



THE INTENSE COLOR HUE of Cora Coralina

MATIZ INTENSA de Cora Coralina

TONO INTENSO de Cora Coralina

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Abstract: This study establishes relationships between poetic approaches and techniques of artistic interventions carried out at the Casa de Cora Coralina Museum, on the banks of the Vermelho River, located in the City of Goiás. The triangle of life, air, land and water, central representatives of Cora Coralina's poetry, in portraits of the local color of ruddy hues. From a phenomenological approach, the text traveled through the geographical spaces presented in the author's lyrics, verses, and poetry, as poetic paths of trajectory in nuclei. Methodologically, by an approximation to the phenomenological method, there is a qualitative approach to research, with bibliographic research and a case study of the expographic project of the Casa de Cora Coralina Museum. In the elements of his house of ecologically correct creators, cultural technologies cross the environment, which unveiling meanings of poetics, which flow in nozzles and nozzles of Goiás. Contemporary museums, with the insertion of technologies, are epistemologically grounded from Rodrigues (2017) and Rocha (2019), with sensory processes that generate knowledge, dialogue, and interaction, from distinct artistic interventions.

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Resumo: Este estudo propõe estabelecer relações entre abordagens poéticas e técnicas de intervenções artísticas realizadas no Museu Casa de Cora Coralina, às margens do rio Vermelho, situado na Cidade de Goiás. O triângulo da vida, ar, terra e água, representam elementos centrais da poesia de Cora Coralina, em retratos da cor local de matizes coradas. De abordagem fenomenológica, o texto percorre espaços geográficos apresentados em letras, versos e poesias da autora, como caminhos poéticos de trajetos em cores. Metodologicamente, por uma aproximação do método fenomenológico, há uma pesquisa de abordagem qualitativa, com uma pesquisa bibliográfica e um estudo de caso do projeto expográfico do Museu Casa de Cora Coralina. Nos elementos tonalizantes de sua casa, artefatos tecnológicos culturais atravessam o ambiente, desvelando sentidos da poética de autoria de Cora Coralina, que escoam em bicos e ecoam nos becos da Cidade de Goiás. Os museus contemporâneos, com a inserção das tecnologias, são epistemologicamente fundamentados a partir de Rodrigues (2017) e Rocha (2019), com processos sensórios que gerem conhecimento, diálogo e interação, a partir de intervenções distintas artísticas.

Palavras-chave: Projeto Cultural, Museu Casa de Cora Coralina, Intervenções Tecnológicas.

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Resumen: Este estudio establece relaciones entre los enfoques poéticos y las técnicas de las intervenciones artísticas realizadas en el Museo Casa de Cora Coralina, a orillas del río Vermelho, ubicado en la ciudad de Goiás. El triángulo de la vida, aire, tierra y agua, representantes centrales de la poesía de Cora Coralina, en retratos del color local de tonos rojizos. Desde un enfoque fenomenológico, el texto recorrió los espacios geográficos presentados en las letras, versos y poesías del autor, como caminos poéticos de trayectoria en núcleos. Metodológicamente, al abordar el método fenomenológico, se realiza una investigación con enfoque cualitativo, con una investigación bibliográfica y un estudio de caso del proyecto expográfico del Museo Casa de Coralina. En los elementos de su casa de creadores ecológicamente correctos, tecnologías culturales atraviesan el ambiente, revelando significados de la poética, que fluyen en toberas y en las toberas de la Ciudad de Goiás. Los museos contemporáneos, con la inserción de tecnologías, se fundamentan epistemológicamente desde Rodrigues (2017) y Rocha (2019), con procesos sensoriales que generan conocimiento, diálogo e interacción, a partir de diversas intervenciones artísticas.

Palabras clave: Proyecto Cultural, Museo Casa de Cora Coralina, Intervenciones Tecnológicas.

CORA CORALINA AND her poetry

Embedded in the hills and mountains of central Brazil, the City of Goiás echoes the poetic spirit of its distinguished resident, Ana Lins dos Guimarães Peixoto Bretas (City of Goiás, August 20, 1889 - Goiânia, April 10, 1985), woman, mother, and wife, who knew how to wait 75 years, stewing sweets and words, from her pains, colors, and loves, for the release of her first book.

