

La potencia de las imágenes y de la fabulación creadora para la investigación en el cotidiano escolar

A potência das imagens e da fabulação criadora para o pesquisar no cotidiano escolar

The potency of images and creative fabulation for research in everyday school life

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Abstract: It aims to problematize the image and the research with the everyday school as potencies for the emergence of creative fabulation in the movement of thought produced in networks of conversations, weaving other images and problematizing the cliché images. It discusses the concept of image, taking as theoretical intercessors Bergson (2006) and Deleuze (1990). It uses as methodology the networks of conversations, with students and teachers of the initial grades of a public elementary school, from paintings by Glenn Brady. It concludes that the research places itself as a space of approximations and exchanges of the collective. Thus, the potency of false and/or estrangement does not come from a character within an image, but from exchanges between images, because it is not expected more that the heroes act, but that anyone moves the thought in their processes of fable other possible worlds in which the knowledge is not dogmatic, but multiple and plural.

Keywords: Images. Fabulation. Everyday school.

Resumo: Objetiva problematizar a imagem e a pesquisa com o cotidiano escolar como potências para a emergência da fabulação criadora no movimento do pensamento produzido em redes de conversações, tecendo imagens outras e problematizando as imagens clichê. Discute o conceito de imagem, tomando como intercessores teóricos Bergson (2006) e Deleuze (1990). Usa como metodologia as redes de conversações com estudantes e professores de séries iniciais do ensino fundamental em uma escola pública, com base em pinturas de Glenn Brady. Conclui que a pesquisa se configura como espaço de aproximações e trocas do coletivo. Assim, a potência do falso e/ou do estranhamento não advém de um personagem dentro de uma imagem, mas de trocas entre imagens, pois não se espera mais que os heróis ajam, mas que qualquer um movimento o pensamento em seus processos de fabular outros mundos possíveis em que os saberes não sejam dogmáticos, mas múltiplos e plurais.

Palavras-chave: Imagens. Fabulação. Cotidiano escolar.

Resumen: Objetivo problematizar la imagen y la investigación con el cotidiano escolar como potencias para la emergencia de la fabulación creadora en el movimiento de pensamiento producido en redes de conversaciones, tejiendo otras imágenes y problematizando las imágenes cliché. Discute el concepto de imagen, tomando como intercesores teóricos Bergson (2006) y Deleuze (1990). Utiliza como metodología las redes de conversaciones, con estudiantes y maestros de series iniciales de la enseñanza fundamental, en una escuela pública, a partir de pinturas de Glenn Brady. Concluye que la investigación se sitúa como un espacio de aproximaciones e intercambios del colectivo. Así, el poder de false y/o alejamiento no viene de un personaje dentro de una imagen, sino de intercambios entre imágenes, porque no se espera más que los héroes actúen, sino que cualquiera mueva el pensamiento en sus procesos de fábula otros mundos posibles en que el conocimiento no es dogmático, sino múltiple y plural.

Palabras clave: Imagen. Fabulación. Cotidiano escolar.

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On the potency of images

In a given classroom, a talk about research starts. “What is an image?” asked a researcher, letting a big silence ringing in the class. “How is that, sir?” asked one of the children, and at the same time, another child starts talking: “What kind of image? Is it like a photograph or is it art? Is that what you mean by image?”. That latter, for sure, is a child used to the right answers.

The classroom, in a way, is satisfied.

But the researcher is restless. Little by little, he evokes, without not showing anything, a series of classic images: a typical Cinderella along her fairy Godmother is called upon and replaced by one version of hers, aging and in love with a soldier; a movie is mentioned and discussed in term of the truth of what it tells or do not tell; a political advertising comes to scene and also a series of memes about it. “So, have we talked about any image?”

The answers are diverse.

For Bergson (2006), the universe is constituted by images. There is nothing but images all around us, images, images of images, perception-images, affection-images, movement-images and so on. Images, in the Bergsonian sense, are much more than a logical referred to by the children, at the first time, or by what classic art can enunciate as image. For Bergson, all things are living to a certain extent and, that why they are images, being the body only one of them. The body, for Bergson (2006) works as a caption center of other images by means of the senses, i.e., visual, olfactory, gustatory, sound or tactile images, bind among one another, by connections set by means energy/vibration flows in nets. Memory inhabits the body, and, in a certain sense, it is the body itself, as an inhabitation for the images, that is able to feel the world.

