

**“PATCHWORK QUILT”: THE AESTHETICS OF THE SELF IN THE  
PICTOGRAPHIC NARRATIVE IN THE SINGULAR PLURAL PARADIGM**

**“COLCHA DE RETALHOS”: A ESTÉTICA DE SI NA NARRATIVA PICTOGRÁFICA  
NO PARADIGMA SINGULAR PLURAL**

**“COLCHA DE RETAZOS”: LA ESTÉTICA DEL YO EN LA NARRATIVA  
PICTOGRÁFICA EN EL PARADIGMA PLURAL SINGULAR**



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**ABSTRACT:** The work aims to understand the meaning of the aesthetic dimension in the autobiographical narratives of the participants of the formative and investigative device "Quilt of Patches" and to start the construction of the concept of pictographic autobiographical narrative. Schiller's (2017) concept of aesthetics is adopted; by Adorno (2021), that of emancipation; Josso (2004), autobiographical narratives; of Freire (2023), that of autonomy, and we rely on Moro (2016), when addressing pictography. The interpretation of the narratives, under the hermeneutic approach, anchored in Gadamer (2000), presents a contribution to the practice of aesthetic training of teachers, researchers and managers, aiming at the perception of the constitution of their identity through the subjective experiences materialized in the narratives. Inserted in a culture permeated by images, by materializing their narrative in retail, rescuing the beginnings of human communication, participants can break with the paradigm of reproduction of a cultural industry, in order to experience its creative and authorial power.

**KEYWORDS:** Aesthetic Education. Training. Pictographic Autobiographical Narratives.

**RESUMO:** O trabalho tem como objetivo compreender o sentido da dimensão estética nas narrativas autobiográficas dos participantes do dispositivo formativo e investigativo "Colcha de Retalhos" e iniciar a construção do conceito de narrativa autobiográfica pictográfica. Adota-se o conceito de estética de Schiller (2017); de Adorno (2021), o de emancipação; de Josso (2004), narrativas autobiográficas; de Freire (2023), o de autonomia, e apoiamos-nos em Moro (2016), ao abordar pictografia. A interpretação das narrativas, sob o enfoque hermenêutico, ancorada em Gadamer (2000), apresenta uma contribuição para a prática de formação estética dos professores, pesquisadores e gestores, visando à percepção da constituição de sua identidade por meio das experiências subjetivas materializadas nas narrativas. Inseridos numa cultura permeada por imagens, ao materializar sua narrativa no retalho, resgatando os primórdios da comunicação humana, os participantes podem romper com o paradigma de reprodução de uma indústria cultural, para assim experimentarem seu poder criador e autoral.

**PALAVRAS-CHAVE:** Educação Estética. Formação. Narrativas Autobiográficas Pictográficas.

**RESUMEN:** Este trabajo tiene como objetivo comprender el significado de la dimensión estética en las narrativas autobiográficas de los participantes del dispositivo formativo e investigativo "Colcha de retazos" e iniciar la construcción del concepto de narrativa autobiográfica pictográfica. Se adopta el concepto de estética de Schiller (2017); de Adorno (2021), la de la emancipación; Josso (2004), narraciones autobiográficas; de Freire (2023), el de la autonomía, y nos apoyamos en Moro (2016), al abordar la pictografía. La interpretación de las narrativas, bajo el enfoque hermenéutico, anclado en Gadamer (2000), presenta un aporte a la práctica de la formación estética de docentes, investigadores y gestores, apuntando a la percepción de la constitución de su identidad a través de las experiencias subjetivas materializadas en las narrativas. Insertos en una cultura permeada por imágenes, al materializar su narrativa en el retazo, rescatando los inicios de la comunicación humana, los participantes pueden romper con el paradigma de reproducción de una industria cultural, para experimentar su poder creativo y autoral.

**PALABRAS CLAVE:** Educación Estética. Formación. Narrativas Autobiográficas Pictográficas.

## Introduction

This article aims to understand the meaning of the aesthetic dimension in the training and investigative device “Patchwork Quilt”, a methodology and epistemology developed by Berkenbrock-Rosito from 2001, as a proposal for teacher training (initial and continued), researcher and the school manager, through autobiographical narratives in their written, pictographic and oral dimensions, within the singular plural paradigm approach, within the scope of research-training, theoretically based on Josso (2010). Furthermore, the article encourages us to think about a concept under construction, namely, the pictographic autobiographical narrative, glimpsing its originality and its strength in representing the subjective constitution of people in the act of narrating the aesthetic experience as a formative nucleus of the contexts in which personal and professional development occurs.

