

Renaissances as a Practice-Based Research in Teaching: Where Arts' Histories Begin

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Abstract

“In the Antiroom: Arts’ Histories as a Pluriversal Proposal” is an ongoing doctoral research characterized by its interdisciplinary and indisciplinatory nature, engaging the fields of art education, media and technology, history, and the arts. It draws on the researcher’s teaching and research practices, as previously explored in “Arts’ Histories: Simultaneity as a Methodological Approach” (Leme & Sarzi-Ribeiro, 2025). Briefly cited in that study, the teaching experience titled *Renaissances* — which this paper explores in depth — was conceived as an antiroom practice (derived from the Portuguese *antisala*), where other artistic and cultural flourishings were “temporally and/or epistemologically related and layered to the movement that had its epicenter in Florence” (Leme & Sarzi-Ribeiro, 2025). In this context, the Harlem, Catalan, Italian, and Mexican Renaissances were placed in dialogue with the bodies of work of Harmonia Rosales (Pinto, 2019) and Beyoncé, along with artistic and cultural productions associated with Kemet, Chimú, Marajoara, Ifé, and many other civilizations, peoples, cultures, and temporalities. Given that the Italian Renaissance, especially through the figure of Giorgio Vasari, marks what can be regarded as the beginning of art history, this pedagogical practice, taught during the researcher’s initial experience in Brazilian higher education and currently being expanded, serves as a weft for pluriversal educational proposals. By playing with its title, it encourages reflections on decoloniality, convergences, and critically intercultural interpretations within the histories, nomenclatures, and concepts of art, making space for other ways of teaching and learning, beyond a single and, therefore, local [art] history (Adichie, 2009; Mignolo, 2020).

Keywords: art history, arts’ histories, teaching experience report, practice-based research

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Introduction

Classroom experiences can generate other forms of knowledges in creative, authentic, and expansive ways, especially when hierarchies between teachers and students are dissolved, allowing time and space for collaboration and collectivity, fostering combinations of different elements and information—which, in the Arts’ Histories and, certainly, in the antirooms practices, can lead us to other chronotopes. This was the case with *Renaissances*, a class taught for the first time in 2022, to the first-year cohort of the Visual Arts undergraduate program at the FAAC-UNESP (Brazil), while taking the course “Art History: From the Renaissance to Pre-Impressionism.” As with most curricula, this course focused predominantly on European ethnocentrism, particularly on the historical period during which the continent began to consolidate its domination over other peoples, cultures and territories. Over the course of this process, such domination would be legitimized through narratives and images of the alleged uniqueness and superiority of its culture, economy, and society, partly crystallized in what became known as Renaissance.

Since the classroom itself has been conceived, from a methodological standpoint, as a site of experimentation and exploration in order to conceive other directions for Arts and its histories, the very use of the plural “*Renaissances*” served to challenge the knowledge acquired by the students and even by the teacher herself up to that point, leading, not only during that semester but throughout these next four years, to very interesting insights and ramifications, such as the current doctoral research “In the Antiroom: Arts’ Histories as a Pluriversal Proposal” and the final projects “The contribution of Afro-Brazilian art to the construction of the identity of children and adolescents” (Santana, 2025) and “Gender and Sexuality in Art Education: a view through Visual Culture Education and the Queer perspective” (Fialho, 2025). Even though the latter two researchers, students who took the undergraduate course mentioned earlier, are fully credited for their own work, both have amplified the discussions that form part of the Arts’ Histories, and, therefore, its respective *Renaissances*, into their own investigations.

Prior to discussing the beginnings of Arts’ Histories—that is, its *Renaissances*—the article first outlines the methodological approaches and tools applied. This paper takes the form as an experience teaching report, grounded in the understanding of the teaching practice importance and centrality, especially through decolonial and pluriversal Art History classrooms (antirooms) as sites of practice-based research (Candy, 2006), where learning environments turn into collaborative research ecosystems, highlighting the possibilities that arise when theoretical disciplines are developed within creative academic programs such as Visuals Arts. To fully understand the antiroom experience called *Renaissances*, when and where Arts’ Histories have emerged, to paraphrase Giorgio Vasari’s “*Le vite de' più eccellenti pittori, scultori e architettori*” (1550), regarded here as one possible beginning of Art History as a modern concept, emerging alongside the constitution of the modern/colonial world-system (Grosfoguel, 2006, 2013; Mignolo, 2020; Wallerstein, 1992) and the colonial narratives that sustained it, it is useful to briefly conceptualize these terms, leading to the pluriversal proposal itself: in the following paragraphs, “Arts’ Histories” and “antiroom” will be introduced jointly. Thus, both concepts are discussed in greater depth in the previous article, cited in the abstract.

