

Creative Art as a Door and Window for Children's Expression

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Abstract— This study aims to understand the creative art for the development of children's expression of a socio-educational institution of Itajaí-SC. This is a research of qualitative approach, with methodological proposal in phenomenological hermeneutics, and it was developed in 10 workshops about creative art, in the educational institution Lar Fabiano de Cristo, located in Itajaí-SC.; the research subjects were 30 children, between 8 and 10 years old. As for the comprehension of the results, it was evident that in the creative art children broadened the sensitive and understanding look at life, education, health and nature. Theoretical-practical interactions occurred with expansion of creation, lovingness, self-esteem, respect, perception of self and others in cultural connection and social belonging.

Keywords— Creative art. Expression. Children. Fabiano de Cristo Home. Itajaí.

I. INTRODUCTION

Creative art is an expressive activity that reveals the subjectivity and objectivity of emotions and thoughts in various languages of body communication, in different artistic expressions of drawing, painting, modeling, among others. Its potential is the ability to create different objects and perceptions in the inventive process in which the subject recreates his/her world of understanding.

In the art of drawing (image 1), expressed by children, the door and window are two metaphorical structures that represent the opening of imaginary expression for sensibility and rational thinking development, considering, according to Maturana and Verden-Zöller (2011), that the human being lives in learning experiences in the intertwining of language and emotion, that configures the conversation and that goes beyond the oral language itself.

Reinforcing this argument Maturana and Verden-Zöller (2011) state that creative thinking occurs in learning to learn, in human being's autopoietic process in which emotion, sensation and reason do not separate. When we talk about metaphors, it is possible to create images with meanings in the child's life, for example, the door and the window that are symbolic images related to the dwelling house of being as a body in action in time and space of the movement of its consciousness.



Picture 1: Door and express window

Experiences of this order provoke organizational and relational processes to broaden the look at oneself, at the other, at culture and nature. We correlate with a structure that enables different openings, such as the movement of human being's organization in its cognitive vital process, which expands the transcendence of skills in different dimensions and educational contexts. It is also possible to favor conditions that are determinants to health, such as access to formal education, leisure, habits and interpersonal relationships ways.

The sensitivity stimulated in art sought to favor countless sensations and perceptions of the world in child's consciousness development. In the individual and collective movement, we interfere in the historical, social,

cultural and spiritual context in which various expressive and creative practices are promoted. The contact with art favored the passage from creation to recreation in the search for understanding coexistence and desires to live in social and personal harmony.

The experiences lived by the children mobilized the artistic conscience for the critical, reflexive and creative action seeking for transformations and extensions of the focus of action in the educational environments. The practical proposals involved transdisciplinarity as “an interactive and dialogical look at reality, which manifests itself in multiple forms and levels, based on the observer's understanding and intentionality.” (TORRE; PUJOL; MORAES, 2008, p. 13-14).

In this theoretical-practical study, in the phenomenological approach, we aim to understand human action as a door and window for opening and expanding human relations, the look, the feeling and the expression. Proposals made in the dynamics of a dissertation study that allowed deepening scientific studies and transcending human structural and biological aspects, developing conscious action for expressiveness and creative capacity.

Art has been involved in practice as a skill and product of human creativity that explores techniques, styles or personal skills. Through it we seek to mobilize the creative act and the perception of the world. From ancient times, artistic expressions correspond to the psychic expression of the community and, particularly, of each individual. Consider the importance of cave paintings for communication between men. Art “communicates its relationship with itself, with the group to which it belongs, with nature and with the Divine in an integral way” (ESPINDOLA e DITTRICH, 2015, p.19).

The perceptive opening movement instigated the organization of knowledge and the creation, reflection and expressiveness to redefine the perspectives, dreams and goals that children had. Initiating this movement, by opening the doors and windows, participants expressed a desire to broaden their daily gaze and understanding of the world. Contacts were desired for social life and the search for reflection of their capacity and responsibility in their projects' implementation.

