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ETHICAL CONSIDERATIONS FOR A SUSTAINABLE BIOPEDAGOGY IN COLOMBIA

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Abstract: This research proposes a reflection on the Ethical dimension, for the configuration of a Senticreante Biopedagogy in Colombia, deals with the problem of disciplinary pedagogical practices that opt for the formation of subjects from rationally delimited objects of knowledge, and omit the sentient singularities of the subjects that cohabit multicultural and pluricultural landscapes. Located in the biocentric paradigm, from a transdisciplinary methodology (Endoesthetics, Auto biography and Creation research), this research proposes to turn towards sensitive aesthetic possibilities, as a hopeful bet for the bioethical civilizing advance in Colombia. Preliminary conclusions show the urgency of new relationships between human-nature, local-universal culture, center-periphery, school-civil society, colonial-decolonial thought.

Keywords: Biopedagogy, interculturality, art education, ethics.

This article arises from the critical reflection of the teaching experience in the field of art education in Colombia, it is situated in the framework of the research entitled Biopedagogía Senticreante: artistic and cultural training for teachers of the XXI century, under the direction of Dr. Joselín Acosta, the methodology proposed is the Endoesthetic biosphere (Duque, 2107), transdisciplinary dialogue, between the dialogue between auto ethnography and creation research (Asprilla, 2013), part of the problematizing approach regarding disciplinary pedagogical practices, supported by standardization devices present in the common educational structures, which reduce the teaching-learning process, to objects of disciplinary knowledge rationally delimited. These practices omit the sentient

dimension of the subjects that cohabit in multicultural and pluricultural landscapes of our country¹ (Lorca, 2023), as well as the vitality of their ecosystemic relationships. In the structure of these practices, it is denoted how art education has subordinated the experience -ethical-aesthetic- of the arts (Villamil, 2013), to the demands of educational environments dependent on mercantilist dynamics that amplify homogenized cultural representations, under a unique cultural model separated from sentient understandings (Vallaey, 2009, Francisco. P, 2020).

In this context, artistic training processes lacking aesthetic experience, with respect to the practical knowledge of cultures and devoid of sensitive experience (Jauss, 1972; Dewey, 1988), are situated in this context. These absences result in practices that are currently characterized by the serialization and reproduction of media forms of expression, poured into object bodies, trained for exhibition. Hence the instrumentalization of the experience of art in artistic pedagogical practices, subject to standardized patterns aligned to the demands of competitive aesthetic production environments, in the style of “ethical dis-teaching” (Vallaey, 2009), which is imposed on the sentient ethical understandings capable of forging the character of communities and their orientation towards prudent actions that channel the hope of a good life (Capitan, 2019; Cortina, 2000).

In this way, rational artistic pedagogical practices, heirs of colonial thought, circulate through scenic, mechanical and homogenized representations, enunciated as aestheticized projections resulting from a globalized world. Thus, they omit the creative experience of master artists² (Nieves and Llerena, 2018) and

1. For Lorca, 2023: the notion of cultural landscape as a collective interpretation of a territory by those who inhabit it deepens the importance of culture in the definition of a space in which there are identity references with historical, archeological, paleontological and ethnographic value.

2. For Nieves and Llerena (2018) the artist teacher is one who experiences sensitive, affective, social and cognitive affectations, this experience results in their artistic and pedagogical practices.

their students, by ignoring them as reflective and free subjects, in terms of the intersubjective validity of their cultural rights and in the configuration of identities in a continuous becoming (Villamil, 2013).

From the above, it can be indicated that these makers of art education, i.e. the master artists who lack sensitive aesthetic experience, join spaces for the generation of aestheticized representations that distance and even deny the living cultures that they suggest to represent, as well, omit the felt needs of multi- and pluri-cultural landscapes, to the extent that they annul their own dimension of current socio-cultural subject and creator of that same culture that constitutes them, according to Ospina (2022) "We need to know to which country we belong, since, with respect to many urgent things in the world, there is a knowledge that has to be located. There are problems that must be solved in intimate dialogue with the territories" (p. 131,132). In the case of Colombia, a country that has suffered war, and despite having signed the peace agreement in 2016, reports shameful figures of murders of human rights defenders ranging between 700 and 1,100 people (De Sousa, 2021), see bloody rivers running through the length and breadth of multi-cultural landscapes marked by the denial of differences, harassed by radicalized positions to the point of no return, death.

In these thanatological landscapes, the hopeful message of the truth commission emerges like a phoenix, a call "to all human beings, beyond political or ideological positions, cultures and religious beliefs, ethnicities and gender" to implement the peace agreement in a comprehensive manner, this call lies in its final report: There is a future if there is truth, Declaration of the Commission for the Clarification of Truth, Coexistence and Non-Repetition (2022). Through this report, it urges to embrace the reality of the victims, to become aware of a regrettable barbarism, fed by mas-

sacres, false positives, the pain of children, the bodies broken by contempt and prejudice in the face of indifference, the wandering multitude, the peasants in the battlefield, the segregation of indigenous, black, Afro-Colombian, Raizal and Roma, above all, it calls to live democracy, justice, for the non-repetition of barbarism.

Colombia needs to advance in a bioethical civilizing process, and for this the communities have to enter to act in the ethical-moral debates, this should be a persuasive process (Villamil, 2013), because it will be a highly valuable process for the country, in it the institutions (school and university) will have wide responsibility, it will be a challenge for the exercise of freedoms that foresee future projects (Cortina, 2000), without the emergence of other pedagogies, this bioethical civilizing process will not be possible.

