

---

**Thematic Section “The presence of Gaston Bachelard in Brazil” Thematic Section – Horizontes  
Journal of Universidade São Francisco Graduate Program in Education – PPGSSE / USF**

**Dedicated to Elyana Barbosa**

**In memoriam**

The Gaston Bachelard Brasil thematic section is the result of exchanges of knowledge, research, concerns in the fields of philosophy, education and also other areas of knowledge, which brought together researchers from different institutions and the majority participates in the Facebook Research Group - Gaston Bachelard: Philosophy, images and imagination, with the leaders are: Luzia Batista de Oliveira Silva, Gabriel Kafure da Rocha, Marly Bulcão, Elyana Barbosa and Ana Laudelina Ferreira Gomes.

This group was created on April 4, 2014, by researcher Luzia Batista de Oliveira Silva. In 2016, several Bachelardian researchers joined him as mediating members of discussions, contributing to the dissemination and recognition of Bachelard, not only in Brazil, but also in other countries. This virtual space currently has the participation of about 595 members, among them, researcher Aurosa Alisson, secretary of the Gaston Bachelard Center / AIGB - International Association of Gaston Bachelard's Friends. The group received congratulations from the AIGB president, Jean-Jacques Wunenburger, on the high level of the participants' discussions.

Among the 595 participating members, national and international, there are, in Brazil, a total of 458 (distributed between the cities of São Paulo-SP - 81, Piracicaba-SP - 11, Rio de Janeiro / RJ - 27, Niterói- RJ - 23, Salvador-BA - 27, Curitiba-PR - 17, Cuiabá-MT - 16, Porto Alegre-RS - 10 and Natal-RN - 9). In France - 12, in Italy - 12, in Mexico - 9, in Portugal - 10, in Colombia - 9, in Mozambique - 9, in Madagascar - 6, in Morocco - 6, in Argentina - 5 and in Angola - 4.

Among Brazilian researchers, it stands out the participation of Constança Marcondes Cesar, Marly Bulcão, Elyana Barbosa, Luzia Batista de Oliveira Silva, Gabriel Kafure da Rocha and David Velanes at the Bachelard International Meeting 2020-2021 (remote) Dijon / FR. Organized by Jean-Jacques Wunenburger and Aurosa Alisson, this event was also attended by researchers from China, Japan, Italy, France, South Korea and Canada.

This thematic section is the result of discussions undertaken in the aforementioned group, the international meeting of AIGB and, especially, the inauguration of the Bachelard Brasil<sup>1</sup> Channel on Youtube, which was an initiative of Profa. Dra. Marly Bulcão and Prof. Dr. Gabriel Kafure da Rocha. In this channel, it was held the Bachelard in Brazil Congress - The Bachelardian philosophy and the impacts of society, which took place on the 28th, 29th and 30th of July 2020, in an entirely remote way. Probably the first online Bachelard meeting in Brazil, and perhaps in the world.

The thematic section aims to contribute not only to the dissemination of research on Bachelard's thought in Brazil, but also in an international level. It is for this reason that the reflections of each author can be read in Portuguese-French, Portuguese-English and Portuguese-Italian. The collection includes Jean-Jacques Wunenburger - Jean Moulin Lyon III University and president of AIGB, Aurosa Alisson, secretary of AIGB, Marly Bulcão - UFRJ / UERJ, Elyana Barbosa - UFBA, Constança Marcondes Cesar - UFS, Marcelo de Carvalho - UERJ, André Campello - UERJ, Gabriel Kafure da Rocha - IF Sertão-PE, Ana Laudelina Ferreira Gomes - UFRN, Luzia Batista de Oliveira Silva - USF, Gustavo Bertoche Guimarães - UERJ and David Velanes - PhD student - UFBA. Bachelardian studies in Brazil probably started with José Américo Mota Peçanha, Hilton Japiassú, Constança Marcondes Cesar, Marly Bulcão and Elyana Barbosa. The Congress made it possible to obtain the registration of these three Brazilian Bachelardian precursors and researchers who, in addition to their lectures, presented the new book *Philosophical experiences of three researchers: Gaston Bachelard in Brazil (2020)*.<sup>2</sup>

Talking about Bachelard seems inevitable to remember his immortal lessons about childhood and his own childhood, bringing landscapes and passages from it, always in a soothing and nostalgic way, it is as if he were reminiscing about his childhood world, the world of the happy child, which for him is independent of riches. The child needs to have contact with nature and feel supported, loved, no matter his/her social condition, because loving and respecting childhood are one of the greatest acts of greatness of the human being. It is a fundamental lesson today, because there are many problems faced by children in this world.

