

The Pennsylvania State University

The Graduate School

College of Education

**MORE THAN MEETS THE EYE:  
ADULT EDUCATION FOR CRITICAL CONSCIOUSNESS  
IN LUIS CAMNITZER'S ART**

A Dissertation in

Adult Education

by

Ana Carlina Zorrilla

© 2012 Ana C. Zorrilla

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of

Doctor of Education

May 2012

The dissertation of Ana Carlina Zorrilla was reviewed and approved\* by the following:

Elizabeth J. Tisdell  
Professor of Adult Education  
Dissertation Advisor  
Chair of Committee

Ilhan Kucukaydin  
Affiliate Assistant Professor of Education

Peter Kareithi  
Associate Professor of Communications and Humanities

Robin Veder  
Associate Professor of Humanities and Art History/Visual Culture

Fred M. Schied  
Associate Professor of Education  
In Charge of Graduate Program in Adult Education

\*Signatures are on file in the Graduate School

## ABSTRACT

The purpose of this study was to explore the connection between art and adult education for critical consciousness through the conceptual art of Luis Camnitzer. The theoretical framework grounding this research was critical public pedagogy, influenced by both critical theory and Stuart Hall's systems of representation (1997). This framework attempts to understand the learning and unlearning that takes place through various texts and in public venues. The study aimed to further understand adult education for critical consciousness through art as evidenced in the work of Camnitzer. There is limited literature on critical public pedagogy because it is a nascent branch in the adult education field. For data collection, this qualitative research study used interviews with conceptual artist Luis Camnitzer and with others familiar with his work as well as textual analysis of his work.

The findings of the study indicated that Camnitzer exemplifies the connection between art and adult education for critical consciousness. First, his work encourages interaction and critique of ideas and social conditions of society, and he hopes that his art will help re-present reality in ways that the audience may not have expected. Secondly, it promotes exploration of the relation between art and politics, and art as a communicator and mediator of culture. Third, Camnitzer uses a variety of media to foment challenges to the status quo while also involving the audience in a unique role of co-creator of meaning. It is in this role that the audience awakens to a social responsibility drowned out by the conventionalities of the structures. All of these are hallmarks of critical consciousness and adult education. The final portion of the study considered the implications for theory, research and practice.

## TABLE OF CONTENTS

<b>LIST OF ILLUSTRATIONS</b> .....	<b>ix</b>
<b>ACKNOWLEDGEMENTS</b> .....	<b>x</b>
<b>DEDICATION</b> .....	<b>xii</b>
<b>Chapter 1: INTRODUCTION</b> .....	<b>1</b>
Background to the Problem .....	4
Art as Communication .....	5
Art as Adult Education for Critical Consciousness .....	6
Adult Education through Art as Critical Consciousness-Raising .....	9
Luis Camnitzer .....	14
Problem Statement .....	15
Purpose and Research Questions .....	16
Theoretical Framework .....	16
Critical Public Pedagogy .....	17
Critical Theory and Critical Pedagogy.....	18
Assumptions of Critical Public Pedagogy.....	19
Stuart Hall’s (1997) Theory of Representation .....	21
Methodology Overview .....	22
Significance of the Study .....	24
Assumptions of the Study .....	27
Limitations and Strengths of the Study.....	28
Definitions of Terms .....	29
Summary .....	32

<b>Chapter 2: LITERATURE REVIEW .....</b>	<b>34</b>
Introduction .....	34
Critical Theory and Artistic Expression.....	35
Critical Theory .....	35
Culture and Power.....	40
Art and Meaning.....	43
Art, Ideology, and Hegemony.....	47
Theoretical Framework: A Critical Public Pedagogy of Representation.....	49
Defining Public Pedagogy/Critical Public Pedagogy .....	50
Critical Public Pedagogy and Adult Education for	
Critical Consciousness .....	56
Hall's (1997) Theory of Representation .....	62
Arts Communication as Public Pedagogy .....	67
Art as Critical Public Pedagogy.....	69
How Art Acts as a Form of (Critical) Public Pedagogy .....	70
Art as Communication .....	70
Art and the Construction of Identity .....	71
Art as Resistance to Power.....	73
Art as a Tool for Mobilization.....	75
Adult Education through Public Art: Some Examples.....	77
Some Relevant Research on Arts as Adult Education for Critical	
Consciousness.....	80
Gaps in Research.....	87
Summary .....	89
 <b>Chapter 3: METHODOLOGY.....</b>	 <b>91</b>
Introduction .....	91
A Qualitative Research Paradigm .....	93
Case Study and Critical Textual Analysis.....	95

Case Study .....	96
Critical Textual Analysis .....	98
Critical Historical Analysis .....	98
Critical Cultural Textual Analysis .....	102
Background of Researcher .....	103
Participant Selection .....	105
Data Collection .....	107
Documents/Artifacts .....	107
Interview .....	108
Interview with Camnitzer .....	108
Other Interviews .....	109
Ethics and Informed Consent .....	111
Data Analysis.....	112
Verification.....	115
Confirmability .....	115
Credibility .....	116
Dependability .....	117
Transferability .....	117
Summary .....	118

#### **Chapter 4: FINDINGS: LUIS CAMNITZER AND HIS ART AS**

<b>CRITICAL PUBLIC PEDAGOGY .....</b>	<b>119</b>
Introduction .....	119
Biographical Overview .....	121
Exiled in Uruguay .....	122
Exiled in New York.....	123
The Effects and Responsibilities of Being “In Exile” .....	127
Encouraging Interaction and Critique Through Art .....	133

Camnitzer as Critical Public Pedagogue.....	135
Camnitzer on Art as Education for Critical Consciousness .....	137
The Relation of Art and Politics.....	138
Camnitzer’s Perspectives .....	138
Others’ Views .....	142
Art as a Communicator and Mediator of Culture.....	144
Camnitzer’s Perspectives .....	144
Others’ Views .....	147
Art as Education .....	151
Camnitzer’s Perspectives .....	152
Others’ Views .....	155
Art as Adult Education for Critical Consciousness.....	158
Camnitzer’s Perspectives .....	159
Others’ Views .....	170
Summary .....	175
<b>Chapter 5: DISCUSSION AND RECOMMENDATIONS.....</b>	<b>177</b>
Introduction .....	177
Findings on Adult Education for Critical Consciousness in Camnitzer’s Work....	178
The Relation of Art and Politics.....	179
Art as a Communicator and Mediator of Culture.....	180
Art as Education .....	182
Art as Adult Education for Critical Consciousness.....	183
Revisiting the Literature on Art and Adult Education for	
Critical Consciousness.....	186
Art, Communication and Culture .....	187
Luis Camnitzer’s Work and Critical Public Pedagogy.....	188
Art and Adult Education for Critical Consciousness in	
Luis Camnitzer’s Work.....	196

Hall's (1997) Systems of Representation and Camnitzer .....	198
Implications for Theory and Research .....	201
Critical Public Pedagogy .....	202
Implications for Theory.....	202
Implications for Research.....	204
Arts-Based Learning.....	205
Implications for Theory.....	205
Implications for Research.....	207
Non-Northern Focus .....	208
Implications for Practice .....	209
Limitations, Strengths of the Study .....	214
Limitations of the Study .....	214
Strengths of the Study.....	215
Final Thoughts .....	217
<b>APPENDICES .....</b>	<b>222</b>
Appendix A: Interview Questions for Luis Camnitzer .....	222
Appendix B: Supplementary Interview Questions for Luis Camnitzer .....	226
Appendix C: Interview Questions for Other Contributors .....	228
Appendix D: Papers from <i>Self-Service</i> (2011) .....	231
<b>REFERENCES.....</b>	<b>234</b>

**LIST OF ILLUSTRATIONS**

Figure 1: <i>This is a Mirror You are a Written Sentence</i> (1966-1968) .....	126
Figure 2: <i>Arbitrary Objects and Their Titles</i> (1979).....	127
Figure 3: from <i>Uruguayan Torture Series</i> (1983-1984) .....	129
Figure 4: from <i>Uruguayan Torture Series</i> (1983-1984) .....	130
Figure 5: from <i>Uruguayan Torture Series</i> (1983-1984) .....	131
Figure 6: from <i>Uruguayan Torture Series</i> (1983-1984) .....	132
Figure 7: <i>Self-Service</i> (1996/2011) .....	134
Figure 8: <i>Last Words</i> (detail) (2008) .....	148
Figure 9: <i>Living Room</i> (detail) (1968) .....	161
Figure 10: <i>El Viaje (The Voyage)</i> (1991).....	163
Figure 11: <i>Memorial</i> (detail) (2009) .....	167

## ACKNOWLEDGEMENTS

This dissertation is the culmination of interactions in my life. Little did I know that when I began my Master's in Humanities program as Dr. Peter Kareithi's advisee, that my thesis on art and resistance which he chaired would take me in this direction—and that, surprisingly, he would agree to go along for the ride as part of my doctoral committee as well. Also included in this rollercoaster was Dr. Robin Veder, who helped steer my Master's thesis in the right direction and did so in this dissertation. I appreciate both Peter and Robin for their support, guidance and friendship in these past years.

The Adult Education department of Penn State Harrisburg is commendable. Even though they are not officially on this committee, Dr. Edward Taylor and Dr. Patricia Cranton must be recognized for their patience, humor and guidance throughout this process I was to trust. I also want to acknowledge Dr. Ilhan Kucukaydin whose contributions enriched my own learning of critical theory and writing of this dissertation. Without these individuals' knowledge, expertise and friendship, this point may not have been reached in this timely and sane fashion (as sane as a doctoral process can be).

I especially want to acknowledge the work and support of Dr. Elizabeth J. Tisdell, whose guidance and help throughout this program was vital. Like a good teacher, she guided and supported my own learning and expertise and also learned along with me. When I read Camnitzer's comments on one of his editors, I smiled as I felt the same way about Libby: "After receiving her corrections, I realized that she must have felt as if she was walking on wet mud, with very few twigs to hold on to" (Camnitzer, 2007, p. xiv). It is hard to express my gratitude, but I know I have gained a colleague and friend.

It is with enormous gratitude that I present the contributions of those I interviewed. Even though I have never met Luis Camnitzer, I feel I have known him for years. His work continues to be challenging and refreshing. The graciousness and openness with which he responded to my questions took this research to a deeper place. I appreciate his contributions to the research and to my growing critical consciousness. I also acknowledge the additional work of Deborah Cullen and Sofía Hernández Chong Cuy who gave of their time and experience to enrich this dissertation.

It takes a village to complete a doctoral program. The support, encouragement and patience displayed by all who have known me in this process were much needed. Most importantly, my husband Carlos Díaz and our daughters Brisa and Dalia Díaz-Zorrilla kept my focus and kept it real. I appreciate this all very much.

## DEDICATION

I dedicate this culmination of my studies to my daughters Brisa and Dalia Díaz-Zorrilla and husband Carlos Díaz without whose support, humor and prodding this summit would not have been reached. As Camnitzer discussed with Cesarco (2011), may you never forget the power of a single dot. Continue making a mark in your world like you have in mine.

## CHAPTER ONE: INTRODUCTION

Art is a form of communication. It is present in every culture, and often acts as a means of education. Examples abound of the use of art as a means to educate for critical consciousness and possible social change. Attempting to understand the bombing of the town of Guernica by German and Italian warplanes on April 26, 1937, Spanish painter Pablo Picasso created a large mural in black, grey, and white depicting the suffering, chaos and mutilation encouraged by General Francisco Franco's fascist army against the Republican resistance during the Spanish Civil War. On global tour since its creation and until the death of Franco and the installation of a democratic republic, the work entitled *Guernica* has become a reminder of the tragedies of war and a cry for peace recalling the unnecessary killing of civilians and other atrocities during war (Walther, 1995).

Spanish and Latin American histories come together in another example of art tied to critical consciousness. The year 1992 marked five hundred years since the arrival of Christopher Columbus on American soil, an event not celebrated by descendants of the largest genocide in the Americas which started with the arrival of the Europeans. Performance artists Coco Fusco (Cuban-American) and Guillermo Gómez Peña (Mexican) recalled these events by presenting themselves as aboriginal inhabitants off the Gulf of Mexico going about their daily routine in a zoo-like cage in museums. Through this performance, they raised the postcolonial cry of indignity and rebellion of years of injustice and murder (Fusco, 1995).

Another example from Latin America looks at the long history of the Americas before and since the Spanish arrival. In exile during the late 1940s and 1950s, Chilean poet Pablo

Neruda continued writing with political undertones to express his ideas and emotions about history and life. His poetry collection *Canto General (General Song)* explores the vast and convoluted history of the Americas, from the pre-Columbian civilizations, through the periods of abuses of power, and up to modern times with U.S. imperialism. The first half looks at the linear history of the continent, later focusing on historical individuals (not always well-known) before embarking on a thematic overview of the creation of identity in recent decades. Some poems retrace the gloriousness of the continent, the early inhabitants and the clash of cultures and its impact on today's Latin Americans who contemplate the ruins of the past. Others demand some reason in the Cold War where individuals fall prey to the rhetoric, for example. *Canto General* is a marginal history of the Americas that cries for the justice lacking in the continent at the time it was written, and even today (Neruda, 1950).

A final artistic example that can raise critical consciousness in the audience comes from Brazil. Commenting on his native Brazil, Chico Buarque's music includes socio-economic and cultural critique shared by much of Latin America today. During the tumultuous military dictatorship in 1960s Brazil, several of his songs including *Tiradentes* and *Bolsa de amores* were prohibited. His song *Apesar de você (In Spite of You)* was overlooked by the military censors despite its hopeful message for a brighter tomorrow, in spite of the dictatorship. The power of censorship can leave artists in limbo, unsure whether their works will be destroyed or approved (Molotnik, 1976).

The scenarios described above exemplify instances in history when artists turned to their preferred media to express themselves over a situation of injustice. The creative response to such situations presents a sample of the variety of media used in responses to circumstances where there was misdistribution of power. Though there is diversity in media and artistic

expression, one characteristic tying all these is the need for expression to help construct a new understanding of the reality by first critically looking at the situation, sharing this perception and envisioning a more just society. This use of creative expression for critical consciousness is indeed a form of adult education. Life is grounded on social interaction consisting of expressing thoughts, scrutinizing those morsels and interpreting meaning with tools at our disposal. The construction of reality through artistic expression can empower the creators and the audience in the comprehension of their vision of the society and their position in it. Thus, both can gain a better understanding of society and the world (Greene, 1995). Through adult education for critical consciousness and art which enables self-awareness, one can “overcome passivity” and wake up “to a world in need of transformation, forever incomplete” (Greene, 2007, p. 660). Art “creates its own reality which remains valid even when it is denied by the established society” (Marcuse, 1978, p. 27). This is the power of art: to move the movers of mountains.

A critical look at the social context as well as the creation of meaning and identity allows for the exploration of the role of creative expression as a means of adult education in raising critical consciousness, along with possible resistance and social change. Critical consciousness deals with the oppressive structures that can be constructed and challenges through collective action (Nygreen, 2011). Adult education that awakens this critical consciousness promotes transformation in thought and action that changes the individual and society (Tisdell, Hanley, & Taylor, 2000). Art can be defined as “a human activity consisting in this, that one man [*sic.*] consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings and also experience them” (Tolstoy, 1899, p. 43). There is a relationship established between the creator and the audience which is the focus of this study as being a means to educate for critical consciousness. The variety of art forms

(such as poetry, pottery, performance, and prints), communicate even though their message may not be direct and initially clear (Morrison, 1991). Art emancipates “sensibility, imagination, and objectivity” (Marcuse, 1978, p. 9). It is a vital part of who we are and how we learn about ourselves and our community. Art, particularly visual arts, are essential to changes in cultural identity and socio-political interactions and discourse. Like education in general, art can help us become more human by shaping our thinking about the world and creating new relations with it (Freedman, 2003). As such, it has a role in educating for critical consciousness.

Art is often a non-verbal medium for expression and learning that is overlooked by adult educators and researchers (Morrison, 1991). For this reason, this study proposed a closer look at the connection between art (visual in particular) and adult education, which guide to critical consciousness and have the potential to result in personal and social change, largely from the perspective of the artist and those who have been influenced by his or her work. This chapter begins by first providing background to the problem, before introducing the purpose of the study and the theoretical framework, methodology overview, significance, assumptions, strengths and limitations of the study. A brief definition of salient terms appears at the end of the chapter as well. A background to the problem grounded the exploration of the study, which is discussed below.

### **Background to the Problem**

In providing background to this study, art is first discussed as a means of communication and thus a form of education. Secondly, the extension of art as adult education is explored before focusing on its role in raising critical consciousness that may bring about social change. This final portion is the focus of this study. This discussion formed the foundation for this study

about the intersection of art, adult education and critical consciousness through the work of Uruguayan conceptual artist Luis Camnitzer.

### **Art as Communication**

In order to explore the thesis connecting art and adult education for critical consciousness, art needs to be defined as a form of communication, though “there can be no conclusive definition of ‘art’ nor any final word as to what an adequate engagement with an art form ought to be” (Greene, 2009, p. 2). Like the word “culture” (Williams, 1983), art is a difficult word to define, for “there really is no such thing as Art; there are only artists” (Gombrich, 1995, p. 15). Art is seen as the ““most effective mode of communication that exists”” (John Dewey quoted in Mattern, 1999, p. 54). Through this communicative characteristic, art “may bolster the morale of groups and help create a sense of unity, of social solidarity” (Albrecht, 1968, p. 390). Whether directly or indirectly, it can encourage solidarity by heightening awareness of the context in which it appears.

Art can be an effective tool of communication but one that is influenced by the contextual reality. Through texts comprised of symbols and signs, we are able to comprehend and envision, invent and imagine (Chuaqui, 2005). Art is a means for exploration of various ideas (even taboos) where norms and reality can be subverted (Prentki, 1998), as well as reinforced. At the same time, cultural objects such as artworks change their meaning and nature depending on their production (Adams, 2005).

However, there are some key themes about art as communication. First, art offers the opportunity to understand better our reality, which therefore allows us to change society (hopefully positively). Second, art gives space for critiquing society through artistic interpretation of reality. Third, art provides a re-presentation of the perceived reality to increase

our understanding and search for improvements (Greene, 1995). The argument that art is communication must be countered with the acknowledgement that not all art aims for a greater good and that not all communication can be seen as critical and counterhegemonic. Sometimes art is used to promote the status quo and encourage the conformity of those interacting with the work of art. Without overlooking this perspective but rather emphasizing the critical aspect of some art, both art and adult education for critical consciousness allow for a greater sense of community through connecting individuals with ideas and identity, as explored in the next sections.

### **Art as Adult Education for Critical Consciousness**

Since adult education is more than just passing knowledge, it can be argued that art is an extension of adult education for critical consciousness (Greene, 1995). Art is about a quest for renewal of a common world, made stronger through art. The arts allow people to learn in new ways and to experience themselves and each other from new perspectives and understandings (Tisdell *et al.*, 2000). Brookfield (2005) discusses the fact that Herbert Marcuse emphasized the important role of art in the consciousness for social change, although Marcuse was talking about the role of aesthetics and not necessarily explicitly political art. Educating for critical consciousness requires on drawing on multiple ways people construct knowledge in order to analyze the role of power relations to act for social change (Tisdell *et al.*, 2000). Making use of the arts or analyzing art is one way to do that. The arts also often open the viewers to a sense of possibility (Greene, 2005) by allowing those who interact (viewers and creators) to explore future alternatives. There remains a sense of unfinished work or a new vision when the audience moves away from the work of art that is “authentically explored” (Greene, 2009, p. 2).

Adult education for critical consciousness is more than just teaching a skill. “Teaching that focuses narrowly on enhancing students’ technical skills too often curtails opportunities for productive imaginings” (North, 2009, p. 7). Adult education for critical consciousness aims at broadening the world view by critiquing the current situation highlighting imbalances in power structures. It aims at transformations of us and society by becoming aware of the societal structures and expectations that can dampen our growth as human beings (Brookfield, 2005; Giroux, 2004b; Tisdell *et al.*, 2000). Like adult education for critical consciousness, art helps create meaning about the world around us through various media such as language and images which are themselves systems of representation with their own conventions and expectations. Art is about learning more about oneself and the world, a point that has recently gained more attention in the field of adult education (Butterwick & Lawrence, 2009; Clover & Stalker, 2007; Lawrence, 2005, 2008). Art helps define the self in relation to the world and society by exploring hidden truths and deeper connections (Wuthnow, 2001). “The map is not the territory. To draw the map, the territory first has to be known in other ways” (Eisner, 1991b, p. 14). Through art, the person creating the work and the person engaged with it as audience can make new meanings and create new visions for a better community. “Meanings emerge as connections are made and new patterns form in experience” (Greene, 2007, p. 659). Art is “a way of perceiving and interacting with the world” (Prendergast & Leggo, 2007, p. 1466) which includes one’s own life.

The world that surrounds us is not simply reflected back to us through art, but rather it is understood through these systems. Representation, therefore, is a process through which we can construct the world around us and also make meaning from it (Sturken & Cartwright, 2001). Meanings are not found in the individual parts of the work (image, words, notes, movements) but

rather are acquired when the artist or audience creates a relationship with the work. For example, the image of *Mother Bathing Her Child* acquires meaning not in the mother, the water basin or the naked child, the colors used, the strokes employed, but in the relationship with the artwork established by the artist (in this case, Mary Cassatt) and/or the audience who then gain a better understanding of reality through interpretation of the painting.

One cannot forget the effect of art on identity (especially visual culture in modern times considering the influence of media such as television, movies and logos and their potential of impacting many people to mobilize for social change or for consumerism). “Education is a process of identity formation because we change as we learn; our learning changes our subjective selves” (Freedman, 2003, p. 2). Art shapes how we think and relate to our world by allowing us to create new knowledge about it and about ourselves. We change as we interact with art.

In this media-bombarded society, we interpret and create meanings almost automatically. The social context and the rules of the language determine meanings, forcing them to constantly change (de Saussure, 1974). Linking this idea to visual culture, a means of communication is the sign, which is made of two parts: the signifier (an image, a word, a sound) and the signified (the concept evoked by that signifier) (Barthes, 1967). Together the signified and the signifier form the sign which exist within a socio-historical and cultural context. As such, interpreting these signs helps us examine our assumptions and beliefs. All communication is encoded and decoded (Hall, 1997). Meaning is encoded at the artwork’s creation within a certain context and can then be decoded as the viewer consumes it. Meaning-making involves “interpreting clues to intended, unintended, and even merely suggested meanings” (Sturken & Cartwright, 2001, p. 26), but means a constant accepting and rejecting of meanings and associations.

The use of artistic expression in adult education that is liberatory can be found in communities that have been victimized by domination (Kidd, 1984). Often the arts (in particular popular theater such as Theatre of the Oppressed used in many discriminated societies) occur in education in communities that were once colonized or discriminated against. Access to formal education is often limited, especially formal adult education. For this reason the arts help in the conscientization of adult learners who may find creative non-verbal expression more understandable than verbal expositions on their conditions. When adults understand the nature and source of their situation and the source of the injustice, they most likely want to change it, especially when searching realistic solutions and alternatives. The experiences they lived are integral to the education process of adults, making artistic expression a means for understanding their situation and for searching new paths of humanization. The same can be true for those who become aware of an unjust situation and who feel the need to act on that critical consciousness.

Though not all art raises the critical consciousness of the viewer or creator by representing the situation in a critical way to then seek social justice through action, art should be an integral part of adult education, especially one that considers itself critical. Whatever the medium used, art can encourage self-definition and a connection with a larger community. Through this connection to a larger whole, learning means becoming aware of one's own history, owning the reality and reshaping the outcome (Mezirow, 2000). Art can encourage a critical view of society, which can allow for some form of personal perception (critical consciousness) and change, perhaps eventual social action to create permanent social change as a response.

### **Adult Education through Art as Critical Consciousness-Raising**

Art encourages individuality and exploration for the artist and the audience, while firmly holding the socio-cultural reality of the moment, though not necessarily always being activist art

(Eidelberg, 1969). Art can allow for the individual to determine how s/he wants to live and in so doing become changed and transform society as s/he wishes to alter it. Art has been labeled as “the inevitable precursor to social action” (Marcuse as cited in Brookfield, 2005, p. 201) because it encourages individuals to become aware of their reality (conscientization) through creative means. This awareness of the surrounding dynamics raises the critical consciousness which opens the possibility of critique and possible alternatives which may lead people to take action to change their circumstances.

By understanding art’s power to encourage a new understanding of reality, one can understand how it can encourage change in the status quo, much like critical adult education promotes conscientization and potentially social justice through action. Adult education for critical consciousness does not accept the values and imbalance of society on a rational level. Critical adult education needs to move from platonic musings of profound changes needed in this unjust society to social action by combining with more practical elements to move people to act in ways that promote social justice. Those espousing critical consciousness often feel the need to act on this new awareness to create a more humane society and a more human self. The unjust situations of oppression and abuse can be broken by knowledge and understanding of a situation. This new clarity (critical consciousness) thus aims to realize individuals’ humanity (Brookfield, 2005). Creating works of art is “our way of thrusting into the world, of grasping its appearances” (Greene, 2007, p. 660). Through interacting with works of art, individuals delve into the world around them and thus gain a more intimate understanding of it and seek possible solutions to the shortcomings of society like sexism, racism, ageism, and other discriminations.

Art is a necessary ingredient in critical consciousness-raising which may lead to action for social justice. Art offers the conditions necessary to wrestle with social dynamics of power

structures that can support injustices and to envision how things could be, though not all art encourages this critical view. It can permit the exploration of the possible actions to bring about social justice. “Imagination lights the possible’s slow fuse” (Maxine Greene as quoted in Allsup, 2003, p. 157). Art offers the vehicle to name the reality and thus understand it more but also to act upon it (Allsup, 2003). Creative endeavors allow for the exploration of possible actions upon our world. Art can present the opportunity of grasping and dissecting the real world which is sometimes difficult to do. Because of its complexity and layering, creative expression helps those who interact with art (whether the artist or the audience) in “reshaping our social reality in a more critical and egalitarian manner” (Cunningham, 1998, p. 17). Through art, human beings can reach for their desire: to be more than themselves. Human beings want to be whole, moving beyond the separation of individuality “towards a more comprehensible, a more just world that *makes sense*” (Fischer, 1964, p. 8, emphasis in original). The person wants to take in the surrounding world and thus appropriate it as his/her own while also becoming integral to it.

In the personal relationship with the world, education is necessary to break away from the traditional practices and foment new ones, which are explored through creative means. Like art, adult education for critical consciousness plays a central role in this awareness of the surrounding and the possible desire to take action to improve it. It is through learning that one becomes a member of a culture. Art is a social escape from the innermost secrets of the limited “I.” Those involved (artist and audience) want “to make his [or her] individuality *social*” (Fischer, 1964, p. 8, emphasis in original). Art opens the possibilities of exploring new meaning-making, and can easily be used as a tool for adult education to strengthen critical consciousness and perhaps activate for social justice (Clover & Stalker, 2007). The use of the arts opens up possibilities of learning and understanding that traditional methods of formal

education like lectures and readings discourage. “Using their own means of interpreting the world helps [students] to articulate their own analysis and to participate more actively in the educational process” (Kidd, 1984, p. 266). Adult education for critical consciousness is about awakening individuals and emboldening them to right the wrong situation perceived by challenging the status quo. Art can be used for conscientization, to better understand the person’s reality and to challenge areas of power imbalance. When new meanings are created, a transformation of the culture and circumstances can demand a change in power structures in society (Merriam, Caffarella, & Baumgartner, 2007).

Art facilitates the depth of learning that changes our worldview and challenges new relations. As such, art can influence adult education by encouraging a critical view of current environment and, in some cases, exploring possible alternatives. Such forms as theater or song can help the adult learner comprehend his or her situation in a clearer fashion by offering a space for deconstructing, constructing and reconstructing social dynamics and definitions (Marcuse, 1978). Art allows for expression of the heaviness of the structures and expectations of society which may lead to injustice and certainly to alienation and dehumanization. When adults understand the nature of their situation and awaken their critical consciousness, they will often want to act to change their situation, especially when searching realistic solutions and alternatives. The experiences they have lived are integral to the process of adult education for critical consciousness, making artistic expression a means for understanding their situation and for searching new paths of freedom (Kruger, 2001).

Artistic creation allows the artist to express his/her experiences and perceived reality. The freedom of expression can also be conducive for those interacting as creator or audience to find various solutions that may seem unrealistic or may be the best one. The work of art can

reach a larger audience who then becomes connected to the creator. “Every work of art causes the receiver to enter into a certain kind of relationship both with him [or her] who produced, or is producing, the art, and with all those who, simultaneously, previously, or subsequently, receive the same artistic impression” (Tolstoy, 1899, p. 41). Through this non-verbal dialogue, art humanizes those interacting with the work (both as creators and as audience) in formal and informal settings. Some art pushes the awareness of our connection to a larger community and to ourselves, by awakening our critical consciousness, making us realize we are human, an identity that has often been taken away by oppressive inhumanity and social injustice (Greene, 1990). Art can be a great tool in the adult education field, particularly from the critical and constructivist educational perspectives, since art allows people to search for their voice and help strengthen it to demand a change to the situation to bring a sense of wholeness and humanity. This learning and critical consciousness-raising can occur in educational settings that are formal (as in a classroom) or informal (as in a museum or on the street)—all places that “promote and facilitate cognitive change and reflection” (even if not their primary mission) (Taylor, 2010, p. 6).

Through adult education for critical consciousness, people can become emboldened to change structures that are stifling (Greene, 2009). Art “is committed to an emancipation of sensibility, imagination, and objectivity” (Marcuse, 1978, p. 9). A critical look at the social context as well as the creation of meaning and identity allows for the exploration of the role of creative expression as a means of education to strengthen a critical consciousness, to possibly move toward resistance and social change. Art allows more diversity and complexity in learning, as individuals share and learn more about themselves and each other while also making connections to society (Wesley, 2007). Many individuals, especially those associated with

critical consciousness, have turned to art as a means of educating those who continue blinded by the message of the powerful and whose social conscience is buried under layers of dehumanization. This type of education (aesthetic education) is “a form of literacy to empower people to read and name their world” (Kerka, 2003, p. 1). It promotes self-awareness which hopefully may lead toward a critical awareness of the dehumanization in today’s society. “Art cannot change the world but it can contribute to changing the consciousness and drives of men and women who could change the world” (Marcuse, 1978, p. 32). One example of how art can be used to educate for critical consciousness is the work of Uruguayan conceptual artist Luis Camnitzer, the focus of this study. A brief look of Camnitzer follows before an overview of the details of this investigation, starting with the problem statement.

### **Luis Camnitzer**

The Uruguayan conceptual artist and critic who was the subject of this study, Luis Camnitzer, considers art as a means to gain a new perspective about situations that often are not just (Camnitzer & al, 2002). Born in Lübeck, Germany in 1937 and emigrating from Nazi Germany with his Jewish family to Montevideo, Uruguay in 1939, Camnitzer is a conceptual artist and aesthetic critic who thinks of art as a political instrument. His focus is on the historical violence and injustice that continues to be perpetuated in the world (not only in Latin America). He has resided in the United States since 1964, being a professor of art at SUNY and curator of the Viewing Program at the Drawing Center of New York. Together with other artist friends, he created “The New York Graphic Workshop” which is described in more detail in Chapter Four. Camnitzer has written about Latin American art and conceptual art and the need to push the limits of art and the passivity of those interacting with art. Camnitzer assumes that “art, politics, pedagogy and poetry overlap, integrate, and cross-pollinate into a whole” (2007, p. 21). This is

evident in his artwork as well as his writings: from a curated exhibit marking the 500 year anniversary celebrations of the arrival of Columbus in the Americas to the last words of prisoners before their executions in US jails. These are examples of how Camnitzer exemplifies the junction of art and adult education for critical consciousness which was the problem to be investigated and which is explained more fully next.

### **Problem Statement**

As previously explained, art is the creative expression of individuals' relationship with the world. Art is a means of communication that is often non-verbal, particularly in the case of visual art. It has the ability to express reality as perceived by the artist. Through this expression, art can encourage a critical consciousness and thus explore a new vision of reality. Through art, "we can begin to understand the way our representations acquire meaning and power" (Staniszewski, 1995, p. 1). Several artists throughout history have used their art as a means to understand the reality, to present a critique of it in ways that seem less threatening (as compared to an open armed rebellion, for example), and to foster in themselves and viewers the possibility of a new direction which may lead to action and social justice. One such artist is Luis Camnitzer, whose work has raised questions about identity, political repression and injustice, and our understanding of reality (Princenthal, 1996). Art's ability to re-present reality lies at the heart of its connection to adult education for critical consciousness as a move towards personal conscientization and possible action for social justice.

Just as art can present a new understanding of the world and a new vision for its future, adult education for critical consciousness also encourages new understandings and visions through a critical lens and fostering a critical consciousness. This critical view of education promotes a need for changes in society to create a more just and equitable one. Education,

therefore, is never neutral (Horton & Freire, 1990). Much of the adult education literature involving art focuses on art education (how to view art or historical movements) rather than art as education (as a way to learn). The limited literature on art as a means to educate adults focuses more on performance art (theater, song, dance) than on visual art, such as Afzal-Khan (1997), Kidd (1984) and Kong (1995) while minimal studies explore visual arts in adult education and resistance (Vogel, 1974). While there is an emerging body of literature on the role of art in adult education (Butterwick & Lawrence, 2009; Clover & Stalker, 2007; Lawrence 2005) and a couple of research studies that have drawn on the arts or creative expression in learning (Clover, 2006; Stuckey, 2009), there is a lack of data-based research specifically examining the connection between art and adult education for critical consciousness and related areas. Further, discussion in the literature from the perspective of the artists is limited.

### **Purpose and Research Questions**

Given the lack of research attention to the role of art in adult education, the purpose of this study was to explore the connection between art and adult education for critical consciousness through the works of late twentieth-century Latin American artist Luis Camnitzer.

The specific research questions that guided this investigation on Luis Camnitzer as an example of the interconnection between art and adult education for critical consciousness were:

1. Using Luis Camnitzer and his work as an example, what is the interrelationship between art (particularly visual art) and adult education for critical consciousness?
2. How is art used as an educational medium to foster critical consciousness?

### **Theoretical Framework**

The theoretical framework that guided this study was grounded in the notion of critical public pedagogy which is influenced by both critical theory and Stuart Hall's work exploring

systems of representation (1997). While these intersecting perspectives will be discussed further in Chapter Two, a brief discussion of each is provided here to give background to the study as a whole.

### **Critical Public Pedagogy**

Public pedagogy assumes that there is much teaching and learning, education and mis-education that happens through what is presented in public venues that include media and popular culture; public arts such as murals, theater, and music; and venues such as museums, and other public spaces (Giroux, 2004c; Sandlin, Schultz, & Burdick, 2010). Public art often acts as a form of public pedagogy in what it teaches through representation. Art can be a form of activism when it uses a variety of media and spaces to challenge injustice and to foster expression of ideas that reflect the resistance and complexity of subordinate perspectives (Brady, 2006). In such cases, it moves beyond public pedagogy to critical public pedagogy that addresses imbalances of power. Because pedagogy and teaching is often a means of knowledge and identity construction that is an extension of hegemonic power, new sites to counter this ideology operate in a variety of institutions and formats, from advertising, museums, street theater, churches, mass media, etc. Central to this perspective of a critical public pedagogy is the view of adult education as a critique and a possibility (Giroux, 2004b).

To understand adult education as a critique of culture, one needs to better understand “culture,” one of the most difficult words to define in the English language (Williams, 1983). Culture is the social field where meanings are created and therefore where meanings must be challenged to reach a more just society. It is often learned not in a formal setting, but rather through informal interactions that sometimes occur in the public arena (Giroux, 2004d). Just as culture is organized and distributes power from diverse systems of representation, so too must

public pedagogy diversify its approach to contesting “the symbolic and institutional forms of culture and power” (p. 59). Before exploring critical public pedagogy in greater detail, a brief overview of critical theory lays the foundation of the critique made by adult education for critical consciousness.

**Critical theory and critical pedagogy.** Critical theory and critical adult education are both underpinnings to the notion of critical public pedagogy as a form of adult education. Critical theory is grounded in the work of Frankfurt School scholars who originally wrote in the aftermath of Nazi Germany to constantly critique systems of hegemony in order to prompt counterhegemonic activism (Brookfield, 2005). Marcuse (1978), who moved to the US from Germany during the Nazi regime, specifically explored the role of art in counterhegemonic work. He proposed that art functions as society’s consciousness through a dialectical aesthetic. Art moves the individual towards two-dimensional criticism of what he argues is a one-dimensional society (uncritical and conformist, accepting of the structure and dynamics) (Marcuse, 1964). In a similar vein, but in a different part of the world, Brazilian adult educator Paulo Freire (1971/1989) developed his pedagogy of the oppressed based on his experience of teaching literacy to adult learners and taught about the systems that oppressed them. His work is foundational to the work of adult education for critical consciousness. Those writing about public pedagogy (Sandlin *et al.*, 2010) and critical adult education (Brookfield, 2005) are influenced by critical theory and critical pedagogy.

In the United States, adult education tends to follow traditional values and social structures that are conservative in nature (Elias & Merriam, 2005). As such, what has been called a radical educational approach has not had a strong appeal, except in moments of crises (such as in the 1960s). Critical adult education does not accept the structures and values of

society, but rather proposes profound changes in society. These changes need to start with the individual who critiques the status quo in connection with society.

Adult education that takes a critical perspective grounded in critical theory or critical pedagogy looks at education as a way of awakening to the power dynamics and misdistribution as well as encouraging changes in society toward a more just one. This conscientization is necessary for education to empower (Freire, 1971/1989). Adult educators can become facilitators in this sense of discovery that allows for a critical view of culture (Elias & Merriam, 2005). Arts, therefore, become important in allowing learners to define current conditions and aspire towards a new view of society that is no longer dehumanizing.

**Assumptions of critical public pedagogy.** Adult education for critical consciousness typically offers a critique of the current reality and an exploration of possibilities that are more just (Giroux, 2004c). Critical public pedagogy is one of those possibilities. Because it is about unmasking and presenting injustice, critical public pedagogy has been described as unlearning hegemonic assumptions and structures (Jaramillo, 2010). It actively breaks free from the “imposed borders to take on numerous forms and enactments in many sites” (Huckaby, 2010, p. 73). Because critical public pedagogy searches for ways to connect with its varied audiences, it makes use of multiple artistic media. Creativity through the arts is therefore a necessity for adult education that is critical and public.

There are some assumptions that are central to critical public pedagogy and that will be flushed out further in the next chapter. Public pedagogy assumes that learning through the arts takes place not in a brick and mortar classroom. This is also part of the power of critical public pedagogy as it can “ambush” audiences to take a closer look at reality (Sandlin *et al.*, 2010). However, learning is not intentional for those interacting with it, in the same way that one

specifically intends to learn something if one takes a class on a particular subject. There is an element of unintentional learning that is part of critical public pedagogy, though the makers of any public art are typically intentional in creating an intended message. Camnitzer's work is an example of this critical public pedagogy that seeks to educate without necessarily fitting into a pre-defined educational institution or practice. Critical public pedagogy also assumes that anyone can access the information intended by the creators of the artwork, shifting the power balance to include those whose voices are often muted in the current social structures (Roberts & Steiner, 2010). In other words, critical public pedagogues assume a critical consciousness will result from interacting with the artwork. Camnitzer will often choose to present issues we as a society choose to ignore (such as torture committed under dictatorship) or voices that are muffled (such as the final words of death row inmates before execution). As creativity allows for the exploration of alternatives to the status quo, critical public pedagogy expects political conflict as part of the empowerment that takes place individually and collectively (Davis-Manigulate, Yorks, & Kasl, 2006). Central to Camnitzer's work (both visual art and critical writings) is the use of art as a way to explore new definitions of society and new possibilities. In other words, a critical social consciousness can result from interactions with his works. This new perception may or may not lead to action for social justice.

The element of challenging social structures and unjust power dynamics is essential in both Camnitzer's work and critical public pedagogy. The use of artistic expression to counter ideology in a public arena such as a museum or gallery encourages the formation of new meaning through creation and consumption of the artwork. As adult educators, Borg and Mayo (2010) note such public sites for "cultural contestation and renewal" (p. 37). Because of this, the theoretical framework of critical public pedagogy was suitable to inform this study. There is

an intersection between critical public pedagogy and Stuart Hall's (1997) theory of representation, which is overviewed next but explained in further detail in the second chapter.

### **Stuart Hall's (1997) Theory of Representation**

The systems of representation explored by cultural critic Stuart Hall (1997) are connected to the use of public pedagogy as a means to educate, especially in a critical manner. This theory supports communication (through encoding/decoding) necessary for meaningful interactions. The system of representation was initially discussed in connection to language as a system of representation using codes (de Saussure, 1974). This discussion of representation then moved from a linguistic realm to all forms of communication, including visual. Representation links language and concepts in reference to real or imaginary objects, people or events. Through representation we make meaning of our lives (Hall, 1997). Culture, therefore, becomes system of shared meanings as a shared language is necessary to communicate understandings (Du Gay, Hall, Janes, Mackay, & Negus, 1997).

Culture is a system of shared codes (or language) necessary for translations of messages (Hall, 1997). Whoever sees, hears or reads a sign is able to interpret them through the use of codes if they are familiar with those codes. Codes allow for the recognition of what is being referred to, which encourages ideas to be conveyed. Individuals express ideas and concepts through the internationalization of codes as individuals need to appropriate the codes of the language shared. This internalized process can be conscious or unconscious and expressed through the systems of representation (written, spoken, visual, or nonverbal). There is space for interpretation and making meaning in the process of encoding/decoding. Interpretation is a constant oscillation between past and present that changes with contexts of time and space (Derrida, 1976). This process is important when dealing with artwork. In the creation process,

an artwork is encoded with meaning because of the artist's purpose and the social context. As the audience interacts with the artwork, they decode the message and may alter it given their context. In order to decode one needs to interpret clues that hold suggested meaning that may or may not be intentional (Sturken & Cartwright, 2001). To interpret, therefore, one must constantly accept or reject meanings and associations, particularly those by the dominant ideologies that may not always be overt.

This concept of the systems of representation rests on assumptions, many similar to those of critical public pedagogy, such as the constancy of learning and unlearning and the notion of social conflict potential when resisting dominant messages. The system of representation assumes an audience that consciously or unconsciously interacts with the work of art. Camnitzer plays with the codes in many of his works, as is evident in the use of humor through juxtaposition of conflicting codes and different media. (This will be explained further in Chapter Four). The notion of encoding and decoding is founded on communication which may not necessarily mean verbal communication. Camnitzer uses verbal/written codes as well as images to communicate with others interacting with his works. There is an assumption of a message to be communicated as well, as is evident in Camnitzer's *Uruguayan Torture Series* (seen in Figures 3-6 and discussed in Chapter Four). Another assumption is that learning continues beyond the walls of an institution. This learning alters society in various ways. In other words, culture changes because of our interactions.

### **Methodology Overview**

The present study was a qualitative research study. Qualitative research focuses on issues of meaning-making and understanding a phenomenon from the perspectives of those who know it best (Patton, 2002). Qualitative research methods allow for quality data collection that

provides the best information to answer the questions set forth in this study (Merriam, 2002). In this study, the primary means of data collection was a series of interviews with Luis Camnitzer as well as textual analysis of his works (both written and visual art). Third-party documents such as articles about Camnitzer as well as interviews with educators and curators familiar with his work were additional means of data collection.

“Interviews are, by their very nature, social encounters where speakers collaborate in producing retrospective (and prospective) *accounts* or *versions* of their past (or future) actions, experiences, feelings, and thoughts” (Seale *et al*, 2004, p. 16, emphasis in original). Through in-depth electronic interviews and communications, Camnitzer spoke to his role, vision and understanding of the connection between art and education to promote a social consciousness in those interacting with his art works.

Along with the interview and e-mail correspondence with Camnitzer, his documents and artworks were analyzed for salient themes that touch on the topic of this study.

Documents/artifacts (such as his writings, images of his artwork and exhibits) are valuable sources of information that highlight the assumptions and beliefs of the subject in qualitative research (Prosser, 1998). However, as with any interpretation, there are many ways of gathering meaning of images and artwork, especially conceptual work. Because of the nature of interviews and textual analysis, flexibility in methodology is important in order to uncover as much valid information as possible (Seale, Gobo, Gubrium, & Silverman, 2004).

Interview responses and e-mail communications were analyzed and grouped into themes which were also collected with the themes emergent from the document textual analysis.

“Analysis *is always an ongoing process* that routinely starts prior to the first interview” (Seale *et al*, 2004, p. 26, emphasis in original). The analysis of the findings helped answer the questions

guiding this study and therefore contributed to the limited research on the intersection of art and adult education for critical consciousness.

### **Significance of the Study**

The significance of this study lay on different levels, from a global scale through disciplinary ones to a more personal grade. The significance on each level is explained next. This investigation focused on the intersection of the areas of interest: art and adult education for critical consciousness, which are defined in more detail in the next chapter. In neither of these areas was there literature focusing on the intersection of the two, which was one reason for its relevance to the fields.

The study of this intersection (art and adult education for critical consciousness) contributed to the field of adult education by exploring further the importance of art as a valid means of learning critically and embracing counterhegemonic ideas. The study of artistic forms also contributed to the field of adult education by deepening the understanding of learning in informal settings, such as galleries or other venues. As the theoretical framework of critical public pedagogy assumes, learning takes place in non-traditional settings. Therefore this study supported the value of non-rational learning in non-formal settings. This investigation into conceptual art by Luis Camnitzer also advanced critical views of adult education as a means to fostering a critical consciousness and encouraging the possibility of action for social justice by looking at one artist whose work has consistently dealt with issues of political repression and torture (Princenthal, 1996).

Camnitzer's valuable role in conceptualism allows for critical consciousness. Conceptualism abolishes the focus on the art-object, thus overlooking concerns over quality or style (Meyer, 1972). It critiques "the art object and formalist aesthetic strategies" (Felshin, 1996,

p. 17). It aims to move beyond the object toward interaction with the concept or idea wrestled with while lessening the gap between artist, audience and life. Conceptualism (as conceptual art is known in art circles outside of mainstream art circles) often present the intentions of the artists as part of their art (Meyer, 1972). “Conceptual artists take over the role of the critic in terms of framing their own propositions, ideas, and concepts” (p. viii). As such, the idea of the work is what matters, even though it remains hidden and therefore requires all to take responsibility for interpreting it critically. (More information on conceptualism can be found in the “Definitions of Terms” section below). The practice of the adult educator was strengthened as a connection was made between art and learning that is not solely rational, encouraging adult educators to incorporate affective ways of learning in their practice and as a means of fostering a critical consciousness.

