6 - CÂNDIDO PORTINARI'S IMAGETIC PRODUCTIONS AS PEDAGOGICAL RESOURCE TO SCHOOL PHYSICAL EDUCATION

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Introduction

The profusion of athletical, young and in shape bodies, elected symbols of perfection, started to serve currently as referencial for people. A historical retrocession reveals that the construction process of the related aesthetic models happenned along the centuries. From the Greek civilization, the importance of the war and the collective values started to be substituted by the valuation of the work and the individual thought. Therefore, the forms to conceive the body had also suffered to modifications, origining to the dichotomic paradigm: human was divided in body and mind. Later, the Roman culture was still guided by the Greek-hellenistic ideal of beauty, besides consisting sketched registers of their daily in the artistic manifestations, detaches Gombrich (1999). In the Middle Age, the author designates that in the plastic arts the projection of the "covered body", apparently away from aesthetic concerns, was notable.

With the ascension of the capitalist system, the customs and the traditions had given place to the market and the attainment of monetary profits, determining the division and execution of the productive tasks. During the renaissance period, the body became the aim of disciplines and control in the search for the healthy body, evaluated by a “scientific" look, according to Pelegrini (2005, p.4). From century XVII, with the deep changes in the working relations, the body was oppressed and manipulated, being pointed by Foucault (2003) as somenthing controlled by a disciplinal power.

The expansion of the capitalism in century XIX stimulated the evolution of the industrial society, making possible the sprouting of innumerable technological resources that "propitiated to the modern bourgeois elite an increment of practices and techniques on the body" (PELEGRINI, 2005, p. 6). Thus, the perfect delineation of the body is worshipped nowadays and corporal archetypes that reproduces feminine and masculine images with hypertrophied muscles are often displayed. These representations are associated to health and, consequently, they are consolidated as ideal standards of beauty and well-being in the present time.

The ideal proposed under this optics presents as line of direction the concern with the appearance, practical that supplies the industry of the consumption. New necessities and desires are generated, what implies in the growth of the branch and, each time more, in the prominence of the "valuation of perpetual youth, the association between the health and the beauty and this with the happiness" (FIGUEIRA and GOELLNER, 2005, p. 88). With this, it's broken out the importance of the insertion of corporal practices and an balanced feeding in the daily, that configure apparently healthful and active styles of life.

The described corporal representations are assumed by the society and spread for the mass culture, being transformed in social identity, which the good physical form and the athletical style of life receive proeminence in the formation of the individual. This way, the conceptions around the corporeity and its social signification tend to a source that interpretates the man from an essentially aesthetic focus, making the human subjectivity be left in a second-rate plain of relevance.

The normalization of some weights and measures produced by the imposition of hegemonic standards of beauty, on the other hand, leads to a dissimulated exclusion of that who are not resembled to these models considered adequate to the harmonious insertion of the individual in the society. Such "inadaptation" is interpreted as consequence of the lack of personal control and determination. Under the optics of Sabino (2004, p.17), the Brazilian beauty spread in the media as an end item of the miscegenation, in the reality, perpetuates an eurocentric standard of beauty.

In consideration of this, the present text argues the question of the modal corporeity, having as interlocution the use of Cândido Portinari's works. Considering the search for the perfect body as a knowledge to be reflected in the school, the pictorial registers of the artist are proven as an interesting didactic element in the lessons of Physical Education.

Theoretical landmark

The contemporary emphasis employed to the physical appearance is as much that, since infancy, the body has become a deposit of social rules and inculcation of norms and obligations, points Gomes (2005).

The requirements of adaptation to the social model of body reflect, in a certain form, the social organization where this representation is suggested (GOLDEMBERG, 2006). The body, marked by the culture, acquires different meanings when invested by a power that limits, imposes "authorizations" and "obligations", according to Fraga (2001, p. 63). Therefore, from the practices around the body characteristics of the model of Brazilian society are revealed. The implications that involve the search for the perfect physical form seem to materialize and to illustrate the values of the restored hegemony, as the superiority of few and the subjection of many to their determination, the feeding of the industry of the consumption or still the individualism in contraposition to the valuation of the collective.

The impositions of this social phenomenon of the "cult of beauty" can make the individuals, especially the women, feel coerced to “try constantly the distance between the real body, which they are imprisoned, and the ideal body, which they try to reach fatiguingly" (GOLDEMBERG, 2006, p.121).