---

<sup>1</sup> Available in: <https://www.youtube.com/channel/UCCO2f67p-ljsBO63tkXu5Mw>

<sup>2</sup> BARBOSA, Elyana, BULCÃO, Marly; CESAR, Constança Marcondes. *Vivências filosóficas: três pesquisadoras: Gaston Bachelard no Brasil* Goiânia: Editora Espaço Acadêmico, 2020.

Bachelard served in both world wars and never commented on his pains. He was silent for believing that the experiences of war are monstrous and shameful, so these experiences would not merit comment, according to André Parinaud, a former student and author of the biographical work *Gaston Bachelard* (1996).<sup>3</sup>

Gaston Bachelard was a simple and exemplary man, a writer and teacher averse to any kind of activism, for this reason he never joined any political party. He generously withdrew his candidacy from the Sorbonne to support the candidacy of Maurice Merleau-Ponty, and later joined. Widowed in the First World War, he also took care of his daughter, who was 2 years old at the time. Despite traveling many kilometers to get to town to take her daughter Suzanne to school and teach her classes, it is reported that he never missed or was late for his job.

Bachelard worked, studied and dreamed of becoming an engineer. However, when asked to serve in the First World War, he was deprived of continuing his studies, he gave up on his dream. He worked at the post office, weighing and putting stamps on "correspondence". It is reported that, while he performed his tasks with the scales, he thought of mathematical equations and experiments in Chemistry and Physics.

The French philosopher taught Physics and Chemistry in high school. At the age of 35, he started his studies in Philosophy, a discipline he also started teaching after his training. He met the sea at the age of 35 and commented in his works on the immense happiness facing the sea, an indescribable feeling. He was a tireless scholar and denouncer of problems and "didactic-pedagogical obstacles" in the field of science and philosophy.

Great scholar of the epistemological field, images and imagery. Defender of an ambiguity of thought as animus / anima (male / female), reason / experience. For him, ambiguities live in us, they live in the man of science (who can give himself the right to be diurnal, rationalist, one who lives in the middle of the universe of bureaucracies, formalities and equations), but he also has the right to be the man of poetry (nocturnal, the one who is taken by dreams and daydreams, who opens up to the imaginary), who finds in his imagination a line of escape and re-energizing to face the rational rigor imposed by the academy, notably by scientific knowledge.

According to several authors, Bachelard supported the idea of a complementarity between

---

<sup>3</sup> PARINAUD, André. *Gaston Bachelard*. Paris, Flamarion, 1996.

science and poetry. In 1928, he published two works in the field of the philosophy of science, namely *Essai sur la connaissance approchée* e *Études sur l'évolution d'un problème de physique: la propagation thermique dans les solides*. In 1930 he went to teach at the current University of Dijon. In 1940 he went to the Sorbonne where he became an educator / teacher (disputed by the students) in the field of science and philosophy. Half the time of his classes he talked about science, and the other half about poetry. In this moment of aesthetic reflection, science scholars used to leave feeling embarrassed, but he said smiling: "those not sympathetic to poetry have left, now we can poetize". Science students knew of his comments and also found his master very amused, as evidenced by Georges Jean in his work *Bachelard, l'enfance et la pédagogie* (1983).<sup>4</sup>

In 1955, Bachelard left the Sorbonne and joined the *French Academy of Moral and Political Sciences*. He lived in a humble apartment in Paris, where he fought for space on his desk with the material that arrived daily. These were boxes and boxes of writers, especially those who did not feel valued, so that he would know and read his works and help them to demystify the contempt of the academy. Several types of works and paintings by great authors also arrived for him to appreciate and comment on before the release.

