



A INFÂNCIA E A CRIANÇA NA ARTE E NA INDÚSTRIA CULTURAL: PROBLEMA DA EDUCAÇÃO?

THE CHILDHOOD AND THE CHILD IN ART AND CULTURAL INDUSTRY: PROBLEM OF EDUCATION?

LA INFANCIA Y EL NIÑO EN EL ARTE Y LA INDUSTRIA CULTURAL: ¿UN PROBLEMA DE LA EDUCACIÓN?

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Resumo: O artigo discute a relação tripartida entre indústria cultural, infância e educação, por meio de uma dialogia entre esses elementos. Destaca-se a fórmula da indústria cultural de reduzir a arte a produtos de consumo por meio de uma simplificação do imaginário para conseguir se sustentar e perpetuar o mercado capitalista. A educação surge como resistência, pela qual a arte deve ser apresentada como forma de fruição estética, desenvolvimento da criatividade e do pensamento crítico, apresentando às crianças, outras maneiras de ver e viver o mundo. Espera-se que a discussão ora apresentada sirva para lançar luz sobre a presença ainda dominante e insistente da indústria cultural na sociedade, impondo-se desde a infância, e a necessidade de se criar resistência a ela, sob pena de manutenção do ciclo vicioso mercadoria-consumo. Nesse contexto, a educação e a arte são indispensáveis.

Palavras-chave: Capitalismo. Imaginário. Experiência.

Abstract: The paper discusses the trifold relationship between cultural industry, childhood and education, through a dialogue between these elements. It is highlighted the cultural industry's formula of reducing art to consumer products through a simplification of the imaginary in order to sustain itself and perpetuate the capitalist market. Education emerges as resistance, whereby art must be presented as a form of aesthetic fulfillment, development of creativity and critical thinking, presenting children with other ways of seeing and living the world. It is hoped that the discussion presented here will serve to shed light on the still dominant and insistent presence of the cultural industry in society, imposing itself since childhood, and the need to create resistance to it, under penalty of maintaining the vicious cycle of merchandise-consumption. In this context, education and art are indispensable.

Keywords: Capitalism. Imaginary. Experience.

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Resumen: El artículo analiza la relación tripartita entre industria cultural, infancia y educación, a través del diálogo entre estos elementos. Destaca la fórmula de la industria cultural de reducir el arte a productos de consumo a través de una simplificación del imaginario para sostenerse y perpetuar el mercado capitalista. La educación surge como resistencia, por la cual el arte debe presentarse como una forma de disfrute estético, desarrollo de la creatividad y el pensamiento crítico, presentando a los niños otras formas de ver y vivir el mundo. Se espera que la discusión aquí presentada sirva para arrojar luz sobre la presencia aún dominante e insistente de la industria cultural en la sociedad, imponiéndose desde la infancia, y la necesidad de crear resistencias a ella, bajo pena de mantener el círculo vicioso de las mercancías-consumo. En este contexto, la educación y el arte son indispensables.

Palabras clave: Capitalismo. Imaginario. Experiencia.

INTRODUCTION

Reflections on the influences of the Cultural Industry on education have permeated discussions among researchers who seek to understand the change in values and socio-cultural practices among individuals, largely promoted by the media. This change in values has also occurred in the Arts. (BERTONI, 2001, p. 76).

In this paper, we seek to highlight a tripartite relationship between art, cultural industry and education, which is dialogically located right in the center of these elements. Both art and the cultural industry elaborate worldviews, but these elaboration processes are radically different and, therefore, different worlds are also born from them. For this reason, this polarization occupies a large part of the studies that make up the human sciences (eg. FABIANO, 2003), therefore including education (cf. MENDRANO; VALENTIM, 2001). When we approach the theme of childhood and children, we also cannot avoid facing these two areas - that of art and that of the cultural industry - that are so strongly present in contemporary times.

In writing this paper, we have no intention of deepening the guiding concepts, expressed in the title, that is: art, cultural industry, childhood and children. We would just like to point out the importance of art, as a counterpoint to the cultural industry, for the lives of children and for thinking about them and with them; subject-children, not object-children, although, at times, supposedly taken as an object of study. For us, this importance of art must not be overlooked, much less ignored in education, especially in the formal processes of education conducted systematically in schools. Because it is necessary that this education is not absorbed by the cultural industry, becoming resistance.