Arts’ Histories are a methodological pluriversal proposal that has been developed in the classroom since the beginning of the researcher's teaching career, in 2022, challenging the linear and singular narrative of art history by emphasizing the simultaneity of artistic, cultural, and community events across the globe and their multiple temporalities and territories, grounded in the concepts and practical applications of decoloniality and pluriversality

(Grosfoguel, 2006, 2013, Kothari et al., 2022; Mignolo, 2008, 2017, 2020), and critical interculturality (Walsh et al., 2018; Walsh, 2005, 2010, 2019). In this way, a pluriversal and decolonial possible approach to education, research, and the history of art entails recognizing not only the objects of investigation, teaching, and artistic production, as if they were isolated from other domains, but also the community contexts and relations in which these systems of knowledge exchange are embedded.

In this sense, the research first unfolded through classroom practice, where simultaneous and critical time and space displays led to the formulation of the “antiroom” concept (derived from the Portuguese *antisala*), now constituting a foundational concept in the doctoral investigation of which this paper forms a part. An antiroom practice occurs as an artistic and epistemological activation, when the entire group (the classroom) engages in discussions and productions that interrogate and destabilize established concepts of art history. In other words, antiroom practices are totally correlated to Arts’ Histories, where these pedagogical encounters generate multiple time-space wefts, instead of only one chronological line.

Within the framework of Arts’ Histories and its numerous antirooms, significant emphasis is placed on context and place from which knowledge is produced and reworked. By engaging and reconfiguring multiple temporalities, dancing with them, this perspective challenges the supposedly neutral conception of space-time, characteristic of European thought, in which the site of knowledge production is dissociated from the knowledge itself or considered irrelevant. Such a conception overlooks the fact that epistemologies – all of them – only emerge on a specific local history (Mignolo, 2020), that is, on a specific time and place – epistemologies neither are neutral nor universal. Certainly, any claim to universality remains situated on a particular fraction of a particular reality. Art History, as both an idea and a realm, can be understood through this critique. From this perspective, two main concepts arise: local history/global designs (Mignolo, 2020) and single story (Adichie, 2009), which open the discussions of the following section.

Main Reading

To assert that Art History is a local history—and, therefore, a single story—implies a dialogue between the references that give meaning to these terms. According to Adichie (2009, p. 5) “The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story”, raising questions about the use of the word “story” rather than the term “history,” which, in this study, aligns with the notion and concepts Mignolo (2020, p. 96–97) uses to describe colonialism/modernity alongside its locus and logus—local histories/global designs:

(...) on the one hand, the expansion of the late 15th century, and, on the other, the parallel construction of the imaginary from both within and outside the system. The expression ‘historical and local conditions’ also refers both to local histories ‘within’ the modern world system (for example, the local histories of ‘metropolitan centers,’ the local histories of Europe and the U.S., the local histories of Spain and England) as well as the local histories of its margins/borders (for example, the Andes under colonial rule, the independence of Latin American countries from Spain and the formation of nations under a new global order, the local history of India under British administration, or that of Algeria and Tunisia under French colonialism). (...) Global projects, in other words, are, so to speak, fermented within the local histories of the metropolitan countries; they

are implemented, exported, and enacted in different ways in specific locations (for example, in France and Martinique in the 19th century).

Although Mignolo develops the concepts of local histories and global designs throughout the book, placing greater emphasis in this passage on what he calls the “planetary and global historical conditions”—it becomes possible to understand that the “local histories of the metropolis” (Mignolo, 2020, p. 97) are always situated within a specific spatiotemporal context. In doing so, Mignolo reiterates the non-universal and non-neutral character of what is identified as global designs, such as the legitimization of colonialism through images and narratives, as well as colonialism itself. This is precisely the danger of Adichie’s (2009) single story, which can be traced, in this study, back to the European Renaissance: a local/single (hi)story turned into a global design. The same can be done to Art History: a local history – started, according to this study, with Vasari’s work – turned into a global design, that is, into a single story. To reiterate Adichie’s words, our point is that if this is a single story merged with Mignolo’s local history concept, it means that other stories are missing—or rather, other histories need to (re)surface, transforming a single line into a pluriversal weft.