Bachelard also received paintings of himself as gifts from the artists. In the posthumous work *Lé Droit de Rêver*, the philosopher asked Flocon to make a canvas of his philosopher's cell, however, Flocon paints an "architect's office" (1994, p. 81), Bachelard concludes that the artist, "Believes - he is not so wrong - to think is to build. He believes that to record is to build. You know what is a time that works and a space that is worked" (1994, p. 81).<sup>5</sup>

The philosopher was surprised, given the realism placed on the canvas by the artist, by faithfully portraying his work environment, his Office, that is, his "Cell", his place of work - of creation, a place where thought has a free flight, but it is also the place of his voluntary arrest in the world of work, academia, bureaucracies. The philosopher jokes that he really found himself in a cell, because in a way, he was in a cell with the purpose of advancing in the research and readings that were precious to him. Therefore, it is possible to say that this painting portrayed his world of work, his private prison, where he interacted with the world. Flocon's board, according to the philosopher, "illustrates the philosophy of work" (1994, p. 85)

---

<sup>4</sup> JEAN, Georges. *Bachelard: l'enfance et la pédagogie*. Paris: Éditions du scarabée, 1983.

<sup>5</sup> BACHELARD, Gaston. *Le droit de rêver*. Paris: Les Presses universitaires de France, 1970.

Bachelard was a very respected man, not only among academics of science and philosophy, but also very loved by scientists, artists, educators, of whom he made valuable and critical readings, as demonstrated by his work *Le Droit de Rêver*. A work in which he reads literary writings, chemistry, physics, paintings, sculptures and drawings, with humor, irony and admiration. In 1961 he was honored with the National Prize for Letters. In 1962 he died in Paris.

Bachelard spent his life writing. He used to say it was to affirm his animus and his anima. Two concepts of a Jungian heritage, although he did not assume it directly. It is notable that the French philosopher appropriated and reframed many of the categories of Jung's analytical psychology, notably in his poetic works and the works of analysis of the elements (air, earth, fire and water). For example, the category of complex, as attested by Brazilian researcher Luzia Batista Silva, who highlights that Bachelard is the greatest analyst and creator of complexes known in the history of thought, totaling, in his works, around 69 imaginary complexes, certainly, another inheritance not taken directly from Sigmund Freud's psychoanalysis.

Bachelardian thought can be viewed through numerous dimensions: the poetic-philosophical, the theory of knowledge, the hermeneutics, the historical epistemology, through the history of the sciences, through the poetic-philosophical daydreams about childhood, adult onirism etc.

The author highlights in his works the importance of the imaginary as a fundamental field to balance life and science, since it is where the imagination can feel free to create images and contribute to the expansion of poetic awareness.

Bachelard also discusses the concept of *epistemological rupture*, since, according to him, the sciences do not progress by the accumulation of knowledge and thus reveal a manifest epistemic discontinuity. He highlights error as a “knowledge engine” and demonstrates the importance of awareness of rational misunderstandings in knowledge. The error is learning because it allows an approximation to the truth, so it needs to be tolerated, clarified, discussed and remade, in order to find the approximate truth. The error appears as an important element in the process of discursive rectification of scientific concepts. It is necessary for the development of science.

The philosopher of the new scientific spirit also reflects on the necessary dialogue between philosophy and the history of sciences, about the fact that objective knowledge is the

result of a controversy, since it is a destitution of false certainties or sclerotic truths. In several of his works, Bachelard also showed that the contradictions of thought need to be investigated and never ignored or discarded. In addition, he stressed that epistemological and complex obstacles are obstacles to science and life.

It is in view of all this breadth of Bachelard's thought that the authors of this thematic section present their analyzes and reflections.

Constança Marcondes' essay is a hermeneutic synthesis of the subjective motivations that composed her philosophical path and a thorough analysis of Bachelard's hermeneutics. In this dialectical relationship, the theme of the dream and its possibilities for interpretations arise in the opening of the human being to his unconscious, and consequently to a transcendence of himself. Hermeneutics is thus placed in Bachelard as the deciphering of poetry and reverie, and that from this activity arises the conception of Bachelardian dynamic imagination, by making understandable the significance of the human being, hermeneutics opens itself to an ethics of happiness and creativity.