II. METHODOLOGY

Qualitative approach research, theoretical-practical, with methodological proposal in phenomenological hermeneutics for data comprehension. The investigation took place through the holding of creative art workshops at the Lar Fabiano de Cristo socio-educational institution, located in Itajaí-SC. The research subjects were 30 children, between 8 and 12 years old,

participants of the project. Within this investigative proposal the data collection was done in 10 (ten) theoretical-practical workshops.

In order to activate the imaginary and the real, two activities were offered to represent the future. The first activity was the representation of a door and a window; the window represented the look and desire for the far future, and the door represented what they expected for the near future. At the same time, the construction of the “book of the future” occurred with the records of future visions correlating with the present world.

The activities involved contact with artistic resources and creative expression with clay, free design, folding and collage. They were organized in the Transdisciplinary Circle of Integral Health - CiTranSi, a technology mentioned in the procedural methodological organization in Dittrich, Bernardo and Barreta (2012); Dittrich, Meller and Giorgi (2013).]

The methodological organization of the workshops was supported by Dittrich et al. (2016, p. 178-179), which present the three organizational movements:

1) Environment Preparation: The environment was energetically prepared to receive the participants with a welcoming purpose of loving life, with the symbolic organization of the objects arranged in a circular way in the “Wheel of Health”. Poems, songs, visual messages, aromas and expressions in different languages were chosen. **2) Preparation of the transdisciplinary team:** Concentration and energizing activities of the cognitive vital processes of the transdisciplinary team (teachers and students) were carried out through dialogue. Attention and awareness in the purpose of work and expression were stimulated, with body movements to reinforce concentration, individual awareness and interactivity of all those involved in educational actions, for welcoming listening and possible interventions. **3) Circular movement of integral health:** The participants/children were welcomed with everything the team prepared. Transdisciplinary educational actions were carried out with several integrated practices, expanding the creative, reflective and problematizing being. Involved: – **Children's reception:** The dialogue took place with a loving welcoming posture and all sit in a circle forming a symbol of a integrative and complex, creative and intelligent vital-cognitive unity, in their different personal knowledge and feelings. Dynamics involving expressiveness and various forms of body language are performed.; - **Specific theme presentation:** activities that mobilize the access to knowledge, the vibrational interactive reflection of the specific activities in the creative art and the involved knowledge that each one

presents. Subjects related to the human being, life, health, science were involved, aiming at self-reflection for health education, the elevation of self-esteem and discovery of meaning of life. There was the exploration of various resources in painting, drawing, sculpture, writing in order to mobilize the perception of the space of belonging in the group relationship and creative potential in educational practices that provide knowledge, attitudes in thinking and living together.; – **Reunion of integral being in health:** This happens in the resumption and continuation of “Wheel of Health” dynamics when everyone in a circle expresses the resignification of the thematic knowledge involved. The purpose of this final activity involved the energetic flow harmonization of the psychobiological, psychic, spiritual and social dimensions, aiming at the awareness of the being and its condition, awakening to the creation and deepening of social ties, affective and knowledge about reality, but that can bring meaning to life. (emphasis added).

III. DISCUSSION OF THE DATA

In creative art expression practices, freedom was an element for interaction and autonomy involved in different languages. Children expressed with diverse resources, in their singularities and desires, constructions in different contexts. There were practices aimed at the relations to the self with the other in culture and its deepest layers of expression, in a proximity of respect and love to life.

At the first moment, in disposition to draw the door and window, children exerted an action of “themselves”, of their desires, transcending to a collective and social action. They participated in the organization, thus acquiring a feeling of being a designer, with belonging and protagonism of their desires to live history, as subjects of their own existence. This projecting for the future, for widening the opening of the door and window, and looking in different directions, favored children’s attitude of to see and perceive the world. The child’s speech (1) expressed the meaning of the created image: “*I made the window really big because I want to see things out there*”. The personal entry into the house, the feeling of the body that establishes actions of opening and expansion of its capacities allowed to recognize the organization and construction can favor personal potentials and access.

