


## The Art Exhibition as a Pedagogical Strategy in the Legal Amazon


### A Mostra de Arte como estratégia pedagógica na Amazônia Legal

#### La exposición de arte como estrategia pedagógica en la Amazonía Legal

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**Abstract:** The objective of this study is to analyze the Art Exhibition as a pedagogical practice, highlighting its conception, development, and impact, and to demonstrate how it has become an established educational strategy for fostering artistic development in contexts with limited cultural resources. The study adopted a qualitative approach, employing action research as its methodological framework. The findings indicate that the Exhibition has become a significant pedagogical practice, capable of transforming the school environment into a space for creation, appreciation, and critical reflection. By valuing students' productions as legitimate expressions of identity and creativity, the project reaffirms the school's role as a space for cultural production and holistic education.  
Keywords: Art. Early Childhood Education. Culture.

**Resumo:** O objetivo desta pesquisa é analisar a Mostra de Arte como prática pedagógica, destacando sua concepção, desenvolvimento e impactos, bem como evidenciar sua consolidação como estratégia voltada ao desenvolvimento artístico. A pesquisa adotou uma abordagem qualitativa, utilizando a pesquisa-ação como método. Entre os resultados obtidos, verificou-se que a Mostra se consolidou como uma prática pedagógica significativa, capaz de transformar o espaço escolar em um ambiente de criação, apreciação e reflexão crítica. Ao valorizar as produções dos estudantes como expressões legítimas de identidade e criatividade, o projeto reafirma o papel da escola como espaço de produção cultural e de formação integral.

**Palavras-chave:** Arte. Educação Infantil. Cultura.

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**Resumen:** El objetivo de esta investigación es analizar la Exposición de Arte como práctica pedagógica, destacando su concepción, desarrollo e impacto, y evidenciando su consolidación como estrategia orientada al desarrollo artístico en contextos de escasez cultural. La investigación adoptó un enfoque cualitativo y empleó la investigación-acción como método. Entre los principales hallazgos, se identificó que la Exposición se ha consolidado como una práctica pedagógica significativa, capaz de transformar el espacio escolar en un entorno de creación, apreciación y reflexión crítica. Al valorar las producciones estudiantiles como expresiones legítimas de identidad y creatividad, el proyecto reafirma el papel de la escuela como espacio de producción cultural y de formación integral.

**Palabras-clave:** Arte. Educación de la primera infancia. Cultura.

## Introduction

The Legal Amazon (*Amazônia Legal*) is a region rich in artistic culture that contributes to our understanding of the history of Brazil's northern region (Costa, 2021; Oliveira, Nobre, & Barreto, 2020). The city of Palmas, located in the state of Tocantins and the setting of this study, features diverse cultural and artistic expressions, including formal and classical art, as well as regional expressions. However, access to galleries and museums dedicated to art exhibitions remains limited. In this context, schools emerge as fundamental spaces for developing pedagogical practices that democratize access to art and stimulate local cultural production. In this context, the School Art Exhibition was conceived as a strategic response to limitations on artistic access in the region.

Developed at an educational institution in Palmas, this experience report presents the Art Exhibition based on the frameworks of Aesthetic Literacy (Araújo, 2020), Aesthetic Experience (Araújo, 2021), the Triangular Approach, and Visual Culture (Barbosa, 2012, 2011). The report functions as a pedagogical space for operationalizing theoretical concepts. Thus, this study demonstrates how schools can serve as environments for cultural mediation with significant impacts on the school community, beyond being spaces for teaching.

This research aims to analyze the art exhibition as a pedagogical practice by highlighting its conception, development, and impact. Additionally, it seeks to demonstrate how the exhibition establishes itself as an initiative focused on artistic development. The proposal aligns with the understanding of art as an "essentially human creation" and a "means of representing reality" (Araújo, 2020, p. 212) and contributes to transforming the educational environment into a space that values cultural diversity.

The Art Exhibition is an annual program, not a one-off event. It is organized into thematic editions that engage with the Political-Pedagogical Project (PPP) of the institution under study. Recent editions include IDENTITY! Show Yours (2022), Materialities (2023), and Desert Narratives (2024) guide art class planning throughout the school year. In these editions, students' artistic production reflects their learning assessment, culminating in a public exhibition of their work. This exhibition strengthens the cultural identity of students and the community.