We observed a gap in research regarding the understanding of the images brought in the quilt scraps in the research group “Aesthetic Education, Training and Narratives”, at the University of the City of São Paulo (UNICID), registered with CNPq. Few works focus on this process of investigation and analysis, in order to grasp the senses and meanings present there.

When we leave aside the richness of images constructed in the patchwork, which weave the history and experiences of the subjects and make up the “Patchwork Quilt” device, we lose the possibility of establishing an approximation, a dialogue, in order to constitute a convergence between poles contraries, such as concept and image, singular and plural, individual and collective, as well as sensitivity and reason, the main focus of Aesthetic Education. We understand that all these representations bring an infinite number of means and possibilities when we present a diversity of forms of expression.

The primordial meaning of the word image, according to Joly (2012), is everything that is communicated through the visible, which requires a process of representation, which passes through certain particular laws and socio-historical conventions. Thus, the image's primary focus is communication, and may be similar to or confused with what it represents. The author explains that, because it is imitation, it can educate or deceive. When it is a reflex, it can lead to knowledge, by establishing relationships and interactions that produce meaning and meaning.

These reflective processes, which occur during the aesthetic experiences promoted throughout participation in the “Quilt of Patches”, are extremely valuable for the path that leads to the awareness of participants, in movements that reveal like and dislike regarding their life experiences, present in written, oral and pictographic narratives. Our focus, in this study, is the pictographic narratives, the stories woven in the form of images in the patches that form the

“Patchwork Quilt”, since we need to consider that we are immersed in a diverse and broad visual universe, whose language characterizes It is one of the oldest forms of human communication.

However, we perceive a privilege of verbal language, especially writing, leaving aside, as Oliveira (2005) highlights, visuality, which plays a fundamental role in understanding humanity, as it allows an understanding of the world, of being, of the spheres of knowledge and also of the unknown. In this sense, the “Patchwork Quilt” presents the pictographic narrative as a possibility for the development of the self, for the subject to understand themselves and the world.

The process of telling your life story allows the individual to remember the past, identify the present and make the future more flexible, because when they tell their story, they are able to understand different aspects that built their trajectory over time. Thus, immersion in narratives is made up of an exercise of coming and going, selecting what you want to narrate, what was notable in your story, already practicing your autonomy in this process, when making decisions about what to narrate and what not to narrate, tell or not tell the group, choose the colors, textures, images that weave your retail story.

From this perspective, Delory-Momberger (2006) argues that through narrative the subject is able to perceive themselves as a character in their story, because it is the narrative that gives a story to the individual's life. Thus, one does not create a life narrative by having a story, but one only perceives the story when one constructs the narrative.

In this context, the narrator can conceive of himself as a historical subject, an expression used by Freire (1987), within a vision of Liberating Education, which presupposes dialogue, exchange with others as the basis for the construction of knowledge. The author argues that authentic liberation occurs as a process of humanization and can never be deposited ready-made in men.

The “Patchwork Quilt” device provides individuals, via aesthetics, with the opportunity to conceive of themselves as a historical subject, and through thinking and rethinking their history, the possibility of giving new meaning to it and finding the formative processes of their trajectory is created. Thus, we understand that working with narratives confronts the immobilist practices of Banking Education, which disfigure beings, treating them as mere reproducers or simple receivers of knowledge, as Freire (1987) points out.

The process of producing autobiographical narratives, whether constructed with words (oral or written) and images (pictographic), allows the participant to have the experience of

choosing what they want to reveal or not, making decisions and selecting situations to be exposed, experiencing sensations of like and dislike. In this way, all text, whether made up of words or images, are considered here as autobiographical narratives originating from the “Patchwork Quilt” device, which can be the object of study for research or contribute to the training process (initial or continued) of teachers, managers and researchers.

This process of reflection and awareness is permeated by aesthetic experience, which mobilizes the subject to broaden their horizons, providing opportunities for their liberation from pre-determined thoughts, which aim to outline society, according to Schiller (2017). The author presents the potential of Aesthetic Education, after all, through it, individuals can achieve sensitivity, finding a balance between what is considered rational and what is considered sensitive. For Schiller (2017), this relationship is a kind of playful game, capable of freeing man.