An aggravation in this situation of social compression occurs in the period of the adolescence, when the self-perception and the satisfaction in relation to the corporal image become significant aspects in the adolescent's process of self-acceptance. The vulnerability, characteristic of this phase, stimulates concerns about the physical structure, that become behavior references, generating, for times, inadequate attitudes that affect their development.

The acceptance of the individuals and their identity construction are built in view of what is considered ideal. Thus, it's looked for conforming the body according to rules established, mainly, by the fashion and media. Rodrigues (1979, p.125) when suggesting that "in the body it is symbolically printed the social structure", indicates that some characteristics in it imputed translate concepts and beliefs of the social environment. For the author, the corporal activity transmits and conserves values of the contemporary society, in special of the occidental culture occidental.

In this context the pedagogical actions of the Physical Education are situated. In the attempt of fitting in certains standards of beauty, the corporal practices have been interpreted, for times, as mere mechanisms used for reaching the wanted appearance. In intention to take care of to these concerns, professionals of the field, often unconscious about the importance of a coherent praxis, have usually acted in an uninvolved way. The lack of critical comprehension of the reality and an apparent neutrality, that may be inherited from an inconsistent academic formation or consequence of an inadequate appropriation of the

knowledge, are evidenced in the performance of the professor in any fields of the Physical Education, either in the school environment or the gyms. In this direction, the Valter Bracht's words (1999) is proceeding:

When perspective of the knowledge production guided not by the neutrality, but by the idea of the social intervention, is assumed, the question of the possibility to base the options ethical-politics that who assumes this position necessarily makes must be faced (p. 98)

In front of this, the knowledge of critical nature, capable "to evoke a interventor capacity also critical" (KUNZ, 1999, p. 89), is legitimized in the direction of that paradigms, as the question of the imposition of ideal models of body, can be clarified. From the moment the teacher's action is based in a critical conception of the reality, in which it's traced links of his practice with the social one in a global way and his student acts as a social agent (SAVIANI, 2006, p. 80), the instrumentalization capable to make possible a confrontation with the dominant purposes will be materialized.

In this perspective of education and, in specific way, Physical Education, the search for different pedagogical tools becomes excellent. The use of the interaction between the art and the reflections about the corporeity conceptions appears as a possibility in the teaching intervention. With the property of the art in transmitting perceptions and sensations, the interdisciplinarity receives prominence in the process of understanding of certain paradigms in the contemporaneity. If nowadays the position of the EF teachers seems to converge to an only model (MOREIRA, 1995, p.17), in which some values instituted from the liberal-bourgeois ideology is brought to the school environment, it's necessary to reflect critically about the pedagogical act. Deposit of symbols, the body is in power relations. Its investment by the power, as suggests Foucault (2003, p.146), occurs with the practice of exercises, by an "insistent, stubborn, meticulous work".

The educator cannot be far from an ethical reflection about his professional performance. When dealing with the speculations concerning the corporal culture, the teacher needs to be aware of his condition of cultural and social transmitter. He has to select the substantial contents for the understanding of the social and historical development of the corporal activities and to the explanation of its significations in each context (SOARES et al, 1992). Not obstante, he must consider that his social practice is associated to the relations and to the effects of the students' development, what implies transformations.

Portinari: pedagogical possibilities in the School Physical Education

In view of this, the Brazilian painter Cândido Portinari's works contribute for a more conscientious praxis in the scope of the Physical Education. If the art is produced and preserved socially through the history, its appropriation by the students can serve as one of the "cultural tools necessary to the social fight" in the way of releasing from the exploration conditions (SAVIANI, 2006, p. 71). From the problem of the standardization of aesthetic models and consequence exclusion of those divergent ones, the instrumentalization of the lesson can be complemented with imagetic productions that enrich the teacher's action.

With thematics related to the Brazilian culture and its social and historical representations, Portinari demonstrates his interest for the Brazilian people, their beliefs, desperation, work and recreation (PELEGRINI, 2004, p.28). Santa Rosa (2002, p. 29) asserts that the paintings that portraied the country had expressed the human by different forms and languages, from the dramatical load of his flicks. The painter dedicated himself to the observation of diverse types of bodies, from the delicate one to the rustic one, from the squalid one to the robust one. He draws men, women and children with the most distinct ethnic characteristics and profiles.

The homogenization of human figures that is processed in the contemporary society does not constitute a significant trace in the works of this artist, descendant of Italians born in Brodósqui, in the year of 1903. In contrast, the Portinari's modern works is plural and makes use of a diversity of messages decoded through a deep analysis (LUZ, 1986). The first phases of his painting has as main theme the simple people's day-by-day, which the artist coexisted in his infancy. Impressed with the blacks and mulattos' force, the men and women's rigidity displayed to the arduous hours of working in São Paulo agriculture, he painted recognized national and internationally screens.

