Ativismo visual docente:
a contravisualidade em uma conversa online com imagens

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Resumo

A conversação online se multiplicou durante o período da pandemia de covid-19 que se iniciou em 2020, no Brasil, e aprender a ser com a cultura visual, e as contravisualidades contemporâneas, visibiliza os modos como estamos nos produzindo, enquanto docentes, e que tem se tornado bem diferente de períodos anteriores à pandemia. É a partir desse contexto e da metodologia da conversa com imagens em cotidianos digitais que trazemos para a reflexividade o trecho de uma *conversa online com imagens* entre licenciandas e licenciandos em pedagogia, mostrando de modo teórico-prático, neste artigo, o quanto estamos aprendendo-ensinando e nos constituindo com imagens em meio às múltiplas telas a partir das quais narramos sobre nós *com* outros. A conversa aconteceu em uma *sala de conversas online com imagens,* aberta no Google Meet, no mês de julho de 2021, em disciplina na Universidade pública e o artigo relata la experiência de las autoras.

Palavras-chave: Cotidianos digitais. Formação docente. Metodologia da conversa. Cultura visual

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Teacher Visual Activism: contravisuality in na online chat room with images

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Abstract

Online conversation multiplied during the period of the COVID-19 pandemic that started in 2020 in Brazil, and learning to be with visual culture and contemporary (counter) visualities, makes visible the ways in which we are producing ourselves, as teachers, and that has become quite different from periods prior to the pandemic. It is from this context and the methodology of conversation with images in digital daily life that we bring to reflexivity the excerpt of an online conversation with images between graduates in pedagogy, showing in a theoretical-practical way, in this article, how much we are learning-teaching and constituting ourselves with the images in the midst of the multiple screens from which we narrate about ourselves with others. The conversation took place in an online chat room with images, open on Google Meet, in July 2021, in a discipline at the Public University and the article reports the experience of the authors.

Keywords: Digital daily life. Teacher training. Conversation methodology. Visual culture

Activismo visual docente: la contravisualidad em uma conversación online com imagenes

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Resumen

La conversación em linea se multiplico durante el período de la pandemia de Covid-19 que comenzó em 2020, em Brasil, y aprender a ser com la cultura visual, y las (contra) visualidades contemporâneas, visibiliza los modos como estamos produciendonos, como docentes y que se han vuelo bastante diferentes de períodos anteriores a la pandemia. Es a partir de este contexto y de la metodologia de conversación com imagenes entre licenciandas e licenciandos em pedagogia, mostrando de uma manera teórico-prática, em este articulo, cuánto estamos aprendiendo/enseñando y nos constituyendo com las imagenes em médio de las multiplas pantallas a partir de las cuales narramos sobre nosotros mismos com los otros. La conversación tuvo lugar em uma sala de conversas em linea com imágenes, aberta em Google meet, em julio de 2021, em uma matéria de la Universidad Pública y el articulo relata da experiência de las autoras.

Palabras clave: Cotidianos digitales. Formación docente. Metodología de la conversación. Cultura visual

Introduction

We live in an imagined society, as Gomes (2021) suggests, by recognizing that images are part of our culture and our ways of seeing, thinking, and acting, mediating our relationship with the world. In this article, we reflectively narrate an experience that outlines a pedagogical itinerary focused on the visualities of pre-service teachers as a cultural artifact, engaging in dialogue and valuing the relationships established between the participants, the images, their stories, and the associated contexts.

The discussion is part of the constructions and debates undertaken in our research group, which gained new prominence during the pandemic and the experiences lived in online classes and discussions. It is in this context, reflecting on our experiences and the various research conducted by the group, that the methodology of conversation, already studied before the pandemic, began to be approached from a new perspective: that of online conversation with images.

From this perspective, we assert that the online conversation with images is a distant conversation that shortens distances and is a face-to-face interaction where faces are mediated by a screen. There is a screen in the middle of the interaction, and images from other screens and faces shorten the distance of online conversations in the field of education.

