



**WHY DOES THE ARTIST GO TO SCHOOL?
ARTISTIC INTERVENTIONS IN SCHOOLS IN GRANDE SÃO PAULO**

***POR QUE O ARTISTA VAI À ESCOLA?
INTERVENÇÕES ARTÍSTICAS EM ESCOLAS DA GRANDE SÃO PAULO***

***¿POR QUÉ EL ARTISTA VA A LA ESCUELA?
INTERVENCIONES ARTÍSTICAS EN ESCUELAS DEL GRAND SÃO PAULO***

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ABSTRACT: This work aims to identify the motivations that lead artists of various expressions to perform in schools in the southwest region of Greater São Paulo. As theoretical references, we made use of discussions that interweave art and education. The region studied includes the city of Itapecerica da Serra, nearby cities such as Embu das Artes and Taboão da Serra and neighbourhoods in São Paulo such as Campo Limpo and Capão Redondo. Eight members of the Poets' Group Itapoesia, based in Itapecerica da Serra, took part in the research. They have been organizing events, shows and exhibitions in schools of the region. A questionnaire with a semi-structured script was applied and the analysis of the results indicated that the participants are motivated, above all, by the proposal of contributing to the artistic formation of the students.

KEYWORDS: Artists. School. Motivation. Artistic intervention.

RESUMO: *Este trabalho tem o objetivo de identificar as motivações que levam artistas de diversas expressões se apresentarem em escolas da região sudoeste da Grande São Paulo. Como referenciais teóricos, fizemos uso das discussões que entrelaçam arte e educação. A região pesquisada inclui a cidade de Itapecerica da Serra, cidades próximas como Embu das Artes e Taboão da Serra e bairros paulistanos como os de Campo Limpo e Capão Redondo. Participaram da pesquisa oito integrantes do Grupo de Poetas Itapoesia, sediado em Itapecerica da Serra, e que têm atuado na organização de saraus, mostras e exposições em escolas da região. Foi aplicado questionário com roteiro semiestruturado e a análise dos resultados indicou que os participantes são motivados, sobretudo, pela proposta de contribuir com a formação artística dos estudantes.*

PALAVRAS-CHAVE: *Artistas. Escola. Motivação. Intervenção artística.*

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RESUMEN: Este trabajo pretende identificar las motivaciones que llevan a los artistas de diversas expresiones a actuar en las escuelas de la región suroeste del Gran São Paulo. Como referencias teóricas, hicimos uso de discusiones que entrelazan el arte y la educación. La región estudiada incluye la ciudad de Itapeverica da Serra, ciudades cercanas como Embu das Artes y Taboão da Serra y barrios de São Paulo como Campo Limpo y Capão Redondo. En la investigación participaron ocho miembros del Grupo de Poetas Itapoesia, con sede en Itapeverica da Serra, que vienen organizando actos, espectáculos y exposiciones en las escuelas de la región. Se aplicó un cuestionario con un guión semiestructurado y el análisis de los resultados indicó que los participantes están motivados, sobre todo, por la propuesta de contribuir a la formación artística de los alumnos.

PALABRAS CLAVE: Artistas. La escuela. Motivación. Intervención artística.

Introduction

Artistic-cultural manifestations have proliferated on the outskirts of large cities and several organized groups are going to schools to present their production in the different artistic expressions, specially, music, poetry, theater and dance.

In fact, there is a contact more than necessary and that is defined as urgent for the moment of the arts in Brazil. A moment when this meeting between artists, teachers and students needs to be established as the link that shows what contemporary art is and its counterpoint with historical movements, usually more studied in the classroom.