The interaction between the EF and Portinari's artistic production is already a present experience in public didactic books of High School in the State Parana. However, I defend that its use does not have to be limited to the space configurations or some thematic of the area. The establishment of other relations will be able to provide a new meaning of corporeity, that detaches the value of the human being's subjectivity. Based in a historical and social perspective, the EF associated with the multidisciplinarity resource brings to the teach-learning not just an aid in the exercise to oppose and to face dominant values, but it propitiates to the students a bigger knowledge of their culture and the playfulness.

Therefore, the Cândido Portinari's legacy can be widely used in the school environment, because it illustrates the Brazilian cultural diversity, not joining the hegemonic values that exclude the popular layers. According to Luz (1986), the artist was worried in questioning the social problems, conferring to them the first plan of relevance of his screens. Thus, the distinct representations of bodies in his works distinguish from the one that, under the optics of Sabino (2004), is the perpetuation of a hegemonic standard of beauty.

The analysis of the contemplated paintings during a EF lesson can be carried through the reading of their internal logic and the comparative examination with other contemporary images, which illustrate the appreciated problematic. Cumming (1966, p. 6-7) says that people must attempt to the detailed perception of the compositive elements of the selected works, such as the subject, the technique, the forms of representation of space and light, the symbolism expressed in the aesthetic elements, the style that it ties or approaches and a personal interpretation for each studied screen. The understanding of the messages and the capacity to spread ideas that also base the works of art are aspects to be privileged in the knowledge transmission, according to Eugênio (1999). The author still detaches the importance of the intentionality of the painting and its communicability, as well as its intertextuality and contextualist.

One another basic aspect to be considered in the use of the artistic registers is the attention dedicated to the materiality of the work and its relations with the historical context, making possible, in this way, a bigger visibility on the social representations that they are related, assures Pelegrini (2004). From this delimitation, the selection of the paintings that answer the thematic of the boarded lesson adopted by the teacher is facilitated.

Between more than five thousand works, I detach in this article *Café* (1935) and *Retirantes* (1944).

In *Café*, confectioned in the year of 1935, Portinari explores some details of the work daily in the farms of this grain, called at that time "green gold". Exposed in the National Museum of Belas-Artes, placed in Rio de Janeiro, this oil painting registers all the phases of the culture of the coffee, from the plantation to the filling. The composition of plans, the colors and volumes allow us to contemplate strong bodies, hands and feet, burdened for the discipline of the work imposed in the agricultural environment. Although some critics have interpreted these characteristics as deformations of the hands and feet, such traces strengthen the social critique expressed in the plastic language chosen by the painter (PELEGRINI, 2004). The entailing to the baroque and expressionist styles conferred to the screen the emphasis of the social character of the work of the colonists, represented by the hypertrophia of the forms (BENTO, 2003). The mandate of social problematic confers to the screen a great didactic capacity, once this can enable relations with the reality of the students. Joined to this, the figurative “deformations" carry important symbolic marks

pertinent to the quarrel of the thematic "body", as, for example, the linking between the land and workers' feet, which seem rooted.

In general way, it's noticed that Portinari really discloses the suffering in the expression of his personages, fact that is reflected in the painting "Retirantes" (1944). The register of the northeasterns' misery and pain is symbolized in the diverse afflicted bodies, that receive meaning with the expressionist flicks. Human is expressed by contortions and distortions of his form, configuring a realistic plastic emigrants' representation. In this screen, the atrophy of the human figures displays the northeasterns' hunger and anguish, who searched the survival. Luz (1986, p.102) affirms that "the fragile figures carry the life with themselves in a context where the evidence is the death".

Either in the agricultural drudgery or in the hours of celebration, the painter not only illustrates details of the corporal appearance of the people, but he emphasizes the inherent subjectivity to the human being. The flicks disclose social problems and give prominence, in critical way, to the characteristics of the Brazilian society, not being limited to the marketing questions.

Final Considerations

In sight of the wealth of Cândido Portinari's artistic patrimony, the use of his works is appropriated to the classroom environment, once it will be able to contribute for the debate about the corporal diversity. The reading of the reality, made by the problematization of the contents, awakes in the students curiosity and interest, giving dynamism to the construction of the knowledge. At the same time the pupils get appropriated of the critical knowledge concerning the excessive valuation of the physical appearance, they also will be exploring the artistic production of an important Brazilian painter.