As it is not a matter of examining the concepts in depth, it is important to note that we understand art as an expressive and creative form that manifests itself through different languages, such as, for example, film, music, visual arts, literature, theater, choreography, dance, photography, graffiti etc. Interestingly, such languages are also captured by the cultural industry and there is not always clarity as to what scope we are in, as this industry tends to simplify the massification of art. Thus, in this game of captures, the marketing character often insinuates itself in a subtle way - although, at other times, it becomes wide open.

Thus, when writing this text, our goal is to demonstrate not only the importance of art in children's education as a way to develop creativity, becoming resistance to the massification of the cultural industry. This is because we believe that education has this role and this strength to transform the status quo, starting, first, from the recognition that the cultural industry is very present in society, organizing the social agenda in a vicious way, generating products repetitive to exhaustion, creating new products and, thus, recursively. We understand that this pattern can be broken by education and art.

To achieve this proposed objective, the text is divided into two sections. In the first, under the title "Cultural Industry and Childhood", we deal with the tension caused by the repetition of cultural industry standards over the imaginary and its formula of treating everything as a commodity. In the second section, "Education and Art as Resistances", we discuss our thesis that education needs art, and vice versa, in order to develop the most important elements for resistance to the cultural industry, namely, creativity and creativity that only serve to understand the entire context of the industry and do it differently.

In the end, we hope that the discussion presented here will serve to shed light on the still dominant and insistent presence of the cultural industry in society, imposing itself since childhood, and the need to create resistance to it, under penalty of maintaining the vicious cycle commodity-consumption. We also hope that this writing will mobilize other reflective and investigative incursions regarding this tripartite relationship between cultural industry, art and education, and that these investigations will reveal how much education and art are necessary.

CULTURAL INDUSTRY AND CHILDHOOD

Today's society is irreparably home to the Cultural Industry. Almost everything has a price and market objective and seems to follow a predetermined pattern and standardized by the logic of consumption. It is true that words, clothes, eating



habits, preferences, styles and feelings have always been more or less determined by culture, but what is observed today is a dynamic and superficial selection of types established according to economic interests or, often, only identified and enhanced by them. (OLIVEIRA; PASCHOAL, 2015, p. 6).

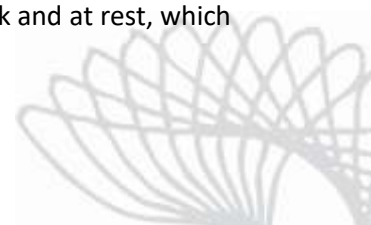
When we read the passage quoted in the epigraph, we saw how the cultural industry is something present, insistent and, if it is not perceived, identified, questioned and combated, it tends to become the culture itself; in fact, it is already culture itself, because it permeates all of life, manifesting itself in the ways of being and being in the world. In this sense, given this evident presence, we see in the cultural industry a clear tension between industry and culture, the meaning of which was captured very well in the following passage:

Indeed, contemporary symbolic production is not just industry and it is not just culture, despite being industry and also being culture. Despite symbolic production following the same rhythm of production and division of tasks as any other commodity, it cannot be reduced to the term industry because, ideologically, it still retains certain idiosyncrasies that identify it as having certain particular characteristics. This can be seen very well in advertisements for products made “exclusively” for a certain age group, such as teenagers, for example. One has the impression that there is no standardization or uniformity of the product, allowing the sensation that we have a “unique” identity, since we are different from all the others that do not use our “socializing” brands. However, from the moment that the ideology is criticized, we can observe that the cultural industry is immanently not just culture, since the production process as well as the particularities of symbolic products are practically no different. (ZUIN; PUCCI; RAMOS-DE-OLIVEIRA, 1999, p. 60).