The images are stored, received and changed by different neural systems that constitute sensory-motor devices that, by receiving the sensations, memorize them, create in itself, images of images. That storage of images in memory allows that some actions take place in an automatic way that, with repetition, will produce a fixation process of an image as a **remembrance-image** that will allow for, by its turn, the carrying out of daily actions, leading, thus, to a kind of image which Bergson called **action-image**, requested as a similar situation happens – as getting dressing in the morning and going to work.

Thus, images that come from outside will constitute one of the bases for memory: they are called **perception-images** (Bergson, 2006). Exactly here Bergson differentiates, by large, from the tradition logic of body and image: if it is possible to conceive the image – and thus, the body – carrying out other images, we think, immediately, of an image **inside** another image. But not only. Every body is an image, every thought is an image, life is an image, and therefore, there is no **inside** the image. The images can make other images last forever. What happens, however, is that those images cannot absorb everything that surround us, and therefore, operate selecting a few aspects and deleting others. Most likely those differences happen due to certain intensity, need and motivation already installed in each person by the very energetic chemical mass that constitutes the neural body/brain/system. However, a few

images undergo changes of subjective nature, and, somehow, respond by means of **affection-images**, i.e., images that keep on evincing the force of other images in infinite movements.

Before a typical scene of a boy flying a kite, we can see, however, infinite forces inhabiting the body-kite. “I think it is a kite, isn’t it?”, a child said. “But I think the kite got tired of being a kite and it is trying to fly...” Immediately she is interrupted by a kite-boy: “I think the kite have already flew and the boy is trying to catch it, this shameless!” (And the classroom started to laugh).

Image 1. Boy with black bird kite



Source: Glenn Brady. Available at: <https://www.deviantart.com/glenox66>. Accessed in: Dec. 10, 2018.

We could thus say that thought, as an inhabitation and image factory, is a multiple phenomenon in which several forces take place one on another forming an “energy field”. Therefore, an image before being a prisoner, can be a limitless wind, nomad – always passing, a traveler (REALI, 2017), always an infinite metamorphosis charged with another images. Thus, even when dated and/or referring to a specific culture, it can keep on circulating indefinitely, with its capacity for affecting and being affected, so that an image, “[...] when it travels around the world, provokes a strange feeling that we are the ones that are travelling” (REALI, 2017, p. 42).

In order to expand the research network from the use of images and creative fable, that text sought in Gilles Deleuze and Henri Bergson, the concepts of image, painting and fable, as well and a theoretical bet that, by means of an image, it is needed to move towards landslides. Therefore, we proposed to think the potency of images with a group of students

and teacher of elementary education in the city of Cariacica, in the state of Espírito Santo, Brazil, weaving nets of talking (CARVALHO, 2009) based on painting of Australian Gleen Brady.

The inexistence a blank canvas and a classroom

Maybe the first question that every teacher asks herself in a classroom be the Deleuzian question: how to painting a canvas knowing it is never a blank canvas? How to get infinite preexistent image to be broken, blocked, blurred and still come to play and accept the game? How to remember that it is needed to overlap an image upon other and keep them all open, in order that we can make to collapse a few imperative logics, a few too much dogmatized lives?

The nomadism of image as a potency it only possible due to the capacity we have to make ourselves travel by means of a memory fragmented by times and spaces that impel us to travel across cultures, spaces, times, history and imaginary.

Thus, an image can trigger a block of intensities as a potency for, as Deleuze and Guattari (1997, p. 8) emphasize, cause the agency of desire, “[...] dislocating it in time, deterritorializing it, causing its connections to proliferate, making it reach other intensities”.

Samain (2002) writes that we are conditioned both by our way of seeing and by the peculiarity the images look to us, for images exist, live and make to live. The author also affirms that image make us think and move us in several directions. Reali (2017, p. 78-79, original emphasis) points out three propositions: a) “*Every image offers us something to think about*”; b) “*Every image carries a thought, i.e., vehicle thoughts*” for beyond the representation of objects, vehicle creations of who produces it and of who recreates it by seeing it. That is, the image holds both its creator and its recreation by the one who sees it; c) The image is a “*thinking form*” for images as forms that, among themselves, communicate and dialogue independently of their authors.