Elyana Barbosa's essay recalls the key issues of Bachelardian thought related to the criticism of the substance and the discontinuity of the progress of scientific knowledge analyzed mainly in the light of the work *Essai sur la connaissance approchée*. The author provokes an unveiling of the approach as an unfinished process of rectifying errors that can lead us to the scientific truth. In this case, it is clear that the greatness of Bachelardian thought as a philosophy of *no*, as a rupture, by which it is possible to understand him within the whole history of philosophy, without necessarily having to resort to a complete philosophy course. Even though Bachelard is constantly dialoguing with this same story, the strength of his dialectization is reflected in the epistemological ability to understand *no* as difference and non-negation.

Luzia Silva's essay presents a pedagogical aspect when discussing the place of education in the Bachelardian work, enabling the encounter of a sensitivity in Bachelard's relationship with the senses and education in his work. In this bias, the author points out that Bachelard allows us to remember the category of hope in Paulo Freire and takes us on a theoretical tour with the pedagogue Bachelard and his relations with psychoanalysis and philosophy. Thus, concepts such as childhood and disobedience show the contours of poetic vitality as marks that revitalize students' ability to dream. It is then that the author touches on the revolutionary and

pedagogical character of Bachelard's work, Lautréamont, in which it is denounced plagiarism in education and the revolt of students against authoritarian teachers, at the same time that a cry against authoritarianism rises, being the philosopher-poet the spokesman for this complaint and also the one who knew how to put himself in the place of his students

Ana Laudelina's essay addresses a Bachelardian integrality based on the "24-hour man" and his role in the construction of the concept of image and imagination. The author describes this faculty as creating new worlds. Books such as *La poétique de l'espace* et *Fragments d'une poétique du feu* stand as marks of a phenomenology of the imagination, and recalls Durand's importance in this interpretation of the imaginary, to then enter the plan of the dream house, which highlights the contribution of Wunenburger, Duborgel and Victor Hugo Guimarães Rodrigues in singular interpretations of the way we are educated by imagination.

Gustavo Bertoche Guimarães' essay proposes a reflection between Bachelard and his philosophical influences, including León Brunschvicq and Émile Meyerson. An interesting point of this investigation is the questioning about Bachelard's self-teaching. This argument takes shape in the philosopher's own initiative to study the theory of relativity, when it had been postulated not long ago. Guimarães emphasizes the influence of Bunschvicq's methods and object of studies in Bachelardian investigations, which, according to Bachelard himself, would be his *esprit de finesse* that placed metaphysical problems at their sensitive points. The author stresses the importance of the counter influences of Bergson and Meyerson in Bachelard's ideas when making and clarifies the points of epistemological rupture and its unfolding in the educational process.

Marcelo Carvalho's essay, which among bachelardian scholars is known for his interpretation in the androgyny of the soul, highlights the importance of this interpretative bias in a reactive alternative against retrograde racist, misogynous, homophobic and xenophobic conceptions. Thus, the author emphasizes that the key to the dynamism of Bachelardian images in their dualistic polarities is understanding the ambiguous subjectivity that comprises Bachelard's work. Thus, the author highlights two ways of reading this polarity, the first of which is called antagonism of bipolarity and the second, dynamism of the thought of being and the real. His approach to these themes leads him to the concept of *surhumanité*, which makes it possible to think of renewal and metamorphosis as ways of overcoming humanity by itself.

David Velanes' essay makes a rigorous and creative reading of the relationship between the concepts of epistemological obstacles and intellectual vices. The contemporaneity of such an investigation contributes to the discussion of topics such as post-truth, in which the construction of knowledge comes into question when dealing with the reconciliation between the different spheres of scientific, cultural, religious and philosophical knowledge. The transhistorical consequences of present days and their synchronic possibility with the Bachelardian philosophy suppose a complementation between the epistemological obstacles with the conception of intellectual vices of the American philosopher Quassim Cassam, who characterizes them as dogmatism, closed mind, naive credulity, as well as the attitude negligence of an epistemic subject in relation to evidence contrary to his ideas in the search for truth. Thus, Velanes presents the analysis according to which obstacles and addictions correspond in the educational field where they hinder the teaching and learning process.