In the face of this situation, the ethical and aesthetic experience of the arts is a power for the mobilization of living agencies, processes of de-subjection of this predatory model of unique and universal culture (Agamben, 2011; Fornet, 2019; Tassin, 2012). The bet for a different pedagogy is situated in a socially responsible contemporary ethic, a new community ethos that recognizes the knowledge of ancestral and popular cultures, in this case Latin American. A different pedagogy, which from the arts enables coexistence and exchange among the diverse forms of life, as well as the construction of new fair relationships. A systemic bet from the arts, which recognizes the importance of life in all its forms - *a Biopedagogy*- (Pachega, 2019).

In this way, the emergence of a Biopedagogy that is a hopeful bet,³, requires a systemic ethical stance that interpellates the complex relationships between the meta, meso, macro, micro levels (Morin, 1993), therefore, that commits its action to "the theoretical analysis of complex facts and the intellectual awa-

renewal of disparities and injustices that is the cause of solidarity position taking” (Morin, 1999 as cited Vallaeys, 2019), which procedurally translates into intersolidarity.

Now, at this point it is necessary to underpin the bet of a Senticreante Biopedagogy from four contemporary ethical dilemmas, related in a complex way between the meta, meso, macro, micro levels, in order to mobilize the advancement of a new intersolidary community ethos:

a. Goal, ***the rupture of the original sense of harmony between humans and nature***. Event in which humans became the center of the world, from a hierarchical order that subordinated nature, generating unequal and predatory relationships (Domínguez, 2022; Perlo, 2020), it is necessary to repair this relationship from ***the agency of a systemic ethics*** (Vallaeys, 2009) that through retroactions progresses in protection, welfare and harmonization of the common dwelling.

b. Macro, the universal mass culture imposed by ***the market in a globalized world***, where the universality of the contents transmitted by the media penetrates most private and intimate spaces, while displacing local traditions and establishing others (Morin, 1966; Babero, 2003; Serulnikov, 2020; Zapata, 1974), it is essential ***the emergence of new knowledge relations, to become aware of the complexity of the diversity of all cultures, to understand that collective equitable actions are more effective for the achievement of good living on the planet.***

c. Meso, ***the unbalanced relationship between center - periphery***, supported by the primacy of the center, the hierarchization of subjects and the ties of dependence on a global scale (Boaventura, 2005; Freire, 1992), ***the agency of a dialogic ethics built from the interso-***

lidarity of all peoples, especially those who have been silenced, stigmatized and oppressed, urges to create possibilities for glocal dialogues, in which the ability to feel affected by the problems that are apparently distant or alien, the construction of a world in which everyone assumes equally the consequences of their actions, from their condition of anthropological and contextual vulnerability (Martínez, 2020).

d. Micro, ***the gap between teacher training processes in the faculties of education and the realities of the school***; higher education deals with issues different from those of basic education, therefore, curricula, competencies, proposals for learning outcomes, projects, do not weave direct and relevant relationships (García, et. al, 2020; Zubiria, 2020), it is ***urgent an ethical training with social responsibility, woven in the harmonization of conscious emotion, critical reflection, and empowered collective action***, to solve problems of the immediate environment, through democratic participation in the social, cultural and political life of their communities.

This ethical formation can be built from a Senticreante Biopedagogy that places life at the center of the systemic search, from the living experience that crosses the paths of chance and uncertainty, at the very moment in which it dissociates itself from the rationalist pedagogical myth that divides the world in two; between a higher intelligence and a lower intelligence (Rancière, 2003, p. 8). Consequently, the master artist will not be pleased to teach eruditely the “knowledge he possesses” to an inferior intelligence that waits for that superior act, but rather, the master artist will be able to promote learning processes from the discovery of common issues, around which relationships will be woven from will

to will. In the words of (Cardona, 2012, p. 64), this will allude to a poetics of the didactics of art teaching, a teacher who from his pedagogical work deals with the learning-teaching processes in the framework of contemporary ethical dilemmas, observable in the practices and not only in the theoretical dissertations of the teachers called explainers by Rancière.

In summary, there is an urgent need for the emergence of new relationships between: i) human - nature, ii) local culture - universal culture, iii) center - periphery, iv) school - civil society, v) colonial thinking - decolonial thinking (Walsh, 2005), vi) teachers - specialties, new relationships that allow the transition from rationalist pedagogical practices to humanizing practices, which favor the recognition of the realities and processes of intercultural subjectivation UNESCO (2022).

A Senticreante Biopedagogy that opens paths for reconciliation, resilience, the construction of other identities, compassion, intersolidarity, in short, compassionate interdependence among all forms of life, from three concrete tasks: i. The pedagogical challenge, it is the mission of the faculties of education to train teachers aware of the needs and acting on the problems that afflict humanity today. ii: Decolonize from Latin America, open possibilities for a Biopedagogy, which accounts for the multiple forms of relationship, construction of knowledge, knowledge, understanding of ancestry in dialogue with the present, a bio-empathic and intercultural education. iii. The configuration of new aesthetic narratives: teacher-artists, trained in an ecosystemic biosphere, will educate an ethics with social responsibility, woven in the harmonization of conscious emotion, critical reflection, and empowered collective action, for the preservation of the planet.

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