de las personas en la sociedad, interfiriendo directamente en la identidad de los habitantes del futuro. No son simples espejos: sus imágenes y textos se adaptan a una determinada visión del mundo (Choppin, 2004; Martins, 2020), tratando de educar de forma homogénea, hegemónica, racista y patriarcal e invisibilizando otras lecturas del mundo.

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<sup>1</sup> Proyecto financiado por la Fundação para a Ciência e Tecnologia, con la referencia 2022.05056.PTDC. <https://invisible.i2ads.up.pt/>

Como la paradoja de Eduardo Galeano, con el proyecto *[in]visible – [in]visibilidade das identidades nos manuais escolares portugueses do 1º ano do ensino básico de Estudo do Meio a partir de 1974*<sup>2</sup>, que dura de enero de 2023 a junio de 2024, cuestionamos el menú que se sirve en la mesa de la escuela y si las grandes palabras de moda de la diversidad y la inclusión se pierden en el condimento. Queremos analizar la representación de las realidades culturales que se diseñan por las manos de editores y se validan institucionalmente en Portugal y, a través de la presencia o no de ilustraciones/imágenes de personas y de grupos de personas en los libros de texto, pensar en su contribución a las desigualdades raciales y sociales.<sup>3</sup>



Queremos pensar en quiénes somos y en quiénes son los demás. ¿Dónde se encuentran las expresiones, los sentimientos, las personas, las formas de vivir y pensar el mundo si los libros de texto se limitan a mostrar formas de ser y estar que se reducen a personas de piel clara, sin dificultades en la vida, siempre sonrientes y felices por reproducir actividades asociadas al género, clase social, etnia, edad o capacidad? ¿Estos libros no están enseñando que solo hay dos formas de ser—los buenos y los malos; los alegres y los tristes; los iluminados y los oscuros; los ricos blancos occidentales y los pobres de color del tercer mundo— y que únicamente una de ellas se considera positiva y deseable? ¿Estos libros no están imponiendo un punto de vista en el que hay personas y formas de ser que merecen ser representadas y deseadas, mientras que hay otras que permanecen ocultas, fuera de la vista, porque no son “normales”? ¿Estos libros no están contribuyendo a mantener a los blancos en el centro del mundo y a las personas de color en los márgenes, como podría decir Grada Kilomba (2020, p. 180), contribuyendo una vez más al racismo, a un racismo de microagresiones cotidianas, a una constante discriminación hacia todas las personas que no representan una norma?

<sup>2</sup> *[in]visibilidade das identidades en los libros de texto portugueses del primer año de educación primaria de “Estudo do Meio” desde 1974* (traducción libre de la autora)

<sup>3</sup> En la siguiente imagen se utilizan detalles de imágenes de los libros de texto: (1976) *Meio físico e social* (Porto Editora); (1982) *À nossa volta* (Porto Editora); (1985) *Tico-tico descobre o meio* (Editora ASA); (1991) *Magia do Saber* (Livraria Arnado); (1995) *As minhas descobertas* (Ed. Nova Gaia); (2002) *Bambi 1* (Porto Editora); (2003) *Estudo do Meio do João* (Ed. Gailivro); (2007) *Oficina 1. Estudo do Meio* (Porto Editora); (2007) *O Estudo do Meio da Carochinha* (Ed. Gailivro); (2010) *Os Tagarelas* (Ed. Livro Directo); (2016) *Todos juntos* (Santillana).



No mundo em que vivemos, há famílias com costumes diferentes dos de outras famílias.



Uma família de ciganos.



Uma família de índios.



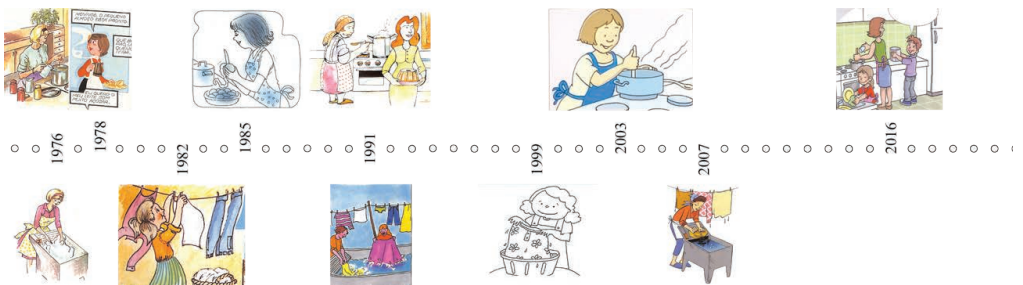
Uma família de asiáticos.