In the contact and connection with the real and imaginary world, the enigma of visibility was greatly favored in observation and learning, with creative actions of artistic expression, of the artist mixed with his art, in the potential of self-creation, because

The pictorial depth (as well as the height and the painted width) comes, it is not known from where, to stand, to germinate on the support. The painter’s view is no longer the look on an outside, merely “physical-optical” relationship with the world. The world is no longer before him by representation: it is rather the painter who is born in things as by concentration and coming to himself from the visible. [...] (MERLEAU-PONTY, 2004, p.37).

To stimulate the artistic movement of attention and openness to the real and desired world, the workshop called “Present and Future - Door and Window” focused on the purpose of attention to the present/near future, in the figure of the door, and for tomorrow/farther future, in the window picture. The activities promoted the recording of perceptions, worldview and the recognition of reality, re-signifying existing perspectives and dreams that can be achieved individually and collectively. For, “[...] early or late, spontaneous or formed in the museum, his vision in any case only learns by seeing, only learns by itself. The eye sees the world, and what the world lacks to be a picture, and what the frame lacks to be itself [...] (MERLEAU-PONTY, 2004, p. 19)”. In the field of human vision, as potential for registration and meanings, picture and world become intertwined.

In the door and window illustrated subject and object mingle in the work, the feeling and thinking were recorded and dimensioned the possibilities of seeing and thinking life, care, real goals and symbolic potential to desire. The body is connected to the world in the interaction and dynamics of perceptual phenomena. In painting, desires and thoughts expressed, the subject and object established fusion, the perceptions that were recorded and triggered others evidenced that in perceiving the world I also perceive myself. There are processes of self-organization and self-care.

Heidegger (1995) names the “being” of man as a care, referring to the self-protection that is always exerting on his own existence and that of his world. It is not a controllable attitude, but the result of understanding and transformative action. Care involves reception, support, recognition, attunement and the search for senses and meanings involved in the health and life situation. In the wishing words of a participant child (1) we hear: “[...] *more love in the heart*”. This was a personal and collective desire for coexistence that involves care.

The importance of love, peace and respect in living together has been expressed for nowadays. Among the real understandings presented, we can mention the

relationships of self-care, love of neighbor, health, education and the dialogue established between children and educators. The love that creates and lovingly recreates everything and everyone becomes vital for the practice of care, as for Dittrich (2010, p. 163) is it that:

Dignifies the human being in his way of being in front of the other. It makes the child-body recognize itself as human in its uniqueness and subjectivity towards the other. This experience develops a way of understanding the other as a child-loving being capable of establishing the most diverse relationships and unpredictable changes in existence.

Contact with art and looking at life tenses existential and desiring being, expressions through drawing involved actions and feelings that when registered became personal and social goals. For Espíndola and Dittrich (2015), art, besides fulfilling its social function, also fulfills a therapeutic-scientific function by flowing the creativity of the human being. Pain (2009, p. 47) highlights that "the goal of therapy through art is to restore to the body the right to emotion and to feel the world, to become the subject of passion". In art, human beings find the space they need to positively express their dreams, projects and personal desires.

In creative art it was possible to perceive the expression of a child (2), with his wishes for the near future "[...] to be a model, to have a boyfriend". And your dreams and projects for your farther future "[...] work, have a child and a husband". These were desire relationships that involved cultural patterns and that required reflection in order to review the experiences and desires of being a child that needed to be resumed and valued. The notions of productivity-focused life goals are early understood by our children. We have not heard expressions of actions consistent with the ages and purposes of living childhood as the near future.

It was possible to identify that human life has a profound significance, but today is hardly a lived experience. The human being needs to make sense of his/her life, and it is this ability that makes him/her different from other beings, but consciousness projects little to the here and now as an existential condition. Faced with these difficulties, expressions through the art of drawing have tensioned this more present and existing look of the human being. For Jung (1991) when "artistic techniques" such as painting, modeling, composition, drawing, collage, literature are used, they provide the effusion of creativity that, by making artistic, promotes the

production of symbols. It revitalizes and rearranges the consciousness of the individual, that is, the way he/she experiences his/her inner and outer world. "The creative process consists (as far as we can follow it) in an unconscious activation of the archetype and an elaboration and formalization of the finished work" (JUNG, 1991, p. 71).

