


Artisanal bioanimation in Amazonas: a decolonial and sustainable practice in arts education


Bioanimação artesanal no Amazonas: uma prática decolonial e sustentável no ensino das artes

Bioanimación artesanal en el estado de Amazonas: una práctica decolonial y sostenible en la enseñanza de las artes

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Abstract: This article presents a segment of an ongoing master's research that investigates the potential of artisanal bioanimation as a decolonial methodology in Arts education in the state of Amazonas, Brazil. The study, qualitative in nature and anchored in action-research, is being developed with high school students from a public school in Manaus. The core proposal lies in critically reframing both natural elements from the forest and industrial materials (such as plastics, metals, and everyday objects), integrating them into the stop-motion technique to create authorial narratives. It is projected that this approach will strengthen identity bonds, promote the appreciation of traditional knowledge, provoke reflection on consumption and disposal, and result in a replicable educational material. The theoretical discussion articulates decolonial art-education, sustainability, and pedagogical innovation, pointing to pathways for rethinking arts education in Amazonian contexts.

Keywords: Bioanimation. Decoloniality. Art education in the Amazon. Sustainability. Material reframing.

Resumo: Este artigo apresenta um recorte da pesquisa de mestrado em andamento que investiga o potencial da bioanimação artesanal como metodologia decolonial no ensino de Artes no estado do Amazonas, Brasil. O estudo, de natureza qualitativa e ancorado na pesquisa-ação, é desenvolvido com estudantes do Ensino Médio de uma escola pública de Manaus. A proposta central reside em ressignificar criticamente tanto elementos naturais da floresta quanto materiais industriais (como plásticos, metais e objetos cotidianos), integrando-os à técnica do

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stop motion na criação de narrativas autorais. Projeta-se que essa abordagem fortaleça vínculos identitários, promova a valorização de saberes tradicionais, provoque uma reflexão sobre consumo e descarte, e resulte em um material educacional replicável. A discussão teórica articula arte-educação decolonial, sustentabilidade e inovação pedagógica, apontando caminhos para ressignificar o ensino das artes em contextos amazônicos.

Palavras-chave: Bioanimação. Decolonialidade. Arte-educação na Amazônia. Sustentabilidade. Ressignificação de materiais.

Resumen: Este artículo presenta un recorte de la investigación de maestría en curso que investiga el potencial de la bioanimación artesanal como metodología decolonial en la enseñanza de Artes en el estado de Amazonas, Brasil. El estudio, de naturaleza cualitativa y anclado en la investigación-acción, se desarrolla con estudiantes de Ensino Médio (educación secundaria) de una escuela pública de Manaus. La propuesta central reside en resignificar críticamente tanto elementos naturales de la selva como materiales industriales (como plásticos, metales y objetos cotidianos), integrándolos a la técnica del *stop motion* en la creación de narrativas autorales. Se proyecta que este enfoque fortalezca vínculos identitarios, promueva la valorización de saberes tradicionales, provoque una reflexión sobre el consumo y el descarte, y resulte en un material educativo replicable. La discusión teórica articula arte-educación decolonial, sostenibilidad e innovación pedagógica, señalando caminos para resignificar la enseñanza de las artes en contextos amazónicos.

Palabras-clave: Bioanimación. Decolonialidad. Educación artística en el Amazonas. Sostenibilidad. Resignificación de materiales.

Conceptual Genesis: The Foundations of Bioanimation in the Amazon

The Amazon, a region of vast biodiversity and cultural diversity, faces educational challenges marked by the marginalization of local knowledge in favor of Eurocentric paradigms. This dynamic, a colonial legacy, perpetuates knowledge hierarchies and devalues the practices of traditional cultures, as highlighted by (Quijano, 1988) and (Krenak, 2020). The latter strongly criticizes the prevailing educational model, stating:

I consider it extremely serious that schools continue teaching the reproduction of this unequal and unjust system. What they call education is, in fact, an offense to freedom of thought; it is to take a human being who has just arrived here, load them with ready-made ideas, and release them to destroy the world. To me, this is not education, but a factory of madness that people insist on maintaining [...].” (Krenak, 2020, p. 58)

In the teaching of visual arts, this logic is reflected in the predominance of industrialized materials, ready-made images, and foreign references, distancing students from their identities and from their socio-environmental reality.

This scenario of epistemological marginalization unfolds into an educational context that is structurally unequal and neglected. According to the 2024 School Census of Basic Education (Brazil, 2025), which consolidates data from 2023, Amazonas and the entire Northern region face some of the worst conditions of educational provision in the country, with severe deficiencies in physical infrastructure and in the availability of material resources. According to the data from the aforementioned document, the region presents the lowest percentages of access to broadband

internet among all Brazilian regions, with particularly critical rates in municipalities in the Amazonian interior. Furthermore, the availability of internet for students' pedagogical use is significantly lower than the national average, which deepens isolation and limits access to diversified sources of knowledge.