Uma família de africanos.

**Fuente:** Neto y Nogueira (2010, p. 74)

Los ejemplos que figuran en las imágenes de los libros de texto ofrecen, con respecto a las estructuras sociales, políticas y culturales, un soporte para el (re)conocimiento de uno mismo y del otro. (Re)conocimiento de quién se ve en el espejo y de quién sirve de modelo, pero también de quién es invisible. Un (re)conocimiento impuesto, pero no siempre sentido.<sup>4</sup>



<sup>4</sup> En la siguiente imagen se utilizan detalles de imágenes de los libros de texto: (1976) *Meio físico e social* (Porto Editora); (1978) *O meu mundo* (Porto Editora); (1982) *À nossa volta* (Porto Editora); (1985) *Tico-tico descobre o meio* (Editora ASA); (1991) *Magia do Saber* (Livraria Arnado); (1991) *Janela do Mundo* (Ed. ASA); (1999) *Pequenos Curiosos* (Porto Editora); (2002) *Bambi 1* (Porto Editora); (2003) *O Quico e o Meio* (Ed. Nova Gaia); (2007) *O Estudo do meio da Carochinha* (Ed. Gailivro); (2010) *Os Tagarelas* (Ed. Livro Directo); (2016) *TOP!* (Porto Editora).

## [pentagrama]

La creencia occidental en el libro como el principal medio de transmisión del conocimiento influye directamente en las personas que leen y escuchan. En los libros de texto de la escuela primaria las imágenes, portadoras de información, se utilizan como herramienta primordial para captar la atención de los alumnos y, como señalan varios autores y autoras, como principal recurso pedagógico en los primeros años del aprendizaje escolar (Carvalho, 2011; Choppin, 1992; Gérard y Roegiers, 1998; Richaudeau, 1979). El impacto visual de las imágenes, como ejemplo de los valores dominantes de una época determinada, de formas particulares de aprendizaje y del tipo de conocimiento/comportamiento que se debe promover (Luís Vidigal, citado por Pinto, 2003, p. 174), interfiere directamente en la manera como cada persona aprende a ver el mundo y el lugar que se le impone a cada una.

En este sentido, con el proyecto *[in]visible* se pretende:

- crear un archivo de imágenes que documente la presencia y representación de las identidades desde 1974 en Portugal, tal como se muestran en los libros de texto de “Estudo do Meio” del primer grado (educación primaria);
- intentar comprobar cómo los libros de texto han reflejado la política educativa gubernamental en los últimos 48 años;
- realizar un análisis crítico de cómo las imágenes contribuyen a la construcción de una representación de normalidad sobre las identidades, lo que puede llevar a la asimilación de estereotipos.

## [cambio de tiempos]

Tres momentos de la historia reciente de Portugal son importantes para esta investigación. El primero de ellos es la instauración de la democracia en 1974. El 25 de abril de 1974 tuvo lugar la Revolución de los Claveles, que derrocó la dictadura de Salazar. Durante el período dictatorial del Estado Novo (dictadura salazarista de 1933 a 1974), la política de tener un único libro de texto al año en todas las escuelas (*Decreto-Lei 27:279*, del 24 de noviembre de 1936), manipulado y regulado por el gobierno (desde 1929), contribuyó a inculcar una ideología propagandística basada en la “grandeza del pasado y el derecho divino al imperio” y en la tríada “Dios, Patria y Familia” (Cruz, 2007; Pires, Mesquita y Ribeiro, 2009; Sole, 2017). En el ámbito escolar, por las manos de los profesores y profesoras y a través del libro de texto, se impusieron y reforzaron los siete mitos ideológicos fundadores del Estado Novo definidos por Fernando Rosas: el mito palingenésico, el mito del nuevo nacionalismo, el mito imperial, el mito de la ruralidad, el mito de la pobreza honrada, el mito del orden corporativo y el mito de la esencia católica de la identidad nacional (Rosas, 2001). Después de los tres primeros años de ensayo pedagógico de la democracia en Portugal (1974-1977), se define un nuevo

modelo de enseñanza primaria y una nueva política del libro escolar en 1979 (*Decreto-Lei* n.º 191/79, del 23 de junio, y *Portaria* n.º 572/79, del 31 de octubre).

