

## **MEMORIALS OF NURSING PROFESSORS, FOUCAULT AND ADRIANA VAREJÃO: APPROACHES IN ETHICAL-AESTHETIC ESSAY**

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### **ABSTRACT**

**Objective:** to conduct an essay ethically and aesthetically about writing academic memorials as a way of constituting full subjects in a Brazilian Nursing School.

**Method:** this is an ethical-aesthetic essay. A theoretical-methodological framework was used from the perspective of Foucaultian studies of intertextuality, together with reproduction of works by Adriana Varejão. We also used documentary sources from 16 memorials of full professors at the *Universidade Federal do Rio Grande do Sul* Nursing School, written between 2012 and 2020.

**Results:** writing academic memorials is a practice of constituting subjects who tell the truth about themselves. We are inspired by artistic works by Brazilian Adriana Varejão as an approximation to the field of art, already known for its possibility of creation. The teaching-care place, nurse-caregiver, nurse and professor are places of production of truth about themselves. On the other hand, other identities, such as sanitarian and anthropologist in and of health, make up the paintings. Such productions of truths about themselves, in the academic ritual of ownership, produce acts of knowledge and power in which subjects who write become what they claim to be in their testimony and, in the opening of the ocular extirpation, this image is shown and proliferated to those who approach it.

**Conclusion:** writing works as clothes worn by such subjects, in their best sewing. In the memorials, the aim is to reinforce the place of knowing and knowing about herself and about how she became a full professor, so as not to break the situation or to operate surgically in her way of seeing.

**DESCRIPTORS:** Essay. Philosophy, Nursing. Ethics. Esthetics. History of Nursing.

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## MEMORIAIS DE DOCENTES DE ENFERMAGEM, FOUCAULT E ADRIANA VAREJÃO: APROXIMAÇÕES EM PESQUISA-ENSAIO ÉTICO-ESTÉTICA

### RESUMO

**Objetivo:** ensaiar ética-esteticamente acerca da escrita de memoriais acadêmicos como modo de constituição de sujeitos titulares numa escola de enfermagem brasileira.

**Método:** ensaio ético-estético. Utilizou-se marco teórico-metodológico sob perspectiva dos estudos foucaultianos, da intertextualidade, em conjunto com reprodução de obras de Adriana Varejão. Utilizou-se também fontes documentais de 16 memoriais de docentes titulares da Escola de Enfermagem da Universidade Federal do Rio Grande do Sul, escritos entre 2012 e 2020.

**Resultados:** a escrita de memoriais acadêmicos é uma prática de constituição de sujeitos que dizem a verdade sobre si mesmos. Inspiramo-nos em obras artísticas da brasileira Adriana Varejão como aproximação ao campo da arte, já conhecido por sua possibilidade de criação. O lugar docente-assistencial, enfermeira-assistencial, enfermeira e docente são lugares de produção de verdade sobre si. Em contrapartida, outras identidades, como sanitaria e antropóloga na e da saúde, compõem os quadros. Tais produções de verdades acerca de si, no ritual acadêmico da titularidade, produzem atos de saber e poder nos quais o sujeito que escreve se torna o que afirma ser em seu testemunho e, na abertura da extirpação ocular, mostra-se e se prolifera esta imagem a quem se aproxima.

**Conclusão:** a escrita funciona como vestimentas que trajam tais sujeitos, em sua melhor costura. Nos memoriais, busca-se reforçar o lugar de saber; saber sobre si e sobre como se tornou professora titular, de modo a não romper o quadro ou de operar cirurgicamente em seu modo de vista.

**DESCRITORES:** Ensaio. Filosofia em enfermagem. Ética. Estética. História da enfermagem.

## MEMORIALES DE LOS PROFESORES DE ENFERMERÍA, FOUCAULT Y ADRIANA VAREJÃO: APROXIMACIONES EN UN ENSAYO ÉTICO-ESTÉTICO

### RESUMEN

**Objetivo:** ensayar ético-estéticamente sobre la redacción de memoriales académicos como forma de constituir sujetos titulares en una escuela de enfermería brasileña.