This lack is worsened by the scarcity of basic didactic and technological resources. The region has the lowest availability of equipment, such as digital whiteboards and computers for student use, reflecting a profound inequality in the distribution of educational resources. In secondary education, the situation of digital infrastructure remains critical, with states of the Legal Amazon presenting the worst connectivity indicators in the country.

Within the specific scope of arts education, this lack of materials manifests itself in the limited availability of basic supplies, such as paints, brushes, and high-quality paper, hindered by the high cost and the complex logistics of distribution in the region. Paradoxically, this apparent scarcity contrasts with the abundance of natural materials and traditional knowledge that remain marginalized in school curricula, which not only impoverishes the educational experience but also reinforces a cycle of invisibilization and devaluation of local culture.

The relevance of countering this logic, through research such as that presented here, aligns directly with urgent global calls for educational transformation. The 2030 Agenda for Sustainable Development of Unesco (2015) establishes, in Sustainable Development Goal 4 (SDG 4), the commitment to 'ensure inclusive and equitable quality education and promote lifelong learning opportunities for all' (Unesco, 2015, p. 7). This framework advocates an education that is 'inspired by a humanistic vision of education and development, based on human rights and dignity; on social justice; on inclusion; on protection; and on cultural, linguistic and ethnic diversity' (Unesco, 2015, p. 7), and is thus '[...] essential for peace, tolerance, human fulfillment and sustainable development [...]' (Unesco, 2015, p. 7). In this sense, international guiding documents, such as those produced by Unesco, reinforce that the construction of a truly transformative education has as its inseparable foundation the promotion of equity and inclusion, both in access and in educational processes. To this end, it is imperative to combat all forms of exclusion, based on the principle that the success of the educational agenda can only be declared when all individuals, without exception, have their educational rights fully guaranteed.

Simultaneously, the decolonial movement gains strength in the global academic landscape, proposing the destabilization of the structures of power in knowledge that perpetuate singular and subalternizing worldviews. In this transnational dialogue, Brazil, with its colonial history and its vast sociodiversity, plays a crucial role. The artisanal bioanimation proposed in this work positions itself at the intersection of these two dimensions — sustainability and decoloniality — offering a concrete and applied response to these calls. It operates a shift in focus, transcending the logic of the lack of

industrialized inputs in order to critically value the abundance of natural resources and local knowledge, without, however, excluding the possibility of resignifying industrial materials in dialogue with this repertoire. This approach establishes a practical and innovative dialogue with the goals of equity and cultural relevance that underpin the Education 2030 Agenda. In this context, bioanimation, a term coined in the research to designate the stop-motion animation technique from a decolonial perspective, emerges as a pedagogical strategy capable of articulating local knowledge and creative practices in the Amazonian context.

In this way, the choice of materiality, which determines the meaning and perception of a work of art for both its maker and its viewer, contributes to provoking new relationships between form and concept. This is also what Fayga Ostrower (1995) argues in her book *Chance and Artistic Creation*, as she emphasizes that the creative construction is closely linked to what the subject carries within themselves and to social constructions. The author states that creating does not represent a substitution of reality, but rather an intensification of living in the act of making, bringing a new reality in the articulations within us and before us.

This article, linked to the Professional Master's Program in Arts (PROFARTES/UFAM), presents a theoretical excerpt from the ongoing research *Bioanimation in the Amazon: Creative Practices, Art and Decoloniality*, which has as its general objective to analyze the potential of artisanal bioanimation as a decolonial and sustainable methodology in art education in Amazonas. The research, of a qualitative nature and methodologically grounded in action research, is being developed with high school students in a public school in Manaus, Amazonas. Although the proposal is based on the integration of natural elements from the forest into stop-motion animation, its central focus lies in the process of valuing traditional knowledge and local narratives, allowing materiality to be adaptable to the specific contexts of schools — ensuring pedagogical replicability without losing its decolonial essence. Still in the implementation phase, it is projected that the language developed — understood here as a system of signification that transcends mere technique, grounding itself in the narrative and identity potential of visual elements — will strengthen connections with the territory, promote students' creative autonomy, and result in educational material that is replicable and adaptable. By focusing on what is communicated (cultural valorization) rather than solely on the mode of production (the mechanics of stop-motion), the proposal elevates the project from simply 'making animations' to 'speaking through animations', fostering artistic practices engaged with the Amazonian reality.

Specifically, the study seeks to investigate how this approach fosters student creativity and agency, to assess its impact on the (re)signification of traditional knowledge and on (re)connection with the territory, as well as to systematize a didactic material that enables the critical replication of the methodology in other educational contexts. Grounded in these objectives, the theoretical discussion

articulates concepts of art education, decoloniality, and sustainability, exploring how bioanimation can operate as an innovative pedagogical device to resignify the teaching of the arts in the Amazon, where the urgency of practices that engage with local culture proves to be paramount.

In this way, this research is not limited to developing a new animation technique; rather, it is configured as a political-pedagogical gesture of re-existence, envisioning the possibility of a truly liberating art education, grounded in the territory and committed to the possible futures of the Amazon and its peoples, echoing and materializing, in the reality of Amazonian schools, the principles of a transformative and inclusive education demanded on a global scale.