El segundo momento, que destaca en la presente investigación, es la aprobación de la Ley de Bases del Sistema Educativo (n.º 46/86, del 14 de octubre), que coincide con la entrada de Portugal en la Comunidad Económica Europea en 1986. Este será el momento en el que la asignatura de “Meio Físico e Social”, creada para el curso escolar 1975/1976, se replanteará y transformará en la asignatura de “Estudo do Meio”<sup>5</sup>, lo cual ocurrirá en 1989 (*Decreto-Lei* n.º 286/89, del 29 de agosto).

Y, por último, el momento relacionado con las reformas curriculares de la educación portuguesa que comenzaron en 2001. Es un tiempo en el que se diseñaron nuevos programas para todos los niveles de enseñanza y se introdujeron nuevas metodologías con el objetivo de crear ciudadanos activos y críticos.

Con un punto de vista decolonial y antidiscriminatorio, en este proyecto dirigimos nuestra atención hacia los libros de texto del primer grado de la asignatura de “Estudo do Meio”. Aunque a través de cualquier libro de texto (independientemente de la materia y del nivel) es posible mostrar visual y textualmente las imposiciones de los estereotipos identitarios, en esta investigación nos estamos centrando en estos libros de texto de la educación primaria porque presentan representaciones y ausencias directas de identidades en relación con la diversidad cultural, el estatus social, el género, la orientación sexual, las edades y las personas con discapacidad. Estas diferentes categorías se analizan en simultáneo debido a la interseccionalidad en la discriminación y porque sería difícil cerrar los ojos y la mente y solo privilegiar una o varias situaciones discriminatorias.

Importa decir que, con la instauración de la democracia en Portugal, todo el país es repensado y también hay un enfoque en renovar la educación. Se llevan a cabo varios ensayos curriculares en diferentes años para innovar los currículos (incluso en el nivel inicial), la evaluación, los libros y materiales escolares y la formación docente. La preocupación por la calidad didáctica y científica tanto se registra en leyes como se divulga en los medios de comunicación como la televisión.<sup>6</sup>

Los libros de texto de “Estudo do Meio” (y “Meio Físico e Social”) que se eligieron para ser analizados corresponden a los años de su aprobación y salida al mercado. Entendemos que las intenciones gubernamentales con respecto a los primeros libros de texto de “Meio Físico e Social” (1975/1976) inciden sobre una nueva forma de pensar acerca de las personas y de sus relaciones con la sociedad y la naturaleza (individuo-familia-escuela-sociedad). Pero también nos cuestionaremos hasta qué punto se rompió con el pasado (dictatorial), incluso después de haberse creado una nueva asignatura.

La dificultad para encontrar y acceder a registros de libros de texto en las editoras y en las bibliotecas portuguesas, aliada a la dificultad para obtener información sobre su adaptación en las escuelas en Portugal, coloca al equipo del proyecto ante desafíos que

<sup>5</sup> “Estudo do Meio” es una asignatura similar a Ciencias Sociales.

<sup>6</sup> Un ejemplo es el programa de divulgación pedagógica producido por Carlos Rodrigues para la RTP1 (Rádio Televisão Portuguesa) en 1974, donde entrevista a Rui Grácio (Secretario del Estado de la Orientación Pedagógica), profesoras y profesores, alumnas y alumnos, mostrando el compromiso y la ansiedad por el cambio en el campo educativo (<https://arquivos.rtp.pt/conteudos/sob-o-signo-da-renovacao-escolar-i/>).



deben ser enfrentados. Sin embargo, a partir del curso lectivo 2007/2008, la información con el calendario de adopción de los libros de texto se vuelve sistemática y de acceso inmediato a través de la página web de la Direção-Geral da Educação.

Los años que seleccionamos para trabajar los libros de texto fueron los siguientes: 1975 (curso lectivo 1975/1976), 1979, 1989, 1991, 1995, 1999, 2003, 2007 (curso lectivo 2007/2008), 2010 (curso lectivo 2010/2011), 2016 (curso lectivo 2016/2017). Entre marzo y julio de 2023 se hizo una recopilación en Biblioteca Nacional de Portugal, y en ella se consiguieron 45 libros de texto (12 libros de “Meio Físico e Social” y 32 de “Estudo do Meio”) para la construcción del archivo de imágenes de representación de identidades.

## [loop]

Si en la dictadura portuguesa se utilizaron los mismos libros de texto durante unas dos décadas, manteniendo la misma ideología hegemónica y discriminatoria en diferentes generaciones, no es la reducción del tiempo de uso del libro de texto en cuatro, cinco o seis años lo que impedirá que se conserve una ideología y una visión del mundo.