In the article, we present how the challenges of education became visible, for example, when in one of the semesters of online classes with pre-service teachers in Pedagogy, we opened a virtual conversation room with images on Google Meet for the course on Image and Education, from July to October 2021. This experience is part of the doctoral research of one of the authors and integrates the Institutional Research Project coordinated by the other author.

A passage from the online conversation with images among two pre-service teachers, one pre-service male teacher, and two professors supports the reflection, based on the theme Visual Culture (how do we see ourselves?) and the production of a Self-Portrait/Self/Avatar by the pre-service teachers, framed by the question: what would you like to show/present about yourself?

We understand visual culture as a cultural dimension that considers the social, political, and cultural aspects involved in the act of seeing, approaching it from a critical perspective. Thus, we link visual culture to the dimension of online engagement, which has encompassed education and research, enhancing reflexivity in building our capacity to converse with images.

Through this article, we demonstrate in a theoretical-practical manner how much we are learning-teaching and constituting ourselves with images in the pedagogical itinerary created amidst the multiple screens from which we narrate about ourselves with others.

The Conversation and Online Dialogues with Images

Online conversation multiplied during the COVID-19 pandemic, which began in 2020 in Brazil. Learning to coexist with visual culture and contemporary (counter) visualities highlights the ways in which we are producing ourselves, which has become quite different from the periods prior to the pandemic, especially as we recognize the multiple selves that emerge with others in our educational practices within digital daily life.

From the perspective of visual culture, in "Conversations in the Visual Culture Classroom," Porres Plá (2013, pp. 173-174) proposes that conversing is a performance of the pedagogical relationship, as it is a "living methodology." Its trajectory is not singular but is constructed collaboratively a story written together. Constructing the "we" of the pedagogical relationship and the multiple subjectivities through a conversational encounter around images and visual culture makes the experience of being with others so complex.

Thus, in encounters with others, what happens in a conversation about/with/from/beyond images can either authorize forms of cultural production or resist them, depending on who and what is discussed in relation to the images. This "authorization or resistance to images" occurs within the framework of the discussion between visualities and counter-visualities, understanding that both are interconnected and that the movement of authorizing or resisting images is in constant dialogue.

Also drawing from visual culture, Rose (2016, p. 177) infers that the use of images in conversations is especially important for bringing the ineffable, the unnamable, and the indescribable into interactions, capturing, evoking, and indicating the affective and the non-representative. To clarify, the author enumerates some reasons for critiquing representation politics; one of them being that, by identifying oppressive representations, we may merely reproduce the power relations they represent rather than dislodge them.

By articulating Rose and Porres Plá to discuss online conversations with images, we aim to emphasize the necessity of reflexivity regarding the power relations established by the culture of representation a culture that has been widely criticized by studies in Visual Culture for theoretical-practical research in education.

In today's culture of seeing and being seen, when we associate images with conversations, we question the role of social practices of the gaze, visual representations, and the power relations linked

to them. In this context, Porres Plá (2013) argues that in conversations about images, we expose the visual imaginary and the ways of looking at the world derived, above all, from hegemonic discursive narratives. In conversations with images, we demonstrate that the connection to what is being learned holds more value than the pedagogical or curricular motivation that initiated the conversation. Through conversations based on images, we debate the meanings assigned to the images shared on social networks, the values acquired as part of the visibility practices of seeing and being seen by others, and the self-productions that direct our gaze toward lived experiences. Furthermore, in conversations beyond images, we signify not what is depicted in the images but the relationship we establish with them, their values of use, and the ways they enable us to see and be seen through them.

Based on these principles, the methodology of conversation disrupts the idea of the interview as a directed and controlled method, allowing for an expanded listening to others (Ribeiro, Souza, and Sampaio, 2018) in educational research and with visual materials (Rose, 2016).