In this sense, this study aims to address theoretical and practical gaps related to art education in basic education in the state of Tocantins. Research on this topic, especially regarding art exhibitions in the regional context, is still in its infancy.

## **Theoretical Framework**

The adopted theoretical framework recognizes the aesthetic dimension as a central pillar in the construction of knowledge and the holistic development of the individual. Drawing on well-established concepts regarding the role of art in education, it subsequently applies and explores these concepts in greater depth through contemporary methodological and contextual approaches.

According to Eisner (2008, 2013), aesthetic experiences enable the construction of unique meanings and expand understanding of the world. From this perspective, the art exhibition is conceived as an environment that activates and cultivates this type of sensory literacy.

Consistent with this idea, Barbosa (2011) argues for moving beyond art education that is limited to traditional forms, proposing an approach to visual culture that acknowledges various media as valid subjects for creation and analysis. The Exhibition incorporates this perspective by including media such as photography, video, graphic design, infographics, installations, and hybrid media in its educational process.

Araújo (2020, 2021) supports operationalizing these concepts in the exhibition's pedagogical practice by expanding the concept of literacy to include art. He understands the aesthetic experience as an epistemological dimension of knowledge that articulates emotion, cognition, and action.

Methodologically, the exhibition is based on the triangular approach outlined by Barbosa (2012). This approach articulates artistic production, aesthetic appreciation, and sociocultural contextualization as three inseparable pillars of arts education. Building on this framework, Araújo (2020) expands the proposal by conceiving of pedagogical curation as a mechanism that organizes visual narratives that strengthen authorship and critical reading, broaden the repertoire in dialogue with visual culture, and mobilize aesthetic and didactic knowledge. In the field of assessment, Araújo's approach integrates formative and summative dimensions based on strategies such as portfolios, visual journals, self-assessments, and descriptive rubrics.

Castilho (2023) builds upon the idea that the exhibition space is an active participant in the educational experience. He argues that exhibitions are not merely passive containers for artworks; rather, they are structures that shape the viewer's experience. This perspective is fundamental to understanding the exhibition as a "context for experience," in which perception and sensation play central roles.

The institutional and narrative dimensions of the exhibition are supported by Rodrigues et al. (2018), who define it as an "important narrative that articulates ideas, content, processes, and results." By citing Sogabe (2014), they reinforce the exhibition's role as a convergence point for teaching, research, outreach, and professional training. In practice, this conception is realized through the exhibition's alignment with the annual theme of the political-pedagogical project. In 2024, the theme is the "International Year of Camelids," which serves as the guiding thread of a cohesive narrative that communicates the students' learning process to the school community.

### **Methodological Procedures**

This study employed a qualitative approach (Bauer & Gaskell, 2015) and action research methodology (Barbier, 2007). Evidence of this approach can be seen in the art exhibitions held between 2017 and 2024 at a K-12 school in Palmas, the capital of Tocantins in the Legal Amazon region. This context is relevant to understanding the development of actions within the school setting.

The experience report involves students from the following educational levels: Early Elementary School (1st to 5th grade), which had one weekly art class; Late Elementary School (6th to 9th grade), which had two weekly classes; and High School, which had one weekly class. The activities that culminated in the exhibition were developed during the first and second semesters and were integrated into regular art classes. There is no distinction between time dedicated to the curriculum and time dedicated to preparing the exhibition since research, experimentation, and artistic creation constitute the annual planning and routine of the classes.

The art exhibition represents a continuous evolution of pedagogical practice. Initially launched in 2017 as a cultural fair that included artistic workshops in literature, theater, dance, photography, and charcoal drawing, the initiative was later formalized and established as an annual event. The first edition took place in 2018 under the title *Expo Arte*, at which point the need to deepen the experience became evident. Starting in 2019, productions began to be structured around annual thematic narratives. This approach resulted in the following editions, in chronological order: 2017 — Cultural Fair; 2018 — *Clay: raw material in the hands of the creator and the creatures*; 2019 — *From nothing to perfection: manifestations of art in nature and of nature in art*; 2022 — *IDENTITY! Show yours*; 2023 — *Materialities, and 2024 — Desert Narratives*.