Thus, images constituted of objective potencies (from outside) can undergo profound changes in the subjective forms (from inside) giving it singularities that, by sharing, can intervene in the collective ways of seeing and feeling the world. The images put thinking to work and can shake it...

Image 2. The Hulk



Source: Glenn Brady. Available at: <https://www.deviantart.com/glenox66>.
Accessed in: Dec. 10, 2018.

“The Hulk” painting maybe expresses exactly would it would be, that is, a prison ship, a way of incarcerating bodies. Probably we perceive it by the flags, and as the children have pointed out, those things are made evident by the chains that appear to come from ship itself, though seemingly none of the bodies inside the ship carries chains. “But there is a chain there, look! There down under, entering the water”, a child said. Another, understanding her logic, says, “And it is too much low to be an anchor. The anchor come from above”. However, even if for some that is evinced, there are still other possibilities, other elements that make the image another image. “Is it really a slave ship, sir?” asked a little distracted boy. “I was looking at the ship and remembering a party... look out, there are children, old people... and it must be boring to be inside a ship for a long time, isn’t it? I would want to have fun... wouldn’t it be so?”

Actually, the image’s title, from the start, gives and that answer from the beginning. However, there, for a few seconds, the right answer lost its meaning. A girl, one of those very excited and talkative, soon begun to celebrate in front of the image. “Uh-huh, it’s party time!”, we joked, who, as soon as she got tired of the joke – or is make tired by the severe look of the teacher -, looked at the picture again and asked, “But, it is really true what Weverton said, sir, look. There are not many black people on the painting, were they really prisoners?”

There are things that simply there are no answers for. Yes, the title “The Hulk”, logical and linguistically, bring us to idea of prison ships, which bodies put to drift in Great Britain seas, by the simple fact that they represent a risky for society. However, at the same time, it is also an image charged with other values. The sky and the water intensity make the

painting pleasant to the eyes, but simultaneously the bodies' color make us, used to black imprisoned bodies, to question if those too much white bodies can effectively compose a prison system.

Tired of that discussion, a student finishes, "At least so, we don't have to look at the same thing everyday, do we? My father said it is a thing that tires you the most, seeing the same thing and be unable to see something different. I think that this way it would be different, wouldn't it? On a ship?"

In the chapter "The image of thought", from the work "Difference and repetition", Deleuze (1988) enumerates a few postulates of what he calls a dogmatic image of thought, that is, of that which was agreed as the meaning of thinking. In synthesis, that image of thought would be supported by the presupposes given as natural, of a supposed thinking subject that would inhabit the universalizing ideals of common sense. In other words, our perceptions are limited by the sensory-motor system that ratifies the ingenuous convictions that support common sense and delude us by means of the idea that we share the same world possible to be known by human knowledge and also be modified and dominated by our supposed capacity of acting upon it (FARINA; FONSECA, 2015).