Given this tension, not understanding the mechanism produced by the cultural industry can mask what, in fact, would need to be unveiled, since there is a violent ideological presence in its products that are commonly standardized, stereotyped, pasteurized, superficial, leveling of opinion, ready for consumption and almost immediate disposal. Although art is appropriated, such products become very different, as they do not stick, they do not take root, since new products must replace them soon, feeding the perpetual moto-perpetual purchase-disposal that supports the industry itself.

In this sense, the cultural industry becomes truculent, even feeding itself not only on the products it creates and discards, but on itself. As Adorno and Horkheimer (1985) well noted:

The products of the cultural industry can be sure that even the distracted will consume them alertly. Each is a model of the gigantic economic machinery that, from the beginning, does not give anyone a break, both at work and at rest, which



is so similar to work. It is possible to deduce from any sound film, from any radio broadcast, the impact that could not be attributed to any of them in isolation, but only to all together in society. Inevitably, every manifestation of the cultural industry reproduces people as it has shaped the industry as a whole. (ADORNO; HORKHEIMER, 1985, p. 119).

In this voracious cycle, when a formula “works”, it is reused. As Matos (2005) pointed out, to succeed is to become popular and, with that, achieve success in sales/consumption and, whenever this happens, “the industry always promotes and repeats the same pattern” (p. 62). And the pattern is repeated to exhaustion, sometimes with a new guise, giving the impression of something new. The objective, of course, is to maintain a high standard of consumption. Furthermore - and what is worse - the cultural industry tends to model ways of being and living. “Inevitably”, stated Adorno and Horkheimer (1985), “each manifestation of the cultural industry reproduces people as the industry as a whole shaped them” (p. 119).

Of course, none of this is merely given by the imposition of products. You don't get what you don't want or need or wonder about. However, the cultural industry knows this. It has already been noted that “the acceptance of a character, a story or a product has much more to do with its representativeness in the cultural imaginary, including from the presentation of elements from archaic cultures, than with a mere market imposition” (CONTRERA; FORTUNATO, 2013). Thus, it is evident how the cultural industry was able to identify a very precise way of creating products: it appeals to the cultural imagination, where humanity's dreams and desires are hidden. In it, transvested with art, the products of this voracious industry appear.

In fact, this industry manifests itself in children and interferes with the imagination. This appropriation of the imaginary has already been investigated more appropriately, taking as an example one of the most critically acclaimed animations, most viewed by the public and most transformed into diverse products, etc. of the beginning of this century, the ogre Shrek (FORTUNATO, 2009). It was noticed, then, how the cultural industry appropriates the imaginary, converting it into something simpler according to the characteristics of the things that have followed the formula that works, and turns it into a commodity.

Thus, we find that, in relation to children, there is a strong presence of the cultural industry and a fragile presence of art in most of the places they inhabit, which certainly causes a regression in the senses and in the thought - a process to which we are all exposed . Regarding the way they are seen, thought, explained and understood, we also observe the same process of impoverishment.



Contemporary studies on childhood and children (eg KOHAN, 2004) appear as possibilities to reveal, from a theoretical point of view, the mechanisms produced by the cultural industry and their consequences - as in the study of media and the constitution of childhood , conducted by Ferreira and Cruz (2019) - as well as ideological visions that can be produced outside this industry, although reinforced by it, and disseminated in the most diverse institutions, such as the school, the family, the churches, the state. Despite these efforts, there is still a risk of practicing reductionism in the theories we have developed. Theory always carries a risk.

We argue here that art and aesthetic experience (cf. DIODATO, 2015) are capable of opening new places for children, breaking with the idea that childhood would have been culturally instituted by the capitalist system, becoming a capillary element of its structure (ZANOLLA, 2007). This was well outlined by Oliveira and Pachcoal (2015, p. 7), when they stated that “in the consumption arena, children are consumers needed by capital”. It is necessary, then, to create ways to resist. Like?

From the point of view of researchers and educators, art reminds us of the need to deconstruct, at any time, our own conceptions. The diverse fields of knowledge are necessary to think about childhood and children, just as art is also necessary. But the highlight comes in the sense that, for us, art constitutes itself as a field that escapes from the explanatory schemes so peculiar to theoretical elaborations, thus allowing openings, deepening, ruptures, dissent. We then proceed with what was presented by Fabiano (1998):

The aspects of nonlinearity present in a work of art dismantle the confirmatory state that links the naive conscience to the ideological communicating vessels, thus inaugurating a negative attitude of the pragmatic and utilitarian apprehension of reality. (FABIANO, 1998, p. 168-169).

