

Artistic Experiences

with a Gender Approach in the Training of Visual Arts Teachers in Southern Chile

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Reception date: 31 de marzo de 2024

Approval date: 30 de julio de 2024

How to cite

Montenegro-González, C. (2024). Artistic Experiences with a Gender Approach in the Training of Visual Arts Teachers in Southern Chile. *(pensamiento)*, *(palabra)*. Y obra, (32), e21360.

<https://doi.org/10.17227/ppo.num32-21360>

Abstract

This article makes visible and problematizes reflections on teaching, gender approach and art in the context of initial teacher training in the undergraduate course in Visual Arts Pedagogy at the University of Los Lagos (Chile), where a process of artistic-social reflection was developed from the feminist movement of May 2018 and social outcry of 2019, from which the Gender, education and contemporary society chair is made and which is affected in its development by the migration to the digital context, in the context of health emergency. The development of the chair was configured under principles of artistic co-construction to propose experiences for future teaching practice, linked to gender issues. In this way, emphasis is given to the design and piloting of artistic-educational proposals, which were organized through the Google Classroom platform, where artistic practice plays a mediating and transforming role, for the production of situated knowledge.

The most relevant results were the confluence between the appreciation of other people's work, the collective construction of pedagogical experiences and the need to propose collaborative, non-competitive spaces in learning environments. The experience shows the transformation of a curricular experience into a collaborative artistic practice with a gender approach, for a conscious and situated teacher training, where ICT allowed rethinking the educational context and its projections in times of emergency.

Keywords: art education; gender perspective; artistic practices

Experiências artísticas com enfoque no gênero na formação de professores de Artes Visuais no sul do Chile

Resumo

Este artigo torna visível e problematiza reflexões sobre ensino, abordagem de gênero e arte no contexto da formação inicial de professores na carreira de Pedagogia das Artes Visuais da Universidade de Los Lagos (Chile), onde foi desenvolvido um processo de reflexão artístico-social a partir do movimento feminista de maio de 2018 e do Estalido Social de 2019, a partir do qual é feita a cadeira Género, educação e sociedade contemporânea e que é afetada no seu desenvolvimento pela migração para o contexto digital, no contexto da emergência sanitária. O desenvolvimento da cadeira teve por base os princípios da co-construção artística, de forma a propor experiências para a futura prática docente, ligadas às questões de gênero. Deste modo, é dada ênfase à concepção e pilotagem de propostas artístico-educativas, que foram organizadas através da plataforma da sala de aula, onde a prática artística desempenha um papel mediador e transformador na produção de conhecimento situado.

Os resultados mais relevantes foram a confluência entre a valorização do trabalho do outro, a construção coletiva de experiências pedagógicas e a necessidade de propor espaços colaborativos e não competitivos em ambientes de aprendizagem. A experiência mostra a transformação de uma experiência curricular numa prática artística colaborativa com enfoque de gênero, para uma formação docente consciente e situada, onde as TIC permitiram repensar o contexto educativo e as suas projeções em tempos de emergência.

Palavras-chave: educação artística; perspectiva de gênero; práticas artísticas; educação artística

Experiencias artísticas con enfoque de género en la formación docente en Chile

Resumen

Este artículo, de reflexión, visibiliza y problematiza temáticas fundamentales en torno a la docencia, el enfoque de género y el arte en el contexto de la formación inicial docente en la carrera de Pedagogía en Artes Visuales de la Universidad de Los Lagos (Chile), escenario en el que se desarrolló un proceso de reflexión artístico-social a partir del movimiento feminista de mayo 2018 y el estallido social de 2019, lo que dio paso a la realización de la cátedra *Género, educación y sociedad contemporánea* —y que se vio influida en su desarrollo por la migración al contexto digital, en el marco de la emergencia sanitaria.

