

**AESTHETIC EXPERIENCE: EDUCATIONAL CURATOR FOR ARTS
EDUCATORS IN BASIC EDUCATION**

***EXPERIÊNCIA ESTÉTICA: CURADORIA EDUCATIVA PARA EDUCADORES DE
ARTE NA EDUCAÇÃO BÁSICA***

***EXPERIENCIA ESTÉTICA: CURATORIA EDUCATIVA PARA EDUCADORES
ARTÍSTICOS EN EDUCACIÓN BÁSICA***



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ABSTRACT: The Educational Curatorship and Aesthetic Experience present a gap. Thus, the study aims to understand the aesthetic experience in educational curation. Through a literature review of concepts in the remaining productions of the last 5 years, articles were sought in two databases. The articles that most closely align with the themes were selected. For organization, the data were arranged in a table. For data interpretation, philosophical hermeneutics is adopted, in this perspective, the researcher is limited by their historicity, revealing the historical horizon and the character of tradition. As a result, it was identified that it is necessary to think about educational curation aligned with aesthetic and ethical aspects for the development of individuals' autonomy. In addition, it raises questions about its consolidation in initial training and its importance in the ongoing education of art educators.

KEYWORDS: Aesthetic experience. Educational curation. Art educators.

RESUMO: *A Curadoria Educativa e Experiência Estética apresentam uma lacuna. O presente estudo tem como objetivo compreender a experiência estética na curadoria educativa. Por meio de uma revisão bibliográfica acerca dos conceitos presentes nas produções remanescentes dos últimos 5 anos, foram consultados artigos em dois bancos de dados. A seleção abrangeu os artigos que mais se aproximam das temáticas em questão. Os dados foram organizados em um quadro para facilitar a análise. Na interpretação desses dados, adotou-se a hermenêutica filosófica. Nessa perspectiva, o pesquisador encontra limitações impostas por sua própria historicidade, revelando assim o horizonte histórico e o caráter da tradição. Os resultados obtidos indicam a necessidade de abordar a curadoria educativa alinhada a aspectos estéticos e éticos, visando o desenvolvimento da autonomia dos sujeitos. Além disso, surgem questionamentos acerca da consolidação da curadoria educativa nas formações iniciais e da sua importância nas formações continuadas dos educadores de Arte.*

PALAVRAS-CHAVE: *Experiência estética. Curadoria educativa. Educadores de arte.*

RESUMEN: *La Curaduría Educativa y la Experiencia Estética presentan una brecha. Así, el estudio tiene como objetivo comprender la experiencia estética en la curaduría educativa. A través de una revisión bibliográfica de los conceptos en las producciones remanentes de los últimos 5 años, se buscaron artículos en dos bases de datos. Se seleccionaron los artículos que se acercan más a las temáticas. Para la organización, los datos se dispusieron en un cuadro. Para la interpretación de los datos, se adopta la hermenéutica filosófica, desde esta perspectiva, el investigador está limitado por su propia historicidad, lo que revela el horizonte histórico y el carácter de la tradición. Como resultado, se identificó que es necesario pensar en la curaduría educativa alineada con aspectos estéticos y éticos para el desarrollo de la autonomía de los sujetos. Además, plantea interrogantes sobre su consolidación en las formaciones iniciales y su importancia en las formaciones continuas de los educadores de arte.*

PALABRAS CLAVE: *Experiencia estética. Curaduría educativa. Educadores de arte.*

Introduction

The present study stems from the ongoing dissertation of the first author. It aims to comprehend the theme of educational curation and its relationship with aesthetic experiences. For the development of this study, articles focusing on academic curation, training, educators, and art were selected, produced from the year 2019 onward, and available on the Pergamum website of the National Institute of Educational Studies and Research Anísio Teixeira (INEP), as well as on the Periodicals portal of the Coordination for the Improvement of Higher Education Personnel (CAPES). The descriptors used in the search were: educational curation, art, teacher, and training. The literature review was deepened through the analysis of the productions of the research group led by Margaréte May Berkenbrock-Rosito. This group has a consolidated base and a substantial repertoire on the relevance of aesthetic experiences for comprehensive education. This choice was based on the intention to ground the study in the theoretical foundations derived from this source of knowledge.

From this perspective, the concepts previously outlined in the following approaches to the relevant themes stand out: aesthetic experience from the viewpoint of Freire (2005), Adorno (2008), and Schiller (2002); curation throughout history by Siebra, Borba, and Miranda (2018); educational curation as a means of developing aesthetic experiences, senses, enjoyment, and sign readers for Basic Education Art educators according to Vergara (1996), Martins (2006, 2011), and Barbosa (1995).