The relations between art and education and, more particularly, of art in education, cannot be analyzed without first distinguishing the different expressions and modalities of art. They are arts that are glimpsed in the vision of children and adolescents in their school period, but that are also visible to anyone, outside schools including. The so-called seven arts, or noble arts, were formerly identified: painting, sculpture, music, dance, theater, literature and cinema. Today, the arts have taken on other names and unfolded into several others. The visual arts brought together painting and sculpture, and brought together engraving, drawing, photography, graphite and other modalities. The digital arts emerged. The name "visual arts" came to designate various forms of artistic expression. For students, this artistic diversity refers to concepts formed over time that modulate preferences that persist throughout life. Music and its various styles attract most children and adolescents. And some arts are only seen inside museums, workshops and other cultural centers.

In this regard, Santos (2017), in reproducing his experience with another art, street performances, deals with the triangular approach advocated by Barbosa and Cunha, (2010) and the concept of ambience widely discussed by several other authors, when he tells us that:





Contextualization, fruition and artistic making are the actions systematized together in the Triangular Approach. Developed by Barbosa since the 1980s, it represents a very important basis for the construction of methodologies in art teaching/learning. Since its first publication, this proposal has been appropriated and revisited by several authors and art teachers. This approach consists, in the articulation between establishing aesthetic, critical, historical, conceptual, among others, knowing and having contact with works of art and producing artistic objects" (SANTOS, 2017, p. 16, our translation).

It is noteworthy that Barbosa and Cunha, (2010) alerts us to the inclusion of art in school curricula as part of the educational process that cannot dispense with a decolonial look of artistic sensitivity in order to deconstruct old ideas introduced by cultural colonialism, a model applied to what is called central or centralist literature. In this author's proposal, a cohesion is presented between the concepts of appreciating, contextualizing and practicing art at school.

Despite these aspects, our proposal here is, without disregarding the broad debate of the relations between art and education, to indicate the reasons why artists go to schools to promote artistic-cultural interventions as part of the pedagogical proposal of each institution.

Links between art and education / art in education

Research related to art at school shows as links the necessary interaction between the teacher and students in arts and Portuguese language classes. Most of the literature shows particular aspects, such as the art of theater, which is presented in the work *Professor of theater: an artist in the classroom (the voices that speak to me)*, by Bruna Casali da Silva for the conclusion of the Dramatic Art course at the Federal University of Rio Grande do Sul (UFRGS). This is a work that shows the experience of the teacher-artist with students, aged between 15 and 17 years, of the College of Application of UFRGS, in Porto Alegre, in 2015. As the author herself says, it is the vision of an artist inside the classroom, a spectator of herself and in the expectation of finding future artists. In addition, we also saw the work of Professor Lúcia Gouveia Pimentel, in the article *New territorialities and cultural identities: the teaching of art and contemporary technologies*, in which she discusses school ambience, a concept that goes beyond the physical space of the classroom, from the perspective of an artist-teacher-researcher. According to her, "it is fundamental, therefore, in the teaching of contemporary art, that students, through research, observations, analyses and criticisms, can



know and analyze the processes of art producers, artists", also considering other processes (PIMENTEL, 2011, p. 769, our translation).

We also highlight the publication of the 24th Registers of National Seminar on Art and Education – *The presence of an artist-teacher in the classroom: initial considerations*, by Editora Fundarte. This is the work of professors Lislaine Sirsi Cansi and Renata Azevedo Requião, from the Federal University of Pelotas (UFPEL). Like the work mentioned above, this presents several situations of teachers who, incidentally, are also artists. These teachers have the facility to combine artistic experience with teacher training, and it is not uncommon for professionals who can unite the two faces in one person.

The poetic experience brings out the images of what was the inspiration for poetic composition, based mainly on what is new and poetic. This is what Marin (2011, p. 06, our translation), when he quoted Bachelard (2008), when he tells us about the detachment of the past and the conscious actions of the author, evoking images brought from the deepest of the soul and the reveries and dreams of the poet, even having these different concepts, because "the soul is vigilant, in tension, rested and active". Furthermore, poetry – and, consequently, poetic image – finds two main ways to operate in human beings – resonance and repercussion:

The resonances are dispersed in the different planes of our life in the world; the repercussion invites us to deepen our own existence. In the resonance we hear the poem, in the repercussion we speak it, it is ours. The rebound operates a reversal of being. It seems that the poet's being is our being. The multiplicity of resonances then comes out of the unit of being of rebound. Put more simply, this is a well-known impression of every reader passionate about poems: the poem takes us in full. This invasion of being by poetry has a phenomenological mark that is not mistaken. The exuberance and depth of a poem are always phenomena of the resonance-rebound couple. It is as if, with its exuberance, the poem revives depths in our being. To perceive the psychological action of a poem, we must therefore follow two axes of phenomenological analysis: one that leads to the exuberances of the spirit and the other that leads to the depths of the soul (BACHELARD apud MARIN, 2011, p. 06, our translation).

For the psychologist, "the poetic image operates a total invasion in the soul of the one who perceives it. There is, in the receiver of poetry, once it reaches it, a sense of uniqueness and intimacy in relation to the image, so deep and particular". It is in this sense that the understanding of the content of the work goes through the perception of the receiver and what he himself has experienced, which is reflected in the intensity of enthusiasm for the work presented. Naivety is also reflected, forcefully, in the considerations and memories of the past to present themselves together with the image of the present, of the present, on the surface of



our understanding, because "poetics is not necessary, has no cause purposes, however, it is a toning of life" (MARIN, 2011, p. 56, our translation).

When dealing specifically with poetry in the educational process, we bring the thought of professor Diva Sueli Silva Tavares, for whom there is a finding that students of school age, arrive at high school with little interest in discussing poetry. However, upon arriving there, they are given a more systematic teaching of Literature within the Portuguese language discipline. The idea of dealing with poetry in the school environment is portrayed in his doctoral thesis in Education, with experiences brought from the accompaniment of students from a public school in the city of Natal, capital of Rio Grande do Norte, aged between 14 and 18 years (TAVARES, 2007, p. 15, our translation). We will return to discuss the art of poetry in the school environment when dealing with the interventions of the poets of Itapoesia, as well as we will deal with the other arts that are taken into the schools.

We also saw in Tavares's doctoral thesis (2007), with his important contributions that show the specific interest of high school students for the art of poetry, in addition to the findings we have already remembered initially, his concern thirteen years ago regarding teaching and the model of presentation of the arts in schools. In this case, the focus is on reading as an element to arouse students' interest in poetry, including the impacts on teaching practice. According to Tavares (2007, p. 19, our translation), "this relationship between poetry and the school has proved unsatisfactory", but presents ways to intensify the interest and importance that has been lost. According to her,

Poetry is one of the oldest writing modalities. In the Greco-Roman world, the poetic style was highly valued and widespread, especially in the educational field. This occurred because gender was one of the main and noblest manifestations of verbal language and it was necessary to know it and know how to use it, which justified the importance of teaching poetry in schools (TAVARES, 2007, p. 35, our translation).

On the subject of the same theme, Professor Isabella Santos, in reproducing in her work her experience with another art, street performances, deals with the triangular approach advocated by Barbosa and the concept of ambience widely discussed by several other authors, when she tells us that:

Contextualization, fruition and artistic making are the actions systematized together in the Triangular Approach. Developed by Barbosa since the 1980s, it represents a very important basis for the construction of methodologies in art teaching/learning. Since its first publication, this proposal has been appropriated and revisited by several authors and art teachers. This approach consists, in the articulation between establishing aesthetic, critical, historical,



conceptual, among others, knowing and having contact with works of art and producing artistic objects" (SANTOS, 2017, p. 16, our translation).

Art in education often comes down paths that are not always planned. This is the case in the works of Santos, (2017), Tavares (2007), Silva (2015), Barbosa (2012) and Neves (2008). Artistic creation also does not always occur in the imagined way, as Schindwein *et al.* (2019) notes. And, likewise, we found in the presentations of Itapoesia or its artists in schools. Much of what occurs in these spaces arises spontaneously, with the students' participation in the rhythm determined by them more diverse variables.