Beyond the contribution to the adult education field, this study made contributions to the field of art education. Education and art have often been lumped as “art education” which tends to be closer to art critique than learning through art. This research closed the gap that divides art and education by presenting the case of Luis Camnitzer as an example of how art can be used as a means for critical learning for both the creator and the audience. The study encouraged art educators and adult educators to replace the dualistic view of learning of art as rational or emotional with a more integrated one that uses art to tap into ways of knowing that are post-Cartesian (hooks, 2003). The investigation at hand potentially offered a new understanding of art as a way to present reality in a new light and, thus, offer alternatives to what is being lived and understood: the intersection of art and adult education for critical consciousness. In some cases, it could encourage action to stop injustice.

This study looked explicitly at the art of one artist (Uruguayan conceptualist Luis Camnitzer) as he attempted to express his understanding of reality and thus gain more clarity for his own knowledge and create space for others to explore their own understandings and envision changes. At the same time, his works of art and writing are made public to encourage critical consciousness in other people. In some cases, the hope of the artist is to create a new vision for a more just world that pushes individuals to action for social justice because of their newly found or renewed critical consciousness.

This study also had personal significance. It deepened my own understanding of art and how powerful it can be. This idea of art being powerful was especially relevant, for art should be used for positive change that brings critical consciousness, but in the wrong hands could be used to teach conformity, elitism, or hatred. This study blended three passions of mine. Learning has always been a part of my life, whether in informal or formal settings. Particularly of interest to me is the informal learning that takes place as people incorporate to a culture and have their vision of reality shifted. Art has a way of changing our perceptions which is one of the reasons for my interest in art. Art in its various forms has helped reflect the different cultural experiences in the various countries I lived in. It helps me learn about the reality around me and express my need for a critical consciousness and social justice. There is a way of learning that takes place when someone interacts with art. This study explored critical learning through the works of Luis Camnitzer. The selection of this artist was primarily based on his known treatment of social injustice in his work. His Latin American origins were another factor as it returned me closer to my homeland. Having grown up and lived in various Latin American countries, my passion was in that region as elements of one country can be reflected in the

history of another. These factors drew attention to the impact of this study. With this in mind, the assumptions guiding this study are discussed next.

### **Assumptions of the Study**

As with any investigation, assumptions discretely guided the way the study was conducted. Several assumptions in this particular study are explained below.

- 1) There is some reciprocity in the interconnections between art and adult education for critical consciousness. Though they stand independent from each other, they can also relate to each other in ways that are mutually supportive.
- 2) Some form of learning occurs when interacting with a work of art, whether it is as an artist or as an audience member. The learning may not always be formal and may not always be evident and may not always be critical and certainly may not bring action for social justice. Yet there is a new way of seeing the world and the individual's standing in it because of the art work.
- 3) The artist in question exhibits the intersection between art and adult education for critical consciousness. However, it is important not to steer interpretations of Luis Camnitzer's work to fit this study so as not to misconstrue his works and writings.
- 4) Not all art aims for critical consciousness and social justice but all art aims for some learning (as seen in a new perspective or understanding). There is an element in art that aspires to re-present reality in a personal interpretation. This personal interpretation allows the artist or audience to reaffirm beliefs or challenge them upon interacting with the work of art.
- 5) Affective learning and growth can be studied in a meaningful manner. It is easier to study rational learning as it is often quantifiable. However, affective learning can still be

investigated in a way that shows change in learning. Other ways of knowing that are encouraged by the arts tap into this affective learning.

- 6) Though specific to one artist, this study could be a catalyst for other similar studies which can then reaffirm the interconnection between art and adult education in fostering a critical consciousness.

### **Limitations and Strengths of the Study**

Like any study, there were limitations and strengths to this study. There were several factors that limit the study at various points. These limitations are explained as follows:

- 1) Subject specificity: This investigation focused on one artist in one particularly historical period, which made it difficult to replicate, as with most case studies. The findings can be generalized up to a certain point, but are specific to this study.
- 2) Subject: Luis Camnitzer is a well-known artist in certain circles of knowledge in art, which made finding information about him difficult. The question stood out whether more information (especially primary documents) may exist in Uruguay or in resources of the Spanish language that may be more fully representative of his work.
- 3) Subject relativity: Because not much was written connecting art as a form of adult education, at times findings and interpretations were extrapolated. For example, when literature discussed connection between arts such as music with adult education, the connection was made between any artistic media and education, for the purpose of this study which specifically addressed conceptual art of Luis Camnitzer.

The strengths of the study included its focus on one artist's work (written and visual) as a means to explore further a nascent area in the adult education field. As previously explained, more attention has been given recently to the importance of arts as a way of knowing in adult

education for critical consciousness. This study gained strength because the subject Luis Camnitzer is alive and accessible, allowing further clarifications and more current information. The exploration of critical public pedagogy added power to the study. Another strength was my knowledge of art and Latin American culture which deepened the exploration of the subject.

### **Definitions of Terms**

Before further discussion of the investigation takes place, key terms and concepts need to be clarified. Though there are various definitions for some of these terms, the term's definition presented below was the one used in this study.

- 1) Adult education for critical consciousness: Adult education for critical consciousness does not accept the status quo and the values embedded in it. It proposes deep alterations in society by encouraging an awareness and critique of the status quo. It creates a space for individuals to critique their society and circumstances and explore possibilities for improving them, which may lead to action. Through adult education for critical consciousness, the individual can awaken to social responsibility. Adult education for critical consciousness was used in this study interchangeably with "critical adult education." However, this term "adult education for critical consciousness" emphasized the goal of transformation toward a critical consciousness. This transformation is in thought and action for change in the individual and society.
- 2) Aesthetic form: Another term for work of art. It has been described as "the result of the transformation of a given content (actual or historical, personal or social fact) into a self-contained whole: a poem, play, novel, etc." (Marcuse, 1978, p. 8).
- 3) Art: Art is a unique element of culture that uses creative expression as a way to present symbolic elements to express value and beliefs for an individual or culture. It transcends

social constructs while at the same time drawing attention to them, thus subverting the ordinary experience, the ideological manifestation of what is dominant (Marcuse, 1978).

While some may argue art as a form of personal expression, the definition of art as communication resonates with Luis Camnitzer's views as expressed in Chapter Four.

- 4) Communication: Communication is the exchange of ideas based on a system of symbols and signs laden with codes that must be interpreted to understand its meaning. This language carries meanings that are influenced by the messenger and his/her context upon sending, the social milieu under which it was sent and the receiver and his/her context when receiving. There are messages that are intentional and then there are others that are not so overt. Yet in all this, a message is passed in code, decoded, and interpreted upon reception (Hall, 1997).
- 5) Conceptualism or conceptual art: Twentieth century art that reflects the history of the moment using various media. It moves beyond considering the object, as previous artistic movements did, to focusing on the idea. Conceptualism focuses on the idea or concept instead of the work of art (Felshin, 1996). Art responded to its tradition on to the social milieu by considering first the idea then the object (if at all) (Camnitzer, Farver, & Weiss, 1999). Conceptual art criticizes power dynamics, raising concerns about social issues (Camnitzer, 2007). It encompasses dematerialization and contextualization to understand "a prior set of ideological concerns" (p. 4). Conceptual art is grounded strongly in the local and global context while also questioning the idea of what art is and could be (Baker *et al.*, 2002). The works of art "reimagined the possibilities of art vis-à-vis the social, political, and economic realities within which it was being made" (p. viii). Conceptualism has been described as "a super-aesthetic in the same way the League of

Nations is a super-state” in that it “is therefore not a form of art, but an attitude of mind and procedure” (Ozenfant, 1931, pp. xi-xii). As with other art movements, it is reflected differently in Latin America than in art centers like New York or Europe, even in the name of conceptualism used in the former or conceptual art used in the latter.

- 6) Critical consciousness: A critical consciousness demands a critique of the status quo that is upheld by power imbalance in social structures. This imbalance is reflected in situations of power abuse and injustice that cry for a return to humanity. A critical consciousness can be found in individuals who stand for social responsibility and “willingly involve themselves responsibly in the human situation, even at the risk of certain defeat” (Kohler, 1949, p. 549). Awakening a critical consciousness within individuals does not necessarily always lead to social action. However, there is a new perspective and understanding of the perceived reality and the individual’s interaction with surroundings.
- 7) Critical public pedagogy: It is a form of activism that uses a variety of media and spaces. It is public pedagogy (see below) which seeks to challenge power structures that allow injustice. Critical public pedagogy fosters expression of ideas that reflect complex power structures and seeks resistance and power to subordinate perspectives (Brady, 2006). It guides individuals toward critical consciousness.
- 8) Critical adult education: Critical adult education challenges the status quo. See “Adult education for critical consciousness” above.
- 9) Education: Education is a process of change as learning takes place. The formation of identity is central to education as one learns new concepts and ideas.

- 10) Learning: Learning is the process of gaining knowledge. It goes beyond “the social construction of knowledge, values, and experiences” (Giroux, 2004d, p. 61). Learning requires practice that is “embodied in the lived interactions among educators, audiences, texts, and institutional formations” (p. 61).
- 11) Public pedagogy: It transcends formal institutionalized schooling to take education to “broader circuits of our cultural milieus” (Savage, 2010, p. 107). Education is more than just filling the student with knowledge. It is about self-discovery, about understanding interconnections and about renewal for a more humane world (Greene, 1995). Art makes all this stronger. Public pedagogy uses shared spaces such as media, popular culture, museums, and other public venues.
- 12) Representation: “Representation is the production of the meaning of the concepts in our minds through language” (Hall, 1997, p. 17). Representation relies on codes to be encoded and decoded, as previously explained briefly.
- 13) Social justice: Equality for all human beings. It demands solidarity with those who are underrepresented or oppressed. Its goal is fairness, access, and justice for all.

### **Summary**

The background information given in this introductory chapter serves as a stepping stone to delve more deeply into the substance of this study on the intersection of art and adult education for critical consciousness. Grounded in the theoretical framework of critical public pedagogy and nestled in Hall’s (1997) systems of representation, this study contributed to the minimal literature on the connection between art, adult education and their fostering a critical consciousness. The next chapter reviews the literature relevant to the study and the areas of art and adult education for critical consciousness. The third chapter explores the

methodology of this study, which was qualitative in nature. The fourth chapter explores Luis Camnitzer and his works, highlighting the findings that connect art and adult education for critical consciousness and presenting this data in salient themes. These themes also organized the findings from the interviews and writings of individuals familiar with the critical pedagogical aspect of Luis Camnitzer and his work and were discussed in the same chapter. The final chapter compiles a discussion of the salient themes and other findings before looking at implications for adult education and recommendations for future study.

## **CHAPTER TWO: LITERATURE REVIEW**

This study explored the connection between art and adult education for critical consciousness, using the work of conceptual artist Luis Camnitzer as an example and springboard in the discussion. Art is a re-presentation of reality as perceived by the audience and the artist (Marcuse, 1978). Through art, a new understanding of the world evolves that can ignite the spark of critical awareness and social justice as new definitions and relationships are learned. Artists in different times and places have criticized the social context in which the artist lived, even sometimes being used as part of political resistance (Ruitenbergh, 2010). Luis Camnitzer, a German-born Uruguayan artist, has encouraged through his work a stronger understanding of the individual's role in society and his/her responsibility to a larger community that is more equitable and harmonious for all, not just for those in power.

The purpose of this study was to investigate the intersection between art and adult education for critical consciousness through the late twentieth-century artwork of Luis Camnitzer. The following questions guided this investigation:

1. Using Luis Camnitzer and his work as an example, what is the interrelationship between art (particularly visual art) and adult education for critical consciousness?
2. How is art used as an educational medium to foster critical consciousness?

This chapter provided a review of the literature relevant to the investigation, organizing it into various sections from a macro to a micro level. The chapter first explores contextual information relating to critical theory, particularly in relation to the potential role of art as critical and resistant to the hegemony. The overview of critical theory gives background to

understanding the theoretical framework of this study. After establishing some key contextual concepts, the chapter continues by explaining the theoretical framework of critical public pedagogy also informed by Stuart Hall's work on representation, particularly in relation to art. Lastly this chapter looks at research directly related to this study, highlighting any gaps that this investigation addressed.

### **Critical Theory and Artistic Expression**

Before the theoretical framework of critical public pedagogy and Hall's (1997) systems of representation are explored in more detail in the next sections, it is necessary to look at the overarching influence of critical theory and its criticism of the distribution of power as foundational for this research. A brief discussion of hegemony, culture and power informs critical theory and art as related to this study, both of which will be briefly explained next.

#### **Critical Theory**

Critical theory as it is discussed in adult education and sociology has its origins in the Frankfurt School in Germany. Blossoming during the period of European fascism in the early twentieth century, the Frankfurt School of Critical Theory's members took "a critical and transdisciplinary approach to cultural and communications studies" (Kellner, 1997, p. 1). They combined not only political and economic critique but also textual analysis of mass culture and communications and their impact on society and culture, attempting "to interpret, critique, and reframe the relevance of Marxist thought for contemporary industrial society" (Brookfield, 2005, p. 22). Critical theorists tried to understand "why the social world is the way it is" and to explore through critique "how it should be" (Ewert, 1991, p. 346).

Influenced by prominent European thinkers such as Immanuel Kant, Georg Wilhelm Friedrich Hegel, Karl Marx and Sigmund Freud, critical theorists encouraged ideology-critique,

which can be defined as “the incessant and systematic critique of ideological forces in every aspect of social life” (Prasad, 2005, p. 139). Ideology refers to the distortions of reality that help hide and legitimize social inequalities. This is what, in all social institutions, critical theorists want to shatter (or at least poke a hole to deflate it). By so doing, the average person is more aware of their own subjugation and by whom, as well as the ideal of creating drastic changes in consciousness and power. This critique is never-ending and never-tiring for every aspect of contemporary culture and society can be analyzed through this powerful lens. Critical theorists question this expert knowledge and attempt to replace it with a more participatory creation of knowledge, which is where it links specifically with adult education (Brookfield, 2005).

As new versions of Marxism arose in different countries, art was linked closely to the state and the characteristic of art as inspiration necessary for overcoming an unjust regime became blurred to reflect the propaganda of the state. In contrast, the critical thinkers viewed art as a means to overcome the conditions of assimilation and commodification in society (Murphy, 1983). Critical theory assumes each moment in history is “a distortion of the utopian vision that was the initial normative basis for the existing social structures and beliefs” (Ewert, 1991, p. 348). In the same way, adult education can have a critical component. It is the responsibility of educators to move adult education from a passive to an active realm, “as a terrain of struggle, critique, and possibility” and thus it “becomes part of a broader public discourse necessary to name and transform relations of oppression and to enhance the capacity to overcome them through the ongoing struggle for radical democratic change” (Giroux, 2004c, p. 125).

Thinkers of the Frankfurt School wrote about aesthetics with one general assumption: the politicality of art. These theorists believed that “art was both a product and a reflection of the social totality of which it was a part” (Ridless, 1984, p. vii). In other words, art is created in a

social context which it also reflects. One of the central features of the legacy of the Frankfurt School is its “emphatic notion of criticism, with its concatenation of inquiries into aesthetic culture with questions of societal power” (Berman, 1989, p. 9). Some of the Frankfurt School, such as Theodor Adorno, focused on aesthetics as a distinction between autonomous and commodity art. Herbert Marcuse, on the other hand, focused on the aesthetic dimension of art and its role in personal and social liberation. Others explored art in psychological terms, as did Theodor Adorno and Max Horkheimer when they discussed the impact of mass culture on individual conformity, warning against uncritical consumption. There is an “enigmatic readiness of the technologically educated masses to fall under the sway of any despotism, in its self-destructive affinity to popular paranoia, and in all uncomprehended absurdity” (Adorno & Horkheimer, 1944/1973, pp. 243-244). Walter Benjamin approached art in relation to the growth of capitalism, the dependence on commodity and the ease of mechanical reproduction. Marxists tended to look at art from a realist perspective that could bring about a revolutionary change in society at large, though art could only awaken individuals who could then bring about the change. “Art has its own language and illuminates reality only through this other language” (Marcuse, 1978, p. 2).

An artwork or “aesthetic form” means “the result of the transformation of a given content (actual or historical, personal or social fact) into a self-contained whole: a poem, play, novel, etc.” (Marcuse, 1978, p. 8). In other words, artistic forms are extracted from reality and, in so doing, take on their own significance and truth. This aesthetic transformation occurs through reshaping of perceptions, language and understanding in such a way that the essence of reality is revealed. “The work of art thus re-presents reality” (p.8). Critical theorists also discussed the power of art to revitalize against alienation, rehumanizing us as cultural critics who are

politically engaged (Marcuse, 1978). Art is conditioned by time, representing humanity in relation to the needs, aspirations and hopes of people in a particular situation in history (Fischer, 1964). Art, therefore, is liberating because it pushes humanity beyond the first dimension (fact) to a world where meaning and significance are central (Marcuse, 1978). Because art is life-affirming, it has a role in the social transformation (Levins Morales, 1990).

Critical theorists (Marcuse in particular) believed that art's function is to liberate the individual who truly becomes free by self-exploration. Art encourages individuality and exploration (Marcuse, 1978). Art allows for the individual to determine how s/he wants to live and in so doing become changed in how to view themselves and their interaction with their surroundings and, if so needed, change society as s/he wishes it to change (Eidelberg, 1969). Marcuse and other critical theorists saw art as "the inevitable precursor to social action" (Brookfield, 2005, p. 201) by encouraging individuals to become aware of their reality through creative means and thus change their circumstances. This awareness is what Brazilian activist and educator Paulo Freire termed *conscientization* (1971/1989). At the same time, some critical adult educators and artists argue that art (especially popular media) can "both reproduce and challenge hegemonic relationships of race, class, gender, sexual orientation and ableness" (Wright, 2007, p. 535). The assumption is that "when people bring creative works of art into existence, they become active producers and transmitters of culture and identity" (Clover & Stalker, 2007, p. 13).

The critical emphasis in adult education focuses on changing "the symbiotic relationship that exists among structures, resources, and the status quo" (Parsons & Wall, 2011, p. 17). It challenges the status quo but lacks the breadth or power "to capture the liberating, empowering, and transformative aspects that proponents of this orientation espouse" (Elias & Merriam, 2005,

p. 147). It does not accept the structures and values of society, but rather proposes profound changes in society. Critical adult education “seeks to enable students to recognize that things may not be what they seem and that a different world is possible, one in which society never reaches the limits of social justice or its democratic vistas” (Giroux, 2004b, p. 124). This philosophy of adult education is based on critical theory which has five main characteristics, according to Brookfield (2005). First, our identity and sense of self-worth has become an abstract object (commodified) in capitalism’s exchange of goods. Secondly, this oppression can be broken with knowledge and understanding from repression. The third characteristic is that the separation of subject and object in traditional theories is absent in critical theory. Another point is that critical theory also aims for individuals to realize their humanity. It is here where the use of art and creative expression is fundamental in understanding reality, envisioning a more just future and discerning possibilities for action. The final element of this school of thought is that it is impossible to verify the theory until the social change it envisions happens. Critical adult education reflects these characteristics.

These ideas are found in the notion of conscientization that is necessary in critical adult education (Freire, 1971/1989). By critically examining their culture, groups that lack power and find themselves in a subordinate position can discover who they are (Elias & Merriam, 2005). Action, therefore, can only happen when one is fully aware of one’s oppressive situation. It is important that adult educators facilitate this conscientization process. Pedagogy is not technique nor method but “a political and moral practice” (Giroux, 2004b, p. 122). For this reason, the arts are crucial in making sure learners and facilitators become aware of injustice (including definitions) and thus move towards a new construction of meaning and society. Critical educators seek to end the dehumanization by the hegemony. This culture of silence forces those

who are oppressed to be kept in that state because of ignorance or education (Horton & Freire, 1990). But there is hope through critical adult education to attain humanity within our reach. The arts play an important role in breaking this silence by expressing situations and circumstances that may hold similarities to an individual's reality and which demand change while exploring options for a more just situation.

Through critique of ideology and its distortions, critical thinkers explore the social construction of knowledge and, therefore, the need for social action to change those distortions (Ewert, 1991). Teaching is not “a technical process” and learning is not “a passive endeavor” (Giroux, 2004b, p. 122). Before social action can take place, there needs to be a change in perception and awareness (a critical consciousness), since we have been molded to fit into a culture with specific power structures and ideology, as explained below.

### **Culture and Power**

Essential to critical theory discussions are the notions of culture, power, and ideology, which are also the backbone of understanding critical public pedagogy—the theoretical framework of this study. Domination, control, assumed superiority, accepted inferiority, hegemony, and oppression are all manifestations of power and culture, central in discussions of adult education and issues explored in this study. Culture is often used as a description of “a general process of intellectual, spiritual and aesthetic development” as well as “the works and practices of intellectual and especially artistic activity” (Williams, 1983, p. 90). It is also defined as “the ‘lived experience’ of ‘ordinary’ men and women” and their “daily interaction with texts and practices of everyday life” (Storey, 1993, p. 56). Culture is not manifested only “as artifacts of aesthetic production” but also “as a process” that leads to the formation of ethics (p. 56). Culture can be explained as “the primary medium through which individuals mediate their

interactions with each other and the physical world” (Parsons & Wall, 2011, p. 19). It has also been explained as “the primary terrain for realizing the political as an articulation and intervention into the social, a space in which politics is pluralized, recognized as contingent and open to formulation” (Giroux, 2004 a, p. 62). These broad definitions of culture are necessary to adequately discuss culture in relation to society and its relation to art and adult education for critical consciousness.

Culture can be defined as a way of being that encompasses a variety of activities in a society. Visual culture scholars Marita Sturken and Lisa Cartwright (2001) define culture as “the shared practices of a group, community, or society, through which meaning is made out of the visual, aural and textual world of representations” (p. 3). This notion of culture as meaning-production (rather than just the products or practices) is central in this study. Our use of things and how we feel and think about them (our representation) is what gives them meaning. Thus we help define our culture. Culture is the exchange and production of meaning (Hall, 1997), which suggests that culture is never static but is fluid and always changing. This fluidity of culture gives way to a view of it as “a process, not a fixed set of practices or interpretations” which is “a negotiation among individuals within a particular culture, and between individuals and the artifacts, images, and texts created by themselves and others” (Sturken & Cartwright, 2001, p. 4). Images and their meanings must be considered in an inter-disciplinary manner (Berger, 1972). Important to consider as well is the notion of “cross-fertilization of visual forms” (Sturken & Cartwright, 2001, p. 2), which looks at art forms as not being in isolation. Our experiences with an art form are informed by our experiences and memories with that or other art forms. They help shape our understanding of ourselves and the world and the impact of our actions

Culture is also about defining oneself in one's humanity. Creativity and expression are integral to what it means to be human. Yet when expression is restricted and definitions are defiant, it is even more important to promote a radical form of education (critical adult education) through the means available that help shatter the status quo that is often promoted through formal education. Culture can be "intimate and internalized into our consciousness and directing—often without our knowledge—our activity" (Duncombe, 2002, p. 9). Social practices and creative productions inform our understanding and interpretation of culture as a way of life. These creative productions can therefore be used to redirect our interpretation of our environment to a more defiant level. Often those in power tolerate such expressions of creativity because of their lack of immediate threat. It is important that critical educators use these creative expressions if the goal is an end to a social injustice. Power works through language, which in turn helps define human beings and creates regulatory institutions to govern them (Foucault, 1983). When discussions deal with power, it is not uncommon to involve education since it is a tool of the hegemony and can also be used to counter it. "Power is inscribed in our bodies and language governs our mentality" (Slattery, 2010). Yet we feel and learn through the arts, which may awaken a critique of the status quo. With this critical consciousness, art can help express our social critique and help to seek ways of resistance.

Critical consciousness births the desire to resist practices and ideas that foment dehumanizing practices. Resistance is any output of a social body that seeks to oppose human subjugation (Duncombe, 2002). Through resistance, people find dignity, self-worth, a discard of oppressive practices, and a new definition of themselves and humanity. It is important to view resistance as more than an oppositional force, but rather as a variation that more importantly changes the resisters' feelings. It is a rebirth of pride in one's culture, an understanding of self

and a desire to seek justice in society. The most successful strategies of cultural resistance are the hybrid cultures “which use the tool of the master, carefully reshaped, to dismantle the master’s own house” (p. 193). Without critical adult education that questions standards and what is deemed as normalcy, this resistance lacks wings.

There has been some discussion of the role of arts-based learning in adult education in the form of edited collections (Lawrence, 2005) and in relation to social justice education (Clover & Stalker, 2007). The use of artistic expression in critical adult education that is liberatory can be found more often in communities that have been victimized by domination. Often one sees the arts such as popular theater (see Butterwick & Lawrence, 2009; Desai, 1990; Donoho, 2005) in adult education in communities that were once colonized or discriminated against. It is also not unusual for members of these communities to lack formal education. For this reason the arts help in the conscientization of adult learners who may find creative expression more understandable and who gain a critical consciousness of their perceived reality (Kidd, 1984). Such forms as theater or song can help the adult learner comprehend his or her situation in a clearer fashion and therefore critique it. The arts create spaces where learning happens as people of diverse background and experiences are able to share (Wesley, 2007). When adults understand the nature and source of their situation and the source of the injustice, they want to act to change it, searching realistic solutions and alternatives. This desire is more easily grasped through adult education for critical consciousness that uses creative means of expression, as explained below.

### **Art and Meaning**

Even though an attempt was made in Chapter One to define art, it is valid to revisit these definitions with the idea of critical consciousness in mind. Art can be defined as “solely a free

form of individual creative self-expression” (Clover & Stalker, 2007, p. 11). Yet the collective nature of our humanity can also push for a re-definition that questions the status quo and that can then lead to social change. Art empowers participants to express themselves and their representation of society. Embedded in this definition is the assumption that art communicates this self-expression. For this reason, defining art as a form of communication fits this study better. Art as communication can also encourage individuals to become more aware of their role in our community. “By bringing questions to that which has been taken-for-granted, the consciousness of the individual can be raised” (Kinsella, 2007, p. 49). Participation in arts allows adults to learn about themselves, each other and thus make connections with the larger world by exchanging meaning through the arts (Wesley, 2007). In this way, the arts can push individuals toward critical consciousness. Besides “their intrinsic, aesthetic qualities” (Ruitenbergh, 2010, p. 1), the arts can also have a goal that is political. Yet a red flag is raised when a creative work is only political and thus “activist,” losing its definition as art (Avigkos, 1996). This discussion of what is art suggests a more poignant question: “But does it matter?” (Clover & Stalker, 2007, p. 13). This question takes the discussion away from the product to the process, which is more in line with the focus of art in connection with adult education for critical consciousness in this study.

One must remember that the effectiveness of a work of art is not by the nature of being created but by its being communicated (Lippard, 1984). The various artistic media (from visual, textual, graphic, auditory and embodied) can be powerful by stimulating critical thinking (Thompson, 2007). Each medium can play a role in mitigating some of the dehumanization of modern society. Though there is this potential, the relationship between art and adult education tends to be that of a skill, where individuals learn a technique (Clover & Stalker, 2007). Art can

be used as method to create a product but also as a means to greater understanding (critical consciousness), “a power of cognition and medium for alternative meaning-making and expression (p. 2). The arts create a learning space that encourages diversity as difference is celebrated (Wesley, 2007). “Not only does art encourage seeing another person’s perspective, it encourages seeing societal structures and interactions in ways neither encountered nor imagined before” (p. 14-15). Through the arts, individuals can participate and critique themselves and their surroundings, ultimately searching for transformation that can take place on various levels (from personal to political and socio-cultural). They can also share in a bridging component of art, where a common element surfaces that helps to create a sense of community.

However, not all art and not all adult education is critical, as is evidenced with the common association of art and adult education as a skills-based endeavor at the end of which the learner masters a skill (such a piano-playing, knitting, or sculpting) (Clover & Stalker, 2007). This view of art focuses on the product and adult education as having learned to create a quality product. A different perspective of art and adult education focuses on art as a process through which a critical consciousnesses can result and with it a greater awareness of social responsibility. Because learning is “fluid and evolving” (p. 12), the product should not be emphasized when intersecting art and learning. It is on this view of the connection between art and adult education for critical consciousness that the present study rests, not on what makes something “good art” (a discussion that is tabled for another writing). Camnitzer and his work encourage a critical view of the society around and an awareness of social responsibility and desire for social change that is not always overt. Through art individuals are able to better understand themselves, their surroundings and situations that should be changed. However, the

limitation that positive growth or transformation is not necessarily a given under the arts (Kinsella, 2007).

In order to make sense of our world, we are constantly engaged in looking and seeing what surrounds us on various levels. There is a difference between seeing and looking. Seeing is a more superficial observation and recognition of the world around while looking involves more purpose and direction as we attempt to make meaning of that world (Sturken & Cartwright, 2001). “To look is an act of choice. Through looking we negotiate social relationships and meanings” (p. 10). The choice inherent in looking is relevant as modern society becomes increasingly saturated with images that conjure up an array of emotions. We enter a relationship with images, which are representations that carry different meaning since “images generate meaning” (p. 45). This statement can be extrapolated to other artistic media beyond the visual image. There is always the possibility that one meaning can be preferred by the creators, but meanings are also created by the viewers. “Meanings are created in part when, where and by whom images are consumed, and not only when, where, and by whom they are produced” (p. 46). When the images are perceived as natural and unquestioning by the viewers, it is part of the ideology of the hegemony. Art helps create meaning about the world around us through various media such as language and images. These are themselves systems of representation with their own conventions and expectations. The world that surrounds us is not simply reflected back to us, but rather it is understood through these systems, as explored further in the discussion of the theoretical framework of Hall’s (1997) systems of representation.

Meaning has two levels: denotative and connotative (Barthes, 1967). Denotative meaning is a more objective and literal description whereas connotative meaning is embedded in cultural and historical context as well as personal experience by the audience. An example of the

levels of meaning is a group of people in orange jumpsuits with their heads covered in burlap sacks while kneeling. This denotative meaning functions as evidence of what is seen. The connotative meaning is made clearer as we learn they are protestors against the US detention center in Guantánamo Bay, alluding to the images of detainees in that facility and the human rights violations continuing there. The connotations are strengthened by personal connections to that situation. The cultural values and beliefs expressed at this level are called myth. “Myth is not defined by the object of its message, but by the way in which it utters this message: there are formal limits to myth, there are no ‘substantial’ ones” (Barthes, 1957, p. 109). Every object, Barthes explained, can move from “a closed, silent existence to an oral state, open to appropriation by society” (p. 109), at which point it can receive a connotative meaning. It is a given that the idea is based on a specific reading of a specific sign. “For Barthes, myth is the hidden set of rules and conventions through which meanings, which are in reality specific to certain groups, are made to seem universal and given for a whole society” (Sturken & Cartwright, 2001, p. 19). To understand representation and meaning further, signs and decoding of meaning is explained in more detail later in this chapter.

By interacting with art, individuals wrestle with the encoded meaning taking into account socio-historical context and references. “In the meaning, a signification is already built” (Barthes, 1957, p. 119). Thus, the signification (the relationship between the signifier and the signified) is the myth itself. Hall (1997) explored the notion of meaning codification and the systems of representation that encode and decode the meaning, discussed later in this chapter.

### **Art, Ideology, and Hegemony**

Meaning is constructed in a society dripping with power and ideology (Sturken & Cartwright, 2001). Marx (1845/1998) first presented the notion of ideology, which he defined as

false consciousness spread by those in power (those who own the means of production) to the masses who buy into the belief system that encourages capitalism and alienation. However, a more current definition can be ideology as a necessary representational means to make sense of our reality. “Ideology represents the imaginary relationship of individuals to their real conditions of existence” (Althusser, 1971, p. 162). This definition highlights the influence of representation on all social life. Ideology is a way through which certain values “are made to seem like natural, inevitable aspects of everyday life” (Sturken & Cartwright, 2001, p. 21). Ideology seems very natural. This characteristic is centered on the process in which individuals or groups are constructed by ideologies. Subjects are “always already” subjects, because images and works of art interpellate or call the viewers to be the viewer they are intended to be by the ideology (Althusser, 1971). Interpellation refers to the moment when the person understands a reflection as a subject in an ideology (Sturken & Cartwright, 2001).

A concern is that this predisposition toward ideology can limit hope for social change. The introduction of the concept of “hegemony” as a part to explore resistance to domination allows for a better understanding of power. Hegemony has two key features: naturalness of ideologies and the constant tension with other forces, thus never being statically defined. Power is at any moment controlled by a certain class (Gramsci, 1971). Yet it is in constant fluctuation and negotiation among all groups of people. A class is able to control other groups by persuading them to accept positions that the dominant class for the most part benefits from. Domination is a part of hegemony, whose power is established through struggle or negotiations. Without negotiations that take into account the interests of the groups involved, the hegemony may be in a crisis. This way of thinking gives space for resistance and subversion (counter-hegemonic forces) using means approved by those in power (not with this intention) to question

the way things have been (Sturken & Cartwright, 2001). It is also important to consider how knowledge is formed and transformed. “Regimes of truth” help push forward the argument of culture, art and social change (Foucault, 1981, p. 56). According to Foucault (1981), certain procedures in every society produce, select and control the production and presentation of discourse. Some discourse is tolerated by those who control society because it is not deemed threatening (such as anti-apartheid songs).

There exist different ways to read a hegemonic message or image in an oppositional manner. Sometimes it may require a type of negotiation, where interpretation is consciously reconfiguring the message embodied in the image. Other times, the reaction is complete dismissal or rejection. Sometimes it requires the appropriation of objects and artifacts of a culture and finding new use and new meanings. Cultural appropriation is a common tool used by artists wanting to make a statement against the dominant ideology (Sturken & Cartwright, 2001). In this resistance, artists are able to make others realize the unnaturalness of the ideology of those in power. Thus, a critical consciousness can begin to emerge.

With this background context of critical theory, power and art, the theoretical framework of critical public pedagogy is explained in detail next as it guided the research of this investigation. After this discussion, two areas foundational to the study (critical consciousness and Hall’s 1997 systems of representation) are explored in connection to this study of the intersection of art and adult education for critical consciousness through Luis Camnitzer’s work.

### **Theoretical Framework:**

#### **A Critical Public Pedagogy of Representation**

This investigation was grounded on the theoretical framework of critical public pedagogy, along with Stuart Hall’s (1997) systems of representation and the encoding and

decoding of meaning inherent in text such as language and images. Critical public pedagogy can only be explained in light of a consideration of public pedagogy. Thus this section will be divided into four parts: first is an explanation of public pedagogy, which leads then to a consideration of critical public pedagogy. The third part is an explanation of Stuart Hall's (1997) notion of representation and art as a form of representation. Finally the section ends with a consideration of art and critical public pedagogy as adult education for critical consciousness.

### **Defining Public Pedagogy/Critical Public Pedagogy**

The term "public pedagogy" appears to have been coined by cultural critic Henry Giroux (2004d) in regard to cultural studies, critical pedagogy, and emancipatory adult education, although the concept was initially introduced by feminist researchers like Carmen Luke (Sandlin, Wright, & Clark, 2011). In particular, Giroux explains: "My own interest in cultural studies emerges from an ongoing project to theorize the regulatory and emancipatory relationship among culture, power, and politics as expressed through the dynamics of what I call public pedagogy" (2004d, p. 62). People are given messages about their own identities, and the larger world through the messages of popular culture that therefore act as a form public pedagogy (Guy, 1999). It is important to note that public pedagogy is a growing branch of the adult education tree and it "is still underdeveloped theoretically and empirically" (Sandlin *et al.*, 2011, p. 1).

Public pedagogy through popular culture more often acts as a tool of hegemony as Adorno and Horkheimer (1945/1973) argued, but there are forms of public pedagogy that also can propagate counterhegemonic messages in the form of critical public pedagogy. The term "public pedagogy" here refers to multiple places of learning: "various forms, processes, and sites of education and learning that occur beyond the realm of formal educational institutions" (Sandlin *et al.*, 2011, p. 2). It deals with the ways people are taught and learn (through largely

unconscious means) the messages of the larger culture in general, whether the message is a hegemonic or a counter-hegemonic one. The term “critical public pedagogy” is used in this study to refer to those ways which artists and educators use a public medium specifically to resist a hegemonic view of the world, though some authors appear to use the term “public pedagogy” in the sense of “critical public pedagogy.”

From an artistic perspective, critical public pedagogy uses various artistic media to specifically challenge the status quo and encourage resistance (Brady, 2006). It views adult education as a social critique that explores possibilities through the arts (Giroux, 2004c). A critical public pedagogy is an attempt to “reengage a social world” that wrongly seems to resist human intervention (McLaren, 1997, p. 13). Often described as “activist art,” art with a critical edge socially changes the roles of the artist, audience and artwork. Though initially art was produced and distributed in the elitist art world, a critical public pedagogy levels the access to art so anyone can gain a new perspective and awaken to a social responsibility. Artists use the various means of cultural transmission to effect social change (Felshin, 1996). Conceptualism’s disdain for commodification of the art object and emphasis of ideas over product allow for the work to be rooted in real life, an assumption of critical public pedagogy. Contextual information is central in conceptualism, criticizing “the configurations of power” (p. 26). Conceptualism “retreated from a craft-defined art and shifted into the realm of ideas” (Camnitzer, 2007, p. 1) by focusing on dematerialization (reducing the materials to emphasize the idea). Camnitzer modified artist Amédée Ozenfant’s (1931) explanation of purism, by stating that conceptualism “is not an aesthetic, but a sort of a super-aesthetic in the same way the League of Nations is a super-state” in that it is “not a form of art, but an attitude of mind and procedure” (as quoted in Camnitzer, 2007, p. 5). Luis Camnitzer’s role as a conceptual artist and critic therefore justified

the use of this theoretical framework in this study. However, (critical) public pedagogy is a recent undertaking and as such is not explored much in depth in the literature, “so little is known about how individuals engage with more resistant manifestations of popular culture” (Wright, 2007, p. 536).

In order to achieve the goal of a more equitable society, the notion of deconstructing/reconstructing/constructing (de/re/constructing) reality is central to a critical public pedagogy. Those writing about public pedagogy look at how popular culture perpetuates dominant hegemonic values (Sandlin *et al.*, 2010). Critical public pedagogy challenges these assumptions and practices in creative and public ways. It is as much about teaching as it is about learning (Huckaby, 2010). For this reason, a critical public pedagogy is also defined as an act of unlearning (Jaramillo, 2010). Members of the public engage and respond to situations and definitions in ways to challenge hegemonic maneuvers. Sites such as museums offer the space for “cultural contestation and renewal” (Borg & Mayo, 2010, p. 37). Cultural institutions offer diversity and complexity that allow for depth in learning that is unique to the context (Taylor, 2010). These cultural institutions can also be “sites of contestation, framed by community challenges over whose story is told,” which shape and are shaped by the experiences of the visitors and the hegemonic structures (p. 10). A critical public pedagogy can unite people to unlearn the notions of power and injustice and the “illusions” created as defining the social world (Jaramillo, 2010, p. 505). Creativity allows for the plethora of challenges that fall under the label “critical public pedagogy” as individuals and collectives seek ways to expressly challenge social structures. Art, therefore, becomes a means for adult education for critical consciousness and an expressive way to challenge the status quo. It “re-presents reality” and offers opportunities for representations to reach an audience that may not have expected to learn

something in a public arena (Marcuse, 1978, p.8). However, much of public pedagogy is “new, remains largely theorized, and is not widely implemented in general or art education contexts” (Sandlin & Milam, 2008, p. 326).

Under these definitions of critical public pedagogy lie assumptions that sustain this framework. A major assumption of public pedagogy (especially a critical one) is the constancy of learning and unlearning, as adult education not only takes place in formalized settings (Sandlin *et al.*, 2010). Pedagogy becomes “a performative act” which is “a form of cultural production” (Giroux, 2004b, p. 122). Public pedagogy assumes that adult education continues well beyond the walls of institutions and schools. For this reason public pedagogy has been explained as important in education for “it is at least partially in and through these spaces of learning that our identities are formed” (Sandlin *et al.*, 2011, p. 3). Critical public pedagogy assumes that there is an audience in need of a new understanding of social reality. It assumes that this present reality is broken and must be restored to a healthy humane one. It recognizes the need for educators to use popular culture in order to help make sense of the experiences in every day meaning-making (Wright, 2007). Art such as the conceptual art of Camnitzer that may not necessarily fit the label of “adult education” serves as a means for the audience to reflect upon reality, to question assumptions and to challenge the learning and unlearning that takes place every day (Sandlin *et al.*, 2010).

Critical public pedagogy also rests on the assumptions of “accessibility, ownership, functionality, recognition” to all members, not just the elite (Roberts & Steiner, 2010, p. 20). The egalitarian assumption of adult education for the masses shifts the power balance to those who often are underrepresented and may feel they do not have a voice. It is important to remember that power exists not only at the top but also at the margins (Tisdell *et al.*, 2000).

Critical public pedagogy exemplifies “radical contextualism” which attempts to connect what and how is being taught to larger events and public discourses (Giroux, 2004b, p. 122). It is therefore connected with social justice, which is explained in more detail further on.

Art “is grounded in the experiential, yet it is the integration of many diverse modalities that makes the learning most powerful” (Wesley, 2007, p. 17). Even though art can be seen as elitist and inaccessible (which is in itself another area of study and not the focus of this investigation), art’s ability to move beyond the formality of adult education to reach other ways of knowing allows public pedagogy to creatively seek out ways of learning not often deemed as “adult education.” Critical public pedagogy uses popular culture to bring awareness to inequalities, since popular culture “is an active process where cultural commodities and experiences are not simply passively consumed, but are the raw materials people use to create popular culture, within various contexts of power relations” (Sandlin & Milam, 2008, p. 325).

Education involves learning. But learning is more than just receiving information. Learning is about discovering and unpacking. There is an element of questioning and of searching in education, especially critical adult education. Individuals need to move beyond the Western rational approach of “simplistic binaries” (hooks, 2003, p. 10). This rational approach tends to muddy our judgment. If we stand for justice, we must “embrace the logic of both/and” (p. 10). Incorporating more organic, non-Western ways of learning enriches learning, solidifies community, embraces diversity and unravels status quo structures of oppression. Traditional Western education emphasizes learning through our senses of sight and hearing while other cultures educate in a more holistic way, through all the senses, at the risk of being “stereotyped as sensualist and decadent” (Classen, 1999, p. 271). There is much knowledge lost by ignoring all senses in learning, an assumption that public pedagogy attempts to address.

Another assumption of critical public pedagogy is the pre-supposition of political conflict as individuals are empowered to individually and collectively challenge the reality perceived (Roberts & Steiner, 2010). It is under these assumptions that some artists use their creative expressions to encourage new ways of understanding society and exploring possibilities, which could bring about change aimed at social justice. Critical public pedagogy is a means of resistance which has often been more “abstract and utopian” (Ellsworth, 1988, p. 298). Artwork has the ability to provide “a pathway for surfacing” any thinking that is underneath (Davis-Manigulate *et al.*, 2006, p. 29). Art is often thought of as forms that offer little understanding except for emotional expression. However, art allows for new forms of meaning and is guided by human intelligence to make sense and bring forth some understanding. For this reason, there should not be a hierarchy between cognition and affect (Eisner, 1991a), even though the traditional educational system creates one with emotions inferior to reason. As defined in Chapter One, learning goes beyond “the social construction of knowledge, values, and experiences” that relies on interactions and performance (Giroux, 2004d, p. 61). A central element of Camnitzer’s work is the assumption that art is a means to explore new understanding of society and therefore new possibilities of critiquing current trends, which may eventually include social change. Conceptual art in Latin America (which is where Camnitzer’s work tends to be categorized) serves more as a way to question the nature of art and, more importantly, the needs of society. It is in a social field that is often beyond the institution of school, where art, politics and pedagogy intersect (Camnitzer, 2007). Through art, we perhaps understand better the identity and meaning given to us outside ourselves and in our culture (Staniszewski, 1995).

The element of challenging social structures and unjust power dynamics is essential in both Camnitzer’s work and critical public pedagogy. The use of artistic expression to counter

ideology in a public arena such as a museum encourages the formation of new meaning through the creation and interaction with the artwork, which can act as a form of critical public pedagogy.

### **Critical Public Pedagogy and Adult Education for Critical Consciousness**

Critical pedagogy employs critical theory to stimulate social critique and promote alternative visions of society (Nygreen, 2011). Critical public pedagogy is, in essence, a public form of adult education for critical consciousness. It is usually in an informal or nonformal context in that it is more often in a public space rather than a formal educational institution. As explained earlier, public pedagogy assumes that learning is a constant in life and it does not have to remain inside institution walls. Once the element of criticality is added, critical public pedagogues address issues of imbalances of power. Learning thus becomes an attempt at breaking the status quo and aiming for social justice. An example of this is seen in situations of oppressive political systems, where individuals “construct their own reality; they counter-learn” (Kucukaydin, 2010, p. 216). All forms of education are deemed political in some way, as education either challenges or upholds the social structures that exist and their assumptions (Nygreen, 2011). Its goal as critical adult education is collective social change toward a society that is more equitable and democratic. There is a call to hear voices of underrepresented and oppressed. Central to critical pedagogy are the concepts of critical consciousness and praxis.

Critical consciousness can be explained as “the realization that structures of oppression are social constructions that are built and potentially changed through collective action” (Nygreen, 2011, p. 68). The possibility of change carries with it a sense of empowerment and personal action (praxis) in order to transform that situation (Freire, 1971/1989). “Critical social consciousness is the ability to recognize, understand, and critique assumptions underlying a phenomenon, the phenomenon itself, and the effects or influences of a phenomenon” (Parsons &

Wall, 2011, p. 20). But critical consciousness needs to be paired with praxis for social change to take hold. Praxis is “guided action aimed at transforming individuals and their world that is reflected upon and leads to further action” (Tejeda, Espinoza, & Gutiérrez, 2003, p. 16). Critical consciousness can be seen, therefore, “as a precipitator of action for social change” (Nygren, 2011, p. 69), though not always does a critical consciousness result in social action and change.