An exploratory research method was adopted considering the review of the theoretical foundations related to the themes preceding the selected articles. The guiding question established was: How can we understand the themes of aesthetic experience and educational curation in Basic Education presented in articles from the last 5 years? And how do they relate to the Art Curriculum of the State of São Paulo and the National Common Curricular Base (BNCC)? Does the sense of aesthetic experience in Educational Curation enable the development of autonomy in Basic Education Art classes?

The hermeneutic approach proposed by Gadamer (2000a) was adopted to grasp the concepts. In this perspective, the subjective nature of the research is recognized, where data do not reveal a singular truth but a part of it, intrinsically linked to the historicity and otherness of the researchers and texts. The author emphasizes that data are limitless but limited by the researcher's historicity. In this context, the historical horizon reveals tradition (GADAMER, 2000b).

The theme of educational curation has transitioned from the museum sphere to the

educational field of Basic Education over time, as will be detailed later in educational documents such as the BNCC (BRASIL, 2017) and the Paulista Curriculum (SÃO PAULO, 2020). The term "curation" has been gaining increasing prominence in contemporary times, justifying the relevance of this study.

Using the same research method on Google, on September 30, 2023, 14,900,000 results were found for the word "*curadoria*" and 5,360,000 results for "*curadoria digital*" in Portuguese. In English, 178,000,000 were reported for curation, and 142,000,000 were reported for digital curation.

On the other hand, when conducting searches on Google Scholar with the keywords "*CURADORIA EDUCATIVA E EXPERIÊNCIA ESTÉTICA (EDUCATIONAL CURATION AND AESTHETIC EXPERIENCE)*", only 13 items were obtained as results, of which only 4 related Educational Curation and Aesthetic Experience to the teacher's role in Basic Education.

The article is divided into four sections: the first exposition presents the conceptual and theoretical basis, seeking to understand and reflect on the possible meanings of curation throughout history and the role of educational curation within Art. Also presented are the relationships of academic curation with aesthetic experiences, autonomy, and the Art curriculum in Basic Education. The second section presents the method, article selection criteria, researched keywords, databases, and other details about the article selection process. The third section addresses the analysis of the articles, while the fourth section discusses the final considerations with reflections on the articles.

Curatorship and Its Uses

We begin by inviting Cortella and Dimenstein (2015, p. 19) to understand that "*Curar*," in Lusitanian Portuguese, means "to think." It is interesting to note that in Portuguese from Portugal, one would say: "Can you think about this wound for me?" Thus, the curator is the one who performs curation, derived from the Latin curator, being responsible for caring, safeguarding, and preserving.

Curators possess the particularity of creating unusual situations for reflection, "[...] they make people think about something they don't want to think about. Curators have that gift" (CORTELLA; DIMENSTEIN, 2015, p. 25, our translation). The term "curatorship" continues to be popularly associated with the worlds of Art and Museology, as cultural collections are as complex to care for as other assets, given their heterogeneity and diverse compositions,

directing themselves not to a specific audience but to something globally diversified. According to Utuari (2012, p. 44), for the Arts, "the term currently extends to all artistic languages, within and outside museums, festivals, exhibitions, etc."

Furthermore, Siebra, Borba, and Miranda (2018) present some contexts and definitions of curation and curators throughout history. From the 5th century BCE, when it was supposed to protect the debtor's assets until judgment, to the 17th century, when it was also a term used for someone responsible for the "organization of shows, artistic performances, and museums" (SIEBRA; BORBA; MIRANDA, 2018, p. 23, our translation). Between the 18th and 19th centuries, it was also related to the person appointed as a legal guardian "for the protection and care of minors or physically and/or mentally disabled individuals" (SIEBRA; BORBA; MIRANDA, 2018, p. 24, our translation). In the 20th century, for the creation and organization of art exhibitions, between the 1960s and 1970s, there was the 'organization of specimens,' and in the 1980s and 1990s, 'data curation' emerged.

It is observed that the term presents a historically constructed and fluid reality, and digital curation demonstrates that "research manages the intricate life cycle of digital research data with the aim of generating scientific memories to catalyze new research" (FREIRE; SALES; SAYÃO, 2020, p. 3, our translation). In the current context and with the immense possibility of access to information, the curator has been inserted into the media as someone who selects and organizes information; thus,

Right, there lies the foundation of the era of curation. [It] does not mean it's only for journalism but for communication. [...] People will seek to be informed by credible individuals" (CORTELLA; DIMENSTEIN, 2015, p. 20, our translation).