This liberation also needs to consider the subject in the face of a society involved by the cultural industry, a concept developed by Adorno (2020), highlighting how much individuals are influenced by the media and become beings alienated from the situation in which they find themselves, mainly because they do not see in this process of alienation and massification.

Adorno (2020) points out that, in this process of massification, individuals are not able to see themselves as subjects who could think autonomously. The author further explains that this level of submission makes individuals immobilized and static in the face of the cultural industry, thinking in a conditioned way, that is, the cultural industry directs their views and desires in the direction desired by it.

In this context, Schiller (2017) asserts that man is fragmented, without harmony, without humanity in his nature, constituting himself as mere reproduction. Therefore, it is necessary to think about an education that encompasses the human being in all its completeness. Santos (1995) highlights that Schiller demonstrates the urgency of educating the faculty of feeling, that is, Aesthetic Education, a forgotten dimension that prevents the full and integral formation of the human being.

Imagery representation is a possible path, from which the senses and meanings that the subject attributes to the world and to themselves emerge. The human appropriation and interpretation of experienced phenomena are always reflections of the images that subjects construct, guided by their senses and ways of knowing. The experience based on learning makes it possible to perceive that subjectivity is constituted by small encounters that the teacher, manager and researcher have during their formative journey via aesthetic experience.

### Autobiographical document: how subjectivity is constituted

It is never too much to repeat that "Patchwork Quilt" was a proposal from students of the Pedagogy Course, during 2001, carried out after watching the film **Patchwork Quilt** (*How to make an American quilt*, directed by Mocelin Moorhouse, USA, 1995) and then taken to the Postgraduate Program at the Master's and Doctorate level in Education. The device was used to conclude some subjects taught by Berkenbrock-Rosito in the Pedagogy course, with certain steps carried out collectively in the classroom and others individually.

The creation of the "Patchwork Quilt" occurs through the plot composed of the story of each participant woven into the patchwork. The plot of this quilt involves all the steps and strategies of each proposed dimension (written, pictographic and oral). Each stage, each strategy of the quilt, each narrative dimension that today is constituted and systematized in this way, since 2001, by Berkenbrock-Rosito, was and is being elaborated based on the criticism and contributions that the participants and the group of research "Aesthetic Education, Training and Narratives", from the University of the City of São Paulo (UNICID), registered with CNPq, they did and still do. Below we have the records of the exhibition of the "Patchwork Quilt" device at the VIII International Congress on (Auto)biographical Research (CIPA), 2018, held in São Paulo.

Figure 1 – Patchwork quilt exposed – CIPA 2018



Berkenbrock Collection-Rosito



**Figure 2** – Patchwork quilts on display – CIPA 2018



Berkenbrock Collection-Rosito

The “Patchwork Quilt” provides different narrative processes: biographical, autobiographical written, filmic, oral and pictographic narratives as an educational anthropological phenomenon, research method and as a pedagogical training device.

Furthermore, these systematized elements make it possible to transpose the rationality present in the production of narratives, as Josso (2004, p. 264, our translation) points out:

Life story narratives use rational and, in most cases, conventional language, but the narrative and spontaneous interpretation of the life itinerary has an imaginary dimension, because it is a re-reading of the past from the perspective of questioning, of projects, of desires and life perspectives inscribed in the present, past and in projections, more or less conscious of a near or distant future.

This exercise allows the subject to reflect on past events and understand what was formative or not in their trajectory. Josso (2010, p. 189, our translation) understands this reflective process as:

[...] reflective activities, sometimes individual, sometimes collective, which, in the game of alternations, feed the awareness, not only of what was formative and at what level it was, but also of the dynamics to which the subject surrendered or left himself to take. This set of reflective activities also consists of a knowledge process whose intent is to understand the formation of the subject and the subject's place in this process.

We can understand this as a gap in teacher training (initial and continuing), as well as in the training of researchers or educational managers, often guided by a technical bias, focused only on the content to be transmitted, disregarding the entire constitution of the teacher/researcher subject. /manager.

Educational models are a testimony to this dominance of rational thinking to the detriment of other ways of knowledge [...] this "forgetfulness" of the dimensions of our humanity helps us to understand the psychosomatic "discomfort" that we manifest more and more frequently (JOSSO, 2004, p. 266, our translation).