Art that sprouts: foundations, methods, and horizons

Art in Motion: Building the Theoretical Foundations of Bioanimation

Bioanimation is the term coined in the research and in this article as a decolonial alternative to the name of the cinematic technique stop motion — a frame-by-frame animation method which, according to Carvalho (2022, p. 16), '[...] consists of the use of photographic images captured by a device and displayed sequentially over a given period of time, in such a way as to generate the illusion of movement.' The conceptual innovation therefore lies precisely in the integration between the proposition of a new terminology — which affirms the cultural identity of the method — and the resignification of materiality, decentralizing the dependence on industrialized inputs and privileging organic elements from the Amazon rainforest (such as plant fibers, natural pigments, clays, and seeds), which may be articulated with other materials, provided that their selection is critical and intentional. The core of the proposal, however, goes beyond this dual substitution: it lies in how this combined gesture transforms biodiversity into narrative materiality and a co-author of the creative process.

This approach, which shifts the priority from technique and material to the narrative and symbolic potential of the outcome, does not exclude the incorporation of other materials that are meaningful to students — such as building blocks or reusable everyday objects — provided that the selection and use of any element are intentional, reflective, and critically engage with the participants' cultural and affective repertoire. This openness to a diversity of materials is, in itself, a decolonial gesture, as it decentralizes the authority of a single aesthetic or material standard and values the choices and meanings attributed by the students themselves, granting them the agency of cultural producers.

Grounded in a decolonial perspective, bioanimation concretizes, in educational practice, a fundamental principle: the active deconstruction of colonial paradigms. As argued by Walsh, Oliveira and Candau (2018, p. 6), '[...] the meaning of decolonial pedagogy is forged in the perspective of intervening in the reinvention of society, in the politicization of pedagogical action, proposing to unlearn

what has been learned and to challenge the epistemic structures of coloniality.’ This perspective constitutes itself as a transformative force that operates simultaneously on the political, knowledge, and educational levels, articulating itself through the voices and experiences of those historically silenced by the modern-colonial project. In this way, it stands in radical opposition to hegemonic academic currents that perpetuate Eurocentric worldviews in the production of knowledge (Walsh; Oliveira; Candau, 2018, p. 3).

This intervention manifests itself particularly in the artistic field, where, according to Suzuki (2022, p. 40), ‘[...] studies and actions that combat coloniality make possible other understandings of excluded histories and memories.’ Within this horizon, decoloniality presents itself not as mere critique, but as a positive project of reconfiguration of the bases of knowledge, power, and subjectivity. This project is driven by those who, although constantly marginalized by the mechanisms of colonial oppression, embody, through their practices of re-existence and everyday reinvention, the potential of an alternative future (Suzuki, 2022, p. 41).

It is precisely at this intersection between insurgent pedagogy and artistic practice that bioanimation operates its dual decolonization: both of materials and of Amazonian visual narratives. In order to challenge the logic of power established by colonialism—which not only structures social relations in contemporary times but also operates within education, systematically devaluing autochthonous knowledge, with particular reverberation in the Amazonian context (Cordeiro; Cândia, 2024, p. 3)—bioanimation emerges as a pedagogical practice that actively questions such asymmetries. Thus, more than a technique, it asserts itself as a political-epistemic gesture that seeks to respond to questions such as: who can tell their own story? How can this be done while respecting one’s own territory?

As Moura (2022, p. 67–68) synthesizes, ‘[...] living, producing art, educating, researching, and engaging in activism in favor of decoloniality are inseparable and non-hierarchical dimensions. In this sense, decolonial thought is not about theories encapsulated within academia; it is about a decolonial way of living!’ This notion of a ‘decolonial way of living’ deeply resonates in bioanimation, which thus becomes much more than a method: a way of inhabiting the world through an artistic production consciously intertwined with the ethical, political, and pedagogical commitment to transformation.

The choice of a decolonial pedagogy necessarily implies the adoption of an expanded paradigm of sustainability, one that transcends the restricted notion of environmental preservation to encompass ecological, cultural, economic, and epistemic dimensions. This is because coloniality is, in its essence, unsustainable: it exhausts territories, bodies and cultures, imposing an extractivist logic that subjugates knowledge, exploits natural resources, and denies the diversity of existences. In this sense, decolonial

education cannot evade a commitment to sustainability, at the risk of reproducing, even if inadvertently, the same structures of oppression it seeks to overcome.

Bioanimation, by proposing the resignification of materials—whether organic, originating from the forest, or industrial, re-signified in their narrative potential—and the revalorization of local narratives, positions itself as an act of resistance aimed at interrupting this cycle of exhaustion. It operates a paradigmatic inversion: rather than starting from the lack of industrialized resources, it begins from the symbolic and material abundance of the territory, transforming leaves, seeds, clays, fibers, and even discarded objects into constitutive elements of authorial audiovisual narratives. In this way, the practice not only minimizes environmental impact—by favoring the use of renewable resources and the critical reuse of waste—but also reactivates ecosystems of knowledge, strengthening cultural self-esteem and fostering an ethical and creative relationship with the environment.