El desarrollo de la cátedra se configuró bajo principios de co-construcción artística para proponer experiencias para el futuro ejercicio docente, vinculado a temáticas de género. De esta manera, se dio énfasis al diseño y pilotaje de propuestas artístico-didácticas, que se organizaron a través de la plataforma Classroom, en la que la práctica artística cumple un rol mediador y de transformación, para la producción del conocimiento situado.

Los resultados más relevantes fueron la confluencia entre la valoración por el trabajo de otras personas, la construcción colectiva de experiencias pedagógicas y la necesidad de proponer espacios colaborativos, no competitivos, en los entornos de aprendizaje. La experiencia da cuenta de la transformación de una experiencia curricular en una práctica artística colaborativa con enfoque de género, para una formación docente consciente y situada, en la que las TIC permitieron repensar el contexto educativo y sus proyecciones en tiempos de emergencia.

Palabras clave: educación artística; estudios de género; artes visuales; formación docente

Introduction

In Chile, there have been innumerable social movements that reflect an ongoing consideration of people's living conditions such as health, housing, or salary, but particularly there have been social movements related to educational issues. Even though, these social movements have been historically present in the country, they have gained particular relevance over the last twenty years, since they have driven concrete and substantial changes such as the achievement of free higher education or the improvement of food and transport conditions for both high school and university students.

One of the recent relevant social movements, in addition to the Social Outbreak of 2019, was the so-called *Feminist May of 2018* (De Fina and Figueroa, 2019; Montenegro-González and Viveros, 2023), which opened up reflections on how we are educated in school and university environments with a strong androcentric and sexist character (Montenegro and Corvalán 2020). This invites us to re-examining education and to look for strategies that challenge male dominance in society (Reyes-Housholder and Roque, 2019), and specially, that lead us to think about *maneras otras* (other ways) of learning at university level (Cabello, 2018; Palma, 2018). This reflective process encourages us to think about the role of female academics with sensitivity to social and gender issues, and to question how university teaching is constituted. Where do we, as women, fit in? What is the role of academic clusters in the university space from 2018 onwards? Where are the interests, bodies, and desires placed in academic work?

As part of this reflective process, in the Visual Arts Education program at Universidad de Los Lagos, located in Puerto Montt, Chile, the Gender, education

and contemporary society chair was created as an elective subject. The classroom setting seeks to address discussions and raise study issues regarding various social contexts and marginalized groups that were strongly visible in recent social movements, such as women and LGBTIQ+ communities.

With these topics up for discussion, the course began a transition from an academic proposal by the professor in charge to a collaborative artistic practice (Rodrigo and Collados, 2015), where this praxis serves as a tool of mediation and transformation with respect to the social topics addressed, becoming a reflective tool (Montenegro and García-Huidobro, 2021; García-Huidobro and Montenegro-González, 2021, 2021a), both for the development of meaningful artistic experiences with a gender focus, as well as to provide a relevant experience for the teacher training process and as a useful reference for the future professional role.

Theoretical Framework

Artistic-Collaborative Experiences and Their Potential for Addressing Social Issues

Artistic experiences in the context of initial teacher training in a teaching career not only have effect on university students, but also on future school students (Montenegro, 2020). This responsibility highlights the need to create artistic and pedagogical experiences that are meaningful for everyone involved. In this sense, collaborative artistic experiences (Crespo-Martín, 2020; García-Huidobro and Freire-Smith, 2023) enable progress toward the conception of non-competitive, context-specific experiences that can serve as a precedent for initiatives in the educational field.

According to Paloma Blanco (2001), collaborative artistic practice could be defined as “a theoretical and practical tendency of a multiple nature, in which artistic activity attempts to be integrated into the territory, understanding this, beyond its physical dimensions, as a space where social, historical, cultural, psychological, economic, political, etc, qualities intersect” (p.31). This definition is enriched when considered from a community perspective (Palacios, 2009), that allows us to conceive artistic practice as a tool for social transformation, “that moves away from institutionalism and downplaying the artwork itself to emphasize development” (Montenegro-González, 2021, p.106).