The conception of school from its capacity of orientation to the understanding and the transformation of the pupil's social world must be present since the instrumentalization of the students until, also, in the academic formation of the professors (KUNZ, 199, p. 93). In this perspective, the interdependence of the subjects of the EF can be worked from the pedagogical potentiality of the art to contribute to the construction of school instruction. Articulated with the reflection about the social problems, the knowledge of the game, the dance, the fight, etc., will be able to support a quarrel that develops the pupil's critical capacity as possibility to infer on the aspiration of social change.

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CÂNDIDO PORTINARI'S IMAGETIC PRODUCTIONS AS PEDAGOGICAL RESOURCE TO SCHOOL PHYSICAL EDUCATION

ABSTRACT:

The profusion of thin and young corporal archetypes, with definite muscles made the athletical physical form became a referencial of beauty in the occidental societies. To contribute for the dismantling of unreachable symbols of perfection, the diversity of the corporal representations in Cândido Portinari's work is proposed. Applied in the curricular programs for High School, his pictorial registers are an interesting didactic resource for the demystification of the ideal corporal form. The pedagogical potentiality of the visual arts makes possible the enrichment of the process of construction of the knowledge under the historic-critical perspective, making the process of instrumentalization become more attractive to the students. In front of its capacity to excite significant perceptions, an interaction between the corporal representations in Portinari's production and the contemporary meanings of corporeity is suggested, once this problematic constitutes one of the study objects of the Physical Education. On methodological terms, the work is based on the bibliographical inquiry and the analysis of some paintings that contemplate the thematic of the body. It's proposed a reading of the internal logic and a comparative examination with other contemporary images which illustrate the homogeneity of the aesthetic standards. An observation concerning the compositive elements of the selected

paintings, such as the subject, the technique, the forms of representation of space and light, the symbolism expressed in the aesthetic elements, the style and a personal interpretation for each studied screen must be done. In thesis, an alteration in the relations that involve the body, from reflections in the school context is considered. With the use of the art in this environment, it's expected that the principles of the dictatorship of the body can be clarified and that subsidies for a critical confrontation with the reality are appropriated by the students.

KEYWORDS: Body and Art, Physical Education, Pedagogical Intervention.

LES PROCTIONS IMAGETIQUE DE CÂNDIDO PORTINARI COMME RESSOURCE PÉDAGOGIQUE DANS L´EDUCATION PHYSIQUE SCOLAIRE

RÉSUMÉ:

La profusion d´archetypes corporeles maigres, jeunes et avec la musculature défini, a devenu la forme physique atlétique un référenciel de la beauté dans la societés ocidentales. Avec le sense de contribuer pour le démontelement de symboles, pas alcançables de perfection, s´a abordé la diversité des representations corporeles dans l´ouvre del peintre Cândido Portinari. Apliqués dans les programmes curriculaires pour L´Enseignement Intermediére, sus registres pictoriques son un ressource didactique intéressant dans la desmistification da la forme corporel idéal. La potencialité pédagogique de las l´arts visuel donne la possibilité d´enrichissement du procès de construction du connaissence avec la perspective histórique-critique, en devenant le procès d´instrumentalization plus atractive aux étudiants. Sur cette capacité de susciter perceptions significatives, s´est sugere une interation entre les representations corporeles dans la prodution de Portinari et les aceptions contemporains de corporeleda, parce que cette problematique c´est un de les objects d´étude de L´Education Physique. En parlant dans le sense méthodologique, le travail se fonde dans l´investigation bibliografíque et dans l´analyse de quelques peintures que montres la témathique du corp. S´est proposé la lectura de la logique interne et un examen comparative avec les autres images contemporains que illustrent la homogénéité dus standarts esthétique. Il faut observer détaillément les elements compositives des peintures selectionés, comme le thèma, la technique, la forme de representation d´espace et lumière, le symbolisme expressé dans les elements esthétiques, l´style qu´est vinculé et une interpretation personnel pour chaque ouvre étudié. C´est fondamental faire atention a lá intencionalité de la peinture et a lá contextualidá des representations. En thèse, c´est proponé une alteration dans les relations qu´enveloppent le corp, à partir de reflexions du contexte scolaire. On espére que les principes de la dictadure du corp soient éclairci et que subsides pour un combat critique de la realité soient aproprié por les étudiants.