Sustainability in bioanimation manifests itself in three interconnected dimensions, which constitute the core of the proposal from a decolonial perspective. The ecological dimension is realized through the responsible use of natural resources and the adoption of low environmental impact techniques. This choice goes beyond a merely preservationist stance; it is a political-pedagogical act that seeks, in the words of Escola Parque ([n.d.], p. 4), '[...] to develop, together with new generations, an integral ecological mindset, in which we recognize ourselves as part of the global system [...].' By using leaves, branches, and seeds, students are guided toward a practical reflection on the urgency of an education grounded in sustainable practices, perceiving the environment not as a resource to be exploited, but as a 'common home' that 'needs to be cared for and shared.

This process places them directly before the 'great challenge of our time' of finding 'a balance between our ways of life and the ecological security of the environment' (Escola Parque, [n.d.], p. 8), transforming the classroom into a space for experimenting with this balance.

In its cultural dimension, sustainability operates through the active valorization of traditional Amazonian knowledge, which is constantly threatened with disappearance by the colonial logic. This dimension is grounded in the principle of the 'ecology of knowledge', which, according to Santos and Meneses (2013, p. 49), 'expands the testimonial character of knowledge so as to equally encompass the relations between scientific and non-scientific knowledge.' In the practice of bioanimation, this translates into a horizontal dialogue between the cinematic technique (scientific knowledge) and local legends, myths, and ways of making (non-scientific knowledge).

This inter-knowledge expands the students' cognitive horizon, allowing the narratives of their grandparents and communities to gain a new epistemological status and to become the central raw material of the creative process, thereby combating cultural erosion.

Finally, the economic dimension ensures the viability and replicability of the methodology by employing materials that are accessible and suited to the local school realities of the Amazon. This premise decolonizes access to audiovisual production, which is often hindered by the high costs of industrialized materials, and strengthens the autonomy of school communities. The conjunction of these three dimensions of sustainability and the decolonial perspective proves essential not only for raising students' awareness of their relationship with the territory, but also as a structuring condition for the proper development of the research.

This threefold approach, which articulates environmental concerns, cultural valorization, and pedagogical viability, resonates with the principles of the BNCC by promoting '[...] the development of students' creative and expressive autonomy, through the connection between rationality, sensitivity, intuition, and playfulness. It also fosters the expansion of the subject's knowledge in relation to oneself, to others, and to the world [...].' (Brazil, 2018, p. 474).

The technique thus becomes a pedagogical device that, in the words of Krenak (2020, p. 57), challenges the 'abstraction' of nature, reinserting it as a protagonist in the educational process. By animating not only elements of the forest, but also objects from their everyday lives—such as building blocks, household utensils, recycled or reused materials—students engage in a powerful process of resignification. These materials, previously devoid of a specific cultural meaning, are now (re)invested with new symbolic layers in order to compose narratives and characters that emanate the valorization and recovery of local culture. This process precisely illustrates Freedman's assertion that:

[...] Beyond aesthetic beauty, an image embodies a meaning that is, at the same time, transient and intimately connected to any painting, clothing advertisement, computer-generated imagery sequence, or postmodern film. This objectification of meaning emerges through interpretations of the relationship between what is represented and its representation; between the signifier, the signified, and the sign." (Freedman, 2010, p. 126).

In bioanimation, a strand of carnauba straw (natural signifier) and a piece of wire (industrial signifier) can, together, become the body and the bow of the Curupira (signified), transforming themselves into a powerful sign of cultural resistance.

This practice aligns with the transformative potential of art education, as advocated by Eça (2010), for whom art is capable of developing a broad spectrum of creative qualities and critical capacities in students, making it essential for educators to understand this potential and restructure their practices to serve these purposes. Bioanimation, by centering on Amazonian cultural expression, exemplifies how art can occupy a central place in the curriculum, moving beyond marginalization. In this way, students not only learn cinematic principles, but also resignify their relationship with the territory and with the objects around them, materializing what Escobar (2014) calls 'feeling-thinking

with the Earth’—a form of knowledge that integrates reason and affect in dialogue with the environment.

In this sense, this study positions itself as a direct response to Eça’s (2010) warning, for whom cultural expression would be doomed to a drastic impoverishment without the central role of art and of educational processes that take it as a primary vehicle. Bioanimation, as a language, thus asserts itself not only as a pedagogical practice, but as a commitment to ensuring that arts education effectively occupies its rightful place of prominence, with due curricular relevance and recognition of its profound impact on the cultural and identity formation of new generations.

As an artistic-educational practice, bioanimation thus articulates three fundamental axes: (a) technical innovation (adaptation of stop motion); (b) epistemological insurgency (decolonial perspective); and (c) socio-environmental commitment (sustainability). This triad constitutes a singular pedagogical model, in which the forest ceases to be merely an object of study and becomes a subject of the creative process.