Similarly, for Langie (2017, p. 54, our translation), curatorial production in cinema generates reflective opportunities that contribute to an aesthetic experience focused on education and cultural awareness. In this context, "creative curation, a work of being on the lookout, a craft of mining that engages another—the viewer—and seeks to engender an aesthetic-political formation through contact with difference."

In the field of Art, being a curator means curating, placing oneself in a position of authorship and creation, being in front of objects for curatorial production, and anticipating possible relationships that may lead to experiences in educational or cultural mediation. It is essential to be aware that curatorial action is collaborative; it is not self-contained but a stage in a process. Consequently, educational curation leads to the action of educational or cultural

mediation, both occurring with students or the audience during the exhibition of academic curation. This action should be permeated with problematizations and reflections to achieve educational curation objectives within a relationship of dialogue between the parties (FREIRE, 2005).

The term "educational curation" was coined by Luís Guilherme Vergara, who suggests that educational curation aims to "explore the power of art as a vehicle for cultural action [...] constituting itself as a proposal for dynamizing aesthetic experiences with the artistic object exhibited to a diverse audience" (VERGARA, 1996, p. 243, our translation). This leads us to say that educational curation is rooted in the process of teaching and learning in Art. According to Pillotto and Silva (2007, p. 22-23, our translation), educational curation goes beyond a selection and exhibition activity; it is understood as a creative action that maintains affective ties, establishes dialogues, and provokes meanings, knowledge, and practices. Thus, it mobilizes manifestations.

For Martins (2011, p. 313, our translation) it is "considered not a function linked to museums and cultural spaces, but an attitude, a consciously operated mode in the careful selection of what we bring to the classroom and the exhibitions visited with our students." Therefore, the author makes it clear that curation is not limited to the museum space but also includes the school environment as a space for proposing this activity. According to Martins (2006, p. 5, our translation) "Through a provocative educational curation, it can awaken appreciation, not only centered on the image but on an experience, a path that leads to thinking about life, the language of art, provoking readers of signs," and as readers of signs, readers of the world.

Presenting Art Curriculum, Aesthetic Experience, and Autonomy in Educational Curation

In recent years, the teaching of art has undergone several changes, starting with the National Curriculum Parameters (PCN) for art

in the 1970s and 1980s, the former teachers of Plastic Arts, Drawing, Music, Industrial Arts, Performing Arts, and newly graduated in Art Education found themselves responsible for educating students in all artistic languages (BRASIL, 1997, p. 24, our translation).

The National Common Curricular Base (BNCC) of 2017 defines curation as a process

of constructing productions from existing ones, emphasizing its importance not only in the Art discipline but as a skill with potential application in everyday life (BRASIL, 2017, p. 500). Decision 15/2002 of the Teaching, Research, and Extension Council (COEPE) brought about changes in the Full Degree in Art Education, Plastic Arts, renaming it to Full Degree in Visual Arts to align with the LDB 9394/96 (RIO GRANDE DO SUL, 2002).

In the 1990s, the National Curriculum Parameters (PCN) and the Triangular Proposal for Art Education, influenced by Ana Mae Barbosa, promoted studies on aesthetic education and the aesthetics of everyday life, aiming to complement the artistic formation of students (BRASIL, 1997, p. 25).

Barbosa (1995) emphasizes the importance of equipping educators to facilitate successful encounters between the public and art, both in museum and school environments, highlighting the relevance of emotional components in understanding the artwork (BARBOSA, 1995, p. 63). Barbosa's proposal relates to and influences the work developed by Mirian Celeste Martins and Gisa Picosque (SÃO PAULO, 2011) for the State of São Paulo Curriculum: Languages, Codes, and their Technologies. Martins and Picosque, influential authors in the fields of art education and educational mediation in museums, brought significant experiences to the construction of the curriculum.

Starting from the conception that art can explore different territories, such as artistic languages, the creative process, materiality, form, content, cultural mediation, cultural heritage, and aesthetic and cultural knowledge (SÃO PAULO, 2011, p. 187), the territory of cultural mediation stands out, where the teacher is considered a curator in making choices about artworks, artists, exhibitions, and student activities (SÃO PAULO, 2011, p. 195).

