

RE A M D

Expanded Summary

Teaching drawing in times of fragmented attention: relationships between drawing, time, the body, and space

DOI: 10.5965/259446301022026e8601

Aline Emidio Firmiano

Universidade do Estado de Santa Catarina

Lattes: 4766799312346278. Orcid: 0009-0003-7481-6854.

E-mail: aline.firmiano@edu.udesc.br

Anelise Zimmermann

Universidade do Estado de Santa Catarina

Lattes: 8548816949021546. Orcid: 0000-0002-8751-0091.

Scopus: 57211138064. E-mail: anelise.zimmermann@udesc.br

Owen Phillips (Translator)

Oxford Brookes University

E-mail: owen@getpublished.com.br



Licenciante: Revista de Ensino em Artes, Moda e Design, Florianópolis, Brasil.

Este trabalho está licenciado sob uma licença Creative Commons Attribution 4.0 International License.

Publicado pela Universidade do Estado de Santa Catarina

Copyright: © 2026 pelos autores.

Submetido em: 11/03/2026

Aprovado em: 30/04/2026

Publicado em: 01/06/2026

1 Introduction

The article presents reflections on the teaching of drawing in schools in times of fragmented attention and psychic and productivist acceleration, considering studies in the fields of visual arts education, philosophy, and psychoanalysis. Based on this interdisciplinary approach, reflections are developed on the relationships between drawing and gestures that humanise, the sensitivity of the body, contemplative attention, the notions of time and space as part of the learning process, and forms of connection with the self and the environment which enable. The study is qualitative, exploratory, and interdisciplinary, based on bibliographic research, and leads to a theoretical-reflective essay.

2 Development

According to philosopher Han (2017), the structure of attention has been changing and fragmenting in contemporary society, facilitated by digital media and continuous access to information, in a feeling of uninterrupted productivity. However, according to the author, it is when pausing to contemplate that the connection between past and present emerges, generating a new creative understanding of this time, in which the subject opens up to their own experience.

From a psychoanalytic perspective, Flanzer (2020) also reflects on increased productivity enabled by digital devices, in a search for greater novelty and for what the future brings. In this automatism without stopping to observe, the notion of the time that things take or need to take is lost, in turn generating intolerance for waiting, for non-linear time, for the time necessary for absorption when learning something new.

Furthermore, the gaze, overwhelmed by the passage of images on a screen, fails to stimulate other senses, leaving the subject insensitive to the needs of their own body, to relationships of touch, and to corporeality. This aspect also leads to difficulty relating to and connecting with real people, a lack of understanding of one's own space and others' feelings, and a hindrance to learning from interactions.

Conversely, drawing requires contemplation, observation, and training of the eye to translate multidimensional images into two-dimensional representations (Farthing, 2011). It requires psychic elaboration of the experience; dealing with errors that, even when erased on paper, leave records of the gesture. Furthermore, drawing produces the possibility of reflection and self-knowledge in the artist during the act (Poester, 2005).

As an artistic and creative process, drawing requires a complex psychic elaboration because, according to Vygotsky (2018), creative activities are intimately linked to memory, reproducing or repeating previously created and reworked activities, assisting in people's adaptation to the world.

Regarding the teaching of drawing, for Lavelberg (2007), the mediation and expansion of personal narratives are fundamental in transforming lived experiences into a repertoire for the execution of complex skills. In line with Moreira's (1984) perspectives, the child draws with their whole body, thereby seeing themselves in the space they inhabit, in interaction with their environment.

Mathias and Sant'Anna (2021) argue that through drawing, sensitive knowledge is achieved—knowledge acquired through the senses that broadens the ways of observing and acting in everyday life. From this perspective, drawing, even as an individual practice of personal representation, incorporates elements of the collective.

It is from these studies that the teaching and practice of drawing is defended as one of the ways to recover contemplation, the time to observe and connect with the body, space, and time, helping the subject to deal with their own existence and to relate to their surroundings. From this perspective, it is understood that drawing goes far beyond learning a technique; it involves the internalization of the world and the externalization of lived or imagined experiences, in a process that above all, requires the act of feeling.