This work is not intended to show only the art of poetry and its influence on education, as it seems clear in the full name of the analyzed group. On the contrary, we intend to present the artistic diversity of the southwestern region of Greater São Paulo, with its various nuances, with its music, its dance, its theater, its fine arts... And, when we present artists from outside the school environment when they participated in activities "from the inside", we bring to the discussion the differences that mark the relations between art and education when placed within schools' characters that are not part of this environment. In addition to the artists-teachers, there are artists who do not feel the daily conviviality of the classroom, the courtyard, the sports court, the alarms marking the schedules. There are characters unrelated to school life, but who can contribute a lot to their life experiences, especially from their artistic experiences.

The group of poets Itapoesia

The Group of Poets Itapoesia, participant of this research, emerged from an experience applied by several artists from Itapeccerica da Serra, led by the actor, poet and writer from Minas Gerais Nivalci Labareda dos Luzeiros, in 2005. Labareda, then a public servant at the Arthur Ricci de Camargo Municipal Library, implemented the Itapoesia Project, in reference to the city, having as the first of its events the Literary Week, which took place between March 14 and 21 of that year. At the end of that event, the group met to discuss its continuity and the name Itapoesia was defined as permanent. Since then, the group has assumed the identity of a true representative of literature in Itapeccerica da Serra, and in its 16 years of existence has seen its name go beyond the city's borders.

However, Itapoesia is not only in Itapeccerica da Serra or in the Southwest Region of Greater São Paulo. Itapoesia, its members and admirers say, is everywhere. Several people who participated in the group's activities took the name outside the borders of São Paulo and





even Brazil, such as musician and poet Negro Blues (for Luanda, Angola) and poet and writer Ari Mascarenhas, who went to Portugal in order to carry out his doctorate at the traditional University of Coimbra; both in 2019.

In Itapoesia, it has always been a concern to approach the themes of each artistic work by the pedagogical approach. The concern is presented in the group meetings and in the so-called Poets' Meetings, which take place regularly in the city. Each work is analyzed by the members of the group, in view of how the work will be presented to the reading or spectator public, in a constructive criticism so that the work is always perfected. The same concern is present in the didactic form of the presentations, both in the group's soirees and in the events in schools, especially when in Elementary School Schools Cycle I, which involve children between 6 and 12 years of age. Unfortunately, the feedback given by schools is very little. Artists, most of the time, do not have access to the results and to the use or not of their interventions after leaving school.

Methodological procedures

In view of this scenario, and with the objective of identifying the motivations that lead artists to go to school, a questionnaire was applied with a script semi-open to eight participants of the Itapoesia Poets Group, associated with more than one cultural expression, and with outstanding performance in cities in the Southwest Region of Greater São Paulo, such as Itapeverica da Serra, Embu das Artes and Taboão da Serra, and in neighborhoods of the capital of São Paulo on the limits of this region, such as Santo Amaro, Capão Redondo and Campo Limpo.

Another criterion of choice is that they should have participated in activities in school environments, formal or non-formal education, that is, outside the environment where artistic presentations (soirees, exhibitions and exhibitions) take place, in the spaces of the Itapoesia group or the participant artist's own space.

In the following table, we present a summary of who are the participating artists, with the arts and main cities of each one. The artistic names were used at the request of the study participants themselves:



Table 1 - Artists participating in the research

Artists' names	Artistic expression	Main cities of operation
Nivalci Labareda dos Luzeiros	Poetry, Theatre, Cinema	Itapecerica da Serra
Chico Urcine	Poetry, Music	Itapecerica da Serra, São Paulo
Amarildo Rainha	Music, Poetry	Itapecerica da Serra, Embu-Guaçu
Viviane Neres	Theatre, Poetry, Dance	Embu das Artes
Tin-Tin Alves	Poetry (Cordel), Theatre	Embu das Artes, Taboão da Serra
Neggo Blues	Music, Poetry	São Paulo, Embu-Guaçu, Itapecerica da Serra
Vanessa Aderaldo	Poetry, Theatre, Organization	Embu das Artes
Renato Gonda	Fine Arts, Poetry	Embu das Artes, Taboão da Serra, São Paulo