Artistic practices emphasize the value of dialogue and egalitarian encounters, mediated through the addressing of shared issues, concerns, or topics within a community. However, how can these artistic experiences or practices be linked to gender issues in teacher training? According to Barrientos, Montenegro-González, and Andrade (2022), the teacher training process is crucial for identifying and preventing norms, stereotypes, inequality, and gender-based discrimination that will later shape their professional environments. Therefore, “it is important to develop spaces for pedagogical reflection on one’s own stereotypes and beliefs, as well as to provide tools for creating and implementing classes with a gender perspective” (p.250) and to promote processes that challenge and deconstruct discrimination and inequality.

Artistic experiences in the context of teacher training are highly ductile, since they can be approached through various materials and linked to different topics, which makes them relevant for work related to gender issues. It allows us to carry out artistic reflection processes for future teaching practice, understanding artistic and visual reflection as follows:

Proceso articulador de la creación artística, ya que, mediante la reflexión, diálogo y discusión de diversos temas de interés, vinculados a las historias de vida, el territorio entre otros, la reflexión va organizando el discurso que dará paso a la creación de obras artísticas y por tanto es obra y reflexión. (Montenegro-González y García-Huidobro, 2021, p.137)

An articulation process that integrates artistic creation, since through reflection, dialogue, and discussion of different topics of interest,

connected to life stories, the territory, among others, the reflection organises the discourse that will lead to the creation of artistic works. Thus, it becomes both creation and reflection. (Montenegro-González and García-Huidobro, 2021, p.137)

This idea is relevant since it highlights the need to open up reflection spaces, specifically artistic, due to the urgency of the proposing alternative languages other than verbal or written in order to address social issues, which do not limit reflective process and, by contrast, expand them. This means that the artistic treatments of the social issues broaden the communicative spectrum and establish diverse channels for dialogue. This allows those who do not usually participate verbally or in writing to find a space for dialogue.

The previous information will be important not only for thinking about artistic development at a level of teacher training or school space that includes artistic experiences in its curriculum, but also as a relevant space of the reflective process itself (Tardiff and Nuñez, 2018) for teachers (both in training and in professional practice in schools) “in harmony with the place they inhabit, attending to the territory as a creative space, serving as inspiration, image or source of materials for the creative process” (Montenegro and García Huidobro, 2021, p.136). This harmony with the environment will encourage the treatment of its issues through artistic languages, opening new fields of knowledge, inhabiting and artistic reflection.

Pedagogical-Feminist Positions for Considering Collaborative Artistic Experiences in Educational Contexts and Their Anchoring in the Gender Perspective

It is necessary to indicate that in the development of the course, the gender perspective was considered both as a tool and as a category of social analysis (Harding, 1996). It also serves as a means of reflecting on and problematizing society, helping to identify imbalances, recognize and value gender-based diversity as a social construct, and safeguard and guarantee people’s rights, advancing towards justice and social cohesion (Lamas, 1986; Scott, 1996; Márquez, Gutiérrez, and Gómez, 2017; Segato, 2018).

So, how are collaborative artistic practices, education, and the gender perspective connected? There is a relationship between education, the gender approach, and collaborative artistic practices, as the latter can be conceived as experiences that can be replicated in a school

context, whether in a specific course, workshops, or particular school activities. This makes it possible to incorporate the gender perspective into these practices, as specific themes can be addressed and artistic practice can be understood as a tool or mediating experience to explore the selected themes (Montenegro, Fierro, and Tardón, 2021). This is significant because art and its teaching are fundamental elements in ensuring the holistic development of individuals and in promoting the right to education and culture (UNESCO, 2006).

According to the Chilean Ministry of Education (2019), Artistic Education is understood as a set of experiences and artistic disciplines aimed at the holistic development of individuals in creative, emotional, and cognitive aspects. The UNESCO Roadmap for Artistic Education (2006), for its part, calls for the integration of physical, intellectual, and creative aspects, aiming for a dynamic development of education that bridges the arts, culture, and education. This prepares individuals for the challenges of the present century and establishes a connection between artistic education, socio-emotional, cognitive, and cultural dimensions, as well as social and civic competencies and full participation in society, which can lead to better socio-affective preparation (López Fernández-Cao, 2003; Mejía, 2018).