The National Common Curricular Base (BNCC) influenced state curricula, emphasizing the importance of developing curatorial skills and ethical and aesthetic appreciation in students (BRASIL, 2017, p. 488). The new São Paulo High School Curriculum reinforces that teachers and students take on roles as protagonists, acting as mediators, appreciators, artists, creators, and curators, consciously, ethically, critically, and autonomously (SÃO PAULO, 2020, p. 195).

Aesthetic experience plays a vital role in the production of educational curation and its exhibition. According to Schiller (2002), aesthetics encompasses various facets related to the idea of beauty, the reality of art, artistic manifestations, forms of sensitive perception, and feelings. Autonomy is enhanced through aesthetic experience, which occurs through the relationship between reason and sensitivity. For Schiller (2002, p. 22, our translation), "Aesthetics paves the way for experience, also in the political field, as it is through beauty that

freedom is attained".

Adorno (2008, p. 152, our translation) asserts that "[...] genuine aesthetic experience must become philosophy or else it does not exist." For the author, this experience occurs in contact with art, a form of expression that refuses to succumb to the logic of instrumental rationality. When the work maintains its enigmatic character, it prompts us to reflect, criticize, and interpret, giving meaning to this interaction between strangeness and familiarity. This process creates a space of freedom. Oliveira (2022, p. 152, our translation), presents a critical formative dimension, which, even if forced into a "mechanical form in the world [...]" Aesthetic Education aims to transform the modern conception of aesthetics and humanize society. Through beauty, it allows the rescue of the epistemological and social education character, through art and in art".

Under Freire's perspective (2005), aesthetic experience is consolidated through ethics, although it is not fully established, as we constitute ourselves as unfinished beings; thus, the practice of freedom must be sought.

The world of culture that extends into the world of history is a world of freedom, of choice, of decision, a world of possibility where decency can be denied, freedom offended and refused. For this reason, the empowerment of women and men around instrumental knowledge can never do without their ethical formation (FREIRE, 2005, p. 56, our translation).

For an aesthetic experience in educational curation focused on autonomy, ethics, and critique, Freire indicates that for "true learning, learners become real subjects of the construction and reconstruction of knowledge taught alongside the educator, who is equally a subject of the process" (FREIRE, 2005, p. 26, our translation).

Consequently, guiding the student towards curation based on correct thinking, considering ethics and critical thinking changes the role of the educator from a mere transmitter of content in banking education to establishing a dialectical relationship that transcends mechanical actions, leading both student and educator towards autonomy. It is emphasized that educational curation does not conclude with its action; it constitutes only one phase of this process. In this perspective,

Liberating education is necessarily aesthetic and ethical precisely because it awakens questioning, and this questioning will provoke change. The aesthetics of education is not the change that has happened but is happening. It is not the past but the present. It is a subtle but essential difference. A

relationship of continuity. The junction of aesthetics with ethics (TREZZI; RECH, 2022, p. 90, our translation).

The formulation of critical and reflective propositions becomes relevant in educational curation aimed at an aesthetic experience to promote autonomy. This should take place considering the context presented by Adorno regarding contemporary society.

The idea of freedom, intimately linked to aesthetic autonomy, was formed in the domination that generalizes it. Also, works of art. The more they became free from external ends, the more perfectly they defined themselves as organized, in turn, within domination (ADORNO, 2008, p. 29, our translation).

For a comprehensive understanding of the context surrounding the relationship between educational curation and aesthetics, dialogicity plays a crucial role. Like Freire (2005), Dowbor (2008) emphasizes the importance of dialogic relationships and highlights silence as much as speech. The latter is seen as an empty space that opens up to receive the other through active listening. Dowbor (2008, p. 36) emphasizes, "Dialogue requires exchange, requires internal space, loving curiosity, and readiness for the other." In educational curation, the educator positions themselves as someone who stimulates curiosity and promotes restlessness for students to build their inquiries autonomously, but "Without the experience of silence, it becomes difficult for us to perceive the importance and necessity of the moment of speech when we are educating" (DOWBOR, 2008, p. 37, our translation).

Thus, Dowbor (2008), Freire (2005), Adorno (2008), and Schiller (2002) align and complement each other in advocating for the necessity and importance of educational curation, aiming to provide an aesthetic experience oriented towards autonomy and freedom.

Methods and Procedures

This study is classified as qualitative research and literature review, exploring contributions from the research group led by Berkenbrock-Rosito, which has a solid theoretical framework on the main contributions of aesthetic education and aesthetic experience. Adopting a hermeneutic approach, the titles and abstracts of the 64 dissertations presented by the research group were read, using some theoretical contributions as a foundation.