In this context, the development of students’ creative capital is encouraged, acting as a pillar for an economy of meaning rather than a merely financial one, as arts education enables them to sharpen perception, cultivate resilience, dare in their experimentation, and refine their capacity for analysis and argumentation (Eça, 2010, p. 16). This approach necessarily demands an expansion of perspective, transcending the traditional boundaries of art to enter the field of visual culture, in which images are examined in their political dimension, as producers of cultural meanings and as embedded within power dynamics that must be critically analyzed (Barbosa; Coutinho, 2011, p. 49).

Bioanimation, therefore, contributes to the construction of a specific cinematic competence that goes beyond mere familiarity with audiovisual language. As noted by Bourdieu (1979, as cited in Duarte, 2002, p. 13), this type of competence is connected to the development of a ‘habitus’, a set of durable dispositions that shape the perception and practices of agents within a cultural field (Almeida, 2016, p. 117–118). Bioanimation fosters this particular competence by placing students within an enriched cultural environment, in which audiovisual production is experienced as an act of authorship and identity valorization.

Being immersed in this symbolic environment implies that students cease to be passive spectators and begin to share space with active cultural producers, who cultivate a cultural and symbolic capital capable of conferring social legitimacy and valuing Amazonian knowledge (Almeida, 2016, p. 220). From this perspective, the practice of bioanimation constitutes a form of epistemological insurgency that challenges the dominant norms of the cultural field and enables the emergence of other voices and narratives, especially those historically marginalized.

Moreover, this cinematic competence stimulates students' critical and creative capacities, promoting resilience and experimentation in learning processes that strengthen both individual and collective development. From this perspective, bioanimation not only educates for cinema, but also for visual culture as a political practice, valuing the self-representation of Amazonian peoples and their interdependent relationship with the environment, aligning technique, identity, and socio-environmental commitment (Almeida, 2016).

From Concept to Practice: Methodologies for Research in Motion

The research adopts a qualitative approach, grounded in action research, as proposed by Thiollent (2011), who defines this methodology as a type of social research with an empirical basis, conceived and carried out in close association with an action or with the resolution of a collective problem. In this sense, researchers and participants are involved in a cooperative or participatory manner. The study, currently in the implementation phase, is being developed with third-year high school students from a public school in the city of Manaus, situated in a socioeconomic context marked by the structural deficiencies previously mentioned, but also by the cultural and environmental richness typical of the Amazon.

The choice of action research is justified by its transformative and intervention-oriented nature, aligning with the decolonial objectives of the project, since, as noted by Prodanov and Freitas (2013, p. 65), 'in this type of research, investigators play an active role in solving the problems encountered, as well as in monitoring and evaluating the actions undertaken in response to them.' This active stance on the part of the researcher is fundamental to breaking with traditional hierarchies of knowledge and promoting the collective construction of knowledge, valuing the voice and agency of participants.

In the field of art education, action research proves especially itself as powerful in fostering creative and critical processes. As Bertolotti (2023, p. 25) points out, 'action research grounded in creative potentials can trigger innovative approaches to art education in the technosocial contemporary context.' The term *technosocial*, coined by the author, refers to the interactions between human beings and techniques—relations that permeate all stages of civilization—highlighting how bioanimation articulates traditional knowledge and contemporary tools (such as mobile phones for image capture) within a pedagogically innovative practice. This articulation is essential in Amazonian contexts, in which the scarcity of conventional technological resources is offset by creativity and by the alternative use of accessible devices, such as smartphones, which are now widely disseminated even in peripheral communities.

The stages of the research are organized into a continuous and integrated flow, divided into three main phases:

i) Exploratory Phase: This phase includes a theoretical and historical introduction to the stop-motion technique, addressing its origins, development, and contemporary applications. Fundamental concepts of decoloniality, sustainability, and visual culture are introduced, based on authors such as Walsh (2009), Escobar (2014), and Freedman (2010). This phase is complemented by the screening of significant examples of frame-by-frame animation, including international, national, and regional productions, in order to expand students' visual repertoire and stimulate reflections on cultural representation.

ii) Practical Workshops: These are conducted through an integrated sequence of theoretical-practical activities, organized to progressively promote participants' immersion in the fundamentals of stop-motion language, the development of authorial narratives rooted in Amazonian culture, and creative experimentation with diverse materials. This approach ensures that the creative process — from the conception of stories to the materialization of characters and settings — is valued as much as the final product, reinforcing the principles of collective authorship, sustainability, and decolonial reflection.