The legitimacy of online conversation as a research methodology is emphasized by Couto Junior, Amaro, Teixeira, and Ruanni (2020), as the authors discuss the production of knowledge and practices among geographically dispersed subjects, as well as the dynamics of face-to-face interactions within the network. They also recognize physical-digital spaces as inseparable. Due to their vivacity, it will be in interactions with others that tensions and exchanges of experiences will occur, which cannot be anticipated in conversations; therefore, it is impossible to predict the said and the unsaid.

Drawing on the words of Collins and Bilge (2020, p. 13): "dialoguing is hard work," we can say that there are many points of tension in conversations. Therefore, when we propose to reflect-theorize-practice by conversing with images, we generate tension, albeit "a fruitful tension" (idem). "The obvious must be stated!" is an example of a recurring phrase in the field of education. But what constitutes the obvious? It is a difficult question, as in the research where we advocate for conversation as a methodology, we dare to think in terms of pluralities, culturalities, historicities, visualities, and contravisualities in digital daily life, especially in online conversations.

Just as it is important to reflect on the obvious, which does not always appear as such in everyday encounters, the pause emerges as a key movement in the art of conversation; without it, there is no listening. If we speak simultaneously or if we become anxious to share our thoughts while the other is speaking, we miss the details. Often, the lost detail is what would clarify the entire dialogue. Without the pause that allows for "fruitful tension," we neither see nor hear nor feel, even if what we consider obvious has been stated.

In this way, the obvious, the unsaid, the pause, the fruitful tension, and silence are movements that have provoked numerous learnings in our online conversation room with images, held on Google Meet for the Education and Image class with undergraduate students in pedagogy in 2021.

During the pandemic, by proposing exercises in authorial visual production and conducting an online conversation with images based on the works created, we made visible the images of self-produced and shared as presentation and performance rather than representation. This triggered individual and collective reflections with/about/based on and beyond the presented images, allowing us to understand the relationships that individuals established or produced with the images, especially given the contexts and stories associated with the participants and the images being particularly significant and/or affective for them.

What visualities would be hegemonic and authorized, and what visualities would belong to another order, producing counter-visualities that oppose visual hegemony? How does this relationship occur in an online conversation with images? Can such a conversation produce activism that creates or reinforces counter-visualities? These were some of the questions that emerged from the conversation.

## Visual Activism in an Online Conversation with Images: Attitudes Beyond Empowerment

The online conversation with images that triggered the writing of this article took place on July 6, 2021, in the afternoon. Twelve undergraduate students in pedagogy enrolled in the course "Image and Education" were present. This was the first conversation with images and the first online discussion featuring self-produced images in this class.

The proposal was for them to create a Self-Portrait/Self/Avatar, and the images would be shared throughout the week on a mural in the social media app Padlet[3] which would be displayed during the online class as a dynamic and interactive virtual board for discussion purposes. We emphasize that all images presented here were authorized by the participants.

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[3] Padlet is an online tool that allows users to create a dynamic and interactive virtual board or mural for recording, storing, and sharing multimedia content. It functions like a sheet of paper where users can insert any type of content (text, images, videos, hyperlinks) alongside others. The self-images 1, 2, and 3 displayed in the text were authorized by the participants of the research.