A search on Google Scholar with the keywords "*CURADORIA EDUCATIVA E EXPERIÊNCIA ESTÉTICA* (EDUCATIONAL CURATION AND AESTHETIC

EXPERIENCE)” resulted in 13 items on the first page, of which only 4 were related to Educational Curation and Aesthetic Experience in the work of Basic Education teachers. This highlights a gap regarding educational curation and aesthetic experience in basic education, with most of the terms related to museum environments.

A selection of articles was conducted on September 30, 2023, using the Pergamum databases of the National Institute for Educational Studies and Research Anísio Teixeira (INEP) and the Periodicals Portal of the Coordination for the Improvement of Higher Education Personnel (CAPES), both free search platforms.

The following keywords were employed for the search: “*CURADORIA EDUCATIVA E ARTE* (EDUCATIONAL CURATION AND ART)” in the first search, “*CURADORIA EDUCATIVA, PROFESSOR E ARTE* (EDUCATIONAL CURATION, TEACHER, AND ART)” in the second, and “*FORMAÇÃO, CURADORIA EDUCATIVA E ARTE* (FORMATION, EDUCATIONAL CURATION, AND ART)” in the third search. The objective was to find articles that, in some way, connected educational curation to art classes in schools. The search was limited to articles published in the last 5 years.

Initially, 13 distinct articles were obtained from the two platforms. However, upon refining the search based on title and abstract, articles not directly related to the themes of educational curation, training, educator, and art were excluded. This process resulted in the selection of 3 articles, the details of which are presented in the table below.

Table 01 – Distribution of publications on educational curation, training, educator, and art

Authors	Title	Publication Date	Journal
DINIZ, G. S.; LAGE, C. F.	<i>Curadoria Educativa e Mediação Cultural em Exposições de Artes Visuais</i>	2021	<i>Revista Linguagens Nas Artes</i>
SPERBER, J. I.; DEVEGILI, A.; RIBEIRO, T.; SOUZA, K. A. de L.	<i>Contribuições do processo de curadoria para a formação de professores de arte: em foco o 1º Desafio das Artes Visuais</i>	2022	<i>Revista de Educação Popular</i>
VIANNA, R. de S.; MELO, G. A. M. de; MINISTÉRIO, A. C. de V.	<i>Construção coletiva de uma metodologia de mediação cultural para a educação básica</i>	2022	<i>Revista Educação, Artes e Inclusão</i>

Source: Developed by the authors

In addition, to organize the literature review in a coherent and logical manner, an analysis instrument was developed to understand what had been said about the topic over the last 5 years. The articles were approached from a hermeneutic perspective, employing the Circle of Understanding as an interpretive method aligned with Gadamer's approach (2000a). In this

perspective, the existence of various forms of understanding, where data are considered infinite but limited by the authors' historicity, was acknowledged.

Thus, the historical horizon of tradition was perceptible, with a critical reflection on one's prejudices, from the word to the concept. The process of understanding occurred in concentric circles in the text, with the text, resulting in the extraction of the information presented below.

The circularity established in an interpretation depends on this dialogue between the interpreter and otherness, which marks its prior structure of understanding and the thing that needs to be understood. The entire phenomenological path consists of this relationship between the initial interpretative project and the thing itself; that is, between the initial starting point - the immediate context in which everyone who wishes to interpret already finds themselves, and the thing that cannot be reached without the various mediations that show to what extent the initial project is valid or not (GADAMER, 2000b, p. 63, our translation).

Understanding the Articles: Introduction

In the first article by Da Silva Diniz and Figueiredo Lage (2021), titled “*Curadoria Educativa e Mediação Cultural em Exposições de Artes Visuais* (Educational Curation and Cultural Mediation in Visual Arts Exhibitions)”, the authors highlight Barbosa, Martins, and Vergara as theoretical foundations.

Educational curation is presented as a crucial element in museum institutions, considering their educational programs that, based on the characteristics of the audience, are organized to provide the best possible reception. Cultural mediation is understood as a means of building an environment of connections and interaction among artwork, audience, and educators, aiming to offer meaningful experiences, even though it is characterized as a space of non-formal education. The authors problematize, drawing on Ana Mae Barbosa, “[...] the need to defend the importance of education in a cultural institution” (DA SILVA DINIZ; FIGUEIREDO LAGE, 2021, p. 32, our translation).