The Dakar Framework for Action (2000) proposes that quality education can be achieved through arts education, as it can address learning processes that adapt to specific contexts and that arouse curiosity and desire to learn (Rojas, 2017). On top of that, it serves social concerns by acting as a “catalyst for meaningful experiences” (Montenegro and García-Huidobro, 2021, p.141), which involves the challenge of understanding the teaching of Visual Arts that works as a tool of connections between contemporary art, critical thinking, collective production, and socio-political critique (Megías, 2020). It is therefore feasible to consider links between the teaching of Visual Arts and the gender perspective, since it allows for the questioning of a wide range of topics through reflection, creation, expression, and artistic appreciation all type of topics that are relevant not only for school education but also for teacher training and practicing educators. The above mentioned highlights the need to approach the teaching of Visual Arts with a gender perspective in order to implement challenging experiences in the school context and to amplify gender discussions in all school spaces in

a respectful and responsible way, fully aware of the importance of integrating the gender perspective into as many learning environments as possible (Barrientos, Montenegro-González, and Andrade, 2022).

It is important to be able to consider specific issues of the territory that is inhabited in order to propose new artistic experiences that may be valuable for that particular context. In this case, gender issues are presented as an element that is latent in the educational and social discussions in general from the *Feminist May Movement 2018* onwards (Cabello, 2018; Palma, 2018; Richard, 2018; Troncoso, Follegati and Stutzin, 2019), while this social episode allowed questioning the ways of carrying out contemporary educational processes and from a specific feminist positioning, it challenges us to think other ways of building our classrooms, thinking about a “transformative and liberating” pedagogy (Seoane and Severino, 2019, p.4), based on trust and respect, but also constant vigilance, as bell hooks suggests.

La educación feminista, el aula feminista, es y debe ser un lugar donde hay una sensación de lucha, donde se reconoce visiblemente la unión de la teoría con la práctica, donde profesores y alumnos trabajamos juntos para superar el desarraigo y la alienación que se han convertido en la norma en la universidad contemporánea. (2022, p.91)

Feminist education, the feminist classroom, is and must be a space where there is a sense of struggle, where the union of theory and practice is visibly recognized, and where teachers and students collaborate to overcome the sense of uprooting and alienation that has become the norm in contemporary universities. (2022, p.91)

The words of bell hooks call on us to ensure that the debates that gained social visibility in 2018 become part of an ongoing reflection, not only on teaching practice but also on teacher training that is mindful of social concerns.

About the Chair

The experience of the *Gender, Education, and Contemporary Society chair*, conducted in 2020 in the midst of a global health emergency, was established as a space resonating with the feminist mobilizations of May 2018 and the Social Outburst of 2019. It was conceived from a feminist teaching stance, understood as “a way of seeing the world, a transformative political thought that leads to activism, to action aimed at changing the state of things” (Oliveira and Retamozo, 2022, p.34), and grounded in the principles of feminist pedagogy (Maceira, 2008; Belausteguigoitia and Mingo, 1999; Montenegro and Corvalán, 2020). As a course, it values personal experiences as a learning tool, offering a non-hierarchical, dialogical space that fosters situated knowledge (Haraway, 1995) and emphasizes the use of autoethnographic resources to carry out creative proposals.

The proposal is to engage with collaborative artistic practices through feminist reflections, as it encourages a critical examination of “the school space and its power relations, as a reflection of the hegemonic, masculinized, and patriarchal society” (Montenegro, Fierro, Tardón, 2021, p.5). This approach fosters a continuous questioning of educational settings, distancing itself from patriarchal learning methods, and promoting an “active, collaborative, and inclusive attitude,



achieving perspectives on pedagogy that extend beyond formal schooling. Thus, feminist pedagogies can be conceived in broader terms that permeate educational institutions” (Montenegro, 2019, p.115) and transform into a way of life.