Image 1. Licencianda 1 in the online conversation room with images - Google Meet.
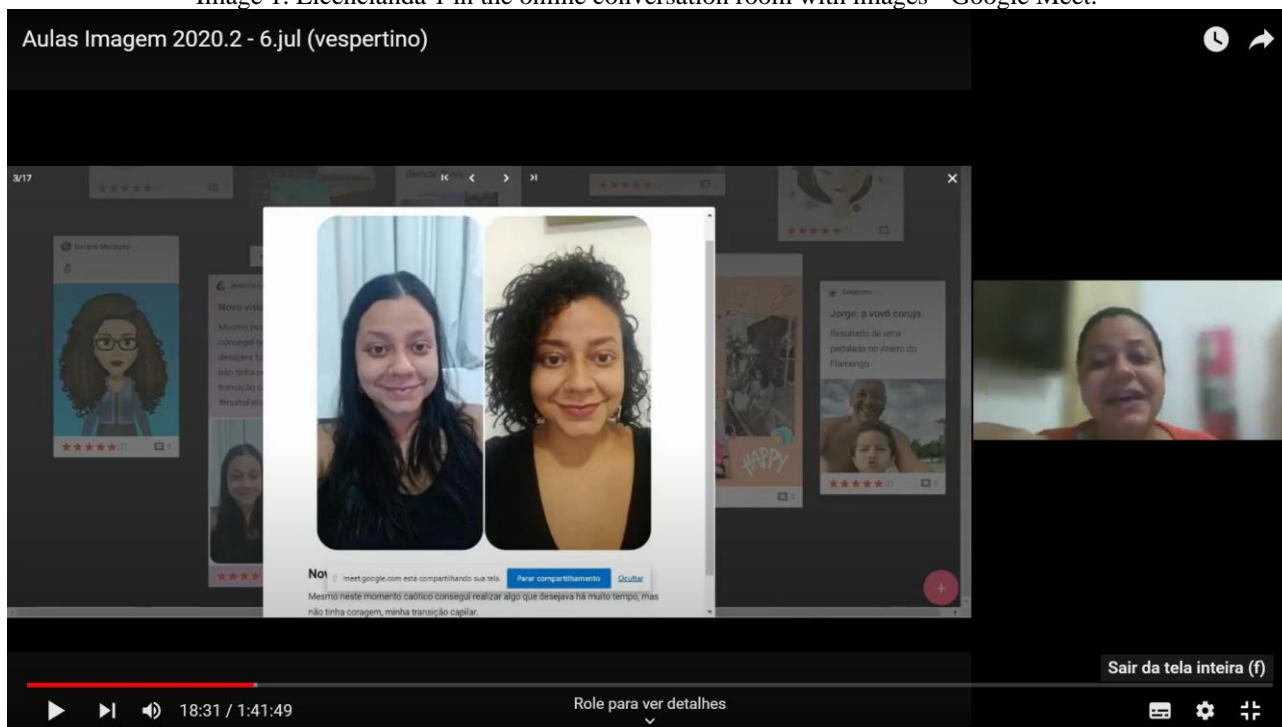
Source: Research material. 2021.

The online conversation with images revolved around the production of self-portraits in the context of everyday digital network usage. Mirzoeff (2016) helps us understand the everyday, or "new everyday"[4], as a space of the personal and the political that is anything but banal and routine. Thus, in this exercise of authorial production and subsequent conversation, when we create self-images, we not only escape the traps of representation (ROSE, 2016) but are also producing the "right to look," not just at the image of the other but at our own image engaged with the existing visual culture.

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[4] The New Everyday explores the location of the everyday "in the era of globalization, migration, outsourcing, and global media," asking "what work is done by and with the everyday, where, and by whom?" Available at <a nova | cotidiana se (futureofthebook.org)>. Accessed on July 17, 2022.

