

A Delicate Absurdity: Teaching and Thinking in Times of Crisis

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Mara Rúbia Sant'Anna

Universidade do Estado de Santa Catarina.

Lattes: 894904241227782. Orcid: 0000-0002-9101-5800.

Scopus: 55622186500. E-mail: mara.santanna@udesc.br

Elisângela Mathias

Universidade do Estado de Santa Catarina.

Lattes: 7876905288064925. Orcid: 0000-0002-8777-7482.

Scopus: 60428592500. E-mail: belearte@gmail.com.br

Noemi Sant'Anna Muller

Translation Reviewer

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How would a free, happy, and creative teacher welcome students into a classroom lit with rainbow colors?

This Rodarian provocation, perhaps, could be transformed into a drawing that provokes laughter, with the agile and cheerful strokes of a good artist like Elisângela Mathias. The irreverent drawing would be comical if it weren't tragic in its subtext, as reality testifies. And, better yet, it wouldn't be a fantastic binomial to propose free, happy, and creative teachers as something contradictory and ironically restrained, if the challenges faced by teachers in their daily school life today weren't so enslaving, exhausting, and numbing.

It is precisely in search of a respite amidst the platformization of education, low salaries and terrible working conditions, impoverished schools, and families that are disconnected and uncommitted to the ethical formation of their children – all this experienced within a violent society where social justice and historical reparation are not constant and vigorous agendas for the entire population – that Gianni Rodari continues to be a demand for study, research, and a call to teaching.

Alongside him, for a long time, the centenarian Edgar Morin has been discussing, writing, and influencing reflection on a planetary and humanitarian education in which the individual, with all their multiple and complex layers, needs to revolutionize themselves and, above all, have a well-formed mind instead of a mind full of false knowledge, since the latter only reproduces the fate and pain of domesticated, sad, and emptied teachers, devoid of the colors of the rainbow.

The aim of this dossier was to blow away the ashes and rekindle hope by bringing together texts about these two great thinkers of the 20th century.

Gianni Rodari was a man who, throughout his life, acted based on strategies activated in response to everything that provoked him. His trajectory intersects with the complex thinking proposed by the intellectual Edgar Morin, insofar as it was always marked by a restless, participatory, and proactive stance towards events, knowledge, and life.

Gianni Rodari was complex in his thinking and educational practices, which allows us to propose his didactic action as a methodology favorable to the

reconnection of knowledge and, consequently, a way of addressing the multiple human dimensions in the teaching and learning process. By bringing imagination, fantasy, and humor to support educational processes, Rodari (1982) understood the human being in its totality, favoring a way of articulating knowledge and understanding, based on the rational and sensitive dimensions of being, the knowledge of reality, guided by the conciliations and fusions between the different areas of human knowledge.

Edgar Morin proposed the Complexity Theory, among many other contributions to the academic world. Under a constellation of articulated knowledge, his theory originated from cognitive migrations from different fields of knowledge, including systems theory, information theory, and cybernetics. Complexity theory took shape in the 1980s, defending reality and the knowledge produced from it as a whole constituted of mutually interdependent parts that interact and transform each other. In short, Morin's principles (1997) have the property of bringing together what deterministic science has separated/isolated. These are: the holographic principle, the principle of recursivity/circularity, and the dialogical principle.

According to Morin (2001), the principles of complexity are mutually implicated, since they are related to each other and refer to antagonistic parts that interact and transform. Similarly, Rodari's fantastic binomial (1982) implies similar principles, moving its parts in an infinite game of articulations. Under the heading of Fantastic Binomials, Rodari (1982) presents ways of provoking thought through the articulations he proposes between words, things, subjects, situations, objects, stories, in short, between everything that can provoke dialogical actions of thought. In these actions, the interaction of the parts moves the whole, which, in turn, transforms itself as these articulations occur.

The texts gathered in this dossier pay tribute to these incredible 20th-century thinkers, whose ideas contribute to contemporary research in different areas of knowledge. Above all, given the academic affiliation of the organizers and the scope of the Journal of Arts, Fashion and Design Education, the submitted texts were welcomed, evaluated, and revised to the extent that they met the proposed objective, that is, to understand how the contributions of Gianni Rodari and Edgar Morin intersect in the field of arts and fashion education, in basic and higher education.

The expectation was to gather works that discussed teaching from the perspective of complexity and fantastic binomials; educational experiences based on Morin and/or Rodari, as well as drawing practices and other languages that touch on the central theories of the dossier's proposal, approaches to creation in fashion and arts linked to complexity and fantasy from Rodari's perspective, among others, proposed by free, happy, and creative researchers.