One of the elements that stands out is the role of art educators, as they are presented as members of the museum's educational program who can also organize their educational curation for the institution's audience,

This would mean that they would be carrying out their curation, aiming at the pedagogical question, encouraging the public to have new perceptions in

exhibition spaces, and expanding their gaze beyond concepts and images [...] (DA SILVA DINIZ; FIGUEIREDO LAGE, 2021, p. 33, our translation).

The aesthetic experience in exhibitions is highlighted by actions that can generate questions, better understanding, and construct diverse knowledge. For the authors,

[...] the educational aspects of a museum or cultural center, encompassing diverse audiences and enabling people to perceive and experience culture in a more meaningful way, provoking critical thinking and the enjoyment of the arts (DA SILVA DINIZ; FIGUEIREDO LAGE, 2021, p. 33, our translation).

Consequently, mediation is presented as an unfolding of educational curation; it is where the strategies of dialogical communication between exhibition space, artwork, and the audience are put into practice, aiming for aesthetic experiences that provoke and/or connect with the works. As an essential part of cultural mediation, the importance of planning the actions proposed by mediators in the face of the public and artworks is emphasized.

In some instances, people seek someone to explain the artwork, making it understood rationally and facilitating its comprehension. This may not be of interest to either party involved in mediation (DA SILVA DINIZ; FIGUEIREDO LAGE, 2021, p. 34, our translation).

Therefore, through dialogical communication, mediation distances itself from personal explanations and promotes exchange, placing the audience as the subject of voice, fostering the development of senses, and removing their passivity.

The authors conclude that educational curation has the potential to provide experiences that contribute significantly to education, revealing innovative perspectives in the perception of art spaces. Regarding mediation, they position it as an integral part of the process, stimulating conditions for the aesthetic and conceptual understanding of artworks, leading "[...] audiences to have transformative experiences of a universal nature with visual arts exhibitions." (DA SILVA DINIZ; FIGUEIREDO LAGE, 2021, p. 37, our translation).

The second article, “*Contribuições do processo de curadoria para a formação de professores de arte: em foco o 1º Desafio das Artes Visuais* (Contributions of the Curatorial Process to the Training of Art Teachers: focusing on the 1st Visual Arts Challenge)”, by Sperber *et al.* (2022), presents the description of a project and its curatorial process for an internship in the Visual Arts course at a university in Santa Catarina, developed between 2020 and 2021 during the pandemic period. The text is based on the creative process concepts of Ostrower,

pandemic education by Carvalho, Gottardi, and Souza, and educational curation by Martins, providing reflections on the aesthetic, ethical, and poetic dimensions in the curator's educational production.

According to the authors, art is a field of potentiality amid the difficulties generated by the pandemic. Therefore, curatorial practices need greater prominence in teacher training related to art languages, as proposed by the article,

[...] the university where we are academics does not offer any discipline focused on teaching and learning about the profession of curating visual artworks. Since, during our journey as teachers, we find ourselves having to create, in addition to criteria, a 'curatorship' during the evaluation of the work done by students [...] (SPERBER *et al.*, 2022, p. 398, our translation).

The reflection raised in this article pertains to the training of the art educator, specifically regarding the practice of producing their educational curation, whether utilized in the museum or school environment and how its absence fails to contribute to their academic formation and professional action.

Another point highlighted is the way in which the authors present educational curation as a process of choice for the educator. This process is outlined considering the subsequent composition of their mediation, applicable in both environments. The notion is emphasized that the educator's actions in this context require a professional with a solid repertoire and in-depth knowledge of the audience's characteristics, aiming for effective curation.

This connection of the individual with their surroundings is highly necessary and important to consider when discussing curation, as this conversation brings an urgency for debate beyond being a reality present in the lives of its creators (SPERBER *et al.*, 2022, p. 406, our translation).

The presented study provides an understanding of the subjectivities of students and the elements of the artistic and curatorial process, with a view to an educational curation that has an objective, "[...] beyond a phase in the selection and choice of visual works, it is also a place for reflection and understanding of reality [...]" (SPERBER *et al.*, 2022, p. 408, our translation).

The article highlights the lack of a curricular component for the academic field of art focused on training in curating artworks, whether for professional roles in the school or museum context. The authors, Sperber *et al.* (2022, p. 410, our translation), conclude by emphasizing the importance of "[...] dialogue and the gaze of the other between the teacher and the student, which are fundamental for a responsible, critical, and sensitive educational practice [...]"