Still in the analyzes between Bachelard's thought and the educational context, the essay by William Machado and Gabriel Kafure da Rocha analyzes the educational possibilities present in the work *La poétique de l'espace* with free associations between the studies of the imaginary and alternative pedagogies that can be intertwine with bachelardian thinking. It emerges from the study of the authors, the proposal of a reading of non-formal spaces in education as full educational processes, therefore, it is in the school kitchen, during recess, that the event of learning has a horizontal meaning. This is where resonance and reverberation generate new knowledge that deconstructs the desire to know how to "imatureing de-philosophizing", movements necessary to redefine education.

Ângelo Gonçalves's essay presents an analysis of the concept of rational pedagogy, which can be thought based on the bachelardian epistemology, whose bases would be the categories imposed by abstract knowledge. This pedagogy is based on the search to reformulate the immediate experience and the common concepts in the context of science teaching in order to adapt them to the current contemporary scientific knowledge that operates entirely on rational bases. The author identifies in the works of Bachelard, namely *La formation de l'esprit scientifique* and *Le rationalisme appliqué*, as in the essay, *L'idealism discursif*, the key elements for thinking about a pedagogy in which the teacher must continually pass from experience to abstraction, avoiding images, metaphors and analogies and, with that, making science teaching



work with a view to reorganizing knowledge in the perspective that it adapts to the abstract character of the sciences of the new scientific spirit.

Aurosa Allison's essay weaves a creative relationship between bachelardian philosophy, design and education, through a tribute to the Italian designer Enzo Mari. The author rescues this relationship by the central themes of Bachelard's work, tetralogy and the poetics of space and reverie and brings into play the essential elements of Bachelard's work in the natural disposition of objects as an aesthetic hypothesis. Thus, rediscovering the world and the behavior of the childhood state can renew freedom in determining the design of toys and, mainly, in the spatiality generated by them as provocative of reverie.

Jean Jacques Wunenburger's essay emphasizes the ontological importance in understanding matter by Bachelard's philosophy, mainly in its duality in the construction of open and rectified materialism, both in epistemology and poetics. In this sense, from the tension between dematerialization and "rematerialization", the concept of "over-materialization" arises, that is, the surreptitious materiality. In this way, the contribution of the imaginary of materiality is combined with the linguistic performance of its poetic expression, a way of understanding philosophical thought composed of reason as well as imagination, in balance with regard to will and affectivity.

Finally, we highlight in this thematic section some reports of experiences that arose from interviews guided by the question "why study Bachelard?". At the beginning of July 2020, during the isolation caused by the SARS-CoV-2 pandemic, it began a journey of interviews that preceded the *Bachelard Event in Brazil*. These meetings enabled collections of reports that seek to answer the aforementioned question. Two interviews were chosen, for transcription and editing, by the following authors.

Marly Bulcão is a landmark for us to make a brief comment on her account. The researcher stated that one of the most provocative and elementary characteristics of Bachelardian philosophy is to break with solidified habits and concepts. The author also highlights the reaction to this philosophy of the 24-hour man in the context of academic conservatism. For this reason, is it remarkable the processes of entering the abyss of free imagining that open up to the verticality of Bachelardian philosophy, reaching the height of the projects carried out, albeit always unfinished, of the construction of knowledge. Bulcão reveals

moments of parallelism between her studies and her life, opportunities that arose through her faithful investigation and dissemination of Bachelardian thought in Brazil and in the world. At the end of her interview, the author gives a brief account of Prof. Gerd Bornheim as a student of Bachelard.

Doctor André Campello's interview also provides an opportunity to deepen the psychotherapeutic possibilities of bachelardian philosophy in conjunction with the theory of Robert Desoille, an author who also influenced bachelardian philosophy, as can be seen in the book *L'air et les songes: essai sur l'imagination du mouvement* mainly. Bachelard cites a therapy applied by Desoille, conceived from the imagination that, for Campello, is still current. It is there that self-care emerges as a deconstruction of the technical concept of therapy, which places the therapist as a support for the proper rise of each one, a poetic rise in a meaningful way in the relationship between language and the feelings, even because poetry transcends authorship, it is a universal identification with the common elements that unfold from subjectivity.

Finally, this thematic section highlights the valorization of Bachelardian production from Brazil to the world and we are grateful for the opportunity to publish in this academic space of education, epistemology, pedagogy, and poetics.

Luzia Batista Silva, PhD (USF)

Gabriel Kafure da Rocha, PhD (IF SERTÃO PE)

David Velanes, PhD student (UFBA)