From the point of view of the children's experience, a rich universe opens up for the children with regard to a rescue of the senses and the thinking, enabling a more powerful and humanized life, with a utopian dimension, detaching itself from the immediate utilitarianism. It is the most significant sense of aesthetic experience, which goes far beyond a moment, perpetuating itself and opening the way for new experiences, for creativity, for critical thinking inherent in art. This is even clearer in the following words by Fabiano (1998):

The aesthetic perspective due to its own constitution expands the perceptual universe, educating human sensitivity through the condensations it makes in



apprehending the real. A work of art is always a dialogue, albeit backwards with something that in a way moves us towards. Aesthetic enjoyment does not occur in a consumerist relationship, of immediate apprehension, but in an experience that frees the senses to sharpen the perception of reality. In the context of the cultural industry this process is corrupted and, contrary to the liberation of the senses, a kind of obsolete aesthetic is imposed on the individual's sensitivity in an identifiable and cathartic perspective. (FABIANO, 1998, p. 168).

Our defense and bet, therefore, is that art allows a creative relationship between children and those who think them, since more open and profound theories allow an extension of the children's experience and, in a reciprocal way, with children we learn more about them. But art, however, is often subjugated by the cultural industry, even in a grotesque way, standardizing ways of thinking, feeling and living.

When art becomes a mass product, there is no longer originality, richness in language or creativity, no more problems to make you think. In this way it remains calm, creating and reinforcing stereotypes until exhaustion, when it starts to assume another form, another aesthetic, making the current old one, therefore obsolete. As the years go by, the aesthetic changes superficially, but the music, the way of dressing, talking about acting "in fashion" always remain.

The evidence that there is a cultural industry dictating rules is in the collective places. For children, these places are the school and, more recently, social networks. The school has its responsibility in all of this, as recorded by Zanolla (2007): "It is a fact that there is a children's entertainment industry and it would be up to the school, as a contradictory space for criticism and training, to denounce this and not justify" (p. 1336). Before, explains the author, "it is necessary to recognize the contradictions of education as a technical instrument for maintaining capital" (p. 1335). Identifying and admitting this paradox are fundamental actions for the promotion of an effectively emancipatory and transformative education; because, if educational work at the service of the system is not recognized (ranking, production of labor, exclusion, etc.), there is no way to deny it and do it differently. To agree with the system is always to maintain the status quo - and that is not to educate.

For this reason, Zanolla's (2007) warning: the role of the cultural industry as an art producer cannot be denied, however, it is necessary to know how to differentiate art from the experience of reified art and an instrument of repetition of what works. Therefore, when taking an element of art as an educational objective, be it a song, a video, a book etc., it is necessary to identify, first, if it is a product of the cultural industry that limits the possibilities of aesthetic enjoyment to what you can buy. Here's a test to find out what kind of product you have at hand: "The desire to consume, to



have is greater than experiencing the playful, creative and imaginative situation” (OLIVEIRA; PASCHOAL, 2015, p. 5).

Thus, when you have a product of this nature, it is even possible to present it to children, discussing with them these points that we have highlighted here. However, to offer this product systematically, in a classroom context, for example, is to collaborate with this dominant trend that promotes the regression of the senses and thought, intensifying contradictory formative processes, that is, processes that become semi-formative. In addition, it is necessary to consider the concern registered by Oliveira and Paschoal (2015), when realizing that, for the cultural industry, “creation and invention are replaced by standardized and standardized thinking” (p. 5).

So we ask: in educational contexts, how educational is it to reinforce the stereotypes produced in and by the cultural industry? In view of the way in which the cultural industry has spread throughout society in general, including, unfortunately, the school, we cannot give up resisting this state of affairs. Adorno (2000) highlights how essential it is that experiences (whether aesthetic or thought) can happen spontaneously, but in the 21st century there are almost no spaces outside the cultural industry and these possibilities of experience are increasingly rare.

