TÍTULO: Representación en prácticas educativas: afirmaciones reales y replanteamiento de la tradición pedagógica.

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RESUMEN: El artículo contiene un análisis de representaciones de imágenes en prácticas educativas como una aparición del giro pictórico en los humanitarios, especialmente en pedagogía y prácticas educativas dirigidas a la formación de la cultura de la cosmovisión por parte de los estudiantes. El giro pictórico del pensamiento filosófico y pedagógico y sus consecuencias en las prácticas educativas se reflejan en sus valores comunicativos. La cultura pictórica desarrollada tanto en la corriente de la tradición como en la tendencia de la digitalización puede ser capaz de crear síntesis y formas híbridas para estimular las prácticas educativas adecuadas a las necesidades reales. Para comprender esas posibilidades, es necesario revelar la implicación filosófica de la cultura pictórica en el campo problemático de la pedagogía.

PALABRAS CLAVES: pintura, cultura pictórica, pedagogía, reflexión filosófica, prácticas educativas, cosmovisión, semántica, modernidad temprana y tardía, digitalización.

TITLE: Picturing in educational practices: actuals claims and rethinking of pedagogical tradition.

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ABSTRACT: The article contains an analysis of pictures representations in educational practices as an appearance of the pictorial turn in humanitarians, especially in pedagogy and educational practices directed on forming of worldview culture by students. The pictorial turn of the philosophical and pedagogical thought and its consequences in educational practices are reflected in its communicative values. The pictorial culture developed both in the stream of tradition and in trend of the digitalization can be able to create synthesis and hybrid forms for stimulation educational practices adequate to the actual requires. For understanding of those possibilities, it is necessary to unveil philosophical implication of the pictorial culture on the problem field of the pedagogy.

INTRODUCTION.

The cultural turn in the humanitarians has opened a new horizon for concerning the changes both in the pedagogical thinking and in the educational practices. Sahuichenko's (2019b) study found the following: Relation of the educational and cultural potential of the individual with objective conditions for its implementation always generates a number of risks at various levels, among

which, first of all, it is necessary to name the risks associated with a false or inadequate understanding of situational and prospective pedagogical responsibilities (p. 3-4).

The consequences of the digitalization must be accepted not only by teaching and learning, but also by forming of the worldview competences, moral education, sport, ecology, design, linguistic studies and pedagogical thinking, where the pictorial culture is combined with new digital technologies becomes an important role. This tendency is not a new one. The history of philosophical and pedagogical thinking is reach on such images which wereoften illustrated with the aim to visualize their intentionality by picturing. But the image illustrations to the theoretical constructs made by their authors occur very seldom in the pedagogy of the Late Modernity. Under image illustration we accept not only painting or drawing, but also verbal pictures and allegories with visual metaphors.

DEVELOPMENT.

Methodology.

The purpose pursuing in this article is unveil the symbiotic connection between pictorial and symbolic cultures in pedagogy, philosophy of education and alsoon the level of the educational experience; but at first, it is important to make some remarks to the main concepts which are discussing here.

The attributive terms "iconic", "pictorial", "image" and "visualization" play very important role for this exploration. They are using additive to the pictorial turn in humanitarians and regarded correspondently as synonyms because the semantics of picture includes all the senses of the attributive terms siting above.

For the philosophical pedagogy and educational practices is more important to explain how the pedagogical relation can be diagnosed and developed corresponded to the democratic form of life with its culture of freedom and reference to picturing. The late allows to consider picturing not only from pragmatic and instrumental attitude or in the contexts of digital subculture, but also on the field of actual social and political problems, especially those, which results from mass-media production and deals with some risks caused from media domination in educational practices. That can provoke to substitute the communicative rationality through the mimetic one.

The pictorial turn of the philosophical and pedagogical thought and its consequences in educational practices are still not reflected in its communicative values with the possibilities to get acceptance through the educational practice of reflected seeing. Therefore, PowerPoint applications belong to others more empiric and methodically oriented research projects. In the contrary case, if this didactic technique should be regarded abstractly, this kind of visualization can be erroneous appreciate as a marker of pathologies in the educational system. Such false methodological conclusion was made by K.P. Liessmann in his publications devoted to new tendencies in educational theory and practice correspondently subtitled "Theory of miseducation" (Liessmann, 2006) and "Practice of miseducation" (Liessmann, 2014). His polemical elaborations are directed against the supposed destruction of the education through its simulation (Liessmann, 2014, p. 79). Trying to confirm his position with the more convincing arguments Liessmann makes references not only on Austrian and German experience, but also uses the American one. It should beespecially important in this context, so Liessmann, to take into account all the risks connected with the PowerPoint technique, what were explicated by E. Tufte in his essay "The cognitive Style of PowerPoint" (Liessmann, 2014, p. 79).