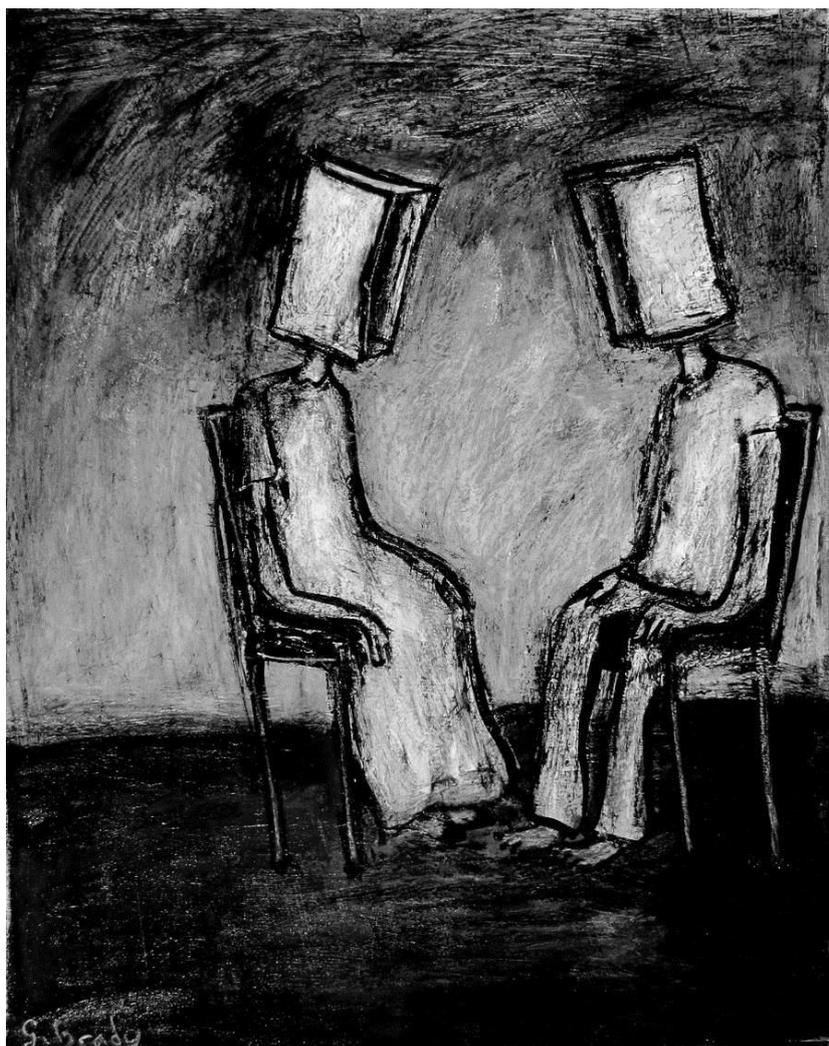
In painting, Deleuze (2007, p. 92) says that it is exactly the plan of images that anticipates any blank screen:

[...] a whole category of things that could be termed "clichés" already fills the canvas, before the beginning [of the painting] [...], if the painter is to transform the cliché, to deform or mutilate it, to manipulate it in every possible way, this reaction is still too intellectual, too abstract: it allows the cliché to rise again from its ashes, it leaves the painter within the milieu of the cliché, or else gives him or her no other consolation than parody.

That is: every body is inhabited by too much habitual images, too much dogmatic, and, when we try too much to scape, we end up reintering the empire of cliché. The Deleuzian question, thus, is a paradox: how to keep the cliché in a game in which, yet not evident, it ceases to rule?

It does not give any answer to it, but exercises.

Image 3. Alone together



Source: Glenn Brady. Available at: <https://www.deviantart.com/glenox66>.
Accessed in: Dec. 10, 2018.

Created in the logic of seeing to think, the image “Alone Together”, of Glenn Brady, maybe put us in an already comfortably reading that, in the contemporary world, we isolated ourselves daily in front of the bodies which we live with. We could, at first glance, see above their head old tube television sets occupying the space of **bodies-head-brain**. And that, certainly, would guarantee good talking. A student, in face of that first contact-contagion, soon said, “I am one that does that. I get home crazy to get my cell phone and play games... and I don’t stop until my mother yells it is lunch time and threatens to beat me [if I don’t go]”. Many of them agreed with him – outside the cliché-image, of the dogmatism of the praised individuality. However, the same boy that saw a party in the ship, soon said, “I don’t know, wouldn’t they put the boxes on the head to think? For thinking hurts, doesn’t it? It is hard to think when there is a lot of people talking, when everything is very colorful, when we want to do see everything, do everything, Oh, boy! We do have to put a box, close the ears, close the eyes, not smelling the smells...”.

Heir of the Cartesian and Aristotelic dogmatism, that logic maybe would never make sense. And we could see also that the teacher of the classroom fought hard to understand and/or rope that insurgent thought. In fact, at first, would really happened was a warning, like those the teacher gives when she wants to correct the student.

The problem is that, in a viral form, the difficulty of thought is spread. And the image, after that, does not seem to be other thin then our difficulty of thinking in front a pretense blank canvas that is moving along our senses.

Reluctantly, the teacher let's himself to be affected by the image reinvented by the child. Minutes later, he makes a question: would it be possible to find, in other images, the strength of hard-thinking? That is, like Deleuze said, of that thought that violate us?

Between cinema, painting and fable: the uses of image

Gilles Deleuze was, in many ways, a philosopher of the image, whether by means of his Bergsonian readings, or by means of theater, literature, cinema, painting, and philosophy or of his works with Félix Guattari. Deleuze strove strongly to turn image into much more than its classical conception.