Under the pseudonym Cora Coralina, the poetess and storyteller was introduced to the world of arts by the hands of Carlos Drummond de Andrade. She became nationally known with the publication, in 1965, of her book “The Alleyways of Goiás and More Stories”. Her verses color her hometown, her roots as a woman who removes with her hands the stones from the paths, who plants flowers, makes sweets, and prints her poems and other stories.

Lives inside of me/ and old cabocla/ of evil eye/ huddled by the embers, looking at the fire [...] Lives inside of me/ a laundress of the Red River. Her fine smell of water and soap [...] Lives inside of me/ a woman cook. Onion and pepper. Delicacy well done [...] Lives inside of me/ the proletarian woman/ with quite a big mouth/ without prejudice [...] Lives inside of me/ a woman of life/ My little sister [...] so despised,/ so mocked (CORALINA, 2008, p. 253).

The wandering and multifaceted woman who, after falling in love, goes with her future husband to the interior of the state of São Paulo, where she gives birth to her children, sells books, collaborates in local newspapers, helps the military forces in the Constitutionalist Revolution and defends the creation of a feminist party (PEREGRINO; BEZERRA, 2009). With the death of her husband, she returns to the city of Goiás, in her house, Casa Velha da Ponte, to sell sweets, handmade elaborated and crystallized, as a way of maintaining life and labor.

Just like the elaboration of her sweets, Cora Coralina composes in her typewriter the tales, coming from listening to the alleys of her beloved city. The poetess carves in words, like rough stone, the impressions of all women incorporated in her poetic self "among the stones that crushed me I raised the rough stone of my verses" (CORALINA, 1998, p. 13). She crystallizes in verses the simple and intense woman from the heart of Brazil, in her shouted voice, with her lyricism she sings the land, the water, and the air.

Possessing a unique writing style, Cora Coralina⁵ was recognized and acclaimed as one of Brazil's greatest writers,

bringing in the blood of Olavo Bilac and Luiz Ramos de Oliveira Couto, Cora Coralina achieved the respect of authors such as Monteiro Lobato and Carlos Drummond de Andrade, who after reading her poems, published a praising article in *Jornal do Brasil*, in 1980. From then on, the author began to gain recognition throughout Brazil (PEREGRINO; BEZERRA, 2009, p. 8, author's translation).

The intellectual, who understood herself in essence as a domestic, cook, and pastry chef, used to write "driven by an uncontrollable impulse" (CORALINA, 1994, p. 83) that pulsated in her verses, irrigated by the chorus of her blood and her richly lived trajectory. The colors that flowed in her veins also emanated loneliness,

Alone/on the deserted road,/ always searching for/ the lost time that was left behind.../
From the lost time/ From the past time/ I hear the voice of the stones:/
Return...Return...Return... / And the hills opened for me/ immense vegetable arms
(CORALINA, 1994, p. 84).

Ana Lins died on April 10, 1985, but Cora Coralina, her colors, and the women in her remained. In her essence she heard: "I hear a light knock./ I stand up barefoot, open the window slowly./ Someone knocked?/ It is the moonlight that wants to come in" (CORALINA, 1994).

And, then, she enters, barefoot, an ordinary woman, a woman of the world, into the lives of those who verse words. And, from her letters, Masters and Doctorate researches emerge, in search of the phenomena and the understanding of the author's literary facets, especially in the areas of Linguistics, Languages and Literature, in universities all over the country (GRANTS, 2016; MORAIS, 2006; RODRIGUES, 2020).

⁵ From the national recognition, Cora Coralina is awarded with the Troféu Jaburu, offered by the Council of Culture of the State of Goiás and when participating of the 1st Meeting of Women in Arts, she receives the Poetry Prize. In 1982, she was chosen Cultural Personality by the União Brasileira de Escritores, in Rio de Janeiro, and, with the publication of "Vintém de Cobre - meias confissões de Aninha" (1983) she received the Juca Pato award, offered by the União Brasileira de Escritores and by Folha de São Paulo. With the immanence of her verses and prose she becomes doctor Honoris Causa by the UFG. In 1984, she was chosen by the Food and Agriculture Organization of the United Nations (FAO) as the Brazilian symbol of the International Year of the Working Woman and, in the same year, she received the Critics Grand Prize, Literature category, from the São Paulo Association of Art Critics (APCA) and joined the Goiania Academy of Letters.

In the anxiety of feeling it pulsating, the urgency of the creation of the Casa de Cora Coralina Museum arises. It was inaugurated on August 20, 1989, a commemorative date for the 100th anniversary of the writer's birth. Initially, the Casa Museum keeps and preserves stories and memories of the author's life, presenting her daydream space and objects, which denote her simple way of laboring life.