Methodological Approach

The development of the Chair was designed with principles of artistic co-construction to provide enriching and practical experiences for teaching practice. As bell hooks (2022) points out, it is intended to be an experience where students, along with the teacher-researcher leading the course, engage in collaborative efforts, highlighting “subjective processes that impact the (de) construction of the teaching model, starting from the personal, as a catalyst for political action, towards the common good” (Mesías, 2018, p.25). This approach allowed for the creation of a course for Visual Arts education students characterized by co-construction, where various gender issues were explored through art. The focus was on designing and piloting artistic-didactic proposals, which were organized using the classroom platform, fostering a digital community for artistic and pedagogical experiences.

Students were required to plan artistic practices and present them to their classmates, who, in addition to providing suggestions for improvement, also carried out the proposals. This led to a collaborative rather than competitive dynamic throughout the semester. In this way, each student carried out the activities in workshop-style sessions, which were held entirely online due to the limitations imposed by the health emergency. Although this was a challenge, it also allowed for the development of a digital learning community. It enabled tracking of course progress and facilitated activities utilizing mobile phone resources, such as audio recordings, photographs, or videos.

Experiences, Results, and Analysis

Based on the proposals of recent feminist pedagogies (Oliveira and Retamozo, 2022; Montenegro and García-Huidobro, 2024; Sepúlveda, Mendoza, Ortiz, and Flores, 2024), the experience was significant not only for the group of students but also for the professor in charge, as the chair was utilized to address social discussions and, in particular, created spaces for engagement during the COVID-19 health emergency, fostering continuous dialogue between students and the professor. The de-hierarchization of the chair allowed for the appropriation of its dynamics, which led to a space for artistic experimentation in teacher training and their future professional practice. It also led to proposals for creating artistic-didactic experiences, peer evaluation, and the collective decision-making process concerning the subject matter, such as planning work sessions, assessment strategies, topics to be discussed, and the methodology to be developed in each proposed project.

Similarly, the situated and feminist proposal and configuration of the chair enriches artistic experiences and contributes to a vision of teacher education that considers the learning context as one of constant tension and questioning of androcentric, discriminatory, and indifferent dynamics. This approach aims to de-patriarchalize education (Oviedo, 2017), denaturalize gender inequalities (Cobo, 2011), and establish practices that promote life-conscious dynamics, creating safe spaces for sexual and gender diversities. The need to establish academic training proposals that foster collaboration rather than competition, as is typical in university settings, is also highlighted. These proposals should address the challenges faced in teacher training and artistic experiences, both in the university educational space with teaching students and in the school setting where they will develop their future professional experience.



Two Proposals for Artistic Practices in the Context of Teacher Training

Based on the development of the chair, two experiences that were significant for the group are shared below. Their didactic results are replicable in the school context, feasible with resources available in educational centers, and were highly valued by the participating student group.

The first proposal is by student Pía Gallardo, who invited us to create photographic self-portraits as a form of self-awareness of our bodies, proposing photography as a space for collective reflection (Rodríguez, Valarezo, Zúñiga, and Morocho, 2020). Photography is proposed beyond a visual outcome and approaches photo-therapeutic processes that facilitate collective problematization of the concept of the body and its social mandates, establishing a process where photographic outcomes are conceived as symbolic and emotionally experiential devices.

Therapeutic photography, as both a personal and collective experience and exercise, can have various approaches, including the development of personal creativity, the documentary approach to social issues, self-assessment processes, or as support in mental health treatments (Irala-Hortal, 2018).

The proposal for the chair arose from Gallardo's personal experience with self-photography as a means of self-valuation, self-knowledge, and reflection on photography and its problematizing potential regarding the female body. With this in mind, this project proposed considering photography as a means of expression, opening reflective processes on our bodies through photography, and making these reflective processes visible through artistic languages.