Each stage is designed to foster not only technical competence, but also the strengthening of students' identity and critical awareness, encouraging them to recognize themselves as cultural producers and agents of transformation within their own context. Upon completing the formative journey, participants receive a certificate of cultural extension, which formalizes and validates the knowledge acquired across technical, creative, and critical dimensions. More than a document of participation, the certificate is conceived as a tool for student empowerment, extending the recognition of learning beyond the school environment and opening pathways to future academic and professional opportunities, while encouraging the dissemination and replication of the knowledge collectively constructed.

iii) Data Analysis: Data analysis is carried out through the triangulation of multiple sources and records, ensuring robustness and interpretive depth. The following are employed: field diaries, to document the researcher's impressions and reflections throughout the process; audiovisual records, which capture the dynamics of creation and interaction among participants; semi-structured questionnaires, administered before and after the workshops, with the aim of mapping perceptual changes regarding local culture, sustainability, and identity; discussion circles, which provide a dialogical space for students to express their experiences and processes of meaning-making; and participant observation, guided by a predefined protocol of analytical focuses.

The analysis of the dataset follows the principles of Bardin's (2016) thematic content analysis, organizing the data into emergent and pre-established categories. In this process, it is assumed that, as Bardin (2016, p. 39) points out, 'the analyst is like an archaeologist. They work with traces: the "documents" that they can discover or elicit. But these traces are manifestations of states, data, and phenomena. There is something to be discovered through and by means of them.' Thus, the interpretation of the records—whether discourses, observations, or audiovisual productions—allows for the logical inference of meanings regarding the subjects and their sociocultural context.

This approach is articulated with the critical-dialectical method, which allows for the examination of the contradictions, mediations, and transformations that occur in the educational process, in light of decolonial assumptions. In this way, in the manner of 'a detective, the analyst works with indices carefully brought to light through more or less complex procedures' (Bardin, 2016, p. 39), relevant knowledge is extracted from methodically organized and critically interpreted evidence.

This methodological approach engages directly with authors such as Walsh (2009), who emphasizes the importance of insurgent pedagogies capable of questioning colonial structures of power-knowledge; Escobar (2014), with his notion of feeling-thinking as an integration of reason, emotion, and territory; and Quijano (1988), whose concept of the coloniality of power provides a framework for understanding cultural and epistemological hierarchies.

The analytical dimensions include:

- (a) engagement and creative autonomy, observing students' active participation, decision-making, and capacity for initiative;
- (b) resignification of traditional knowledge, analyzing how local narratives, techniques, and materials are incorporated and transformed in the creative process;
- (c) perception of sustainability, assessing awareness of socio-environmental issues and the ethical use of resources;
- (d) cultural identity, investigating how the activities strengthen self-recognition and the connection with the Amazonian territory."

The articulation between content analysis and a critical-decolonial perspective makes it possible not only to describe the results, but also to contextualize them within broader relations of power, culture, and education, contributing to a transformative understanding of the potential of bioanimation in the Amazon.

The research schedule provides for the implementation of the workshops throughout the year 2025, with the full analysis of the data and the systematization of the teaching material in the subsequent year. The final product consists of: (1) a pedagogical manual detailing the decolonial methodology, the stages of the creative process, and guidelines for replication in other contexts; and (2) a public digital

repository that hosts the animations produced by the students, functioning as a collective portfolio of Amazonian narratives and an open legacy for the community.

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Between Expectations and Possibilities: What the Forest Can Teach Us

The research is expected to achieve three interconnected axes of results, articulating creativity, decoloniality, and sustainability:

I. Creative appropriation: It is expected that students, by manipulating natural elements from the forest (such as fibers, pigments, leaves, or branches) as well as recycled or reused industrial materials (such as plastics, metals, and synthetic fabrics) in the production of animations, will strengthen their affective and identity-based ties to the Amazonian territory and resignify their affective memories. As Carvalho (2022, p. 202) highlights, 'In this way, stop motion emerges as an exercise that makes it possible to resignify pedagogy in the classroom, as it draws on multidisciplinary elements [...]', integrating creative processes and traditional knowledge with a critical reflection on consumption and disposal.

In bioanimation, this resignification is further expanded by transforming both natural and industrial materials into animated characters and narratives, making regional culture and environmental awareness active components of the creative process.

This pedagogical practice engages directly with the notion of standpoint, a fundamental concept developed by Djamila Ribeiro (2017), which argues that historically silenced groups should be the protagonists of their own narratives. By using elements from the forest in conjunction with industrial waste to create animations, students not only value traditionally marginalized forms of knowledge, but also challenge the epistemological hierarchy that privileges hegemonic worldviews (Ribeiro, 2017), while also problematizing the impact of industrial production models on the Amazon biome.

This mixed creative appropriation thus functions as an act of self-definition and critical resistance, enabling Amazonian communities to tell their own stories based on their experiences and worldviews, while also reflecting on the relationship between tradition and modernity, nature and industry.”

However, it is crucial to remain attentive to the risks of the commodification of these narratives, as warned by Chalini Torquato (2021). Market logic tends to appropriate counter-

hegemonic movements, emptying their transformative potential and converting them into consumable products. Torquato argues that, even when issues of diversity gain visibility in the media, this does not always translate into structural change, as they are often filtered through a conservative perspective and produced by those who already hold discursive privilege (Torquato, 2021).