The pictorial culture developed both in the stream of tradition and in the trend of the digitalization can be able to create synthesis and hybrid forms for stimulation educational practices adequate to the actual requires. For understanding of these possibilities, it is necessary to unveil philosophical implication of the pictorial culture.

DEVELOPMENT.

Philosophical foundation and some educational application of picturing culture.

The visualization considered in the contexts of the digital society and its subcultural frames shows the functional difference in comparison with the opportunities of the industrial society with its discovery of the possibility of mechanical reproducibility of the art works and creating new pictures language, for example in film or in screen culture (Benjamin, 1980, p.. 486). On this basis were developed some new branches of philosophical researching, namely: philosophy of photography, philosophy and anthropology of film, media philosophy and philosophy of digital visualization.

The labels of these branches can be more or less semantically divergent, but in spite of this representation they also can demonstrate the tendency for integration and difference what depends on subjective intentions of creators and interpreters. The pedagogical aspect of this new possibility to be an occasional co-creator needs to be regarded more detailed. Picturing, which is typical for the digital culture of the Late Modernity, is characterized as more extensive functional potential as it was in the Early and Classical Modernity. An illustration as a supplement to the text and picturing of the algorithm thinking are quite different process. The cognitive and psychological aspect of this difference was researched by the well-known linguistic philosophers and theorists of semiotics such as Ch. S. Peirce, J. R. Searle, U. Eco, J. Lotman and others.

The cybersemiotics in the contexts of the pictorial culture was showed by S. Brier. His assumption of the self-organized knowledge is linked with N. Luhmann's theory of communication as the process of meaning developing (autopoiesis), where pictures can be used as a medium for transforming of the information into message (Brier, 2008, p. 103, 179). Therefore, a picture in the acts of communication is not only a complex of signs or a kind of the representation of the reality, but also a communicative medium, "…important for the reform of education on the principles of humanism and democratic values" (Sahuichenko, 2019a p. 4).

The holistic approach is here substituted through the acceptance of the methodological principle of the difference which may be more productive by solving some pedagogical problems such as relationship between the agents and addressees of education. Picturing of this relations, which is created by teachers and pupils, shows some distinctions in symmetric and asymmetric communications. It must be mentioned that students make often caricatures on teachers what can be explained psychoanalytically as a transfer of the recognition authority to the object or on the basis of phenomenological and semiotic approaches (Münnix, 2019).

Even in the case of the partnership of all the actors of pedagogical theories, it always can be emerged the situation of the structural, anthropological and intellectual authorities with their soft or hard pressure. In this case picturing is a form of self-help or self-defense, but the phenomenological approach opens new possibilities to analyze the pedagogical relations and create self- and group portraits of all the people involved in different pedagogical practices and constructing together a new pedagogical reality. It is not dealing here with an innovation in the theoretical sense, but only accented the social creativity of pedagogical relations.

The class at school, the student's group or academically community – all these unities of learning collectives can be considered as the self-organized systems with mechanisms of the self-control, self-observation and self-description (Luhmann, 2004, p. 49).

The class is always described as collective although it has many aspect and cultural representation. Even the class as a collective can be represented in rational and irrational paradigms. Picturing of the class or taking a photo of it depends of the self-reflection and self-interpretation of the collective. The rational reception of the class is never free from irrational moments determining its role distribution in the role reality. The collective created after the ideological models can be jointed with the practices of the will and character education what has many common features with F. Nietzsche's and E. Spranger ideas, as it was for example by the well-known soviet pedagogue A.S. Makarenko, (Kultaieva, 2019, p, 132).

The class portraits in their formal and informal representation show a great variety with the stamp of national culture and individual distinctions. That gives, for example, R. Mehring the cause for thinking the class as a "mystic collective" with the unlimited life-cycles especially in the virtual realities. The classmates as the community show themselves in different ways in social nets, where the individuality is considerably more articulated. In the virtual space the struggle for recognition is holding without an interruption. The pictures play in this battle the role of the psychological weapon. Social nets can be quite aggressive. In picturing the subculture of Selfies take a peculiar place. Liessmann sees in it displacing of the accents from self-knowing to the self-representation and bragging (Liessmann 2017, p. 113-115)

Picturing as an intellectual and educational practice must be joint with the procedures of interpretation, but also it is connected with the explanation of the fragmental self-knowing. The picture is "always an independent representation of the independent reality" (Berger 2004, p. 191).

The iconic turn in humanitarians is naturally connected with the digital subcultural requirements, where the picture stimulates the cognition and opens all possible and impossible windows for virtual realities and communication nets. That is the so called "theory about pictures and without pictures" (Asmuth, p.10-11). Nevertheless, the old anthropological assumption is still active and

fulfills a trigger function by replacing the picture into the controlling praxis both in education and social realities. The picture as work of art is impossible without onlookers because they unveil its meaning and values.