Another important aspect is understanding the diversified paths amidst the challenges within the territory of education and art teaching for educational curation, aimed at the training of teachers that considers "[...] aesthetic, ethical, and poetic dimensions [...]" (SPERBER *et al.*, 2022, p. 410, our translation).

The authors conclude that educational curation in art provides aesthetic, ethical, and poetic experiences, but to fully explore these potentialities, aspects such as academic disciplines focused on curation, empathy, and sensitivity to understand the students' universe, as well as repertoire and thematic choices, must be interconnected in this dialogue.

In the third article, “*Construção coletiva de uma metodologia de mediação cultural para a educação básica* (Collective Construction of a Cultural Mediation Methodology for Basic Education)” by Vianna, Melo, and Ministério (2022), an analysis of a teaching, research, and extension project titled “*Mediação da experiência estética na escola* (Mediation of the Aesthetic Experience in School)”, is developed. The project was conducted between two public schools and the State University of Minas Gerais (UEMG) in 2017. The theoretical basis for understanding the results and theoretical reflections on cultural mediation in the teaching of Visual Arts includes John Dewey, Michael Parsons, Teresinha Franz, and George Geahigan.

Initially, the article conceptualizes what is understood as cultural mediation and its relationship with educational curation—the ability to build aesthetic experiences for the observer to develop criticality and reflection. According to the authors, "Ideally, the dialogical nature of cultural mediation also occurs in terms of educational curation, as it adopts an intercultural perspective in the selection of works that will be studied" (Vianna; Melo; Ministério, 2022, p. 5, our translation).

The information presented shows that cultural mediation focused on contemporary art brings strangeness and intimidation to art teachers, even though this art presents themes from everyday life. Educational curation suggests the improvement of materials and methodologies for cultural mediation, as it is not incorporated into the teaching practice in the studied schools.

The conception of educational curation is directed toward contemporary art, emphasizing the objectives of aesthetic and ethical education in cultural mediation. These objectives are outlined based on the relationship between the artwork, the reality of the students, and the school, as indicated in the passage below,

[...] factors may have influenced this asymmetry between aesthetic and ethical education: the theme and works selected in educational curation; students' lack of knowledge about means, techniques, and languages adopted in

contemporary art; the relatively restricted class hours for the application of educational materials; or even the conscious or unconscious choice to emphasize aesthetic experience as a basis for a more personal and reflective stance on art (VIANNA; MELO; MINISTÉRIO, 2022, p. 5, our translation).

Subsequently, educational material, the process of mediating the works, and the data from evaluations by students and teachers after the development of curation and mediation with project participants (teachers and students) were presented.

It was concluded that it is possible to develop educational curation and cultural mediation by focusing on working with contemporary artworks within the classroom. The need for teachers to broaden their repertoires to formulate "activating questions" was emphasized, developing perceptions different from the traditional ones. In the same environment, students should have the right to express their opinions to build their arguments, considering the possibility of incorporating works of their preferences into classes, creating an environment of dialogical interaction with a productive role aligned with current paradigms in art education.

Based on the understanding of the three articles, it was identified that they all share a common point: the adaptation to the particularities and subjectivities of the target audience of educational curation and mediation. The aesthetic experiences were emphasized as inseparable from educational curation, highlighting the critical and reflective elements present in the aesthetic experience. Oliveira (2022, p. 102, our translation) states, "Learning to be requires imaginative, reflective, and critical capacity, which would enable the aesthetic self-awareness, attributing new meanings to lived experiences." This can lead the student or audience to promote aspects related to personal development, aligned with the educational function outlined in the BNCC (National Common Curricular Base) and the State of São Paulo curriculum.

The articles also value the process of encounter between the artwork and the audience of educational curation, stimulated by provocations and attentive looks to awaken aesthetic experiences, aligned with Barbosa's triangular proposal that emphasizes "[...] creation (artistic making), reading the artwork, and historical contextualization [...]" (BARBOSA, 1995, p. 62, our translation) and the ideas of Martins and Picosque (2003, p. 2, our translation) that

[...] DIALOGUE as an immediate human process generating the necessary communication between art and the public. TO BRING CLOSER because there are still boundaries to be crossed between art and the public to energize cultural formation as a symbolic asset integrated into the lives of children, young people, and adults.