**Método:** ensayo ético-estético. Se utilizó un referencial teórico-metodológico desde la perspectiva de los estudios foucaultianos, de la intertextualidad, junto con la reproducción de obras de Adriana Varejão. También se utilizaron fuentes documentales de 16 memoriales de profesores de la Escuela de Enfermería de la Universidad Federal de Rio Grande do Sul, escritos entre 2012 y 2020.

**Resultados:** la redacción de memoriales académicos es una práctica de constitución de sujetos que dicen la verdad sobre sí mismos. Nos inspiramos en las obras artísticas de la artista brasileña Adriana Varejão como una aproximación al campo del arte, ya conocida por su posibilidad de creación. El lugar de enseñanza-cuidado, enfermero-cuidador, enfermero y docente son lugares de producción de verdad sobre sí mismos. Por otro lado, otras identidades, como la de sanitario y antropólogo en y de la salud, conforman los encuadres. Tales producciones de verdades sobre uno mismo, en el ritual académico de la propiedad, producen actos de saber y poder en los que el sujeto que escribe se vuelve lo que pretende ser en su testimonio y, en la apertura de la extirpación ocular, esta imagen

**Conclusión:** obras de escritura como ropa usada por tales temas, en su mejor costura. En los memoriales, el objetivo es reforzar el lugar del conocimiento; saber de sí misma y cómo llegó a ser profesora titular, para no romper la situación ni operar quirúrgicamente su forma de ver.

**DESCRITORES:** Ensayo. Filosofía en Enfermería. Ética. Estética. Historia de la Enfermería.

## INTRODUCTION: *NAUFRÁGIO DA NAU DA COMPANHIA DAS ÍNDIAS*

“In civilizations without ships, dreams run out, adventure is replaced by espionage, pirates by the police”<sup>2:9</sup>.

This article deals with shipwreck inspiration (Figure 1). About the voyage of a pirate ship that, launched into the seas of nursing research, seeks intertextuality and escapes police espionage, i.e., the limits of thought that navigation must follow routes already traced in this area of knowledge. In this regard, this article presents clues from a research-essay, a navigation exercise that articulated different fields of production, such as contemporary art, philosophy, social sciences and nursing. In this dialogue between different areas of knowledge, an ethical-aesthetic essay was produced that seeks to reflect on how we became what we are, in practices of writing memorials by professors who are professors at a Brazilian Nursing School.



Figure 1 - “*Naufração da Nau da Companhia das Índias*”<sup>1</sup>.

Memorials are documents that, “in one’s own hand”, deal with academic life, merits, achievements, among other reasons of pride of those who set out to occupy the top of the university career. In this paper, memorials have acquired the preciousness that archived documents keep about us as modern subjects. More than the accumulation of individual and/or collective histories arranged over time, the memorials present a look at space, over open seas of investigative possibilities.

With the compass of writing practices, it is assumed that academic writing is an exercise, a practice, which, like others developed in the nursing or teaching profession in this area, involves skills, exercises, reflections, readings and rewritings. This practice is developed from primary school benches and shaped over the years, including undergraduate and graduate Nursing Schools, with the production of works, monographs, internship reports, tests, articles, abstracts for congresses, evolutions in medical records, among other ways of practicing the exercise of words.

Writing practices will accompany individuals, constituting ways of being, ways of thinking and acting of nursing and teaching subjects. Such practices consolidate, in the academic environment and in health services, ways of learning and teaching in the area of nursing. Over time, these modes constitute nautical routes in this area in which one can follow, from the reading and writing of manuals, protocols, textbooks, checklist, or one can reflect, recreate, under the desire to “imagine the figure of the creator as the heir who takes over, claims and even elects the legacy, but who also strives to discard reverential conservatism”<sup>3:11</sup>.