*Several meanings and senses have been manifested which, for Giovanetti (2002, p. 98), "can be expressed through the meaning given to an action, or through the direction, the direction given to life". Given this, another child's speech (3) made reference to life and the near future: "*I wanted to be a dancer*". To the farther future: "*I wanted a 15th Birthday Part, dance and have a child*". To the child (4) "[...] *I will be a soccer player, I will study, have good thoughts, good nutrition, exercises, love others, love myself and good companions*". These were desires that involved expressions in their purpose of being, having and living, and which were broadened to social, educational and cultural values. For Morin (2000, p. 93) "the properly spiritual mission of education: to teach understanding among people as a condition and guarantee of intellectual and moral solidarity of humanity."

At first, the children in their creative artistic expressions, evidenced the evolution of a look more focused on material and consumer goods and advanced to a greater achievement of personal fulfillment and educational formation for health, human values, acceptance and belonging.

Promoting expression through illustrations was an opportunity to activate human sensitivity to their living conditions and desires to be and live. The appreciation of conditioning factors for well-being and health became evident in relationships with food and self-care, and the love involved in peace. As a relevant factor, the attitude of overcoming was broadened with emphasis on "*I will be*" and "*I will do*".

The relationship between the intentionality of being, creative thinking and the images expressed in the works qualified relations of the child's creative thinking. The imagination expanded and was strengthened in the intersubjectivity of the creator-work-world relationship. "In children, creativity manifests itself in all its loose, diffuse, spontaneous, imaginative making, playing, dreaming, associating, symbolizing, pretending to reality and which is basically nothing but the real. To create is to live for children (OSTROWER, 2014, p.127)".

In the manifestations are the growing appreciation and awareness of being vital, healthy, values, positive social attitudes, social inclusion, lovingness in individual and collective attitudes, which can be observed in speech

and creative expressions. In this sense, Souza (2012, p. 35) points out that "this same conscience gives you the perception of social, cultural and moral values, among others, which condition and, at the same time, give meaning to your way of living".

Sensitivity in creative art is raised to a deeper look at the child's being and living together. For Ostrower (2014, p. 12) sensitivity "represents a constant openness to the world and connects us immediately as it happens around us." It was possible to identify that the sensitization and awareness of being a child in their weaknesses and creative capacities is fundamental. Desires and attitudes start to compose the look at oneself and the other, favoring confidence in expressive potentialities, alterity in relationships, with a notion and respect for differences.

The perception of adopting tasks in contact with the nature and care of it was an advance over the limited desires in consumer products. Humanizing habits and understandings were possible because "at any given moment in our lives, creativity seems to flow almost on its own and endow our imagination with a power to immediately grasp new relationships and possible meanings." (OSTROWER, 2014, p. 55).

The ecoformative connection was a great advance in the relations that humans establish with nature. In this sense Suanno (2014, p. 175) highlights that:

Ecoforming is seeking to promote, build education for sustainable development associated with an education of solidarity, of commitment to the planet and all its inhabitants. Developing an environmental education, it also pays attention to human rights and peace. An education that promotes interactions between the environment, social progress and economic development. This means thinking about the preservation of life and providing adequate conditions for everyone, creating a healthy, welcoming and preserved environment. It is supposed an educational work based on interrelations, aiming at the attainment of three objectives: economic development, social progress and environmental protection for all living beings and the development of humanity.

The future is a projection of the creative imagination that involves desires, life goals and vital feelings that strengthen the desire to live fully. Establishing body contact in art was a fusion of human with nature, expanding the desire for contact and living.

It was possible to identify through the children's speech how "[...] the goals, values or ideals express the direction given to life. All life must have a course, which upholds the meanings of the acts I do every day" (GIOVANETTI, 2002, p.98). It is possible to see in creative expressions the awareness of their capacity, the decision to turn their lives around, looking at existence as a constant projection of goals. Giving meaning to existence with the construction of a life project involves an authentic reframing, especially the strengthening of social relations.

By strengthening the meaning of life, we also favor health, in this context Meller et al (2016, p. 152) advocate that:

When the proposal is to promote health, strengthening the self-regulation dynamics of human beings in their interactions with themselves, society and nature, it is necessary to consider the construction of ways of thinking and acting that favor qualitative actions for the languages perceptions of blossoming with meanings pointing possibilities for choices involving mainly lifestyles for good healthy living.