The Art Exhibition is a systemic educational initiative designed to be integrated into the school routine. Activities are planned and carried out throughout the school year, allowing sufficient time for the project to develop in depth. The project culminates in the transformation of the school auditorium into an art gallery, providing a space for aesthetic appreciation. The target audience for the intervention

comprises the school community, including students, teachers of other subjects, family members, and other school staff.

The adopted teaching methodology, aligned with Ana Mae Barbosa's Triangular Approach, combines various didactic strategies, including: (i) guided discussion, which introduces the annual themes of the exhibition through guiding questions that stimulate critical reflection; (ii) guided instruction, which is applied according to the artistic technique and involves modeling by the teacher and supervised practice by the students; and (iii) project-based learning, through which students develop works with greater autonomy as the schedule permits.

Resources used included conventional and unconventional art materials such as paints, brushes, paper, canvases, and digital media. The school's Political-Pedagogical Project (PPP) and the theoretical references of Araújo (2020, 2021), Eisner (2008), and Barbosa (2012, 2011) also served as symbolic resources that guided the teaching curation and construction of the experience. These resources complemented the school's physical space, which was adapted for the exhibition.

Data was collected through participant observation by one of the authors during the planning, development, and implementation stages of the pedagogical activities. These observations were systematically recorded in a field notebook, which served as the primary recording instrument. It contained descriptions of the context, pedagogical reflections, didactic decisions, and perceptions of students' interactions with the artistic proposals. These records allowed us to monitor the educational process over time, in line with the principles of action research (Barbier, 2007).

Additionally, photographs were taken to document the creative process in the classroom, the exhibition's organization, and the students' work, which were considered pedagogical documents and expressions of their learning journeys.

A qualitative approach (Bauer & Gaskell, 2015) was adopted for the organization and analysis of the data, guided by the following procedures:

- (i) analysis of participant observation records;
- (ii) examination of photographic material as a visual record of the artistic process and product;
- (iii) documentary analysis of lesson plans, the PPP, and final productions; and (iv) application of qualitative criteria focused on aesthetic literacy, creativity, and critical reflection observed in the works and participants' engagement.
- (iv) application of qualitative criteria focused on aesthetic literacy, creativity, and critical reflection observed in both the works and the participants' engagement.

To ensure the ethical conduct of the research, all names and information that could identify the participants were omitted, in accordance with the General Data Protection Law (Lei Geral de

Proteção de Dados - LGPD). Furthermore, the study followed the ethical protocols for research involving human subjects, in accordance with CNS Operational Standard No. 001/2013 and CNS Resolution No. 466/2012 of the National Council of Ethics in Research (Conselho Nacional de Ética em Pesquisa - CONEP).

## Discussion and Analysis

The Art Exhibition culminates in the transformation of the school auditorium into a formal gallery, a process that requires technical and curatorial planning. This process involves cleaning and preparing the walls, arranging the artwork at appropriate heights, and installing supports and identification labels. Carried out by the teacher in collaboration with the school staff, this process demonstrates a commitment to aesthetic appreciation and the promotion of student work.

The images below illustrate the process of organizing and executing the art exhibition, as observed during field research. The researchers took the images themselves.

FIGURE I – View of the “Materialities” Art Exhibition (2023), highlighting the exhibition setting. Personal collection.



Source: survey data (2025).

FIGURE 2 – View of the art exhibition “*IDENTITY! Show Yours*” (2022), highlighting the diversity of the works on display. Personal collection.



Source: survey data (2025).

FIGURE 3 – View of the Art Exhibition “*IDENTITY! Show Yours*” (2022), highlighting the diversity of productions. Personal archive.



Source: survey data (2025).

FIGURE 4 - Details of the curation and technical installation of the works.



Source: survey data (2025).

For the 2023 edition, titled "Materialities," students created paintings inspired by rock art using natural pigments made from saffron and annatto, which are widely used in Tocantins cuisine. The project intentionally engaged with archaeological sites in Tocantins, such as those in Taguatinga, Ponte Alta do Tocantins, and Lajeado. It drew on references to regional cultural heritage as the foundation of the educational experience.

Combining ancestral painting techniques with materials linked to local daily life fostered meaningful aesthetic experiences, as proposed by Eisner (2008, 2013), by enabling the attribution of unique meanings to artistic productions. In this context, the activity transcended the technical dimension, serving as a device for cultural mediation by promoting students' recognition of and appreciation for the territory.