In a short talking with Hervé Guibert about painting and writing, Deleuze (2016, p. 190) says it is not enough to make use of images if all we need from them are their description – “either you describe the painting, and then a real painting is no longer necessary”, or, perhaps, we put ourselves in virtuality with the image, in a “sentimental effusion” that extrapolates the limits of the painting by the very elements of painting.

“Painting inflames writing”. That is the title of the talking.

For us, the question is not only the painting, but exactly the very condition of an artistic image to cause the limits of social real to get interweaved upon a plan – a composition plan, Deleuze and Guattari (2010) will say – and draft, in a few rare times, a vibrant life, that is still unreal, yet virtual.

That would be the image strength when it is capable of realizing itself.

Deleuze (1990, p. 154) distinguishes in cinema two regimes: an organic one and a crystalline one. Deleuze denominates “organic” the description that presupposes the independence of its object: and “crystalline”, the description that replaces or creates the object and erases it simultaneously. In the organic description, the real is known for its continuity, whose regime used is the one of relations of cause and effect. In the crystalline regime, by its turn, the real and the imaginary, the actual and the virtual are coalescent.

In the organic narration the characters react to the situations, it is a “truthful narration, in the sense that it claims to be true, even in fiction” (DELEUZE, 1990, p. 157), in which time depends on action, on movement. In the crystalline narration, the sensory-motor situations give place to the pure optical and sound situations in which the characters no longer want to react, but to see. The movement decreases and the anomalies of movement become essential, instead of being accidental.

Image 4. In the garden behind the school



Source: Glenn Brady. Available at: <https://www.deviantart.com/glenox66>.
Accessed in: Dec. 10, 2018.

“Sir, that is the most beautiful picture you brought us”, say a girl in front of the “In the garden behind the school”. “I don’t even know what I’m seeing, but it is very beautiful”.

Sometimes, the image is capable of that aesthetic that has nothing to do with Kantian sublimation, which has nothing to do with the nearly anesthetic effect of dazzling art, of classic art. “I also don’t know what I’m seeing, but it really reminds me of something”. “And what is that thing, John?” asked a girl. “I don’t know, should I?”.

Despite the laughter, that way of relating to an image remind us precisely of the possibility of the image in time, a virtual image that relates to the actual as well as to the past and the present. According to Bergson (2006, p. 159): “incontestable truth that memory passes into something else by becoming actual”. Therefore, the memory does not lose its potency, since past coexists with the present, in a process of coalescence between the real and the fictional.

That fiction and/or **fable** process, that includes the opening for the problematization of time-images, reveals the “[...] hidden ground of time, that is, its differentiation into two flows, that of the present which pass and that of the pasts which are preserved. Time simultaneously makes the present pass and preserves the past in itself” (DELEUZE, 1990, p.

121), for, by means of time-images, the simultaneity of a present, past and future becomes the non-linear, complex and inexplicable time.

“You know what? I agree with John”, said the researcher. “That image also reminds me of a few things I’m not very sure about...”. “It reminds me of John and Mary [tale], now I can understand the painting better...”, said a girl. “There in the middle seems there is really a boy, isn’t it? And it seems a bird is coming out of its mouth, look...”, said the “right-answer” boy. “Or he is turning into a bird, isn’t he? I would want to move away from there...”. “Don’t you wander, Joh, how come someone turn into a bird?”. “Hey, I wasn’t going talking anything like this”, said another boy, “I was only thinking of hide and seek”.

Memory and virtuality compose, in the bodies, a movement impossible to be predictably. There, where the image of a garden messed up with the children’s heads and also lead to a warm discussion, a shy girl a sheet of paper from the teacher desk and started to write a few notes on an enchanted garden, of talking trees and bodies, that, once inside the garden, create everything again to the point of getting the lightness of a bird.

In the image is where times expresses all its strength. Even for memory is not in us, for we move in a world-memory (DELEUZE, 1990). We are living-images inhabiting an infinite-image.

When talking about cinema, from the reading of Bergson (2006) on movement, Deleuze (1985; 1990), as we mentioned, distinguishes from three kinds image that compose movement-image: perception-image, action-image and affection-image. For Bergson (2006), affections alternate between the stimulus that are received (perception-image) and the movements performed (action-image), occupying an “in-between”. In the process of **learningteaching** at school daily, we seek the potency of that “in-between” as an element that produces and is produced by affections that can move the thought and, thus, the inventive learning (CARVALHO, 2014).