A critical look at the social context as well as the creation of meaning and identity allows for the exploration of the role of creative expression as a means of adult education for critical consciousness in resistance and possible social change. Discussions about social justice tend to do so “without offering an explanation or defense of its social, cultural, economic, and political significance” (North, 2009, p. 4). Critical public pedagogy targets these lackings and addresses issues of social injustice in public venues by encouraging individual awakening and new understanding of these situations (critical consciousness). Many individuals, especially those associated with social movements, have turned to art as a means of educating those who continue blinded by the message of the powerful (Kerka, 2003). Art has an ability to communicate and thus be used to create community. This community can mobilize people who awaken a critical consciousness for social justice to bring about change in society (Duncombe, 2002). The first step to overcome injustice is to name and acknowledge the situation (Freire, 1971/1989). Adult education can anesthetize and inhibit creativity by reinforcing hegemonic ideas or it can encourage critical consciousness by continually peeling away reality. It is one of the goals of critical public pedagogy to awaken individuals to a critical consciousness and to use their creativity in order to counter hegemonic ideals and strive for a more inclusive and egalitarian society.

Social justice, a grounding element of critical consciousness, rests on the notion of equitable distribution of resources, rights, and responsibilities (Vera & Speight, 2003). It is more than idealistic hope, but requires serious efforts to change society for more justice (Johnson-Bailey, Baumgartner, & Bowles, 2010). In adult education, social justice often takes two forms: either theoretical discussions or descriptions of programs using it as a framework. Social justice discussions center around two outlooks. One trend argues that there is one moral position that is right and that should lead society. In this view, adult education is about democratization. A second perspective looks at the empowerment of individuals by addressing power and privilege distribution (Johnson-Bailey & Cervero, 2000). This is the realm of critical consciousness in adult education relevant to this study. The purpose of adult education for critical consciousness is “to develop democratic citizens” capable of asking critical questions, independently reaching conclusions and participating actively in improving society (Johnson-Bailey *et al.*, 2010, p. 340). Social justice educators (and artists) seek to engage learners “in a quest to identify obstacles to their full humanity, to their freedom and then to drive, to move against those obstacles” (Ayers, 1998, p. xvii). By advancing critical consciousness in individuals, the wheels are set in motion for individual as well as communal action for justice and possible social change.

An important element of critical public pedagogy is the goal of social justice that begins with a critical consciousness. “Social justice both critiques and redresses sources of societal oppression that have disadvantaged social groups according to race, class, gender, sexual orientation, ability and so forth” (Johnson-Bailey *et al.*, 2010, p. 341). Social justice concepts are aligned with the main ideas of adult education for critical consciousness, as reflected in critical public pedagogy. Adult education for critical consciousness aims at some form of emancipation (Ruitenbergh, 2010). It can also “defeat its own purposes and become stultifying if

it does not leave the student room to use her or his own intelligence” (p. 2). There is concern that there is some manipulation and lack of freedom, a type of “programming” of the spectator. This action overlooks the agency and potential of the spectator. The audience is emancipated by the possibility of constructing and reconstructing, as long as the results and meaning are anticipated (Rancière & Oliver, 2008).

Critical consciousness is at the heart of any adult education that deals with social justice. Social justice itself, like culture, is not easily defined and not without controversy. Critical consciousness awakens individuals to issues of disparity and structures that can be oppressive. In this conscientization, individuals realize that social justice is not only about redistribution of goods and services, but also about the tension between redistribution and recognition, between processes on the macro and micro levels, and between equality as difference and as sameness (Fraser, 1997). There is concern that the full picture of social justice, its definition, ownership and involvement is overlooked (North, 2006). For this reason, critical public pedagogy attempts to engage individuals in public settings, addressing issues of injustice on a personal and communal level. Art allows for images of ourselves and our social context to be revealed, becoming “a filter through which society defines itself, and against which we, its individual members, measure the need for, and possibility of, action” (O'Brien, 1990, p. 9). Visual and performing arts frequently cultivate these “visions of a more just future” (North, 2009, p. 7). Aesthetics from a critical consciousness perspective aim to erase the divisions in society that alienate us and aspire for a community that practices social justice. One must recognize, however, that “art alone does not replace the need for other forms of political action” (O'Brien, 1990, p. 11). Art provides “unique moments of reflection and communication that lie outside the scope of other forms of political discourse” (p. 11). The arts “opens up people to other ways of

knowing and other ways of experiencing themselves and each other” (Tisdell *et al.*, 2000, p. 140). Art therefore can encourage critical consciousness which can then aid in taking action to reach a more equitable and just society.

As mentioned earlier, a central element in adult education for critical consciousness is human activity which Freire (2000) believed “consists of action and reflection: it is praxis” (p. 92). Thus, learning results in action on the surrounding world. Praxis is not just the ability to “act upon one’s world” but also “to name one’s world” (Allsup, 2003, p. 158). It is “the place where reflection and action meet within the individual” (Kinsella, 2007, p. 52). The arts help establish the parameters of praxis. One must remember that “there has never been a social restructuring that has not been preceded by cultural upheaval” (Malina, 1990, p. 40). These notions are important components of critical public pedagogy, as previously explained.

Some arts are not based on the desire for harmony but rather they establish a commitment to help search for social justice and decency (Greene, 2009). Human beings are incomplete beings. This notion of not being complete fosters a curiosity that “is absolutely indispensable for us to continue to be or to become” (Horton & Freire, 1990, p. 11). It is by engaging our *whole* selves that we understand who we are and thus we can envision what we aspire to become. This triggers a critical consciousness which is difficult to shake off. The experiences lived are integral to the adult education process, making artistic expression a means for understanding their situation and for searching new paths of freedom (Kruger, 2001).

Through art we can better know our reality (in all its greatness and ugliness). In so doing, we can try to get a better sense of what the order of things should be that reflects justice and equality for all. Art allows us to know better our reality (the good and the bad) and thus attempt “toward conceptions of a better order of things” (Greene, 1995). What is imagined may

“have no counterpart in the already existing,” but humans are still able to “put something in the world” (Chuaqui, 2005, p. 89). The contestation of art (such as critical media) can encourage resistance by encouraging individuals to imagine themselves and their circumstances differently (Tisdell, 2008). Art brings humanity closer to a more just and harmonious reality. Through what sometimes may be unsettling images or depictions (such as some of the works by Camnitzer), the audience is able to react and explore issues from a distance (Greene, 1991). One is able to see more into our experiences by actively participating in the arts, which involves looking rather than seeing (Sturken & Cartwright, 2001). These experiences push us out of the familiar, but allow us to explore new action. “We may experience a sudden sense of new possibilities and thus new beginnings” (Greene, 1995, p. 379). Art can also enable us to reconnect “with the processes of becoming who we truly are” (p.382). These are also some of the attempts of critical public pedagogy.

Adult education for critical consciousness is beyond institution and is life-long. Adult education as a whole is practical, centering on experience as part of learning. “Behind any particular body of accepted knowledge are the definitions, the boundaries, established by those who have held power” (Tisdell, 1995, p. 1). Learners must become aware of knowledge as a social construct so as to attempt to change society. By understanding the social construct of identity and meaning one can challenge the structures supporting the hegemonic ideologies. “Adult education for critical consciousness is partly about transforming ourselves and society, in learning to think and act differently” (Tisdell *et al.*, 2000, p. 138). There is power in art as a catalyst for change, once “we rediscover and proclaim the rightful and natural place of art and artists in the life of our people” (Levins Morales, 1990, p. 16). However, there are limitations to the power of art to bring about social justice. “No matter how creatively crafted, participatory or

defiant, measures to change structures of power do not necessarily work” (Clover & Stalker, 2007, p. 15). However, the critical factor that may be stirred through art allows for the exploration of alternatives. Hall’s (1997) theory of representation helps understand how perceptions can awaken a critical consciousness and can encourage social change.

### **Hall’s (1997) Systems of Representation**

Cultural studies advocate and critical theorist Stuart Hall has explored culture and meaning-making in a post-colonial world, emphasizing popular culture and media. His focus has been on issues of power and politics, focusing on how meaning is created and shared and how this can foment hegemonic practices that may lack justice (Storey, 1993). “Meaning depends on the relationship between things in the world—people, objects and events, real or fictional—and the conceptual system, which can operate as *mental representations* of them” (Hall, 1997, p. 18, emphasis in original).

Culture, therefore, is the sharing of meaning through a common language, based on sounds or images that carry meaning (known also as signs). It is about interpreting and making meaning of the surrounding world, with the participants giving meaning (not the artifacts carrying meaning) (Hall, 1997). Cultural meanings “organize and regulate social practices, influence our conduct and consequently have real, practical effects” (p. 3). Meaning is produced at various sites through various media and is continuously exchanged and produced. “Cultures are the shifting networks of signification in which, say, books are *made* to signify as meaningful objects” (Storey, 2009, p. 86, emphasis in original). To share a culture means to interpret the world in ways that are similar.

A valuable connection and support of public pedagogy (especially one that is critical) is the notion of representation and the systems that support communication along with the

encoding/decoding that must take place for meaningful interactions to take place. A brief explanation of these systems of representation will clarify the connection of this framework with the work of Camnitzer and therefore this study. Our reality is always mediated by cultural institutions (Staniszewski, 1995, p. 35). Although initially discussed in connection with language, the systems of representation that make use of codes are easily transferred to all forms of communication, including visual. Representation is the link between concepts and language which allows us to refer to real or imaginary objects, people or events. It “is the production of the meaning of the concepts in our minds through language” (Hall, 1997, p. 17). In order to communicate meaning, participants must use similar codes. Representation, therefore, relies on codes. These are part of the systems of representation which are explained next.

According to Hall (1997), there are two systems of representation involved in communication. The first system correlates all objects, people and events with a set of mental representations carried in our heads. This system of images or concepts stands for or “represents” the world, allowing us to interpret and interact with the world. It consists of ways of organizing and classifying concepts to establish connections between them. This system of representation allows us to give meaning to the world by constructing a chain of correspondences between things and our system of concepts. The second system of representation depends on constructing a set of correspondences between our mental representations and a set of signs that stand for and represent certain concepts. This is the reason why culture is sometimes explained as shared meanings or shared conceptual maps (Du Gay *et al.*, 1997). A shared language is essential in order to understand the codes of communication media.

Essential for messages to circulate among different audiences are the symbolic forms or “sign vehicles” (Hall, 1980), which enable language systems to share meanings. Culture

becomes, therefore, a system of shared language systems and the codes that govern their translations. “Codes fix the relationships between concepts and signs” (Hall, 1997, p. 21). Codes help the person that hears, sees or reads a sign interpret which concepts are being referred to and thus allow ideas to be conveyed. It is through the conscious or unconscious internalization of codes that individuals express ideas and concepts through the systems of representation (written, spoken, visual, or nonverbal). The concepts then are communicated in the same systems. Meaning is acquired through the process of “unraveling certain meaning” (which is called decoding) and also the selection and creativity that “allows certain meaning to surface” (which is called encoding) (p. 166). Encoding/decoding allows for interpretation and solidifying meaning, a process important when presented with artistic expression. In looking at a work of art (like Luis Camnitzer’s), these notions inform codes and interpretations of reality and of cries for a more just society.

Works of art are powerful because of their impact on the audience. Meanings are not found in the individual parts of the work (image, words, notes, movements) but rather are acquired when the audience creates a relationship with the work. In this media-bombarded society, we interpret and create meanings almost automatically. How we interpret an image, a dance, or other work of art is grounded in the theory of semiotics. Meaning is dependent on language that follows certain conventions and codes, especially since the relationship between the thing and the artwork is relative (de Saussure, 1974). The social context and the rules of the language determine meanings, which are therefore constantly changing (Sturken & Cartwright, 2001). Based on this theory, Roland Barthes (1967) proposed the idea of the sign, in addition to the two levels of meaning (previously explained). The sign is made of two parts: the signifier (an image, a word, a sound) and the signified (the concept evoked by that signifier). Together

the signified and the signifier form the sign. Signs are produced within a socio-historical and cultural context, especially since they are interpreted and decoded, a concept explored further by Hall (1997). Interpreting these signs helps us examine our assumptions and beliefs.

As explained earlier, according to Hall (1997), all communication (in particular images) is encoded and decoded. Meaning is encoded at the artwork's creation and even further in a certain context. The viewers then decode this message when they view or consume it. Decoding involves "interpreting clues to intended, unintended, and even merely suggested meanings" (Sturken & Cartwright, 2001, p. 26). Interpretation means a constant accepting and rejecting of meanings and associations included by the dominant ideologies. There are three distinct types of decoding in which the viewer can participate (Hall, 1997). Dominant-hegemonic reading is quite passive, accepting the hegemonic position without questioning. Negotiated reading is more participatory, with the viewer negotiating the interpretation, struggling between the dominant meanings and new meanings. Oppositional reading pushes the viewer to disagree and even reject the ideological position that is embodied in the image (Sturken & Cartwright, 2001). The latter two are central in art and adult education for critical consciousness as they form a basis for analysis of cultural text in this study. Camnitzer's work reflects a challenge to the hegemonic actions, even using plays on words and humor to convey his resistance and call for a new mindset in those engaging in his art (including himself). This critical consciousness he hopes may lead to action on a personal and perhaps on a social level. He encourages people interacting with his works to negotiate interpretation, creating often new meanings about a particular situation or social issue.

Hall (1997) argued that the systems of representation help analyze the construction of messages in the arts (particularly visual) and how those messages foment or reject power

relations. The idea of representation rests on certain assumptions, some already addressed as assumptions of public pedagogy (such as the assumption that there may be social conflict in the interpretation, particularly through an oppositional reading and the assumption of accessibility to all). Representation assumes that there is an audience, someone that consciously or unconsciously is interacting with the object. Encoding/decoding rests on the notion of language, though it does not necessarily mean verbal communication. It assumes that there is a message to be exchanged and a common language is necessary for the exchange to be successful. Just like public pedagogy, this notion of representation assumes there is learning that takes place beyond the walls of an institution. It assumes that those in power control the means of education and that learning is about empowerment, which pre-supposes a possible conflict. Another assumption of representation is that culture is constantly changing because of our interactions with it through coded meanings. This assumption grounds the notion that art can change our perception of our surroundings and thus culture through our interaction with the media communication and the codes they embody. As Staniszewski (1995) stated:

If we accept the fact that everything is shaped by culture, we then acknowledge that we create our reality. We therefore contribute to it and can change it. This is an empowering way of living and of seeing ourselves in the world. (p. 298)

While art can reflect one reality of culture, it can also help create a critical consciousness that reveals a new cultural reality, and as such can act as a form of critical public pedagogy.

In particular, visual arts can express meanings that go beyond text (Mattern, 1999). The senses are fundamental in creative expression and in adult education. Concepts cannot be formed without sensory information. Without the images formed (whether visual, auditory or other sensual form), “the image surrogates—words, for example—are meaningless” (Eisner,

1991a, p. 49). These images not only are recalled but also manipulated, a valuable ability when it comes to imagination and expression of ideals espoused. Yet these images are not isolated but shaped by conditions like regionalism, economic polarization and internationalization that also shape our cultural debates (Fusco, 1995).

### **Arts Communication as Critical Public Pedagogy**

The arts are a means to discover our participation “in a large and grandly meaningful whole” (London, 2007, p. 1491). In this way they act as a form of adult education for critical consciousness and, if displayed in a public setting, often as a form of public pedagogy. It is in this context that art moved from a practical to a revolutionary tool with its ability to communicate “in non-verbal ways that often encode messages in oblique, partial and fragmented ways” (Morrison, 1991, p. 31). All arts open the viewers to a sense of possibility. Art connects audience and creator in ways that transcend various domains (Wesley, 2007). Today’s art is essential to adult education as individuals learn their voice and express it (Greene, 1979). Just like adult education, many aesthetic encounters are attempts at an elusive completion by opening spaces of consciousness (Greene, 2009). This effort of reaching beyond gives rise to the desire “to transform, to render existence more tolerable, more vital, more humane” (Greene, 2009, p. 5). Art has the potential to transform by “how it helps individuals imagine a more just society” (Wright, 2007, p. 537). In this attempt, art is a great tool for communication that is influenced also by context. There are three themes pertaining to art as communication and as adult education for critical consciousness.

First, art allows us to know better our reality (the good and the bad) and thus attempt “toward conceptions of a better order of things” (Greene, 1995, p. 379). In other words, art can bring humanity closer to a more just and harmonious reality. This effort of reaching beyond

gives rise to the desire “to transform, to render existence more tolerable, more vital, more humane” (p. 5). The personal experience must be interpreted as individual, yet “it must be problematized and connected to the broader social, political, and historical context of which it originates” (Tisdell *et al.*, 2000, p. 139). In understanding ourselves and the work of art, one must allow oneself to enter the work so “the experience may become a kind of dialogue with two centers of energy in transaction with one another” (Greene, 2009, p. 7). The arts offer a dialogue between the work and the audience/the artist. This dialogue opens up spaces of new definitions and understanding which create a critical perception of reality.

Second, art offers the possibility of critiquing reality by presenting the artistic interpretation of current dynamics, which can highlight areas of improvement. Art is a unique element of culture, for its aesthetic form allows it to transcend social constructs while at the same time drawing attention to them, thus subverting the ordinary experience, the ideological manifestation of what is dominant (Marcuse, 1978). This gives authentic art a potentially subversive or revolutionary edge as it questions the established reality and critiques what has been considered “normal.” Art is not magical but rather an action that enlightens and stimulates (Fischer, 1964). Through its own language, art is able to illuminate reality in order to present it again, to re-present it (Marcuse, 1978). Through creative expression, individuals are able to broaden their understanding of reality and the unknown as they “examine alternative interpretations of [their] experience” (Mezirow, 2000, p. 20). However, art is unable to translate the visions of what could be into a reality.

Third, art’s representations of reality that aid in our understanding also guide in re-presenting an improved future reality (Marcuse, 1978). Art that allows for this critique can present possibilities but it takes individuals as subjects to make the possibilities into reality,

which is central to understanding its connection to adult education for critical consciousness that seeks to change the status quo, thereby acting as a form of critical public pedagogy. The aesthetic transformation occurs through reshaping of perceptions, language and understanding in such a way that the essence of reality is revealed. The work of art therefore “re-presents reality” by offering the artist and the audience venues from which to scrutinize their understanding of reality through their interactions with the work (Marcuse, 1978, p. 8). Images and their meanings must be considered in an inter-disciplinary manner (Berger, 1972). Our experiences with an art form are informed by our experiences and memories with that or other art forms. This notion of “cross-fertilization of visual forms” looks at art forms as not being in isolation. (Sturken & Cartwright, 2001, p. 2). There have been some studies and conceptual pieces in literature in adult education that shows the intersection of art and adult education for critical consciousness, as explored next.

### **Art as Critical Public Pedagogy**

There are several ways to look at art in public settings as a form of public pedagogy, especially one that is critical. In this section, a focus is on literature that highlights art as a form of communication that is an element of critical public pedagogy. Literature that looks at art as a means of educating adults for critical consciousness is not frequent to come by. Often literature about art and adult education deal with the subject of art rather than art as a method to educate, especially to educate for critical consciousness. Literature on arts and adult education (related to social justice) is limited when focusing on arts in adult education, with majority being international in nature, in part because of the oppressive history of colonization that still has a stronghold in independent nations. This section begins with an exploration of how art acts as a form of public pedagogy. Next some examples of adult education for critical consciousness

through art are provided, before ending by considering some relevant research studies and gaps in the research literature.

### **How Art Acts as a Form of (Critical) Public Pedagogy**

There are numerous ways that public art acts as a form of public pedagogy, especially one that is critical in nature. While some of this has been implied and touched on earlier, it is useful here to explore the three specific areas in which art acts as a form of critical public pedagogy: in communication; in the construction of identity; as resistance to power; and as a form of mobilization.

**Art as communication.** Several studies and conceptual pieces focus on the communicative characteristic of art. “All art forms communicate, many of them in non-verbal ways that often encode messages in oblique, partial and fragmented ways” (Morrison, 1991, p. 31). Part of the reason for art’s effectiveness in communication is the implication of subject and experience. The notion of “subject” entails appreciating “self” in relation to “other,” which makes the self inherently a social construction (Berger & Del Negro, 2002). As such, the foundation of our experience is based on our awareness of who we are and who others are. A consideration of art as communication is that some art (such as NO-art) can act as a form of anti-art as a rejection of modern society (Schwartz & Shacknove Schwartz. 1971).

In order to become an effective communication tool, one key characteristic of art is that it can be part of everyday life. This can be seen in the studies of Adams (2002, 2005). Artisans who created *arpilleras* (cloth hangings depicting daily living) often disclosed in interviews the importance of rendering their reality through cloth for others to comprehend the issues faced. When it is tied to our every day existence, art allows individuals to communicate similarities and differences, forming connections between people that increase mutual understanding and respect

(Wesley, 2007). Thus, people become more aware of reality and understanding of others. This breaking down of obstacles and walls allows the commonalities to be developed into a form of community (Mattern, 1999). In other words, disparate people are brought closer and share a bond through art, even when initially it may not have seemed realistic.

Art as communication tends to be emphasized in writings dealing with performance art such as theater or music, though most of the writings are conceptual rather than studies. Popular theater has become a frequent tool in adult education for social justice and community organizing. Kidd (1984) highlighted five areas of popular theater (national independence, mass education/rural extension, participatory development, conscientization, and organization). Through examples specific to Western Africa, Theatre [*sic*] For Development is often used in areas of limited literacy as a form of critical public pedagogy for it advocates a component of action “in which those who are habitually marginalized can not only find, but also use, a voice to effect change” (Prentki, 1998, p. 419). Theater of the Oppressed is another name for popular theater and continues to be valid in raising awareness about difficult social injustices (Paterson, 1994). According to Dewey, art is a way of “translating common concerns into common goal, of working through obstacles to collaboration, and of discovering or creating the commonalities of community” (as quoted in Mattern, 1999, p. 56).

**Art and the construction of identity.** Along with the concept of art as communication, another theme explored in the literature (once again, mostly in conceptual writings rather than research studies) is the meaning and construction of identity of a group in relation to art. Through art, common elements are brought to light and therefore meanings and understandings are shared (Mattern, 1999). The impact on identity does not end there, for new behavior that reflects this budding sense of community takes hold of the participants. Solidarity can be built

through sharing of stories that emphasize difference as pride (Ewick & Silbey, 2003). McLean (1997) studied the use of story and identity building in the Canadian Arctic among a population often marginalized. Empowerment of the people in the communities studied deepened as they found strength in their belonging to a community. Even modern media such as hip hop helps create identity through solidarity as individuals learn about their shared reality and unite to change it (Pardue, 2007). Before exploring issues of solidarity, Biddick, Clarke, Eisenman, Okoye, and Pohl (1996) discuss the reality of ethnocentrism, racism and primitivism in the arts today. They propose that much of today's art tends to ignore or exoticize works that are not Euro-American. In fact, these actions by the art world strengthen those "outsiders" to share a common identity that is disfigured by the reality of ethnocentrism. The solidarity of song took the form of resistance to the oppression, corruption and poverty encountered at the end of the colonial period (Kruger, 2001). Group identity is shaped by performance as it offers space for exploration of our reaction to the situation and of creative solutions to the problems faced.

Art is important in spreading the message of group identity. In particular, visual arts can express meanings that go beyond words. Art creates new meanings, which create experiences that offer new perspectives and therefore novel definitions (Mattern, 1999). As explained in the previous sub-section, several pieces discuss this theme in relation to performance through popular theater (such as Berger and Del Negro, 2002; Kidd, 1984; Peixoto, 1990; and von Erven, 1991). Some writings also discussed group identity through music, such as Olson (2005) who explored community music in relation to emancipatory learning. Wekesa (2002) offered examples of the power of popular music in the creation of cultural identity in colonial and postcolonial Kenya. Popular music can be "a system for the enactment and negotiation of emergent patterns of identity under conditions of pervasive social, political and economic

change” (p. 1). Though a new medium, the graphic novel can help strengthen group identity by recalling a shared past, especially one as violent as the Holocaust (Rothberg, 1994).

As individuals interact with an art form (such as in Pardue’s 2007 case of hip hop music and in Garber and Constantino’s 2007 case of visual/material culture), they connect information to “consciousness” (Pardue, 2007, p. 684). The Forum Theater can be used as an alternative medium of information exchange since it allows for immediate feedback through the debate (forum) after the performance (Morrison, 1991). Communication with rural people through mass media can be problematic because of language, illiteracy, insufficient technology, etc. Thus the process of communication and subsequent meaning-construction is enhanced with the use of art. Art (in particular theater) is a means for exploration of various ideas (even taboos) where norms and reality are subverted (Prentki, 1998). As such, art can become a means to resist the powerful and demand change that brings an end to injustice.

**Art as resistance to power.** Besides issues of meaning and identity, art allows for the exploration of the issue of injustice and the need at some point to resist that power imbalance. Art can be a way to educate individuals. This adult education is a means to encourage recognition and diversity by giving voice to those marginalized (Enslin & Tijattas, 2004; Studstill, 1979). The oppressed individuals must become subjects that are active instead of passive (Okely, 1991). “If hegemony refers to that which is unthinkable, resistance must depend at some point in thinking the unthinkable” (Ewick & Silbey, 2003, p. 1328). Resistance requires individuals to be conscious of their lack of power as well as aware of an opportunity to claim justice and fairness. Hegemony holds certain actions as unthinkable so when resistance occurs, it is often difficult for the institutions and structures to define those actions. At the same time, there is still much need to explore issues impacting peoples who have historically not had a voice. It

has been only in recent years that feminist art criticism has looked at social issues in art (Garber & Constantino, 2007). In their literature review, Garber and Constantino (2007) explored social issues such as gender differences, diversity and social justice as they relate to art. They recommend the importance to of highlighting and acting upon the need to increase understanding of the social foundations of both art and adult education. Art and adult education (especially one for critical consciousness) are defined in a social context.

Art as political power/voice (especially from a postcolonial perspective) is another unifying theme in several writings in the literature. Ewick & Silbey (2003) focused on narration as a way to encourage the voiceless to be heard through stories. The musical genres of ngoma and dansi served as means for political action in the Swahili coast of East Africa (Askew, 2003). Afzal-Khan (1997) explored the use of street theater not only as a means for unifying a voiceless people but also as a way to transform the consciousness of communities. Popular theater can be “best understood as a functional discourse which can legitimate or subvert the existing power structures” (Desai, 1990, p. 65). Adams (2002) also explored the various artistic media in their ability to become a powerful means for social change, particularly the access of visual art, music, and performance art in conveying the message of the movement. Music that is committed to a critical view of society demands a citizenry that is not asleep or amnesiac, as exemplified in the study by Vilches (2004) of such songs in 1970’s Chile. The key is that the art medium chosen needs to reach a diverse population so barriers can begin to be broken down.

Art can frame and use tools of the dominator to usurp power. There are various examples of the use of means tolerated by those in power because the artistic expressions did not seem immediately threatening. One cannot forget that “not even decrees can erase some types of expression” (Moya-Raggio, 1984). The use of *arpilleras* as a voice for an anti-dictatorial

movement is another example of art used to subvert (Adams, 2002). Pinochet did not understand the power of art to create an identity, redefine meanings and move people to topple his regime. Like Adams (2002, 2005), Moya-Raggio (1984) explained that *arpilleras* in their bright colors and simple designs offer women who have usually been relegated to secondary status in society a means to speak the truth of what happened in Chile under the dictatorship of Augusto Pinochet. Narrating stories helps individuals come together and search for ways of resisting the powerful (Ewick & Silbey, 2003). Gegeo and Watson-Gegeo (1999) specifically looked at how adult education of adults can foster identity and community unity in marginalized people in the Solomon Islands while Perstein (2002) explored the freedom struggle of African-Americans. In both cases, educators used creative means to explore issues of identity and possibilities of resistance. Kruger's (2001) exploration of anti-apartheid music is a great example. The white Afrikaans apartheid government did not believe its policies would change and its power shifted to the majority black African population in part because of some singing and dancing. Yet messages of unity, of identity, of resistance were often initially hidden in the appearance of songs. The anti-apartheid movement successfully used the tools tolerated by those in power to resist and usurp the structures, ideas, and policies that had been keeping them under repression. Art has the ability to awaken people from their slumber of acceptance and to mobilize them to demand change, as explained below.

**Art as a tool for mobilization.** Just resisting an oppressive situation is not enough. People need to feel united and then mobilize together for success to be achieved. The arts must use the media and offer opportunities for personal participation to encourage a radical view of a different world (Kranjc, 2000). In other words, art is a tool for resource and movement mobilization for social justice. Women are mobilized to demand equality in the Punjab province

of Pakistan through interaction in street theater (Afzal-Khan, 1997), just like women found a voice through traditional cloth hangings in Chile (Adams, 2002, 2005; Moya-Raggio, 1984). The use of storytelling moves people from an individualized experience to a collectivized endeavor to change the story they are living (Ewick & Silbey, 2003). The linguistic arts offer the opportunity to create identity and solidarity, which then allow for mobilization as in the case in the Solomon Islands (Gegeo & Watson-Gegeo, 1999). Creative means are often necessary to reach varied audiences when the aim is to educate, as for citizenship (Gilbert, 1992). The performing arts, besides creating a sense of identity and community, can also mobilize a unified people to change unjust practices by those in power (Donoho, 2005; Kidd, 1984; Kong, 1995; Kruger 2001 and Morrison, 1991). Kapoor (2004) discussed adult education as a response for resistance and social justice by elaborating on specific situations in India where adult education served to resist and change social patterns of injustice. The use of creative expressions of situations allow for development of “movement from within” (p. 61). Most Brazilian hip hoppers mention a transformation that is “both an individual and collective process” (Pardue, 2007, p. 687). Music can be used to create an identity as well as to spread cultural politics, as in Singapore (Kong, 1995). Music is used by the ruling elite there to perpetuate certain relationships and structures beneficial to them. The same medium is used as a way to resist against the policies and as a way of uniting and mobilizing people to change the status quo.

Social movements use art as a means for mobilization (Adams, 2002). “Social movements have an ethos, a set of norms for ways of behaving and feeling” (p. 49) which can be informed by artwork. Artwork not only helps communicate information about the movement but also helps provide new ways of thinking and behaving towards the movement. Art (particularly theater of the oppressed) is important in giving a voice to those who do not have (Paterson,

1994). However, he also cautioned that even after the performance at times the players felt unable to bring about the change they aspired to. Yet there is still optimism at the message and the push people to act against the situation.

At the same time, the reality of difficulties in developing areas creates hurdles that are difficult at times to surmount. Torres and Schugurensky (1994) compared adult education in Mexico, Canada and Tanzania, concluding that educators must be trained and more respected in society and other methods should be used. Because adult education has tended toward a literate culture, Studstill (1979) explored the inequality embedded deeply in the structures maintained through schools. The use of more creative forms of expressions and learning in adult education is encouraged. As shown, the information found in the literature makes a case for the use of art in adult education to bring about social change. Some cases exemplifying this are explored next.

### **Adult Education through Public Art: Some Examples**

Adult education for critical consciousness happens everywhere to a more public arena that requires not necessarily professionalism but rather political commitment (Pinar, 2010). Representation, without consideration of form, filters and transforms the experience of the individual into the meanings that are part of our knowledge (Diamond & Mullen, 1999). Regardless of the media, art is able to connect the artist and the audience. “Stories, drawings, dialogue, collage, painting, split text, photomontage, and dance/performance are, however, arts-based forms for constructing *and* interrupting (freeze frame) how we can experience or ‘know’ our experience” (p. 23). Perceptions are opening ourselves (the subjects) into the object (whether painting, song, photograph or puppet theater) (Langer, 1957). Examples of the connection between art and adult education for critical consciousness include the use of protest songs in apartheid South Africa, the use of huipiles among Mayan descendants or the pandau

quilts among modern Hmong. These artistic forms not only solidify cultural identity and express meaning, but also unite people for change. Examples of adult education through public art as previously explained are explored below.

One artistic expression that has served educators well is popular theater. Popular theater is used “as a means of building up people’s confidence, participation, self-expression and critical awareness and aiding in the development of popular organizations and popular action” (Kidd, 1984). This “drama-making, role-playing and improvisation is a form of ‘literacy’ which peasants already have access to” (p. 266). Augusto Boal, a Brazilian popular theater activist, developed his ideas on “theater of the oppressed” in Peru, often speaking of the strongest weapon of the hegemony: the silence of the oppressed (Kidd, 1984).

Another example of art as adult education is music, which offers several examples, some previously discussed. In Singapore, popular music has been used by the ruling élite to perpetuate their ideologies. However, music is also a form of cultural resistance and adult education. Songs aid in “capturing and contributing to the sense of place and society in Singapore” (Kong, 1995, p. 449). The ruling élite’s use of popular music for socialization and control, where depolitization is valued as desirable for social stability, called social activists to use the same medium to raise awareness of the realities in Singapore’s society, encouraging citizens to awake, discover their voice, and organize for change.

A similar situation took place in South Africa, where resistance to apartheid took on artistic expression through music (which was deemed less threatening than armed resistance). Musicians found ways of organizing the masses into action by providing “an ideological foundation for socio-economic change” (Kruger, 2001, p. 1). The effectiveness of music depends on the social context as well as the use of symbols. Through music, people learned of

the struggle, the need for change and the new socialization expected, though much of the articulation happened through symbols. The power of music as an agent of resistance and conscientization lies in its power for “activating and organizing human energy in the creation of local forms of cultural and social consciousness” (p. 33).

In Grenada, learners participated actively in programs to overcome negative attitudes (Ryan & English, 2004). The activities included role-plays, writing and sharing, craft sessions, short drama scenes and even cooking classes that served as an opener for discussion and critiquing their realities. Artistic expressions connected people to the circumstances and allowed the learners to discuss situations in a freer manner through symbolism and role-playing. These few specific examples concretize the use of art in adult education for social change.

Artists have also used their work as activism, even in the direst situations. There are over 300 examples around the globe of artists who purposefully use their art to change the status quo, according to Cleveland (2008). The author highlights a few of these stories such as “a Liberian musician’s struggle to promote democracy in the midst of corruption and war” (p.5), puppeteers in Argentina working with the mothers of the disappeared in Argentina, and dancers who give voice to forgotten refugees in Gaza and the West Bank” (p. 4). The central idea is that making art gives space “to mediate conflicts, rebuild economies, heal unspeakable trauma, and give new voice new voice to the forgotten and disappeared” (p. 5).

People across the world use creative means such as story-telling “to assert their knowledge, experience, and claims on justice” (Solinger, Fox, & Irani, 2008, p. xi). Through sharing of their stories, individuals are able to resist, reclaim and readjust their situations and learn from others as well. Through these narratives, individuals create “vehicles for voices and visions that implicitly or explicitly claim a better world” (p. 5). Though disparate, there is a

thread connecting stories about genocide in Guatemala, immigration in the US, and community development in Afghanistan. These stories reflect the power of art (in this case, story) to empower and ennoble marginalized people.

At the same time, the arts can be used for evil. Cleveland (2008) explained the irony of brutal regimes understanding better “the potential power of artistic creativity than cultures we consider more ‘civilized’” (p. 8). Chilean dictator Augusto Pinochet imprisoned many artists to guarantee control over his people. Dictator Pol Pot in Cambodia “understood the power of story and song to radically alter human behaviors and beliefs” (p. 8). Nazi Germany Adolf Hitler is known for his use of various artistic media to manipulate his citizens to buy into his “final solution.”

The information in the previous sections gives the background to some relevant research on arts as adult education for critical consciousness, which is explored next. As stated previously, though examples exist, formal research studies on the subject of this study are quite limited, with fewer even including a formal methodology. However, the information discussed assisted in understanding this study on Camnitzer as an example of the intersection between art and adult education for critical consciousness.

### **Some Relevant Research on Arts as Adult Education for Critical Consciousness**

While there are examples of the role of public art as public pedagogy and adult education for critical consciousness, there are less formal research studies in the social science tradition. Nevertheless, there are a few research studies within the field of adult education and its related areas that make use of the arts either in the research process itself or examine its role in efforts to nurture a critical consciousness.

In recent years, adult educators and community organizers have turned their attention to arts-based learning “as creative and participatory ways to respond to contemporary social or environmental issues” (Clover, 2006, p. 46). Most of these studies examine to some degree the perceptions of the effects when participants create art as part of the project. Clover (2006), for example, did a comparative study of arts-based learning that focused on antiracist and cultural adult education. Interviewees acknowledged that arts-based learning, though not the sole tool for antiracist education, was certainly a valuable means to encourage critical dialogue, envisioning and action. Moving beyond the pleasurable, the arts can respond to discrimination evident in society.

A similar case is made in community adult education for sexual minorities (Grace & Wells, 2007). Through informal arts-based community adult education projects, the authors consider the intersection of critical adult education theory and practice. They developed and implemented a community education project *Out Is In* focused on sexual-minority youth, conducting case studies of two artistic activities (the *Ideal School* art installation and *SASSY*) that involved participant interviews and group discussion as well. Several participants commented on coming to terms with marginalization and self-acceptance by expressing through art. Some also stated that making art helped make sense of their situation. The work on these two projects “created expressive and affective learning for many participants” (p. 110). Though the term critical consciousness was absent, the realization of power structures impacting the youth’s reality as LGBTQ reflects this concept. It is therefore not a stretch to explain that much of the learning in this study could be examples of adult education for critical consciousness. Central to the social activist component is the notion of denouncing and announcing as part of the dialectic based on Freire’s notion of *just ire*. *Just ire*, which was encouraged in this study,

pushes participants to critically engage their whole selves into social action for improvement of their situation. The arts allow for an alternative critical pedagogy to be explored figuring out what and how to change.

Through interviews with over 150 working class individuals, Fine, Weis, Centrie, & Roberts (2000) explored the spaces where hope continues despite oppressive circumstance. It is in these spaces that community-based adult education flourishes to empower individuals and enrich communities. Though not technically addressing the arts, this study confirms the value of creativity in community-based adult education that seeks to challenge status quo. The researchers interviewed 154 poor and working-class young adults across racial and ethnic groups to explore spaces where hope is affirmed despite lacking material resources. These spaces can be viewed as spaces where education happens beyond the institutional walls through the arts and spirituality. Often the disenfranchised have turned to such spaces as places away from “historical pain and struggle” (p. 132) where new identities can be fostered. Though not often studied by scientists, these spaces, Fine *et al.* (2000) presented two specific community cases where individuals transcend gender, race and other demographics through art and spirituality “to share a life among differences” (p. 134). They found that in these spaces there was an openness that facilitated interactive discourse that allowed for a re-envisioning of personal lives in relation to circumstances, akin to a critical consciousness as these were “communities of difference” (*i.e.* marginalized) (p. 132). There is much freedom and informality that allow for individuals to explore more freely possibilities for change, even though there is never complete freedom from the social structures of injustice.

Community arts organizations provide a site for engagement and participation in social activism, such as the Arab American one that promotes youth civic participation (Renda Abu El-

Haj, 2009). This community organization Al-Bustan activates in youth a sense of community and of power by being “an alternative site for citizenship education” (p. 1). In a month-long summer video workshop geared for teenagers and young adults, the participants were encouraged to explore issues of citizenship and Arab identity in the United States through the arts. Always in mind was the political and social action that a new awareness may bring about. The participants then created a group film that collected their personal stories and interviews, which helped them then mobilize for political action. Though the term “critical consciousness” was not used in the study, the effects of the creation of this film and other artistic expressions and discussions leading up to it exemplify that there was learning happening in the participants and that learning often led to a critical consciousness as they critiqued power imbalances reflected in their lives. In the contemporary political climate, belonging and citizenship are important for young Arab Americans. Such community arts help these youth deepen their commitments to their community and to their identity as Muslim, Arab and/or American.

In fact, there is a growing interest in the arts in community and economic development, though there is little research (Fine *et al.*, 2000, Grodach, 2011). Through in-depth interviews of administrators, artists and founders and a survey of artists working at two art spaces, Grodach (2011) gathered evidence of art spaces as incubators of social organizing through the opportunities, resources and development of expression that anchor the community and encourage new visions of improvement. “Art spaces function as a conduit for building social networks that contribute to both community revitalization and artistic development” (p.74). Art spaces help revitalize the economic development of the community through local tourism and consumption. They also provide some form of community outreach to more formally educate community members (whether in art skills or occupational development or community

improvement). These spaces also can allow for the arts to flourish by incubating the local talent. One final service of these art spaces is as community center through which issues impacting the community can begin to be resolved. This research explored the notion of education in arts centers as places where art engages marginalized individuals who find a voice (a critical consciousness?). Though not mentioned specifically in this research, music can function as a medium through which community adult education and critical learning take place as “adults evaluate and critique their life experiences and consciously determine new ways to view the world” (Olson, 2005, p. 55).

Adams, in both her 2002 and 2005 pieces, presented a full research study on arts as a means to educate for activism. The use of *arpilleras* was discussed earlier, but it is worth highlighting the fact that women found a voice in a tradition that overtly does not display activism. Through interviews, the women disclosed the horrors of life under Chilean dictatorship and their push for justice, even if delayed. Through these artistic creations, the participants hoped to understand their experience and to create global awareness of the issue and also some financial rewards on the side.

In the above instances, the studies were examining what aspects of making art meant to the participants or how it engendered activism. In essence in these instances the participants were in some way the creators of the art. But in other instances adult educators have examined how participants make meaning of various forms of popular culture, largely visual media as the viewer. There has been some limited discussion of adult education and the media in the past. Graham (1989), for example, explored how television and romance novels can encourage consumers to avoid critical reflection but rather a passive acceptance of the status quo. However, other studies have showed the viewers are not necessarily passive. Jarvis (2005)

examined self-directed learning in the characters of the television show *Buffy the Vampire Slayer* and extrapolated this analysis to the viewers and their own personal growth. Another television show examined for its link to adult education was *The Avengers* (Wright, 2007) as it explored the roles of the characters as they drew attention to hegemonic assumptions, and showed how certain female viewers created an identity challenging the status quo because of feminist teachings from this show. Through interviews and documents, Wright was able to present the impact of the character Cathy Gale on female viewers and their perceptions of themselves, women in general and their role in society. They challenged the hegemonic idea of women as submissive and dependent and reflected this in their personal lives. This learning as a form of critical consciousness raising (though the term was not used in this study) “is lasting and may, indeed, be worth the effort” (p. 64). This study also explored the use of popular culture as a powerful educative component, as is evident in many of the interviewed viewers becoming defiant in their traditional roles. A follow-up study by Wright and Sandlin (2009) explored the impact of this show on the lives of women over 40 years later as well as on males whose gender identity was female and who eventually transitioned. By interviewing women who had seen the show when it emerged in the 1960s, the researchers recognized that some learning took place as they internalized characteristics not seen in other women then. Both of these studies point at the learning taking place in what may seem passive viewing of art/popular media. This learning can lead to a shift in perspective and a critical consciousness that can push the viewers to action.

Another example of the power of media in teaching is seen in the research of Tisdell and Thompson (2007). In a mixed method study made up of 215 survey participants and 15 interviews, the researchers explored how adult educators consumed media and how they used it in their teaching. Their study showed that as consumers of media, participants were not passive,

but rather made meaning, especially of counterhegemonic images by finding alternative narratives for themselves in their own ongoing construction of identity, and expanded thinking about ‘others’ of a different race, gender, or sexual orientation. They also made further meaning of the images they saw by interacting with others in casual conversations, as well as in their own teaching. In their conceptual piece, Freishtat and Sandlin (2010) looked at the site *Facebook* and its example of public pedagogy, though not as critical. In their analysis, they concluded that *Facebook* functions as a means to shape youth discourse. In particular, they looked at how the program expects certain behavior and teaches youth to act and respond in digital culture. Users create their virtual persona that falls into the frame and layout of the program. Users feel this virtual social space reflects their true identities.

Another aspect to consider when discussing media and its impact on perception and consciousness is the area of video gaming and virtual worlds such as those of *World of Warcraft* or *Virtual Farm*. In their books which focused on literacy through video games, Gee and Hayes (2010, 2011) analyzed various videogames, finding virtual worlds and avatars can help with learning and identity formation. They argued that through groups created on various sites on the Internet individuals have organized for certain causes or have shared some of their virtual creations. They also looked at the empowerment experience by certain young ladies who were familiar with the virtual realities in *Teen Second Life* or *Sim City*. Through interviews, the researchers gathered information not only on institutional learning (such as design and computing) but also learning that went beyond the walls of the schooling (such as challenging the hegemonic views of young minority women as inferior). They highlight the value of engaging virtual realities in learning that can possibly change the perspective in the real world.

The qualitative case study conducted by Wesley (2005) explored the way participating in arts as creators helped in multicultural diversity understanding of adults. Through creative expression, individuals identified the value of multicultural diversity. This new perspective of others and also of their role in society encouraged community building. Another situation where arts-based adult education surfaces is among incarcerated women (Mullen, 1999). This participant observation of arts-based adult educational program for incarcerated women raised self-awareness and cultural concepts among the women. Sometimes, great social movements may not evolve from such programs, but the seed of critical consciousness through self-awareness and social and intellectual development is planted.

Though some methodologically sound research exists concerning art and adult education for critical consciousness, they tend to focus on art and education as a means for social justice, often by-passing the necessary step in critical adult education which is the conscientization or the evolution of a critical consciousness. Some writings like Kong (1995) and Kruger (2001) claim to be studies but lack the methodology (though specific information is discussed and analyzed). It is clear that there are gaps in the literature which this study hoped to address, explored next.

### **Gaps in Research**

The search for relevant studies and conceptual writings for this study on Luis Camnitzer exposed the lack of articles that deal with art and adult education for critical consciousness. Research on social issues in art and adult education is “inconsistent and at times esoteric and sparse” (Garber & Constantino, 2007, p. 1064), even worse with the inclusion of a critical consciousness. Most deal with art area content (i.e. art education) not as a method or tool in adult education, certainly not one for critical consciousness. Studies need to address how and

why art foments learning, tapping into other ways of knowing and expressing. This proposed study, therefore, contributed to the paucity of scholarly work in this field.

As evidenced in the previous sections, the literature pertaining to art and adult education for critical consciousness is limited. The majority of the works tend to be conceptual or theoretical, making an argument for the intersection of art and adult education at times tangential or focusing on social action rather than the individual conscientization. Some writings focused on arts-based learning, but often they dealt with crafts rather than fine art. It was difficult to find empirical studies dealing with adults. Some of the studies were very specific and there is a danger in broadening the results to a larger audience. This present study looked at a fine artist (conceptual artist and art critic Luis Camnitzer) and the connection between his work and learning for critical consciousness that could lead to social change.