Además, hay que tener en cuenta que algunos autores y algunas autoras de libros de texto posteriores a 1974 también crearon sus diferentes versiones de libros durante dos décadas. Por otro lado, hay imágenes que son replicadas a lo largo del tiempo. Con tanta repetición, las actividades y formas de ser se vuelven “naturales”.



**Fuente:** Ferreira (1951),  
libro utilizado entre 1951 y 1973



Hablar de naturalidad y normalidad en lo que se refiere a las actitudes es hablar de hechos “naturales” y “normales” como justificación, como si no hubiera ninguna lógica o implicación racional en el asunto, como si las imágenes y las palabras fueran neutrales. Las investigadoras Marta Araújo y Sílvia R. Maeso mostraron, por ejemplo, que en los libros de historia portugueses la esclavitud se trata como una “práctica institucionalizada de olvido social” (término de Kwame Nimako y Stephen Small), al emplearse un vocabulario que relaciona la esclavitud solo con la época de la expansión portuguesa y olvida intencionadamente el racismo como producto histórico de la colonización (Araújo y Rodríguez Maeso, 2012).

### [compases]

La investigación del *[in]visible* se dividió en cuatro partes:

- la recopilación teórica y la participación en encuentros con personas del mismo campo de investigación;
- la recopilación de imágenes y dibujos de libros de texto;
- el análisis de datos sobre la representación o no de identidades;
- el análisis crítico sobre la relación entre las identidades y las políticas educativas.

El archivo de identidades (in)visibles y los demás productos (ponencias/seminario final/informes), que están disponibles con acceso libre, actualizan la investigación portuguesa en los ámbitos de la diversidad cultural, el colonialismo, el género y la identidad sexual, la condición social, las edades y las personas con discapacidad, y podrán crear conciencia para un cambio efectivo. Con este proyecto se espera poder intervenir en el mundo a través de una educación artística crítica y antidiscriminatoria, rompiendo con la replicación de gestos coloniales, hegemónicos, patriarcales y eurocéntricos. Una educación artística que luche por una comunidad sin oprimidos y sin invisibles o, como los llamaría el escritor angoleño Onjaki, los transparentes.

Quando a avó falava assim, Leonor sentia-se de facto uma princesa. Mas, depois, olhava-se ao espelho e não achava os cabelos loiros e sedosos das princesas dos livrinhos de histórias. O cabelo dela era crespo e escuro, rebelde, e a explicação da avó Alzira dissolvía-se num mar de dúvidas.<sup>7</sup>

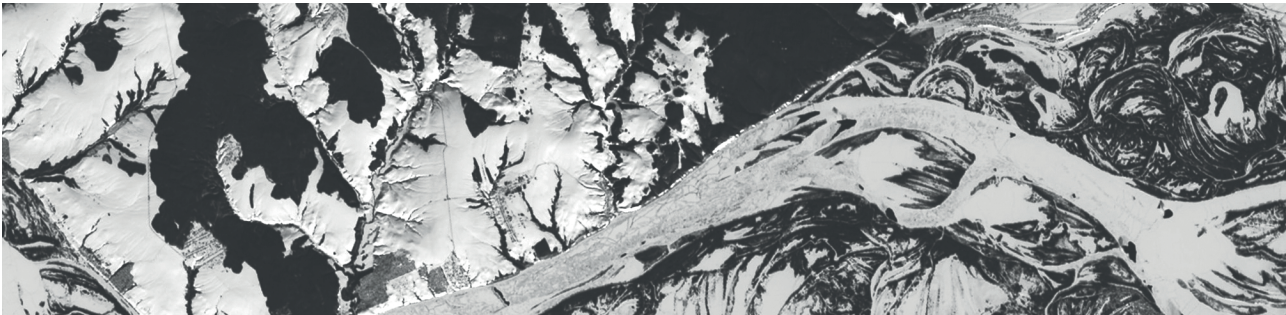
João Paulo Borges Coelho,

<sup>7</sup> “Cuando su abuela hablaba así, Leonor se sentía de hecho una princesa. Pero, después, se miraba en el espejo y no encontraba el cabello rubio y sedoso de las princesas de los libros de cuentos. Su pelo era crespo y oscuro, rebelde, y la explicación de la abuela Alzira se disolvía en un mar de dudas” (traducción libre de la autora).

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