Source: Prepared by the authors

The data were analyzed following the content analysis (FRANCO, 2008). We present, below, the participants of the research, their life trajectories and in art, indicating the motivations presented by each one for their interventions in the school environment. There are eight different stories and visions of a world also different and special: the school. There are eight artists who live the school environment in a passionate and engaging way; who seek to bring what they have best so that students and teachers can combine the knowledge already seen in the classroom, showing the artistic production of a region rich in culture, the southwest region of Greater São Paulo.

Introducing survey participants

The artists participating in the research are all members of the Itapoesia Poets Group. All are poets, but each has a role outside the lyrics, inserting itself in the various artistic expressions, such as music, theater, dance, cinema and the fine arts. All participate in the cultural movement of Itapecerica da Serra, but have their artistic performance most outstanding in other cities in the region, including the Capital. Let's look at each other's story at first.

The poet and writer Nivalci Labareda dos Luzeiros, founder of the Group of Poets Itapoesia, also claims to be a cultural producer, actor and theater director. He was born in the mining town of Almenara, in the Jequitinhonha Valley, on April 29, 1959. He has performed in several schools, has two books published and participates in six poetic anthologies. In the cinema, he acted in the films *The dreams of a dreamer – the story of Frank Aguiar*, in which he starred with Chico Anysio, and *Clandestine Games*, with Bruno Gagliasso. His poetry is contestatory, libertarian and resistance, characteristics also present in the Group.



Francisco Urcine de Almeida is better known as Chico Urcine, A Voz das Gerais, and is a self-painter, poet, writer and composer. He was born in Campo Azul (MG), on August 21, 1959. He came to São Paulo in 1979, at the age of twenty, and here he married and constituted his family. Today, he is one of the leaders of Itapoésia, where he arrived in 2006. Currently, the poet-musician has three books published and participation in six poetic anthologies. He won the regional phase of the São Paulo Cultural Map, in the short story category, in the 2015-2016 edition.

Amarildo Rainha is a gardener, musician, actor, poet and writer. He was born in Itapeçerica da Serra on September 19, 1962, and grew up in the Aldeinha neighborhood, which still carries a bucolic landscape of an inland city. He grew up with music and, for several years, joined the Immaculate Conception Music Corporation. At Itapoésia, participates in four poetic anthologies.

Viviane Neres Oliveira is a teacher, actress, poet and writer, as well as an artist of gypsy dance. She has a degree in Performing Arts. She was born in São Paulo, Capital, on March 28, 1978, and is now a resident of Embu das Artes, a city where she created the theatrical group TeArte, origin of the soiree of the same name. She is the author of the books *Corpo Poética*, published in 2016, and *Alguma Coisa Corpo*, from 2020, besides integrating several poetic anthologies. He has shown his art throughout the region and also in Espírito Santo, Belém do Pará and Portugal.

Nilton Francisco Alves, the Tin-Tin Alves, is a teacher, actor, poet and writer. He was born in Fronteira dos Vales, Jequitinhonha region, in Minas Gerais, near the border with Bahia, on September 29, 1956, and today he lives in Embu das Artes. He holds a degree in Literature from the former Bandeirante University (Uniban) and a post-graduate degree in Literature from the Pontifical Catholic University of São Paulo (PUC/SP). It integrates several artistic groups. He is the author of dozens of string booklets, in addition to the book *O Cordel do Gato Preto*, a rereading of the work of Edgar Allan Poe, and of *Vivos Versos Vivos*, of poems, and participation in about a dozen anthologies. His art is a model of didactic and constructive literature.

