THE *LINHA DO ABRAÇO* PROJECT: CULTURAL MEDIATION AND NEW TECHNOLOGIES

Roseli Amado da Silva Garcia [1], Francisco Antonio Pereira Fialho [2], Christianne C.R.S.Coelho [3], Lucília Panisset Travassos [4]

Abstract *– This research, still in a developing stage, aims at analyzing art woks linked to new technologies and perceived as a knowledge generating environment (NONAKA, KONO, TOYAMA, 2001). The main goal of this project is lessening the gaps there is between the Solar do Unhão Community (CSU) and the Modern Art Museum of Bahia, Brazil (MAMBA). Since the epistemology of the contemporary fluid society (BAUMAN, 2001) complexity (MORIN, 2001; MATURANA, 2006; MATURANA, VARELA, 2004) demands new approaches that can enhance creative minds (BACHELARD, 1998), the question is how to increment relationship between this specific museum and the communities, whose members have been excluded from cultural production, art handling, exhibition places. The research team intend to have multimedia developed in consultation with the people living in the CSU and believe the use of new technologies (LEVY, 2004; SANTAELLA, 200) will facilitate the inclusion of community members in the universe of visual arts.*

Key words: art and technology, complexity, Modern Art Musem of Bahia, multimedia, knowledge creation.

EXTENDED ABSTRACT

Human activities are not limited by technologies. Instead, they open up an array of possibilities for people to act [6]. However, Morin [9] reminds us that the complexity of thought demands for a non-technomanipulative praxis. Domingues [4] reflects about life and art, and he does so inspired by essential and provocative dialogues between science, technology and creativity. Contemporary art travels on a road that resembles real life, a path that started with modern *avant-guard* icons and the birth of photography and the cinema. Technical and technological cultural production media carry two functions in the visual arts scenario: (a) the production of art works; (b) the handling and exhibition of art works [11]. Media have also contributed to overcome the barriers between contemporary artistic languages and the erudite and popular forms of art. This subject matter has been also discussed by cultural mediators as a transforming educational action [5]. Thus, art works are seen today as an environment for aesthetic-sensitive knowledge creation [10].

Therefore, how can one deal with sensitivity in the digital culture structure under the perspective of the receiving people? And how can one deal with artistic projects in a pedagogical context when facing the increase of information generation and dissemination in the Knowledge Society? Are we engaging the help of media to produce art works so that cultural mediation can value both inclusion and knowledge and the identification of the spectator with the exhibition places?

Museums are spaces where knowledge is created, interpreted, disseminated and preserved; they also develop an economic activity directly linked to Culture [3]. In this context, this research has proposed a cultural project with the Solar do Unhão Community within the Modern Art Museum of Bahia – MAMBA. The MAMBA, which is a cultural and artistic patrimony since 1943, occupies an architectural facility called "Solar do Unhão", which dates back to the 17th century and is located nearby the Solar do Unhão Community.

The idea of the **Linha do Abraço Project** is to develop cultural mediation with new technologies aiming at giving youngsters from the Solar do Unhão Community the chance of learning about the contemporary production of visual arts. The Project presents three axes: a) artistic-aesthetic education; b) memory; and c) new technologies cultural mediation. It sees to 30 children and adolescents aged 4-11, who live in the CSU.

The integration of the art works with the reality of the youngsters contextualizes the proposed aesthetic exercises by using digital technology to produce work such as photographic and video material.

At present, the research team and the youngsters are finishing a multimedia presentation about the MAMBA and how the works of art that were visited were interpreted by the children.

1 Roseli Amado da Silva Garcia, doutoranda em Mídias do Conhecimento – PPGEGC -UFSC, professora da Universidade Católica do Salvador – Bahia, Brazil. roseliamado@terra.com.br.
2 Dr. Francisco Antonio Pereira Fialho, docente Programa de Pós Graduação em Engenharia e Gestão do Conhecimento - UFSC, Florianópolis fapfialho@gmail.com.
3 Dra. Christianne C.R.S.Coelho, docente Programa de Pós Graduação em Engenharia e Gestão do Conhecimento – UFSC , Brazil, ccrscoelho@terra.com.br
4 Lucília Panisset Travassos, doutoranda em Mídias do Conhecimento – PPGEGC- UFSC, coord. acadêmica da Pós-graduação em Neurociências e Psicanálise Aplicadas à Educação .Parceria SINEP/MG e Faculdade São Camilo-MG, Brazil.lpanisse@uol.com.br.

Dealing with contemporary art and its elaboration processes as well as with the value of cultural memory is undoubtedly a meaningful way to introduce the CSU people to the universe of visual arts and allow them to experience full citizenship.

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