

Visual Aesthetic Education: A Referential Sciences of Education Embracement to Other Sciences/Culture, Philosophy and Technology

Elisabete Oliveira

*Faculty of Psychology and of Sciences of Education, University of Lisbon. Portugal
(elisabeteo@netcabo.pt)*

Our science-of-education research main aim has been the on-going understanding of the meaning of quality in education through the arts in contemporary society—applying to pupils and teachers' education as an action-research field. Specifically, it focuses on: (1) The evolving educational dimensions and functions of young persons' aesthetic development through visual expression. (2) The process through which teachers form criteria to orient/valuate their pupils' creative work, as a necessary condition for (1). Since 1981 we have identified interfaces, or referentials (not *models*, meeting Deleuze's theory), of knowledge and methodology, and even lost borders, with other Sciences, Arts, Technology and Philosophy.

We can define aesthetics as *orientation of transformation energy towards quality, both in the form creation or appreciation*. Form creation may be understood as a cross-fields holistic experience – likely mainly by *abduction*. And if *aesthetic education* is sensitivity development through every senses-arts expressions (seeing/thinking and re-creating/doing, for oneself and society), we stress everybody's necessity of this integral experience in school and life-long curricula.

We reflect about key-concepts, embodied in Arts ambits development or valuation:

(1) *Complexity* in universal order/chaos, derived from the on-going global civilization-citizenship experience of interrelation, while creating new forms for the unforeseen—what is within the aesthetic (and ethic) field, as H. Bhabha also defends. And its main components:

(2) *Dialogue*, leading to *Creativity*, in interdisciplinarity or in Art Discipline—implying *eco-openness* to the context potentiality and co-actualizing it. This may be rooted in theories of empathy, attention to the *other* and autonomy of decision (deepened by S. Lupasko's conception of *the third included* (1951), where only contradiction was seen by traditional logic); in relation to quantum coexistence of wave-corpucle and Gödel's conception of incompleteness—all extensions of creativity space; and Education contributions on continuous eco learning-to-learn.

(3) *Hologramness* and *Recursiveness*, reinforced by updating brain research on emotion-reason-moral judgement and *postmodernism* challenging insight of unexpected connections, causing value questioning and auto-eco-actualization of referentials and habituses.

Pupils's arts expression projects may reach micro and macro or global connectivity. Based in B. Malinowski's culture theory, we built an aesthetic visual learning construct, the *teacher - pupils* relationship being within interactive ambits: material environment, human instrument and content—language-communication-culture; art-science-technology, embraced by philosophy. This may integrate presence-absence, existence-form; transformation energy will be its lever, by change, contrast, complementation and correspondence; towards the *possible*, aiming the imaginable.

References

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ELISABETE OLIVEIRA. Ph D. (UL - FPCE) Auxiliary Teacher. InSEA - UNESCO World Councillor ('88-'97) and '94 *European Research Conference* Organiser. Secondary School Teacher; National Curriculum Planner and Adviser. Forming 400+ Visual Education Teachers - and Theatre and Education Teachers, in ESTC - IPL, '05 & '06). National and international Lecturer in the 5 Continents, with more than 60 published Articles. *APECV, SPCE - Education & Art* and *MPIAEP*A Co-Founder. Painter, represented in private and public Art collections.