In this context, the articles connect regarding the dialogical relationship between the

educator, art, and the audience (students), considering this connection highly valued and intensified in the teaching and learning process. According to Freire (2005, p. 60, our translation)

It is in this sense, too, that true dialogic, in which dialogical subjects learn and grow in difference, above all, in respect for it, is the form of being consistently demanded by beings who, being unfinished, assuming themselves as such, become radically ethical.

The presented reflections indicate the need to reassess the role of art in education, considering the historical and traditional devaluation of this discipline. The importance of promoting the development of curatorial action in art classes is emphasized and anchored in aesthetic experiences to give them greater relevance and meaning in the education of teachers and students. A point of convergence among the articles is emphasizing the valorization of aesthetic experience, although they recognize that aesthetic education requires deliberate stimuli (SCHILLER, 2002).

Educational curation provides a direction, as it is enhanced by an objective that aims at reflective critical thinking, consequently ethical, leading the student to a broader understanding and recognition of the aesthetics of the world and freedom. Schiller reinforces this context when he states, "[...] the more freedom gains its reason, the more the man conceives the world, the more he creates form outside himself" (SCHILLER, 2002, p. 68, our translation).

The first article stands out from the others by highlighting the educational characteristic of educational curation, as "[...] non-formal education and carry out educational actions in museums and cultural centers" (DA SILVA DINIZ; FIGUEIREDO LAGE, 2021, p. 30, our translation). However, the themes related to educational curation are also applicable in the school context.

A relevant observation in the second and third articles is the absence of a mandatory educational curation component in teacher training. In the second, it is incorporated as an internship project, while in the third, it is presented as an optional subject titled "*Mediação da experiência estética na escola* (Mediation of Aesthetic Experience in School)". This observation highlights that, despite official documents of the national educational curriculum emphasizing educational curation as a crucial element in knowledge construction, it still does not receive the due recognition and appreciation in continuing education and the university context of the Visual Arts course.

Final considerations

To contribute to a deeper understanding of the aesthetic experience in educational curation, the study aimed to analyze what has been researched in articles on the concepts of curation, educational curation, training, education, and art in the last five years. Using the exploratory research method and considering the remaining theoretical foundation of the related topics, articles were selected from the Pergamum databases of INEP and Periodicals of Capes. The results indicate that educational curation in Art classes is driven by repertoires, choices, perceptions, and relationships established in the aesthetic experience, promoting the empowerment of decision-making and criticism, aiming at intentions and objectives, and thus fostering autonomy.

The production of educational curation by educators is an activity that influences both the present and the future of students, permeated by significant decisions. The research emphasizes the importance of academic curation in the development of the individual, whether educator or student, exploring conceptual understandings of aesthetic experience, curation, and educational curation in Basic Education over the last five years. Additionally, it investigates the relationship of these concepts with the Art Curriculum of the State of São Paulo and the National Common Curricular Base (BNCC).

The analysis reveals that the aesthetic experience in educational curation promotes the development of autonomy in Basic Education Art classes. The production of academic curation is intrinsically linked to the aesthetic experience because it is through reason, sensibility, and ethics that freedom is achieved—indispensable elements for the development of educational curation and its autonomy. In this context, both students and educators can establish various relationships, readings, reflections, and discussions with the world, using the languages of art as a means and opportunity to promote autonomy, awareness, ethics, and authorship.

The selected articles emphasize the mediation of culture developed by the educator in the museum space through educational curation and the aesthetic experience as a provocative element for critical and reflective thinking. It also values the dialogical relationship established amid appreciation. The second and third articles point out the precariousness of thinking about the production of educational curation for aesthetic experiences and the imminent need for commitment from universities and continuous training plans. This ensures that educators and students can develop the competence and skill to construct their curations, not only focused on art but also on life, according to the state of São Paulo and the National Common Curricular

Base (BNCC) curriculum.

There is a gap between Educational Curation and Aesthetic Experience in Basic Education, emerging from the historical horizon that points to tradition and reveals how art is understood and treated. This implies a distancing from its power to promote possible criticality, awareness, and freedom. Database searches expose the scarcity of results, highlighting art detached from aesthetic experience.

The study concludes that scientific research on educational curation focused on training and primary education in the last five years is incipient, justifying the relevance of this article and the need to (re)think and continue building education based on autonomy. This research leads to other reflections, such as the importance that universities attribute to educational curation in their curricula, the existence of specific training on educational curation in the initial training of teachers, and the presence of continuous training focused on this domain.

The development of this study identified the relevance of universities offering courses focused on the development of aesthetic experience in educational curation. These elements are significant and indispensable in training Art educators working in Basic Education.

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