Image 2. Licenciando 1 in the Online Conversation Room with Images - Google Meet.
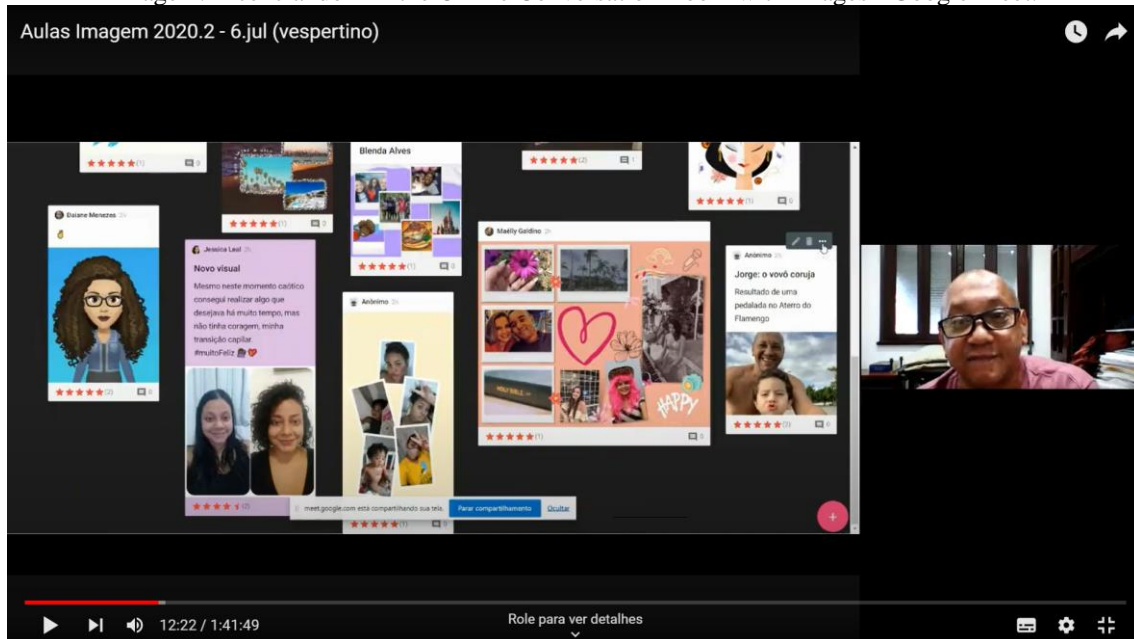
Source: Research material. 2021.

The movements of the conversation displayed here allow for reflection on/from/about the images 1 and 2, engaging in dialogue with image 3, in an approach that considers cultural meaning, social practices, and power relations within which the visual is embedded.

Teacher 1: Who else wants to speak? You're all very shy. It's open [laughs]. There are so many important contributions here, right?

Teacher 2: Yes! In fact, there's a lot of cool stuff to discuss with these images. You just need to overcome your shyness. We don't want to speak before you; we want you to talk first. (Emphasis added by the authors)

Licencianda 1: Hi, everyone, can you hear me? Since no one wants to speak, I'll go ahead! [laughs]. So, about my photo. I titled it 'new look.' It's something I had thought about but had never executed. My hair is curly like that, and I'm really happy. Even though this is a tough time we're going through [referring to the pandemic], it's something I was able to do, despite all the difficulties [PAUSE], and I'm rocking the curly hair [laughs].

Professor 1: You look beautiful! It turned out great.

Professor 2: There's so much here in this transformation for us to discuss.

Professor 1: What does this transformation signify?.

Licencianda 1**:** So, guys, [PAUSE]

Licenciando 1(You) Can speak?

[FRUITFUL TENSION]

Licencianda 1 I'm talking. What?

Licenciando 1: I'm talking. Can you tell us? [PAUSE] The reason for the transformation?

Licencianda 1: (Yes). So, my transformation was like this: I had already thought about it. When I entered college, I met many empowered women, so to speak, and I started to reflect on the issue of hair. [...] Not that I think everyone should have curly hair [...] you have to choose for yourself because, for me, it was something a bit imposed, and I only managed to reflect on that when I got to college. And during the pandemic, it was the moment when I found the courage because it was a matter of working from home; I could tie my hair up, put on my headphones, hide a little, wear a headband, so I said: I'm going to try! I started cutting my hair, at home even, because I was afraid to go out. When the curls began to really show [...] I went to the salon, cut it to my chin, it was in March of this year [2021], three months passed, and then I went again on June 22, and, well, I went viral. It turned out beautiful! But there was a whole movement from my family that encouraged me [...].

