

EDITORIAL

PRESENTATION OF THE DOSSIER “ART, POETICS, AND VISIBILITY OF PEOPLE WITH DISABILITIES”

The year 2023 marks a decade without the performance artist Lisa Bufano. She had been on a growing creative evolution with artworks ranging from contemporary dance, artistic objects (or quasi-objects), video art, video performances, tours (including to Brazil), and unfinished projects, such as a wearable work, named by her brother Peter Bufano as “Squid Dress” (Fig.1). Lisa Bufano had to have her leg amputated after contracting a hospital infection and this changed her way of creating and experiencing art. Artists such as the Brazilians Brígida Baltar and Estela Laponni, the Russian Viktoria Modesta, and the Chinese Chun-shan (Sandie) Yi, dialog in different ways with the visual narrative adopted by Bufano, either by their motivation—creative change after an experience with illness or near-death, as in the case of Brígida Baltar, Estela Laponni, and Viktoria Modesta—or the creative processes adopted—as in the case of Chun-shan (Sandie) Yi, who creates wearable works for disabled bodies. These women artists not only introduce discussions about gender, the posthuman, the cyborg body, contemporary art, representativeness, and ways of being and living in the world, but also intend the art world from a decolonial perspective.

FFigure 1: Lisa Bufano, Untitled - Squid Dress (2013). Source: Publicity.



Figure 2: Chu-shan (Sandie) Yi, Baby Onesies #1 and #3 (n.d.). Source: Publicity.



The music video for Viktoria Modesta’s song “*Prototype*” (2014), for example, shows a child tearing off a doll’s leg to make the toy look like a model that the market does not consider acceptable. Lisa Bufano questions the prosthetics market by using them in their real state during her performances. Brígida Baltar abandoned industrial lines to create her self-portraits in trims with her own hair that fell out during her treatment for leukemia. Estela Laponni turned to a pair of disposable glasses, apparently from a child’s toy, to personify her alter-ego character: Zuleika. Chun-shan (Sandie) Yi creates clothes that the fashion market is not able to produce, on any scale.

These artists and their ways of making and seeing the world, combined with feminist theories and Crip theorems by authors, such as Donna Haraway, Susan Wendell, Alison Kafer, Ana Amália Tavares Bastos Barbosa, and Carlos Eduardo Oliveira do Carmo, are creating an academic niche for research in Brazil and worldwide, known as “Disability Studies” or “Crip Theory.” Not yet translated into Portuguese, they are experiments and research that are interested in studies on bipedia, fetishization of the disabled body, sexuality

of people with disabilities, education for people with disabilities, protagonism and visibility of people with disabilities, the market, resources, and products for people with disabilities, among other similar areas.

This Dossier, specially prepared for the *Revista de Ensino em Artes, Moda e Design*, features research contributions from various universities and areas of knowledge, which dialog with advances in the discussion about the visibility of people with disabilities in Western society. It is a modest but rich material for the inclusive perspective, with contributions in different formats, such as articles, essays, artistic manifestations, and reports of teaching practices and research, which are concerned with meeting the contemporary demands of different ways of being and living in the world.

The composition of this dossier was based on teaching experience in a municipal school with the theme “absent art.” Absent art is a concept by German author Boris Groys and refers to art documentation, more specifically art documents that replace art itself. In the art classes at the Centro Integrado de Educação para Jovens e Adultos (CIEJA) Professora Rose Mary Frasson, this premise was used to discuss the little or no access that students have to original works of art. To this end, the MASP Áudios museum app was used to introduce the concept and carry out (audio)description exercises of works from the MASP collection related to childhood. Among the many experiences that teaching practice has brought up is the case of a 49-year-old student with hearing loss due to conduction or sensorineural disorders, visual disturbances, and other anxiety disorders. This same person did not use the Brazilian Sign Language (LIBRAS) proficiently and needed to be included in the educational process, which was possible thanks to the approach of Specialized Educational Care (AEE) in the collaborative modality, defended and developed by the Specialized Educational Care Teacher (PAEE) Vanessa Lilian de Oliveira Nunes, one of the organizers of this dossier.