With the image of the heiress, the power of creation is claimed that welcomes what comes before, i.e., disciplinary knowledge, these already existing modes of organization of knowledge and practices and, at the same time, it problematizes the limits, starting from a specific question, launching in another way the construction of knowledge in intertextual integration. Having said that, this research-essay is questioned: how do Nursing School full professors constitute subjects in their memorial writings?

We take memorials as modes of constitution of subjects, in the relationship they establish with themselves and with others, from the practice of self-reporting, which acts ethically-aesthetically in relation to certain rules and knowledge organized in this type of writing. We talk about ethics, because it is the way in which subjects conduct themselves in the face of existing rules, in the face of decisions about which way to go in writing when they want to talk about themselves, when competing for the promotion of a career to tenure at a public university. We also talk about aesthetics, because we understand life as a work of art, in which it is expected that, when writing about themselves, words and/or images are mobilized beyond the rational field and, also, that they modify subjects who, when writing, return to their history and practices, look at themselves, and change themselves in this reflection.

To navigate the proposed question, we start from previous knowledge, which involves techniques, references, ways performed by others that, insofar as they connect, i.e., make sense, produce a certain object, create themselves as experience, as intertextuality. We were inspired by artistic works by Brazilian Adriana Varejão as an approximation to the field of art, already known for its possibility of creation. Varejão’s manufacture is one of the possibilities of intertextual dialogue, which helps to look at the school heritage and training of full professors not only to reproduce what has already been said, but exploring and creating thought from what was written in the memorials.

## **METHOD: “AZULEJARIA DE COZINHA COM CAÇAS VARIADAS”**

The enchantment with the work “*Azulejaria de Cozinha com Caças Variadas*”<sup>4</sup> (Figure 2) opens the topic of reflexive-methodological nature. In this painting, we see body parts of animals juxtaposed, forming new bodies, hanging as in a butcher shop, in the cold white and blue colors of the tiles. With this picture, it is possible to see a warehouse of meaning, in the expression of Jorge Ramos do Ó<sup>2</sup>. We can think that Varejão’s questioning involves a certain confrontation of the flesh with the cooled,

smooth and isolated surfaces of a butcher shop<sup>5</sup>. In the kitchen of varied game, creating seeks to (de)naturalize the look, its obstinacy for the whole and the universal, in order to present a multiple in details, surfaces and differences, to multiply meanings.



Figure 2 - "Azulejaria de Cozinha com Caças Variadas"<sup>4</sup>.

Despite establishing a method to appropriate the reality about the constitution of subjects, the ethical-aesthetic essay is understood as a "modifying experience of the self in the game of truth"<sup>6:14</sup>, i.e., as an exercise of critical openness to their own truths. Is it possible to think beyond the binary system? Is it possible to build different avenues of investigation than is known? More than an exercise of self-criticism, it is a philosophical exercise, of ethical-aesthetic concern of "conversion of the look in academic writing, as care for oneself, as writing of oneself, as the art of existence"<sup>7:125</sup>, to seek to constitute a new policy of truth.

The theoretical-methodological framework was based on Foucauldian studies, and the intertextuality between the areas of philosophy, arts, social sciences and nursing. As a mode of reflection, the article navigates in the form of an ethical-aesthetic essay. In this one, criticism and a look at form are exercised. This differs from the way of writing in which we follow, for example, techniques of analysis and data collection, where production is in the order of rational organization and

surveillance in the sequence of scientific methods. Both with their rigors, however different in the way of becoming of subjects that practice them and that produce different realities. In the field of nursing, we bring this idea closer to what Dave Holmes and Marilou Gagnon write about nursing research. For the authors, “nomadic thinking is vital for the development of knowledge in nursing, as the subject and profession continue to be shaped by a conservatism that impedes the development of marginal knowledge”<sup>8:5</sup>. The ethical-aesthetic essay was constituted as an exercise of existence in academic life, in order to cross borders between scientific, philosophical and artistic knowledge. Exercise of overflowing between knowledge of intertextuality<sup>2</sup>. Choosing an essay for writing is accepting the difficult task of not having the answers, of working on possibilities and not on certainties, accepting the possibility of being shipwrecked.