The photographic work is proposed in high key, as it provides, according to the author, a symbolically positive and calming emotional charge, consistent with the proposal. High-key photography is characterized by the clear presence of light tones and absolute whites.

Once the self-portraits were completed, the student merged the photographs and created a play of planes that denote dynamism and movement to be displayed and discussed in the chair.



Figures 1: *Black and white self-portraits.*

Source: Artistic-collaborative proposal by Pía Gallardo.



Figures 2: *Superimposed black and white self-portraits.*

Source: Artistic-collaborative proposal by Pía Gallardo.

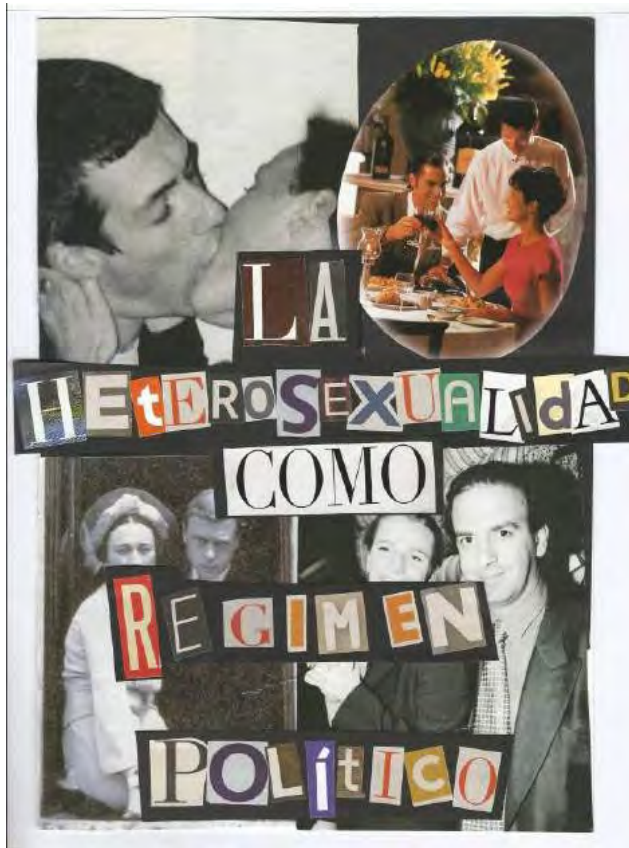
Another proposal was developed by student Catalina Agüero who, through paper collage, created the series “We Recognize Ourselves.” The student collected a series of WhatsApp audio recordings from the participants of the course, in which we shared our experiences related to inequality, discrimination, violence, or gender-based biases. The testimonies aim to highlight the different forms of violence experienced by women and gender-diverse individuals (Alhabid, Nur & Jones, 2010; Chilean Network Against Domestic and Sexual Violence, 2016). These narratives are then used to explore and highlight the identified issues through artistic resources. This approach enables reflective spaces to emerge from these artistic devices that

communicate the violence experienced due to gender in a different way. Consequently, this proposal not only serves as an artistic expression but also as an educational tool that can be applied and replicated in various educational contexts.

The main objective of the project is to reveal the different forms of violence and inequality experienced based on gender through an artistic medium that allows the sharing of diverse women’s experiences. These experiences were subsequently shared on social media, amplifying their impact within Chilean digital communities.

Below, some of the results of the collages using each of the shared testimonies are presented.





Figures 3 to 8: Paper Collage Collection.

Source: Artistic-collaborative proposal by Catalina Agüero.