In the narratives of their happiness projects and for the future, children had as reference the lived experiences and values that positively guide the construction of their health conception. Both conceptions of health and the happiness horizons helped so that personal projects were conceived, valued and recognized. With that, the participants re-signified the meaning of their existence. Heidegger's (1995) existential ontology manifests the expression "care" to refer to the relationships between projects and human ways of being with the ways they understand themselves and their world, as well as their ways of acting and interacting. .

It was the construction of existential projects instigated in creative art that allowed children to establish a link between their way of being, living and their health. They began to employ connected meanings in doing, looking at their doubts and questions about life. Expressions such as: "*take care of love, love with you, love your neighbor*"; "*Take care of yourself*"; "*take care of health*"; "*Love yourself*"; "*Happiness*" and "*happiness for all*". These records led to the understanding of their life projects elucidation and their resignifications.

Open doors and windows in the involvement of the whole being demanded life force and expanded the creative processes and the sense of living,

In the process of creating the artwork, child love manifests itself in the biopsychological as an integrating force of vitality for the child body to be; have the courage to create and express the feelings, emotions, imaginations and reasons that he/her often does not know what they are and why they manifest in the child's body. Vitality, in the full sense of the word, is human because human being has intentionality. (DITTRICH, 2010, p. 191-192).

During life, listening, silences, gestures, looks and touches can say a lot. The human being is in need of listening and dialogues involving diversity and expressiveness. Experiences in art have made it possible to broaden the worldview and many challenges have been required in activities with children opening doors and windows as fields of view of the world.

IV. ART FAVORING PERCEPTION

Artistic practices guided a broader view of human being and society, with links outlined in human ecology and other issues related to life. In the continuous exchange of knowledge, many fields of vision have been expanded, because for Merleau-Ponty (2004) vision is dependent on movement, since without any eye movement, vision would be limited.

Enabling the look to today and the future with the understanding of the purposes of living art was the mobilizing force to open doors and windows. For Merleau-Ponty (2004, p. 16) "[...] it is necessary to rediscover the operating and acting body, that which is not a portion of space, a bundle of functions, which is a twist of vision and movement".

It was by mobilizing the expression of the possible art in the creative body that the look at the world was expanded and favored the social, emotional and intellectual development, seeking the cultural and human understanding that guaranteed the reflection on the meaning of life, values, rights and duties. Favoring the visibility and giving voice to the children allowed the expression and valued their desires and realities.

The children's expressions showed lived and practical relationships with many ecoformative meanings, the art that presents life was modeled.



Picture 2: Art with clay.

Source: Authors Personal Archive.

In the hands that express life, consciousness presents dynamics, redefining the doings and learning. One activity that children developed was the planting of vegetables and teas in the garden, in a mandala format, and this practice was represented in the expressive art of the lived experiences, when it was modeled in clay (image 2). Evidencing the methodological proposal, expressed by Dittrich, Meller and Giorgi (2013), it is a search for integration of vital processes and broader vision of human being and society, understanding that thinking and acting is in the complexity of relationships, with the rescue of citizenship.

In the planning of creative art workshops, a path was conceived to involve children in a movement of opening consciousness with a broad dimension of feeling and knowing in the experience. Espíndola and Dittrich (2015, p. 19) consider that spontaneous art has the characteristic of giving real existence to the objective and the subjective of the creator and the contemplator. This can occur consciously or unconsciously, "intentionally or spontaneously, engendering the enjoyment of flows of feelings, emotions, learning, concrete and/or virtual experiences that belong to it."

Art is part of life as a way of expressing internal and external processes. It is also the oldest form of mankind's language. In art is the connection of the inner world with the outer world of the subject, and the path to this connection is the dimension of the symbols and the senses of the inexplicable poetry of life. When art is combined with creativity, which Ostrower (2014) defines as a "potential inherent in man", the act of creating shaping something new that stimulates the imagination and the development of new relationships arises. Art also

promotes new meanings about experiences and their contents, enhancing the ability to understand the world and allows us to visualize things in a new way and helps in the construction of new interpretations and conclusions.