As a way of moving between the aforementioned areas, in addition to a theoretical framework, the memorials of full professors at the *Universidade Federal do Rio Grande do Sul* (UFRGS) Nursing School, written between 2012 and 2020, were also used as documentary sources. The choice of period is due to the situation that, since 2000, when there was a change in the rules for progression or promotion in the teaching career, with the inclusion of the memorial document, the Nursing School at UFRGS had 16 professors who reached the top of their careers, becoming full professor by 2020. Of these, four held a contest for the position in 2012, and 12 were promoted between 2014 and 2020, based on Law 12,863 of 2013. The collection period for this material took place between November 2019 and July 2020. All the Nursing School memorials in the related period were read and analyzed.

To access these documents, approval by the Ethics Committee was necessary, since such documents are not available in the library or other public collection. After approval, obtaining the memorials was carried out through direct contact between the main researcher and Nursing School professors through e-mail, telephone contact, WhatsApp message and/or in person. All of them authorized the use of their memorials, as well as the disclosure of their names, through the Informed Consent Form. There was also a process of validating the use of excerpts, between August and September 2020, when all participants agreed with using the fragments, already within the context of analysis. This stage provided both the opportunity for participants to contact the original research manuscript, as well as beautiful and interesting feedback to the researchers about the reading that had been carried out, having been an important moment of exchanges between researchers and participants.

## **RESULTS: “TESTEMUNHAS OCULARES X, Y, Z”**

Writing academic memorials is a practice of constituting subjects who tell the truth about themselves. It is worth remembering that the production of truth, i.e., the will to truth, is in the order of discourse<sup>10</sup>. In this sense, the question to be asked in these results would not be aimed at assessing whether what is said in the memorials is true or false, i.e., to verify if what was written “really happened”, but to question the will to truth that crosses the memorials’ authors and their regulated effects of power. The will to truth is a system of exclusion in which the dangers of discourse reside<sup>10</sup>. This is supported by pedagogical practices, editing systems, libraries, classification, and in this case, university career progression.

As in implementation<sup>9</sup> (Figure 3), we call attention to the three paintings. We look at these and recognize the artist in different guises. Based on the hybridity work, the artist performs a self-criticism in the form of an installation, with three modified self-portraits and pearl-shaped eyes arranged on a glass table in front of the paintings, together with magnifying glasses. In the face of oriental, black and indigenous women, the artist’s perspective appears, who, by painting herself in different ways, produces a reflection on how we became what we are. In the paintings with the different cultural heritages, Varejão exercises a work of reflection on herself and that she builds herself as a (eye) witness of herself.



**Figure 3** - “*Testemunhas Oculares X, Y, Z*”<sup>9</sup>.

In memorials, full professors reinforce certain identities, as in the work “*Testemunhas Oculares X, Y, Z*”<sup>9</sup> (Figure 3). The legacy of a work trajectory that begins in care and gradually migrates to teaching, presents a table written in the guise of a care-professor, care-nurse, nurse and professor, professor and nurse.

“My academic life in undergraduate education at UFRGS and ULBRA was focused on teaching nursing care to hospitalized adults in a more or less critical health situation [...]. In this way, I developed pedagogical practices in surgical inpatient units for adult patients [...]”. I was also a professor of theoretical subject and practical field in an intensive care unit<sup>11:24</sup>.

“I direct the reader to get to know my epistemological journey regarding the academic-professional formative experiences involved in the construction of my professional identity as a professor-nurse [...]”<sup>12:3</sup>.

In this writing that produces truths about itself, there are also other statements of identities in the Nursing School, such as the sanitarian and anthropologist in and of health that make up the series of witnesses.