The inclusion of industrial materials, in this context, can serve as a strategy to avoid a romanticization of the 'natural' and to promote a material critique of the very productive system that threatens the Amazon. Thus, bioanimation should be conceived as an anti-colonial and anti-extractivist practice, one that not only showcases local culture, but also questions the power structures that have historically rendered it invisible and exploited its resources.

In this sense, the animation activity involving this duality of materials can be understood as a realization of the right to communication, conceived not merely as freedom of expression, but as a social right to active participation in the production and circulation of meanings (Unesco, 1980, as cited in Torquato, 2021). When students become producers of their own narratives, using and critically engaging with the materials of the cultural and productive industries, they enact a democratic and bidirectional dialogue, essential for the construction of a communication that is truly inclusive and conscious of its materialities.

This practice not only strengthens cultural identity but also challenges the single story — a term coined by Chimamanda Adichie (2009) and referenced by Torquato — which homogenizes and distorts the experiences of subaltern groups, while also offering a critical reading of the flows of materials and capital that shape the region.

Therefore, bioanimation emerges not only as a pedagogical tool, but as a complex political and epistemological act. It enables identity and material resignification from an authentic standpoint, resisting both historical silencing and the superficial appropriation of its agendas. By resignifying industrial materials, students are invited to critically reflect on the life cycle of objects, consumption, and disposal, integrating environmental critique with the cultural one.

Moreover, this practice echoes Ribeiro's (2017, p. 17) warning that 'language, depending on the way it is used, can become a barrier to understanding and create more spaces of power instead of sharing.' Bioanimation, by prioritizing a visual and material language over a purely verbal or textual one, seeks to act as an antidote to this impediment, constructing a form of knowledge sharing that aims to be truly transgressive and inclusive.

Through the creation of authorial narratives grounded in material awareness, the right to exist and to narrate the world from one's own perspective is affirmed, constituting an essential step in the decolonization of knowledge, in the critique of the predatory industrial model, and in the construction of a truly plural and sustainable society.

2. Perceptual shifts: The bioanimation workshops are expected to promote a change in the way participants perceive both traditional knowledge and environmental issues. By working with organic materials and/or industrial materials and local myths, it is expected that students develop a critical awareness of the importance of cultural and ecological preservation, recognizing the forest not as a mere resource, but as a place of creation and identity.

This process of resignification necessarily involves an education of the gaze, as proposed by Barbosa and Coutinho (2011, p. 49), who argue that it is necessary to ‘think the visual in terms of cultural meaning, social practices, and power relations’ and to ‘reflect on the ways of looking and producing ways of seeing.’ The bioanimation workshops operate precisely within this field, by inviting participants not only to consume images, but to produce them from their own material and symbolic reality.

This practice goes beyond an artistic activity; it is an exercise in autonomous cultural action that makes it possible to question hegemonic narratives about the Amazon, which often reduce it to a stock of resources or to an exotic landscape. By creating visual narratives with fibers, seeds, clays, branches, leaves, and even industrial waste, students are challenged to transform their gaze, making it ‘exploratory,’ as Carvalho (2022, p. 217) states, that is, capable of perceiving narrative potential where previously only raw material or waste was seen.

This transformation of perception is also a political act of decolonizing knowledge, insofar as it legitimizes traditional knowledge and integrates it into the creative process. As Ailton Krenak (2020, p. 41) warns, ‘Either you listen to the voice of all the other beings that inhabit the planet together with you, or you wage war against life on Earth.’ In this sense, bioanimation can serve as an instrument for this active listening: by animating local myths and using materials from the forest, participants not only culturally represent their environment, but also establish a deep dialogue with it, recognizing nature as a subject rather than an object.

This approach challenges the extractivist and accelerationist logic that dominates modernity, proposing instead an ethics of care and deceleration. Krenak (2020, p. 56) warns that ‘the proposal to slow down our use of natural resources may suggest the idea of postponing the end of this world, but in some places, that end has already happened.’ Bioanimation, by making conscious and creative use of organic and industrial materials, confronts participants with this urgency, while also offering them a symbolic pathway to resist catastrophe: the creation of narratives that affirm life and cultural continuity.

Finally, these workshops function as a space of pedagogical transgression, in which the distance between theory and practice, and between subject and object, is dissolved. By handling materials and constructing narratives, students experience in practice what it means to produce knowledge from a specific standpoint—in this case, the Amazonian context. This experience generates a dual

displacement: inwardly, it strengthens self-recognition and identity formation; outwardly, it offers the world an alternative narrative about the Amazon, produced by those who actually inhabit it and understand it in its complexity.

In this way, bioanimation is established not only as an animation technique, but as a tool for social and environmental transformation, capable of fostering a critical awareness that inseparably links cultural preservation to ecological preservation.

3. Educational material: As a tangible outcome, a didactic material will be developed, consisting of: (a) a pedagogical manual with guidelines for replicating the methodology; and (b) a public digital repository (possibly a YouTube channel) hosting the animations produced. This material aims to expand the reach of the research, offering educators in the region a practical tool for integrating art, decoloniality, and sustainability into their teaching. The systematization of the methodology in an accessible format reinforces the research's commitment to social transformation, aligning with the political character of decolonial pedagogy.