From this perspective, the training and investigative device "Patchwork Quilt" manages to go further, as at its core there is Aesthetic Education. For Schiller (2017), man is broken, at odds, as he ends up being in a permanent struggle between the rational and the sensitive, however, he believes that "the path to the intellect needs to be opened by the heart" (SCHILLER, 2017, p. 46, our translation), in other words, only an education for sensitivity can build knowledge for life.

Schiller (2017) argues that man is composed of two impulses: the formal, which is allied to rational nature, and the sensitive, linked to the sensations through which he understands and perceives the world. For him, establishing the balance between the two impulses is the task of culture, protecting sensitivity from the interventions of freedom and defending the personality against the power of sensitivity, preserving the rational. When man achieves balance, he achieves a full, independent and free existence, having the world within himself and not just being subjected to multiple phenomena.

In this way, the author highlights that man must feel to be conscious and be conscious to feel. When you can simultaneously be aware of your freedom and feel the experience, you have an intuition of humanity. Thus, the impulse in which the formal and the sensitive act together is playful, in order to harmonize the ideas of reason and make the interest arising from the senses compatible.

Accordingly, Josso (2004) demonstrates how life story narratives can be this moment of playful impulse, in which reason and sensitivity can walk together and contribute to teacher training, that is, the aesthetic experiences promoted in the development of the device "Patchwork Quilt" fall under this category.

The narratives of life stories that we hear, read and work with their authors give us access to these dimensions of the sensitive, affective and imaginary, like so many other colors and musical notes that take shape in the rational plot



of the narratives. The human sciences, by slavishly imitating the positivist paradigm of the natural sciences, for all kinds of politically and historically explainable and understandable reasons, have accustomed us to approaching the realities of the lives of human beings in standardized categories, constructed in a Cartesian conception of the cut of the object. By doing this, many of us lose the ability to express the other non-rational dimensions of being-in-the-world and, what is even more serious, we sometimes move away from these non-valued dimensions in the social places that are ours, because we also have, from time to time, the conviction that these dimensions are regrettable residues of previous historical eras (JOSSO, 2004, p. 265-266, our translation).

In this way, autobiographical narratives allow the subject to reconnect “reason (epistemic subject) and emotion (empirical subject), separated by traditional dichotomies: subject/object, reason/emotion, theory/practice” (PASSEGGI, 2016, p. 310).

The “Patchwork Quilt” is capable of breaking with the fragmentation of the subject, constituting the autobiographical subject, because it reflects on itself and on the production of its narrative.

[...] the subject, at all stages of life, appropriates semiotic instruments (language, graphics, drawing, gestures, images, etc.) to tell his experiences in the form of an autobiographical narrative which until then did not exist. And in this process of biographization, the person who narrates, although he cannot change the events, can reinterpret them within a new plot, reinventing himself with it (PASSEGGI; SOUZA, 2016, p. 8, our translation).

The device can contemplate countless languages and possibilities for the subject to express themselves and construct their autobiographical narrative, as we can see in the summary table below.

**Table 1 - The dimensions of the “Patchwork Quilt”**

	<b>Written narrative</b>	<b>Pictographic narrative</b>	<b>Oral Narrative</b>
1st stage	Describe three memorable scenes from your experience in high school/higher education.	Search for images and metaphors in written reports to create the patchwork and visually assemble your narrative	Tell your story and listen to someone else’s story
2nd stage	Preparation of the “Line of life” chart. Carrying out a mapping of hinge moments	Photographic records taken after display of the finished quilt	Collective sewing of patches

3rd stage	Watch the film <b>Quilt</b> , look for meaningful metaphors from your life story, thus composing the stage of the film narrative		Aesthetic appreciation of the work “Colcha de Retalhos”, impressions and discussions about collective construction
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Source: Adapted from Oliveira (2022, p. 105)

It is important to clarify that not all steps and strategies are carried out linearly or in their completeness, it will always depend on the conditions and objectives of using the device. The narrative construction process can take place in a physical environment, such as a classroom, for example, or even in a virtual environment, as carried out in the Research Group during the period of the Covid-19 pandemic (2020 and 2021), which which demonstrates the versatility of the “Patchwork Quilt” device and its wide possibility of adaptation to different contexts and scenarios. Certain stages are carried out individually, such as the construction of the “Line of Life” painting and the film narrative, however, some are necessarily carried out collectively, such as the oral narrative and the sewing of patches, whether in person or virtually.