No doubt, the works of art have a great educational potential and contribute to the aesthetical education with the all corresponded competences, but the picturing culture, if it will be adequate to the actual requires especially democracy, has to open itself for the other possibilities of visualization with the other representative forms and functional range of pictures.Therefore pictures created of students and for students and teachers might be regarded both as informal spontaneous communication and training for image decipher. Another direction of picturing application, which is regarding here, is forming of worldview competences.

K. Jaspers' typology of thinking techniques and their moods of pictorial representation relevant for pedagogy and educational practices.

K. Jaspers early work "Psychology of the World Views" (1919) contains ideas which become actuality in democratic and even more in proto-democratic societies. The plurality of subjective world view attitudes brings on new problems for pedagogical science and educational practices. The philosophical, psychological and pedagogical substantiations of this fact must be coherent in evaluating and dealing with those plurality.

Formal distinguishing of world views as mythos, religion and philosophy is not enough to show the variety of combination and interpretative schemes and their attitudes to picturing. To bring that on the level of the individuality had proposed a group of German researches which had elaborated tests for everybody to examine their own worldview's preferences (Buschinger, 2008); but this empirical approach can give only evident devotion corresponding with existentialism, materialism and determinism. The more finely distinction needs as a rule visualization, what might be a support for convergence and divergence of meaning which are important for authentic understanding.

Jaspers proceeds on another presumption, what should be considered more detailed? The different moods of the pedagogical thinking can be clarified on the ideal-typical constructs, which Jaspers had proposed for systematizing of the techniques which are significant for the main types of thinking in humanitarians. That are scholastic, experimental, constructive, dialectic and heuristic techniques (Jaspers, 1994: p.76-79.). In the real situation the all those techniques appear never in their pure form but only in different combination or in fusion. Despite of this fact, it is worse to regard nearly how each thinking technique can use the pictorial possibilities, because they have also a different attitude and inquiry for pictorial supplement.

The scholastic technique of thinking, which is coming back through the contemporary tendency of the post-secularity, can be use the depicture for making statements and argumentation more convenient. In the Early Modernity it was done by J. A. Comenius. His idea to connect in the same illustrated textbook with the speaking title "Orbis Pictus" (The Visible Word in Pictures 1658) an introduction to the foreign language (Latin) and to make at ones in it acquaintance with the world of thing was anticipating actual tendencies of curriculum's reform at schools in the digital societies. This textbook of Comenius is very important also as an example of visualization of the pedagogical thought of the Early Modernity with the Enlightenment on its horizon line.

The pictures of Comenius can be considered as a symbolic representation of a new pedagogical thought. The scholastic technique of thinking was here directed against theological stereotypes of visualization of the spirit life and its breeding? What was in the Modernity substituted by intentional and functional education. For A. Treml, picturing of pedagogical thought so, as it was represented by Comenius, shows way to a new pedagogical reality using symbolically meaning. The central idea of his pedagogy was depictured as an allegoric advise how is possible for everybody to make himself an educated and cultivated personality: to feel themselves at home both in natural and cultural landscapes, but it is possible only if the teacher and the student can be able

to joint the both landscapes (Treml, 2005, p. 235).

The pedagogical relations which are corresponded with the scholastic technique of thinking are grounding on the recognition of authorities. Pictures and images, which are used as an accompaniment to this technique, must be legitimated by ideological or scientist authorities. This technique of thinking in its secular version was dominated in totalitarian societies.

The metaphor of the Way of Light (via lucis) which was used by Comenius was transformed for example by Makarenko into the canonized picture of educational landscape with the Kreml as a source of light (Kultaieva, 2019, p.135). The utopian potential of this thinking technique is especially extended in pedagogy because the idea of creating a new human takes a central place in futurological projects both of the Early and the Late Modernity.

The other techniques of thinking described by Jaspers are loaded with less symbolic in comparison with the scholastic one. Anyway, the scholastic technique of thinking is always in demand when it deals with picturing and foreseeing, what more or less determinates pedagogical thinking.

CONCLUSIONS.

In the Late Modernity, the post-secular tendency revives some old ontologies which were stereotypes of pedagogical thinking in the scholastic stile the plurality of worldviews in the democracy has its consequences in educational practices.

The rational choice approach is very efficient for educational practice with adults, but children need an emotional accompaniment by training in worldview competence as the foundation for further abilities to take responsible decisions for the self-direction of the own biography. The self-control and self-description, which are very important for the democratic form of life, can be learned on different moods of visualization.

The textbook with pictures can not substitute the picturing culture, which forms o-creating thinking. In spite of the evidence of the necessity of the picturing experience in educational practices they are still seldom using in the pedagogical reality because the pictorial culture and educational aspects of semiotics are not integrated into pedagogical thinking.

That is why the claim of iconic stimulation of educational practices is often regarded as incidental case therefore the corresponded educational practices belong to the contingent events and depends often on the teacher's personalities and their worldview's attitudes. For making these practices more objective and systemic they must be founded on verified philosophical assumptions and also taking into account the concrete social and cultured constants.

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