However, the movement cinema – the organic image, the sensory-motor-image – it kept connect to the a action-reaction system, in which the narration consists on de development of sensory-motor schematics, according to which the characters react to situation in which there are or act upon, in a way that this situation is visible to the spectator that would be led, by his turn, to the a projective identification with that character. It is, thus, a system composed by a perception-image (bodies’ movements as substantives), and an action-image (movement as verbs) centered in a character, what would also support the relation knowing subject and knowable object of traditional science, keeping the man position as an agent of the world’s progress (FARINA; FONSECA, 2015). Existing only in reaction, this image proposes a weakness that leave to mercy of the external stimuli. In time cinema, on the other hand, among those two images would be put the affection-image that, as an affective dimension, would make us to choose a perception among so many possible one that we could grab from the world. That is, there could not exist perception without affection. Besides, “[...] affection would also produce a gap between perception and action, causing the former to last, and blend with memory, producing thought” (BERGSON, 2006, p. 58).

For each actual image we draw from the world, appears, in the affective gap, its coalescent, indissociable and specular double as a virtual-image. The actual is always present, but, since it is present, is always changing, always passing, being instantaneously replaced by other present. Thus, each moment has its actual face as perception and its virtual face as memory. Memory begins to be taken, thus, as in immense virtual reservoir to be actualized according to the encounters called upon by means of each new present. And there appears the time-image or the image that scape cliché on the cliché itself; and there, finally, comes the thought image that Deleuze (1990) potentiates by means of the crystalline and oneiric atmosphere in which the image drag us. The composition plan, thus, warns an autonomous material reality that makes our signals be worth for themselves, producing points of indiscernibility between real and imaginary, subject and object, past and present, actual and virtual.

[...] every image reacts with every other one, on all their sides and in all their parts. This is the regime of universal variation, which goes beyond the human limits of the sensory-motor schema towards a non-human world where movement equals matter, or else in the direction of a super-human world which speaks for a new spirit. It is here that the movement-image attains the sublime (DELEUZE, 1990, p. 54).

That pure time does not know the chronological hierarchy or the judgment of significance of each happening (DELEUZE, 1990). We are unable to predict when a virtual image appears inside another or when an image gathers, in one image, happenings from absolutely distinct chronological times. A given moment makes anyone think, “it is the whole of the real, life in its entirety, which has become spectacle” (DELEUZE, 1990, p. 105).

Thus, we can also find thought in daily life.

Amidst that research movement, students and teachers articulate themselves by means of nets of established conversations, putting into circulation the **knowhowtodo's** produced there, putting them in strength relation to the instituted pedagogical knowledge. However, those conversations can only be supported by the active and instigating participations that articulate voices, interact with the multiplicity of subjects in a constant questioning, in a space open for inquiries, significations and problematizations, always unfinished. Thus, based on the affirmation of the collective, always set as heterogonous forces in relation to the research movement, we start to articulate a way of doing/thinking education that seeks to constitute ways of updating the curriculum, the teacher work, and the learning processes.

The daily exchanges at school are fundamental to the extent that it strengthens the idea of collection actions potency, the individual is blended with the group, the social, facilitating thus, the information to circulate and the knowledge to be resiginified all the time, by means of many other knowledges that compose the curriculum put in practice in the school daily. Thus, in this context the research is put as a space for approximations and exchanges in the collective.

The research act, therefore, is established not only as a border or a possibility, but as a real space for the production of collective experiences, as a happening, a space for experiments. Research, in that context, is constituted as the researchers, teachers, students get involved in the school daily life and beyond it, taking into consideration its complexity, in

form of crystalized narrations, in non-bureaucratic, non-dogmatized, un-normalized ways of thinking, but in ways of researching as inventive potency, that builds, along the way, a research afforded by many tessituras and active participations of the subjects that comprise the school universe.

Under that perspective, what is called upon is no more the sensory-motor schematic, but the seer, for the happening turns into a pure optical and sound situation, invested by the senses, a physical-geometric/inorganic description that is produced by means of an actual image, but that, instead of prolonging the movement, it is conjugate with virtual-images forming a circuit independent of the sensory-motor schematic.

And so, this continuum of universal variation is a continuity of duration in a time profundity, and not of space, only possible in a thought free from the sensory-motor schematic, in an eminently tragic existence, only expressible by means of art, of the delirium, of fable, of dream..., possible by the flickering of the crystal-images.