Artistic proposals presented reflect collaborative and pedagogical processes of university students that align with social discussions and the forced digitalization of education during the pandemic. From a gender and feminist perspective, two central categories emerge for analysing the experiences within the chair: 1. The artistic and pedagogical exercise as activism, and 2. The archive as a methodology for artistic creation and dialogue, which are further explored below:

The Artistic and Pedagogical Exercise as Artivism

The development of the chair, which intertwines university teaching, teacher training, and collaborative artistic practices, highlights an approach to expressions of artivism. This term, while polysemous, is defined here according to José María Mesías (2018), as it closely relates to pedagogical processes. Mesías defines artivism as:

Proceso artístico complejo, se vio influenciado por el apogeo de la performance, las prácticas feministas y la teoría «queer» que reclamaban estrategias comunicativas más eficaces dentro del campo artístico contemporáneo, capaces de requerir e institucionalizar unos derechos inexistentes de aquellos colectivos en situación de riesgo y exclusión social. (p.21)

A complex artistic process influenced by the rise of performance, feminist practices, and queer theory, demanding more effective communication strategies within the contemporary artistic field, capable of claiming and institutionalizing rights that are nonexistent for marginalized groups facing risk and social exclusion. (p. 21)

What Mesías points out aligns well with the themes addressed in the chair, approaching performative exercises that communicate issues of concern not only to feminist movements in general but also to the specific students involved, enriching university discussions. As Mesías states, “artivism is a social awareness of shared problems that affect people’s lives” (2018, p. 22). He also notes that activist practices, particularly in museum spaces, have formed reflective pedagogical

processes in response to public demands regarding educational issues that crystallize through the arts. In this sense, collaborative artistic practices rooted in feminist perspectives frame themes, materials, and supports consistent with activism. However, they also emerge as experiences often challenged and rendered invisible because they disrupt the androcentric order of educational spaces, particularly in universities. These practices establish reflection strategies that open new expressive possibilities and new ways to articulate social issues through artistic devices and practices, which can transform into educational resources for school settings carrying the same androcentric biases present in higher education.

This amplification of lived experiences adds depth, opening debates on how the development of these practices represents a sensitive and political way to address social issues in both school and university contexts. The significance of situating teacher training as an activist act lies in the need to “transgress in teacher training to prepare educators capable of navigating the fissures of educational institutions” (Mesías, 2018, p. 26). This more radical experience, compared to traditional hierarchical teacher training, provides tools that enable future educators to pursue social justice, equity, and equal conditions and opportunities, essential aspects that educators must authentically incorporate into their teaching identities as interdisciplinary and dynamic spaces (García-Huidobro and Schenfeldt, 2020) and intervene in unequal educational environments to address and reshape them, thereby advancing towards social justice (Frey and Palmer, 2017).

The Archive as a Methodology for Creation and Artistic Dialogue

Another relevant category that emerges from the chair is the notion of the archive as a methodological strategy for conducting the creative artistic process. From a contemporary art perspective, the archive arises as a counter-proposal to hegemonic artistic practices, where social groups initiate archival processes as testimonies of lived history, whether past or present, that hold notable relevance in the contemporary artistic field (Videla, 2021; Rivière, 2022; Sosa and Moreyra, 2023). Thus, we understand the archive as an artistic practice based on documentation (Giunta, 2010) but also as “productions that share a similar process of creation, where the collection of images, objects, texts, and audiovisual records, as well as their diverse arrangement, occupy a central role” (Montenegro and Hoecker, 2023, p. 1058). The records, documents, and photographs that constitute an archival process highlight the necessity of incorporating these devices into the languages of art.

In this regard, Montenegro and Hoecker (2023) propose the notion of an *expanded archive* as a reflective catalyst to rescue and co-construct the living memory of social communities that develop artistic mediation and collaborative practices. Thus, the projects presented in this article respond to this definition, as they open up reflection from the creative exercise, considering “microhistory the biographical narrative that, from an emotional perspective, makes visible those memories displaced from the official narrative, as an emotional investment in objects” (2023, p. 1072-73). In this case, the creations prompted by reflection and the centrality of the archive, in terms of photographs, audio, and collage compositions, lead to discussions about the valuation of

personal history, territory, and the evolution of a teaching identity marked by female empowerment through artistic and pedagogical acts.