It is worth noting that these written, oral and pictographic autobiographical narratives, understood here as final products of the “Patchwork Quilt”, can have different purposes. One of them is the formative objective that the reflective process provides, both in the initial and continued training of teachers, as well as in the training of educational managers and researchers, so that everyone can recognize how their trajectory influences and even determines their daily and your future decisions. When we consider the device as a means of investigating a certain researched topic, it produces the objects of study to be analyzed.

We understand that some steps and strategies that make up the training and investigative device “Quilt of Patches” can expand the possibilities in the elaboration of autobiographical narratives. Josso (2004) points out a limit in the process of constructing life narratives, when subjects find it difficult to see the moments in their trajectories that caused their lives to be transformed, making it necessary for this awareness process to carry out some systematic inquiries with the objective to promote reflections.

In this sense, the proposal of the “Patchwork Quilt” device with questions about the remarkable scenes in the participants' school/academic trajectory and what the relationships with knowledge and teachers were like, whether authorship or submission, fulfills this role, directing the focus of each subject to rethink how these experiences still have power in their choices as a teacher.

This process of reflection is marked by moments of choosing what to reveal or not in the production of the autobiographical narrative, which promotes a movement of autonomy for the subject, in which he decides, as Freire (2023, p. 105, our translation) points out:

No one is autonomous first and then decides. Autonomy is constituted through the experience of several, countless decisions that are made. [...] Autonomy, as the maturation of being for oneself, is a process, it is becoming. It does not occur on a scheduled date. It is in this sense that a pedagogy of autonomy must be centered on experiences that stimulate decision-making and responsibility, that is, on experiences that respect freedom.

In this way, we can see how the device creates conditions for promoting aesthetic experiences that give subjects the opportunity to see themselves as authors and protagonists of their life stories.

Furthermore, the participant becomes able to understand that their training process is continuous and has no end, as it is made up of everything they have experienced, studied and everything they will experience. Only in this way can the subject feed hope and make it his support.

The awareness of the world and the awareness of oneself as an unfinished being necessarily enroll the being aware of its incompleteness in a permanent movement of search. [...] It is also in the inconclusion that we become aware and that inserts us into the permanent movement of search that hope is founded (FREIRE, 2023, p. 57, our translation).

Another strategy present in the “Patchwork Quilt” device is the construction of the “Lifeline” Table, composed of pivotal moments, conceived by Josso (2004) as those that promote major transformations in the subject's way of being and thinking. Hinge is a hinge, which, in the context of life narratives, can be understood as the moment that divides and articulates different phases of life.

A very engaging strategy of the device is the filmic narrative, when participants watch the film **Colcha de Retalhos** (*How to make an American quilt*, directed by Mocelin Moorhouse, USA, 1995), whose narrative brings back memories with meaningful metaphors for each occasion experienced, such as: “strawberries mean seduction, the wind seems to point to times of transformation, diving, movements and formative sources; the quilt, the harmony and richness of the different patches and the singularity of the creative processes” (BERKENBROCK-ROSITO, 2009, p. 495-496, our translation).

We understand that this strategy is a differentiator in the “Patchwork Quilt” device as it provides a trigger for reflection, a work of art, which can be adapted to each context, whether

with music, observing an image or reading a poem. It is important to highlight this as one of the rich and differentiated moments of interaction if we compare it to other processes of constructing autobiographical narratives, as they lead the subject to an aesthetic experience, balancing reason and sensitivity in the interpretation of what they see, hear or read.

It is essential to consider the power that the device has to be used as a research instrument, due to its investigative power, which promotes greater openness among participants and provides countless data to be interpreted, beyond an interview or a questionnaire. When the object of study of the Berkenbrock-Rosito research group, autobiographical narratives are analyzed using a hermeneutic approach.

The action of narrating implies, at the same time, a process (the narration) and a product resulting from it (the narrative). In narration, the person who tells appropriates the language in the act of enunciation. In doing so, she simultaneously develops a hermeneutic, interpretative work to give meaning to the narrated experiences, and a textualization work, through which she produces a narrative, organizing the events in the form of a plot, a story with a beginning, middle and end (PASSEGGI, 2016, p. 306, our translation).