MOTS-CLEFS: corp et art, Education Physique, intervention pédagigique.

PRODUCCIONES DE IMAGETIC DE CÂNDIDO PORTINARI COMO RECURSO PEDAGÓGICO PARA ENSEÑAR LA EDUCACIÓN FÍSICA

RESUMEN:

La profusión de arquetipos corporales finos y jóvenes, con los músculos definidos hechos la forma física atlética se convirtió en un referencial de la belleza en las sociedades occidentales. El trabajo del pintor Cândido Portinari corrobora para el desmontar de símbolos inalcanzables de la perfección. Sen embargo, fomenta la diversidad de las representaciones corporales. Aplicado en los programas del plan de estudios del enseñanza secundaria, sus registros ilustrados son un recurso didáctico interesante para el desmitificación de la forma corporal ideal. La potencialidad pedagógica de las artes visuales hace posible el enriquecimiento del proceso de la construcción del conocimiento bajo perspectiva histórico-critica, haciendo el proceso educativo tornarse más atractiva a los estudiantes. Delante de su capacidad de excitar opiniones significativas, una interacción entre las representaciones corporales en la producción de Portinari y los significados contemporáneos del corporeidad se sugiere, una vez que esta problemática constituya uno de los objetos del estudio de la educación física. En términos metodológicos, el trabajo se basa en la investigación bibliográfica y el análisis de algunas pinturas que contemplaban el temático del cuerpo. Se propone una lectura de la lógica interna y de un examen comparativo con otras imágenes contemporáneas que ilustren la homogeneidad de los estándares estéticos. Una observación referente a los elementos compositivo de las pinturas seleccionadas, tales como el tema, de la técnica, de las formas de representación del espacio y de la luz, del simbolismo expresado en los elementos estéticos, del estilo y de una interpretación personal para cada pantalla estudiada debe ser hecha. En tesis, una alteración en las relaciones que implican el cuerpo, de reflexiones en el contexto de la escuela se considera. Con el uso del arte en este ambiente, se espera que los principios de la dictadura del cuerpo puedan ser clarificados y que los subsidios para una confrontación crítica con la realidad sean apropiados por los estudiantes.

PALABRAS-CLAVES: Cuerpo y arte, educación física, intervención pedagógica.

AS PRODUÇÕES IMAGÉTICAS DE CANDIDO PORTINARI COMO RECURSO PEDAGÓGICO NA EDUCAÇÃO FÍSICA ESCOLAR

RESUMO:

A profusão de arquétipos corporais magros, jovens e de musculatura definida tornou a forma física atlética referencial de beleza nas sociedades ocidentais. Especialmente na adolescência, a padronização de medidas interfere na construção da identidade do jovem em seu meio social. No sentido de contribuir para o desmantelamento de símbolos inalcançáveis de perfeição, abordou-se a diversidade das representações corporais na obra do pintor Cândido Portinari. Aplicados nos programas curriculares para o Ensino Médio, seus registros pictóricos são um recurso didático interessante na desmistificação da forma corporal ideal. A potencialidade pedagógica das artes visuais possibilita o enriquecimento do processo de construção do conhecimento sob a perspectiva histórico-crítica, tornando o processo de instrumentalização mais atrativo aos estudantes. Diante de sua capacidade de suscitar percepções significativas, sugere-se uma interação entre as representações corporais na produção de Portinari e as acepções contemporâneas de corporeidade, uma vez que essa problemática constitui um dos objetos de estudo da Educação Física. Em termos metodológicos, o trabalho fundamenta-se na investigação bibliográfica e na análise de algumas pinturas que contemplam a temática do corpo. Propõe-se a leitura da lógica interna e um exame comparativo com outras imagens contemporâneas que ilustrem a homogeneidade dos padrões estéticos. Deve-se observar detalhadamente os elementos compositivos das pinturas selecionadas, tais como o tema, a técnica, as formas de representação de espaço e luz, o simbolismo expresso nos elementos estéticos, o estilo a que se vincula e uma interpretação pessoal para cada tela estudada. É fundamental atentar-se à intencionalidade da pintura e à contextualidade das representações. Em tese, propõe-se uma alteração nas relações que envolvem o corpo, a partir de reflexões no contexto escolar. Com o emprego da arte nesse ambiente, espera-se que os princípios da ditadura do corpo sejam esclarecidos e que subsídios para um enfrentamento crítico da realidade sejam apropriados pelos educandos.

PALAVRAS-CHAVE: corpo e arte, Educação Física, intervenção pedagógica.