From the materiality that unveils the immaterial of the Casa de Cora Coralina Museum, we propose to unveil in this paper the experience and sensations produced from the application of the expographic project incorporated to the museum exhibition, by the researchers of the Research, Development, and Innovation in Interactive Media Laboratory of the Federal University of Goiás - MediaLab - UFG.

In this sense, the phenomenon to be explored in this article aims to establish relationships between the technical and poetic scopes of the expographic project, by re-reading the technological standards that manifest the symbiosis between the author's letters, verses, poetry, and prose.

It is about unveiling the interface that mediates the immaterial corpus of the writer, with the material elements that represent her living space, making a bridge "that connects, links two margins" (ROCHA, 2016, p. 2) of the world of the poet Cora Coralina and visitors, their experiences before the technological devices that promote sensations from the typewriter, the kettle, the spout in the basement of the house, the murmurs of the trees in Cora's orchard.

Methodologically, by an approach of the phenomenological method, there is a qualitative approach to research, with bibliographic research and a case study of the expographic project of the Casa de Cora Coralina Museum. Contemporary museums are epistemologically grounded from Rodrigues (2017) and Rocha (2019), with sensory processes that generate knowledge, dialogue, and interaction, from distinct artistic interventions.

As walkers who glimpse a path of dissociating voices in the City of Goiás, in the portraits of the local color, the methodological path transits through alleys, alleys and fountains, producing boils, murmurs, echoing and flowing poetry. Appropriating phenomenological perception (HUSSERL, 1986), this theoretical essay uses sensory observation and analytical readings of Cora Coralina's works. We seek to transcend, having technology as mediation, its potentialities, its interactivity. And thus, to feel, see, and hear the triangle of life in Cora Coralina.

TRIANGLE OF LIFE: paths and dissonant voices

In order to feel, see, and hear Cora Coralina inflected in the first person, we are invited to reflect on technology as a mediation present in the dissociating voices through air, water, and earth, a constituent triad of the triangle of life. Thus, walking through the alleys of the City of Goiás, one glimpses various technologies in different historical and cultural times, being possible the interface of the present and the past in juxtaposition, reading between the lines of the spaces and airs in the Casa de Cora Coralina Museum in narratives and poetry.

The understanding of the elements cited is relevant in the ontological reading categorized as poetic-narrative of Cora's works beyond aesthetics, but in the sense of experience, the desire of the walkers of the alleys of Goiás to conceive in their internal veins and expose the externality of their being verses materialized in the real and thought concrete of the Casa de Cora Coralina Museum. In this sense, Paraguai and Rocha (2016, p. 2,863) point out that "the holistic aspect of experience, understood here in its completeness, presupposes the already classical understanding that the whole is greater than the junction of its parts".

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Consonant with the aspect of the poet's writing, the informal language is placed in the articulation form-subjective content, as highlighted by Krol and Poletto (s/d, p. 5) "this informal language is associated with the desire to register images of a time and a space, because this language carries the marks of this space and this time", as observed in the poem "The triangle of life" (1984):

My great-grandmother didn't speak wrong, she spoke in the old,
She clung to the roots and misuses of language
And I assimilated her way of speaking.
She never pronounced "meter", always "cubit" or "stick".
She never said "platter", but "tureen", shallow or deep, whatever
She never said "well dressed", he spoke - "*janot*" and "fame" was
"galarim".
Remained in the Goianian speech some African expressions, such as
Inhô, Inhá, Inhora, 'Sus Cristo.
Far away the settlement of blacks
That their descendants will correct through generations
(...)

Thus, the voices and poetic languages acclaimed in the history of the poet's life submerge from the past, resonating in the alleys of Goiás, in a first instant, of senses and looks of the walkers in all times. The triangle of life and its elements emerging from the voices of "Aninha" in the traced lines outline the retro-literary movement necessary for the survival of the colors emanated intrinsically by the poems of Cora Coralina, who did not cling to metrics and rhymes, and in the simplicity of her writing lived freedom.

This drawing of a (un)committed and free writing makes it possible to think about the colors emanating from the poetry of "Aninha", as well as her sweets, sugared in metaphorical pots of reality in the contrast of contexts, presenting the urban and the rural path. Aninha in colors! Colors in the immensity of the conscience of the walkers that slowly transit through the alleys of Goiás and find roots in the Museum House of Cora Coralina.