Based on this situation and the development of doctoral research by Felipe Elloy Abulquerque¹, the partnership of Elifas Levi da Silva² and Vanessa Lilian de Oliveira Nu-

1 PhD candidate in Arts, at UNESP – São Paulo State University Júlio de Mesquita Filho (2021–Present); Award-winning professor at the 21st Award on Arte na Escola Cidadã (2020) in the EJA modality (Education for Youth and Adults); Associated Researcher at CLAEC – Latin American Center for Studies in Culture; Master’s in Art History from PPGHA-UNIFESP Campus Guarulhos; Specialist in Social Communication from SEPAC in partnership with PUCSP-COGAE; Bachelor in Art Education from CEUNSP; Teacher of Middle and High School Art Education at the São Paulo Municipal Education Secretariat; Currently studying Pedagogy at Unyleya College (since 2020); Evaluator for the PNLD 2020 – Final Years and PNLD 2019 – Initial Years Textbook Programs; Has experience in the Arts field, focusing on contemporary art, urban intervention, transgression, communication and culture, Poet, and visual artist. Contact: felipe.elay@unesp.br, <http://lat-tes.cnpq.br/4338108019605747> Accessed on 09/14/2023.

2 Has a degree in Electronic Technology from the University Center of Senador Flaquer (1989), and, in the University of São Paulo, obtained a degree in Physics Education (1999), Master’s in Science Teaching (Physics Modality – 2004), and a PhD in Education, specializing in Science and Mathematics Education (2009). Has experience in the field of Physics Education, both in Secondary and Higher Education, focusing mainly on basic Physics topics and teacher training—initial and continuing. Was a member of the Research Ethics Committee at IFSP from 2012 to 2015 and a member of the Scientific Initiation Committee at Cam-

nes³, in a sum of interests, professional experiences, and commitment to Basic Education, this dossier was proposed and the articles mentioned below are made available to the public for reading, analysis, and further reflection on a topic that academia must address with great empathy and responsibility.

The article *“Como pessoas cegas se relacionam com as artes visuais? Um estudo de caso sobre referências artísticas, acessibilidade e fruição estética”* presents the results obtained in a survey on the reception of visually impaired people towards visual works, investigating the repertoire of known works, the current state of accessibility, as well as reports of aesthetic experiences. This quantitative case study was conducted with visually impaired people, most of whom attended the Benjamin Constant Institute (IBC). The article also considers what has been observed regarding accessibility in museums, cultural institutions, and so-called inclusive events.

The article *“Moda múltipla: experiências no contexto da síndrome de Down”* shows experiences of social inclusion from the “Moda Múltipla” extension project, conducted using a multidisciplinary approach that encompassed undergraduate courses in fashion design, graphic design, law, and psychology, in partnership with the Vitória Down Association, throughout 2022. The project sought an alliance between teaching, research, and extension, with a focus on social transformation, impacting the education of students and the external community via inclusive fashion, graffiti, and design practices that valued and brought people together in a humanized and welcoming way. Considering the vulnerability of people with Down syndrome, both as consumers and as protagonists of fashion, we sought to understand their needs and difficulties, especially when it comes to clothing items, as well as to strengthen their representation in the field, respecting the narratives of each

pus Cubatão from 2014 to 2015. Leads the GEPEFOP – Teaching and Research Group in Education and Vocational Training, and currently participates in committees such as the COMPESQ research committee, the teaching nucleus (NDE) of Analysis and Systems Development courses (ADS) and Mathematics Education (LMA), and the Collegiate of Mathematics Education. Contact: elifas_levi@ifsp.edu.br; <http://lattes.cnpq.br/9910460090402916> Accessed on 09/14/2023.