3 Conclusion

In visual arts education, it is relevant to question how the new fragmented structures of attention affect individuals, their relationships, and learning

Teaching drawing in times of fragmented attention: relationships between drawing, time, the body, and spaceAline Emidio Firmiano
Anelise Zimmermann

at school. Based on the studies of visual arts education, philosophy, and psychoanalysis presented here, drawing—especially in the school context where its practice is already embedded—can help strengthen and reclaim the gestures that humanize. It can also develop relationships between peers that cultivate sensitivity of the body, interaction with others and the surrounding environment, contemplative attention, perception of each person's time, and acceptance of the errors that make up each person's history. This enables new forms of expression, offering a path of reconnection for individuals with themselves and with the world¹.

1 English revision carried out by Owen Phillips, native of England, BSc (Hons) Administration, Finance and International Business, Oxford Brookes University, UK.

References

DERDYK, E. **Formas de pensar o desenho desenvolvimento do grafismo infantil**. São Paulo: Editora Scipione, 1989.

DUARTE JUNIOR, J. **O sentido dos sentidos: a educação sensível**. Curitiba: Criar, 2001.

DUARTE JUNIOR, J. **Fundamentos estéticos da educação**. 2.ed. rev. e ampl. Campinas: Papirus, 1988.

DUZZO, Flavia Lima. Desenho e linha: modos de Pensamento e Expressão. Revista **Apotheke**, Florianópolis, v. 5, n. 2, 2019. Disponível em: <https://periodicos.udesc.br/index.php/apotheke/article/view/15858>. Acesso em: 29 jun. 2025.

DUZZO, F. L. **Ausências no desenho: áreas do não desenho, apagamento e desgaste**. 2014. Tese - Universidade Federal do Rio Grande do Sul, Porto Alegre, 2014.

FARTHING, S. The Bigger Picture of Drawing. In: KANTROWITZ, Andrea; BREW, Angela; FAVA, Michelle (Ed.). **Thinking through drawing: practice into knowledge. Proceedings of an interdisciplinary symposium on drawing, cognition and education**. New York. Columbia University, 2011, p.21-25. Disponível em: http://ttd2011.pressible.org/files/2012/05/Thinking-through-Drawing_Practice-into-Knowledge.pdf. Acesso em: 18 nov. 2014.

FLANZER, S. N. **Jovens em tempos digitais**. 1º. ed. Rio de Janeiro: Edições Consultor. 2020.

FOCILLON, H. **A vida das formas: seguido elogio da mão**. Lisboa: Edições 70, 2010.

HAN, B. C. **A crise da narração**. São Petrópolis: Editora Vozes, 2023.

HAN, B. C. **Sociedade do cansaço**. 2º. Ed. Petrópolis: Editora Vozes Limitada. 2017.

HANAUER, F. **Riscos e rabiscos: o desenho na educação infantil**. Rio Grande do Sul: Revista de Educação do Ideau, n. 6, v. 13. 2011. p. 1-13.

IABELBERG, R. **Desenho na educação infantil**. 1º São Paulo: Editora Melhoramentos. 2013.

IABELBERG, R. **Para gostar de aprender arte**. Porto Alegre: Editora Artmed, 2007.

Teaching drawing in times of fragmented attention: relationships between drawing, time, the body, and space

Aline Emidio Firmiano
Anelise Zimmermann

LIZÁRRAGA, A.; PASSOS, M. J. S. T. Havia uma linha esperando por mim: conversas com Lizárraga. Derdyk. E. (Org.) **Disegno. Desenho. Desígnio**. 2º. ed. São Paulo: editora Senac, 2010. p. 95-98.

MATHIAS, E. de F.; SANT'ANNA, M. R. **O desenho que provoca o riso**. Florianópolis: UDESC, v. 1, 2021.

MOREIRA, A. A. A. **O Espaço do desenho: A educação do educador**. Edições Loyola, 1984

POESTER, T. **Sobre o desenho**. Porto Alegre: Revista de Artes Visuais, v.13, n.23. 2005.

RIBEIRO, F. Sem título. Derdyk. E. (Org.) **Disegno. Desenho. Desígnio**. 2º. ed. São Paulo: editora Senac, 2010. p. 95-98.

VIGOTSKI, L. S. **Imaginação e criação na infância**. 1º.Ed. São Paulo: Editora Expressão Popular, 20.