“[...] The desire to be a full professor comes from this. This is what the life I chose attests, with moments of insertion in the political or government scenario, it does not detach itself from the educational practice [...]. Did I say I was a health worker? Yeah, I am, or I am an educator. So am I! Being a professor is what I know best, I would not survive without being one”<sup>13:1</sup>.

“The paths that led me to this change in theoretical-methodological perspectives [replacement of the approach obtained in undergraduate nursing] are expressed in my academic trajectory. Without underestimating the importance of this profession, I felt the need to expand my knowledge beyond the conventional limits established by curative and biomedical approaches”<sup>14:1</sup>.

“The said strengthens me. Evoking the past and now present, conquests and confrontations are revealed in my memory in a whirlwind of events in which joys, desires, certainties and uncertainties come together in a single movement resulting in experiences of the whole and the parts. Conditions that provide possibilities to describe my memories with authenticity and equally defend ideas and exercise self-criticism, with care to maintain conviction what is my own, the condition of “being a nurse”<sup>15:1</sup>.

“The choice of the nursing course as a university education was the result of a vocation and a sensitivity in me to listen to people’s complaints about their health ‘problems’ and the willingness to understand them, to reach the root of the factors before intervening”<sup>14:6</sup>.

“Describing my academic life forced me to go beyond what I did, what I did and how I did it, going beyond what was listed in my resume [...] this memorial was built from elements that constitute the memory of my experiences in the construction and (re)construction of my professional academic trajectory, of a process of construction of my identity as a professor-nurse”<sup>12:47</sup>.

Such productions of truths about themselves, in the academic ritual of ownership, produce acts of knowledge and power in which subjects who write become what they claim to be in their testimony and who, in the opening of the ocular extirpation, show and proliferate this image to who approaches.

## DISCUSSION

Foucault<sup>16</sup> in his investigations into old western philosophical questions about the relationship between subject and truth, he asked himself about practices, about modes of discourse in which we seek to tell the truth, as seen in studies on mad subjects and delinquent subjects. In addition to these, he analyzed discursive practices in which speaking subjects, working subjects and living subjects constitute themselves as an object of knowledge in society. Subsequently, he investigated conscience and confession examination practices, important penal devices in experiences of sexuality. In these, he analyzed issues between subject and truth in another way: no longer discourses that produce the truth about others, but discourses that produce the truth about oneself. In the wake of research on discourses that constitute subjects as subjects of veridiction, this author verified the importance of the principle “it is necessary to tell the truth about oneself”, originating from the ancient Western morality, but which, over time, has undergone changes and remains in our contemporary heritages, with characteristics of our time.

In the Platonic philosophical tradition and ancient philosophy (with the exception of Aristotle), the issue about what price it is possible to have access to the truth was answered by the subjects themselves who referred to what work should be performed on them, what modification would be necessary to have access to the truth. Foucault called spirituality “the set of researches, practices, conversions of looking, modifications of existence, etc., which are, not for knowledge but for the subject, for the subject’s very being, the price to be paid for access to the truth”<sup>16:14</sup>. That is, the price for a subject to have access to the truth refers to a practice that aimed to change their way of being, from certain exercises directed to themselves regarding spiritual practices.

In Foucault’s reading, this practice follows the general precept of self-care. Self-care was a widespread practice among the Greeks, a true network of obligations and services for the soul. And writing was one of the characteristics of this care, taking notes of oneself that could be reread to reactivate the truths necessary for this care, as a way of exercising the famous Delphic prescription “know thyself”. Such a prescription would found, for the West, the relationship between subject and truth. Starting with Descartes and, later, with Kant, there is a philosophical requalification of the “know

thysself” principle, in which evidence is established as the origin for this philosophical thought. Thus, the subject became capable of truth without having to change, i.e., the subject’s existence gave access to their being.

Scientific practice, with logical, correct reasoning, of evidence, eliminated the need for a condition of spiritual work for the subject to be able to know the truth. We would then inherit, in our contemporary scientific practice, through the scientific method, the ability to know and reach the truth, i.e., to become subjects who tell the truth.