There are very few writings, mostly conceptual in nature, dealing primarily with the artist and his/her role and vision of art as a way to educate for social justice. According to Lewis (2011), “if images have a future in critical pedagogy, then this future must ultimately move beyond Freire” (p.37) to incorporate some of the ideas of Jacques Rancière who proposed ideas of emancipation in the spectator as well as the image that can be pensive. This case study added to the limited information from this perspective, as it looked at Luis Camnitzer’s work and his perspective on the intersection of art and adult education for critical consciousness.

Besides the lack of empirical studies or conceptual works, most studies in the literature dealt with performance or musical art instead of visual. Often art that is tied to adult education is more performance-based, perhaps because it is easier to study groups interacting with the performance. This current study analyzed the importance of visual art in the process of learning

and consciousness-raising. In some ways it is more difficult to disseminate because the works are often bound by the gallery market, which are themselves tied to dominant cultural structures.

One concern raised is the frailty of humanity, since social issues tend to be emotionally charged and volatile and must be dealt carefully (Albergato-Muterspaw & Fenwick, 2007). This study did not delve into the artist's or audience's raw emotions as others may have done. The anesthetic nature of museums or art criticism where most of Camnitzer's work is available offer that distance from the rawness of more grassroots, popular use of art.

One final issue is that most of the literature found is from a "Northern" perspective. Attempts were made to find literature from viewpoints from other regions, yet the predominant in adult education has been from this "Western" perspective, an extension of hegemonic dominance by certain people. It is important to highlight that the use of the dichotomy North and South instead of Western and non-Western. In this country it is less common to address the cultural differences as "North" or "South." Even though many of the cultures enveloped in the term "non-Western" define themselves as "South," the adult education literature uses the term "non-Western." The preference for the label "South" acknowledges the reality that many cultures included as "non-Western" are technically Western. Latin America, for example, is often included in the "non-Western" category, when much of their culture is heavily influenced by Western (Spanish) traditions and ideas. However, the perspectives of most studies ignore the value of the Southern perspective.

### **Summary**

The current study helped narrow the gap in the literature related to art and adult education for critical consciousness. Through the example of Luis Camnitzer, this study showed how art is a means for learning, though not always intentional in its connection with conscientization.

“Making art of any kind, but especially art for social change, is an act of faith, not to be taken lightly” (Lippard, 1990, p. 234). As seen in various examples above, art is a means for adult education for critical consciousness, particularly as individuals create identity and community solidarity. Art cannot remain solely for itself but breathes in a context that demands its action.

As Spanish cubist artist Pablo Picasso stated in a 1945 interview:

What do you think an artist is? An imbecile who has only his eye if he is a painter, or ears if he’s musician, or a lyre at every level if he is a poet, or even, if he’s a boxer, just his muscles? On the contrary, he’s at the same time a political being, constantly alive to heartrending, fiery or happy events, to which he responds in every way (as quoted in Becker & Caiger-Smith, 1995, p. 36).

## CHAPTER THREE:

### METHODOLOGY

The purpose of this study was to investigate the connection between art and adult education for critical consciousness through the work of Uruguayan conceptual artist Luis Camnitzer. Through art, individuals can creatively express their relationship and understanding of the world around them. Art has the power to re-present reality as the artist perceives it and as the audience interacts with it (Marcuse, 1978). Through this representation of reality, a new understanding of the world is created. Art is necessary for it is “as a ‘life substitute’” (Fischer, 1964, p. 7), as a way to put the individual “in a state of equilibrium with the surrounding world” (p. 7). As such, it is a means to learning, which is an activity that is never neutral and must aim for social justice (Horton & Freire, 1990). Learning often is assumed only on a rational level. Yet it has an element of questioning and of searching that must embrace more than just the rational. This rational approach tends to muddy our judgment and, if we are to embrace a critical consciousness, we must embrace both emotional and rational forms of learning (hooks, 2003). There is, therefore, a connection between art and education (primarily informal) which together can lead to a critical consciousness and perhaps social justice action.

This intersection of art and adult education for critical consciousness was the focus of this study. Though most of the limited number of articles dealing with that intersection looked more at social resistance and non-visual art forms like theater (Desai, 1990; Kidd, 1984; Kong, 1995; Morrison, 1991; Prentki, 1998), this study’s focus on visual art as a means for critical learning and fostering a critical consciousness brought new and much needed understanding to the fields of adult education and art. Throughout history there have been artists whose works have brought

clarity to a situation of injustice and oppression. Uruguayan conceptual artist Luis Camnitzer is one such artist whose works have encouraged a deeper understanding of identity, oppression and reality, for “we select memories to prepare for discoveries to come” (Luis Camnitzer as quoted in Goldman & Camnitzer, 1992, p. 20). Camnitzer critiques various elements of society through his work in ways that encourage a questioning and critique in individuals interacting with his work (whether himself or his audience). This study explored this intersection of art and adult education for critical consciousness as seen in the work of Camnitzer. Therefore, the work of Luis Camnitzer serves as a fitting example of the meeting space of art and adult education for critical consciousness, the purpose of this investigation.

The following questions guided this investigation on Luis Camnitzer as an example of the intersection between art and adult education for critical consciousness:

1. Using Luis Camnitzer and his work as an example, what is the interrelationship between art (particularly visual art) and adult education for critical consciousness?
2. How is art used as an educational medium to foster critical consciousness?

This chapter discussed the methodology of this investigation, which was qualitative in nature. Before discussing the methodology in more detail, it is important to explore the research paradigm, focusing on the choice of the qualitative research kind and emphasizing its key assumptions in relationship to the study. The research design type is then discussed in a similar manner. Important to any research investigation is the background of the researcher and her connection to the subject and this study, which is discussed before continuing on to specifics of the investigation. After establishing the rationale for the participants and the selection process, the methodology of data collection is explained thoroughly along with the ethics and informed

consent of qualitative research. The data analysis of this investigation is then explored in connection to the research type.

After these practical matters are discussed, the verification of the study is explained and discussed in the context of the purpose and data collection. Aspects like confirmability, credibility, dependability, and transferability are established before concluding the chapter with discussing the transferability of the investigation. Before delving further into these details of this investigation, the research paradigm for this qualitative investigation will be established next.

### **A Qualitative Research Paradigm**

There are multiple definitions of research. According to Heller and Wilson (1982), research can be defined as “the careful, systematic study in a field of knowledge, undertaken to establish facts or principles” (p. 2). Collecting and interpreting data is central to research and varies depending on the framework of reference or theoretical tradition. Each theoretical tradition focuses on certain aspects of the data and different ways of collecting data. Therefore the tradition selected holds up the type of research conducted as well as the use of the data. These paradigms can be explained as “what we think about the world” (Lincoln & Guba, 1985, p. 15) and contain the researcher’s “epistemological, ontological, and methodological premises” (Denzin & Lincoln, 1998, p. 6). The researcher, thus, approaches the situation with a set of ideas (a framework) that then specifies the questions and the method of getting some answers. In other words, the way you study the world sets up what you will learn about it (Patton, 1990). It is important not only to understand the world better but also to make a positive change in society through research (Falla, 2000). This aspect was conducive to answering the research questions of this qualitative study.

Qualitative research was the most appropriate paradigm for this investigation because of several characteristics explained next. Qualitative research builds “a complex, holistic picture” (Creswell, 2009, p. 15). This take on qualitative research emphasizes the complexity of the issue. Qualitative research intersects various fields and disciplines as well as subject matter (Denzin & Lincoln, 2003). Most qualitative research in the social sciences and humanities tends to emphasize the social construction of reality and the value of research as critique (Prasad, 2005). Qualitative research assumes that no one method or theory “has a privileged place” or can lay claim to “authoritative knowledge” (Richardson, 1991, p. 173). The qualitative researcher’s view is that there is not one reality to be understood through research but rather that there are many realities, focusing on the experiences of the individual. This type of research tends to look in depth at the assumptions that help people make meaning out of experiences. These experiences shape our worldview, which in turn molds our knowledge. The findings of qualitative research, therefore, are not meant to be generalized since the samples are purposeful, unlike quantitative’s random samples that help generalize findings (Creswell, 2009). Critics of qualitative studies have called these investigations as “unscientific, or only exploratory, or entirely personal and full of bias” (Denzin & Lincoln, 1998, p. 7). This claim targets the flexibility of qualitative research, which was suitable for this investigation.

Because of these characteristics, a qualitative research paradigm kind was chosen for this investigation. The study of Luis Camnitzer and his work required interpretation, which did not fit a more “scientific” approach but rather a research kind that embraced multiple interpretations. The assumption that there are no absolute truths fell neatly into the assumptions of this investigation, for the researcher interpreted the information one way, but another may do so differently. This study followed a deliberative study from the critical public pedagogy lens,

following credible analysis. With this understanding, the generalizability of the investigation was in question, though certain interpretations were made to support the purpose of this study. However, despite the lack of generalizability, others with similar situations or questions could draw understandings from this research. Qualitative research's flexibility and open-ended nature allowed for various factors to influence and possibly change the course of the investigation as more information was collected (Sayre, 2004). Because the study focused on one individual (Luis Camnitzer, in this case) instead of a larger sample size along with the other factors discussed above, qualitative analysis seemed the best choice for this study.

Qualitative research is a form of bricolage “a pieced-together, close-knit set of practices that provide solutions to a problem in a concrete situation” (Denzin & Lincoln, 1998, p. 3). If qualitative research can be viewed as a form of bricolage, then the researcher can be defined as a form of *bricoleur*, someone who produces a solution based on the tools and methods chosen. These tools are not necessarily chosen in advance but they depend on the questions asked and the context in which they are asked, according to Denzin & Lincoln (1983). With various ways of interpreting experiences, there are various types of qualitative research. The research design type used therefore is dependent upon exterior factors and interpretations, as explained in the next section on the chosen research type for this investigation on art and adult education for critical consciousness through Luis Camnitzer.

### **Case Study and Critical Textual Analysis**

Qualitative research, as explained above, uses different approaches in gathering data. In this particular study, the research type used combined case study with critical historical textual analysis to best collect data in answering the research questions. Initially the case study will be

explained before looking at critical historical textual analysis in order to understand the research design type in this investigation.

### **Case Study**

A case study is an “empirical inquiry” (Yin, 2008, p. 18) that examines a particular subject, relying on the research to identify what will be studied. Case studies examine a specific phenomenon or individual, as this study does. A case study is “an in-depth description and analysis of a bounded system” (Merriam, 2009, p. 40). Like other case studies, this present study investigated “a contemporary phenomenon within its real-life context” (Yin, 2008, p. 18). The investigator decided the parameters of the case study, whether it was studying a particular aspect or a whole (Lichtman, 2011). In this investigation, the parameters were Luis Camnitzer and his demonstration that there is a connection between art and adult education for critical consciousness. A case study looks then at “the unit of analysis, *not* the topic of investigation” (Merriam, 2009, p. 41). In this specific study, the focus was on Camnitzer as the medium to learn more about art as a means for adult education for critical consciousness.

“Case studies take the reader into the setting with a vividness and detail not typically present in more analytic reporting formats” (Marshall & Rossman, 2011, p. 267). They use a variety of methods for gathering data. A significant characteristic of a case study is that it looks at the interpretation in the context and thus offers a more holistic explanation of the phenomenon because of its use of multiple methods of detailed data collection (Merriam, 2009). Case studies are known for their vivid descriptions, necessary in this study on conceptual artist Camnitzer. Since a case study allows for a more thorough investigation of a bounded system, there is a more complete description attained from the data collected. Case studies “have been labeled holistic, lifelike, grounded and exploratory” (Merriam, 2009, p. 44).

A case study focuses on a particular situation or subject such as the artist and critic Luis Camnitzer. It allows for looking at practical problems or questions (Merriam, 2009). A case study is an approach that centers on the object of inquiry. It must be “unique (in the sense of singular) and bounded and in which the researcher’s interest is in the particular rather than the general” (Paltridge & Phakiti, 2010, p. 66). The focus of this case study looked at the question of how art is a way to educate by presenting opportunities for critical thinking that enable the evolution of a critical consciousness in adults. In this light, this study investigated Luis Camnitzer through a variety of documents (interviews, artwork, and writings) to establish the link between art and adult education for critical consciousness.

In relation to the particularity of this study, case studies have been described as heuristic for they “illuminate the reader’s understanding of the phenomenon under study” (Merriam, 2009, p. 44). Case studies challenge the reader’s experience and meaning-making, a vital part of adult education for critical consciousness. In this investigation, Camnitzer’s work clarified adequately how art, education and social justice work together to create a stronger interpretation of experience. This process of “naturalistic generalization” allows for modifications and reinforcements of existing understandings (Stake, 2005, p. 240). Case study knowledge is more concrete and contextual than that derived from other research designs since it is also developed by reader interpretation. In this investigation, the uniqueness and specificity of the subject (Camnitzer’s work as adult education for critical consciousness) and the encouragement of multiple possible readings of the same data fostered the use of a case study methodology.

Though there are a variety of types of case studies, Stake (2005) identified three distinct types of case studies. An intrinsic case study focuses on the researcher’s interest in a particular case. A collective or multiple case study investigates a phenomenon or condition (Merriam,

2009). Instrumental case studies examine an issue or generalization as it plays a supportive role in understanding something else (Stake, 2005). This particular investigation was an instrumental case study as it examined Camnitzer and his work (art and writings from his perspective and that of others familiar with his work) in order to understand the connection between art and adult education for critical consciousness. Regardless of the type of case study, “judging is the final and ultimate act of evaluation” (Guba & Lincoln, 1981, p. 375). In order to explore this issue more, this case study also used critical textual analysis focusing on historical and cultural textual analysis, which is explained below.

### **Critical Textual Analysis**

This investigation also utilized critical textual analysis to complement the case study methodology. The critical textual analysis used in this study looked at the historical analysis and the cultural textual analysis surrounding Camnitzer and his work, keeping in mind the purpose of this study. Both historical and cultural textual analyses look at collecting information in a critical way from various sources such as images, writings, and artifacts. Since Luis Camnitzer is contemporary, this study used critical cultural textual analysis of his words and works along with an analysis of the historical context. It is important to briefly explain first the historical analysis to better understand the cultural textual analysis which is later explained and critical factor in the analyses.

**Critical historical analysis.** History is considered “both a craft and an art, drawing on formal research conventions yet embracing all interpretative traditions” (McCulloch & Richardson, 2000, p. 9). Since the early twentieth century, educational research has been treated as an experimental science, only to later adopt the view of historical research as more qualitative in its approach. Objectivity and rigor are a must in order for social action to take hold and

become permanent (Falla, 2000). Historical research provides a qualitative interpretive method that helps to explain why change happens in society at a moment in time (Smith & Lux, 1993). This current investigation was another form of story-telling, though a contemporary one that is embedded in history. The stories presented in the life and works by Camnitzer opened up a discussion of the use of art as a way to better understand reality. This critical consciousness helps envision a future where social justice is a standard. It is important to understand the history it critiques in order to challenge and promote social change.

History is the story of lived experience and therefore always contains bias as it is interpreted from various perspectives. History is never absolute truths, as Camnitzer would probably agree. These stories together can create a collage that reveals an understanding of the past that clarifies the present and shapes the future (Denzin & Lincoln, 1998). History has been defined as having four elements: what occurred in the past, what is written about the past, the memories of the past in the minds of individuals and a way to investigate about the past (Heller & Wilson, 1982). Historical analysis takes a closer look at one of these elements in trying to gain more knowledge about reality. In this particular investigation, the latter definitions fit more as it is important to understand the past and present in order to envision a future. By attempting to understand the history, the individual interacting with Camnitzer's works is jolted to question what has been the status quo. This critical consciousness that is awakened does not leave the individual interaction with Camnitzer's works (whether himself or his audience). Through historical research we can recreate an image of the past that is supported by various sources (documents, artifacts, etc.) (McCulloch & Richardson, 2000). Researchers interested in historical analysis "prefer their subjects to be quite dead" (Lugg, 2006, p. 176), though this study's subject and his work were certainly not dead but rather current and alive. History is also

about the present and how the past shapes it and therefore how it can impact the future, for all events are connected somehow. Researchers look at primary and secondary resources “to build a coherent story” (p. 177). Remembering the past is obviously done in another time (the present) and sometimes can be skewed by issues or concerns of modern times (Trofanenko, 2008). Even though the subject was contemporary as was some of his subject matter, some of the works of Camnitzer dealt with elements in recent history, but all matter in this study required this historical textual analysis.

Historical research analyzes certain “episodes, or empirical cases” in order to explain “broad-gauged patterns of social, cultural, political, economic, and intellectual activity” (Smith & Lux, 1993, p. 585). It is useful in gathering knowledge as it allows the researcher “to enhance the credibility of statements about the past, to establish relationships, and to determine possible cause-and-effect relationship” (Marshall & Rossman, 2011, p. 185). Through the investigation the researcher created an archive of a variety of primary and secondary documents (such as interviews, images, writings) from which information can be taken and interpreted to respond to the research questions. This is where the critical cultural textual analysis is important. In this particular investigation, the sources available on Luis Camnitzer were at times minimal but the ones identified were helpful in forming an analysis of Camnitzer as an example of art and adult education for critical consciousness. The historical background to this study was the late twentieth century Latin American reality and art, as exemplified by Camnitzer’s art. This turbulent time in Latin American history is known for rampant dictatorships and abuses of human rights. It was important, therefore, to understand the context of Camnitzer’s work to better interpret it and to analyze its impact to the larger socio-cultural activity. Without this

critical historical analysis, the cultural textual analysis would have been much weaker and perhaps even irrelevant.

In history, there has always been a will to challenge existing structures. The powerful successfully promoted their superiority either through open or hidden imagery and messages of domination. The dominated sought ways of negotiating meaning, sometimes using tools tolerated by the hegemony. Education is at the heart of meaning-making, which is why having a critical consciousness ensures a more holistic perspective of events and interpretations. Historical research can inform, motivate and unite through truths and realities uncovered (Heller & Wilson, 1982). This type of research is crucial to understand the present and to envision the future. As such, this study delved into Luis Camnitzer and his work as a way to uncover layers and connections between his art and adult education for critical consciousness. Even in his most recent works, Camnitzer has not shied away from working with controversial topics like prison executions to challenge assumptions and question his role in this social practice (Princenthal, 1996).

Historical analysis that is critical in nature attempts to explain the past, not just by adding on perspectives that may have been overlooked. “Rather, critical history looks at the past through a very different lens than that of more traditional history” (Merriam & Brockett, 1997, p. 65). It questions what is remembered, what is overlooked and why, all elements found in Camnitzer’s works which are also vital for the nurturing of a critical consciousness. Critical historical analysis “must be relevant and useful in communicating facts, interpreting significance, explaining problems and describing results” (Heller & Wilson, 1982, p. 18). Historical research from a critical perspective motivates to action. It asks questions about power and how it is negotiated and distributed. Critical research can be combined with other qualitative

methods with a stance toward social justice (Merriam, 2009). This investigation, therefore, moved beyond these pages to touch the reader to re-construct their reality based on the findings of Camnitzer and his work that has presented critical ways of viewing and interpreting reality. In so doing, a critical consciousness is fostered in both the artist and the audience.

Through a historian's account of the past, a construction and reconstruction of the past becomes a social text that informs the present (Denzin & Lincoln, 1998). Historians insist on including "the full complexity of human activity within the research domain" (Smith & Lux, 1993, p. 585). At the same time they are wary of general rules of human behavior as they look at special circumstances and individualities (Lavin & Archdeacon, 1985). Historians do generalize, but they do so in restricted forms because they believe human activity is dynamic and individual actions respond to changes in socio-cultural circumstances (Smith & Lux, 1993). This was the case with this investigation. Though the particulars of Luis Camnitzer and his work may seem confining, the characteristics of qualitative research in this study opened up the possibility of interpretation as the findings are not static. These interpretations then allow individuals to react to social circumstances and present reality in a way that may not have been possible before. This investigation's exploration of the history enriched the analysis of cultural text and the discussion of the intersection of art and adult education for critical consciousness.

**Critical cultural textual analysis.** Beyond the critical historical textual analysis, the qualitative and critical data analysis of cultural text guided the findings and interpretations of this study. In general, cultural texts are not only those in published writings (like magazines, books, blogs, newspapers, etc.). Texts include a plethora of sources, from artifacts like glassware, toys, T-shirts and utensils to images like ads, scrapbooks, TV shows and musicals. They also include other cultural elements not always sensory such as behavior like greeting manners and marriage

rituals to events like soccer games, funerals and street fairs (Bernard, 2002). It is important to distinguish the variety of cultural text as this investigation analyzed the cultural texts surrounding the artist Luis Camnitzer, who also creates and plays with some of the cultural texts.

“As artefacts [*sic*], works of art communicate not only internally but also with the external reality which they try to get away from and which none the less is the substratum of their content” (Adorno, 1984, p. 232). For this reason, Hall’s (1997) systems of representation (explained in depth in Chapter Two) assisted in the cultural text analysis. Grounded in semiotics of Barthes (1967) and critical theory, Hall’s (1997) systems of representation looks at the meanings created by our use and interpretation of cultural texts and the codes they carry. These codes help define then how culture is shaped. The documents/artifacts as well as the interviews were analyzed to highlight codes and the codification and decodification of possible meanings, guided by information collected from the interviews with Luis Camnitzer and others familiar with his work, which is discussed in greater detail in the Data Analysis section below. Before explaining the specifics of the qualitative research of this study, it is important to attain a better understanding of the researcher, as explained next.

### **Background of Researcher**

A qualitative researcher tries to gain a better understanding of the world from the perspective of others who live in it (Kantorski & Stegman, 2006). In this same view, this researcher has been interested in an individual’s interpretations of the world and how those interpretations foster critical thinking which can deepen our individual and collective understanding of reality. As such, a brief overview of the researcher’s relation to the research design and also the subject gives needed information that is explained next.

The exploration of art (particularly visual) in relation to learning has been an interest of mine, because of my own learning and my interests. The arts have played an important role in my life since young. The power of art to surpass cultural divides impressed me in my years of living and traveling in various cultures. Even the power of art to help bring down an unjust regime (such as the use of music in apartheid South Africa) was never overlooked. Further investigations on the role of art in resistance during my Master's studies solidified my assumption that there is some form of learning happening through art that may not be classified as education in the formal sense. Art can be used as a way to learn (often done using a critical lens) about self as an individual and in relation to others. This way of learning frequently carries with it the possibilities of changing personal definitions and meanings, thus fostering a critical consciousness. This assumption, along with others mentioned in the first chapter, clarified the need to explore this intersection between art and adult education for critical consciousness. The interest in these fields expressed the need to find a subject to highlight the connection.

Being from Colombia, my interest narrowed to Latin American visual artists who personified the goals of the research. Though initially drawn to female artists because of my personal concern for gender power imbalances, I narrowed the subject of this study to Luis Camnitzer because of his known use of art as a method of critiquing society in matters of injustice in his home country of Uruguay and in his adopted country of the United States. His visual work also touched on my personal bias as most research on art and education tended to be more in the performance media (as explained earlier). There is much that visual media can teach that is often overlooked by the audience of the artwork or researchers, especially those in the field of adult education.

My personal background impacted the study in various ways. The data and research design chosen were based on personal assumptions and preferences. The inherent flexibility, multidisciplinary possibilities and lack of a single authoritative interpretation were the main reasons for choosing qualitative research as a design paradigm. The focus on history and, even further, biography allowed for my personal understanding of the role of individuals in society and to gather as much information from one individual to make the case for the intersection of art and adult education for critical consciousness. It has been my assumption that visual arts impact our understanding of reality and could guide us to a new construction of that reality. That new construction should be one that strives for social justice. The narrowing down on a visual artist from Latin America resonated with my concern about the lack of voices from Latin America in the adult education and art fields.

### **Participant Selection**

As previously explained qualitative research looks at a particular phenomenon from the point of view of the participants involved (Merriam, 2002). Qualitative research can be considered “a site of multiple methodologies and research practices,” utilizing various methods of data collection, from interviews to documents to observations to statistics (Denzin & Lincoln, 1998, p. 5). The data collection of this present study used documents such as artwork and writings and interviews of Luis Camnitzer along with writings and interviews of others familiar with his work (more detail on these individuals will be explained shortly).

Since this investigation was a case study, there was no need to specify criteria for participant selection, as the study focuses on Luis Camnitzer, whose works contribute evidence supporting the questions of this study. He follows specific criteria that allows for the exploration of art and adult education for critical consciousness. Criteria for participant selection include the

characteristics discussed next. The artist must be actively involved in the arts in recent times (*i.e.* no earlier than the 1950s). The artist's inspiration hails from Latin American experience and perspective. The artist must address through the works (written as well as visual) a personal struggle with social issues of injustice. The artist challenges anyone interacting with the work (artist or audience) to gain more depth in understanding a situation (often of some injustice) and come to a new understanding of reality (a critical consciousness) which may mean taking steps to change that situation for the better. Luis Camnitzer fit these criteria and, therefore, was selected for this study. Many of his works, whether written critiques or installations or mixed media, deal with matters of injustice (Princenthal, 1996). Camnitzer has described his role as an artist as that of an educator as well who tries to wrestle with current social dilemmas (Camnitzer & al, 2002). For this reason, Luis Camnitzer was selected to explore the connection between art and adult education for critical consciousness.

Since the purpose of this study examined art and adult education for critical consciousness, it was important to investigate an artist engaged in art with a critical perspective and who also understands education through the arts to awaken a critical consciousness in those interacting with his work. An artist with no social justice calling and no understanding of critical adult education did not serve the purpose of this study and therefore was not considered. Other artists who work with a critical lens and who use their art to help educate themselves and the audience may come from regions outside of Latin America, but the scope of this study was narrow. Because of the researcher's regional interest, the global possibilities were narrowed to Latin America. Future studies could explore one or more of these artists (whether from Latin America or not), but they were not considered for this study because the focus was on a Latin America context.

Following the criteria explained above, clarification on data collection methods is established in the next section. As explained below, data collection included collection and analysis of a variety of the artist's documents and artifacts along with data collected from interviews with the artist. Supplementing these primary documents, data collected came from secondary sources pertaining to the artist such as interviews and writings by professionals familiar with his work.

### **Data Collection**

Quality data collection in qualitative research rests upon methods that provide the best information to respond to the questions posed by the study (Merriam, 2002). The primary means of data collection were documents by Luis Camnitzer. Third-party documents about the artist his work were also used, as secondary sources of information. These included writings by people familiar with Camnitzer's work or even art influenced by him.

An interview with Luis Camnitzer also became part of the data collection. It contributed much to the study. Though the interview was via e-mail, the information presented by the artist expanded the thesis of this investigation. Below I describe the extent to which documents/artifacts, and interviews were part of the study.

### **Documents/Artifacts**

Documents and artifacts are important sources of data in qualitative research, particularly in this study. They include a variety of artifacts such as visual, written or oral ones, the former two central to this investigation. According to Bogdan & Biklen (2003), documents are divided into three types: personal (produced for private use), official (created by an organization), and popular culture (produced for entertainment and enlightening the public). Paintings, prints, videos, and essays are some examples of the documents produced by or about Camnitzer. The

documents and artifacts used in this investigation were popular culture (such as those found in books or on the Internet) or personal types such as images in museums, on print or in the Internet.

Documents are a substantial source of information since they often hold clues in the form of information to further understand the topic (Merriam, 2002). For the purpose of this study, documents or artifacts related to Luis Camnitzer, from his art work as artifacts to his essays and other writings as documents, were used to gather information about the artist as an example of the connection between art and adult education for critical consciousness. Since many of the documents were images, it is important to remember that research based on images can contribute to the investigation by focusing on assumptions and beliefs (Prosser, 1998). For this reason, data collected from Camnitzer's own words (whether in writings or in interviews) were valuable as they are less prone to misdirected analysis, as explained below.

### **Interview**

Although documents and artifacts served as a primary means of data collection, an online interview with Luis Camnitzer provided important and relevant information. Interviews are the most effective method to attain the depth and rich data (such as feelings, thoughts and impressions) of the participants in a qualitative study (Patton, 2002). Interviews are "purposeful conversations" to gain information about the past and the present that only the participant possesses (Bogdan & Biklen, 2003, p. 94). Yet the researcher must be careful in using the information presented as the individual (interviewer or interviewee) reflects social issues and positions and, therefore, can interpret differently (Wengraf, 2001).

**Interview with Camnitzer.** In this study, the artist Luis Camnitzer was interviewed about his experience in the intersection of the main study areas of adult education for critical

consciousness and art. The interview was online via e-mail, lasting about 1-2 hours on his end to complete the interview questions (see Appendix A). Subsequent open-ended questions were used to clarify points made in the original interview, and to ask further questions as the study continued with analysis of his works (written and artistic) (see Appendix B).

This study used a semi-structured interview design which included an interview guide. An interview guide generally includes questions or issues to address specifying areas to cover while maintaining focus and flexibility (Patton, 2002). The fluidity of the semi-structured interview allows for the researcher and the interviewee to look at certain aspects in more depth and for a varied time (Neuman, 1997). Camnitzer preferred an e-mail interview, though he maintained the fluidity of a face-to-face interview as he continuously welcomed further questions (hence the “semi-structured” nature of the interview). The initial interview consisted of a total of 20 initial questions categorized under “Art General,” “Art and Social Justice,” “Art and Education,” and “Personal.” Camnitzer responded to these questions fully (see Appendix B for a small portion of his initial interview responses and his responses as data now were reviewed, analyzed and thematized along with his art and other works (specifically his writings). Upon analysis, further questions were sent again electronically for his e-mail responses, to clarify some of the data collected and to reflect on emergent topics and interpretations.

The data collected from interviewing Luis Camnitzer was then analyzed (as explained in the next section) for common themes which then guided the analysis of the interviews with others familiar with Camnitzer’s works. These interviews and other data sources (such as writings about Camnitzer) served to complement the data collected from the artist himself.

**Other interviews.** While Camnitzer was the primary informant to this study, other contributors were included to gain further understanding to how Camnitzer’s work acts as a form

of public pedagogy (see Appendix C). Several attempts were made to interview more professionals familiar with Camnitzer's work, but most withdrew at the last moment because of lack of time (though initially they were excited to talk about Camnitzer's role as artist and critical educator). However, two interviewees, Deborah Cullen and Sofía Hernández Chong Cuy, provided information from their direct contact with Camnitzer and his work in recent exhibits. Deborah Cullen is the Director of Curatorial Programs of El Museo del Barrio in New York City. She was responsible for organizing in El Museo del Barrio the recent exhibition on loan from Daros Latinamerica in Zurich, Switzerland and curated by Hans-Michael Herzog and Katrin Steffen. Ms. Cullen graciously accepted an e-mail interview on September 16, 2011 to provide input on her familiarity with Camnitzer from her own research and her work for El Museo. Sofía Hernández Chong Cuy is the recently appointed Curator of Contemporary Art of the New York- and Caracas-based Colección Patricia Phelps de Cisneros (CPCC) of the Fundación Cisneros. She researches, lectures and works closely with contemporary artists as curator in her current and previous roles in various museums around the globe. Camnitzer serves as Pedagogical Advisor to the CPCC Education Department. She also participated in an e-mail interview on September 19, 2011. Though neither has published in scholarly journals about Camnitzer's work, their familiarity with him and his work added to the depth of data collected.

Other contributions were made based on writings by individuals who worked with and/or study him, in particular Dr. Mari Carmen Ramírez, Gerardo Mosquera, Rachel Weiss, and Jane Farver. Gerardo Mosquera and Mari Carmen Ramírez, who declined an interview, wrote in different sources about Camnitzer and his work based on their professional collaborations. Gerardo Mosquera is a Cuban writer and curator known for his writings on art criticism. He organized many international exhibitions and contributed to many art publications. His writings

focus on the role of art in Latin America and the position of this region in the global scene. He has worked with Camnitzer on various projects including art criticism and biennial exhibitions.

Dr. Mari Carmen Ramírez is an art historian and curator. She has served as curator in various museums throughout the Americas, and most recently as the curator of the Museum of Fine Arts in Houston, TX. She has written about and explored the politicality in Camnitzer's works.

Rachel Weiss is an art historian and critic who has written extensively about and with Camnitzer, even editing a book compiling several of his writings. Jane Farver was the former director of the Lehman College Art Gallery in the City University of New York where a retrospective exhibition of Camnitzer's work took place in 1990-91. She has written about Camnitzer's work in relation to shedding light to situations of injustice.

These contributors, along with the artist himself, were part of the qualitative research that followed certain ethical procedures, as explained next.

### **Ethics and Informed Consent**

It is not uncommon to have issues pertaining to ethics and responsibility raised in qualitative research discussions (Merriam & Simpson, 1995). Researchers need to consider the volunteer nature of the participation of the subjects who should be aware of the study and its possible dangers and obligations. Researchers need to also ensure that no unnecessary risks will take place for the sake of data collection. To ensure an ethically sound investigation, researchers use an "informed consent" form approved by an institutional review board (IRB) after a detailed review process (Bogdan & Biklen, 2003). This study followed the ethical expectations of research, using an informed consent form pre-approved by the Pennsylvania State University Institutional Review Board. This form was approved before data collection began and assumed the participant's consent when they participated in the interview, showing understanding of the

study and how the findings would be used and analyzed. The analysis of the data collected is explained next.

### **Data Analysis**

The data of this study was analyzed like other data analyses in cases studies. Data analysis in a case study happens “in an iterative way” (Hesse-Biber & Leavy, 2011, p. 269). As data was collected, codes are created to label chunks of text or other information so as to capture its meaning. This coding decontextualizes texts so themes surface. It is important as data is collected and codes or themes surface that one must “think of ways [to] combine some of these codes into larger thematic categories” (p. 270). Themes that surface from Camnitzer’s writings highlighted overarching findings that were explored also in his art and also in the additional contributions by others. These themes then helped answer the research questions. In general, as documents are analyzed, it is important to look for these codes and themes and write on their meaning in terms of the general research questions.

Qualitative document analysis “focuses on describing and tracking discourse, including words, meanings, and themes over time” (Altheide, Coyle, DeVriese, & Schneider, 2008, p. 127). However, a good qualitative researcher must be willing to explore beyond the sources given, as personal interpretation may alter the meaning of the findings (Hesse-Biber & Leavy, 2011). The important thing to remember is that qualitative document analysis searches for underlying meanings, contexts, and patterns instead of numerical relationships that quantitative methods seek (Altheide, Coyle, DeVriese, & Schneider, 2008). In working with visual documents such as works of art, it is important to remember that visual methods are more common in qualitative research and offer the opportunity and flexibility to branch out from traditional approaches (Holm, 2008). The research questions help prod the researcher to explore

various alternatives and sources for a wealthier finding and understanding of the subject. The research must be seen “as a process, not merely a series of fixed steps” (p. 148).

In this study, Hall’s (1997) theory of representation helped to analyze the data. “Representation involves the connection between things in the phenomenal world, concepts, and signs” (Kates & Shaw-Garlock, 1999, p. 33). Cultural texts (especially images) carry messages that should be read closely and critically being aware of the context (Kovala, 2002). Individual contexts influence the interpretations of the reception of materials. Much like magazine advertisements, many of Camnitzer’s works are visual images (whether two dimensional or installation pieces) that are combined with texts. This combination offers a particular meaning and therefore becomes “the very essence of representation” (Kates & Shaw-Garlock, 1999, p. 33). Through cues found representative systems of language (such as in the short and at times humorous captions or the images themselves), meanings are codified and decodified by the artist and the audience. Sanders (2007) looked at how films inform the audience about the world from a queer theoretical lens and in so doing explored the value of critically reading contemporary culture which can lead to social change, an important reminder in this study’s data analysis. The critical interpretation of images as visual culture is vital to this study, since images are part of networks of relations of meaning and power that are culturally learned (Pauly, 2003). Images need to be negotiated “by linking images with cultural narratives” (p. 264) to help understand the meanings. It is important to take that one step further to challenge social injustices that have become status quo. In the case of this study, the codes and meanings of Camnitzer’s works help establish a better understanding of the work’s link to critical consciousness and therefore serve as an example of the intersection between adult education for critical consciousness and art.

Two examples of data analysis that explore critical textual analysis of images (in advertising in both cases) are Kates and Shaw-Garlock's (2002) study on advertising and women and Schröder's (2007) discourse analysis of a "responsibility ad" campaign from an oil company. In Kates and Shaw-Garlock's (2002) study, the link between text and consumer assumed that an audience can shift positions of interpretations in reading and understanding the text. Schröder's 2007 discourse analysis cautioned that the audience's received mediated verbal and visual messages often can be different from what the creator intended. There is not a fixed message, but rather a fluid one dependent on "the interplay between signs and their users" (p. 79). Schröder analyzed the ad campaign from the discourse related to the sender (not necessarily the artist, but rather the company/patron), then discourse related to the recipients before embarking in an analysis of its meaning. It is important to integrate the analysis with sociocultural discourses such as political power and public opinion (Schröder, 2007). However relevant to this study's data analysis, the perspective of both these pieces is from the consumer/audience rather than the advertiser/creator. The present study focuses on the artist's perspective, but the notions of representation and meaning-making are still valid. Through the reliance on Hall's (1997) systems of representation and codification/decodification, the process of data analysis helped raise salient themes that helped answer the questions of this investigation.

Along with data collected and analyzed from Camnitzer's work through qualitative content analysis, interview data was also analyzed for themes that overlapped those found from other documents. The data collected was analyzed in such a manner that it was verified as presented below. A key element of data collection and analysis is the importance of detailed descriptions (Hesse-Biber & Leavy, 2011). These details must be verified for authenticity and reliability, as explained next.

## **Verification**

Along with issues of ethics raised previously, an investigation like this one must substantiate the verification of its findings. Qualitative research's verification must not follow the guidelines for quantitative research which include validity and reliability (Merriam, 2002). Instead, it should address the criteria of confirmability, credibility, dependability and transferability (Lincoln & Guba, 1985). Just as a quantitative empiricist research need to be meticulous in validating results, so too must the qualitative researcher use a variety of means to verify the believability and trustworthiness of the study's findings. It is important to pay close attention to the data collection and analysis process as well as the way findings are presented (Merriam, 1998). The use of different approaches of data triangulation helped solidify the credibility of this study. These qualitative verification strategies will be discussed next in relation to the current study. However, it is important not to lose "the human and passionate element of research" as depersonalization can take over the study in the verification process (Janesick, 1998).

### **Confirmability**

Confirmability criteria refer to the extent that results can be corroborated or confirmed by others. The areas of potential bias or distortion are highlighted and addressed by the researcher who accounts for subjectivity. The data and interpretation of the study must be grounded in events and not the researcher's interpretations (Lincoln & Guba, 1985). An audit trail addresses issues of confirmability. An audit trail tracks all materials (correspondence, notes, records, etc.) involved in the data collection. An audit trail was used in this qualitative study. In this investigation, a variety of materials were used in data collection. These documents included not only his artwork (paintings, installations, prints, etc.) but also many of his writings which explore

the connections sought in this study. It was important to have access to Luis Camnitzer's own interpretation and understanding of his work and the interrelationship between art, social justice and education. Meticulous field notes helped address confirmability as well.

Along with an audit trail, triangulation of documents addressed confirmability. The process of triangulation uses different sources, theories or methods for collecting data (Merriam & Simpson, 2000). Interdisciplinary triangulation uses other disciplines to move beyond psychology (which has heavily influenced education) and thus broaden the research process (Janesick, 1998). In this study triangulation was evident through the use of various sources, not only those by Camnitzer himself, but also by those familiar with him and his work. Since the responses were via e-mail, interviewees were able to also rectify any misunderstandings before submitting responses and clarification questions were asked to corroborate responses.

### **Credibility**

Credibility refers to the accuracy and the interpretation of the findings. It demonstrates how consistently the research results represent reality (Merriam, 1998). Credibility addresses the researcher's interpretation of perceptions of participants by looking at the perspective of participants (Merriam, 2002). Therefore, credibility assesses whether the researcher captured correctly the reality perceived by the participants. It is important to remember that there is not one correct interpretation (Wolcott, 1990). In order to verify credibility, the researcher can establish credibility through various checks and data triangulation. Checks involve sharing data collected with participants (such as interview transcripts and notes) to verify accuracy (Merriam & Simpson, 2000).

This study used checks and data triangulation to assess credibility. The interview process entailed clarification questions as needed to ensure no misinterpretations took place. Also, the

data was shared with Luis Camnitzer for review. Any descriptions of the documents were included in the study for findings and discussion in this study to help ensure credibility. Another component is dependability which is explored next.

### **Dependability**

The criterion of dependability addresses the replicability and consistency of the methods and the findings. The precision of data collection and documentation is central to a careful study and is addressed by a diligent audit (Lincoln & Guba, 1985). The thoroughness and high quality of data collection assess this criterion. Dependability addresses the degree to which replication of findings can take place (Merriam & Simpson, 2000). An audit trail and triangulation which were both used in this study assist in establishing dependability. Even though this was a case study of a specific artist, the data collection and documentation allow for replication of the study with another artist.

### **Transferability**

The ability to transfer research findings to other settings is the final criteria in the verification process. Generalizations based on the findings aid in the transferability of this study. Detailed research methods, contexts and assumptions can provide enough information for replication (Lincoln & Guba, 1985). The rich, descriptive data allows for some generalizability, but because of the narrow scope of this qualitative study, based on a single artist, generalizations could be made to a certain extent. Ultimately, some findings were specific to Luis Camnitzer. However, extrapolation of findings to a more general and different context demonstrated the transferability of the study and therefore verify its validity. Since Luis Camnitzer was used as a medium to gain comprehension of the areas in question as an instrumental case study, this investigation on his work broadened the understanding of the relationship of the relationship

between art and adult education for critical consciousness. In this way, it was transferable as other artists can be studied to explore this area of adult education that is under-researched yet important.

### **Summary**

With the research questions and theoretical framework guiding this study, a qualitative methodology was used to collect information that is difficult to obtain through quantitative means. Qualitative methods offer the flexibility and depth needed for this type of study. An interview with the artist Luis Camnitzer and cultural textual analysis provided much information to substantiate the premise that art and adult education for critical consciousness intersect. Through Hall's (1997) systems of representation, meanings were drawn from the artworks and other documents/artifacts to highlight salient themes in the findings, as explored in the next chapter.

## CHAPTER FOUR

### FINDINGS:

#### LUIS CAMNITZER AND HIS ART AS CRITICAL PUBLIC PEDAGOGY

The purpose of this study was to explore the connection between art and adult education for critical consciousness through the late twentieth-century Latin American artwork of Luis Camnitzer. The research questions that guided this study are as follows:

1. Using Luis Camnitzer and his work as an example, what is the interrelationship between art (particularly visual art) and adult education for critical consciousness?
2. How is art used as an educational medium to foster critical consciousness?

It is an assumption of this study that conceptual artist Luis Camnitzer and his work offer evidence of a manifestation of the connection between art and adult education for critical consciousness. Art in general re-presents a version of reality as perceived by the artist (Marcuse, 1978). When displayed in public, this new perception of reality can open a novel understanding of the world to the viewer. Hence, art can move the artist and the audience toward a more critical view of reality. This critical consciousness can plant in the individual interacting with the artwork (whether as creator or as audience) the seeds of action for a more equitable and just society. As discussed in earlier chapters, various artists in different times and societies have taken on the role of social critic, using their art to educate (though not formally) for critical consciousness.

According to Temkin (2011), Uruguayan conceptual artist Luis Camnitzer uses his art as a way of commenting on social situations in a way that is “witty, wry, and with a hint of self-deprecation” (p. 2). A secondary goal is to promote his audience’s critical view of their

perceived realities. Though he does not use his art as purely didactic, Camnitzer states that “as an individual artist I become a lens that helps understand the kaleidoscope that makes the community” (Camnitzer, 2004/2009). Camnitzer has also written extensively all the while wearing different hats: art historian, art critic, expatriate, educator, social critic (Cesarco, 2011). No matter what role he plays, his critical eye never fails to focus attention on issues of power imbalance and abuse.

The purpose of this chapter is to present the findings of the study, which largely examined Luis Camnitzer’s intentions and perspectives on the purposes of his art, mostly in his own words from his published writings, an e-mail interview on March 17, 2011 and a follow-up e-mail interview on May 31, 2011. Because the study is also concerned with how his art acts as a form of education for critical consciousness and a form of critical public pedagogy, to some extent the perspectives of those familiar with his work are also included. For purposes of organization, the first part of this chapter provides an overview of biographical information relevant to Camnitzer’s career as artist and educator. The second part includes his views on art as communication and art as education for critical consciousness as well as the perspectives of others familiar with the artist’s work, since such contributors provide another perspective that can offer a greater sense of how Camnitzer’s work acts as a form of education.

Data from the study came from the interviews with Camnitzer as well as his own writings. Two additional interviews and some writings by authors familiar with the artist and his work complemented the information collected from Luis Camnitzer. While these interviewees and writers were described in detail in Chapter Three, perhaps a reminder to the reader is useful here. The two interviewees were Deborah Cullen and Sofía Hernández Chong Cuy. Cullen is the Director of Curatorial Programs of El Museo del Barrio in New York City, which recently

featured Camnitzer's work. Hernández Chong Cuy is the Curator of Contemporary Art of the New York- and Caracas-based Colección Patricia Phelps de Cisneros of the Fundación Cisneros. Though neither has published in scholarly journals about Camnitzer's work, their work brings them into contact with Camnitzer and his work as he is clearly an important example of Latin American art in the New York/USA art scene.

Additional information about Camnitzer's work and its effects were gleaned from the writings of a number of art critics and art historians who have written about his work, specifically Dr. Mari Carmen Ramírez (art historian and curator of Latin American arts of the Museum of Fine Arts in Houston, TX who has written about politicality in Camnitzer's works), Rachel Weiss (art historian and critic who has written extensively about and with Camnitzer), Gerardo Mosquera (Cuban art critic and curator who has worked with Camnitzer), and Jane Farver (former director of the Lehman College Art Gallery in the City University of New York where a retrospective exhibition of Camnitzer's work took place in 1990-91). In this chapter, the aim is to focus on the commonalities of the various voices on Camnitzer, rather than isolating each voice as a separate entity as is often the case when presenting data from interviews and related sources. But first, it is important to present some background and biographical information about Luis Camnitzer.

### **Biographical Overview**

Similar to me and others raised in more than one culture, Luis Camnitzer often talks about himself as being perpetually in exile, becoming "a citizen of my memory, which doesn't have laws, passports, or inhabitants. It only has distortions." (Camnitzer, 1983/2009, p. 29). He admits that diaspora can generate "a culture of the in-between, one where nostalgia takes the place of the original community bonds and hampers the creation of new ones" (Camnitzer,

2003/2009, p. 122). Recurrent in his works, this notion is a background to his life events which impact his works and thoughts, as evidenced below, since exile was not temporary.