Finally, on the potency of the fake in the inventive research processes

The crystal-images may be the most beautiful time-images. And, even though Deleuze have talked about them for the cinema, art, also, is capable of crystalizing time in images, of breaking the liames of Chronos for to make duration to exist. The crystal-images are the ones with transparency and lightness. An image established by a kind a double between an actual image and “its” virtual image, its mirror. As the students see, at the context of looking to the school, to the city, to life, the possibility to overcome the brutality installed in the bodies imbruted by means of gestures of affect and compassion.

Image 5. Girls in witches' hats



Source: Glenn Brady. Available at: <https://www.deviantart.com/glenox66>.
Accessed in: Dec. 10, 2018.

In a given moment, during the conversation about the art, the life and the works of Glenn Brady, the school coordinator enters the video room and talks briefly with the teacher. Then she looked at the projection and said without thinking, “Man, do you know what I like the most in that painting?”, she said,

Are the girls running in the street at night without fear? Man! Do you know what was the last time I saw it? Our girls today cannot do it... maybe here, that is an outskirt neighborhood and everybody know everybody... but where I live. I cannot even dream to let my daughter play along at night, and those three out there. Smiling and playing, with no adult around.

That because, as if she, all of a sudden, thought she was interrupting the class, she apologized to the teacher and left the room, as if she, all of a sudden, was too adult to see that painting, and thus, disturbed the girls crazy for playing on the dark little streets of a city.

And it is also a little bit of it: art, sometimes, show us the limits of our fragilities.

In that sense, we seek in our researches to intensify the fruition of the aesthetic experience and the sensibility of the students, hoping to expand the problematizations and overcome the only re-cognitive learning in our school **spacetimes**.

When the teachers and the students problematize my means of time-images, of crystal-images, of images that erase the actual, they do it in a specular way, that is, seeing the actual/virtual image inside the image and vice-versa. The double of the image that erasures time does not allow the existence of unicity, do not agree to the “reading” of images. As an erasure, the image can only be felt, by a virulent and disturbing contagious. Thus, the image only erasures thought. In this case, the image is a thought machine, for thinking possibilities

for inverting the habitual path of life, in this case, of the processes of learning-teaching practiced in the school daily, in order to renovate the existence and to realize, by means of the problematized thought, the times produced at the schools, with the agency of the desire for invention on the learning processes practiced in the school daily, producing other times for the researcher (CARVALHO; ROSEIRO, 2015).

Thus, in the research processes in the school daily, we seek an aesthetics of the meetings in which the students and teachers, my means of infinite imagens, can think schools and education beyond the clichés, for we believe, like Deleuze, that what is most interesting is to see and to perceive the imperceptible, thinking the unthinkable and perform the (im)possible.

The crystal-images are not time, but by means of them, we can see the non-chronological time that encloses the powerful non-organic life of the world, in which the signals become independent from the objects they emanate from. There is a coexistence between the actual and the virtual, between the social real and the fiction. The visionary, the seer, is the one who sees on the crystal. And what he sees on the crystal is not the flow of time as an unfolding, an explanation that develops the limitation of a mundane signal in the ilimitation of an art signal, for the crystalline structure has more aesthetic than scientific meaning (DELEUZE, 2010).

Thus, the potency of the fake and/or of the estrangement does not come from a character inside a movie or inside of an image, but the very conceptual personage create in the image, **creating** the image, in which the subjectivity can only be thought in connections with complex temporal multiplicities, for we no longer expect the heroes, but that anyone thinks (in this case the students, the teachers, the researchers, on the school context) that anyone moves the thinking in their processes to research and fable other possible worlds in which knowledge is not dogmatic, in which the curriculum and the teaching are not static fields of a single perspective, but of multiple and plural images, fables, problematizations, knowledge and happenings.

The fake as potency Works as a nomad war machine that install, in the school daily, the happening by estrangement and by problematization, since its potency aims at the flow of experiments marked by the desire for transvaluation, passion for the new and recovering of forces by means of creation (LINS, 2018).

In school daily, clichés must be shaken, broken by the movement of thought that is made potency – the real in counterpoint to the truth fixed in dogmatic image, searching for new possible worlds and/or possibilities.

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