

# EXPANDED SUMMARY

*An Immersion to Art Appreciate about Hilma af Klint's  
Using Kids Playfulness*

Emanuella Scoz

Tradução de Everton Vinícius de Santa



## Introduction

Within the educational context, it is acknowledged that children and adolescents possess age-specific cognitive abilities that influence their learning processes. Consequently, educators are tasked with selecting appropriate content and methodologies that resonate with these cognitive stages. Contemporary pedagogy has moved away from viewing students as blank slates, recognizing them instead as active participants whose diverse knowledge is shaped through daily school interactions. This perspective necessitates educational practices that embrace plurality, cultural expression, and individual subjectivity.

Ana Mae Barbosa's Triangular Approach, developed in the 1980s, remains a fundamental framework in Brazilian art education. This model integrates three interconnected components: artistic production ("artistic maker"), contextual reading, and appreciation. The Triangular Approach fosters a constructivist, dialogical, and multicultural pedagogy that encourages critical thinking through a sociocultural lens (BARBOSA, 2007). In the municipality of Indaial, Santa Catarina, Brazil, this model guides art instruction in the early years of elementary school. It aligns with official learning objectives, including the recognition of visual elements such as lines, dots, and three-dimensionality, and emphasizes ludic experiences, as articulated in curriculum goal EF01AR08: "to experience playfulness across different aesthetic and cultural matrices" (INDAIAL, [s.d.]).

Building upon this framework, the present resume introduces an educational practice designed for first-grade students (ages six to seven), focused on the appreciation of artworks by Swedish artist Hilma af Klint. Klint's oeuvre was selected for its visual richness—geometric forms, symbolic abstraction, and bold color usage—which aligns well with the visual language competencies expected in the early years of education. The activity sought to explore the innate imagination, inventiveness, and non-linear thinking typical of children in this developmental stage. These qualities were used not only to appreciate Klint's art but also to analyze it through a child-centered aesthetic lens.

## Development

The pedagogical practice was implemented during the first trimester of 2025 in two schools within Indaial: one rural (with eight students) and one urban (with twenty-five students), both offering full-day instruction. The choice of schools was determined by the teacher's assignment. In both locations, the same activity was carried out using the "SIR" model—Sensitive, Imaginative, and Rational—as proposed by Lemonchois, Francez, and Sant'Anna (2024). This approach divides art analysis into three stages: (a) sensorial and imaginative engagement with the artwork, (b) analytical examination of the content and sociocultural context, and (c) synthesis of the two perspectives to form a critical and aesthetic judgment.

The activity was framed as a problem-based investigation, originating from the guiding question: "Will children become more participatory and focused through this immersive, playful activity? Will they develop a more refined perspective in their art appreciation experiences?" Grounded in the belief that imagination and play are central to developing an intelligent gaze (PERKINS, 1994 apud LEMONCHOIS; FRANCEZ; SANT'ANNA, 2024), the practice emphasized exploratory learning over prescriptive instruction. To assess the impact of the activity, the methodology adopted was participant observation. As Proença (2007, p. 8) outlines, this method enables a deeper understanding of belief systems and behaviors by embedding the researcher—here, the teacher—within the observed context: "greater insertion into the imaginary realm of belief, revealing more deeply the mechanisms and logics that govern its functioning."(OUR TRANSLATION). This immersive approach respected the children's spontaneous expressions and preserved their natural imaginative engagement. Furthermore, Proença (2007, p. 9) emphasizes that: "With a closer proximity to the context or environment of the group being investigated, the researcher may then make interpretations about their object of study that more closely correspond to the way in which the group members experience their belief."(OUR TRANSLATION). The researcher-participant duality allowed the teacher to act as a guide, facilitating observation without imposing interpretations.

Throughout the implementation, the observation aimed to capture how children responded to the works of art, how they processed the visual stimuli, and how they articulated their interpretations in group settings. Special attention was given to how the children's socio-cultural backgrounds influenced their engagement with Klint's abstract imagery and symbolic elements.

The activity employed a fictional narrative involving Hilma af Klint's visit to Brazil, presented through a "study diary" and symbolic objects, to engage the students. This approach aimed to teach visual language concepts (light, shadow, color, etc.) in a playful and imaginative context.

The diary was "discovered" by the students, creating a sense of wonder and active participation. The students showed increased excitement and engagement with the journal, which presented Klint's life and work and her fictional connection to Dr. Fritz Müller.

Responses varied between the schools. Some children at the rural school expressed fear related to the artist's death, while urban school students showed curiosity and formed affectionate connections with the teacher. The SIR method was implemented in three stages: imaginative engagement, rational observation, and synthesis. Activities included painting "like a scientist" and analyzing Klint's paintings, connecting personal experiences with artistic elements.

## Conclusion

In summary, the activity described herein represents an innovative integration of the Triangular Approach with the SIR model, framed within a constructivist and culturally sensitive pedagogy. It exemplifies how artistic appreciation can serve as a medium for cognitive, emotional, and social development when children are given the space to explore, interpret, and express themselves freely.

The pedagogical experience demonstrated that artistic appreciation, when approached as a sensory and engaging activity, fosters cognitive, constructive, expressive, and value-based learning. The use of playfulness and immersive techniques allowed students to move beyond passive observation, developing

interpretations and emotional connections. Different school settings yielded varied responses, highlighting the influence of social dynamics and prior experiences on learning.

The study contributes to early years art education by demonstrating the effectiveness of immersive, playful practices in promoting meaningful aesthetic engagement<sup>1</sup>.

## References

IABELBERG, Rosa. **Para gostar de aprender arte**. Sala de aula e formação de professores. Porto Alegre: Artmed, 2010. Accessed in 20.02.2025. Available in<>  
<https://www.google.com/search?q=https://books.google.com.br/books%3Fid%3DBCALtgYz4yIC%26printsec%3Dfrontcover%26hl%3Dpt-BR%23v%3Donepage%26q%26f%3Dfalse>>.

INDAIAL. Secretaria de Educação. **Proposta Curricular do Município de Indaial**. Ensino Fundamental Anos Iniciais. Not Published, (s.a.), Indaial.

---

<sup>1</sup> Tradução realizada por Everton Vinícius de Santa, graduado em Letras Português e Inglês (2008) pela Universidade Estadual de Londrina (UEL) e doutor em Literatura (2016) pela Universidade Federal de Santa Catarina (UFSC). E-mail: [evertonvs9@gmail.com](mailto:evertonvs9@gmail.com)