EDUCATION AND ART AS RESISTANCE

[cultural industry] arrives at the school, either through government programs or through information provided by teachers, students, principals and employees. With this, it creates needs that are often not met, through the most diverse visual resources, with special effects and advertising, with a language of seduction and convincing, arousing the desire for consumption. It reinforces stereotypes often criticized by all of us regarding prejudices, races, social classes etc. In this way, it contributes to distort the perception of reality, through the reproduction of situations that become part of everyday life. (MENDRANO; VALENTIM, 2001, p. 71).

The quote reproduced in the epigraph expresses the way in which the cultural industry enters schools: either through the media (television, radio, internet and its social networks), either through the curriculum, or through educational programs produced by the government. The authors Eliazara Mendranda and Lucy Valentim (2001) soon realized that this invasion of the cultural industry is not only due to its more tentative media, appealing for audiovisual seduction, but that it becomes part of the school culture due to the didactic and pedagogical material impose. According to the authors: “Under the pretext of modernization, there is the impression that those who do not join this movement are working backwards” (MENDRANO; VALENTIM, 2001, p. 73).



In this way, it is not possible to disregard the fact that the school is also part of the mechanisms of the cultural industry, collaborating so that its purposes of production-consumption, already mentioned in this paper, are achieved with full success. Thus, for art to be elevated to the sense of experience, against the cultural industry, it is necessary to invest and insist on the transforming power of education, mainly, in this case, by the aesthetic fruition potentialized by art.

It is as stated by Mendrano and Valentim (2001, p. 72), “the school should not ignore or abolish, but know how to use, without being used. Adapt to current uses and customs, but not being deformed”. In other words, it is not just a question of preventing the entry of the cultural industry or, worse, denying and/or ignoring its existence; on the contrary, it must depart from it to reorganize itself as an element of resistance to the standardized way and voracious consumerism. Once again using Mendrano and Valentim (2001), it is essential to consider that “changes must not be isolated ... the only possibility of survival left for ... education ... is your self-reflection” (p. 73).

In this sense, in order to promote this education as a self-reflection for survival, the teaching role is fundamental and indispensable, as Bertoni noted (2001, p. 78): “to think about an education geared towards the education of the student, it is also necessary to think about the education of their teachers”. The author sought to highlight the fact that the industry is present in the lives of everyone, teachers and students, inside and outside the school. In her own words:

However, it is a matter of reviewing our attitudes and conformities in the face of the numerous appeals for the pursuit of happiness that are imposed on us, inciting us to the excessive consumption of what they call art, under the pretext of convincing ourselves that we are equal and enjoying ourselves. the same benefits and the same culture. Because teachers are, like their students, consumers, equally submitted to and influenced by the media. (BERTONI, 2001, p. 79).

This alert by the author starts from the understanding that male and female teachers are also subjects of culture, therefore immersed and potentially influenced by the means of the cultural industry. Therefore, in order for education to become emancipatory, it is always necessary to reinforce the critical and reflective character of teacher training programs, whether in initial training, in undergraduate courses, or in continuing postgraduate training or in exercise, carried out procedurally in schools.

Again, it is necessary to reproduce the words of Bertoni (2001), as she managed to capture the meaning that should be sought with this reflective formation in the context. According to the author:



It remains for us to accept or resist the manipulation made by the Cultural Industry in order to achieve our emancipation in the effective search for our own culture, trying not to be fooled by fads and by a false equality in the name of identification with the collective.. (BERTONI, 2001, p. 80).

In this sense, without teachers acting critically before a world taken over by industry and its tentative ways of invading all walks of life, emancipatory education will not be possible. A very interesting example of how training and the teaching role can be proposed in the face of the necessary resistance to the cultural industry was carried out in the essay written by Mezzaroba (2015). The author proposes a dialogue between several authors with antagonistic ideas, seeking to understand whether resistance should be carried out in an absolute manner, denying the presence of the industry and its technologies, or whether it should be materialized by its critical appropriation. Obviously, without intending to exhaust the subject or give answers, the author's intention was to problematize this situation, bringing it to the debate. This is also our purpose: to bring it up for discussion.