### **Exiled in Uruguay**

Luis Camnitzer was born in Lübeck, Germany in 1937. Given his Jewish family heritage and the rise of the Nazis, Camnitzer and his family left their homeland in 1939 for Montevideo, Uruguay. In fact, he wrote about Kristallnacht (also known as the Night of Broken Glass when Jewish synagogues, homes and businesses were ransacked and set on fire in November 1938) having occurred a couple days after his first birthday. This “made Uruguay the homeland of my family and my consciousness” (Camnitzer, 1991b/2009, p. 131). Having his only memories in Uruguay, Camnitzer “felt like an Uruguayan” (Camnitzer, 1983/2009, p. 22), even though his parents attempted to keep alive his German heritage and language. A year after starting high school (at age 16) he began to study art at the School of Fine Arts, embarking on a career of which he knew was impossible to live off (Camnitzer, 1991b/2009; E-mail Interview, March 17, 2011). He studied art, as he explained in an e-mail interview, “solely based on my manual skills” and “as a complement to architectural studies I was to enter.”

Camnitzer was interested in studying art as another form of exile, allowing him to keep separated and not quite belonging fully to society, as had always been the case not being born in Uruguay from Uruguayan parents (Weiss, 2009b). Even though he was raised in a society that held education highly and freely for all, “the artist profession was something that the national market couldn’t sustain” (Camnitzer, 2004/2009, p. 77). For this reason he decided on “a real profession” (Camnitzer, 1983/2009, p. 23): architecture. While an architectural student, he realized he wanted to become part of the intellectual world of his home and focused on art,

despite the dim reality of likely unemployment as artist. He fully embraced art as a study and a living.

When he was 19, he received a grant to study at the Academy of Munich (E-mail Interview, March 17, 2011). There he briefly studied sculpture and began printmaking, before returning to Uruguay to continue focusing more on his art studies (Cesarco, 2011). He became very involved in trying to change some of the environment and structures of the art school, such as organizing art fairs in poor neighborhoods “where [art] should be” (Camnitzer, 1983/2009, p. 25). He believes this helped him view art in terms of problems instead of technique (E-mail Interview, March 17, 2011). He and his colleagues saw art as “a weapon for social change, for creativity to be spread among the people and for visual illiteracy to be eradicated” (Camnitzer, 1991b/2009, p. 134). As he studied and then began establishing his artistic career, he struggled with being part of the dominant intellectual culture (by catering to what it had labeled as “art” and “culture”) and resisting it. He slowly became accepted by a small elite, but found that the parameters of the art scene were dictated from outside of Uruguay. In order to make a better living in the artistic world, he accepted a grant to go to “the Empire” where he “would work for it, and not for Uruguay” (Camnitzer, 1983/2009, p. 27) though he owed his education and life to that nation (as he expresses his appreciation for what Uruguay has given him). He continued “floating between two cultures—one that is becoming alien even if I don’t want it to, another that is alien because I want it to be” (p. 28), as explained below.

### **Exiled in New York**

Though he initially left Uruguay of his own volition, his inability to return because of a military dictatorship explains his labeling himself as “in exile” (hence the title of this subsection). With a grant, he went to the United States to study in 1964 and has lived in New

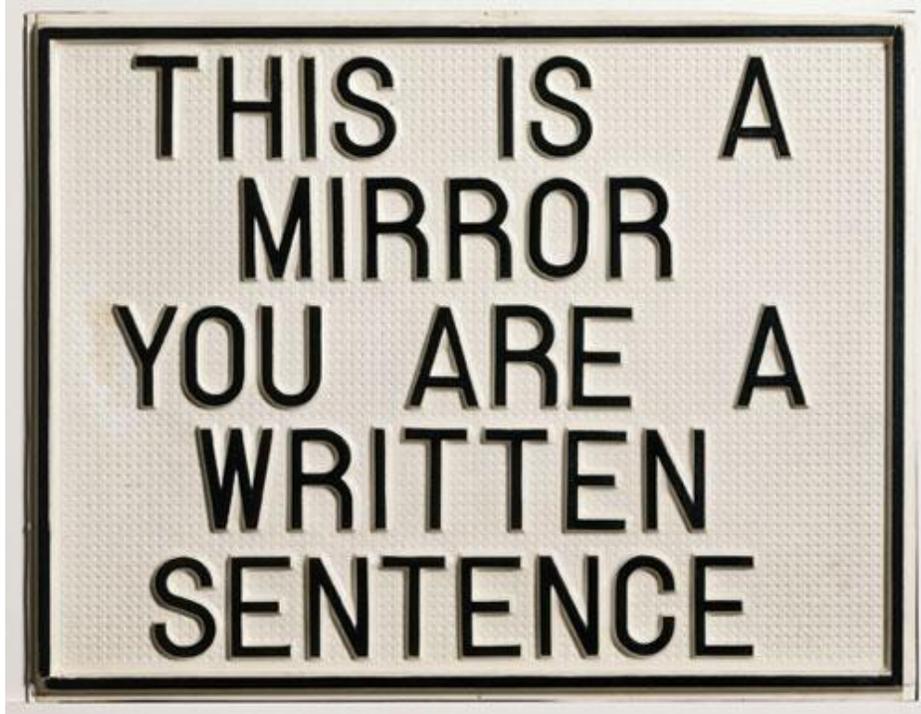
York ever since (Camnitzer, 2004/2009; Weiss, 2009a). Like most international recipients of grants and fellowships, his intention was to return to Uruguay after a short while, yet he has now lived longer outside of his home country than in Uruguay (Camnitzer, 1991b/2009). In this way he was a part of what has been termed “brain drain” because most intellectuals from outside the hegemonic cultural centers could not subsist from the sale of their artworks. Camnitzer reflects on this reality frequently in his writings, yet he returns to the notion of the artist as an important and active member of society, “a contributor to a collective cultural project that transcends the commercial exchange” (Camnitzer, 2004/2009, p. 79).

With his move to New York, his art drastically changed (Camnitzer, 1983/2009). He moved away from the Expressionism of his early years to mix images and languages in what he called “a pedagogical expression” (p. 28). He played with the creativity embedded in “a verbal description of a visual situation” (p. 28). Camnitzer focused on making prints because he believed “art should be a common rather than a private good” (Camnitzer, 1986/1990). Printmaking seemed more useful in dealing with social issues, according to Camnitzer (E-mail Interview, March 17, 2011). Along with prints, he also made topical cartoons (Cotter, 2011). But this was too easy and did not provoke much thinking in him or his audience.

During this period, Camnitzer also sent home dispatches to newspapers and art magazines as he reported on the scene in New York. Yet he always returned to the idea that “art needed dedication and rational decisions as fertilizers” (Camnitzer, 2004/2009, p. 82). The establishment of the New York Graphic Workshop in 1964 along with fellow artists José Guillermo Castillo and Liliana Porter (whom Camnitzer would later marry) allowed Camnitzer to use printmaking in creating works of conceptual art (Temkin, 2011). This collective endeavor explored conceptual meaning and ideas in printmaking (Urban, 2008). It offered a space for the

exchange of ideas and experimenting with unusual printmaking practices. He pushed printmaking in new directions, printing in nontraditional ways and on surfaces besides paper (Cotter, 2011). They sought to move art from “a privileged commodity and sought to make it accessible to a mass audience” (Ramírez, 1990, p. 3). As evidenced in many of the collective’s manifestos, Camnitzer wrestled with “love/hate relationship with printmaking and his frustration with the emphasis on skill over concept” (Urban, 2008). New York Graphic Workshop presented the idea of multiples-serial graphics so that one element could be assembled in different ways, creating new objects or images by its own repetition. They also proposed the idea of F.A.N.D.S.O. (Free Assemblage, Nonfunctional, Disposable, Serial Object) that attempted to allow for the artwork to be disposed of and even destroyed, as a way of eliminating the pomposity of art that alienates viewers (Ramírez, 1990). During this time he also played important roles in the Museo Latinoamericano and Movimiento por la Independencia Cultural de América (MICLA), joining other artists in responding to such issues as their own representation, the sharing of resources and international clamor against dictatorships and repressions in Latin America (Cullen, 2011).

Camnitzer also began working with language, though that created a dilemma over which language (Spanish or English) to work with (Camnitzer, 2003/2009). He chose English because of its marketability and, more importantly, because he married a North American (Selby Hickey) who “became my primary audience and, luckily thinks with me and edits my texts” (p. 121). As he worked more with language, imagery and ideas, Camnitzer also began eliciting creativity from the viewer rather than making overtly political works. In so doing, he creates the space (“set the stage”) for the audience to create a statement rather than be told what to think or how to interact with the work of art (Camnitzer, 2006, p. 160).



**Figure 1:** *This is a Mirror You Are a Written Sentence* (1966–1968)

In 1966 Camnitzer created what he labeled his first conceptual piece. “This is a Mirror You Are a Written Sentence” (see Figure 1) was written in raised black plastic lettering against white pegboard. This piece, like the others that have come since, “was intended to provoke thought and questions” (Cotter, 2011, p. 2). It resonates “with his transnational and multilingual personal history” (Temkin, 2011, p. 3). He began working with printed language as an art medium, even though later artists from the U.S. were credited with this and became more well-known (like Lawrence Weiner who is considered one of the central figures in US conceptual art). For Camnitzer, words are visual elements while daily objects and contexts are rearranged and presented in unorthodox ways (Battiti, 2011). In his *Arbitrary Objects and Their Titles* (1979) (see Figure 2), two piles (one if items from the gallery and the other of words) were randomly

linked so each item would have a title. The words jar with the visual object and shake the viewer's understanding of the messages in the object and word creating a contained chaos.



**Figure 2:** *Arbitrary Objects and Their Titles* (1979)

In the end, the viewer constructs his/her own storyline based on this juxtaposition of visual objects and written words. This type of manipulation is not bad as it puts individuals into situations that force them to revisit their understandings (Cesarco, 2011). It requires “active participation in the production of the meaning of the piece” (Ramírez, 1990, 5).

### **The Effects and Responsibilities of Being “In Exile”**

The year 1973 forever changed Camnitzer's life and works, since it marked the beginning of an eleven-year period of brutal military dictatorship of Juan María Bordaberry in Uruguay. Camnitzer struggled during this time being away from the daily torment of dictatorship, “with one of every fifty citizens jailed for political reasons” (Camnitzer, 1991b/2009, p. 137). However, this event gave Camnitzer a new and recurrent theme: exile. This idea appears throughout his career “in an ongoing rumination about identity, otherness, belonging, and

resistance” (Weiss, 2009a, p. xii). The theme of exile is still present in Camnitzer’s writings. An exiled person like Camnitzer survives “because they inhabit their memories,” living at times “an inner rather than a geographic exile” at times (Camnitzer, 1996b/2009, p. 118). Even today, he admits that it is difficult to let go of Uruguay (Camnitzer, 2003/2009). Like most expatriates, there is a longing in his heart to return home. Though he confesses the unforgivable lateness of dealing with the dictatorship until nearly its end in 1985, Camnitzer began working in 1983 on a series of pieces addressing the torture under the dictatorship of Bordaberry (Camnitzer, 2003/2009). He admits that part of the reason he did so was to alleviate his feelings of guilt for not being present during the dictatorship as many of his friends were. These works entitled *Uruguayan Torture Series* (see selected works in Figures 3-6) graphically showed elements of torture with text that bumped against the visual image in a witty fashion. Camnitzer explained that these pictures “could be interpreted as exploitative” (which a few have accused him of this) even though his attempt was to raise the consciousness in a non-Uruguayan public, an act that “could also be seen as the misuse of a situation for personal gain” (p. 121).

Camnitzer continued working with various media while also teaching at SUNY College at Old Westbury (Cesarco, 2011). He was asked in the early 1970s to start an art department for this college. He initially fled from a departmental structure, attempting to incorporate art into all courses related to urban studies, but in 1975 the departmental structure was implemented. He struggled with the university over student numbers and financial figures versus what he considered quality education. After he retired, he asked to be taken off any contact lists until a better administration was in place, in part because the administration invited controversial Fox News television host Bill O’Reilly to a fundraiser.



*The vacancy was effectively concealed.*

**Figure 3:** from *Uruguayan Torture Series* (1983-84)



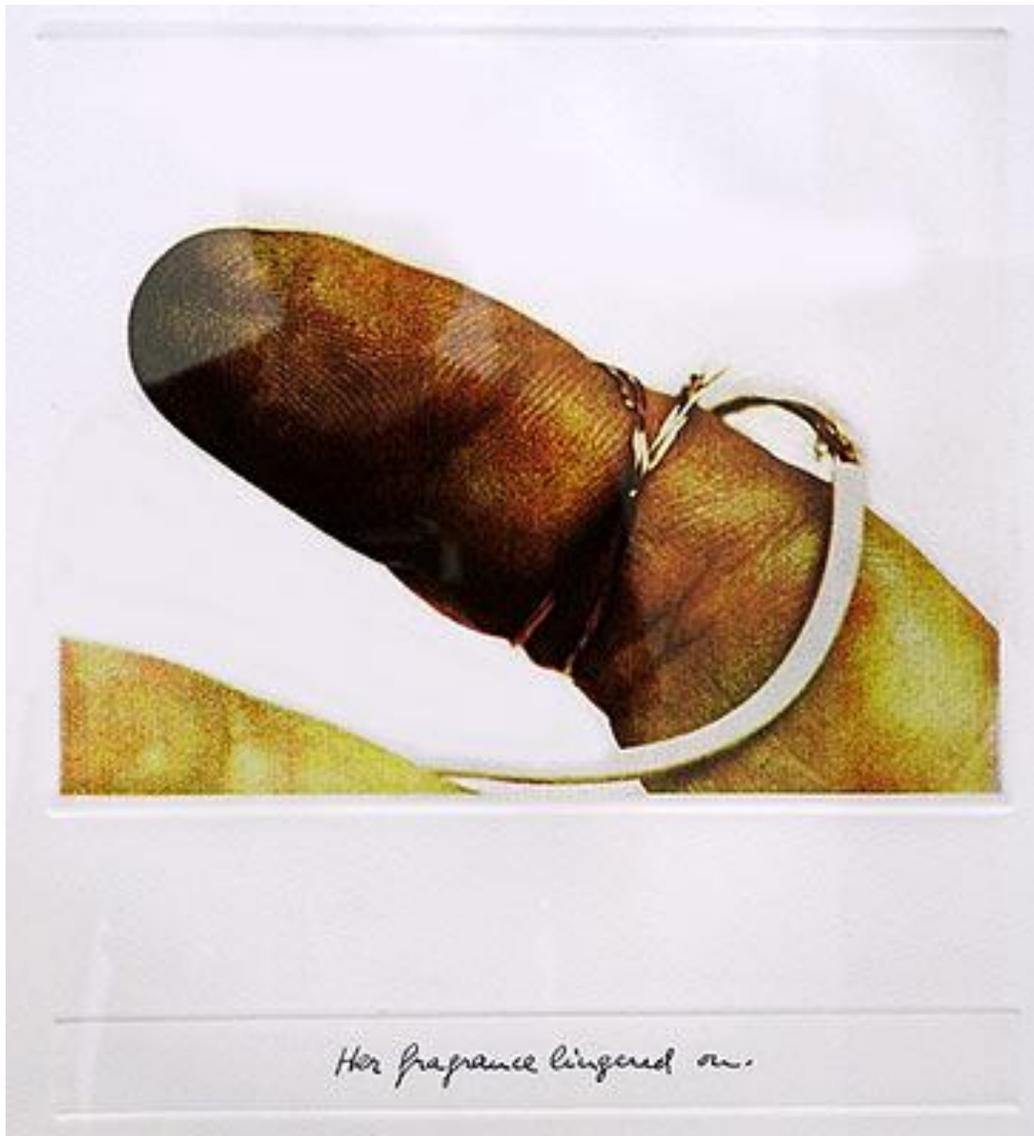
*The weight drove his pulse into the wall.*

**Figure 4:** from *Uruguayan Torture Series* (1983-84)



*He practiced every day.*

**Figure 5:** from *Uruguayan Torture Series* (1983-84)



**Figure 6:** from *Uruguayan Torture Series* (1983-84)

His impetus for taking a stand on some issues returns to his being in exile and to his art studies in Uruguay. This self-definition of being exiled, along with the social critical elements of the arts movements in Latin America, gives Camnitzer freedom to challenge the current social structure. He is able to take a stand for some form of social action in part because he is able to see status quo with fresh eyes and to question the way things have always been accepted.

### **Encouraging Interaction and Critique Through Art**

In 1999, he became Viewing Program Curator for The Drawing Center as well as pedagogical curator for the 6th Mercosul Biennial in 2007 (Cesarco, 2011). In both instances, Camnitzer encouraged interaction with the art in terms of problems and solutions. He believes the audience should be treated like colleagues of the artists, not just consumers. In that capacity, they must be involved “in the thought process, without allowing them to dismiss something in a couple of seconds just because they didn’t like or understand what they saw” (Camnitzer as quoted in Cesarco, 2011, p. 5).

Camnitzer has been influenced by other artists and this is reflected in some of his works (E-mail Interview, March 17, 2011). One of his (and my) favorite authors is the Argentine author Jorge Luis Borges who both intellectually stimulates and emotionally moves Camnitzer (despite Borges’s controversial lack of a political stand during the military dictatorship in Argentina). The methods used by French dadaist Marcel Duchamp and Belgian surrealist René Magritte helped Camnitzer develop his own. Italian engraver Francesco Piranesi, Mexican graphic artist José Posada, German painter Matthias Grünewald, Spanish painter Francisco Goya, and French painter Georges de LaTour are some of the artists he would say helped him develop as an artist, along with the anti-Franco etchings by Spanish cubist Pablo Picasso and the social

drawings by German dadaist George Grosz. Most of the artists that he likes (or did so at some point) are not known for their social criticism. That came from Camnitzer's own view of society, not from the art that he liked.

Camnitzer reflects some of the ideas of eighteenth century philosopher and educator Simón Rodríguez by highlighting the idea that art is necessary for memory to persist (1996/2009). Camnitzer also plays with the idea of critiquing the art industry, as he does in his work of art *Selbstbedienung* (*Self-Service*, 1996/2011, see Figure 7). He began selling his signature by the inch in 1971 Camnitzer placed an inkpad and a rubber stamp with his signature next to a stack of papers (see Appendix D). The viewer picked up a paper, stamped the signature, and put the suggested donation (25 cents) in the moneybox (Temkin, 2011). This idea of using his signature as artwork is a recurrent theme as he has printed his signature in different formats (laser-cut, silkscreened, ink-stamped) onto various media (paper, bread, board, rubber) (Cotter, 2011). It serves as his critique of the cult of personality that is deemed more important than the collective good (Camnitzer, E-mail Interview, March 17, 2011).



**Figure 7:** *Self-Service* (1996/2011)

Camnitzer also plays with this concept in his *Original Wall Painting* (1972). Camnitzer critiques the art market and its whimsical and non-sensical value system in this work (Temkin, 2011). On one wall of the museum, two rectangles of identical size, color and shape are painted. In one rectangle, there is a paper with an invoice from a housepainter totaling around \$500. In the other rectangle holding Camnitzer's signature, there is another paper outlining a handwritten invoice with a total of about \$43,000, itemized for concept, signature, and commission. Through this work and others, Camnitzer is exhibiting a form of critical cultural pedagogy, targeting the art market. In this particular piece he hopes to draw attention to the disparity when what may be as visually the same work is done by an "artist" and then by someone else. More importantly it is a continuation of his play on what is the value of a signature and, even if self-effacing, makes the viewer reconsider what the art world has labeled as a valuable art piece. It encourages a questioning of what has received the title of "Art" with a capital "A." This work can serve as an example of critical public pedagogy and the critical consciousness that Camnitzer's work fosters.

### **Camnitzer as Critical Public Pedagogue**

While Camnitzer does not use the term "critical public pedagogy" to define his approach to the critique of hegemony through art, it is clear that, based on his discussion and his attitudes, he embraces the notions of critical public pedagogy, as evidenced in the comments above. In addition, along with this critique of the cult of personality, Camnitzer questions the accumulation of power of such personality (Camnitzer, E-mail Interview, March 17, 2011). The more famous someone becomes, the more power they hold and the more their opinions are weighted. For this reason, Camnitzer started collecting museums, by donating his works or promoting potential exhibits so that the museum or gallery could be added to the growing list in his *curriculum vitae* (Camnitzer, 1995a/2009). The more museums he collected, the more authority was afforded to

him and the more people wanted to listen to what he said (even requesting interviews, like the ones for this study). There is some cynicism in his view of fame and society. Camnitzer stated, “If I stop being cynical, I’m lost and deserve to be ignored” (E-mail Interview, March 17, 2011). This is another example of critical cultural pedagogy as he turns upside down the notion that a good artist must have a large CV with plenty of exhibitions. He mockingly draws attention to the fact that the art world can become a form of game in which whoever has the most wins. That in itself is problematic, for the art works are lost in the hunt for a longer résumé. Art loses its power when it becomes a commodity to the name of the artist.

Latin American art has tended to have a conscious social commitment and leaning to the Left, which has created a marked difference between what Camnitzer labels art of the hegemony (the art power centers of the Western Europe and USA) and art of the periphery (the artists typically from the South or non-West) (Weiss, 2009a). In fact, when comparing Pop Art in the United States with Pop Art in Latin America, Camnitzer described being “baffled” when realizing that “there was no overt political stance in the production of the pieces” in the US art scene as opposed to that of Latin America (Camnitzer, 1998a/2009, p. 31). Latin American art has intricately interwoven the social life and the artistic activity, where art making and history making are closely knit (Camnitzer, 2004/2009). Camnitzer’s version of history reflects the intersections of art and social movements, in the impacts and potential contributions (Weiss, 2009c). In Latin America, the artist’s role “is not so much that of the recorder, the designer, or the shaman as that of the preacher/provocateur” (Camnitzer, 1996/2009, p. 94). Defining the role of the artist as provocateur, serves as another example of how Camnitzer sees art as a means for critical public pedagogy, even though he does not use those terms necessarily. There is an element of critique, challenging the status quo, which is encouraged in Camnitzer’s definition of

what an artist should be. A passive recorder or even a more active shaman needs to go a step further and look critically at social structures and turn them inside out and backwards to better understand the reality of society and thus hopefully aspire for a greater good.

As a critical public pedagogue of sorts, even though he retired from professorship, Camnitzer is fully active in his art and critique. He does not see the various activities he is involved in as separate but rather “they are all the same activity expressed in different media” (Camnitzer as quoted in Cesarco, 2011, p. 7). Camnitzer stated that he chooses the media depending on what he is trying to look for or solve (E-mail Interview, March 17, 2011). This activity is his art, his aspiration to utopia. He uses printed language along with visual images (whether photographs, installations, sculpture, etc.), creating a space for thinking (Cotter, 2011).

Camnitzer’s work, both his artworks and his writings, encourage a critical look at the self and society both by the artist and the audience. It is an attempt to break down previous assumptions and definitions to gain a depth in understanding. In all, he hopes to create the space and tools through which individuals can learn to have a critical consciousness, which is why he qualifies as a critical public pedagogue. His particular view of how art can work as a form of adult education for critical consciousness is further explained below.

### **Camnitzer on Art as Adult Education for Critical Consciousness**

Known internationally as a conceptual artist as well as a critic, art theorist and educator, Camnitzer has wrestled with the role of art in society, and thus in the broad sense how it functions as education (though he and the other contributors do not always use that term). In his writings, in interviews with others and me, he discussed either directly or indirectly the role of art in society, in relation to the political, and to some extent as a form of education. In my interviews and communications with him, these aspects were discussed as well as some direct

discussion of his art as education of adults. Many of his discussions and actions seem to support his view that art can be used to communicate, educate and challenge society and the structures in place, though, as has been stated before, he and other contributors to this study never used the term adult education for critical consciousness.

For purposes of organization, this discussion of the findings of data collected from Camnitzer and the other contributors is broken down into four themes as: (a) the relation of art and politics; (b) art as communication; (c) art as education; and (d) art as adult education for critical consciousness. Initially, Camnitzer's views are presented before supplementing with the data collected from other contributors. But the reader should keep in mind that these are all interrelated aspects that the artist and other contributors may not have labeled as such, but that they all contribute to the notion of Camnitzer's art as a form of critical public pedagogy.

### **The Relation of Art and Politics**

When looking at the course of human history and artistic expression, Camnitzer stated that "we live in a world rigidly defined by crafts and disciplines" (Camnitzer, 2007, p. 1). Yet his work, and that of other artists since the mid-1960s, shifted from art defined by craft to art that reduces materials to reflect ideas. Camnitzer's experience of politics and political repression has marked his art (Temkin, 2011). As he was finding his style and voice, he projected his "own political reactions to a world that otherwise seemed unmanageable" (Camnitzer, 1998a/2009, p. 31). As Camnitzer proposed, everything in art, from the medium, to the audience, to the work: "all are political decisions" (1987/2009, p. 42). This statement, however, does not mean that his art is overt and blatant, as is explored next by Camnitzer and by the other contributors.

**Camnitzer's Perspectives.** Camnitzer deals with the daily injustices evident in today's society in such a way that is not preachy (Weiss, 2009c). He also presents a look at the

colonized mentality in the minds of those living in much of what were once European colonies as he attempts to peel the various layers of contradictions that define Latin America, its culture and its art. Latin American artists emphasize art as “communication of ideas, and given turmoil, economic exploitation, and cold war, a great percentage of ideas dealt with politics; thus politics were in” (Camnitzer, 2007, p. 1).

A central theme of his work is the notion that artists are “ethical beings sifting right from wrong and just from unjust” whose work is “a political decision, independent of the content” (Camnitzer, 1987/2009, p. 42). Camnitzer discussed three ways of doing political art in an e-mail interview (March 17, 2011). The first is overt and declarative, which Camnitzer opined to be “uninteresting and a waste since it probably won’t convert anybody that believes the opposite.” The second way is to use a political theme to guide the audience to his/her own conclusions, which hopefully match the artist’s. The third way is to ignore overt political content and use art as a way to change society as the artist aspires, and so avoid politicality by addressing changes that the artist sees need to take place. He stated, “In all three one can say that art becomes a political instrument” (E-mail Interview, March 17, 2011). Art is used as a means to address situations on a larger social scale. This should not be confused with a revolutionary instrument, but rather any successful revolution incorporates art into its strategy.

Camnitzer argues that art is necessary to make sense of the world. The relationship between form and content is invaluable. “The reading of the world precedes the reading of the word” (Freire & Freire, 1992/2004, p. 207). Artists rarely create work outside of context. This is certainly the case, Camnitzer argues, for those coming from the periphery such as Latin America, where social context is more palpable. For them, form does not exist without the context (Camnitzer, 2004/2009). “A text without context produces a message that is, at the very

least, deceptive and, at worst, unintelligible” (Camnitzer & Hickey, 2003/2009, p. 101).

Conceptual artists in particular see their work as politically rooted, “as a tool for consciousness raising” (p. 81). These artists, like Camnitzer, “think about things that were unthinkable and inaccessible with the use of nonartistic tools” (p. 81). Because conceptual art dematerializes the artwork, it opens the possibility to politicize art “beyond the traditional use of content” (Camnitzer, 1996a/2009, p. 94). Camnitzer deems conceptualism a viable and ethical artistic response to the political and economic situations, particularly in the last quarter of the twentieth century (Weiss, 2009c).

Also related to the political element, Camnitzer is concerned by the global movement striving to destroy the notion of community as “we” (1996b/2009, p. 118). He describes this “we” as a group of people sharing values and aspirations and some form of geographical space (i.e. Uruguayan immigrants in New York still share a communal “we” even though they may not share the physical space in Uruguay). He asserts that communal structures are disappearing, replacing the collective “I” with a privatized and isolated individual that is content with the inequalities of the status quo. This hollow individual does not seek collective identity nor fights for a better society. For this reason, the maintenance of memory is invaluable as we remember who “we” are and therefore can slow down the process of individuation and isolation. Camnitzer suggests this resistance to individualism that obliterates the communal sense is possible by keeping alive the notion of utopia. Utopia is not “a perfect, final, and frozen product” but rather “as flux, as an endless process and a precise direction” (Camnitzer, 1996b/2009, p. 119) It is the collective possession of memories, “the shared ‘we,’ an uncompromised ‘I.’” Utopia is where ethics are maintained with a communal definition. Camnitzer believes that art aids in maintaining community memory alive, even painful memory such as the ones dealt with violent

historical past (1996b/2009). Camnitzer does not outline a specific utopia, but rather uses the ambiguous notion to explore the role of the individual and the community as he hopes his works will raise questions that help clarify definitions. Definitions are important elements in the construction of the individual, the community and the possible goal of a more just society. The relationship of individuals depends on how something or someone is defined. If the goal is a society that is just and equitable, then definitions that create positive and humane relationships must be promoted.

According to Camnitzer in his interview with Alejandro Cesarco (2011), art has slowly deteriorated from its potential in shaping culture to just becoming a form of production. Camnitzer has been critical of the lost potential of art as a cultural shaper by being hijacked by the art world market that seems to stress commodities over social critique. With this emphasis on art production over art as social critique, art has become a discipline and not a methodology of expanding understanding. Camnitzer believes that art should be considered “the area where one can and should make ‘illicit’ connections” (as cited in Cesarco, 2011, p. 4). Art allows for questioning and affirming through critical evaluation. Art is an instrument to solve problems. For this reason, Camnitzer advocates the application of art thinking to all academic fields and systems of knowledge. “Art is a method to acquire and expand knowledge” (Cesarco, 2011, p. 4). Sadly, art has become a commercial product, devoid of its social function. However, whenever an exhibit of his works is critiqued, he appreciates good criticism that can bring to the fore latent issues in the work, thus helping to focus or redirect the work (E-mail Interview, March 17, 2011). Art appreciation as it is taught is not activating people to critically look at their surroundings. Camnitzer believes that there is an element of inexplicability in his work. This continuous demand for some explanation for his work (demanded by his audience, art critics,

etc.) allows his work to expand knowledge. “The creative process is lighted by theory, but true art stalks from shadows incompletely evanesced” (Camnitzer quoted in Cesarco, 2011, p. 4).

Camnitzer’s work helps him and his audience unlearn by critiquing and exploring alternatives to hopefully change individual and perhaps social status quo.

**Others’ Views.** Writing in the exhibition brochure of the recent show in El Museo del Barrio, Cullen (2011) stated that Camnitzer’s work deals with issues of limitations that need to be broken down and questioning status quo (particularly what is considered periphery versus the center). In this sense, all his work can be political, in an attempt to change society. He brings in the viewer into the destruction and construction of meaning, an important part of a critical consciousness. In particular, Cullen stated in her introduction to the recent exhibit in El Museo del Barrio, the art of Camnitzer “demands that we question our perceptions, our assumptions, and at times our consciences” (2011). In this way, Camnitzer encourages (though he would never assert it as such) that a critical consciousness is raised in his viewers. This demand reflects a life (and oeuvre) “grounded in three continents and reflects his transcultural experience,” as Farver (1990) states.

Ramírez (1990) explained in one of her writings that more than creating art with political content, Camnitzer uses his art as a metaphor for his critique of power, which is what politics is founded in. His works reflect the worldview of one who was raised in the colonial periphery, where concerns of imbalance of power are so prevalent it seems second nature to question the status quo. According to long-time Camnitzer contributor Weiss (2009b), part of being an artist and also being in exile like Camnitzer is a yearning for completion and from this yearning much artwork flows. Camnitzer sees as invaluable the political awareness with which one can strategize and take action. In this way, his work is an example of art as adult education for

critical consciousness. When discussing Camnitzer, Farver (1990) stated that “Art is his instrument of choice to implement those strategies” (p. 1). Ramírez (1990) expressed her belief that Camnitzer conceives his artistic practice as “the exercise of a highly ethical/political worldview” (p. 2).

More than working on art that drips with politicality, Ramírez (1990) explained that Camnitzer “makes explicit the concept of *politics itself* as art” (p. 2, emphasis in original). Weiss (2009b) analyzed the political angle of Camnitzer’s works as being under the model of “an aesthetics with a surplus of politics, or a politics with a surplus of aesthetics” (p. 2). As Ramírez (1990) elaborated, Camnitzer criticizes power, using the laws of art metaphorically in this critique and recreating these conditions in his work. The viewer is then made to figure out the rules of the artist, counter his or her own set of rules and rearrange the work under these new morphed rules. In this way, art serves as a means for adult education and the criticality enmeshed in these rearrangements is necessary for critical consciousness. In so doing, she explained that the viewer is able to develop “his own strategies of deconstruction, construction and ultimately liberation” (p. 2). Given this understanding of his art, it is clear that Camnitzer’s work is an example of art as adult education for critical consciousness.

Explaining further Camnitzer’s views on his work, Weiss (2009b) stated that Camnitzer often talks of his approach as “perceptual alphabetization,” focusing on the role of culture in society as being more politicized (p. 1). Extending this idea further and connecting it to the notion of criticality in his work, Farver (1990) proposed that Camnitzer consistently “challenges and implicates the viewer” (p. 1) by leaving narratives hidden, to be constructed by the viewer, according to Ramírez (1990). Ramírez (1990) believed that an argument can be presented in his works, yet it is not completely revealed, thus allowing “the viewer to compose his own argument

within the matrix or conditions laid out by the artist” (p. 5). Though none of the sources use the term “critical consciousness,” all seem to point toward a participative and critical element in Camnitzer’s work, one that is an essential element of raising a critical consciousness in his audience. Moving the viewer of a work of art from passive viewing to active interaction with the work opens the possibility of encouraging a new perspective, perhaps even a critical one, of the reality perceived.

### **Art as Communicator and Mediator of Culture**

Camnitzer defines art as everything: everything can be viewed as art (Camnitzer, 2009). Art can be explained as “a common denominator for understanding” (Camnitzer, 1969/2009, p. 9). Regardless of where the public is physically, art can communicate in ways that are still intimate (Camnitzer, 2004/2009). This point is explored in more detail next by Camnitzer and by others familiar with him and his work.

**Camnitzer’s Perspective.** Camnitzer also is concerned with the power of the image and the word, the ability to communicate, and the inclusion of the audience in meaning-making. Though he believes art has the power of public response, his goal is not necessarily so. He hopes through his art to offer a space for individuals to reflect and critique society (Weiss, 2009c).

Artists are in a specific trade: “the trade of building a culture” (Camnitzer, 1987/2009, p. 42). Therefore, they must know precisely the culture, who owns it and what elements make it up. With his multicultural upbringing, Camnitzer is able to use symbols and various meanings in his artwork, sometimes in a humorous way (Ramírez, 1990, p. 1). “Artists are unhooked from memory to be substituted by others, and personal perceptions of the culture are continually being honed” (Camnitzer, 1991c/2009, p. 150). Art can be considered a set of skills and values that demonstrate individual freedom of expression. However, when discussing visual arts from

underdeveloped areas of the world, art can also be considered a product and continuation of colonization (Camnitzer, 1994/2009). One must distinguish “between art as a tool to create culture and achieve independence, and art as a globalizing commercial enterprise” (p. 72). Art (as evidenced in his work) can be a form of communication, a tool for critical education, and a means to educate for critical consciousness.

According to Camnitzer, art “helps the communication among and understanding of the people” (1969/2009, p. 9). A self-proclaimed “revolutionary artist” with a vision of an equitable world, Camnitzer sees his art as a means to communicate with as many people as possible (1982/1990). It is not uncommon to talk about art as a type of universal language (Camnitzer, 2009). By stressing the word *universal*, Camnitzer explains that art tends to serve the hegemony, “the interests of colonization and the expansion of an art market” (p. 1). Yet art can also be a form of communication where power is given to those communicating. He concludes that if everyone has the ability to express themselves (at minimum through words), everyone has the ability to be an artist. It is important to remember that “any communication is an educational act” (E-mail Interview, May 31, 2011). Artists need to be careful with this, as often they neglect what and how they communicate. This calls for greater accountability on the part of the artist, who communicates with his/her audience in a dialogue where all parties learn. Camnitzer stated, “Any private act has a public impact” (E-mail Interview, May 31, 2011).

Since art is not a science, there can be multiple readings and interpretations (Camnitzer in Cesarco, 2011). Camnitzer believes that any form of expression can be subject to textual analysis (E-mail Interview, May 31, 2011). It is even more important, however, to identify subtext. The sign of a lasting work is one that sustains new interpretations and new problems being projected. This action reinvigorates the work to constantly be fresh and enduring.

Camnitzer believes “in this interpretative dialogue that keeps changing over time” (as quoted in Cesarco, 2011, p. 9). It is important to make the dialogue current and relevant, dealing with the present, since new questions need new answers. Especially for those who are exiled, art is laden with meaning, even if not overt. “Every step is loaded, defying fads and oblivious to accusation of obnoxiousness” (Camnitzer, 2003/2009, p. 122). In fact, a function of art that is often ignored is that of art “as an operation of creation and use of symbols” (Camnitzer, 1995b/2009, p. 203).

Camnitzer talks about art as another form of dialogue between the artist and the public through the work of art. He does not believe that the work of art is an artistic monologue that does not care about a response from the individual interacting with it. He contends that “art is a dialogical process, and the work is only fully completed as a result of that dialogue” (Camnitzer, 1995b/2009, p. 201). He continues comparing this dialogue as a form of striptease that artists perform as they enter into a relationship with the audience through their work. Considering the audience, the response anticipated, and the relationship established help artists reflect on how works will be read. “The challenge, then, is to see if one can change the ideology through the wrapping” (Camnitzer, 1995b/2009, p. 203).

It is important to remember that individual artists need to “become a lens that helps understand the kaleidoscope that makes the community” (Camnitzer, 2004/2009, p. 84). All artists can be defined as cultural workers who deal with different communities. “No matter where the public is physically, communication can be kept as intimate as it used to be with a painting in a gallery” (p. 91). According to Camnitzer, art is like a breezeway through which the artist can talk to the audience, hoping for a response from the viewer (E-mail Interview, March, 17, 2011).

**Others' Views.** Adding to Camnitzer's views on art as communication, the other contributors explored this role of art of Camnitzer's art as well. Camnitzer's art centers on what Ramírez (1990) called "the strategy of the banal" (p.2). Ordinary objects and materials of everyday life constitute "packages" for communicating ideas. She continued to explain that, in Camnitzer's work, the piece of art becomes a space where language and the senses of the viewer "intersect and interact with each other" (p. 2). In this way the artist and the viewer are both involved in the production of the work and in meaning creation, an example of art engaging the viewer in critical consciousness-raising. According to Ramírez (1990), what has been labeled "political art" takes on a new role in "the multivalency of linguistic and visual codes," where accepted meanings are subverted and logical constructions of images and languages are manipulated as well. This is evident in Camnitzer's work and his juxtaposing use of various texts (images or words) that take the viewer to uncharted territories, as seen in the selected samples of his work duplicated in this writing. As Camnitzer continues in his own work, he plays with language as a more direct means to communicate ideas.

Weiss (2009a) explained that Camnitzer writes texts alongside his studio practice. She proposed that his perpetual "condition of estrangement" (p. xi) has shaped him to question everything, a habit that is useful when critiquing society and when working towards critical public pedagogy that can change the status quo of the individual interacting with larger society. In her work with Camnitzer, Weiss (2009b) mentioned that he explains his role as constantly translating (power structures, political realities in Latin America, New York and Uruguay, art history, etc.). She also commented that "the idea of building a new culture, unburdened by the many distortions of colonialism and imperialism, is an urgent motivating force and ideal that drives much of Camnitzer's writing" (p. 1).

This notion of culture and the impact of art as communication are evidenced in much of Camnitzer's art and writings as well as in some of his influences. According to Mosquera (1990), some of the influences on Camnitzer include Latin American authors such as Jorge Luis Borges or Julio Cortázar, both known for their understanding of the power of language, their play on words and commentaries on society. Mosquera explained that in Camnitzer's work there is evidence of "the metaphysical humor" (p. 2) which is often found in the Río Plata region, border between Uruguay (Camnitzer's adopted homeland) and Argentina (where Borges and Cortázar hail from). Just like the writings of these two renowned authors, plot twists and surprising reinterpretations are common and evidenced in Camnitzer's work, such as *Last Words* (2008) (see Figure 8), a strong evidence of the power of communication in shaping culture.

**Figure 8:** *Last Words* (detail) (20008)

In this particular work of art, Camnitzer researched the final words of death row prisoners before execution and replicated them in six large panels of paper. Without this background knowledge,

the audience may recall events where human life was cut short and sympathize. Some then are taken aback upon realizing these are the final statements of convicted criminals before execution (Cotter, 2011). This is an example of art that moves individuals to take a close and critical look at elements in society that seemed second nature. In other words, art becomes a communication device that can help shape culture.

In discussing Camnitzer's art as an example of the notion of communication and culture, Ramírez (1990) explained: "His art is about the intellectual process of making art, the irrelevance of learned techniques, the arbitrariness of language and visual icons, the critique of art as commodity and the demystification of the role of the artist in late capitalist society" (p. 1). These elements converge in varying degrees in his works (whether visual or written) to communicate and encourage a critical perspective in those interacting with them.

Following this critical aspect, Mosquera (1990) explained that Camnitzer is "a conceptualist who focuses on analyzing the language and concept of art" (p. 1) which relates to the notion of communication and culture. Objectivity can give way to subjectivity when the individual interacts with the work. This ambiguity, continues Mosquera (1990), "does not only reside in the double orientation of his work, it also becomes the content" (p. 1). Alongside this perception, Ramírez (1990) explained that Camnitzer straddles various cultures deftly, which allows him to load his works with cultural symbols and play with semantics. In Mosquera's 1990 exposé, he stated that Camnitzer's work "is paradigmatic in as much as it counteracts the nihilism, banality, and narrowness of much contemporary art" (p. 3). As such, it can be seen as influential in the context of its creation.

Exploring further the notion of communication and culture in Camnitzer's work, Mosquera (1990) believed that art like Camnitzer's becomes a vehicle to explore "ethnocultural

concerns” (p. 3). According to Argentinean artist Saúl Yurkievich, Camnitzer’s works respond not to Latin America’s “reality of the marvelous” but rather to the “reality of the dreadful” (as quoted in Mosquera, 1990, p. 3). Mosquera (1990) argued that Camnitzer, like other Latin American artists, creates work that challenges assumptions and domination, “to set off a course of action in defense of our own interests and values” (p. 3). This tradition of grounding art in the contextual reality demands critical reflection so that, according to Mosquera (1990), “we should not exhibit old roots anymore; we should use them to create new leaves” (p. 3). This is central in making the case for Camnitzer’s work as exemplary of art as adult education for critical consciousness, the case of this study.

Camnitzer plays with text, both its literal meaning and as image, which obviously relates to the notion of art as communication. His text-based works create the space for the audience “to substitute descriptive phrases summoning mental pictures for physical ones” (Heartney, 2011). Ramírez (1990) believed that Camnitzer assumes that language provides in some ways a more direct communication of ideas than an image. According to Cullen in the September 16, 2011 e-mail interview, “the prints *First/Second/Third Degree* ---economically conjures both precise (in this case, chilling) but also more metaphorical ideas: thoughts about deep questioning, digging deeper (the third degree), etc.” In the same interview, she continued with another example “the *Book of holes*, which is exactly the opposite: a framing device that allows images to be the literal text of a book, which is a picture.” In this way, and addressing a similar point, Mosquera (1990) proposed that Camnitzer’s work “is an art of ideas and experimentation with language, which eschews messages directed at involving the viewer’s participation” (p. 2). His works highlight “the arbitrary nature of the value of art objects, the slippage between language and meaning, and the creative aspects of viewership” (Heartney, 2011, p. 178). Ramírez (1990)

explained that it seems redundant to state that Camnitzer's works play with language and semiotics, given that his works are "loaded with cultural symbols" and "endowed with a strong semantic charge" (p. 2). This interplay of text and meaning coerce whoever interacts with the works to wrestle with preconceptions, which gives space for a stronger awareness of assumptions and, therefore, criticality.

Continuing with the notion of art as communication of culture, Camnitzer has moved to a stage in his development as an artist where images, objects or language need to work together for the idea to exist. Ramírez (1990) believed that the purpose of Camnitzer's work with images, language and objects is to create a semantic field where the artists is able to provide conditions for the audience to then create images and meaning. There is an element of playfulness and engagement in this process through which individuals become more aware of their realities. There is power in the apparent random juxtaposition of images and ideas. This makes Camnitzer's work "seductive" (p. 4). This attractiveness of Camnitzer's work allows for it to be a vessel of communication and an opportunity to embrace a notion of culture that welcomes opportunities of learning as addressed below.

### **Art as Education**

Tied to the notion of communication and culture previously discussed, education (in particular adult education) presents opportunities of learning and possibly challenging the status quo of society in ways that are subtle and at times witty. Art can be understood as a form of problem-solving, which can be then judged as a good or bad solution. The important thing for Camnitzer is that the problem is interesting and helps to expand knowledge. Interaction with a work of art "should be a continual emission and reading, a permanent dialogue and exchange" (Camnitzer, 1995b/2009, p. 205). Camnitzer sees his role not only as an artist but also as an

educator, as discussed below. He acknowledges his works can be means to gain a deeper understanding of society. Agreeing with such statements, other contributors expand on this view that Camnitzer is an influential figure in various circles, who relates to how he works potentially as an educator of adults, as discussed below by the artist and others.

**Camnitzer's Perspectives.** Camnitzer sees his own art and art in general as a form of education and as a form of pedagogy. At times in his discussions he does not clarify when he is talking about the education process or schooling. At times he discusses art and education as having hegemonic interests and in another discussion he addresses their counterhegemonic emancipatory interests. Despite this seeming confusion, Camnitzer sees art and education as means toward a more just society. In particular, he has defined pedagogy as “a tool to foster creative, critical thought and inquiry” (Cesarco, 2011, p. 8). He explains that good education develops the ability of expression and communication (Camnitzer, 2009). Its strengths lie in speculating and imagining, asking “What if?.” Camnitzer believes that in so doing, one can be “outside the box” in a refreshing and illuminating way that expands conventional knowledge (E-mail Interview, March 17, 2011). But this is only functional if there is a foundation of ethics. Stated in this way, there is not really a difference between art and education for critical consciousness. “Teaching is a form of militancy” which should implement ethics (Camnitzer, 1998b/2009, p. 17). In this statement, Camnitzer is viewing education in general (not formal schooling), reflecting some of the educational philosophies seen in such adult educators are Paulo Freire or Simón Rodríguez. Camnitzer confesses that his interest has been increasingly in education and creative methodologies and less so in art, as he has “fewer ideas than I used to have and a diminished urgency in making art” (Camnitzer as quoted in Cesarco, 2011, p. 6). In

part he also recognizes that an artwork in a museum has little impact on social change than in educational centers.