In this purpose, creative art was promoted with children to raise awareness in human relations. Children's creativity emerged in interaction and greater freedom of action. As pointed out by Dittrich and Dittrich (2017, p. 210) "through art, expression of creativity, human beings release their emotions from internal conflicts and images [...]". Art gives vent to the manifestation of its own subjectivity and in this sense, "the creative act therefore encompasses the capacity to understand; and this, in turn, is to relate, order, configure, mean". (OSTROWER, 2014, p. 9)

Stimulating creativity requires complexity of thinking to see beyond the objects offered and their possibilities. Through art arises the opportunity for social acceptance to create, recreate, do, undo, start over, as an integrated act of human living, for "In fact, creating and living are interconnected". (OSTROWER, 2014, p. 5).

Creative art was a space for art production, socialization, artistic being and self-care expression. It was possible to conceive a learning space in a broad sense, involving daily life and existence as essential in human formation.

During the reading and presentation of the works it was observed that the activities resulted in a process of building a project of life and happiness. For Suanno (2013), as a support for facing the external reality, one must first work to face the internal reality, where are the scares, concerns, fears and weaknesses. It is necessary to accept, favor and desire for internal changes to happen.

The search for understanding about being and doing directed children to an experience full of desires and achievements. Both the door and the window were full of meanings and senses, as they have visual, acoustic and topological functions to unite or isolate environments. The same room or environment can be isolated, calm or shy, with the door and window closed. However, when they are open, the room becomes accessible, circulating, noisy, energized ... The choice between one and the other means movement, that is, acting on the environment, acting on themselves, their historical context, cultural, social and spiritual. These aspects were aggregated and revitalized in the practices performed.

The encouragement not to passively admit to the environment was important, as children began to intervene in their daily life, with transformative capacity, creating a variety of pleasant climates and situations. They became

resilient, became aware of their body and the importance of present and future different fields of vision.

V. FINAL CONSIDERATIONS

Many doors and windows have been enlarged and opened in the imaginary taking of the consciousness of each child involved in the meaning of their existence, in the learning and development promoted in lived experience. In the mobilizing practices of creative art it was possible to broaden the symbolic and real relations of the desires and constitutions of life, expanding the affective and constructive relationships for interpersonal life. Children artistically included, became more active and expressive in creation and committed to the principles of harmonious coexistence in expressive actions.

Practices provided the opportunity to open up knowledge in a continuous way that was strategically planned for the creative art expressiveness. In the driving force of this dynamic opening doors and windows, that is, projecting themselves into the future, children have established connections between space and time. They created perspectives of diverse interests, uncovered enclosed spaces and shared freely. This possibility of freedom and participation broadened and reinforced the sense of autonomy and responsibility towards their doing and living, recognizing the truthfulness of our own experience.

It was looks and perceptions that strengthened future purposes, and the importance of being cared for and welcomed, as well as caring for and welcoming others. This form of care was sustained by the expanded vision of education and also human health, both views focused on the integrality of being.

It was possible to identify the evolution of an entire human being in constant metamorphosis of its essence, with flexibility, confidence, tolerance, empathy, positivism and respect for the self/others/culture/nature. This evolution took place through movements of exchange and construction of knowledge, in a dynamic process of opening. Attention to care in creative art as a therapeutic process was consolidated as a driver of this dynamic strengthening. It was outlined as an important way for the development of children's health care and for the consolidation of a more humane and fraternal society.

The experiences enable relationships to understand the symbolic languages expressed in various representations created through art. Psychic energies go through a conscious opening movement and materialize in symbolic images. In creative art, possibilities were offered for children to show their uniqueness and creative dimension, expanding their ecoformative knowledge. This

has resulted in human formation focused on the relations of the self with the other, the self with culture and the self with nature, since human formation inhabits between the subject and its deepest layers of expression, in a proximity of respect and love to life.

education. Translation: Suzana Vidigal. Sao Paulo: Triom, 2008. p. 19-61.

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