In the dialogue presented, there was a space for listening where everyone wanted to hear Licencianda 1's account, making her feel comfortable to narrate her experience in the online conversation with students and teachers. The transformation/transition named is gradually revealed in the licencianda's speech, after pauses, tensions, and playful exchanges, creating an authentic space for exchange among the group, based on the images shared by each of the licenciandas.

Regarding the conversations with images generated by the research participants, Rose (2016) states that they are particularly useful for exploring things considered "normal" in daily life, revealing "what is invisible in the internal mechanisms of the ordinary and taken for granted" (SWEETMAN, 2009, apud ROSE, 2018, no pagination). Typically, everyday images, that is, those seen daily and over a long period, come to be regarded as "normal." It is this "normality" that Rose calls attention to, as it may contain many forms of oppression.

Licencianda 2: Your photos are really cool. I love seeing transition hair photos because mine was different from yours. When I got to university, I had just gotten my haircut. I also had straightened my hair practically my entire life. I think I didn't even know my natural hair texture. A Black child straightens her hair almost from birth, so [...] I had stopped straightening it because of my pregnancy with my son [...] I had already made that move [...] and my move led other girls to do the same, saying, 'Wow, you have so much courage' for having such short hair [...] but for me, it was so liberating [...] to look at myself with more affection, to love myself [...]

Licenciando 1: [...] I bought a hair clipper, I cut my hair at home, and that's it [...]

Licencianda 2: [...] my next empowerment will be to shave my head; I'm going to get there. (laughs)

In the conversations, not everything that seems obvious can be said. However, online conversations with images allow us to explore our relationships with practices of looking and the power relations that ensnare us, questioning the representations we construct of our relationships with others (PORRES PLÁ, 2013).

For example, we noticed how through the self-portraits featuring personal images of each participant about their relationship with their hair in different life contexts, a significant and sincere exchange occurred among all, reflecting on how each person situates themselves in society and how a social group can contribute to empowering future educators by embracing their hair, identitarily, in an activist and counter-visual manner. After all, this attitude of taking courage and owning one's hair generated important narratives for everyone present in the online conversation with images. The conversation in which one self-portrait dialogued and intertwined with the experience of another's self-portrait, constructing threads of empowering narratives.

This was a conversation that manifested ways of constructing visual culture, showing that more than the image itself, the focus of the conversation was everything that was thought, practiced, and articulated in relation to it. We experienced the visual through culture in this interplay of self-portraits as images of self with another(s).

## Counter-Visualities Producing Teacher Activisms

Rose (2011) highlights the fact that if people photograph what seems most important to them, the photographs produced avoid the traps of representation. In the 'presentation,' like those of Licenciandas 1 and 2, self-portraits prompt us to speak; photos with family make the family speak: speaking through images.

As Rose points out, one of the critiques of representation politics is the concern that by identifying oppressive representations, we may be reproducing the power relations they embody rather than dislodging them, especially with images that appear "normal" to us.

During the online conversation with images, Licencianda 1 shared her experiences, while Licencianda 2 commented on the images but had not uploaded her self-portrait. However, in the dynamic of the online conversation room, where real-time digital sharing was encouraged, it was requested that Licencianda 2 insert her image by the end of the class. This would allow for continued

reflection based on the images she produced. Licencianda 2 agreed, and shortly before the end of the class, her self-images were displayed on the screen. It is important to note that whether or not to turn on the cameras was an option and not an imposition. Consequently, regardless of individualized technical or aesthetic concerns, this movement removed tension without suppressing dialogue.