3 Awarded in the Youth and Adults Category of the Paulo Freire Award for Municipal Education Quality in 2022 with the project “Cara, crachá: documentação pedagógica como garantia de acesso e direitos da Pessoa com deficiência” (Face, ID: pedagogical documentation as a guarantee of access and rights for people with disabilities). Began academic studies in 1998 in Education with degrees in Portuguese/English Language and Pedagogy. Specialized in Early Childhood Education, Distance Education, Language, Communication, Autism, and Inclusive Education for Children, Youth, and Adults. Taught in the private sector for over a decade, with her last position at Albert Sabin School. Started her career in the São Paulo Municipal Public School System in 2010 as a Teacher of Early Childhood Education and Elementary School I, currently working as a Specialized Educational Assistance Teacher for Youth and Adults with Disabilities (PAEE) at the Integrated Center for Youth and Adult Education (CIEJA) Prof Rose Mary Frasson, hierarchically responding to the Center for Training and Inclusion Support (CEFAI) belonging to the Municipal Board of Education: Freguesia do Ó / Brasilândia. Recently co-awarded, along with Veronia Urbani Souto, the Paulo Freire Award for Municipal Education Quality 2022 for the project: “Cara, crachá: documentação pessoal como acesso e garantia de direitos para as pessoas com deficiência” (Face, ID: personal documentation as a guarantee of access and rights for people with disabilities – 2022). Advocates and promotes the modality of Specialized Educational Care known as co-teaching or collaborative class. Contact: vanessanunes.7960875@edu.sme.prefeitura.sp.gov.br; <http://lattes.cnpq.br/2061885347725497> Accessed on 09/14/2023.

participant's life story. The project led to the exchange of various actions, including the customization of garments using handmade printing and illustration techniques, a fashion editorial, a fashion show, and a photographic exhibition held in a shopping mall, as well as graffiti on the wall of the Vitória Down institution. The results allow us to reflect on the need to rethink the fashion system, the representativeness of minorities, and new teaching strategies in favor of diversity.

In "*Fortalecimento da política de acessibilidade cultural do Distrito Federal – relato e análise de um processo de trabalho participativo*," by the authors Viviane Panelli Sarraf and Laís Valente, the reader will have the pleasure of reading a material that addresses an ideal public policy for thinking about guaranteeing the rights of people with disabilities. Made possible through a partnership between the Culture and Creative Economy Secretariat of the Brazilian Federal District and the United Nations Educational, Scientific, and Cultural Organization (UNESCO), the project, conducted during 2022, demonstrates how the current nature of the theme requires not one, but several social actors to achieve the desired success.

Among the other studies that compose this dossier, the reader will find some texts related to the specific social singularities of visually impaired people, such as the text "*Deficiência visual e a percepção da arte: coleção de moda inspirada em Vincent Van Gogh*" by Julia Ramona Ritter, Claudia Schemes and Renata Fratton Noronha; as well as the text "*Como as pessoas cegas se relacionam com as artes visuais?*" by Leila Gross and Monique Andries Nogueira, both focused on discussions of how these people with disabilities relate to works of art in museums. Another interesting article is "*Design inclusivo: uma proposta de modelo de camisa social para pessoas com deficiência visual*," written by Jailson Oliveira Sousa, in partnership with Icléia Silveira and Dulce Maria Holanda Maciel. The study suggests a solution for the inclusion of visually impaired people in the direct consumption of fashion products. The text "*Moda múltipla: experiências inclusivas no contexto da síndrome de Down*," by Júlia Almeida de Mello, highlights important issues for another public neglected by the fashion industry.

The article "*O ensino de libras como experiência fundamental para o design inclusivo*," by Germana de Araujo and Raquel Lima, deals with inclusive education and common interests for people with hearing disabilities. Closer to the theories of artistic reception and circulation, the reader will find the texts "*A visibilização da nudez da pessoa negra com deficiências: por uma estética anticapacitista*," by Fábio dos Passos and Robson Xavier, and "*Inclusão e Acessibilidade Estética*," by José Minerini.

In short, this Dossier is an invitation to the reader to consider, from these perspectives, different approaches to building a fair, equal, and inclusive society. A society that values critical inquiries and not absolute truths. The readers are expected to struggle to find

their own answers to the questions: Where are the models, designers, and consumers with disabilities in the textile industry? How can visually impaired people relate to two-dimensional visual arts in museums? Are museums for people with disabilities? And, regarding education, what is the real role of education in the formation of students with disabilities? Are we still in the perspective of integrating people with disabilities in school or have we already achieved inclusion?

We would like to take this opportunity to thank all the authors for honoring the collective construction of this Dossier with their productions, as well as the members of the editorial board of the REAMD Journal, editors, and evaluators for their fundamental collaboration in the preparation of this Dossier.

We hope you enjoy this material, which pays tribute to the life of Lisa Bufano and all the artists who, by bringing the life of people with disabilities into the field of reflection and aesthetic experience, have contributed to making the world more humane and humanizing.

May we have a great read!

The organizers of the Dossier