From a visual culture perspective (Barbosa, 2011), articulating archaeological references with contemporary practices expanded students' visual repertoire, legitimizing different visual matrices as objects of interpretation and creation. Simultaneously, the proposal engages with the Triangular Approach (Barbosa, 2012) by integrating artistic production, aesthetic appreciation through the analysis of rock paintings, and sociocultural contextualization. This highlights the inseparability of these axes in the art education process.

The observed results indicate that the activity strengthened the students' sense of belonging and cultural identity by connecting them to the region's symbolic elements. This process can be understood in light of the concept of aesthetic literacy (Araújo, 2020), defined as a social and cultural practice that involves the appropriation of codes, repertoires, and ways of interpreting the world through art. By stimulating the production, appreciation, and critical reflection on visual symbols in the works, the proposal fostered interpretive and expressive skills aligned with critical aesthetic education.

FIGURE 5 - Works in the drying stage, the result of an artistic production process that explores techniques considered prehistoric. The materials used include saffron, natural pigments, and various supports.



Source: survey data (2025).

FIGURE 6 - Exhibition of the cave paintings in the gallery



Source: survey data (2025).

The Art Exhibition has established itself as a platform for showcasing local art and fostering closer ties between the school and the cultural community. Throughout its history, the exhibition has invited artists from the region to present their work and engage with the school audience. This initiative

serves as a cultural mediation strategy that broadens students' aesthetic repertoire and strengthens their connection to their sociocultural context.

From an aesthetic experience perspective (Eisner, 2008, 2013), having artists present in the school environment enhances meaning construction by enabling students to engage with real creative processes rather than just the final product. Direct dialogue with artists fosters an understanding of art as a living, situated practice and helps expand ways of perceiving and interpreting the world.

In the 2018 edition, which focused on clay as a raw material, the participation of two local artists—a ceramicist who incorporates references to the rock paintings of Serra do Lajeado in her work and a sculptor who also works with clay—highlighted the connection between tradition and contemporaneity. The ceramicist's live demonstration allowed visitors to observe the stages of modeling and painting the pieces, fostering an expanded aesthetic experience in which making, observing, and reflecting intertwine. This dynamic aligns with the Triangular Approach (Barbosa, 2012) by integrating production, appreciation, and contextualization into a single learning situation.

In addition to the visual arts, the exhibition's official opening featured a performance by students from the school's music project. This inclusion reinforces the initiative's interdisciplinary nature and broadens the understanding of art's multifaceted dimensions, as Barbosa (2011) advocates within the realm of visual culture and diverse artistic languages. By integrating different forms of expression, the exhibition serves as a space where sensory and symbolic experiences converge.

Additionally, providing a guestbook for visitors to share their comments and impressions about the artworks and activities proved to be an important tool for listening and reflection. In the context of aesthetic literacy (Araújo, 2020), these entries demonstrate public engagement and can be understood as expressions of reading and interpreting lived experiences. Thus, the exhibition not only showcases works but also fosters meaning-making, establishing itself as an educational space that brings together creation, appreciation, and critical reflection.

FIGURE 7 - The Art Exhibition offers interactive experiences, such as live pottery demonstrations and guided activities for students with sculptures.



Source: survey data (2025).

FIGURE 8 - Guest books with visitor comments



Source: survey data (2025).

The Art Exhibition has had a significant impact on the school community, as evidenced by participants' engagement and appreciation of the artwork. For many students, the exhibition was their first experience in an art gallery. This contributes to the democratization of access to culture and recognizes their creative works as legitimate forms of expression and development. (Araújo, 2021;

Barbosa, 2011). In this sense, the exhibition goes beyond its expository role to assume an educational function, expanding possibilities for cultural participation within the school context.

From an inclusive visual culture perspective, the exhibition highlights the appreciation of artistic expression as a valid means of interpreting the world by using elements of local culture and everyday visualities as raw materials for art education. The students' works, such as paintings inspired by rock art and created with natural pigments from Tocantins cuisine and sculptures inspired by Frans Krajcberg's work, reveal an aesthetic and critical engagement with the region's territory, memory, and environmental issues. This approach aligns with Barbosa's (2011) perspective, expanding the field of art to include multiple languages and promoting contextualized pedagogical practices. In accordance with the Triangular Approach (Barbosa, 2012), the exhibition integrates production, appreciation, and critical reflection, establishing itself as a space for aesthetic literacy (Araújo, 2021) and the construction of meaning. In this space, students play an active role in articulating the relationship between art, culture, and social reality.

