

EXPANDED SUMMARY

*Spinning the escape, unraveling the silence:
images as devices of resistance and creation*

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Introduction

We begin this course assuming the doubt as a method and images as a sensible provocation. We don't start from the answers, but from the questions that run through our minds: what do images want from us? What silent zones do they invite us to listen to? What memories – particular and collective – do they activate in their traces, in their emptiness and their intensities?

Our movement begins from the concerns that inhabit the researches developed in the Educational and Cyberculture Research Group (EduCiber/UERJ), in which we meditate about ways of existing, learning and narrating in a world saturated by visualities. We understand that, before the omnipresent presence of the images in our everyday lives, we need to let go of pre-established framings and experiment other ways of seeing, feeling and knowing – ways that defy the logics behind such controls and open themselves up to the unexpected.

That's why this file constitutes itself as a cartography of affections: a tracking of transitory feelings, that don't wrap up in themselves, that spread beyond other networks, bodies and experiences. Rather than look for fixed truths, we wish to cultivate careful hearing to what pulses among interstices, noises, detours – because teaching, for us, is also learning how to look with the body and to feel with words.

Development

Our goal with this paper was to understand how images, especially the ones that circulate and (re)invent themselves in cyberculture, operate as resistance dispositives and creation. It is in our interest to investigate how these images forge subversion tactics before the hegemonic speech, installing other ways of narrating and tensioning the limits between the visible and the sayable.

Educators that inhabit the interlacement among art, Word and presence, we reaffirm the urgency in rethink the pedagogic means as inventive, ethical and political territory. We recognize in images a strength which not only represents but also invites – which bursts into the everyday life, destabilizing certainties and rekindling silenced memories. We aim, with this paper, to affirm a teaching body capable of confabulating,

breathe detours and try the realm of imagination: see with different eyes, with other ways of feeling and knowing, in creation acts that defy what is already pre-stabilished.

Theoretical Foundation

We rest ourselves in the research in/of/with the everyday lives and in the cartography as a sensible investigation method, recognizing that to educate is also a way of narrating the world, listening its noises and to confabulate different possibilities of existence. In this course, we understand that image, more than representation, is a happening – and, such, invites to presence, to hearing and to invention.

With Georges Didi-Huberman (1998), we consider the countervisuality as interpretative key to stress visibility regimes that impose themselves as the only ones. Looking, here, isn't a neutral act; it's traversing, dislocation, na open wound and a world reconfiguration potency. In dialogue with Deleuze and Guattari (1995), we understand the desire as a creative force and art as agency – a field in which the sensible and the political interwind, in which the thinking goes beyond pré-stabilished forms to trace new escape routes.

We invite Michel de Certeau (1994) to think everyday practices as craftinesses capable of, even in oppressive territories, inventing detours, survival tactics and reinvention. Besides, Ailton Krenak (2019), reminds us that to resist is to keep narrating: as long as there are stories, there will be worlds that insist in not ending.

Inspired by Andrade, Caldas and Alves (2019), we defend the literaturization of science as a ethical and aesthetic moviement of reenchantment of knowledge. To narrate, for us, is also to produce knowledge – and that which often nominates itself as untelling or residual, as silent, as affection, is, in reality, the live subject matter of the research. The science we wish for is crossed by poetic words, by attentive hearing, by the refusal of totalizing truths.

Methodology

We adopt online cartography as the research's ethics and methodological practice. We understand it as a way of keeping track of the process, track affections and keeping an eye on everything that escapes our vision. In cyberculture, in which images not only circulate, but also reconfigure themselves and affect us, such cartography allowed us to follow the vestiges of these visualities that cross bodies, memories and networks.

We picked as our subject matter the visual productions of the artist Mayara Ferrão, published in her Instagram profile, with special attention to the *Álbum de Desesquecimentos* series. Mayara, a black woman, confabulates with files and ancestries: among digital collage, memory and artificial intelligence, she rewrites colonial archives and invite other narratives to emerge from the borders of the visible.

We picked posts considering not only their visual and textual power, but also the effects they provoked: comments that reverberated meanings, that produced bindings and destabilized the common look. More than interpreting or decoding content, we wish to be affected, allowing ourselves to feel what pulses, hear what reverbs, write what crosses us. We assume a stance of implication with the materials – understanding that what is at stake is not only what we see, but also what we feel.

Ferrão's images not only represent: they also confabulate. They operate as pedagogical events, provoking memories, desires and resistance. Her art disassembles the colonial framing. Comments such as @nvimieiro and @vitordebeti's, reinforces how Mayara's art reverberates collectively, activating silenced memories and rewriting experiences. The image, in this case, is not finished on the screen: it extends itself to the body of who sees it, transforming its perception, and inviting remembrance.

Her visual narrative leads us to think education as a creative and insurgent Field. The erasure of stories is political. That is why, to create fictional images is also to create spaces for resistance.

The teaching body cannot be just a transmitter. It needs to feel, see and desire. And that demands opening room for art, to countervisuality, to the unfinished. As Han (2021) stands for, the speed of present fragments the narrative – but, in contrary to it, we don't look for closure. We inhabit the unfinishedness as a field for creation

Final Considerations

We understand that, in cyberculture, images don't restrict themselves to illustrative functions: they disrupt the visible, forge meanings, fabricate memories, open fissures in hegemonic statements. They are dispositives for invention and subversion, capable of establishing other pedagogies – the ones unfitting for the predictable frames.

The aesthetic and political Power in the works of Ferrão revealed to us that art can teach. It acts by displacing colonial files, inviting sensibilities and engender confabulations that defy regimes made of truths. Her images not only represent: they happen. Touch, disrupt, transform.

As educators, we reaffirm our compromise with a teaching body that confabulates - an aesthetic, poetic and political teaching body. Such a practice that does not limit itself to the protocol, but that takes risks in creative movements. That refuses neutrality and recognizes legitimate knowledge territories in affects, memories and fiction. To educate oneself is to compose meanings along the world, so educating is also to resist. And, as Ailton Krenak (2019) reminds us, as long as we keep telling stories, and as long as images go beyond control, we will keep postponing the end of the world¹.

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