And that wish was fulfilled with the texts submitted by various researchers, whom we must thank and honor by reading and discussing the proposals they presented. These included: Izabel Petraglia, Mariangelica Arone, and Wilson Horvath, with the work "Fraternal and Solidarity Paths," where we find reflections on Morin's thought for the construction of an open fraternity that recognizes the other in their alterity and promotes ethical coexistence in diversity; The organizer herself, Elisângela de Freitas Mathias, with "The complex logic of Grammar of Fantasy in the teaching of Visual Arts", unfolds the concepts of complexity and open reason defended by Morin (2015), in order to support dialogues with the fantastic thought of Gianni Rodari (1982) with the intention of promoting the exercise of complex thinking in the analysis of the book *The Grammar of Fantasy*.

Following the dossier, Elisa Dalla-Bona, Danielle Stapassoli, and Maria Lucian Benato continue exploring Rodari's thought with the text "Complex thought and divergent thought: a dialogue between Morin and Rodari for the teaching of literature." In it, the authors reflect on the teaching of literary writing in the early years of elementary school. By weaving pedagogical practices in light of complexity and creative play with literary texts, the article proposes teaching literature as experiences that interrelate reading and writing. Focusing on another school group, Itálo Dantas, Marcelo Curth, and Adson Claudino offer us the text "Brasilvision" as a pedagogy of fantasy and symbolic displacement in the teaching of Fashion Design, in which a pedagogical project is analyzed, understood as a device of applied imagination and symbolic displacement in the teaching of Fashion Design. The aforementioned project was based on Gianni Rodari, especially on the concepts of play and fantastic binomial, in which chance is taken as the structuring engine of the creative process, capable of displacing students from their comfort zones and establishing productive tensions between heterogeneous elements.

Kellyn Batistela enriched the dossier with a critical and well-founded account of her teaching experience. In “The Eye and the Hand: Phenomenological Experience in Pedagogical Practices on Portrait and Self-Portrait,” the author discusses portrait and self-portrait drawing practices, understood as a critical device for reading and reinscribing visual heritage in the processes of graphic authorship.

Also within the scope of drawing and affiliated with the dossier's proposal, we have the work of Aline Firmiano, accompanied by her master's thesis advisor, Professor Anelise Zimmermann, entitled “Teaching Drawing in Times of Attention Fragmentation: Relationships between Drawing, Time, Body, and Space.” In it, there are reflections on the relationships between drawing and the gesture that humanizes, the sensitivity of the body, contemplative attention, the particular notion of time and space as parts of the learning process, as well as the perception of error in the construction of individual history, enabling forms of connection with the self and the environment through drawing.

All of these studies engage with the present, with the challenges of contemporary society, with the complexity of teaching, as well as with the sensitive and stimulating possibilities of provoking the world lived here and now.

Complementing this sensitivity sharpened by reflection, the dossier also includes an interview with Rosa Iaverberg about her formative experiences at the beginning of her career in the field of Arts, stemming from her contact with another little-known Brazilian educator, whose contributions were fundamental to significant changes in the practice of art education, namely Fanny Abramovich.

Another interview expands on the theoretical discussions that the dossier has gathered. Visual artist Hortência Moreira graces REAMD with another testimony about her trajectory, in this issue dedicated to reflecting on the creative process involved in the production of her works. In addition to gracing readers with a fragment of her work illustrating the cover of this issue, Hortência Moreira allows us to glimpse an organic, intense, sensitive, and highly creative movement that she possesses in her creations.

Finally, in the "Transversal Openings" section, readers will find several texts that make important theoretical and methodological contributions to enrich teaching in the fields of arts, fashion, and design.

Wishing you a good read, to be enjoyed in a room illuminated by the colors of the rainbow. Who knows, after these inspiring pages, you might find yourself a free, happy, and creative teacher accompanied by attentive and curious students¹.

Organizers

Prof. Dra. Mara Rúbia Sant'Anna (UDESC) holds a degree in History from the Federal University of Santa Catarina (1990), a Master's degree in History from the same institution (1996), and a Ph.D. in History from the Federal University of Rio Grande do Sul (2005). She has been a Full Professor at the State University of Santa Catarina since 1997 and is a permanent member of the Graduate Program in Visual Arts and the Fashion Bachelor's Program. Coordinator of LabMaes, she works in the fields of History, Fashion, and Visual Arts, and is the author of books and academic articles.

Profa. Dra. Elisângela de Freitas Mathias (SEDUC/SP) holds a Ph.D. from the Graduate Program in Visual Arts at CEART-UDESC, in Florianópolis, Santa Catarina, Brazil. She earned a Master's degree in Arts Education through PROF-ARTES at the Institute of Arts of São Paulo State University (2016–2018). She specializes in Art Languages through CEUMA-USP (2013). She holds a degree in Art Education with a specialization in Visual Arts from UNESP/Bauru (2005), as well as Bachelor's and Teaching degrees in Social Sciences from UNESP/Marília (1999). She has experience in the field of Arts, with an emphasis on Fine Arts, Art Education, and the teaching and learning of Cartoon and Humor Drawing.

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Supplementary Material

All data necessary to reproduce the results are contained in the editorial itself.

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