In this exploratory context between truth and subject, I return to the work “*Testemunhas Oculares X, Y, Z*”<sup>9</sup> (Figure 2). In the work, the artist paints the relationship between subjects and presents herself in a modified form, in which we come to believe in seeing elements of reflection on herself, referring to our colonial-capitalistic history. According to the artist herself, “content is formed in terms of decolonizing subjectivities because it deals with countless cultural references – not just from official history, but also from many other hidden or obscured histories that lie on the margins”<sup>17:1</sup>. In Varejão’s decolonizing stories, we could imagine a spiritual practice that produces subjects who know the truth about themselves.

Among the obscured stories that Varejão refers to her work, “*Testemunhas Oculares X, Y, Z*”<sup>9</sup> (Figure 4), phrenology appears, which consisted of a 19<sup>th</sup> century deterministic method through which it sought to discover and measure aspects of the skull, its measurements, the nose, tattoos and expressions to assess an individual’s madness, criminality or intelligence. In the case of her work, there is a reference to such a technique with the incision and removal of one of the women’s eyes, to study the iris as a possible element of a change in a person’s mental aptitudes, understanding that it would be possible to know the last scene seen by the dead person<sup>18</sup>. In this reference to phrenology, we can see another way of constituting a truth. Truth of biological knowledge, of the use of a rational scientific technique to produce true knowledge. The outside and the inside of these plucked eyes are juxtaposed to the paintings of the self, to the truths about the self.

In the paintings, ethical-aesthetic self-portraits, in which the artist produces a look that questions possibilities of herself, including having an eye excised by a modern technique of investigating individuals, and which brings us back to blood, violence and passion. We understand all this as a spiritual exercise of knowing oneself. From the work “*Testemunhas Oculares X, Y, Z*”<sup>9</sup>, we could look at ourselves, with this eye that was surgically removed, now external to us, which instigates us to question how we see ourselves, how we constitute our gazes and the last images we will see.

From the reading of the memorials we see, in the promotion of a teaching career, discourses that can be said and others that are excluded. Through the narrative of professional and academic trajectories, facts, stories, memories and reflections are described in an autobiographical way. The memorials’ authors elaborate discourses that produce truths about themselves, in the relationship with institutions and people, which they consider worthy of note.

Perhaps it may seem obvious that what was written in the memorials is true, or that the subjects who say it would not do it differently and, therefore, it would not be appropriate here to carry out the exercise of distrust. However, we understand that the ways in which the production of truth takes place have a history. In other words, the modes of production of truth in our societies are modified according to certain rules, certain regimes, and the question of how we produce the truth about ourselves is relevant.

To reflect on the ways in which certain questions are said and accepted by us as true is to highlight the relationship not only between subject and truth, but who am I who am writing this memorial here and how I constitute myself as being so. It is also realizing that the ways in which I say what I am or the paths I took to be who I am, are part of a plot of what is possible to be said in this regime of truth and, also, that produces effects of power. Such effects of power produce, regulate, indicate the discourse about a certain way of being a full professor at a certain time and place.



Figure 4 - "Testemunhas Oculares X, Y, Z". Adriana Varejão<sup>9</sup>.

We understand that writing an academic memorial is a practice of constituting subjects who tell the truth about themselves. We see in these writings knowledge and powers that operate in the production of regimes of truth and power over ourselves and that produce modes of subjectivation, i.e., in the ways of constituting ourselves in a certain way and not in another.

In the excerpt taken from Crossetti's memorial<sup>15</sup>, which claims her "memories with authenticity", this professor writes about her trajectory of 40 years as a nurse and 37 years of teaching at UFRGS, organized into eye-popping chapters of such dedication and production that she structured in her professional life. Her memorial, together with others who composed this thesis, drew attention to something that is perhaps too obvious among us, which is the affirmation of the condition, of the identity of "being a nurse" as something proper in this place of ownership, i.e., referring to this condition that the professor refers to as a mode of existence.