The 2022 edition stands out for its collages and sculptures inspired by Frans Krajcberg's work. Krajcberg is recognized for using art to denounce environmental destruction. This theme establishes a direct dialogue with the local context of Palmas, where wildfires are common and affect the community's daily life. From this perspective, the artistic activity was conceived as a tool for raising critical questions and linking aesthetic dimensions to socio-environmental awareness. This approach aligns with the idea of art as a means of critically interpreting reality.

During the creative process, students participated in the collective creation of a sculpture under the guidance of an art teacher. They used recycled materials and symbolic elements. The finished sculpture was installed in the school gallery and accompanied by a projection of wildfire images in the background to intensify its visual impact and expand its interpretive possibilities. This integration of different languages and exhibition resources reinforces the idea that the exhibition space is an active environment that creates meaning through the relationship between the artwork, the context, and the viewer.

FIGURE 9 - The creative process at the Art Exhibition, featuring a collaboration between students and their teacher in the creation of a sculpture inspired by Frans Krajcberg



Source: survey data (2025).

In addition to sculpting, students created collages using printed images, organic materials, and paint to depict the effects of wildfires visually. The teacher guided their creative process and finished the pieces by carefully singeing the edges of the collages to emphasize the theme.

FIGURE 10 - The project integrates the creative process with the final artwork to address wildfires. On the left, a detail showing the process of applying paint to the collages; on the right, the sculpture on display in the gallery with a projection of wildfires in the background.



Source: survey data (2025).

FIGURE 11 - The Art Exhibition project encourages the use of diverse materials, such as collages created by students from printed images and organic elements.



Source: survey data (2025).

The works were displayed in an integrated manner. The collages took center stage, and the sculpture was positioned in the background. This created an installation that encouraged the public to reflect on the relationships between art, nature, and environmental responsibility. This layout guided viewers' gazes and generated meaning by bringing different artistic languages together in the same space. It reinforced the idea that the exhibition environment is an active agent in shaping the aesthetic experience.

The 2024 edition, titled *Narratives of the Desert*, exemplifies the exhibition's educational potential. Though the theme was not directly linked to the local context, students engaged with it symbolically, establishing connections between the artworks and their personal experiences with transformation and resilience. This highlights art's capacity to function as a mediating language between subjectivity and reality, in line with Eisner's (2008, 2013) perspective on aesthetic experience.

In this sense, the activity confirms the idea that art significantly develops students' intellectual abilities by enabling them to understand their reality better, thereby becoming more creative, critical, and participatory individuals (Araújo, 2020, p. 216). By integrating artistic production, symbolic reflection, and dialogue with literary references, the exhibition establishes itself as a space for aesthetic literacy and student agency. In this space, participants generate meaning from their experiences by articulating imagination, critical thinking, and social participation.

FIGURE 12 - The outcomes of the creative process: a student's drawing on the theme of the desert (left) and a promotional flyer for the exhibition, created by the teacher (right).



Source: survey data (2025).

The theme was explored in depth through symbolic interpretations associating the desert with transformation and resilience. Beyond representing elements such as camels and llamas, final-grade students explored the multiple dimensions of this environment poetically and critically, linking their work to personal and collective experiences. This approach highlights artistic practice's capacity to mediate between the imaginary, subjectivity, and reality, thereby expanding the possibilities of meaning within an educational context.

FIGURE 13 - Students' work explores the theme “Desert Narratives,” linking it to personal and collective experiences of resilience.



Source: survey data (2025).

The event was attended by elementary school students from both the lower and upper grades, and parents were invited to attend and view the works on display. The exhibition's importance goes

beyond recognizing the students' creative and aesthetic work; it also helps cultivate an audience that appreciates art. Art, in fact,

[...] It significantly develops students' intellectual abilities by enabling them to perform better in school and gain a deeper understanding of the world around them. This helps them become more creative, critical, and engaged individuals who are aware of reality—a crucial step in broadening their cultural and aesthetic understanding of the world (Araújo, 2020, p. 216).