Art and education are not dissimilar in Camnitzer's view. "They are different specifications of a common activity" (Camnitzer, 2007/2009, p. 234). They both can embrace freedom through personal insight and critical thought and inquiry (Cesarco, 2011). Instead of just providing tools, education should be about generating the need to get the tools free. Education is about accessibility for Camnitzer. Educators should help the learners in gaining the skills necessary to successfully surmount challenges. For this reason, some of Camnitzer's works have an element of installations that require viewers to become personally involved. Camnitzer thinks you do this by putting them in situations, a form of ethical manipulation.

For a long time, Camnitzer believed that the entry point into art was creating it (2007/2009). He then moved beyond that to the interaction with art (as in museums, galleries, and fairs), which he finds "a little limiting" and "forced" (Camnitzer as quoted in Cesarco, 2011, p. 6). There is a complex set of codes that have to be learned when interacting with art. "The knowledge of this code is actually the first step to accessing art" (Camnitzer, 2007/2009, p. 234), and assuming that the obviousness of the code is arrogant and elitist. Coding and decoding entail a translation of a message into signs and its deciphering (Camnitzer, 2009). Camnitzer believes that a work of art needs explanations or it ceases to be art (Cesarco, 2011). Each medium and artwork has a code which helps in what Camnitzer calls the "manipulation" of the audience (1990, p. 2). Because of this ethical component, manipulation entails more than just discussing the packaging and the interaction with the materials (the composition). Even this manipulation demonstrates the role of ethics in art, for there is a long-term vision rather than the short-term goals such as fame. To deal with ethics in art, one must question everything that is foundational

up to then. “With the created object or situation, the artist is trying to work his or her way out of a known ground and push the audience into the unknown” (Camnitzer, 1990, p. 3) while the audience pushes the unknown back to the comfort of the commonplace.

Art “is a reflection of a collective culture” (Camnitzer, 2004/2009, p. 85) which Camnitzer defined as “a collective and anonymous process” (E-mail Interview, March 17, 2011) developed over time. Camnitzer thinks art should incorporate the audience in the creative process, becoming in a sense creator while engaged with the art work. Art should be considered “a methodology for knowledge” (Camnitzer, 2007/2009, p. 230). As he explained, it really deals with “the education of skeptical thinking” (E-mail Interview, March 17, 2011). Art can become “a safety valve for the expression of individual and collective neuroses originating in the inability to cope with the environment” (Camnitzer, 1969/2009, p. 14).

“Art is a form of learning and should be a continual and shared activity,” according to Camnitzer (E-mail Interview, March 17, 2011). In the same interview, he argues that there is potentially total freedom in making art, making the artist feel at times powerful. Camnitzer believes his work should be considered “one of visual literacy, one of helping the members of our audience to express themselves” using “the tools to expand knowledge which until now has been the purview of one privileged class” (1991a/2009, p. 61). He compares alphabetization with art in that both tend to facilitate individual and collective expression as well as being necessary to expand consumption (Camnitzer, 2009). In fact, he states that both can be tools of the hegemony, ignoring the possibility of being used for resistance.

Sometimes art can be detrimental when considering critical awareness. A work of art “imparts knowledge; that is, it forces knowing instead of generating knowledge” by being like the trees and not allowing us “to see the forest of ideology” (Camnitzer, 1995b/2009, p. 204).

This is art that is traditional and congruent with the existent hegemonic structure. Camnitzer is uninterested in this art. He aspires for art that “shares the attributed power with the spectator to foster a response and creative activities” (p. 204). Art that encourages passivity in the spectator is art that has not reached its full potential. Through works of art, the various layers of ideology can be peeled while information is confronted more directly, as explored in the next section. An artist seems to lack the freedom many believe inherent in art, for the artist withers in the site where values and tastes and skills meet, replacing individual freedom with social expectations. For this reason, Camnitzer views “art as a willful attempt at resistance” (Camnitzer, 1994/2009, p. 63).

**Others’ Views.** According to Cullen in an e-mail interview on September 16, 2011, Camnitzer has already influenced and continues to influence “post-conceptual” artists, particularly those of Latin American roots. In the same interview, she reiterated that “They greatly admire him.” As Hernández Chong Cuy explained in a September 19, 2011 e-mail interview, many more people are familiar with Camnitzer’s work as a critic. Other artists and individuals related to the Fundación Cisneros even met Camnitzer before as curator of the Drawing Room for the Drawing Center as he “provided feedback on artists’ portfolios” in a selection for group exhibitions at the Fundación Cisneros where Hernández Chong Cuy works. Camnitzer’s role as an educator in guiding budding artists and critical thinkers is not something he shies from in his writings and works. Connecting Camnitzer to the notion of adult education, Hernández Chong Cuy, in the September 19, 2011 e-mail interview, explored key aspects of Camnitzer’s work: that it is “a work concerned with received knowledge and knowledge sharing.” This is important when challenging accepted meanings and structures, as in critical adult education. Through his artwork, Ramírez (1990) explained, Camnitzer creates “a space in

which the censorial and linguistic operations affected by the viewer intersect and interact with each other, leading him to become an agent in the production of the work and its meaning” (p. 2), which suggests that he is an educator of sorts. According to her, it is important for Camnitzer to create that space of possibility for the artist and the audience to work with language and ideas. Given that he works more with conceptual art than other forms of modern art, Camnitzer realizes the implication of “the notion of the artist as manipulator of referents encoded in language or linguistic propositions” which fit his concern for communicating an ethical or political viewpoint (Ramírez, 1990, p. 3). This aspect is important in making the case that his work can guide the viewer toward a critical consciousness, and thus he and his work can act as a form of adult education or critical public pedagogy. Camnitzer’s work may not be blatantly political and may even at times seem humorous, but the elements combine to possibly educate the viewer into a new perception of the social status quo and the need for change.

His works may not necessarily always deal with political violence, but, Weiss (2009c) explained, they deal with how news about the violent events traveled and also about the daily injustices evident in today’s society. In the same vein, Ramírez (1990) argued that Camnitzer is interested in the relation of words to meaning and the creation of his own audience who could manipulate the production of art. Cullen stated in her September 16, 2011 e-mail interview, “Luis has always said that when he makes work, he is speaking to a fairly specific audience.” Yet she believed that he can (and does) reach a wider audience because of his unruffled approach to larger discourse. In the same interview, she proposed, “He talks about very sophisticated topics (i.e., semiotics) through the guise of the ridiculous flower pattern on his wallpaper and the idea of a paintings’ breast.” According to Cullen, Camnitzer avoids jargon and uses humor and

“very down-to earth personal stories to be as inclusive as possible.” In this way, he is able to reach a heterogeneous audience who may be impacted in varying degrees of criticality.

Having worked with him on various projects, Weiss (2009c) believed that Camnitzer may define as a successful work of art one which can “occasion a massive public response” (p. 129), but that may not be what his goal is. Camnitzer is certainly encouraging heightened awareness of certain issues, thus serving as an example for this study on the connection between art and adult education for critical consciousness. Ramírez (1990) also pointed out that Camnitzer has addressed this in his works like *Common Grave* (1970) in which he alluded to the violence and disappearances under dictatorships. Even though the information of these disappearances is through the media, the audience needs to somehow recreate them in our minds in order to understand their horror. By bringing in the audience member to the dark side of Uruguayan history, Camnitzer creates the space for the audience to interact and envision torture and thus somewhat experience the violence. In this participation with the work of art, our perceptions are awakened to a reality we may be ignorant about and that, with this new information, calls for us to critique and question what else may be hidden in our interactions in society.

In the September 16, 2011 e-mail interview, Cullen stated, “I think Luis is interested in education and he strives to make it a purpose of his work to raise questions.” She believed Camnitzer sees all artists doing this (either knowingly or unknowingly) and should do so in their best way, “with consciousness.” This is central in making the case for Camnitzer as an example of art and adult education for critical consciousness.

Camnitzer suggests that there is a need for new tools and concepts, “not to keep a supply of political content, but to sharpen the ability to maintain a truly political reading of the work of art and its role for both producers and consumers, so that we can stay in history rather than

having to face it” (Camnitzer, 1996a/2009, p. 96). An artist seems to lack the freedom many believe inherent in art, for the artist in the site where values and tastes and skills meet, replacing individual freedom with social expectations. For this reason, Camnitzer views “art as a willful attempt at resistance” (1994/2009, p. 63). Even at its most political point, Camnitzer’s work is still poetic with its visual use of words and verbal use of objects (Cesarco, 2011). Camnitzer dislikes the “artificiality and penchant for ego-centric sentimentality” (Cotter, 2011, p. 4) he finds in much poetry, yet he agrees that his interchange of words and visuals changes the perception of the viewer. In the September 19, 2011 e-mail interview, Hernández Chong Cuy proposed that it is important to remember that “the artwork can serve for many purposes and an educational one is certainly useful in many contexts,” especially when considering the works of Camnitzer. This educational aspect should be one for the common good, as explored in the next theme.

### **Art as Adult Education for Critical Consciousness**

Delving deeper into the concept of adult education is the notion of adult education for critical consciousness. Though this could fall into the previous discussion of art and adult education represented in Camnitzer’s work, the fact that not all education can be labeled critical pedagogy and certainly not all is critical public pedagogy warrants this separate discussion on Camnitzer’s works and adult education for critical consciousness. Since previous discussions tied art and education as reflected in Camnitzer’s works, it is not far to analyze Camnitzer’s work in connection to adult education for critical consciousness. The critical and intellectual aspect of his work also focuses on the possible role of art as social reformer (Battiti, 2011). According to Camnitzer, a work of art is “bound to reflect its society the same as any collection of archaeological artifacts does in a given moment” (Camnitzer, 2004/2009, p. 85). Yet it must do

so in a way that challenges the status quo. This idea is explored in greater depth below by Camnitzer and by others familiar with his work. This discussion solidifies the hypothesis that Camnitzer's works exemplify the relationship between art and adult education for critical consciousness.

**Camnitzer's Perspectives.** "More than learning, art presently requires unlearning," argues Camnitzer, since any questioning and critical thought takes place after people have already been indoctrinated (E-mail Interview, March 17, 2011). He explains further in the same interview that art is "a form of communicating inquiry and solving problems" and as a way of sharing that with the audience. Camnitzer wrote that "art is above stingy political games" (1969/2009, p. 8). Camnitzer explained that art cannot be taught unless there is a problem to be solved, since he sees art as a way to change society for the common good (E-mail Interview, March 17, 2011). One should address the need that forces the making of art. In the same interview, he explained, "That need comes from cultural gaps that are identified through critical thinking and questioning." The work that occurs in these gaps allows the artist to shape culture.

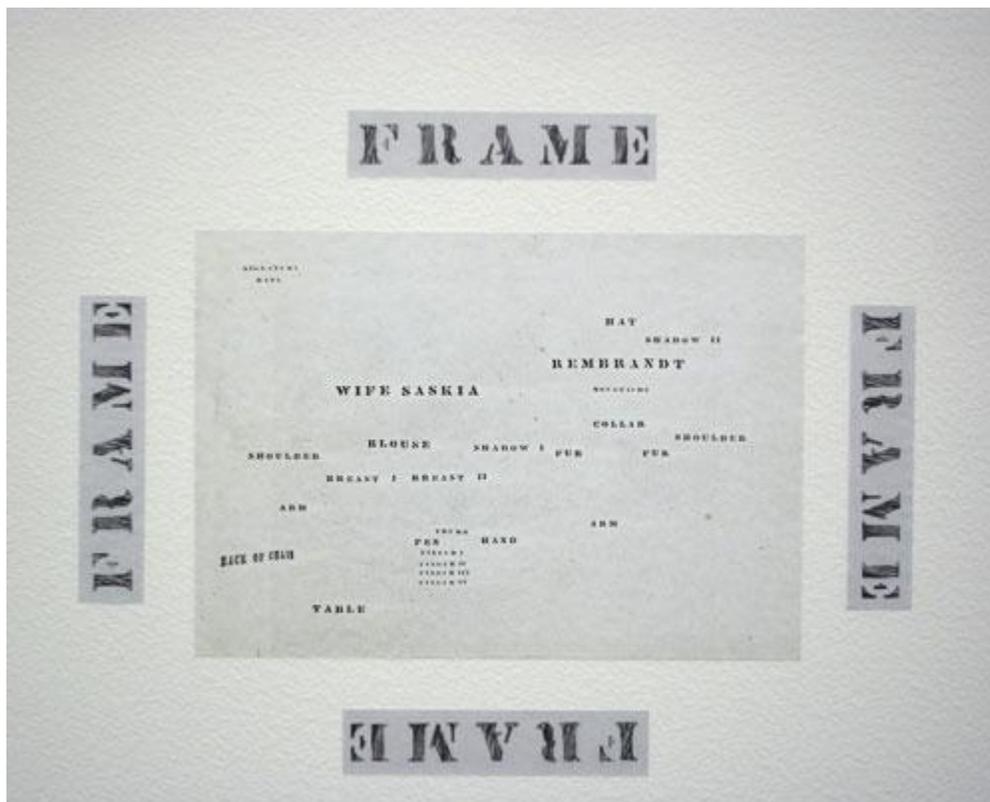
There is really "no meaningful difference between art and education," argues Camnitzer (E-mail Interview, March 17, 2011). If art does not create an educative experience, one that makes the audience perceive anew what has always been, then it can be given the label of "bad art." In the same way, if education is not stimulating creativity, it deserves the label of "bad education." In either situation, Camnitzer believes that the goal is "to help develop creative individuals who apply themselves for the betterment of society. So, art is a form of education and education is a form of art" (E-mail Interview, March 17, 2011). Camnitzer believes most of his work "is about demystifying, inverting the conditions of expectations and trying to bring out the essence of ideas that are taken for granted" (E-mail Interview, May 31, 2011). A new

starting point is created when unlearning takes place. The audience is a colleague of the artist who may not be as prepared as the artist (Camnitzer, E-mail Interview, March 17, 2011).

Art that deserves respect is one that steers the audience to face the problems in society, according to Camnitzer (Camnitzer, 1991c/2009). “It uncovers things and doesn’t attempt to freeze time” (p. 154). Camnitzer wants to play with the viewer’s mind, evoking certain things and thus “creating an angle within which the viewer is free, but which the viewer cannot overstep” (Camnitzer as quoted in Cesarco, 2011, p. 6). It is tricky to create the illusion of there not being a limit, but that is the process he tries to follow in his art. He says that “art has to be highly manipulative (or didactic in the best sense) to set the stage for viewers to reach the insight that you want them to reach” in such a way that it seem natural (p.8). Camnitzer does not primarily consider himself as an artist as this term has been kidnapped by the marketing of the current art world. Above all, he sees himself as “a good citizen interested in ethics where politics help me define my strategy to bring ethics to the fore, and where art is an accidental tool conditioned by my biography” (E-mail Interview, March 17, 2011), though by “good citizen” he does not imply conformist but rather one that seeks communal good in what he thinks and does.

The artist of this study looks at the place art has in society, especially one with many injustices, and argues that art can be used for change (Camnitzer, 1969/2009). There exist two different ways of promoting change, according to Camnitzer. “Perpetual alphabetization” (p. 13) informs about situations that can affect the mechanisms that can form a culture. Often, this means that artists produce art that reflects the desires and needs of “a full-belly society” while majority of those around them are hungry. Another way is to impact the cultural systems socially and politically using creativity, without necessarily looking at the art world for context (such as galleries). This is how Camnitzer hopes to impact society.

In order to change society for the better, Camnitzer works with words along with visual images. He is interested in the space that occurs between image and text. Visual images tend to be more evocative, which trick the viewer into believing any decisions are his/her own. Camnitzer argues that “visual arts, when well used, are a good tool to manipulate people” (E-mail Interview, March 17, 2011). A clear example is the installation *Living Room* (1968). Camnitzer created a living room out of words. The label “window” was posted on a wall where the window should be and the word “carpet” was pasted on the floor of the created room where the carpet should be. Other elements of the room were there, all labeled (see Figure 9). The



**Figure 9:** *Living Room* (detail) (1968)

visual space was marked by these unassuming labels that did not obstruct the gallery, yet visitors felt to walk around areas labeled like “desk” (Cotter, 2011). He “stimulates the imagination, thus placing the spectator in the middle of the creative process” (Heartney, 2011). Text can be

circulated more freely in some respects than a visual image, yet there is always the language to contend with.

In his works, Camnitzer avoids text that explains the image or vice versa as that defeats the purpose of art, which is to challenge the viewer. Camnitzer argues in the March 17, 2011 interview that art then becomes redundant. Most interesting is when the text or the image lead the viewer in a certain way or when neither makes sense on their own. In this manner, he continued to explain, “you are empowering the viewer, it becomes a way of consciousness raising and also to stimulate the viewer’s power of creation.” This reflects the “pedagogical heart” of his career (Weiss, 2009a, p. xiv).

Camnitzer discusses art “as a mode of cognition and a way of formulating and solving problems within that mode” (1987/2009, p. 37). He considers how art is taught as “an apolitical act, devoid of political consequences, operating in a nonpolitical space” (p. 42). This notion perturbs Camnitzer and he challenges this view of art for he sees as artificial the separation of art and politics (E-mail Interview, March 17, 2011). This separation reflects the fragmentation of knowledge in Western education.

In the discussions about art, Camnitzer does not shy away from the power inherent in the art world today. This misdistribution of power keeps subaltern artists with limited choices that continue the colonization (Camnitzer, 1987/2009). Camnitzer has been interested in post colonialism, the idea of *mestizaje* and “hybridity” and how this plays a role in the subaltern cultures’ appropriating elements of the dominant culture to rework them for their own motives (often subversive) (Weiss, 2009b). Artists from Latin America must accommodate to the hegemonic culture of art centers in Western Europe and United States if they are to find any success. Camnitzer explored the place Latin American artists have in the global art world, one

that is heavily dominated and dictated by markets and influences in the North (Camnitzer, 1969/2009). Even though the flow of information (senders/receivers) is more important than borderlines, Camnitzer argues that “the hegemonic centers still emit more information than they receive and that represents a highly unequal distribution of power” (E-mail Interview, March 17, 2011). Any expression of their culture or national origin has to be ignored to fit into the international style or exaggerated to produce exotic works that perpetuate the neocolonialism by the “West.” The art world perpetuates the disparity between the “First World” and the “Third World” by keeping mainstream galleries in powerful positions that dictate what art is shown and how. “Art is whatever fits into the market, and what does not is treated as foreign to the field” (Camnitzer, 1987/2009, p. 40).



**Figure 10:** *El Viaje (The Voyage)* (1991)

Camnitzer argues that hegemonic values overlook the local needs, “looking down on folklorist, political content and traditionalist art” (E-mail Interview, March 17, 2011).

Assimilation is unavoidable and can redefine the identity of the artist and his/her culture, according to Camnitzer. In his *El Viaje (The Voyage)* (1991) (see Figure 10), three steel knife blades protruding out from the wall hold two shiny silver Christmas balls each. They are phallic symbols representing Columbus's three ships beginning the rape of the Americas, "a potent commentary on Latin American colonialism" (Temkin, 2011, p. 7). The anti-colonial stance reminds the viewer of the difference in conceptualism of Latin America and the conceptualism in the United States inspired by Marcel Duchamp (Cotter, 2011). Latin American conceptualism "includes sensorial qualities usually forbidden in the conceptualist canon of the North American and European art centers" (Camnitzer, 2007, p. 4). This quality has been criticized as "impure and hybridized," failing to follow rules and even "outright pagan and dirty" (p. 4).

Camnitzer also draws parallels between art and the blend of Spanish and English known as "Spanglish." "Used in relation to art, Spanglish represents the merging of a deteriorating memory with the acquisition of a new reality distanced by foreignness" (Camnitzer, 1989/2009, p. 48). In other words, artists learn to assimilate in ways where both the host culture and the home culture are farces. Their artwork reflects this situation where either stereotypes are repeated through exotic work or the canon is reflected in adoration. He warns that "a culture to be forgotten is partially covered up with a culture incompletely acquired, or a culture badly remembered is falsely reinterpreted for the eyes of a culture badly understood" (Camnitzer, 1987/2009, p. 41). In reflecting on the fall of the former Soviet Union and also recognizing the challenges faced by Latin American artists like himself, Camnitzer sees the growing importance of understanding "the systems by which art products relate to class structure, that is, how art circulates vertically between classes and horizontally within one class" (Camnitzer, 1991a/2009, p. 56).

Camnitzer explores the way the hegemonic power disseminates its culture, doing so often through artistic means (Camnitzer, 1969/2009). For this reason, he argues that art can and should be used as a form of resistance with individuals learning culture that challenges the dominant one. It is absurd to create cultural products “when there is no culture to justify them” (p. 10), especially since they are refinements of the culture from which they come. It is paradoxical, he argues, that artists who are politically aware need to keep working under the hegemonic culture if they are to be successful in this capitalist reality. Art exists in the borderland between what is legitimate and what can be transgressive (Camnitzer, 1998b/2009). Artists need to become active and creative members of a community.

Camnitzer does not like what is called “political art” because it tends to express the artist’s views (Cesarco, 2011). It does not necessarily aspire to convert those who disagree with the views. Rather, it tends to present the artist’s views. Camnitzer concludes that “Art is a tool for my ethical discourse” (E-mail Interview, March 17, 2011). This is a form of resistance. By giving space for the medium chosen to do what it wants, Camnitzer plays with the relation between the artist and the medium, distributing power by reducing himself “to be a supplier of energy” (E-mail Interview, May 31, 2011). This action helped him sharpen his political ideology. He considers his pencil and Rapidograph pen as his greatest teachers, as they shaped his beliefs about distribution of power (E-mail Interview, May 31, 2011). In the same interview he continued, “They taught me how a fair and classless society should look like. And that had nothing to do with what I drew at the time.”

Camnitzer discusses art in terms of a tautological practice, where an idea is repeated needlessly (Camnitzer, 2006/2009). In art, this repetition of an idea can help sharpen it to reveal its essence. It also allows for the viewer to incorporate his/her reactions to the work. This

tautology allowed him to present his ideas directly and concretely, almost like a newspaper headline (Ramírez, 1990, p. 3). However, the use of tautology morphed into a subversive use of words and phrases that continued as words became part of the tools. “Changing or altering the context can transform this image value,” requiring the audience to notice the change (Ramírez, 1990, p. 4). Sometimes these associations would make the viewer aware of a social issue. This stronger sense of consciousness was important to develop a type of political art, according to Ramirez (1990).

Conceptual art like Camnitzer’s encourages this view of art as a springboard to a larger concept without ignoring the audience’s active role. Yet “public art, no matter its content, has invariably shared premises with the consumerist pedagogy” (Camnitzer, 1995b/2009, p. 204). Camnitzer struggles with this dilemma between the artist making culture or producing merchandise. Art has slowly in the past two centuries moved from shaping culture to being another form of production benefiting the market, where the artist is a producer and the viewer the consumer. In this respect, Camnitzer believes that “we are being conditioned to look at the art pieces instead of looking behind them” (E-mail Interview, March 17, 2011). This is one of the challenges artists like Camnitzer deal with.

Art cannot be separated from politics, especially if art is considered a cultural phenomenon. Camnitzer discusses the interplay of the two: “politicized aesthetics, and aesthetified politics” (Camnitzer, 1994/2009, p. 63). These traditions in Latin American art include Mexican muralism, poster art and conceptual art. These traditions tried to undermine the idea of art as property by insisting on issues of class as related to art. An ideal work of art is one that “establishes a new paradigm or causes a paradigm shift” (Camnitzer as quoted in Cesarco, 2011, p. 4). “Aesthetified politics” do not have a place in art history, especially when it deals

with resistance. “Politicized aesthetics” are usually associated with dictators and other political powerful who control everything. There must be a rejection of these two parameters to reinvent art and politics into action where the audience is no longer just a spectator but protagonist (Camnitzer, 1994/2009). Politics must be creative (aesthetified) and art must be socially effective (politicized). Camnitzer cautions, “Otherwise we are working for the disciplines and not for society” (E-mail Interview, March 17, 2011).



**Figure 11:** *Memorial* (detail) (2009)

Camnitzer encourages “the aesthetics of imbalance” (Camnitzer, 1998b/2009, p. 14) which demands changes in structure and leads the individual “to be a permanent creator, to be in a state of constant perception” (p. 14) by determining how his/her environment needs to change and fighting to meet his/her needs. An example of this is a recent installation in Montevideo, Uruguay. In *Memorial* (2009) (see Figure 11), Camnitzer reproduces the Montevideo phone

book, placing in the appropriate spaces the names of the people who were disappeared during the military dictatorship of the 1970s (Battiti, 2011). In so doing, he makes relevant this dark part of Uruguayan history and the absence of hundreds of people among the populace while also denouncing the lack of justice on the part of the State for not prosecuting adequately. This work is an example of an anti-monument, where memories are incomplete and challenges the collective memory of the past and questions past and present.

Camnitzer is careful to not idealize the power of art. Art cannot transform a culture single-handedly but rather through social factors as well (which are often ignored) (Camnitzer & Hickey, 2003/2009). However, he concedes that in some ways there is more power in drawing than in an atomic bomb explosion (Cesarco, 2011). By drawing a dot on a paper, there is a change introduced in the universe that up to that point could not be changed. In this dot is “the reallocation of power” from the artist to anyone who wants it (p. 4). This dot contributes to the construction of society rather than the destruction inherent in an atomic bomb. “Because of the exploration of the unknown, art in our cultures always has had a subversive quality” (Camnitzer, 2004/2009, p. 92). Art, for Camnitzer, can be defined “as a way of expanding knowledge” (p. 92).

In looking at defining the role of the artist, Camnitzer (2004/2009) explains that “the precise definition of what an artist is doesn’t seem too important. It matters more what impact the artistic production has” (p. 87). He sees the role of the artist as communicator who presents a message while at the same time hoping to change “the conditions in which the public finds itself” (Camnitzer, 1969/2009, p. 13). Camnitzer (1969/2009) explored the role of the artist who can be an entryway for the hegemonic culture to filter into those on the periphery, as in through “colonial art” (p.8). The artist must have a “consistent willingness to operate against even the

most influential of common assumptions” (Weiss, 2009a, p. xiv). Hopefully, the viewer will learn to look critically at things, making the role of the artist no longer necessary. Camnitzer believes that “as long [as] [*sic*] society needs me (and others) as an artist, I am a failure” (E-mail Interview, March 17, 2011). Artists are actively involved in shaping culture and, as such, they can have strong social impact (Camnitzer, 2004/2009). Artists are both blessed and cursed with “unlimited freedom of action,” yet they “suffer serious inertias that rule out our dreamt-of flexibility” (p. 77).

Camnitzer discusses the function of the artist as creating “something unprecedented” (Camnitzer, 2004/2009, p. 92). In so doing, the artist performs his main function which is “constructive nagging” (Camnitzer, E-mail Interview, March 17, 2011), helping the audience find alternatives to what a consumerist market economy is trying to impose. In modern times, just making art is not sufficient, for the artist needs to be recognized (“to make believe that one is the best” (Camnitzer, 2004/2009, p. 82). The role of the artist has changed from being a “cultural worker” hoping to affect culture to being a megalomaniac whose profit and fame are first task. The idea that cultural change can happen without collective action is preposterous, yet the artist needs to return to that definition as “cultural worker” and thus leave a mark.

In this respect, Camnitzer proclaims, “I definitely see the artist role as an educational one” (E-mail Interview, March 17, 2011). In this respect and in the same interview, Camnitzer advocates using the term “cultural activist” rather than “artist” or “cultural worker” as he once advocated. Camnitzer considers artists as “primarily ethical beings” who needs to be politically aware to understand the environment. Being an artist is “a political decision, independent of the content of our work” (Camnitzer, 1987/2009, p. 42).

As mentioned earlier, Camnitzer challenges individuals and society by juxtaposing images with text, resulting in a clever use of humor (E-mail Interview, March 17, 2011). Part of the reason for this use of humor is to help create a critical distance from which to see things that may not be always pleasant. Humor is an important tool for learning as it can be pleasant while also eliciting participation. It is a fine balance to use humor “without trivializing or distorting the message,” according to Camnitzer (E-mail Interview, March 17, 2011). In terms of distorting the message, one caution is the fact that “art can be dated” (Camnitzer, 1998b/2009, p. 19). However, this all applies to the object. “What is in the package does not necessarily go out of fashion or lose its importance” (p. 19)

Camnitzer sees his aim in helping to shape social conscience, “ethically, politically and artistically (in that order of priorities, politics is the strategy and art is the tool)” (E-mail Interview, May 31, 2011). In the same interview, he comments that in this way he sees the artist as “a mediator and translator between the universe and the audience. It is this mediation that should become unneeded with time.” Clear in his purpose, Camnitzer sees that his works “should act as stimuli and not as collector items” (E-mail Interview, May 31, 2011). In that way, he welcomes the audience into dialogue and critique. Art can allow the individual who can be passive to “participate actively to be part of the situation” as the object is replaced by the situation, thus allow new elements to appear (Camnitzer, 1969/2009, p. 14).

**Others’ Views.** In her 1990 discussion of Camnitzer’s works, Ramírez explained that, unlike conceptual artists embracing the more mainstream form of the art, Camnitzer believes “in the possibilities of effecting through art a distinct transformation on thought-processes and modes of perception of the individual in late capitalism” (p. 2). Writing the introduction of the exhibition, Cullen (2011) argued that Camnitzer is seen as “a true artist’s artist” because of his

work as artist, critic, teacher, etc. (p. 4). Hernández Chong Cuy agreed in the September 19, 2011 e-mail interview by claiming that “Camnitzer has advocated on thinking about art as problems to solve.” She continued explaining that this form of critical thinking “allows viewers to reconsider the object of art and objective of art as a way of imaging a world rather than finding oneself represented in it.” Camnitzer manipulates the image, language, and materials “in order to submerge the viewer into a highly-charged field where he himself becomes an active participant,” according to Ramírez (1990, p.1).

Ramírez (1990) explained that Camnitzer’s art poses various problems, most central being the production of “an interventionist (i.e. political) form of art” (p. 2) that helps to transform the consciousness of the viewer not only aesthetically but also ethically and politically. Conceptual art is a strategy to reach this goal. It might simply be something that the artist does himself to put a message out there in order to get something somewhere. Weiss (2009a) proposed that Camnitzer’s “playful and ironic approach to the expository and didactic modes” encourages criticality and turns the fight upside down (p. xiv). Along the same lines, Ramírez (1990) also explored the notion that “Camnitzer’s art embodies a form of ideological resistance at the same time that it provides the viewer with the instruments to construct his own strategies of liberation” (p. 2).

One of the greatest difficulties of Camnitzer, according to Ramírez (1990), is the production of art that pushes for political action in a non-representational way yet at the same time aims “to transform the viewer’s consciousness politically, ethically, aesthetically” (p. 2). She argued that Camnitzer encourages through these processes a critique of the social and political realities, an example of the intersection of art and adult education for critical consciousness. In this way, Camnitzer is tied to the notion of adult education for critical

consciousness. As Weiss (2009b) explained, Camnitzer expands the idea of art as “making a meaningful contribution to the continent’s political struggles” (p. 5). Ramírez (1990) saw the goal of Camnitzer’s work is “to empower the individual with the means to transform this social environment in order to achieve this transformation” (p. 2). In this questioning and rearranging of images and then meaning, Ramírez (1990) believed the viewer ultimately assumes “a form of political behavior necessary for the emergence of a new consciousness” (p. 5). Weiss (2009b) explored the idea that, in Camnitzer’s work, art changes its emphasis through conceptual art, by focusing on the situation instead of the object, allowing for politics to enter the discussion. Just like adult education for critical consciousness, Camnitzer’s art aims for a new culture, one which does not replicate old perceptions.

Cullen explained in the September 16, 2011 e-mail interview that “language and critical thinking is also a very important aspect of his work.” Mosquera (1990) agreed: Camnitzer’s works are “made to elicit thought” (p. 1). One of the aims of Camnitzer’s work is critical dialogue. In the September 16, 2011 interview, Cullen continued explaining that “art opens up to allow for dialogue between persons, provoking thinking together about issues that normally we are not speaking about.” His *Uruguayan Torture Series* (1983-84) is, according to Mosquera (1990), not necessarily “a work of denunciation, but of internalization of torture.” Mosquera (1990) proposed that this work in particular examines how entrenched torture is in Latin American subconscious where “the imaging of terror, so delicately and subjectively, denotes profound recognition” (p. 4). It focuses “on the humanity of the tortured,” a type of torture “viewed from within, but without sentimentality” (Mosquera, 1990, p. 4). In discussing the same work, Ramírez (1990) argued that Camnitzer also plays with the role of the torturer, for the image opens up space for meaning-construction, but allows for the awareness of modern torture

techniques. The viewer is complicit with the present system in the status quo and, ultimately becomes a type of torturer by mentally recreating the scene for better understanding.

In the recent exhibit in New York's El Museo del Barrio, the guards were trained about the works and the artist. According to Cullen in the September 16, 2011 e-mail interview, the museum hoped to get their "front line involved in thinking about the work, its meaning, and especially by meeting the artist (whom they loved)." She explained that the staff, including the guards, was therefore speaking about Latin American dictatorships and military history, "the odd fluctuations and vagaries of the art market, ideas about the future of publishing, semiotics...all because of Luis." Ramírez (1990) argued that Camnitzer's work proposes the idea "that there can be no 'endgame' but a *pro-active* game where the 'real' and the 'referent' are transacted and negotiated, where the logic of history, politics and art come together" (p. 6). In this way, Camnitzer exemplifies the intersection of art and adult education for critical consciousness.

Cullen stated in the September 16, 2011 e-mail interview that that "some viewers may bypass this" factor in Camnitzer's work. Camnitzer does not see art as separate from politics and social change. She argued in the same interview, "He advocates for participating in the system to change it." Some may believe that he is too involved in the same system that he is critiquing to effect change. She countered in the same interview, "It is not contradictory that he is critiquing the system while also trying to find a place inside it from which to speak and make change."

One example of critiquing the system Camnitzer is involved in is his work *Self-Service* (1996/2011), in which he charged visitors for his ink-stamped signature (see Figure 7 and Appendix D). According to Cullen in the September 16, 2011 interview, there were "visitors questioning the idea of charging for the signature, or asking for him to sign a receipt for their

quarter, or other takes on the game Luis sets up with the ‘unique copy.’” In this interaction between your coin purse, the paper and the signature stamp, he creates a space for the audience members to think “about originality, value, the signature, questioning all that the idea of the museum and the artist’s signature is based upon” (Cullen, same interview). This proved to be a very effective and evocative piece, as its placement was also at the entrance of his exhibitions. Camnitzer challenges the idea of the importance of the artist’s name and of the artist, presenting through this rejection of his own popularity the idea that everyone can be an artist and therefore interpreter of society, questioner of the status quo. He also challenges the marketability of art in modern times, where the name of the artist is more valuable than the work or than the concept being raised. With this humorous slap in the face of the art world, Camnitzer hopes to plant a seed of doubt into what has been labeled “art” and what its worth is. Once again, he draws the audience in to reflect on their own role as audience and also as creator of culture. This exemplifies Camnitzer’s intention to deinstitutionalize, to question and subvert the hegemony and the structures that create a hierarchy where definitions and identities are created and communicated by those in power.

Luis Camnitzer’s work is characterized “by its exquisite feel for context and contingency, acerbic wit, ludic qualities, ironically metaphorical polyvalence, as well as its solid socio-political commitment” (curator Hans-Michael Herzog as quoted in Tisdale, 2010). With his multi-cultural experience and his separateness from mainstream art and culture, Camnitzer has a critical edge in his work that continually requires a reconsideration of the purpose and limits of his work. This critical edge which makes people think in new ways can act as a form of critical public pedagogy. In the exhibition brochure, Cullen (2011) explained that Camnitzer “has consistently married intelligence, eloquence, and economy to forge poetic, moving, and

stimulating artworks.” Ramírez (1990) argued that Camnitzer’s artwork “embodies a form of ideological resistance” while also providing the viewer the tools necessary to build his or her own means of liberation (p. 2). This sense of resistance may provoke viewers to consider consciously or unconsciously their own or others forms of resistance.

Ramírez (1990) believed Camnitzer can be both “a forerunner and one of the theoretical leaders of Latin American conceptual art” (p. 2). Mosquera (1990) argued that “Without grandiloquence, achieving distance through humor, his work can be intellectual or carried on picket-signs” (p. 4). Cullen (2011) explained in her writing that his works can be described as “terse, metaphysical, and often wry” where “unexpected associations” are made “through their lyricism.” Camnitzer and his work can be therefore tied, even subtly, to the notion of critical public pedagogy and its efforts to raise critical consciousness in those who interact with the work.

### **Summary**

This chapter presents the findings of the study that aim to show how Uruguayan conceptual artist Luis Camnitzer demonstrates in his works (written and visual) the connection between art and adult education for critical consciousness. Further, his work is perceived by others as part of the work of social transformation, (Cesarco, 2011), which is part of education for critical consciousness. His work is “a way of moving society forward in a process toward independence and justice” (Weiss, 2009a, p. xiv). It appears justifiable in this discussion to speak of Camnitzer as an “underappreciated Latin Conceptualist” (Heartney, 2011), particularly when considering the four main themes emergent from the sources analyzed: the relation of art and politics, art as a communicator and mediator of culture, art as education, and art as adult education for critical consciousness. Camnitzer’s work embraces political aspects

and wrestles with notions of power, as explored in the first emergent theme. The second theme emerged as communications are evidenced in Camnitzer's art, especially in his play with various texts. This communication in art flow into the third theme of art as education, an aspect that is close to Camnitzer's heart and work. Art should encourage the formation of a critical consciousness in the individual interacting with it, whether as audience or artist. This last theme supports the hypothesis that there is an intersection between art and adult education for critical consciousness as evidenced in the work of Luis Camnitzer.

This study used various sources which explored Camnitzer's work, highlighting four main themes. The politicality of Camnitzer's work, mirroring his own reflection of the subject and intention of his work offers the potential for a critical view of society, particularly one that has been abusive (as in the case of his homeland of Uruguay). Tied to this political component of Camnitzer's work is the notion of art and communication. Communication is an important factor in Camnitzer's work, particularly as he plays with various texts and encourages meaning. Culture is also affected by this meaning-creation. Part of communication and culture reflected in Camnitzer's work is the pairing of art and adult education. Camnitzer's work encourages the audience to learn more about themselves and their society. In the final theme, the sources agree that Camnitzer takes this learning a step further by creating works that encourage criticality in those interacting with the work. For this reason, Camnitzer reflects the focus of this study: the intersection of art and adult education for critical consciousness. Camnitzer states that "the fact is that there is no real education without art and no true art without education" (2007/2009, p. 235).

## **CHAPTER FIVE: DISCUSSION AND RECOMMENDATIONS**

This study explored the connection between art and adult education for critical consciousness, using the works of conceptual artist Luis Camnitzer as an example. As discussed in prior chapters, Camnitzer is known for being multi-faceted, writing about everything from art, to politics, through exile, and history (Cesarco, 2011). He is most well-known for his work as a conceptual artist, questioning perceptions of reality in ways that challenge the status quo towards a more equitable society while at the same time doing so without becoming preachy. He is rational and focused on ideas, but also searching for what Mosquera (1990) calls “magic and mystery” (p. 3). Labeled “as an ethical and rigorous bellwether” (Cullen, 2011, p. 2), Camnitzer’s various roles as artist, educator, and critic offer the opportunity to analyze critically certain aspects of society and thus serve as one example among many of an artist whose work potentially functions as adult education for critical consciousness. Camnitzer is not interested in subversion for the sake of subversion, “but rather the way Latin American conceptualism synthesizes a commitment to art with a commitment to a better life” (Camnitzer, 2007, p. 6). While Camnitzer agrees that art is a means of expression that individuals use to better understand their relationship with the world around them, he acknowledges that art is a powerful communication tool. Through artistic expression (whether musical, visual or linguistic) individuals are able to take their perception of the world and create something that adds meaning to it. This re-presentation of reality allows for a new understanding of the world (Marcuse, 1964). Art, therefore, becomes a way to create meaning, to learn about perceived reality and open space for meaning creation.

The following research questions served as a guide for this study:

1. Using Luis Camnitzer and his work as an example, what is the interrelationship between art (particularly visual art) and adult education for critical consciousness?
2. How is art used as an educational medium to foster critical consciousness?

Based on the findings of the study as discussed in the last chapter, not only from the perspective of Camnitzer, but also from other artists, authors, and curators who have discussed his work, it is clear that Camnitzer's art attempts to challenge traditional perceptions by playing with words and images in ways that cause a clash of understanding that breeds a fresh perspective (Weiss, 2009a). When looking at the course of human history and artistic expression, Camnitzer believes "we live in a world rigidly defined by crafts and disciplines" (Camnitzer, 2007, p. 1). Camnitzer argues that any artistic expression could be used to critique societal structures in ways that are not pedantic.

This chapter connects the findings on Luis Camnitzer and his work and ties them together in exploring art and its role in adult education for critical consciousness. The findings have been grouped into four main themes, as presented in Chapter Four. This final chapter starts with a brief summary of the study findings followed by a three-fold discussion of the study's implications for theory, research and practice. The limitations and strengths of the study provide a further analysis of the study before presenting suggestions for future research. The chapter wraps up the study with a final conclusion and summary reflections.

### **Findings on Adult Education for Critical Consciousness in Camnitzer's Work**

This study explored the connection of adult education for critical consciousness and art through the works of Luis Camnitzer. As such, interviews of the artist himself and professionals familiar with his work who were either interviewed or have written about his work (or both)

offered much information in this regard. The findings of the study were organized into salient themes and discussed in detail in Chapter Four. They are briefly summarized below merging all sources of information.

### **The Relation of Art and Politics**

Luis Camnitzer views art as his tool to handle the daily injustices evident in today's society and thus make sense of his world. He anticipates others who interact with his artwork to join him in his attempt to understand right and wrong. Camnitzer and others interviewed emphasize that for this particular artist, every decision is political, though he rejects work that is overtly political and pedantic. Situations in society can be addressed through art since art is needed to make sense of the world we live in. According to the artist, and those interviewed and/or who have written about his work, art like Camnitzer's demands a continuous questioning of assumptions, definitions and conscience.

One of the key aspects of Camnitzer's work that helps solidify this relation between art and politics is conceptualism (known in the United States as conceptual art, but used in this study as conceptualism). Conceptualism is the school of art in which the idea or concept takes precedence to the material and work, often in the form of installations or multimedia work (Camnitzer, 2007). The fact that conceptualism focuses more on the idea than on the art object frees the artist and audience to respond to the political and economic situations that reflect the injustices ingrained in modern society. Art, according to conceptualism and Camnitzer, helps society remember, keeping this community memory alive and thus aiming for a utopia.

A concern of Camnitzer's is the deterioration of art in modern times from a shaper of culture to a type of production encouraging and sustaining communication. He is concerned that art has become driven by the market and therefore has lost its prime characteristic of expanding

knowledge and understanding. According to Camnitzer, art can help raise questions and offer possible solutions through its critique. As Cullen (2011) explained, Camnitzer encourages challenging and questioning of the status quo. By leaving in his artwork certain narratives that remain hidden but present as well, Camnitzer forces the viewer to create his or her own understanding. In this way he hopes to teach his viewers to decode, as Hall (1997) argued as the process of creating meaning in the text. Ramírez (1990) explained that Camnitzer purposefully engages the audience in his critique by letting the audience deconstruct and reconstruct understandings and bring clarity to this fragmented world. Ultimately, Camnitzer hopes his work will allow for completion in those who interact with his work (whether himself or his audience).

### **Art as a Communicator and Mediator of Culture**

Camnitzer believes art has the ability to communicate. As such, he uses his art as a way to include the audience in the communication, in the codification of meaning-making, using Hall's (1997) terminology. Camnitzer produces work that plays with various symbols and their multiple meanings, often in witty ways. Art is "an operation of creation and use of symbols" (Camnitzer, 1995b/2009, p. 203). Camnitzer continually juxtaposes various texts to encourage the exploration of new territories by the audience. As with any communication, an art work can be subject to textual analysis, as there are always multiple readings. He argues that it is important to continually project new problems and interpretations as it reinvigorates the work and encourages dialogue between the artist and the audience through the work.

Camnitzer rejects the label of "artist" to describe himself preferring the term "cultural worker" (1990). He sees today's artists as steeped in a capitalist context that often drives artists away from a social activist role, which is also one reason why he prefers the term "cultural

worker” to emphasize his role of artist as a changer of society. To him, many artists, especially in the current context, are bogged down in the hegemonic commercialization of their work so much that they become a tool of hegemony rather than a challenger of the status quo. Art in a public context helps bring understanding to the complexity of community. Art is a process of dialoguing that is dependent on this dialogue between the artist along with his/her perception of the subject and the audience, and with the audience as viewer and meaning maker. Hence, both artist and viewer are involved in the production of the work and the creation of meaning from it.

As a point of clarification, the dialogue in this discussion refers not to the definition typically used in adult education. In adult education, dialogue refers to verbal discussion and coming to a new understanding, a hallmark of ideology critique (Brookfield, 2005). The dialogue referred to here deals with the internal dialogue common in art, for “objects of art are expressive” and therefore “they are many languages” (Dewey, 1934/1958, p. 106). Langer (1957) discusses art as having life, as it transforms the space that surrounds it to life through symbolism that helps convey the idea of virtual reality. Through signs of observation, the audience is encouraged to move toward meaning, which can be interpreted as a dialogue. Both the artist and the audience must render freshness to the work of art, for it can only live in individualized experience. The audience needs to allow the work to deliver its message and display its melody or total effect (Dufrenne, 1973). This communication completes the work of art as it “is complete only as it works in the experience of others than the one who created it” (Dewey, 1934/1958, p. 106). This triangular communication between the artist, the work and the audience is where Hall (1997) explores the systems of representation which are important for this internal dialogue, as explored later.

This dialogue (though obviously not always an openly verbal one that can happen in nonverbal ways through the process of creation and interpretation of the meaning of a text) hopefully will challenge the ideology and hopefully have some effect in changing the status quo. The accessibility of everyday materials and objects (as Camnitzer uses) allows for easier communication of ideas. He also perpetually writes critical pieces that complement (but are not tied to) his studio work. His work is as much about addressing issues faced in society as exemplifying the power of communication and language. According to Ramírez (1990), Camnitzer creates through his work a semantic field where the artist provides the conditions for the audience to create images and meaning.