In this way, the body and female experiences that intersect with it mark creative processes that are socialized, problematized, and transformed into reflective artistic artifacts. This connects with Karina Bidaseca (2019) reflections on the recovery of archives by Ilse Fusková Bidaseca states, “From an epistemological standpoint, thinking of the archive as a reading policy from a place of enunciation such as the Global South allows us to observe the marks of colonial modernity in knowledge production” (2019, p. 113). In this sense, it is also essential to continuously create archives and produce knowledge from the South to testify to contemporary historical events and give space to a living, constant, and expanded archive.

In the context of the chair, students engage in both the collection of an archive and the construction of an expanded archive, resulting in a conscious and significant process in their teacher training journey.

Conclusions and Challenges

Integrating reflections on gender perspective into initial teacher training on a permanent basis will be an ongoing challenge, especially if the goal is to promote the development of public policies that establish these discussions as permanent elements in both initial teacher training and school education. In this regard, the chair allowed us to conceive “artistic creation as a generator of thought and as a space for individual freedom” (Moreno, 2016, p. 35) and to view art in a mediating role, as an element of transformation and social change (Barbosa, 2002; Rodrigo and Collados, 2015). We also reflected on the role that teaching staff play in the education of school-aged individuals and the value of artistic practices in processes of social analysis, as well as a resource for dialogue on specific topics such as gender and feminism. This is also connected to the research potential that teachers themselves can carry out in their practice through artistic-research exercises, like the one described in the article (Montenegro and García-Huidobro, 2024). Moreover, it shed light on how to position ourselves from the various feminisms in professional teaching practice and shape pedagogical approaches in both school and university settings with a gender-conscious perspective.

La pedagogía solo existe encarnada, y aunque lo que investiguemos no sea nuestra propia experiencia, cobra significación pedagógica al resonar en nosotras, en nosotros, al encontrarle un sentido educativo propio, esto es, al encontrarle un sentido que se encarna, que se incorpora en nosotros, que nos interpela a nosotros mismos respecto a lo pedagógicamente adecuado. (Contreras y Pérez de Lara, 2010, p.48)

Pedagogy only exists when embodied, and even though what we research may not be our own experience, it gains pedagogical significance by resonating within us, by finding its own educational meaning; that is, by finding a meaning that is embodied in us, that challenges us with regard to what is pedagogically appropriate (Contreras and Pérez de Lara, 2010, p. 48).

Ultimately, it transforms us both as researchers and as educators. That said, the chair invites us to consider the ways in which feminism challenges patriarchal hegemony and, in a learning context, fosters critical reflection on the mechanisms through which that hegemony activates power and control devices.

While this article presents an experience from a pedagogical-feminist standpoint, it can also be situated within the framework of gender-focused teacher education. It is a nourishing experience aligned with what Bolaños and Jiménez (2007) define as good educational practice based on gender equity, aimed at encouraging inquiries into the interactions between gender and power, thereby “laying the groundwork for future teachers to engage in a permanent dynamic between research and professional development” (p. 81). This latter point represents a constant challenge and responsibility, not only for teachers but also for continuous teacher training institutions, which must facilitate constant updates and ontological, epistemological, methodological, and ethical debates regarding the incorporation of a gender perspective in teaching, the contributions of feminist epistemologies to social discussions, and the role of artistic languages in these debates. The experience of the chair fostered unconventional spaces for reflection within the university, allowing for the creation of a sensitive environment based on the lived experiences of women in a southern territory, where artistic expressions become a place for pedagogical, but also political, enunciation.

The challenge remains to systematize the successive experiences of the chair, enabling the establishment and sharing of methodologies, challenges, successes, and limitations in addressing gender issues through artistic practice in teacher training.

Finally, the article demonstrates how these artistic practices serve as mediators and catalysts for transformation, promoting the production of situated knowledge and, in turn, fostering artistic dynamics between society, teacher training, and the gender issues that affect us (Montenegro, 2020a). This was achieved through digital resources that enabled fluid, consistent communication channels, grounded in trust, respect, and collective creative processes that were both reflective and formative in nature. Ultimately, the pandemic, isolation and the need to maintain connections sparked creative ways of communicating and developing projects collectively.

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