This educational material will be conceived as an instrument of pedagogical decolonization, translating into practice the theoretical principles discussed throughout the research. The pedagogical manual, far from being a mere set of activity guidelines, aims to train educators to act as mediators of decolonial creative processes, encouraging their students to recognize and value local knowledge. In it, the stop-motion technique is presented not as an end in itself, but as a tool for epistemological rupture—a way of, in the words of Barbosa and Coutinho (2011), 'producing new ways of seeing' and questioning hegemonic narratives about the Amazon.

Finally, the digital repository on YouTube fulfills a dual role: it is, at the same time, a repository of memory and a device for amplifying voices. By hosting the animations produced by students, the platform becomes a public archive of Amazonian narratives, challenging what Djamila Ribeiro (2017) identifies as the 'structural silencing' to which subalternized groups are subjected.

This dissemination strategy ensures that the research findings transcend academic boundaries, reaching communities and educators in a free and accessible manner, and materializing the right to communication (Torquato, 2021) as a fundamental pillar for social transformation. In this way, the final product goes beyond a set of materials; it is an invitation to transgressive pedagogical action that brings together technique, critique, and affect to rethink the place of the Amazon—and its peoples — within the Brazilian imaginary and the school curriculum.

Weaving the Final Frames: Synthesis and Horizons

This article sought to present artisanal bioanimation as an innovative, decolonial, and sustainable pedagogical practice capable of resignifying art education in the Amazonian context. By integrating natural elements from the forest into stop motion, the technique not only challenges

Eurocentric educational paradigms but also strengthens students' identity ties to their territory, promoting the valorization of traditional knowledge and environmental awareness. The ongoing research, developed with high school students in the city of Manaus, is envisioned as a significant contribution to art education in the Amazon, by making visible educational processes that engage with local realities and with contemporary demands for more inclusive and sustainable practices.

Bioanimation thus emerges as a possible pathway for decolonizing art education, transforming the forest and its elements into co-authors of the creative process: they are subjects, not objects of research. This approach not only enriches the educational experience but also opens space for students to recognize themselves as cultural producers and guardians of ancestral knowledge. It is expected that, by the end of the research, the results will demonstrate how the technique can be implemented in other schools in the region, serving as a model for an art education that values cultural diversity and sustainability.

Looking to the future, the research points to promising horizons. Artisanal bioanimation can be expanded to other Amazonian communities, adapting to different realities and cultural contexts. Moreover, its application may inspire new academic inquiries exploring the intersection between art, education, and sustainability, contributing to the construction of a more just and plural educational paradigm. It is believed that, by making these processes visible, scientific research can not only enrich academic debate but also foster public policy evaluations that recognize and value the specificities of education in the Amazon.

Finally, this article reinforces the idea that art education, when rooted in territory and committed to the decolonization of curricula and practices shaped by traditional pedagogical values, can be a powerful instrument of transformation. Artisanal bioanimation is not merely a technique, but a practice of re-existence—a call to rethink education from the voices, knowledge, and materials of the forest, thereby building more sustainable and inclusive futures for the Amazon and its peoples.

Furthermore, the ongoing research already indicates potential developments that may extend its impact beyond the school environment. Bioanimation can serve as a tool for documenting and preserving oral narratives and traditional stories from indigenous and river communities, which are often threatened by forgetting or cultural homogenization. Through animation, these stories acquire a new format, accessible to younger generations and capable of circulating on digital platforms, strengthening collective memory and cultural continuity.

Another relevant aspect is the potential of bioanimation to foster local and sustainable creative economies. By valuing natural materials and artisanal techniques, the practice may encourage the emergence of small community-based audiovisual productions that generate income and visibility for

artists and educators in the region. This perspective aligns with a vision of development that not only respects but strengthens the ecological and cultural foundations of the Amazon.

The methodology developed also offers pathways to overcome the historical lack of material resources in schools in the region. By demonstrating that it is possible to produce knowledge and art with what the territory provides, bioanimation shifts the focus from scarcity to the abundance of locally available knowledge and materials. This change in perspective is fundamental to pedagogical autonomy and to the educational self-esteem of both students and teachers.

It is important to emphasize that the research still faces significant challenges, such as the need for continuous adaptation to the specific contexts of each community and resistance from traditional educational structures. However, the initial signs of student engagement and the richness of the early productions suggest that bioanimation has the potential to establish itself as a transformative educational practice.

In the long term, it is expected that bioanimation will contribute to the formation of a generation of Amazonian youth who not only know but also value and defend their territory and culture. Through the creative process, students develop not only artistic skills but also critical awareness, collaborative capacities, and a sense of socio-environmental responsibility.

Finally, it is believed that this research may inspire a broader movement of pedagogical renewal in the Amazon, grounded in principles of decoloniality, sustainability, and creativity. Bioanimation is not a closed model, but an open proposal to continuous reinvention, inviting educators, artists, and communities to co-create new pathways toward a truly meaningful and transformative education.

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