Judith Butler<sup>19</sup>, when writing about the constitution of oneself in the Foucauldian subject, states that the terms that a regime of truth manufactures are what enable the recognition of oneself. That is, the way in which someone can "be" is limited to recognizable and unrecognizable forms by certain norms and rules, and in which the subject who seeks to say "who they are" will respond respecting the norms of the regime of truth. However, Foucault does not only argue that there is a relationship with these rules, but also that any relationship with the regime of truth will be at the same time a relationship with itself. A critical operation cannot happen without this reflective dimension. To question a regime of truth, when it is the regime that governs subjectivation, is to question the truth of myself and, indeed, my ability to tell the truth about myself, to give an account of myself.

In this line of argument, Butler<sup>19</sup> will say that it is in the ability to question oneself, in the ability to tell the truth about oneself, that resides what Foucault called the ethics of criticism. Such a situation would result in the possibility of endangering the very possibility of recognizing the other, this is because "once questioning the norms of recognition that govern what I could be, asking what they leave out and what they could be forced to house, is the same as, in relation to the current regime, running the risk of not be recognized as a subject"<sup>19:36</sup>.

For now, we claim the need to look at the modes of truth production about ourselves in order to establish the possibility of the ethical-aesthetic essay that we proposed in this article. If we constitute ourselves as subjects who tell the truth about ourselves, how do these truths productively operate in the systems of maintenance of the regimes of truth and power that produce us? If what I say about myself is conditioned by rules of recognition of the other, what do I say I am and what do I want to affirm as being able to be, at the moment I consider the peak of my university career?

## CONCLUSION

We return to the navigating question in which we ask ourselves: in what way are Nursing School full professors constituted as subjects in their writings of memorials? We pass through works by artist Adriana Varejão in sewing with Foucault and other authors who dialogue in the same epistemological perspective.

Academic memorials are painted by evidence, proof of work papers, certificates, publications, titles and awards, which serve as ornamentation, as a costume with which the subjects of the painting are presented, in their own characteristics, such as work area, department. The description of the activities works as clothes that these subjects wear, in their best sewing.

We also see, in the excerpts presented, constitutions of subjects from the relationship with care practice and educational practices. In this work, the result of a doctoral thesis, we present the constitution of identities as one of the modes of fabrication of subjects, among other possible ones analyzed. These are identities that may or may not be recognized by their peers, where the restriction of possible ways to achieve tenure in nursing can lead to ruptures with the profession, as seen in some of the full professors' writings.

The practice of writing memorials seeks to reinforce the place of knowledge. Knowing about herself, about how she became a full professor, so as not to break the picture or to operate surgically in her way of seeing, eyes, body, so as to proclaim some “ferine truth” - parresiastic practice<sup>20</sup>, some tragic experience, conflicts that arose in her subjectivations. Paintings of the self without ocular extirpation, as in Varejão’s self-portrait in the work “*Testemunhas Oculares X, Y, Z*”.

In this essay, which sought to understand, know and change itself from the question “How do we constitute ourselves as subjects in the practice of academic writing?”, the notches worked as modes of navigation, without seeking linearity, coherence among themselves, they were walking along lines of becoming and constituting the experience of reflection of this investigation.

Finally, it should be said that the shipwreck came. Although we have sought to elaborate a certain space and time, we have not been able to expose the various readings and writings about this practice. The winds took us in other directions, although this route fluttered in our stomachs. Who knows, there is a substrate for another journey.

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## NOTES

### ORIGIN OF THE ARTICLE

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### CONTRIBUTION OF AUTHORITY

Study design: Maranhão T, Kruse MHL.

Data collection: Maranhão T.

Data analysis and interpretation: Maranhão T, Kruse MHL.

Discussion of results: Maranhão T, Kruse MHL.

Writing and/or critical review of content: Maranhão T, Kruse MHL.

Revision and final approval of the final version: Maranhão T, Kruse MHL.

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### CONFLICT OF INTEREST

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