In this way, those who intend to understand will be exposed to confusion promoted by their previous opinions about what they seek to understand, points out Gadamer (2000). Thus, the knowledge of experience is constituted from the place of the other, in the game of these lived experiences: "the knowledge generated by hermeneutic experience embraces the people themselves, their history, their prior knowledge, their prejudices and their expectations" (GADAMER, 2000, p. 42).

This process of analysis and understanding in the perspective of Gadamer's Philosophical Hermeneutics (2000) enables a contextualized interpretation, by recognizing and privileging the subjects' speech, which creates a meaning to the spoken word, this understanding of the other's thoughts and the world, and consequently understanding yourself. Therefore, "understanding means that I can think and consider what the other person thinks. [...] Understanding is not, therefore, a domination of what is in front of us, of the other and, in general, of the objective world" (GADAMER, 2000, p. 23, our translation).

This understanding presupposes stripping away your already established stories and concepts to see and perceive the situation from another place. The path to understanding the stories narrated is from word to concept, as the author explains:

The path goes "from word to concept" – but we need to get from concept to word if we want to reach the other. Only in this way do we gain a rational understanding of each other. Only then do we have the possibility of

withdrawing ourselves, to let others count. I believe in letting oneself be absorbed in something, in such a way that, in doing so, one forgets oneself (GADAMER, 2000, p. 25, our translation).

From Gadamer's (2000) perspective, everything that can be known is language. The world, without language, would be meaningless of things seen and perceived empirically. This process of understanding is composed of movement that goes from part to whole and to part and to the whole, in successive ways, until reaching the totality of the object that is appreciated.

### **Pictographic autobiographical narrative: an aesthetics of thought in movement**

The aspect that makes the “Patchwork Quilt” so peculiar and special is the elaboration of the patchwork, the material construction of the quilt, uniting the parts into a whole. This playful process of making the patch allows the participant to even return to their childhood, playing with objects and creating images.

In this formative context, it is essential that we value images, especially if we consider the culture in which we are inserted, which uses images, but which really, as Hillman (1997, p. 119, our translation) points out: “still doesn't think about images. We see them – we go to movies and watch pictures and read poetry, but our thinking is still scientific and explanatory and flat”.

Images are interpositions between human beings and their environment. This affinity in mediation deals with the most varied types of figures: logos, iconography, product brands, among others, and are present in everyday life and underlie the various technical and technological relationships and cultural and geographic factors contribute to the assimilation and absorption of perception human relationship with images (MORO, 2016, p. 167, our translation).

This way of conceiving communication and the importance of images needs to be considered when we work with the life stories of teachers, students, managers and researchers, as we treat narratives as historical documents that allow us to investigate significant aspects, in order to broaden the understanding of the training of teachers and professionals from other areas.

When analyzed by contemporary cultures, graphic sets can have the power of resignification where the theme of pictography enters into the viewer's sociocultural issues, and their identification creates another meaning. Changes can be characterized and appreciated in different ways by different cultures, identifying completely new meanings in the represented elements. A contemporary example occurs with the emoticon (a combination of the English words emotion and icon). The emoticon, widely used for

communicating texts in electronic media, is used to express the intention in a graphic format often inserted within the context of a written text (MORO, 2016, p. 47, our translation).

The first known writings were pictographic, which proves the primordial value of the image in human perception and communication. This way of writing did not represent verbal language, but brought objects, figures and ideas, regardless of the temporal logic of the speech. Pictograms did not establish a relationship with phonetic language, they were sketches of reality, allowing recognition of what was represented (MORO, 2016).

Pictography is an element of communication that differs from textual forms, as it is capable of giving multiple interpretations depending on the way the person reads it. The reader is also within a culture and is influenced by it, reaching the interpretative field (MORO, 2016, p. 166, our translation).

In this context, the pictographic autobiographical narrative manages to rescue the most primitive means of communication and bring to a formative/investigative process a form of expression also widely used in the subjects' digital daily lives, as in the case today of *emoticons* and *emojis* so used on social networks.

The image, when represented, however concrete it may seem, is still not the real object itself. It is common to identify an image as an element that is represented but, from the moment they are conceived, they are just idealizations of something that is intended to be created in the mind of whoever observes them. They have the power to inform and modify environments, complement stories, places and coin thoughts (MORO, 2016, p. 50, our translation).