In the material immateriality of Serra Dourada, in the city of Goiás, Cora lived the contexts that cross the time line, reflecting the words that are differentiated according to the characters in their voices that flow into the readings and writings and spill over into the experiences.

The walkers that chant a path of dissociating voices in the City of Goiás present life that, in turn, ends up returning to the metaphorical biblical genesis when it states that the earth had nothing (BIBLE, GENESIS, s/d). However, we come and go back to the rough earth, fortuitously breathing the poetic air inspired by the poet's bedside table and delving into the ocean of the waters of the fountain and the brown hue of the Red River in our cultural and biological entrails. From our genetics, the mentioned elements are magnetized and in their junction, distinct forces are generated in the internal voices, in Cora's colors.

Behold, from the empty idea of earth are presented the central elements of her poesis: air, water and earth. Elements that in a magnetic way integrate themselves to the being in its experience and its daily life, bringing the (a)live(d) experience and the poetic identity of Cora's writings in colors in her poetic path.

That said, we return to the issue of technology as a cultural artifact in the itinerary of the Museum House of Cora Coralina, how it is inscribed in this rhetoric of poetry as a symbiosis between letters, verses, prose and media and, as already mentioned, beyond the walkers who glimpse a path of voices articulated to the poetic technology in the City of Goiás. From interactivity and technology one

observes poetry in the backyard filled with trees, in the room reflected on the wall, in the spouting water from the fountain now located in the basement, and in the steam sweetened with poetry and technology. Rocha and Venturelli (2018) dissertate that poetry transits in the times and spaces of the kitchen, the clear water fountain, the bedroom wall: "... the verses dance and dissolve in the structure of the house. And so the triangle of life is made: with verses in the water, in the air, and on the earth" (p. 3).

Her sweets, in pink copper pots, savored in the words of Cora Coralina, reflect the aroma of this museological expographic space, performing in her writings the visibility of air, water and earth.

CORA CORALINA'S HOUSE MUSEUM: Poetic Technology

Museums are going through an evolution process, as a reflection of the contemporary context, in face of new critical and sensitive spectators. Contemporary museums, thus, propose numerous challenges for the strengthening of this institution, as well as formatting actions to provide experiences that generate dialogicity from perception, interaction, interpretation, discoveries, cognition and even entertainment. According to Rodrigues (2017):

Museums claim and call for the dynamics of movement, the flow of stories, memories, remembrances, and forgetfulness, germinating a whirlpool of sensory, cognitive, and affective interventions that would serve to express the museum in its configuration (p. 85).

Thus, in contemporary times, some museums have sought to enhance knowledge, dialogue and interaction, from distinct artistic interventions. "Such spaces have been mediated as public-art interface as a culmination of production processes and exhibition of works, dealing with issues related to the image as places of experience, in the field of Visual Culture" (RODRIGUES, 2017, p. 87).

What is perceived, currently, are processes of transformation, in which the museum goes beyond its character of guard of history, marking a cultural function of rescue, communication and contemplation, through images, in convergence with interactive media, revising the role of image and visuality in the exhibition of contemporary visual culture.

In this article, the study focuses on the Museum Casa de Cora Coralina, by presenting its expographic project, as a vector of the new museology, in the commitment to dialogicity, from the recognition of the visitor as a relevant element in the constitution of unique experiences. The Media Lab / UFG team worked on the interactive media project for the Casa de Cora Coralina Museum with the understanding of a house wrapped in poetry, in every detail of its intervention, with the emphasis of the museum to be interpreted and updated with a breath in contemporaneity.

The poems of the poet Cora Coralina kept the theme of their original places: the writing room, the kitchen and the fountain, contemplating in these three spaces the triangle of life. For each space the writings flow with a dynamism involved in the author's daily elements, with a dialogical semantic load, supported by a polyphony.

The relationship between water, air, and earth found, in these places, its most pulsating meaning. The air of the kitchen, humidified by poetry that fills the lungs with verses; the water of the fountain, which makes verses flow into the river, and the earth of the wall of the writing room, which exceeds frames and makes rest, in its extension, the verses that come to constitute the house, its structure and walls (PARAGUAI; ROCHA, 2016, p. 2871).