With that being said, the work developed in the “Renaissances” classroom provides an experimental and practice-based elaboration and operationalization to the theoretical framework outlined above:

Besides, as it is demonstrating applications previously made of this methodology by simultaneity, it is worth highlighting the class entitled ‘Renaissances,’ which has been taught on several occasions, refuting the universality and presumed uniqueness of the European Cultural Renaissance and the narrative of Classical Antiquity – bringing Kemet to the center, offering the classroom (the antiroom), other movements also called renaissances such as Harlem, Mexican and Catalan Renaissance, plus Beyoncé’s Renaissance music album (2022), diversifying the understatement of the movements’ nomenclature and its numerous possible meanings. In addition, other artistic flourishings that can be, in a intentional approach, temporally and/or epistemologically related and layered to the movement that had its epicenter in Florence were brought too – the Chimú mantle itself and its Culture, Marajoara Pottery and its history, as well as the Ifé and Benin Kingdoms in present-day Nigeria, Mali, Ethiopian and Songhai Empires, Nanbokuchō and Muromachi periods in Japan, the Ming Dynasty in China, the Indian Mughal Empire, and the artistic and cultural expressions of Aztec, Inca and Maya histories. (Leme & Sarzi-Ribeiro, 2025, p. 143)

From the very first implementation of the class and throughout its practical, artistic and theoretical developments/ramifications, the primary motivation was not only to reposition of the Italian/European Renaissance as a local historical phenomenon, but, most importantly, to collectively conceive and create a weft of Renaissance and other art and cultural productions challenging its uniqueness, foregrounding the historical processes that unfolded simultaneously across different parts of the world. This approach fostered a critically intercultural dialogue while also highlighting the dynamics of domination exercised by Europe from the fifteenth century onward. This simultaneity occurred not only in chronological terms but also, one might argue, in etymological and contextual terms: what other “Renaissances” have existed? What artistic, media-based, and technological possibilities emerge from a diverse, pluriversal, and critically intercultural understanding of the Renaissance and also of art(s)? By bringing together diverse types of media, sites and spaces, chronologies, worldviews, and contexts, how many creative and critical possibilities can be collectively made? As the quotation itself

reiterates, the Chimú Mantle (Women of Chimú Culture, 1200–1430, wool, cotton, and pigment, 90 × 85 cm, on loan from MASP Landmann, C.00991) is introduced from the outset as both as an image and a narrative that anticipates this investigation framework. Dating from a period and a place that, even though geographically distant, existed alongside Trecento and Quattrocento, it remains as a key body of work and knowledge for those other histories we aim to tell.

After all, the distinctions between art and craft, and between a work of art and an artifact, are part of the local/single (hi)story/global design of art (Art History), not absolute truths. We must therefore reject the rejection of contemporaneity (Mignolo, 2020) that came with those violent discourses and practices. Remaining in the realm of mantles, cloaks, embroidery, and weaving, another Renaissance emerges: The Renaissance lace. Although it was originated as a European style of lace-making and craft during the Italian/European Renaissance, since the past century it has become a symbol and an important source of income and feminine empowerment for women in the Northeastern (in Portuguese, Nordeste) Region in Brazil, creating dialogical weavings of time and space, that, by resisting linearity, opens spaces for pluriversal knowledges. Continuing the interweaving of this tapestry called Arts' Histories and expanding our notions of Renaissances and arts in general, the excerpt invites to another reading: as it affirms, these questions, first posed in 2022 and revisited once again in the present moment, have opened multiple pathways for investigation. Owing to their diversity and multiplicity, these inquiries remain the subject of ongoing scholarly doctoral investigation, specially the latter cited, but a lot of work has been done.

Beginning with the recognition that multiple renaissances have emerged throughout history, this study highlights those that occurred simultaneously with—or even prior to—the European Renaissance, according to Jack Goody's "Renaissances: The one or the many?" (2011), such as those the author identifies and examines in Islam, India, and China, while also incorporating into this historical bricollage Renaissances situated closer to the contemporary period, such as the Harlem Renaissance, the Mexican Renaissance, the Catalan Renaixença, and Beyoncé's album Renaissance (2022), the first installment of an ongoing musical trilogy. It is important to state that not only other Renaissances were investigated, but also all kinds of artistic and cultural movements around the globe that were contemporarily resonating – temporally or theoretically speaking – with the one that brought to art history books names like Michelangelo and Botticelli.