Thus, in the stage of preparing the pictographic narrative, participants try to find images and metaphors in the written narrative to compose a unique final product with all participants. This transposition requires creativity and openness from the participant so that they are able to represent their narrative through images, shapes, colors and other elements, creating the patchwork based on writing.

Perissé (2004) reveals that writing is "a creative effort, an adventure, a process of elaborating chaos, an evolution from the draft to the most perfect formulation possible" (PERISSÉ, 2004, p. 80, our translation). The writing of narrative speech by students is a creation process; Writing leads to a deep search about your life experiences and produces reflection on them. This movement also reveals a place of appropriation for these subjects, who narrate about their experiences and discoveries and, as they delve into this theoretical discourse, they can see the triggering of a new self-awareness.



If the moment of writing is already so complex, generating the pictographic narrative from it is also an invitation for the adult participant to get involved with different materials (fabrics, beads, paints, thread, needle, glue, sequins, to imagetically construct their narrative of life. In this process, choices and decisions are even more important due to the delimitation of the space, the size of an A4 sheet of bond and the challenge of translating your trajectory into some elements (images, colors, lines, shapes, textures).

**Figure 3** – Patchwork quilt ready for consideration



Source: Berkenbrock-Rosito Collection

Normally, this is a moment carried out individually, even due to the reflection that the subject needs to have with himself, in the moments of deciding what to exhibit, what materials to use and how to transpose his metaphor into an image, as it is a moment of creation. This is a singular moment that will constitute the collective in the oral narrative.

In these moments, we realize that the memories are not just ours, but composed of universal issues of humanity in a certain context, that is, the participants in the device realize that they are inserted in many similar situations as their colleagues.

During the sewing of the ready-made scraps, oral narrative takes place, when participants, in a circle, tell their colleagues their life stories, with moments of listening and welcoming others, establishing new relationships in the singular/plural or individual/collective paradigm, as the subject also begins to see himself in the story narrated by the other. After all, "listening [...] means permanent availability on the part of the listening subject to be open to the other's speech, to the other's gesture, to the other's differences" (FREIRE, 2023, p. 117, our translation).

**Figure 4** – Moment of oral narrative



Source: Berkenbrock-Rosito Collection

In this context, the oral narrative acts as a mediator between pictographic and written narratives, stitching together the stories revealed by each participant. It is interesting to highlight that the narratives brought end up originating within the class, supporting each other, that is, if there are more reports of sad memories and suffering, the group will normally follow this same thematic line.

The story-teller tells of each participant's experience as a producer of knowledge in training processes, which has been ignored in the name of education ready for consumption. When reflecting on their experience, the teacher/researcher/manager has the possibility of moving from being a mere neutral receiver to being the actor of history itself: the experience provides the subject with awareness that they are not only historically determined, but also make history.

This is the moment when singular and plural meet and form a new possibility of understanding: the quilt being sewn with the productions of each participant, arising from valuable aesthetic experiences that promoted a broad reflective process. The “Patchwork Quilt” can be conceived here as the fruit of reflections materialized in written, oral and pictographic autobiographical narratives.

**Figure 5 – Sewing the quilt**



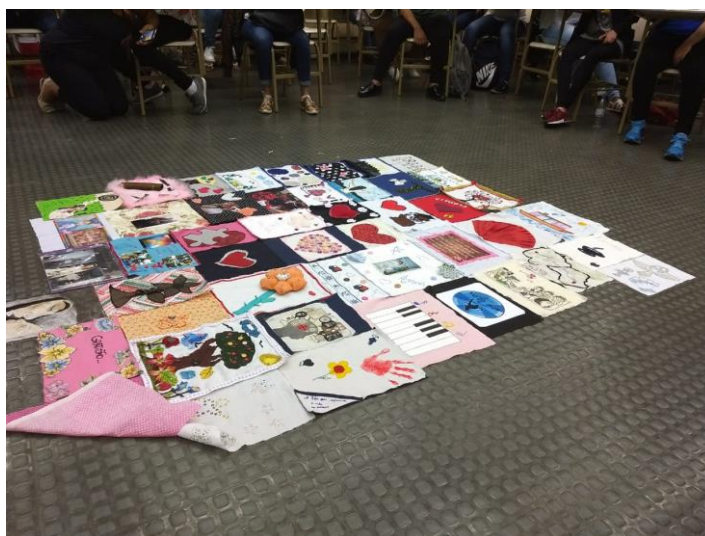
Source: Berkenbrock-Rosito Collection

In this scenario, we have Aesthetics and Hermeneutics united, as we see the parts, that is, the patches, made up of the pictographic narratives of each participant, building a new image: the whole. This relationship between the whole and the parts is a concept very in-depth by Gadamer (2000), in the same way that Schiller (2017) observes the fragmented man, but uniting his parts (rational and sensitive) in the playful impulse.