An analysis of the students' artwork reveals progress in personal expression, aesthetic understanding, and critical reflection, aligning with the pedagogical objectives. These results align with the perspective of aesthetic literacy (Araújo, 2021) and indicate that students have appropriated visual and symbolic repertoires, enabling them to produce and interpret meanings through art. Thus, art ceases to occupy a peripheral place in the curriculum and becomes a space for students to manifest their creative potential. This contributes to the construction of a more sensitive and reflective relationship with the world (Castilho, 2023).

In this context, artistic appreciation emerges as a central dimension of the educational experience, providing moments of contemplation and introspection and offering a break from the school routine. As Rodrigues, Wilhem, and Chaud (2018) noted, such experiences expand the formative potential of education by integrating sensitivity, perception, and the construction of meaning. Furthermore, the exhibition fosters interdisciplinary dialogue. This is evidenced by teachers from other fields participating in the organization of guided tours. This broadens the possibilities for interpreting the works and reinforces integration among different fields of knowledge.

FIGURE 14 – Students during a guided tour of the exhibition.



Source: survey data (2025).

Having family members present at the art exhibition strengthens the bond between the school and the community, contributing to the development of a more participatory and relational school culture. This involvement broadens the initiative's educational scope by integrating diverse stakeholders into the process of experiencing and interpreting art, establishing the school as a space for cultural mediation.

In some editions, the exhibition becomes interactive by inviting the public to participate in artistic activities, enhancing visitor engagement and expanding the possibilities for aesthetic and cultural learning. From an aesthetic experience perspective (Eisner, 2008, 2013), active participation fosters meaning construction as individuals transition from a contemplative role to a co-authoring one. Furthermore, this dynamic aligns with the concept of aesthetic literacy (Araújo, 2021) by promoting the reading, production, and interpretation of meanings in shared contexts. This strengthens the social dimension of art and education.

FIGURE 15 – Students and family members enjoying a moment of aesthetic and cultural appreciation as they freely explore the gallery.



Source: survey data (2025).

The data from this study show that the art exhibition is more than just an exhibition; it is an educational intervention that promotes aesthetic literacy by integrating production, appreciation, and contextualization. Democratizing access to artistic enjoyment by transforming the school space into a gallery supports Araújo's (2020) perspective that art is a social and cultural practice embedded in students' lives. By valuing students' works as legitimate expressions of identity and creativity, the exhibition transcends the boundaries of the classroom, integrating art into the daily life of the school community and making it accessible and meaningful within the educational context.

The "Narratives of the Desert" edition exemplifies this potential, enabling students to explore the desert as a metaphor for transformation and resilience and connect the theme to their personal experiences. This approach affirms Eisner's (2008, 2013) idea that the aesthetic experience is central by recognizing art as a means of subjective expression and critical reflection. As the author highlights, art contributes to human development by mobilizing cognitive and sensory dimensions that expand possibilities for understanding reality. Furthermore, the proposal aligns with Barbosa's (2012) triangular approach by integrating artistic production, aesthetic appreciation, and reflective contextualization, thus consolidating the exhibition as a meaningful learning environment.

In this context, art asserts itself as an area of knowledge and an expressive language capable of articulating different fields of study, ceasing to occupy a marginal place in the curriculum. The participation of teachers from other disciplines, who organized guided tours of the exhibitions and established connections to content from history, geography, science, and literature, demonstrates this potential. This interdisciplinary approach reinforces art's role as an integrative element in the educational process, broadening learning opportunities and promoting more contextualized approaches. Furthermore, the exhibition establishes itself as a space for emotional expression, enabling students to externalize their worldviews through their creations. This helps strengthen the bonds between the school and the community.

The presence of family and community members enhances the exhibition's social character, highlighting art's potential as an instrument for collective engagement and audience cultivation within a broader aesthetic repertoire. In this sense, the school plays an active role in cultural mediation by promoting experiences that transcend institutional boundaries and extend to the surrounding social environment.

According to Castilho (2023), the exhibition can be understood as a "medium" and art as a "place," broadening the understanding of the exhibition as a space for aesthetic experience and critical reflection. This conception shifts the traditional logic of exhibition practices, which are centered on the duality of perception and interpretation, toward an approach that prioritizes the relationship between perception and sensation in dialogue with contemporary poetics. In the context of the exhibition, this perspective is realized through the creation of an environment that stimulates observation, participation, sensory experience, and meaning construction.