That is why we insist: it is necessary to invent spaces of resistance at school. A potent possibility is the presence of philosophy with children, as this discipline is capable of problematizing the different instances of life and of our existence, through an experience of thought, allowing children and teachers to think together about life (OLIVEIRA et al, 2016), problematizing everything, including helping to recognize cultural products as industry or as art. For art, as an experience, there is an internal elaboration that tends to be more significant than any other attempt to convince that the path to be followed is one and not the other. Art allows us to discover our own path, because, as Ramos-de-Oliveira (2001, p. 26) noted, “the pleasure of creating or enjoying works of art is an essential feature of the human dimension”.

Nevertheless, explains Ramos-de-Oliveira (2001), the cultural industry has the unique ability to numb this pleasure, reducing what has been called the border between humanity and barbarism. And we believe that there is more than enough evidence, reported day by day, that we live in barbarism. For this reason, we cannot underestimate the strong warning given by the author that “[...]Cultural Industry and its counterpart, semi-training, are the current oppositions to the efforts to educate. Thus, the school cannot remain indifferent to this monstrous mechanism that goes, piece by piece, conquering souls” (RAMOS-DE-OLIVEIRA, 2001, p. 26).



In another text, Ramos-de-Oliveira (2003) states that there is no greater distance than that between “authentic art” and a commodity product of the cultural industry. According to the author, the product does not produce epiphanies and only deceives, conceals, provoking even more the search for other commodity products. For this reason, “there is a certain delight of those who recognize in a work like this their false, dry and impoverished convictions about the world and the human being” (RAMOS-DE-OLIVEIRA, 2001, p. 302). Education must serve to promote, provoke and instigate this fundamental delight, contrary to the impositions of the culture industry. Enjoying is not just a momentary enjoyment of art, but discovering yourself in this world, becoming a producer of your own history - rather than a consumer of your commodity products.

That is why the insistence on education through art as resistance: more delight and less dissimulation. If education is not only resistance, as Ramos-de-Oliveira (2003) explains, but also emancipation, causing ruptures in the status quo, and this “is only possible if the teacher and student understand reality without veils and without deception; it only becomes possible if we exercise reflection, if we use the power of critical thinking” (RAMOS-DE-OLIVEIRA, 2001, p. 306).

It is in this sense that it is necessary, more and more, to resist in, with and through the school, opening spaces for the establishment of aesthetic experience and thought, at the same time that this opening reveals itself as an unveiling of what dehumanizes us. Art is one of the most powerful paths to resistance and to experience. But we do not defend any instrumentality in the use of art here. It reaches the children and us. We are not well-educated adults who know what children need. We are those who believe that art, in addition to providing opportunities for children, allows us to think about childhood and children through it, which means assuming that it brings us the possibility of reworking such concepts when we are crossed by the experiences it provides. Experiences of being, feeling, creating and thinking.

Each type of knowledge that exists in the world, offers a specific look at it and each artistic object that is created, creates with it the possibility of seeing the world shared with the artist's eye. And not only that. The work of art allows us to inaugurate several scopes of meanings, with fundamental elements for the formation: it is complex, it is not explicit, it allows different elaborations - as we said - it produces ruptures in the ways of being, feeling, creating and thinking.

If philosophy produces an experience of thought, art expands this experience through its aesthetic dimension. They are different paths, but complementary and competing, both extremely useful for training. They combine aesthetic and thought experiences in different ways.



Philosophy throws us directly into the experience of thought. And it does it in a systematic, complex, profound way, and that is why it also leads us to say that it introduces an aesthetic dimension in thought. Art, on the other hand, throws us directly into the aesthetic experience. And it does it in a completely original, free, without compromise with the parameters of linearity, but also with complexity and depth. We see, therefore, that art introduces into the aesthetic experience a dimension of thought. Thus, art - with and as philosophy - introduces other alternatives to be in the world, due to the ruptures it inaugurates in our way of perceiving the world. Art creates a state of alertness, of creativity, of life. That is why, therefore, it becomes a (great) problem of education. As educators, we can only give in to the cultural industry or resist through other experiences. There is no middle ground.

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