Thus, we were able to understand the training process of the participants individually, marked by unique experiences, in addition to grasping meanings of the general context that formed these professionals, with questions that permeated everyone's experiences, which generates identification and further expands self-knowledge and the world.



**Figure 6** – Arrangement of the “Patchwork Quilt”



Source: Berkenbrock-Rosito Collection

**Figure 7**– Collective preparation of the “Patchwork Quilt”



Source: Berkenbrock-Rosito Collection

Art, in formative moments, in this work represented by the art of writing, cinema, orality, sewing patches (which, as it acts on the human senses, provokes feelings), is equivalent to an educational element. It enables subjects to understand the world, to understand the nuances of everyday life and experiences, incorporating meanings that are part of life itself.

Education, in narrative processes, presents as aesthetic value the development of authorship, autonomy and emancipation of the teacher, researcher and educational manager. The understanding regarding the place of Aesthetic Education considers emotions, the sensitive as an epistemological issue in the subjects' narrative processes.

The formative experience, discussed by Adorno (2020) and Freire (2023), points to the possibility of the subject's autonomy, providing support for training (*Building*), a moment in which the subject stops being just a consumer of theories to become constructor of new knowledge. Adorno (2020) considers, however, that, within the scope of massification, art is in a state of paralysis. The very autonomy of art turns against it, as it passes into the realm of commodities and serves as an ideological vehicle for social power. Still, art can be an element that, indisputably, leads to emancipation. It, therefore, must be interconnected with education, as it leads to critical awareness (ADORNO, 2021).

### **Aesthetic Seams: what elements bring reason and emotion closer together**

Hand sewing is a useful and forgotten technique in training spaces. The creation of the quilt uses the sewing technique to weave poetic narratives in different fabrics. In each patch there are traces - marks of experiences that intertwine the fabric of being a teacher and researcher.

In collective patchwork sewing, in which each patch is sewn together forming the "Patchwork Quilt", hands sew and/or they learn the art of dialogue, above all, the narratives provide a way of understanding something, with not understanding at first, the rapture and the possibility of this understanding at another moment, or at least part of it. Learning to read this rapture, even if you don't like it, develops imagination, intelligence, creativity, critical awareness and, above all, the epiphanic sensation, which happens to us in everyday life, indicating traces of our subjectivity and identity.

In the process of the formative device, based on the proposition of materializing the narratives written in scraps, after writing, the participants assemble the representative image of their story in the scraps, in the middle of the creation process: they break the space of the paper creating the most diverse compositions, with sewing, basting, embroidery, expanding the meaning of lines and colors, going beyond the written and oral word.

They also break with the paradigm of reproduction of a cultural industry that frames subjects as mere consumers, extinguishing their creative and authorial power. This occurs when the participant narrates about the different spaces and times of singular trajectories woven into the collective, taking into account creativity, sensibilities and sensations. Different expressive modes intensify the opening of the senses and articulate what cannot be separated – the sensitive and the intelligible –, activating cognition and affection, mobilizing reason and sensitivity.

It is also worth highlighting that the "Patchwork Quilt" combines in the same image several ways of perceiving the formative trajectory constituted in time and space. In fact, one cannot perceive, at the same time, all possible visions of an event, memory, memory; one must, as an artist, make an effort to imagine other perspectives, or the perspectives of others.

The ways of narrating (written, oral and pictographic) are also ways of being. When autobiographical work opens up to narrative exercises that resort to art and literary creation, self-writing transcends the emotion of feeling intelligent, but leads the narrator to aesthetic pleasure. Participants are instructed to look at details, contrasts, movements, colors, smells, flavors, sounds, as well as to collect scraps, take photographs, thinking about how to present the results of their narratives.

These ways of narrating open the doors to interpretative studies, of perception and understanding of learning aesthetics. Finally, it is proposed that the narratives woven in writings and stories through expressive materialities trigger processes of construction of other knowledge, giving visibility to the plot that intertwines personal, school and professional history.

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