Furthermore, it is crucial to say that, beyond references like Goody (2011), Adichie (2009), and Mignolo (2020), the discussion and knowledge built by Jacques Ferreira Pinto's article (2019), "Black Art for Teaching the European Cultural Renaissance: An Honest Discussion of Modernity," which reports excellent pedagogical practices and experiences conducted in 2018 with the first-year high school students at the Federal University of Rio de Janeiro's Laboratory School (CAp UFRJ), particularly on Renaissance lessons and course, drawing on the decolonial concepts of epistemological disobedience and critical interculturality, putting in perspective the linear history and other histories that were suppressed by the first one, since "it is impossible to separate the Renaissance movement in modern European history from concurrent issues related to the processes of colonization in the Americas and the transatlantic enslavement of Africans" (Pinto, 2019, p. 2). was of great importance to the work carried out in the classroom during the Renaissances proposal/antiroom. The author describes pedagogical practices and lessons in which the European Renaissance bodies of work are placed in dialogue with the work of the contemporary Afro-Cuban artist, Harmonia Rosales, incorporating discussions and

(an)other artistic practices into the classroom, relating European Renaissance from a critical standpoint within Afrodiasporic Art.

From the present day to ancient times, combining what was brought about Kemet on the excerpt (Leme & Sarzi-Ribeiro, 2025) with the Chinese Dynasties Song and Ming, especially with the painting styles developed by the three of them, aspects (applied, named and understood in different ways) such as refinement, sense of scale and dimension, attention to technique and detail, and sophistication, have not only existed or emerged from Renaissance Europe: bodies of work like “The garden of Nebamun” (c. 1400 a. C., Mural of a tomb in Thebes, 64 × 74.2 cm; British Museum, London) from Kemet (New Kingdom), placed in dialogue with both Southern and Northern Song Dynasties paintings such as “Five-colored parakeet on a blossoming apricot tree” (Huizong Emperor, 1110–1119), also adding the white and blue Chinese porcelain, this pluriversal pedagogical weaving changes perceptions of art history knowledges, amplifying them.

Since we are talking about ceramics, extending Chinese white and blue porcelain, influenced deeply by Song palace painting (Yang, 2022), which dynasty is considered what can be called a Renaissance (Goody, 2011), we can also bring the Marajoara Pottery to the conversation, a correlation that has been developed as a result of the doctoral thesis, for example. Following on those movements, for instance, the more contemporary Renaissances above-mentioned, can represent the very contemporary artistic engagements and investigations on feminist, LGBTQIAPN+, anti-racism, pro-Blackness, Indigenous and anti-ableist movements, since the relationships among territories, cultures, emancipation, diversity in sexuality and gender, and historical, aesthetic, and artistic landmarks beyond the Global North can be examined not only through these movements in isolation, but also through an understanding of their legacies and mutual influences. This became evident in the Harlem Renaissance and its connections with ballroom culture decades later, as well as in the cinema, poetry and music of African American artists, including Beyoncé. In these reflections, we are not establishing cause-and-effect relationships or teleological interpretations among the movements and the connections depicted, but rather weaving together possibilities for plural dialogues among them, highlighting their distinct legacies through meaningful associations and correlations. Also, talking about LGBTQIAPN+ movements throughout history, especially bisexuality and bisexual artists, connections between the Harlem and Mexican Renaissances artistry and figures can be done, specifically with names like Frida Kahlo, Josephine Baker, Billie Holiday and Bessie Smith.

Conclusion

As we have seen, the Renaissances have only just begun. These remain countless possibilities for artistic, pedagogical, and epistemological connections capable of fostering broader and more diverse forms of learning, especially during periods in the Global North history when colonial notions of truth, universality, and beauty were conveyed through images, narratives, and practices of dehumanization and violence. From a spatiotemporal perspective, the Arts’ Histories, as a methodological pluriversal proposal, begin with the Renaissances. Yet, if time is understood as an organic web rather than a linear route, much has been already investigated and explored, while much more remains to be done in relation to the critical intercultural dialogues proposed in this study. As further developments, we intend to establish further and deeper connections among not only the Renaissances and other artistic and cultural movements explored here, but also with Marajoara Pottery, as mentioned earlier, and the India Mughal Empire, Ifé and Benin Kingdoms in present-day Nigeria, Mali, Ethiopian and Songhai Empires,

Nanbokuchō and Muromachi periods in Japan, as well as Aztec, Inca and Maya histories, as contained in the last excerpt of the article. We believe these connections will lead to associations and possibilities yet not fully explored and known, revealing historical frameworks that gravitates outside the European single/local (his)tory, and, perhaps, another Renaissances.

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Declaration of Generative AI and AI-Assisted Technologies in the Writing Process

We attest that the sole use of these technologies, specifically for the abstract, was to, as permitted, enhance the language and legibility of the previously author-written text, since English is not the author's first language. The program used was ChatGPT 5.5. After using these tools, the text was reviewed and edited by the author, who takes full responsibility for what was written and critically articulated. No further use of AI or modifications to the concepts and critical points in this article were made.

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