Genildo Pereira Lima, the Neggo Blues, is a newsagent, musician, actor, poet and writer. He is also a music instructor and lecturer in Bible studies. He was born in Janaúba (MG) on September 8, 1969. He is a resident of the West Zone of São Paulo, Capital. He is the leader of the band Diamante Blues, and the national blues is his favorite style. In 2017, he recorded the solo CD/DVD *O Caroneiro*, and is already preparing a new work. In poetry, she



participates in four anthologies, *among these My serra* has poetry, from Itapoesia; and *50 poetic looks - 50 years of Embu Guaçu*; both from 2015.

Vanessa Aderaldo de Souza is a lawyer, folklorist and art educator, as well as a poet and community leader. He was born in Mogi das Cruzes, greater São Paulo, on June 3, 1970. He arrived at Embu das Artes in 1998. She holds a law degree from the Anhanguera College of Taboão da Serra (2008-2012). He also studied Geography at the University of São Paulo (USP). She is director and former president (2008-2017) of the Casa de Cultura Santa Tereza, in Embu das Artes. It integrates several artistic-cultural groups, such as Itapoesia and the EMBUSca Cultural Association of the Arts.

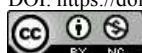
Renato Gonda is a visual artist, designer, poet and writer, as well as a university professor. He was born in São Paulo, Capital, on May 17, 1959. In 1988, he completed, by the Marcelo Tupinambá College, a full degree in Artistic Education, a course that began at The Bellas Artes College in 1981. In 1991, he completed his bachelor's degree courses in Letters from the University of São Paulo (USP). Also, at USP, he completed his Doctorate in Semiotics and completed his postdoctoral internship. He was Secretary of Culture and Tourism in Embu das Artes (2007-2008). In the visual arts, he works in painting and sculpture (wood, bronze and other materials), in addition to drawing and digital arts.

Why do artists go to school?

As for the questions answered in the questionnaire, we took to discuss here the questions that represent the individual perceptions about the interventions and their motivations. There are responses with convergences and divergences, and that present positive and negative aspects. That's why we split the answers to facilitate analysis. We will initially deal with convergent responses.

Table 2 - Question 4; Why are you performing at school?

Artists' names	Artists' responses
Nivalci Labareda dos Luzeiros	Because school is a space for learning everything, including art.
Chico Urcine	For the satisfaction of showing my artwork, of teaching something.
Amarildo Rainha	For the satisfaction of attending the invitation of friends and promotion in the artistic environment.
Viviane Neres	Believing that my art contributes to the growth of Education.
Tin-Tin Alves	For the pleasure of performing in schools, especially for children.
Neggo Blues	Because I think students like my presentations and the feedback they receive.





Vanessa Aderaldo	Because the school receives the messages of society and is a space for debate.
Renato Gonda	To take to school an exchange, where the student learns in contact with the art world.

Source: Prepared by the authors

When asked about the motivation that leads him to make such interventions in schools, Nivalci Labareda dos Luzeiros replies that he likes to work with the school because he considers it a space of his own for learning, "not only of the common teachings, but also of all teachings, including art" (verbal information).

Chico Urcine believes that art in school is fundamental and its main motivation is the satisfaction it has in showing what it does. Amarildo Rainha, today does not speak of the motivation that leads you to perform in schools. However, the reason, of course: he goes when he is invited. For Viviane Neres, what drives her to go to school is because she believes that art contributes to education. Viviane brings to school a libertarian and resistance art, within the decolonial model of decentralization of art proclaimed by Ana Mae Barbosa. This is a thought similar to that of Tin-Tin Alves, who focuses his work on presentations for children. Neggo Blues adds that its activities, combined with the dissemination of "black culture", are very important and "it is something that no money pays" (verbal information). According to the artist, "presentations in schools are a source of learning, something that adds up and whose content is something that is taken, but where one also learns" (verbal information). He points out that it takes a different aspect, not always addressed in schools, and that is his main motivation.

Vanessa Aderaldo, when showing her motivation to bring art to schools, already has the answer practically ready: "School is a very varied space. It is proper to receive the messages of society, in the sense of art and culture" (verbal information). As for Renato Gonda, this shows several motivations, almost always based on his work as a university professor. He considers that there is an exchange with students, when he takes artists to the university environment, who show the art live, in the classroom, turning into reality the theory already taught.