In this way, the exhibition becomes a context for experience in which the public interacts with and interprets artistic works. Transforming the school auditorium into a gallery creates a space for enjoyment and reflection that aligns with contemporary conceptions of art as an experience and of exhibitions as devices for mediation between individuals and the world.

Over the years, the Art Exhibition has revealed itself to be more than just a school event; it has become a space for aesthetic experiences and a means of cultural mediation, as Castilho (2023) has proposed. By expanding the school's social role, the initiative promotes access to art and culture and the aesthetic education of students, establishing itself as a significant pedagogical practice within the context of basic education.

In summary, this research shows that the Art Exhibition fulfills the objective of analyzing it as a formative action aimed at students' artistic and cultural development, conceived as a pedagogical intervention integrated into school practice. Articulating production, appreciation, and contextualization in line with the Triangular Approach (Barbosa, 2012), as well as promoting meaningful aesthetic experiences (Eisner, 2008, 2013) and aesthetic literacy practices (Araújo, 2020, 2021), establishes the Exhibition as a powerful pedagogical tool for constructing meaning, strengthening cultural identity, and critically engaging participants. Furthermore, by transforming the school into a space for cultural mediation and expanding access to artistic enjoyment, the initiative contributes to the democratization of art in basic education. This highlights the exhibition's potential as an innovative, socially relevant educational practice, particularly in areas with limited access to cultural facilities.

### **Final Considerations**

This study revealed the potential of formal education to foster aesthetic literacy and artistic appreciation in contexts of cultural scarcity. The art exhibition experience shows that well-planned pedagogical practices align with the curriculum and contribute to the development of aesthetic and cultural competencies across different educational settings.

The exhibition has established itself as a meaningful pedagogical practice capable of transforming school spaces into environments for creation, appreciation, and critical reflection. By valuing students' work as legitimate expressions of identity and creativity, the project reaffirms the school's role as a space for cultural production and holistic education.

Despite its positive impact, institutionalizing the exhibition within the school environment presented challenges. The classroom work, which focused on developing aesthetic literacy, was the most natural part of the experience because it depended directly on teaching practice. However, transforming the school space into a gallery was a major challenge for the researchers because it required logistical and conceptual work often carried out outside regular school hours and without proper institutional recognition.

Curating the exhibition, selecting works, creating labels, and installing them technically demanded time, dedication, and attention to detail, such as determining the ideal viewing height and preparing

the walls. Although these aspects are essential to the aesthetic quality of the exhibition, they are not always valued or understood as part of teaching work (Barbosa, 2012). The researchers' efforts focused on overcoming these barriers to ensure a meaningful aesthetic experience for the students.

Another challenge was engaging all students, particularly those with little interest in art, possibly due to limited exposure to diverse artistic expressions during their schooling. This barrier was overcome by offering a variety of themes and techniques, which allowed each student to find their own form of expression and feel part of the creative process.

The exhibition strengthened student agency by valuing their work and promoting recognition of their voices, making them the protagonists of the visual artworks they created under the guidance of the art teacher. Through interdisciplinary dialogue and community involvement, the exhibition became an effective and inspiring art education methodology, reaffirming the school's role as a hub for cultural production and dissemination.

However, as this is an action research study focused on a specific experience, the sample is limited in scope, restricting broader comparative analyses. In this regard, investigating the effects of participation in art exhibitions over time and analyzing their lasting impact on students' aesthetic, cultural, and critical development is suggested. Additionally, it would be valuable to conduct research in schools with different profiles (e.g., urban/rural, public/private) and across different regions of the country to understand how the practice adapts and which variables influence its outcomes. Analyzing how initiatives such as this one can be incorporated into educational policies and identifying the institutional conditions necessary for their sustainability are also important directions for future studies.

This research is intended to contribute to future studies on the need to create more spaces for cultural expression in school environments, which are essential to students' holistic development. Future proposals could include seeking external partnerships to expand the exhibition's infrastructure and publishing the results in academic journals, allowing the experience to serve as a model in other regions of the country.

By clarifying its limitations and suggesting avenues for further research, this study serves as a starting point for expanding discussions on art education in basic education.

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