Image 3. Licencianda 2 in the Online Conversation Room with Images - Google Meet.
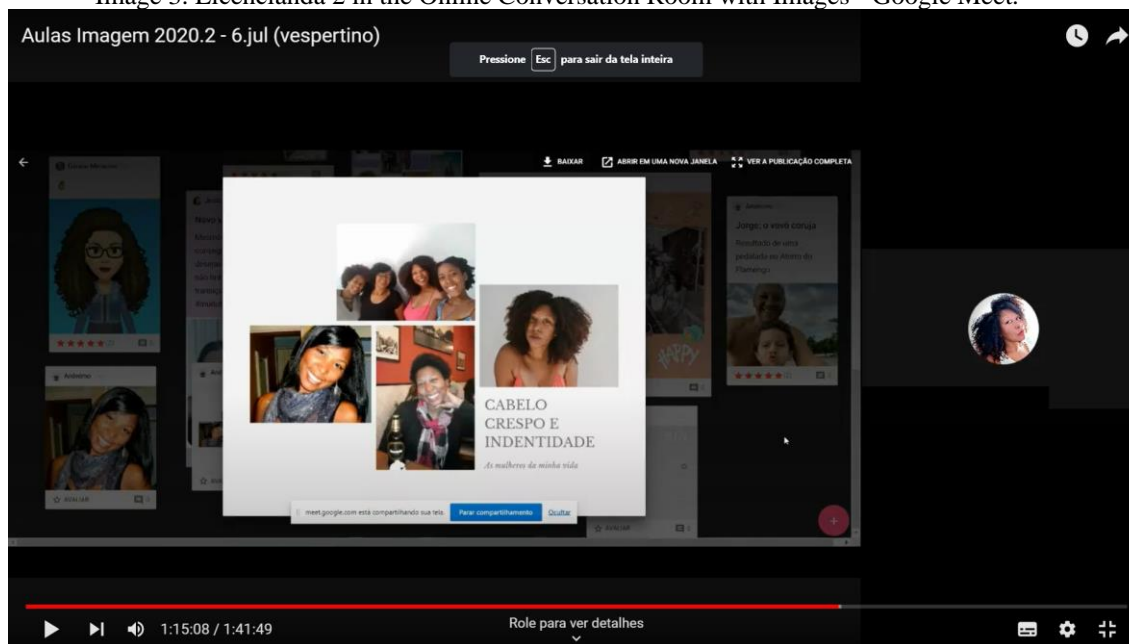
Source: Research material 2021.

Image 4. Zoom of the Image-Text of the Licencianda's 2 Self-Portrait.

Source: Research material. 2021.

During the display of the self-images (Images 3 and 4), Licencianda 2, like Licencianda 1, 'introduced' herself:

Licencianda 2: So, here I am in all stages: straight hair, when I got the cut, and with long hair, as it is now. I also included a photo of my mother and my sisters because, when I started this hair change process, I ended up empowering my entire family. [...] My sisters joined this whole movement with me. Everyone cut their hair, removing the chemicals, and my mother was the last to do it because she is older and a bit more resistant. But she saw how strong this movement was within our home, so she cut her hair too [...] this photo is very emblematic because it represents the liberation of a family, breaking away from a long-standing Eurocentric representation that does not represent us [...] (emphasis added by the authors)

We can consider that all different types of images offer views of the world, or ways to represent the world visually. Images that are never transparent windows, as they interpret the world and display it in very particular ways, reinforcing ways of seeing that are specific to certain cultural contexts.

The speech that concludes this segment of the account clearly points out this aspect, showing how the visual is associated with forms of power. When Licencianda 2 states that the new image represents "the liberation of a family," liberation from a way of presenting themselves "Eurocentrically" that did not represent their identity and culture, she is making a contravisual move. This movement is expressed, initially, through her choices and later through her narrative, which resonates in other contexts and subjects, producing critical reflections on the power relations that can be made visible with images.

Thus, this contravisual choice produces, in turn, a visual activism. It is about how we present ourselves and not how we are represented. In representation, someone speaks about us as educators, as when an image is placed in an advertisement or in a video for children. It is the same type of hair, the same type of clothing, the same tilt of the head. In contrast, when presenting teaching identities, this emerges completely differently, as it appears in a plural way as a form of visual activism in education.