In the living room, from a typewriter close to the wall, the poem "The corner of the earth" spreads, climbing the wall from the typewriter, in a perspective of poetic involvement throughout the environment. In the kitchen, poetry is reverberated through the air, through the steam of the kettle, letters from the poem "Who are you" are spread, penetrating the airways of all who visit. Flowing down the fountain beside the house, the poem "The old house on the bridge" winds its way through the water, which leads to the Red River.

The poems incorporated into the environment cover the spaces by the triad water, land and air - triangle of life supported by Cora Coralina - in a poetic and reflective atmosphere. A constitution that evokes the genesis of the poet's literary inspiration, through interactive media that unfold in everyday experiences of the writer's life, with performances that translate a poetic museum.

Art rethought by creative technological interventions, with possibilities to experience a visitation with new and significant plans of experiences, by knowing

the works of Cora, her places of production and inspiration, before each intervention meticulously studied by the professionals who developed this research-intervention. A project that brings Cora to the surface in her most active way of life, through her literary production.

Thus, this museum nowadays represents an unveiling of the thought of the static museum institution of research and preservation only. According to Rodrigues (2017, p. 177), "a challenge of museums in contemporary times is that the static notion is being replaced by the idea of movement in museum institutional practices". In the case of the example of this study, a living house museum that breathes poetry through the air evacuated by the kitchen kettle, through the earth on the walls that sprout poems, in the allusion of an extension of the paper in the typewriting of the typewriter and in the fluidity of the water of the fountain with poetic letters that sway to the rhythm of the irregular and infinitesimal waves.

In fact, the museums call for an active posture, facing multi possibilities, in the case of the museum under analysis, the technological, aesthetic and ontological interventions with the participation of the context of the meaning of their literary works, enable sensory experiences. The visitation to the museum presents a perspective beyond contemplation by the technological environments and installations, which direct to a singularization in the experience. And, according to Rocha (2018):

The concept of experience stands out in the work, which starts from the poetic definition of Cora Coralina's life, to emerge. Earth, water, and air: this is the triangle of life, defined the Vilaboan author. Based on this triangle, the conceptions articulated technology and poetry, to poetize air, water, and earth, having poetry as an element of the poet's life. This ballast was linked to the experience of being poetry in the elements defined by the author (p. 28).

The author⁶ considers culture a powerful area for the construction of experiences, not restricted to the field of art, enabling other domains, in the capture and creation of new correlations. At the Casa de Cora Coralina Museum, technology allows the possibility of understanding the many other visualities, in a process of sensory synergies, that make up the contemporary world.

⁶ Coordinator of the project based on the concept of Cora Coralina's House Museum as living poetry.

The second stage of the project, inaugurated during the 1st literary museum-home meeting in the city of Goiás in 2018, features more artistic interventions, in addition to those already outlined in this writing:

The second stage was dedicated to sounds: a wall that whispers poetry, a garden that echoes the choral verses and the lighting of the backyard, which received the Cora Café. Still, in this stage, the insertion of smells by the museum is under study, post-doctoral research of the artist-researcher Luisa Paraguai, held at the Media Lab / UFG under the supervision of Professor Cleomar Rocha (ROCHA, 2019, s/p).

The contributions of phenomenological practice in the subject that sees, feels, and perceives, linked to Dewey's concept of experience allow this study to be anchored in Post-phenomenology. Dewey (1979) presents the pragmatic idea of experiencing and adapting to the environment, contexts, and settings. What Ihde (2012) elucidates about Post-phenomenology is its structuring to a current context with all the legacy traced by Phenomenology and Pragmatism, the latter being defined by Dewey (1979) as a means of achieving efficiency in the sensing process.

Ihde (2012) inserts the term Post-phenomenology as the conceptual junction of John Dewey's Pragmatism and Edmund Husserl's Phenomenology, with an eye on their heritage. For the author, Post-phenomenology is a current of thought that problematizes aspects not solved by Phenomenology, especially when it comes to social transformations and in new historical-cultural contexts in contemporaneity, in situations that did not belong to the time of those philosophers, but without renouncing the phenomenological project, in the search to answer questions of our own time and space (RODRIGUES, 2017, p. 111).

The author, anchored in Ihde (2012), understands that different modes of experience are lived from pragmatism, where new fields of possibilities emerge. The art at the Casa de Cora Coralina Museum affects the consciousness by singular experiences through the harvesting of senses, conceiving a dialogicity, as a space of relationships, between visitors and the objects that are part of this context. The production of technological interventions in the museum makes the reception increasingly marked by a simultaneity of blushing sensations.

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