Camnitzer believes that anyone who can express him or herself (even with just words) has the ability to become an artist. He does warn, however, that a distinction must be made between art as a mediator of culture and art as a commercialization tool, which he despises. For Camnitzer art is a form of communication that can be used as tool to allow for criticality and education, as explored next.

### **Art as Education**

Camnitzer has often discussed that one of his many roles is that of educator. Because he believes everything can be viewed as art (Camnitzer, 2009), he proposes that art can be seen as “a common denominator for understanding” (Camnitzer, 1996/2009, p. 9). He sees his own art and art in general as a variant of pedagogy. Good education and good art fosters expression and communication through imagining and posturing, which pushes individuals outside of conventional knowledge. Art that is grounded in ethics can be militant in a sense as it encourages challenges to the status quo. Art that encourages passivity in the viewer is not reaching its potential. At the same time, Camnitzer did acknowledge that art buried in the walls

of museums has more difficulty impacting social change than if that same piece was taken away from the institutional art world and turned over to educational venues.

Camnitzer sees that art and education are different forms of a similar activity and therefore it is not farfetched to call him an educator even though his professional training is in the arts and not in education per se. Camnitzer has presented the notion that art is a form of learning and learning is a form of art. For Camnitzer, both art and education aim for personal freedom through critical thought and insight. Art reflects culture, yet art grounded in ethics must question everything to push audience and artist into an unknown and a “what if.” Returning to the theme of communication, an art work deals with coding and decoding, as Hall (1997) discussed. Art should be a tool to access knowledge, according to Camnitzer.

Camnitzer uses his art to challenge assumptions and domination “to create new leaves” instead of “old roots,” according to Mosquera (1990, p. 3). These “new leaves” symbolize a new awareness of society, a critical consciousness. This theme of Camnitzer’s art as an example of adult education for critical consciousness is explored below.

### **Art as Adult Education for Critical Consciousness**

Camnitzer sees that adults who interact with art can take a more critical view of society, thus gaining a critical consciousness through art. As many adult learning theories posit, adult learners have the mental ability and understanding to question their life circumstances and the status quo in a myriad of ways (Merriam *et al.*, 2007). Many do so through what Mezirow (2000) refers to as the “disorienting dilemmas” that life presents, which cause adults to reflect on their assumptions and think about their lives or the world in new ways. As Brookfield (2005) suggests, being presented with life dilemmas, or forms of education that cause adult learners to question their assumptions, can lead to ideology critique, a change of consciousness and

potentially to new action and responsibility for one's actions in new ways. This is a hallmark of critical consciousness. This sense of developing critical consciousness and encouraging ideology critique is what Camnitzer was talking about doing through art (without using that language exactly). Camnitzer embraces the ownership of understanding of situations and power dynamics as he works to understand his reality and open space for viewers to understand theirs; essentially his work offers them the opportunity to engage in ideology critique. This aspect of potential learning through art as it is engaged by and reflected in adults can lead to critical consciousness. Through artistic means, Camnitzer is able to present the space for adults to grapple with "things that were unthinkable and inaccessible with the use of nonartistic tools" (Camnitzer & Hickey, 2003/2009, p.81). He sees art as a way to communicate and solve problems by encouraging critical thinking and questioning conventions in adults. This activity reveals cultural gaps that the artist tries to work in so as to shape culture. According to Ramírez (1990), Camnitzer believes that art has the ability to transform thought and perception of adults, partly because it has inherently embodied "a form of ideological resistance" (p. 2). Art that does not educate should be labeled as bad just like education that does not encourage creativity should receive the same label, according to Camnitzer. Art needs to steer those interacting with it to face the problems in society but give space for personal enlightenment.

When Camnitzer uses words and images in his works, he hopes to explore that borderland space where new understandings take place. It makes sense here to recall the discussion in Chapter Four of *Spanglish* as an example of art bridging reality and possibility. Camnitzer explores the dissemination of culture by the hegemonic power that uses art for its purposes. He affirms the use of art as a form of resistance. By empowering the viewer to take meaning in a certain course, the work can become a way to raise critical consciousness, and the

questioning of assumptions, which is one of the explicit purposes of critical adult education (Brookfield, 2005). Camnitzer challenges the view that art is apolitical but rather enjoys wrestling with the politicality of living that he expresses in art. “More than learning, art presently requires unlearning” (Camnitzer, E-mail Interview, March 17, 2011). This explains the “pedagogical heart” evident in Camnitzer’s works, according to Weiss (2009, p. xiv).

Camnitzer’s view of art is that of “a tool for my ethical discourse” (E-mail Interview, March 17, 2011). Art is not separate from politics and vice versa. Politics must be creative (“aestetified politics”) and art must be socially effective (“politicized aesthetics”) (Camnitzer, Camnitzer, 1994/2009). For this reason, Camnitzer’s work is more relevant to adult learners, as there is an assumed expectation of understanding the individual’s role in larger society. As art demands changes in structure, an imbalance allows for the individual to become creator and changer of perception; again this is part of the point of critical adult education. Though Camnitzer acknowledges that art alone cannot transform a culture, he does acknowledge the power in the art as it helps the adult learner construct society in ways that those who embrace a hegemonic view may deem subversive. The impact of the work of art is what matters, more than the role assigned to the artist. For this reason, Camnitzer’s work contributes to the discourses on adult education, as he anticipates his work will open up space for dialogue and interaction and the potential for ideology critique. His view as an artist and art maker contributes to the discussion on how art can impact the viewer. The artist must work against commonly shared assumptions to create a work that brings the reader/viewer to a new level of criticality. Much like Socrates as the perpetual gnat, Camnitzer sees the role of the artist as a constructive nagger who helps his audience find alternatives to situations. His role as a cultural worker is to shape social conscience “ethically, politically and artistically (in that order of priorities, politics is the

strategy and art is the tool” (Camnitzer, E-mail Interview, May 31, 2011). With this in mind, the literature discussed in Chapter Two will be revisited next in light of the study on Camnitzer’s art as adult education for critical consciousness.

### **Revisiting the Literature on Art and Adult Education for Critical Consciousness**

In light of this summary of the findings of this study, it is important to consider how the findings relate to the literature on art and adult education for critical consciousness with Luis Camnitzer in mind. A note worth pointing out now before revisiting the literature on art and adult education for critical consciousness is the impact of art on the person interacting with it. Camnitzer is a professional artist, a creator of art, and thus comes at the discussion from his interaction with art as a maker of it who holds certain assumptions on how the audience may be affected and changed by art. Many of the studies in adult education that draw directly on the arts explore aspects of what happens when participants engage in making art as an educational activity in relation to a social issue or another, as in Clover’s (2006) study of participants’ making of art as an anti-racist activity or in Grace and Wells (2007) consideration of how the sexual minority youth in their study did so in response to heterosexism. To some degree these are studies about making art as activism.

No studies were found in adult education about viewing art, and of course, viewing art is obviously not a form of activism in and of itself. As seen in the interviews with Camnitzer and those curators/authors whose insights were part of this project, interaction with art can be a form of critical consciousness, which may lead to taking action as one questions one’s assumptions. This study was not really about examining how viewers of art question their assumptions from an empirical perspective. Rather it was primarily about the perspective of Camnitzer as the artist, his intents in his art, and his views of how art affects the public (or the audience) as a form

of education, or a form of public pedagogy. To some extent, how others viewed and reacted to Camnitzer's art were also present in the study, manifested in the interviews with the curators, and authors and art critics who both view and have discussed Camnitzer's work. Related to this point, there are no known studies in adult education that focus on viewers of art per se. But there are some recent studies of how people are affected by viewing movies and television as a form of public pedagogy in the realm of critical media literacy (Jarvis, 2009; Tisdell, 2008; Tisdell & Thompson, 2007; Wright, 2007). These studies show how participants dialogue and interact with film and television as text, which documents how they change their perspective by viewing and interacting with and about the text. Such studies give some insight about how viewers can potentially be affected by viewing art.

### **Art, Communication and Culture**

In order to better understand the discussion on art and adult education for critical consciousness, art must be considered again as a form of communication and bearer of culture. The literature explored in this study defined art as more than self-expression. Though focusing on a variety of issues from health-profession education to citizenship education to political activism, several authors (Avigkos, 1996; Clover & Stalker, 2007; Kinsella, 2007; Renda Abu El-Haj, 2009; Ruitenbergh, 2010) discussed art as a powerful tool to push for questioning and a re-definition that can lead to social change as individuals have their consciousness raised to a more social level. This critical component that was the focus of these pieces could only exist with the communicative element of art. However, not all art is critical, as Camnitzer would also argue. But he also has postulated that art does have the potential to communicate ideas that can encourage critical thought in those interacting with the work, whether the artist or the audience.

Meaning is an important aspect of the discussion on art as communication. As explored in Chapter Two, visual culture scholars Sturken and Cartwright (2001) discussed the creation of meaning in images. They postulate that we enter in a relationship with images as representations that carry meaning. This meaning must be negotiated not only in the creation but also in its consumption. It is here (in the consumption of images) that meanings are partly created through the systems of representations. Adult education is about learning or creating new meanings and thus deepening our understanding of the material, ourselves and our society. Meaning-making that acknowledges power imbalances can be expressed as part of the critical consciousness that Camnitzer hopes to inspire in his audience. Camnitzer challenges the meanings that make the images seem natural. He purposefully challenges this unquestioning naturalness in order for individuals to think more critically. Meaning is given in systems, as explored in Hall's (1997) systems of representation, part of the theoretical framework of this study and explored further later.

### **Luis Camnitzer's Work and Critical Public Pedagogy**

As discussed in Chapter Two, there is a limited body of literature on public pedagogy that needs to be revisited keeping in mind the findings of this study. As a reminder to the reader, from a theoretical perspective, the notion of public pedagogy (especially *critical* public pedagogy) is in its nascent stages in adult education and, as such, requires more development in theory, research and practice. But in the past couple of years there's been increasing adult education discussion of public pedagogy drawing on Giroux's (2000) discussion of the term. Wright and Sandlin (2009) did an initial discussion of it in relation to the work on popular culture that has been done in the field, and more recently Sandlin *et al.* (2011) have considered it in relation to theories of adult learning, while Borg and Mayo (2010) have discussed museums as

places of public pedagogy that helps learners negotiate cultural politics that can be related to critical pedagogy. From a research perspective, Wright (2007) offers one particularly strong example of how the British women in her study developed critical consciousness and a feminist consciousness by viewing the feminist and counterhegemonic image of Cathy Gale in the 1960's British television show *The Avengers*. Such a show serves as an example of critical public pedagogy in the sense that it offers a critique of gender relations that had a strong effect on viewers as documented in the findings of Wright's (2007) study.

Public pedagogy refers to learning and unlearning that takes place in a variety of forms, places and analyses (Sandlin *et al.*, 2011) and can be critical and attempt to challenge power relations, or not. Public media often act as a form of public pedagogy that serves the interests of the hegemonic culture, since many people receive uncritically messages put out there in movies, television, and new social media outlets made by hegemonic media corporations (Adorno & Horkheimer, 1944/1993). Of course (as we have seen in Wright's example of *The Avengers*), there are films, television and media as well as art work that specifically try to subvert hegemonic interests that therefore act as a form of critical public pedagogy, since they explicitly attempt to challenge structured power relations. Camnitzer's work is in this category, and is intended to act as a form of critical public pedagogy. An example of this is Camnitzer's *El Viaje (The Voyage)* (1991) (see Figure 10), which attempts to subvert the Eurocentric hegemonic interests that praise unquestioningly Columbus and subsequent European "civilization" of the Amerindians. By using such phallic symbols as silver balls and knife blades representing the three ships, Camnitzer recalls the rape of the Americas by the Europeans (both literally and figuratively) and challenges the structures that to this day grace Europe and its actions with power, prestige, and privilege.

Camnitzer does not believe that all art is critical in nature, yet he does admit there is a critical component that exists in his work. He believes his work and other examples of political art are forms of education that resonate with critical public pedagogy. He understands that art is rooted in experience and must be integrated in various forms for depth of learning (Wesley, 2007). Camnitzer's work reflects this aspect as he uses a variety of forms ranging from written critiques to random objects to photographs to concepts as well as diversity in sites from a park to a gallery to an article. Camnitzer as the maker of this art arranges the images intending to help viewers understand power relations; he presents images to others who may also be moved to question their assumptions, which are part of critical consciousness and the examination of how to challenge power relations. In all of these areas he expects learning and unlearning to take place as individuals wrestle with hegemonic learning that they realize must be unlearned in order to aspire to a more wholesome reality. Critical public pedagogy hinges on a notion discussed by Hall (1997): the deconstruction/reconstruction/construction of reality (further explored later in this chapter). Like other critical public pedagogues, Camnitzer challenges assumptions in creative ways that encourage unlearning of notions of power and injustice that define the present world

Because Camnitzer's work explicitly does attempt to challenge power relations it is distinctly a form of *critical* public pedagogy. As with other critical public pedagogy, Camnitzer's work uses a variety of media to foment challenges to the status quo while also involving the audience in a unique role of co-creator of meaning. It is in this role of co-creator of meaning that the audience potentially awakens to a social responsibility that was drowned out by the conventionalities of the structures. Like other conceptual artists, Camnitzer rejects the focus on the art object but emphasizes ideas, which then allow for his work to be grounded in

real life. Camnitzer uses the space created through his conceptual art as what Borg and Mayo (2010) claimed was essential for critical public pedagogy: for “cultural contestation and renewal” (p. 37). Camnitzer’s desire to challenge the status quo and to encourage counterhegemonic understandings reflects the part of unlearning that is important for critical public pedagogy. Jaramillo (2010) defined such an attempt as a form of unlearning.

Cultural institutions can be sites for education as they shape and are shaped by experiences of visitors (Taylor, 2010), and Camnitzer’s work shows in public places like museums and art galleries. With this in mind, Camnitzer understands that much learning takes place outside of formal schooling institutions and this is the learning that he aims for. He understands, like other critical public pedagogues, that the issue of accessibility and ownership needs to be addressed. For this reason, he often mocks the art world by drawing attention to its absurdity and eliteness (as seen in Chapter Four). He also shies away from imposing his views, but hopes to create space for the audience to participate actively in his work and to hopefully gain a new understanding of society and their role in it. In this way he reflects another element of critical public pedagogy, where power does not remain at the top but is everywhere in society’s hierarchical pyramid, and the dialogue of art with its viewers can act as a form of education for critical consciousness (Brookfield, 2005; Tisdell *et al.*, 2000). Camnitzer hopes to embrace all ways of learning and thus rejects the binary notion of emotional and rational. Though he does not expressly state it, he embraces what hooks (2003) considers “the logic of both/and” (p. 10) to encourage individuals to think critically and thus gain a critical consciousness that acknowledges multiple ways of learning. Camnitzer uses his art to help represent reality in ways that the audience may not have expected. Though he has his ideas, he does not really know if and how art impacts the viewer (which can be the subject of future

research but is not what this study is about). Part of critical public pedagogy rests on the unexpected learning that takes place in a public arena. When individuals interact with Camnitzer's work in a gallery, they may not necessarily expect a challenge to their perception of reality. Armed with this new re-presentation, artist and audience can envision a more just society and, perhaps, take action for it.

Mezirow (2000) and Brookfield (2005) argue that an important component of the development of critical consciousness is dialogue. This is also an important component of critical public pedagogy. Evidence of this dialogue can be seen in Camnitzer's work such as his *Uruguayan Torture Series* (Figures 3-6). Though there is no evidence of dialogue in the classical sense of literal conversation aloud, Camnitzer often talks of opening space or allowing the individual to interact with his work. In this interaction, codes are exchanged and meanings formed and, though not in an oral or classical way, there is a dialogue between the work, the artist and the audience. Grace and Wells (2007) looked at the formation of a critical mind as sexual minorities worked on art, yet were unable to explain fully the process of this internal dialogue as creators change their perspectives. They also did not consider the impact of the dialogue with the viewer, which would enrich the study. Renda Abu El-Haj (2009) also focused on the critical learning of the makers of arts for the purpose of self-understanding. However, the present study proposes a consideration for future research on the dialogue that allows for critical consciousness. In this dialogue the budding critical consciousness that emerges may begin to awaken the viewer and the artist to a new understanding of power imbalances; such a step toward critical consciousness may perhaps lead to taking action. The viewers are likely affected by Camnitzer's work (or any work of art) in some way, though we are unsure of exactly how. *How* the audience is affected by the work of art is very important and should be considered in future

research to better understand the impact of art in the development of a critical consciousness in the viewer.

Those engaged in efforts of critical public pedagogy, which Camnitzer embraces though he tends not to use such a label, makes use of creative ways of knowing that draw attention to the power dynamics and challenges the hegemonic assumptions. Camnitzer's work rests on the idea that learning and unlearning take place in formal and non-formal settings. Grodach (2009) looked at art spaces as tools for community and economic development, yet the study did not specifically engage the viewer or examine how exactly critical learning takes place through art which can lead to challenges to the status quo. Fine *et al.* (2000) also explored these spaces that offer hope despite the circumstances. In these spaces, there is much learning and un-learning that can take place where individuals can re-envision themselves and their community. Camnitzer challenges the Western education belief that non-rational ways of knowing are secondary. Learning as an attempt to challenge the status quo and to aim for social justice is important for Camnitzer. His work welcomes discovering and unpacking, questioning and searching. Camnitzer does not impose his own discoveries, but welcomes those interacting with his works to make their own revelations, which may also build his own.

Continuing the reflection on elements of critical public pedagogy, the discussion in Chapter Two presented four ways in which art acts as a form of critical public pedagogy. Art as communication is explored in several pieces (Berger & Del Negro, 2002; Morrison, 1991; Schwartz & Shacknove Schwartz, 1971) that addressed the way art forms communicate in encoded messages. Others explored the characteristics of art as communication (Adams, 2002, 2005; Mattern, 1999; Prentki, 1998), which is evident in Camnitzer's work. He often uses common texts (whether images or words) in new arrangements that challenge preconceived

notions and therefore open a space for novel understandings. Like these authors, Camnitzer believes art has the ability to communicate. Yet we do not really have empirical evidence that in fact demonstrates this and it is difficult to assess when discussing a ubiquitous and vague public in critical public pedagogy. It is easy to assume that of course the public are affected by these things. It is exactly *how* that remains vague.

The same can be said in the other way in which art acts as a form of critical public pedagogy: the construction of identity. Several pieces (Biddick *et al.*, 1996; Ewick & Silbey, 2003; Kruger, 2001; McLean, 1997; Olson, 2005; Pardue, 2007; Peixoto, 1990; von Erven, 1991; Wekesa, 2002) offered examples of how communities were built and strengthened through the use of art as a means to construct identity. As individuals interact with the art work, they connect the new information into a consciousness that can demand a change in the status quo, particularly if the artist (like Camnitzer) intentionally works in that way. As evidenced in the findings discussed in Chapter Four, he continually hopes to create opportunities to question what has been perceived as common and conventional. These new meanings in the audience can begin a chain reaction that allows for greater conscientization (1971/1989). But this is not certain or clear exactly how, at least from a research perspective. Yet we can assume it does. Questioning one aspect can give way to challenging various other aspects, even if seemingly unrelated. It is Camnitzer's hope that his work makes the audience shake off the chains of convention and challenge what has been perceived as commonplace.

Art can be a form of critical public pedagogy as it demonstrates a resistance to power. Some of the literature (Adams, 2002; Afzal-Khan, 1997; Ewick & Silbey, 2003; Garber & Constantino, 2007; Vilches, 2004) discusses the political power that can be found in art. Art becomes a way for the voiceless to be heard, not only through their creativity but also through

their awakening to the injustice in the system. It is important that the art medium chosen reaches a diverse people. Camnitzer does not advocate “activist art” that imposes a message. Rather, he uses his art to present ideas that hopefully empower the viewer to awaken and challenge the status quo. Like some of the studies discussed earlier (Gegeo & Watson-Gegeo, 1999; Kruger, 2001; Moya-Raggio, 1984; Peristein, 2002), Camnitzer explores the messages of art as unity, identity and resistance.

A final way that art can act as a form of public pedagogy discussed in Chapter Two is in how art can be a tool for mobilization. However, in this study it is unclear how the individual in the public is changed or how they may be mobilized, though we may see the artist changing and how his own critical consciousness has been raised. The literature discussed the mobilization for social change brought about by art (Adams, 2002, 2005; Afzal-Khan, 1997; Donoho, 2005; Gegeo & Watson-Gegeo, 1999; Gilbert, 1992; Kapoor, 2004; Kong, 1995; Kranjc, 2000; Moya-Raggio, 1984), exploring how the arts have been used to express creatively the perceptions of certain situations. This then allows for the development of a critical consciousness necessary to mobilize for social change.

The study of Camnitzer and his work suggests a fifth way art acts as a form of critical public pedagogy. In presenting alternatives, it allows for a new way of understanding. It is important to highlight that these alternatives presented through art can raise questions about the value of the art itself and the positionality of who determines its value. Camnitzer’s work challenges the notion in the art world that European art is the definition of aesthetics and deserves the label of “good art.” Camnitzer often refers to the perspective not from the North (or West, as is often referred to in the United States). His challenges to what has been defined as fitting Eurocentric definitions of art (such as his *Self-Service*, 1996/2011, Figure 7) also take the

viewer to considering the impact of Eurocentrism in their lives (as evidenced in *El Viaje* (1991), Figure 10). The move away from Northern dominance can be an example of how art acts as a form of critical public pedagogy in its exploration of alternative and valid perspectives.

### **Art and Adult Education for Critical Consciousness in Luis Camnitzer's Work**

As discussed already, there have been limited research studies on art in connection with adult education and critical public pedagogy. As noted in Chapter Two in greater detail, the majority of the literature on art and adult education as a means to educate for criticality tends to focus on performance arts (song, popular theater, etc.); many of the points raised can be extrapolated to visual art which was the focus of this study. Several pieces (Kidd, 1984; Kong, 1995; Kruger, 2001; Ryan & English, 2004) explained the importance of art as a way of conscientization and organizing through the making of art, particularly performance through music. In the same way and as shown in the data collected, Camnitzer sees his art as a way of awakening the audience who is complacent in a social system that is rife with disturbing inequalities. Through his work, he hopes his audience can create new meanings and understandings with which to challenge the existing structures. Yet we do not exactly how this awakening and new understanding happen. Perhaps it is in similar ways to how Wright's (2007) participants developed their feminist consciousness from watching Cathy Gale in *The Avengers*.

Camnitzer acknowledges that he himself has also awakened to new understandings through his work. His work in *Uruguayan Torture Series* helped him envision and understand some of the realities of the tortures happening in his homeland. By playing out in his mind of some of the torture techniques that some of his colleagues and compatriots suffered, he was able to understand better the sadistic inhumanity that took hold of his country. Perhaps as a way to ask forgiveness for being away during this senseless time, he specifically juxtaposed common

phrases with disturbing images that initially seemed senseless but time helped bring clarity to what Camnitzer was expressing.

Some of the literature discussed the value of representation in the art form as a way to connect artist and audience and to transform experiences into meanings that become knowledge for a new society (Cleveland, 2008; Diamond & Mullen, 1999; Solinger *et al.*, 2008). Through art, individuals and groups gain a more critical perspective and thus feel empowered and encouraged to change the status quo. It seems Camnitzer explores this aspect further in his works, for he juxtaposes texts and challenges conceptions. By opening the door for the audience to explore further these seemingly imperfect relationships, Camnitzer presents the possibility of exploring new ways of understanding what once seemed to be obviously understood. Cullen (E-mail interview, September 16, 2011) expressed how the guards and staff learned about this violent time in Latin America in part because of their interaction with Luis Camnitzer and his work.

As implied earlier, there are a number of studies that looked at the empowerment that came about through artistic means in their making of the art. Adams (2002; 2005) presented findings of the use of arts (arpilleras) in giving women a voice during the Chilean dictatorship of Pinochet. Camnitzer agrees that part of the value of art is that the individual can find a voice and can recognize systemic imbalances. In sharing that voice, the individual can find others with whom possibly they can organize for change. Fine *et al.* (2000) looked at the challenge of the status quo in a community through the making of art. Camnitzer believes that the arts are a way to empower and to awaken individuals to challenge the status quo. Just like Renda Abu El-Haj (2009) in the study on Arab American youth who made art as a way to gain a better understanding of their citizenship and participation in a democratic society, Camnitzer believes

that the arts allow for a stronger sense of identity and of community if the individual is willing to take an active role in the interaction with the artwork. Camnitzer believes that art creates a space that allows for personal and communal development, as is supported by Grodach (2011) and Olson (2005). But still, studies are limited on how audiences are affected by viewing art from a social science or educational perspective, which, as will be discussed later, presents a further opportunity for research.

### **Hall's (1997) Systems of Representation and Camnitzer**

As discussed at greater length in Chapter Two, Stuart Hall, like other critical and cultural studies theorists, explored how various systems of representation, production and consumption help shape power (Giroux, 2004a). In his various writings (Hall, 1980; 1986; 1997; 2003; Hall, Osbourn & Segal, 1998), Stuart Hall theorized that meaning and identity construction are heavily influenced by cultural context that disciplines our viewing and our understanding. Heavily influenced by Althusser, Hall (1982; 1985) frequently addressed the impact of ideology on individuals and society, particularly how individuals are constituted and where “social reproduction itself becomes a contested process” (1985, p. 113). He did not empirically study art or popular media and audience interaction while viewing since he is not a social scientist. However, Hall's theorizing of the systems of representation can offer something to critical public pedagogy as explored below.

Hall looked at artistic expression as a means (through language, imagery, concepts, etc.) that different groups use to make sense and define the way society works (Morley & Chen, 1996). Hall (1997) proposed that meaning-making is dependent on the relationship between concepts and things (people or objects). There is a constant interweaving of meaning that is pervasive and sometimes could be unintentional, for one text can lead to another without guiding

it to. He explored the systems of representation that are codified and decodified to signify something. These are all with the background of relations of power. The notions of codification and decodification can be a part of critical public pedagogy. Messages help understand the cultural representations which one must critically consider to encourage counterhegemonic change. These interpretations are the foundation of culture which is shared meanings that influence practices and identities (Guy, 1999). Culture entails social practices and goods that are given meanings and ideologies, what Raymond Williams talked about as “permanent education” that entails our whole social and cultural experience (Williams as quoted in Giroux, 2004a, p. 63). As such, Hall believes the role of culture is educational “where identities are being continually transformed, power is enacted, and learning assumes a political dynamic” (Giroux, 2004 a, p. 60) as power is acquired and possibly challenged. Because of their dynamism, meanings and identities can be therefore negotiated and even created anew. Education therefore is beyond the institutional settings, a characteristic of public pedagogy. This is the realm where Camnitzer works in as he plays with meanings and encourages new interpretations based on seemingly conflicting texts; this is what Hall (1997) means when something is coded and decoded. Camnitzer challenges the explanations that can foment social injustice.

Hall, Osbourne, and Segal (1998) discusses that a critical perspective focuses on culture and power through the “insertion of symbolic processes into societal contexts and their imbrication with power” (p. 24). This notion helps in the analysis of the data collected on Camnitzer’s art, as exemplified in one of his works from *Uruguayan Torture Series* (see Figure 6). The written caption guides the viewer to recall images in magazines and movies of the scent of a woman making a positive impact in the person sensing it; this recollection is part of Hall’s

(1997) notion of the code. The word “fragrance” (as code) is associated with sweet-smelling perfume. The woman is remembered by the smell that she carries and that remains when she leaves. The ring on the hand is placed to recall a marriage vow, implying that this situation involves more people than just the ones physically present in the event, reverting to the notion of code where there are messages embedded in the text (Hall, 1997). The phallic finger alludes to the masculinity and its covert symbolism of power. Camnitzer juxtaposes this romantic notion with the visual image presented of a finger wrapped in a wire whose tip is darker than the rest of the hand. This is part of what Hall (1997) means by decoding. This image takes the viewer toward the social representation of electrocution and, hence, torture. Camnitzer plays with the viewers’ clashing codes (Hall’s 1997 notion of coding and decoding) representing femininity and torture to create a humorous yet serious denunciation of what happened under the dictatorship. The scent that lingers from the female is not the romanticized, perfumed scent of a woman, but rather the stench of flesh burning and death. Camnitzer hopes his art educates the viewer about the realities that occurred under the dictatorship in Uruguay and that the viewer’s emotional response will move him/her to action to end to future abuses of power.

As demonstrated above, Hall (1997) believes meaning is produced in our minds through language in a cultural context and it is here in which Camnitzer plays. Media play an important role here for Hall (1997) considers media as one of the “most powerful and extensive systems for the circulation of meaning” (p.14). As codes assist in interpreting signs and therefore conveying ideas, Camnitzer hopes to jolt these communicated meanings to unravel them and allow new interpretations that cry for a more just society, such as his *Last Words* (2008) (Figure 8) or his *Memorial* (2009) (Figure 11). It is interesting that Hall (2003) discussed the idea of remembering trauma or oppression as a part of public pedagogy, which could take the study of

public pedagogy in a new direction when exploring communal memory and learning. It is difficult for those under oppression to forget such trauma. This can take public pedagogy in various directions as remembering can be described as a way of raising a critical consciousness by maintaining oppression alive. As an example, *Memorial* (2009) physically presents what the deaths and disappearances of many in the hands of the government by including their names in the places where they should appear in a phone book, were those individuals still alive. Yet this is not the subject of this study. Meaning is important in Hall's theories and reflected in Camnitzer's works, though Camnitzer is not familiar with Stuart Hall's work. Camnitzer understands what Hall (1997) explained: meaning is not found in the individual parts of a work of art but rather they are gained in their relationship with the audience. This coming together of various meanings and codes help identify what is but also imagine what is possible. It is unclear exactly how the audience is engaged with the work, but what matters is that there is an engagement as text produce meanings in our minds through our interaction in a social and political context.

Interpretation of signs helps to examine assumptions and beliefs. These assumptions must be examined and challenged in order to envision a new society. Camnitzer encourages people to negotiate interpretations and thus possibly create new meanings about certain situations. With this discussion on the literature as related to this study, it is important to highlight ways that this study influences theory, research and practice. Each will be addressed in greater detail keeping this study and its findings in the forefront of the discussion.

### **Implications for Theory and Research**

As discussed in previous chapters, critical public pedagogy is a nascent area in adult education. As such, it is important to draw attention to the learning that takes place in public

places and through public media, and to give it more of a place in adult education setting. This study became another piece in the growing literature on the importance of critical public pedagogy in the adult education field which was explored in Chapter Two. It brought to light the art and thinking of Luis Camnitzer about how art works as a form of education and activism. This is an important contribution that offers some implications for the theory and research of critical public pedagogy. The main implications for theory and research raised in this study are explored next under the categories of critical public pedagogy, arts-based learning, and the view from the periphery that is often overlooked.

### **Critical Public Pedagogy**

Critical public pedagogy is a nascent topic in the adult education field and, therefore, should be on the top of an adult education researcher's list. This study presented data supporting the need to expand further the theoretical framework of critical public pedagogy. The literature, which tends to be mostly conceptual or theoretical, has slowly been evolving research pieces that contribute to the discussion of learning that takes place in public venues and with public media. Researchers need to uncover evidence of the learning that takes place in public venues. As more studies use this theoretical framework, it will contribute to discussions on the learning that takes place in the public arena.

**Implications for theory.** Luis Camnitzer argues through his writings and works that a form of education takes place in public settings. This study addressed the learning that takes place in public venues that also promotes the formation of a critical consciousness. Camnitzer's work such as the examples discussed in this study supports aspects of the theoretical foundation of critical public pedagogy. At the same time, the notion of the "public" in critical public pedagogy needs to be explored further from a theoretical perspective. While critical public

pedagogy focuses on the messages given to the public (as in the case of Camnitzer as demonstrated in this study), it still remains unclear who comprises the public and what the public does with these messages.

An important notion within critical pedagogy is the notion of dialogue and how dialogue facilitates the development of critical consciousness (Brookfield, 2005; hooks, 2003; Tisdell *et al.*, 2000). The work of Luis Camnitzer brings the audience into a space where they interact with the work by deconstructing and reconstructing meanings in ways that challenge assumptions and welcome critical perceptions of situations. The connection between art and critical public pedagogy is made possible because of its communicative element. We are unsure exactly how the public (the viewers) are affected by “dialogues” inspired by the art. In this sense, the “dialogue” concept of critical pedagogy and critical consciousness is not really public in most venues of public pedagogy, because to a large extent public pedagogy is informal and begets informal learning; that learning is often not described in public places, even though the pedagogy of public pedagogy does indeed happen in public. But because the “dialogue” is informal and typically not public, it is unclear if there is actually verbal dialogue or if the dialogue is in the mind of the viewer, and to what extent this “dialogue” unfolds. This is a theoretical difficulty at this point with the notion of public pedagogy. This clearly needs more theoretical development in the notion of critical public pedagogy.

Another theoretical implication deals with the expectations of critical public pedagogy. It is difficult to assess what entails a critical consciousness as it is an ambiguous to define. Some argue that a critical consciousness brings with it social action that usurps the power imbalances. Throughout this study, Camnitzer has argued that a critical consciousness does not necessarily mean a drastic reaction that results in action necessarily. He does not reject this either. Just as

the definition of public can be ambiguous, so can a critical consciousness be hard to nail down. It is important for a greater understanding of critical public pedagogy to explore further the definition and establishment of a critical consciousness.

**Implications for research.** Camnitzer's messages of critique and challenging the status quo certainly get into the consciousness of the viewers in some way, though it is unclear how, and what viewers do with the messages they receive. This would need to be the subject of further study. Perhaps what we can see most from the study is how Camnitzer develops his own critical consciousness through his life experience and his creation of art, and his intents. There is some form of dialogue between the artist, the work and the viewer's consciousness, as explored in Sandlin and Milam's (2008) work on culture jamming and anti-consumption activism that looked at the impact of pop culture on the viewer, yet they do not specifically study how it impacts viewers. In essence it is likely that engagement with such images do develop critical consciousness even if it is not verbalized, but it remains unclear how. This also has an implication for research.

More studies need to address exactly how the public perceives art and what they do with it. Returning to Hall's (1997) discussion of the systems of representation, an art object can communicate as it is codified in its inception, decodified in its reception, and recodified as the individual interacting with it tried to make it meaningful. The fact that art can be a form of communication allows for it to be also a means for education, including adult education for critical consciousness. It seems in critical public pedagogy there are aspects that are nebulous. Camnitzer explained his work and how his work could offer a space for exploration and critique as critical consciousness. Yet what this study and other studies lack come from the audience and their interaction. It seems there is a growing literature demonstrating the beginning and the

outcome (a critical consciousness) of interaction with some art (typically in the making of art). Yet there is a cloud over what exactly happens as a person views the art and hopefully gains a critical consciousness.

This study demonstrated the need for more research on the public perception and responses to art. Taking Camnitzer's work as an example, interviews could be done with people upon viewing his art or following individuals as they interact with his art. There could be a longitudinal study to explore the emergence of a critical consciousness, tracking individuals upon first interaction with his work and then in the course of a year. The interest in this longitudinal study is to explore the notion of a critical consciousness, as it is not always something immediate. Another possible research is to study classrooms or events where individuals make art, so as to get at the public perception, such as the studies by Renda Abu El-Haj (2009) or Grace and Wells (2007). These last ideas are linked more with arts-based learning, which is explored next.

### **Arts-Based Learning**

There are some potential implications for theory and research in the realm of arts-based learning as well.

**Implications for theory.** As presented in Chapter Two, there is limited research on the role of art as a tool for education, even fewer literature address art as adult education for critical consciousness, the purpose of this study. The pieces in the literature that dealt with art as education centered in the formal institutional setting, using creativity in the classroom. Interestingly, they often looked at the K-12 classroom and were borderline pertinent to the adult education field. It is also worth noting that most of the literature dealing with art tends to be

performance or musical art rather than visual like Camnitzer's. For this reason, this study is important in its focus on the view of the artist and its attention to visual art.

The perspective presented in this study is from the artist whose work deals critically with certain socio-political situations. In dealing with the subjects, Camnitzer hopes to create a space for dialogue with the audience. This study affirmed Camnitzer's belief that the arts are a means to learn about a circumstance and that this learning is one that encourages critical thought and questioning. Camnitzer discusses in his writings also the theoretical ideas of arts-based learning, since the arts reach learning that is missed by the rationalistic duality of Western education. It is interesting that the theoretical discussion about arts-based learning that was encouraged by this study shies away from the education in a formal setting. Camnitzer can be an educator who encourages breaking down social structures so education that is liberatory is possible.

The theoretical notion of critical consciousness through the arts is possible through the internal dialogue that takes place between the artist, the work and the audience. As explored earlier, this dialogue takes place when messages are received and decoded by the person interacting with the work. It is this exchange of messages that should be further studied to understand exactly how a critical consciousness is developed when no traditional dialogue (i.e. verbal exchange) takes place. More studies should focus on particularly that dialogue that has been written about by art critics, yet solid studies are lacking.

This type of dialogue happening in the art requires viewing that is active. Camnitzer explained that his art requires the audience to interact with it, though this active participation may seem rather passive. In this way he hopes to involve the audience in their own learning to critically reflect on issues presented in the works. Though he does not give formal instruction on how to decode, he presents the opportunity in various ways for some form of decoding by

looking through the action of looking critically and the use of visual metaphor. The interaction Camnitzer hopes for is an internal one, where the work he creates communicates with the viewer in the space that he offers through his work. It is in this space where new ideas and new visions can take shape and question the status quo. In this way, Camnitzer sees his art as a form of education, though not in the traditional sense of an institutional education. It would be interesting to explore this idea of active viewing in practice, exploring the impact of this dialogue as it unfolds in the classrooms. Perhaps there can be interactions with images that can allow for documentation of this dialoguing.

**Implications for research.** There is a need for more relevant research on the role of the arts in nurturing a critical consciousness. Being a form of communication, art can be used a way to educate individuals. As the literature and this study showed, art in various forms can communicate and, therefore, can educate. This study took this notion a step further by focus on adult education that fosters a critical consciousness. Camnitzer's art tries to open up space for the individuals to wrestle with issues and eventually gain a stronger awareness of disparity and thirst for justice.

Research in the adult education and in art fields should consider the internal dialogue that takes place when individuals interact with visual imagery or other texts. A suggestion for research is to perhaps create a series of qualitative research similar to this present one but using other artists as examples. Another suggestion is to quantitatively research art and its connection to adult education, as there were few if any quantitative studies found addressing this. Perhaps a study of individuals interacting with his work in public venues like a gallery or museum exhibition can offer additional information not collected in this study. More research must focus

on learning through the arts, especially education that is critical. These studies should address what has been previously discussed as the dialogue in the viewer.

### **Non-Northern Focus**

As mentioned earlier in this chapter, a final implication for theory and research is the need to include the voice from the periphery in all research. The reader is reminded to return to Chapter Two for a brief explanation of the preferential term “Southern” or “non-Northern” instead of the more commonplace “Western.” The research in this study drew attention to the need for perspectives from areas of the world that often are either lumped together as one blanket generality or completely ignored. Despite the fact that Camnitzer has lived in the US longer than in Uruguay, he has not lost the view of a Latin American. He challenges hegemonic assumptions and limitations faced by those coming from the periphery. As seen in this study, his continuous return to his roots and questioning power structures (whether in politics or in the art world) are another way of raising a critical consciousness in others.

Camnitzer addressed the notion of the periphery and critiqued the power dynamics through his work and writings. As explained earlier, such works as *El Viaje (The Voyage)* (Figure 10) challenge conceptions of Eurocentrism and point to the overlooked voices. If researchers are interested in investigating adult education for critical consciousness and its connection to art, it seems obvious the need to emphasize the value of the view from the periphery. Though much of the literature on art and adult education and social change tends to focus on artistic production in such communities, the future researcher must seek out ways to address the inclusion of criticality to artistic production in these cases. The researcher must also seek literature (whether research or conceptual pieces) from the periphery as the authors bring in a fresh take on what has been assumed as common. Theoretical discussions, regardless of their

leaning, must also include the perspective of those who are underrepresented. Their perspective can be a great addition to the discussion by taking the theory to areas not considered before.

These suggestions for theory and research could support some of the implications for practice that are explored next.

### **Implications for Practice**

This research study also had implications for practice in adult education. Educators need to implement in their practice and in varying degrees the ideas supported in this research and explored below.

First, educators must use all media at their disposal to create spaces for individuals to critique status quo and explore alternatives. Education is not static and as such it is an ongoing and never ending process of negotiation of meaning. Educators should help learners understand how to look at media and, through it, social structures and power imbalances. It may be done through small or large group discussions in class that highlight texts, meanings, intentions and reception. Through critically engaging popular culture (which includes elements that may seem pure entertainment), educators and learners can produce critical knowledge with which to look at possible alternatives. It is important to base this critical pedagogy on the culture and experience of the individuals (educators and learners), what is being brought to the classroom. This in itself is a critical perspective of education, as it connects learning to what is being lived. By addressing those realities, freer ways of engaging with the media can highlight power dynamics and situations that need to be addressed through critical analysis. Through this study Camnitzer addressed education that is beyond the institutional setting and that is beyond the social construction of knowledge. Camnitzer, much like Hall and other cultural critics, sees education as practice that incorporates the lived interactions. For this reason, he prefers art that is not

overtly activist so that the viewer steps into a space created to question, critique and create new meanings and with those meanings new understandings of their perceived reality. Such cultural artifacts play a central role to how people see themselves in relation to others.

Second, for the critical formation of knowledge, educators should find ways to make knowledge meaningful. Certain art may be more relatable because of context or understanding. This may lead the individual to reflect on personal situation. If the meaningful connection with the media is lacking, then it is more difficult (though not impossible) for permanent critical perspective to evolve. The critical consciousness takes hold better when individuals are able to understand and connect with the work of art. Camnitzer hopes that through his works, viewers learn to decode by wrestling with the various texts he uses in his works in ways that are not initially coherent or acceptable. Camnitzer teaches the viewers to understand visual metaphor as they come across aspects of his work they believe they understands, but which he purposefully juxtaposes with a critical metaphor that can help bring a new understanding. For example, Camnitzer's *Last Words* (2008) (Figure 8) can become more powerful to awaken a critical consciousness depending on the individual's previous experience with and views on the death penalty. Once this meaningfulness is established and a critical consciousness begins to awaken, educators must help individuals in their critical expression so that they can voice their new understandings.

Another consideration for the adult educator is the access to technology and the shared knowledge through such innovation as the Internet. In the current conditions of globalization and neoliberalism that is engulfing many corners of the world, technology is being used to teach and to learn, making knowledge more accessible. As an adult educator, this is a unique time where learning no longer follows the model of the educator as the "sage on the stage" but rather

the learner becomes also a teacher by finding information that at one point had only been in the cold halls of academia. However, technology and instructional tools can be used to maintain the status quo. As technology allows individuals to access knowledge, there is little done to critically analyze this knowledge which is often contaminated and distorted. There is a deluge of knowledge that is swallowed by individuals without selection or criticism, taking in anything and assuming they are the more knowledgeable because they are familiar with it or know how to access it. It is difficult to critically interact with the information available because of the level of contamination of knowledge in people's minds. Aware of condition, critical adult educators must offer ways for learners to understand this swamp of information and to critically analyze it before wandering too deep into it. One consideration for critical adult educators is the use of conceptual art as an alternative language with which to learn and to critically analyze the conditions affecting individuals in today's society. Through this affective means of criticality, individuals gain a deeper sense of reality by highlighting aspects hidden in the information overload of modern society.

Fourth, the value of visual culture in education should not be overlooked. There is a lot of information about us and about others than can be gained from our perceptions (Watt, 2011). Just like we cannot see vision, so we cannot fully comprehend how exactly individuals learn through visual images. Yet there is definitely learning as individuals grow up believing certain characteristics of certain races (even erroneous) or definitions of such words as hero or enemy. Educators could draw attention to this reality by choosing certain images (stereotypes even) that can be taken apart in class discussions. This could help individuals understand the value of critical thinking and critical viewing. The more frequent such exercises, the more second-nature critical viewing becomes.

Fifth, Camnitzer's work demonstrates that art is a form of communication. There is a message that needs to be taken apart and reassembled in order for learning to take place. This interaction with a work of art can be a form of education as well. It is important for educators to remember that art in its various forms is a means for communication, as explored in the literature in Chapter Two and as evident in this study. As such, art can be a form of communication. With the goal of changing the oppressive structures of society, the educator must find alternate ways of teaching and learning that target people who are often overlooked by traditional schooling. For this reason, the use of arts opens up possibilities of learning and understanding that traditional methods discourage. Radical education is about empowering and arts can be used for conscientization. Many artistic forms can be used for the learner to better understand their reality. Some of these forms, such as music and song, can be very specific in the way they are performed, such as the rhythms, melodies and songs used that are specific to that culture. But others (like shadow puppets) can be borrowed to new cultures. The malleability of theater allows it to be more easily transformed and transferred, changing and rechanging, allowing for the codification and decodification inherent in meaning-making.

Another implication for adult education is the issue of dialogue and audience that is tied to Hall's (1997) systems of representation and encoding/decoding. This issue needs to be brought into the classroom as well as explored further in museums and other public art venues. The use of visual metaphor is important in the decoding process. Camnitzer is aware of this as he encourages the viewer to critically look at an issue or situation from a fresh perspective. Adult education should encourage his engagement with artwork, as it fosters criticality in the learner which can be used in various situations, not just in viewing art. Perhaps it is engaging the learners in making of art and debriefing that can open the discussion further about the dialogue

with the work of art. It may be considering certain works and exploring the messages being received and how they are being interpreted by the diversity of the viewers. This implication is tied to the idea of voice and perspective as analyzed afresh below.

Lastly, it is important as educators to bring out the viewpoint of those who have historically been underrepresented. This non-Northern focus is essential if individuals are to foster a critical consciousness. The view from the periphery helps make a more complete picture. Domination, control, assumed superiority, accepted inferiority, hegemony, and oppression are all manifestations of power and culture, central in discussions of critical studies and adult education. Accessing new perspectives enriches our own understandings. Along these lines specific to the adult education field, learning does not happen in isolation, but is part of community-building. It also requires individuals to see themselves in relation to others and to the rest of nature. Because of this, many non-Western perspectives tend to view learning not as an institutionalized event, but one that happens in various venues and with various methods. Informality is central to learning, since learning is life-long and definitely not the result of a hygienic institution. Non-Western learning perspectives tend to be more organic, a characteristic which the West should incorporate for a healthier view of education.