It is possible to insure from the answers presented by the artists that the motivation of all can be the set of all alternatives. It is important to note that the perceptions of their motivations are closely related to the life history, artistic trajectory and, in some cases, the artist's academic background.

The way artists see the presence of the arts within schools, especially in the form of interventions, is another convergent, and positive aspect. The participants unanimously





considered that this presence is fundamental, and an important element for the students' learning. The table below shows, synthetically, the thought of each:

Table 3 - Question 5: How do you see the presence of the arts in schools?

Artists' names	Artists' responses
Nivalci Labareda dos Luzeiros	It is a precise instrument, in the right place; and the intervention serves as a relaxed one.
Chico Urcine	It is fundamental; this presence in schools should be much greater.
Amarildo Rainha	There was a big difference from what is seen over time.
Viviane Neres	It is fundamental; art in school is a complement to Education.
Tin-Tin Alves	I think it's an important tool for the teaching-learning process.
Neggo Blues	It is a source of learning for students, a sum of content.
Vanessa Aderaldo	I see as actions of many productive results; it's very positive.
Renato Gonda	A space to educate people for life, respecting diversities.

Source: Prepared by the authors

Generally speaking, artists also believe that they leave an important contribution in the school after interventions. And even consider that there is an exchange, where the artist also always takes something good. This is what we see in Table 5, which we present below:

Table 4 - Question 6: What do you believe you leave as a contribution to the school?

Artists' names	Artists' responses
Nivalci Labareda dos Luzeiros	A well-made presentation, to stay in the students' memory.
Chico Urcine	I leave my knowledge, what I know, what I've learned, I leave what I do.
Amarildo Rainha	I think the audience has a greater interest in the historical part (of the music).
Viviane Neres	Contribution to individual growth, whether own or students.
Tin-Tin Alves	I leave the contribution of literature and the importance (of all) the arts.
Neggo Blues	An exchange of dialogues, gratifying, with various questions.
Vanessa Aderaldo	I leave the evidence that art can be very precious to everyone.
Renato Gonda	The cultural plurality of artists, which is unimaginably larger than the normal class.

Source: Prepared by the authors

The aspect of greater convergence was about the tension perceived by the artist when he was present before the teacher. All participants gave the same answer. It's almost an automatic response. The artist does not always notice any tension, since he is there for an artistic presentation. He understands that his work is not under discussion, that he is there only to show his art. Let's look at the answers presented with table 6, shown below:



Table 5 - Question 8: Do you notice any tension between you and the teacher(s)?

Artists' names	Artists' responses
Nivalci Labareda dos Luzeiros	No. No tension. I've never had a problem with teachers.
Chico Urcine	No, there wasn't. Interaction with teachers has always been good.
Amarildo Rainha	No. Because the schedule of presentations is always right by friends.
Viviane Neres	No. I never realized any tension between the teachers with me.
Tin-Tin Alves	No. I think teachers always see it as something positive.
Neggo Blues	I don't think so. Proof is, I've been called back to school a few times.
Vanessa Aderaldo	Tension is not always about the content, but in the fulfillment of schedules.
Renato Gonda	No. I've never felt that in my skin, not as an artist, not as a teacher.

Source: Prepared by the authors

Another issue that showed convergence, with positive aspects, was the results of the interventions. After all, what does the artist take from the interventions carried out in schools? In the view of the research participants, they are always good results, as we see in Table 7, presented below:

Table 6 - Question 9: What do you take from your interventions in schools?

Artists' names	Artists' responses
Nivalci Labareda dos Luzeiros	Pride of work, and the need to always prepare (and be prepared).
Chico Urcine	Positive results, incentive, values and respect for work.
Amarildo Rainha	The compliments, the applause, the satisfaction of seeing (and knowing) that the students liked.
Viviane Neres	I always take an apprenticeship when I leave school interventions.
Tin-Tin Alves	I am sure I have done a job that I consider important.
Neggo Blues	Good results and memories; there's no money to pay.
Vanessa Aderaldo	I take it my best, which goes beyond the environment and the limits of the school.
Renato Gonda	The contact of the students with the artists, which is something unforgettable for the training.