Regarding culture and representation, Rose (2016) argues that whatever form they take, representations whether their explicit, implicit, conscious, or unconscious meanings—structure the way people behave and the way you and I behave in our daily lives. So, when we, as educators, engage in a dialogue, listening to the other(s) and waiting for what they have to say, and only then respond, even if they do not speak, we understand that sharing this space of listening enables conversations like this, and that "speaking first is to name and colonize" (MIRZOEFF, 2018, n.p).

When Licencianda 2 mentions "a Eurocentric representation that does not represent us," we can say, based on Rose (2016), that the Eurocentric model is a particular representation that aims to

be universal and, precisely because it is particular, does not 'present' itself as transparent or accessible to many perspectives. Hence the importance of engaging in "substantive conversations" (COLLINS, 2021, n.p.), which can only happen in communication channels if there is accountability for the ideas and actions of individuals and a "commitment to work on differences through listening and mutual learning."

Our online conversation with images, beyond being empowering, focused on how we present ourselves rather than how we are represented. As previously mentioned, in representation, someone speaks about us as educators, while in the presentation of teaching identities, we emerge as visual activist educators. With activism, Mirzoeff states that the goal is to use visual media to understand how changes are occurring in the world and also to help produce that change in society because "theory is not just words on a page, but also actions that are taken" (Mirzoeff, 2018) with images.

Final considerations

> (…) The act of seeing does not occur in a cultural vacuum; rather, it always happens within a context, and context guides, influences, and/or transforms what we see. For this reason, seeing is - must be -an active and creative process. (MARTINS; TOURINHO, 2011, p. 54)

What was experienced and presented reflectively in this article reinforces the above epigraph. The experience narrated reflectively allows us to perceive the relevance and authenticity of the accounts shared, especially in how the visualities pointed to movements of empowerment or contravisualities made visible in the very speeches and images of the students. It demonstrates the context that guided each individual's experience as part of the broader context of what is seen in this active and creative process of relating to images.

We can affirm that it is the reflexivity with/about/from, and especially beyond the images, as mentioned by Porres Plá (2013), that transforms the research participants into visual activist educators, particularly when considering that the meaning of visual culture does not reside in the images themselves but in the relationship we establish with them, in their value of use, and in the way they allow us to see and be seen through them (idem).

It is also possible to assert that, alongside the paths chosen in the use of images, it is the human interactions with these images that produce the visualities and visibilities that escape the logic of representation. This educational proposal through online conversations with images allowed us to perceive this moment of dialogue as a space for sharing the empowerment experienced by the group

of female students participating in the course, consequently broadening the reflection on the pedagogical practice and the research in question.

According to current debates:

> Contravisualities, just like visualities, are political. They stem from our interactions and the generation of meaning, from what we learn and teach collectively, and from our dynamics, conflicts, and changes. Contravisuality would be a response to the authority of hegemonic visuality in society, as Mirzoeff reminds us, through the right to look, which questions or provokes thought about the power dynamics of established images. (Manifesto on Contravisualities or Outravisualities in Education, 2021, n.p.)

Recovering the interview with Mirzoeff (2018), it is evident that, as Valle (2020) notes, discussing and analyzing the power of images as (con)formers of contemporary identities and their issues within the realm of education is part of valuable practices for teacher training.

Gomes (2021) further complements this by stating that the study of the cultural dimension of images emerges as a field of knowledge production capable of underpinning educational practices committed to the interactions and formations of individuals.

In this way, the practices and narratives produced through conversations with images, while highlighting the activist dimension of the choices made by the students, served as formative elements for all participants in the discussion.

Isn't this the purpose of an online conversation space with images for pre-service teachers, especially during a pandemic: to strengthen their sense of identity and how they express who they are at a time when their ways of being need to be reinforced?

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