Source: Prepared by the authors

Among the answers received from the questionnaires, we pointed out two questions in which the participants brought different views. One of them refers to the challenges faced by the artists in their interventions and the continuity given to the artist's work after the presentations. The answers to the question were almost always the same. At first, the majority of participants understand that there are no or no challenges faced for interventions in schools, which can be explained by being people with great experience:





Table 7 - Question 7: What challenges have you faced in relation to interventions?

Artists' names	Artists' responses
Nivalci Labareda dos Luzeiros	None. Perhaps the lack of structure to receive artistic activities.
Chico Urcine	None at school. But I faced a lack of support from my family.
Amarildo Rainha	None. The challenges have always been personal, such as trips to school.
Viviane Neres	Few. Perhaps the lack of structure to receive artistic presentations.
Tin-Tin Alves	None. The challenges are aside when presenting in schools.
Neggo Blues	None. I think everything is constructive, and I'm always making my donation.
Vanessa Aderaldo	Show a different language, which students are not used to.
Renato Gonda	None. I've always had the worry of bringing art into the structure of the class.

Source: Prepared by the authors

Regarding the question about the use of the artist's interventions in the pedagogical project of the school, or even a continuity performed by the teacher, the artists pointed out that they do not always have to follow the results of their work within the school.

Table 8 - Question 10: Is there a pedagogical work after the interventions?

Artists' names	Artists' responses
Nivalci Labareda dos Luzeiros	Yes. There was sequence in some of my presentations in schools.
Chico Urcine	Yes. Some of the works presented were used.
Amarildo Rainha	I have no knowledge; never knew if there was any pedagogical work.
Viviane Neres	There is always a pedagogical work after my interventions.
Tin-Tin Alves	I don't know, I don't know But I think there's always pedagogical work involved.
Neggo Blues	I don't know, I don't know but during my speeches, I'm always questioned.
Vanessa Aderaldo	I believe that there was no pedagogical work after the presentations.
Renato Gonda	The pedagogical process is already structured including interventions.

Source: Prepared by the authors

The school does not always propose to show the artist how artistic interventions figure in his pedagogical project. With this, the artists only observe what happens at the time of the intervention. That's all. Among the research participants, Nivalci, Viviane and Renato Gonda realized the pedagogical work better. Chico Urcine accompanied activities in the classroom. The other people do not know what happened after the interventions.





Final considerations

This article aimed to present the social actions of the artists regarding their motivations for their interventions in the school environment. Thus, we try to bring to the research artists, members of the Itapoesia group, with frequent participation in events in schools in Itapecerica da Serra, Embu das Artes, Taboão da Serra and other cities in the southwestern region of Greater São Paulo, as well as neighborhoods bordering this region.

Itapoesia has not been based on models ready for its artistic creation, especially when performing in the school environment, nor is it obliged to follow social or political standards, maintaining a posture of freedom of composition. However, some of the group's members maintain close relationships with affirmative movements, such as those defending women's and blacks' rights, and some include themselves as adept at the so-called marginal poetry, a model that began by contesting the military dictatorship and its literature situated within the principles of censorship at the time.

We found that all participants understood that their contribution to education, in the artistic formation of students, bringing art and culture into schools, and effectively participating in the construction of art history was important. We also observed that the participants understood to be contributing with teachers and the schools board in the formulation of pedagogical projects that take advantage of their interventions, especially in the disciplines of Arts, Literature and Portuguese Language. It is an important contribution in the formation of pedagogical matrices formulated by Furlanetto (2009, 2018) "in the construction of a shared pedagogical language" by teachers in the post-interventions and in their own identity formation with the use of the experiences lived together with the students as participants in the interventions of the artists.

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