Education is social in nature and as such, social interaction is the foundation for education, particularly one that is more critical and radical in its outlook. The context and historical events must be acknowledged in education. It is important for educators and learners to become aware of knowledge as a social construct. Without this awareness, it is difficult to attempt to change society. One needs to understand the social construct of identity and meaning in order to better challenge the structures that support the hegemonic ideologies. By having a

critical analysis of issues relating to power and hegemony, one can better understand meaning-making and power structures that critical educator and learner seek to transform.

### **Limitations, Strengths of the Study**

Like all research studies, this study had its limitations and strengths, which were discussed briefly in Chapter One. This section discusses first the limitations of the study before addressing the strengths of the study.

#### **Limitations of the Study**

Several factors limited the study at various points and are discussed next. Being a case study, this study was very specific, making it difficult to replicate. There is the possibility of generalization, but only up to a certain point because of the study of a specific case. There is also the possibility of similar case studies in the future with other artists that support the hypothesis by using similar methodologies. Aspects of the findings may be reflected in such cases, but it is hard to extrapolate and generalize the findings specific to Camnitzer. However, this was a unique study that addressed a particular example of art as adult education for critical consciousness.

Luis Camnitzer's work is well-known in certain circles, yet little known in others. He is a busy person whose willingness to participate in an e-mail interview was appreciated. The question remains whether an in-person interview may have yielded more data or whether an e-mail interview was the best suited data-collection tool. Regardless, the information collected from Camnitzer from the interviews satisfied the research and supplemented the data gathered from his publications and other works. Some of his concurrent shows (such as one in The New School in New York City or in Berlin, Germany) were impossible to go to because of work and financial commitments.

Another limitation is the accessibility of individuals familiar with the artist. Several international sources could not be reached, though attempts were made electronically. A handful of individuals accepted being interviewed, yet only two participated in the end. Perhaps a larger net should have been cast to collect information from professionals familiar with Camnitzer, yet it was hard to find current contact information for some. For those whose contact information was correct and relevant, there was only so much prodding that could be done when individuals were willing to give up some time of their busy schedules to participate and not be compensated.

The lack of relevant research on this subject added to the difficulties of this research. When literature discussed any artistic form in connection to education, often this information was extrapolated to fit all art forms, since there was such limited discussion about visual art in this field. Yet this also highlights one of the strengths of this study: the contribution to the nascent field of art as adult education for critical consciousness. This and other strengths are explored next.

### **Strengths of the Study**

In spite of the limitations there are also several strengths. Some strengths have been addressed tangentially in the previous sections on implications for theory, research and practice. This study focused on research areas that only recently received attention: art as education and critical public pedagogy. As the literature demonstrates, the arts as a way of knowing in adult education is a newer field of study, as more quantitative and qualitative research has been emerging, though its focus has tended to be on the formal instructional setting. This study pushed the learning that happens with art to the more open arena of public pedagogy, which stresses that learning takes place in public settings and through public media, not just in formal institutional settings.

This study explored not only art as public pedagogy, but it specifically addressed the critical nature of the learning that takes place. The works of Luis Camnitzer exemplified how art can be a form of adult education for critical consciousness. It took the notion of critical public pedagogy towards a deeper discussion of how art can be a means of communication, of identity formation, and of challenging the status quo. This study helped explore how individuals interacting with art can embrace a new awareness of various issues in society. It is not certain that social action will take place, but the seed has been planted. Once individuals interact with art, such as that of Luis Camnitzer, it is hard to return to the blissful ignorance of the status quo.

Another strength of this study was the subject of study: Luis Camnitzer. At the time of research, he was alive and accessible via e-mails. His willingness and graciousness to respond to queries about his views on art and adult education for critical consciousness were powerful additions to this study. Outstanding resources were his multiple written analyses and publications on a variety of subjects. Camnitzer is a prolific writer on topics ranging from exile to education to conceptualism, yet his style clarifies the complexities of the subject in ways that are not pretentious but enlightening for the range of abilities of his audience.

The use of a case study in this research allowed for more focus and depth in understanding one subject. Because case studies are difficult to replicate, it scrutinized one subject and allowed for future research to explore the intersection of art and adult education for critical consciousness with other artists. The qualitative nature of this research presented the flexibility and opportunity to explore certain aspects more relevant to the research questions.

This study opened another opportunity to explore the possibility of non-verbal dialogue and its place in adult education. A concern when discussing dialogue in adult education is the privileging of verbal communication and words. This study contributed to the notion that ideas

are communicated without necessarily exchanging words. As has been evidenced in this study, meaning is exchanged in various texts and thus these various texts (images, words, space) can be tools for education of adults through the internal dialogue that takes place in the codification process presented in Hall's (1997) systems of representation. This internal dialogue contributes to the learning of adults and, therefore, should not be overlooked.

A final strength of this study falls on the researcher herself. My familiarity with Latin American art and some of the issues raised by Camnitzer helped deepen the investigation. Yet the more research on Camnitzer took place, the clearer it was that this artist was a good selection for this study. Despite my personal interest in highlighting a female artist because of the frequent oversight of the female voice in art and history (especially Latin American), Luis Camnitzer fit smoothly the purpose of this study. As I researched more about him, I seemed to enter a new level of fantastic reflections on art and adult education for critical consciousness, as explained further next in this dissertation's final section.

### **Final Thoughts**

This dissertation was the culmination (as of this writing) of years of study and research on the topic of art as a form of education that can lead to self-discovery in relation to social structures that foster imbalance and injustice. It is important to explore some of my personal experience in this process before making some final reflections on Camnitzer in relation to art and adult education for critical consciousness.

Much like Alice in Lewis Carroll's (1865/1951) story, I allowed myself to be transported in this experience to places that require new lenses and to carry on interesting discussions about what I had thought was reality. Luis Camnitzer and his works became the vessel that carried this study and me to new places I had not considered. When I first began this journey, I was familiar

with the name of Luis Camnitzer, as he is well-known among art circles in Latin America for his critical work in conceptual art and his writings. My initial interest was to explore a female artist (since women are often overlooked in the art world unless they are subjects of the work, most often as nudes), yet his name kept returning to me. As I initiated an exploration of his work, everything slipped into place. The more I explored critical public pedagogy, the more Camnitzer emerged as an example with his conceptual pieces. His writings were the cherry on the top—so eloquent, so understandable, so critical. It made me even more excited to study adult education for critical consciousness and to find evidence and connections in his works.

Definitely there was dialogue between his work and me—and it did help bring a new understanding not only about art and its connection to adult education but also to me in my place in the world. In some ways, I was part of the audience as well. As I interacted with Camnitzer's works, I experienced first hand the systems of codification that theoretically grounded this study. For example, my first encounter with *Arbitrary Objects and Their Titles* (1979) (see Figure 2) reminded me of the arbitrariness and power of language, how the naming of our reality is the ultimate testament to the power of the individual. The person or people who name are the ones who define the other. This led to further internal dialogue on definitions and assumptions of society. If Camnitzer placed a crumpled piece of paper and labeled it as “the encounter” (thus shifting my socially-determined definitions of those two texts), the same can be said of anything in our society, from what is beautiful, to what is reality, to what is justice. It is unclear if art creates a cognitive conflict in the artist or the viewer each time. However, this specific example has been a work that I have returned to several times in my work as an educator, as I help my students understand the relative nature of culture and what may be in fact ethnocentric views on their part.

One of the greatest aspects of this process has been including my family. As our daughters (as I write 10 and 13) grew up with my studies, my husband and I discussed many of the ideas emerging in my studies. They encouraged me to contact Luis Camnitzer on a whim and rejoiced along with me with his positive responses. We read aloud his interview responses on our trip to New York's Museo del Barrio to visit his exhibition and returned often to what we had read of the interview or in his writings as we went through. Even though Camnitzer deals with concepts that are sometimes hard to explain or understand, he does so in ways that even children grasp. His works have come into our family discussions many times and carried each one of us in our own ways to further research and exploration about issues of power and art.

Often as I interacted with his work (whether the writings or the art pieces), I recognized bits of myself and, as I reflected more, gained a new understanding of myself and my world. The atrocities under the dictatorship in Uruguay were reflected in many Latin American countries during my childhood. Though I grew up in peaceful Costa Rica, I remember hearing stories of neighboring countries since politics is part of life in Latin America, as Camnitzer has written about (1998a/2009). The use of humor to highlight serious situations and the playful use of words is common in many of the countries I lived in. The aspect that resonated with me more, though, is the idea of exile: the borderland, never fully fitting, always the outsider since I too have never quite fit wherever I have lived (never fully Colombian, never quite Costa Rican, even less Spanish, not quite American).

As I progressed through the research, I often found Camnitzer comparable to Plato's (360 BCE/1992) philosopher in his allegory of the cave. His perceptions, his critiques and his wit helped those who interact with his work realize that there is much in today's society that should be addressed if there is to be a more just society. Like Plato's philosopher, Camnitzer shares his

critical insight so others do not continue blindly believing the shadows of their perceived reality. He hopes that through his work, others will gain a more critical nature so that, perhaps, the status quo can be challenged and changed. Yet Camnitzer does this in such a way that his work encourages growth and critical consciousness but does not smother it. He would be the first to question any notion that he is the sage. He reiterates he is an “ethical being” (1987/2009, p. 42) where “art is a tool for my ethical discourse” (E-mail Interview, March 17, 2011). He wrestles with issues through his art and takes others with him by their choice.

Once an individual has interacted with Camnitzer’s ideas through his works, it is pretty much impossible to return to blissful ignorance. Camnitzer’s works awaken a sense of the critical and therefore it is difficult to return to how one once was. Like Heraclitus’s river that is never the same, so the awakening of a critical consciousness by wrestling with issues addressed in Camnitzer’s works does not allow for an individual to remain the same. Through art, an individual is able to transform their perception and understanding in ways that make it impossible to return to being tied as in Plato’s cave.

Luis Camnitzer reminds us that art and social change do not exist in parallel universes but rather that “art, politics, pedagogy and poetry overlap, integrate, and cross-pollinate into a whole” (2007, p. 21). He challenges each of us to embrace our task as “ethical beings” (Camnitzer, 1987/2009, p. 42) in whatever role we take on: in his case, that of an artist and critic. His perceptive eye and cunning expression (through mixed media and written word) often presented ideas I may have murkily considered but his presentation clarified them and deepened my understanding. Certain threads tied his work together, such as the theme of the periphery (particularly Latin America), exile, and others. However, the themes that surfaced in this study gave support to the notion that art can be a tool to communicate and to educate in such a way that

a critical consciousness can rise in the mind of the individual interacting with the work (whether as artist or as audience).

The analysis of Katrin Steffen (2011), a curator of Camnitzer's most recent (concurrent) exhibition in Germany, summarizes well the views and analyses presented in this study by stating:

As Camnitzer traces various problems that are meant to be mutually evaluated, he calls into question the manner in which knowledge and learning processes are generally structured. For Camnitzer, art is less a discipline than a method that has the potential to be a resistance against learned perception schemas and, with that, to pave the way for unconventional questions that ultimately lead us to not only be interested in art, but in life itself" (Steffen, 2011).

That is the purpose of this study: a closer look at critical public pedagogy and the intersection between art and adult education for critical consciousness through the works of Luis Camnitzer. In the March 17, 2011 e-mail interview, Camnitzer summarized the goal of his work and support of this study's hypothesis. The goal of art, he stated, is "to help develop creative individuals who apply themselves for the betterment of society. So, art is a form of education and education is a form of art." Indeed.

## APPENDIX A

### INTERVIEW QUESTIONS FOR LUIS CAMNITZER

#### Art & Social Justice:

1. When you created the “Uruguayan Torture Series,” you wrote about “art as a political instrument.” Yet you’ve moved away from the overt, blatant politicized work to draw the creativity of the viewer into reflecting on social issues. Somewhat along those lines, some have said that art is a revolutionary endeavor. Please comment on the relationship, if any, between art and social justice.
2. What, if any, aspects of visual art that make it easier or harder to work with, particularly if you are a socially active individual?
3. You mentioned at one point the need for both image and text to be together for something to happen. Does an artistic creation, therefore, communicate (either accidentally or intentionally)? Please expand on its reflection in your works.
4. What is the difference in impact of art on the artist as creator and the audience as spectator? How, if at all, does this change the purpose and role of art?
5. Thinking of the intellectual component of your work, what are some of the intellectual influences that have shaped your work? How have these conceptual works influenced your own theoretical critique as well as your artistic work?

6. One cannot talk about art today without discussing globalization and its impact. You've written in various pieces about its impact, the need to "borrow, digest and reassemble" solutions for local use. Is the distinction between politicizes aesthetics and aestheticized politics that you discussed in the early 1990 becoming more blurry in the age of globalization and Internet? Can you talk about this?

Art General:

7. In 1994 you wrote that art is "a willful attempt at resistance." What is your understanding of the connection between art, learning and social justice, if there is any? How are they reflected in your work?
8. I liked your comment in 2004 that artists must "autobiography" the world around them. Please explain how this is seen in your work?
9. How much freedom is there in art and art-making, specifically discussing your work and also in the context of social activism?
10. As technology and media have changed, how is this affecting your work as an artist, as an educator or as a social activist that you have encountered and how have you adapted?
11. You have written and exhibited about the importance of the artist's signature, often to the point of mocking the art establishment. How does anonymity or signature impact the influence or message conveyed?

12. What is the relationship between form and content in the periphery and in the hegemonic dynamic today? Can you expand on how it is reflected in your most work?

Art & Education:

13. You wrote that an artist is “an active factor in the shaping of culture.” Explain what you meant by this and if art necessarily involves some sort of learning or not.

14. Even though you deal with serious subjects in your work, your work also reflects a clever sense of humor. Is there a connection between humor and learning and if so please explain your view.

15. What is your understanding of the purpose of education? How might it be tied in with art, if at all?

Personal:

16. In order to give context in relation to art, learning and social justice, please provide personal background information that has shaped your understanding of what art means and what the role of an artist is. Why are you in this field?

17. What are your earliest memories of interactions with art and its power?

18. Considering the social critique found in much of your artwork such as “The Disappeared” series or “Last Words”, what have been influences in your development as an artist?

19. In 2004 you wrote that a definition of an artist is not important, but rather the artistic production. Explain your role as an artist in society.

20. What is your role in education? When you mention the artist as a “cultural worker” do you see the artist as an educator?

**APPENDIX B****SUPPLEMENTARY INTERVIEW QUESTIONS FOR LUIS CAMNITZER**

1. Cultural theorist Stuart Hall discusses issues of hegemony and cultural studies. In particular, he developed his 1997 theory of systems of representation in which he proposes the notion of textual analysis in relation to social action. Are you familiar with Hall's ideas of representation and if so, how do they influence (if at all) your works and how you and others may interact with your works?
2. Since your work is in Latin America and other parts of the world, are you familiar with any educators or community organizers who have used your work and if so how? ("Educators" is not meant to solely encompass those in institutions, but could be in informal and non-formal settings as well). It would be great to come into contact with them to explore your work in that capacity.
3. Explain your understanding of public pedagogy. How, if at all, can works in museums and galleries be educative? Does art require an audience to be educational or do you as an artist learn from the process? Please expand on how your art can be educational (if at all).
4. Art is a form of communication. You mentioned that if society continues to need you as an artist you are a failure. Yet conditions continually change, so there are always new public and new situations. In other words, will there always be a need for your art or is there a utopia that is attainable? Where does social conscience fit into your work?

5. Explore your views on the role of the individual and the society, the private and the public, as it pertains to your role as artist and educator? What goes into the process of raising social conscience through your work?
6. What are the intentions of your art? How do others' responses and potential interactions influence your works?
7. Is art educational for you as an artist and how might it differ with the viewer? Is there learning about social conscience in either role?
8. Are there things you have learned about yourself and society from the creative process and from others' interactions with your works?
9. After an exhibit (especially a retrospective like the one in the Museo del Barrio recently), what is different for you as far as creating new art or interacting with already-produced works of yours? Does hearing/reading others' views make you think of your work differently?
10. You wrote that "art requires unlearning." How do your works address this need for critical thinking and questioning? Address specific works you feel help the person interacting with the work (whether as viewer or as creator) in this respect.

## APPENDIX C

### INTERVIEW QUESTIONS FOR OTHER CONTRIBUTORS

1. Explain your interaction with Camnitzer and his work (both his writing and his visual works). What impact did they have on your own work?
2. How was your own experience of Camnitzer's work not only as a viewer but also as critic, curator and researcher? What kinds of things did you think about as you visited his work in El Museo?
3. What pieces struck you the most in this recent exhibit at El Museo or others, and why? What were your general impressions of how viewers responded to his work? Please share any stories that struck you about conversations you heard or were a part of regarding his work.
4. What were your general impressions of how viewers responded to his work? Please share any stories that struck you about conversations you heard or were a part of regarding his work.
5. Camnitzer has written extensively about "art as a political instrument." He does not advocate the blatantly politicized work but rather draws the creativity of the viewer into reflecting on social issues. Please comment on the relationship, if any, between art and education for critical consciousness as reflected in Camnitzer's work and its reception.

6. Camnitzer mentioned at one point the need for both image and text to be together for something to happen. How do his artistic creations, therefore, communicate (either accidentally or intentionally)? What is being communicated and how is it being interpreted? Please expand on its reflection in his works.
7. Camnitzer discussed in the early 1990s the notions of politicized aesthetics and aestheticized politics. How, if at all, is this dichotomy perceived by the audience of his works?
8. How, if at all, is Camnitzer's work educational? Not necessarily in formal educational settings, but in informal settings such as the recent exhibit in Museo del Barrio. Please share any anecdotes from your work or others' interactions with Camnitzer's work.
9. In 1994 Camnitzer wrote that art is "a willful attempt at resistance." How are art and adult education for critical consciousness reflected in Camnitzer's work? What are examples of this reflection in his audience?
10. Camnitzer has written and exhibited about the importance of the artist's signature, often to the point of mocking the art establishment. How does anonymity or signature impact the influence or message conveyed as perceived by you (member of the art establishment) and the audience?
11. Camnitzer wrote that an artist is "an active factor in the shaping of culture." Explain how this may have been reflected in the reactions the recent exhibit received. Are you aware of

any people that might have been influenced by or drawn on Camnitzer's work, or that seemed particularly struck by it that might be willing to be interviewed?

12. Even though Camnitzer deals with serious subjects in much of his work, it also reflects a clever sense of humor. Is there a connection between humor and learning and if so please explain your view in relation to those who attended the exhibit.

13. Upon reflecting Camnitzer's work and its reception, what is the role of the artist in education? When he mentions the artist as a "cultural worker," do you see his role of artist as an educator? Please expand.

## APPENDIX D

PAPERS FROM *SELF-SERVICE* (1996/2011)

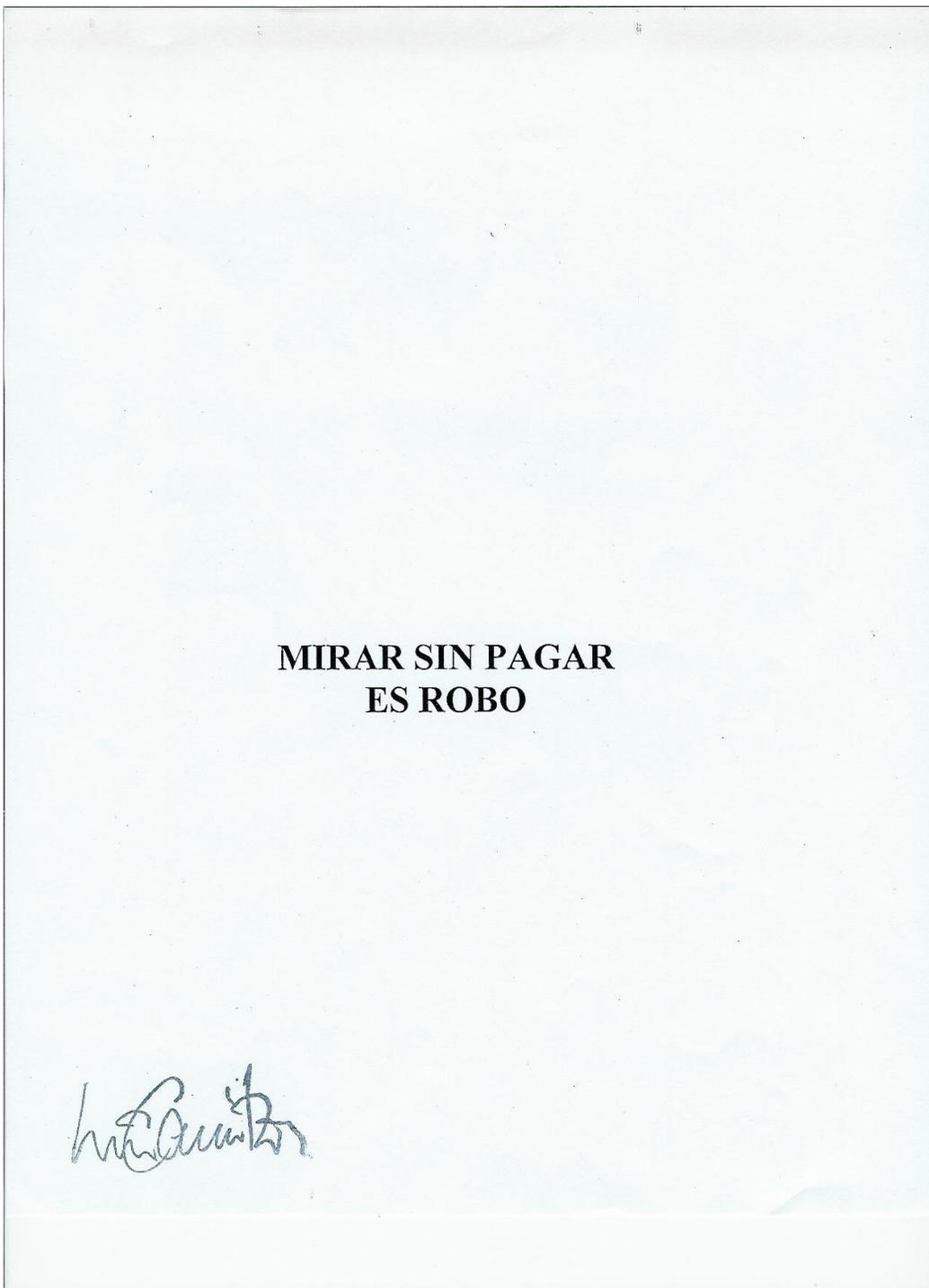
“THE SOUL OF ART LIVES IN THE SIGNATURE”

**EL ALMA DEL ARTE  
HABITA EN LA FIRMA**

**APPENDIX D (CONTINUED)**

**PAPERS FROM *SELF-SERVICE* (1996/2011)**

**“LOOKING WITHOUT PAYING IS STEALING”**



**MIRAR SIN PAGAR  
ES ROBO**

*Handwritten signature*

**APPENDIX D (CONTINUED)**  
**PAPERS FROM *SELF-SERVICE* (1996/2011)**

**“ACQUISITION IS CULTURE”**

**ADQUISICIÓN ES CULTURA**

A handwritten signature in blue ink, appearing to read "L. C. ...", is located in the bottom left corner of the page.

## REFERENCES

- Adams, J. (2002). Art in social movements: Shantytown women's protest in Pinochet's Chile. *Sociological Forum*, 17 (1), 21-56.
- Adams, J. (2005). When art loses its sting: The evolution of protest art in authoritarian contexts. *Sociological Perspectives*, 48 (4), 531-558.
- Adorno, T. (1984). From "Aesthetic Theory:" On the relation between art and society. In H. Adams, & L. Searle (eds.), *Critical theory since 1965* (C. Lenhardt, Trans., pp. 231-237). Tallahassee: University Presses of Florida.
- Adorno, T., & Horkheimer, M. (1944/1973). *Dialectic of enlightenment*. (G. Adey, & D. Frisby, Trans.) New York: Herder and Herder.
- Adorno, T., & Horkheimer, M. (1944/1993). The culture industry: Enlightenment as mass deception. In T. Adorno, & M. Horkheimer, *Dialectic of enlightenment* (pp. 94-136). New York: Continuum.
- Afzal-Khan, F. (1997). Street theatre in Pakistani Punjab: The case of Ajoka, Lok Rehas and the woman question. *TDR*, 41 (3), 39-62.
- Albergato-Muterspaw, F., & Fenwick, T. (2007). Passion and politics through song: Recalling music to the arts-based debates in adult education. In D. E. Clover, & J. Stalker (eds.), *The arts and social justice: Re-crafting adult education and community cultural leadership* (pp. 147-164). Leicester: NIACE.
- Albrecht, M. C. (1968). Art as an institution. *American Sociological Review*, 33 (3), 383-397.
- Allsup, R. E. (2003). Praxis and the possible: Thoughts on the writings of Maxine Greene and Paulo Freire. *Philosophy of Music Education Review*, 157-169.
- Altheide, D., Coyle, M., DeVriese, K., & Schneider, C. (2008). Emergent qualitative document analysis. In S. N. Hesse-Biber, & P. Leavy (eds.), *Handbook of emergent methods* (pp. 127-151). New York: The Guilford Press.
- Althusser, L. (1971). Ideology and ideological state apparatuses. In L. Althusser, *Lenin and philosophy and other essays* (B. Brewster, Trans., pp. 127-186). New York: Monthly Review Press.
- Askew, K. M. (2003). As Plato duly warned: Music, politics, and social change in coastal East Africa. *Anthropological Quarterly*, 76 (4), 609-637.

- Avigkos, J. (1996). Group Material timeline: Activism as a work of art. In N. Felshin, *But is it art? The spirit of art activism* (pp. 85-116). Seattle: Bay Press, Inc.
- Ayers, W. (1998). Foreword: Popular education--teaching for social justice. In W. Ayers, J. Hunt, & T. Quinn (eds.), *Teaching for social change* (pp. xvii-xxv). New York: Teachers College Press.
- Baker, G., Rosler, M., Serra, R., Kentridge, W., Byrne, G., Robbins, A., ... Leonard, Z. (2002). Artist questionnaire: 21 responses. *October, 100*, 6-97.
- Barthes, R. (1957). *Mythologies*. (A. Lavers, Trans.) New York: Hill and Wang.
- Barthes, R. (1967). *Elements of semiology*. (A. Lavers, & C. Smith, Trans.) New York: Hill and Wang.
- Battiti, F. (2011, March 29). *El arte y la política entre líneas*. Retrieved March 29, 2011, from Página 12: [www.pagina12.com.ar](http://www.pagina12.com.ar)
- Becker, L., & Caiger-Smith, M. (1995). *Art and power: Images of the 1930s*. London: Lutz Publishing.
- Berger, H., & Del Negro, G. P. (2002). Bauman's *Verbal Art* and the social organization of attention: The role of reflexivity in the aesthetics of performance. *The Journal of American Folklore, 115* (455), 62-91.
- Berger, J. (1972). *Ways of seeing*. New York: Penguin.
- Berman, R. A. (1989). *Modern culture and critical theory: Art, politics, and the legacy of the Frankfurt School*. Madison: University of Wisconsin Press.
- Bernard, H. R. (2002). *Research methods in anthropology*. New York: Altamira Press.
- Biddick, K., Clarke, J. R., Eisenman, S.F., Okoye, I. S., & Pohl, F. (1996). Aesthetics, ethnicity, and the history of art. *The Art Bulletin, 78* (4), 594-621.
- Bogdan, R., & Biklen, S. (2003). *Qualitative research for education: An introduction to theories and methods*. Boston: Allyn and Bacon.
- Borg, C., & Mayo, P. (2010). Museums: Adult education as cultural politics. *New Directions for Adult and Continuing Education, 127*, 35-44.
- Brady, J. F. (2006). Public pedagogy and educational leadership: politically engaged scholarly communities and possibilities for critical engagement. *Journal of Curriculum and Pedagogy, 3* (1), 57-60.

- Brookfield, S. D. (2005). *The power of critical theory: Liberating adult learning and teaching*. San Francisco: Jossey-Bass.
- Butterwick, S., & Lawrence, R. L. (2009). Creating alternative realities: Arts-based approaches to transformative learning. In J. Mezirow, & E. Taylor (eds.), *Transformative learning in practice* (pp. 35-45). San Francisco: Jossey-Bass.
- Camnitzer, L. (Artist). (1966-1968). This is a Mirror You Are a Written Sentence [Vacuum formed polystyrene mounted on synthetic board], Retrieved July 29, 2011 from: [http://www.studio-international.co.uk/studio-images/luis-camnitzer-2010/This\\_is\\_a\\_Mirror-b.asp](http://www.studio-international.co.uk/studio-images/luis-camnitzer-2010/This_is_a_Mirror-b.asp)
- Camnitzer, L. (Artist). (1968). Living Room (detail) [Photocopy on adhesive vinyl on wall and floor, dimensions variable], Retrieved September 4, 2011 from: <http://www.studio-international.co.uk/studio-images/luis-camnitzer-2010/Living-Room-detail-b.asp>
- Camnitzer, L. (1969/2009). Contemporary colonial art. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 8-21). Austin: University of Texas Press.
- Camnitzer, L. (Artist). (1979). Arbitrary Objects and Their Titles [Mixed media], Retrieved July 30, 2011 from: <http://artnews.org/daros/?exi=19753>
- Camnitzer, L. (1982/1990). *Manifesto*. Retrieved June 8, 2011, from Luis Camnitzer: Restrospective exhibition 1966-1990: [http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis\\_camnitzer/manifesto.htm](http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis_camnitzer/manifesto.htm)
- Camnitzer, L. (1983/2009). Exile. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 22-29). Austin: University of Texas Press.
- Camnitzer, L. (Artist). (1983-1984). From Uruguayan Torture Series [Photoengraving], Retrieved July 29, 2011 from: <http://arttattler.com/archiveluiscamnitzer.html>
- Camnitzer, L. (Artist). (1983-1984). From Uruguayan Torture Series [Photoengraving], Retrieved July 29, 2011 from: [http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis\\_camnitzer/ramirez\\_essay.htm](http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis_camnitzer/ramirez_essay.htm)
- Camnitzer, L. (Artist). (1983-1984). From Uruguayan Torture Series [Photoengraving], Retrieved July 29, 2011 from: <http://www.universes-in-universe.de/car/documenta/11/bhf/e-camnitzer-zoom1.htm>
- Camnitzer, L. (1986/1990). *Chronology*. Retrieved June 7, 2011, from Luis Camnitzer: Restrospective exhibition 1966-1990:

[http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis\\_camnitzer/chronology.htm](http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis_camnitzer/chronology.htm)

- Camnitzer, L. (1987/2009). Access to the mainstream. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 37-42). Austin: University of Texas Press.
- Camnitzer, L. (1989/2009). Wonder Bread and Spanglish art. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 43-53). Austin: University of Texas Press.
- Camnitzer, L. (1990). *The idea of the moral imperative in contemporary art*. Retrieved June 7, 2011, from Luis Camnitzer: Restrospective exhibition 1966-1990:  
[http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis\\_camnitzer/idea.htm](http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis_camnitzer/idea.htm)
- Camnitzer, L. (Artist). (1991). El Viaje (The Voyage) [Engraved knives and Christmas ornaments], Retrieved July 30, 2011 from:  
<http://ifacontemporary.wordpress.com/2011/03/10/luis-camnitzer-at-el-museo-del-barrio/>
- Camnitzer, L. (1991a/2009). Cultural identities before and after the exit of bureau-communism. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 54-62). Austin: University of Texas Press.
- Camnitzer, L. (1991b/2009). Pedro Figari. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 131-149). Austin: University of Texas Press.
- Camnitzer, L. (1991c/2009). Resoftenings and softenings in Uruguayan art. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America and other utopias* (pp. 150-154). Austin: University of Texas Press.
- Camnitzer, L. (1994/2009). Art and politics: The aesthetics of resistance. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 63-75). Austin: University of Texas Press.
- Camnitzer, L. (1995a/2009). My museums. In L. Camnitzer, & R. Weiss (Ed.), *On art, artists, Latin America and other utopias* (pp. 112-116). Austin: University of Texas Press.
- Camnitzer, L. (1995b/2009). The two versions of Santa Anna's leg and the ethics of public art. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America and other utopias* (pp. 199-207). Austin: University of Texas Press.
- Camnitzer, L. (1996a/2009). Out of geography and into the Moiré pattern. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 93-96). Austin: University of Texas Press.

- Camnitzer, L. (1996b/2009). The forgotten individual. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 117-119). Austin: University of Texas Press.
- Camnitzer, L. (Artist). (1996/2011). [Photocopies, rubber stamp, ink pad and seven wooden bases, dimensions variable], Retrieved July 30, 2011 from: <http://www.studio-international.co.uk/studio-images/luis-camnitzer-2010/Self-service-b.asp>
- Camnitzer, L. (1998a/2009). Political pop. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 30-36). Austin: University of Texas Press.
- Camnitzer, L. (1998b/2009). The sixties. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 16-21). Austin: University of Texas Press.
- Camnitzer, L. (2003/2009). Free-trade diaspora. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 120-123). Austin: University of Texas Press.
- Camnitzer, L. (2004/2009). The artist's role and image in Latin America. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 76-92). Austin: University of Texas Press.
- Camnitzer, L. (2006). *Uruguayan torture series: Artist statement*. Retrieved May 17, 2011, from North Dakota Museum of Art: <http://www.ndmoa.com/PastEx/Disappeared/LuisC/index.html>
- Camnitzer, L. (2006/2009). Revisiting tautology. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 159-163). Austin: University of Texas Press.
- Camnitzer, L. (2007). *Conceptualism in Latin America: Didactics of liberation*. Austin: University of Texas Press.
- Camnitzer, L. (2007). Introduction. In L. Camnitzer, *Conceptualism in Latin American art: Didactics of liberation* (pp. 1-8). Austin, TX: University of Texas Press.
- Camnitzer, L. (2007/2009). Introduction to the symposium "Art as education/education as art". In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America and other utopias* (pp. 230-237). Austin: University of Texas Press.
- Camnitzer, L. (Artist). (2008). Last words (detail) [Digital print], Retrieved September 28, 2011 from: <http://www.artslant.com/ny/events/show/14552-luis-camnitzer>
- Camnitzer, L. (Artist). (2009). Memorial (detail) [Pigment print], Retrieved September 2, 2011 from: <http://www.artreview.com/forum/topic/show?id=1474022%3ATopic%3A1050375>

- Camnitzer, L. (2009). Art and literacy. *E-journal* , 2. Retrieved May 27, 2011, from E-flux: <http://www.e-flux.com/journal/view/42>
- Camnitzer, L., Farver, J., & Weiss, R. (1999). *Global conceptualism: Points of origin 1950s-1980s*. New York: The Queens Museum of Art.
- Camnitzer, L., & Hickey (ed.), S. (2003/2009). The reconstruction of salami. In L. Camnitzer, & R. Weiss (ed.), *On art, Latin America, and other utopias* (pp. 97-103). Austin: University of Texas Press.
- Carroll, L. (1865/1951). *Alice in Wonderland and other favorites*. New York: Washington Square Press.
- Cesarco, A. (2011). Luis Camnitzer. *Bomb*, (115), 4-8.
- Chuaqui, R. (2005). Notes on Edward Said's view of Michel Foucault. *Alif: Journal of Comparative Poetics* , 25, 89-119.
- Classen, C. (1999). Other ways to wisdom: Learning through the senses across cultures. *International Review of Education*, 45 (3/4), 269-280.
- Cleveland, W. (2008). *Art and upheaval: Artists on the world's frontlines*. Oakland, CA: New Village Press.
- Clover, D. E. (2006). Culture and antiracisms in adult education: An exploration of the contributions of arts-based learning. *Adult Education Quarterly*, 57 (1), 46-61.
- Clover, D. E., & Stalker, J. (2007). Introduction. In D. E. Clover, & J. Stalker (eds.), *The arts and social justice: Re-crafting adult education and community cultural leadership* (pp. 1-17). Leicester: NIACE.
- Cotter, H. (2011, February 16). *A careful reading between the lines is required*. Retrieved February 17, 2011, from The New York Times: <http://www.nytimes.com/2011/02/17/arts/design/17camnitzer.html?emc=etal>
- Creswell, J. (2009). *Research design: Qualitative, quantitative, and mixed methods*. Thousand Oaks, CA: SAGE Publications.
- Cullen, D. (2011). *Luis Camnitzer* [Exhibition Brochure]. New York: El Museo del Barrio.
- Cunningham, P. M. (1998). The social dimension of transformative learning. *PAACE Journal of Lifelong Learning*, 7, 15-28.
- Davis-Manigulate, J., Yorks, L., & Kasl, E. (2006). Expressive ways of knowing support a holistic approach to transformative learning. In E. W. Taylor (ed.), *Teaching for change:*

- New directions for adult and continuing education* (pp. 27-35). San Francisco: Jossey-Bass.
- de Saussure, F. (1974). *Course in general linguistics*. (W. Baskin, Trans.) London: Fontana.
- Denzin, N. K., & Lincoln (eds.), Y. S. (1998). *Strategies of qualitative inquiry*. Thousand Oaks, CA: SAGE Publications.
- Denzin, N., & Lincoln (eds.), Y. (2003). *The landscape of qualitative research*. Thousand Oaks, CA: SAGE Publications.
- Derrida, J. (1976). *Of grammatology*. Baltimore: Johns Hopkins University Press.
- Desai, G. (1990). Theater as praxis; Discursive strategies in African popular theater. *African Studies Review*, 33 (1), 65-92.
- Dewey, J. (1934/1958). *Art as experience*. New York: Capricorn Books.
- Diamond, C. P., & Mullen, C. A. (1999). *The postmodern educator: Arts-based inquiries and teacher development. Counterpoints: Studies in the postmodern theory of education*. New York: Peter Lang Publishing.
- Donoho, B. H. (2005). Scrap mettle SOUL: Learning to create social change at the intersection of differences through community performance theater. *New Directions for Adult and Continuing Education* (107), 65-73.
- Du Gay, P., Hall, S., Janes, L., Mackay, H., & Negus, K. (1997). *Doing cultural studies: The story of the Sony Walkman* (Vol. Book 1). London: SAGE Publications/The Open University.
- Dufrenne, M. (1973). *The phenomenology of aesthetic experience*. Chicago: Northwestern University Press.
- Duncombe, S. (2002). *Cultural resistance reader*. New York City: Verso.
- Eidelberg, P. (1969). The temptation of Herbert Marcuse. *The Review of Politics*, 31 (4), 442-458.
- Eisner, E. W. (1991a). The role of the arts in cognition and curriculum. *Phi Delta Kappan*, 48-52.
- Eisner, E. W. (1991b). What the arts taught me about education. *Art Education*, 10-19.
- Eisner, E. W. (2008). What education can learn from the arts. *LEARNing Landscapes*, 2 (1), 23-30.

- Elias, J., & Merriam, S. (2005). *Philosophical foundations of adult education*. Malabar, FL: Jossey-Bass.
- Ellsworth, E. (1988). Why doesn't this feel empowering: Working through the repressive myths of critical pedagogy. *Harvard Education Review*, 59 (3), 297-324.
- Enslin, P., & Tijattas, M. (2004). Liberal feminism, cultural diversity, and comparative education. *Comparative Education*, 40 (4), 503-516.
- Ewert, G. D. (1991). Habermas and education: A comprehensive overview of the influence of Habermas in educational literature. *Review of Educational Research*, 61 (3), 345-378.
- Ewick, P., & Silbey, S. (2003). Narrating social structure: Stories of resistance to legal authority. *American Journal of Sociology*, 108 (6), 1328-1372.
- Falla, R. (2000). Research and Social Action. *Latin American Perspectives*, 27 (1), 45-55.
- Farver, J. (1990). *Luis Camnitzer: Retrospective Exhibition (Introduction)*. Retrieved June 24, 2011, from Lehman Art Gallery (CUNY): [http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis\\_camnitzer/index.htm](http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis_camnitzer/index.htm)
- Felshin, N. (1996). Introduction. In N. Felshin, *But is it art? The spirit of art activism* (pp. 9-30). Seattle: Bay Press, Inc.
- Fine, M., Weis, L., Centrie, C., & Roberts, R. (2000). Educating beyond the borders of schooling. *Anthropology and Education Quarterly*, 31 (2), 131-151.
- Fischer, E. (1964). *The necessity of art: A Marxist approach*. Baltimore, MD: Penguin Books.
- Foucault, M. (1981). The order of discourse. In R. Young (ed.), *Untying the text: A post-structuralist reader* (pp. 52-64). London: Routledge and Kegan Paul.
- Foucault, M. (1983). *This is not a pipe*. (J. Harkness, Trans.) New York: Vintage.
- Fraser, N. (1997). *Justice interruptus: Critical reflections on the "postsocialist" condition*. New York: Routledge.
- Freedman, K. (2003). *Teaching visual culture*. New York: Teachers College Press.
- Freire, P. (1971/1989). *Pedagogy of the oppressed*. New York: Continuum.
- Freire, P. (2000). *Pedagogy of the heart*. New York: Continuum.
- Freire, P., & Freire, A. M. (1992/2004). *Pedagogy of hope: Reliving pedagogy of the oppressed*. (R. R. Barr, Trans.) New York: The Continuum Publishing Company.

- Freishtat, R., & Sandlin, J. (2010). Conquering the technological frontier: Understanding the educative aspects of *Facebook's* construction of the digital world. *Educational Studies*, 46, 503-523.
- Fusco, C. (1995). *English is broken here: Notes on cultural fusion in the Americas*. New York: The New Press.
- Garber, E., & Constantino, T. (2007). Social issues in art and visual/material culture education. In L. Bresler (ed.), *International handbook of research in arts education* (pp. 1055-1070). San Francisco: Jossey-Bass.
- Gee, J., & Hayes, E. (2010). *Women and games: "The Sims" and 21<sup>st</sup> century learning*. New York, NY: Palgrave MacMillan.
- Gee, J., & Hayes, E. (2011). *Language and learning in the digital age*. New York, NY: Routledge.
- Gegeo, D., & Watson-Gegeo, K. (1999). Adult education, language change, and issues of identity and authenticity in Kwara'ae (Solomon Islands). *Anthropology and Education Quarterly*, 30 (1), 22-36.
- Gilbert, R. (1992). Citizenship, education, and postmodernity. *British Journal of Sociology of Education*, 13 (1), 51-68.
- Giroux, H. A. (2004a). Cultural studies, public pedagogy, and the responsibility of intellectuals. *Communication and Critical/Cultural Studies*, 1 (1), 59-79.
- Giroux, H. A. (2004b). Pedagogy, film, and the responsibility of intellectuals: A response. *Cinema Journal*, 43 (2), 119-127.
- Giroux, H. A. (2004c). Public pedagogy and the politics of neo-liberalism: Making the political more pedagogical. *Policy Futures in Education*, 2 (3 & 4), 494-503.
- Giroux, H. A. (2004d). *The terror of neoliberalism*. Boulder, CO: Paradigm.
- Goldman, S. M., & Camnitzer, L. (1992). The Columbus quincentenary and Latin American art. *Art Journal*, 51 (4), 16-20.
- Gombrich, E. (1995). *The story of art*. London: Phaedon Press.
- Grace, A., & Wells, K. (2007). Using Freirean pedagogy of just ire to inform critica social learning in arts-informed community education for sexual minorities. *Adult Education Quarterly*, 57 (2), 95-114.
- Graham, R. (1989). Media literacy and cultural politics. *Adult Education Quarterly*, 39, 152-160.

- Gramsci, A. (1971). *Selections from the prison notebooks*. (Q. Hoare, & G. N. Smith, Trans.) New York: International Publishers.
- Greene, M. (1979). Liberal education and the newcomer. *Phi Delta Kappan*, 633-636.
- Greene, M. (1990). We who are teachers know that imagination has this multiple power... In M. Greene, *Variations on a blue guitar: The Lincoln CenterInstitute Lectures on Aesthetic Education* (pp. 80-85). New York: Teachers College Press.
- Greene, M. (1991). Realizing literature's emancipatory potential. In J. Mezirow and Associates, *Fostering critical reflection in adulthood: A guide to transformative and emancipatory learning* (pp. 251-268). San Francisco: Jossey-Bass.
- Greene, M. (1995). Art and imagination: Reclaiming the sense of possibility. *Phi Delta Kappan*, 378-382.
- Greene, M. (2007). The arches of experience. In L. Bresler (ed.), *International handbook of research in arts education* (pp. 657-661). New York City: Springer.
- Greene, M. (2009). *The arts and the search for social justice*. Retrieved June 15, 2010, from The Maxine Greene Foundation: <http://www.maxinegreenefoundation.org>
- Grodach, C. (2011). Art spaces in community and economic development: Connections to neighborhoods, artists and the cultural economy. *Journal of Planning Education and Research*, 31 (1), 74-85.
- Guba, E., & Lincoln, Y. (1981). *Effective evaluation*. San Francisco: Jossey-Bass.
- Guy, N. (1999). Governing the arts, governing the state: Peking opera and political authority in Taiwan. *Ethnomusicology*, 43 (3), 508-526.
- Hall, S. (1980). Encoding/decoding (1973). In S. Hall (ed.), *Culture, media, language: Working papers in cultural studies, 1972-1979* (pp. 128-138). London: Hutchinson.
- Hall, S. (1982). The rediscovery of "ideology:" Return on the repressed in media studies. In M. Gurevitch, T. Bunnett, J. Curran, & S. Wollacott (eds.), *Culture, society and the media* (56-90). London: Methuen.
- Hall, S. (1985). Signification, representation and ideology: Althusser and the poststructuralist debates. *Critical Studies in Mass Communication*, 2 (2), 91-114.
- Hall, S. (1986). Popular culture and the state. In T. Bennett, C. Mercer, & J. Woollacott (eds.), *Popular culture and social relations* (22-49). Milton Keynes: Open University.
- Hall (ed.), S. (1997). *Representation: Cultural representations and signifying practices*. Thousand Oaks, CA: SAGE Publications.

- Hall, S. (2003). Cultural identity in the diaspora. In J. Rutherford (ed.), *Identity, community, culture and difference*. London: Lawrence and Wishart.
- Hall, S., Osbourne, P., & Segal, L. (1998). INTERVIEW Stuart Hall Culture and power. (R.D. Torres, L.F. Miron, & J.X. Inda, eds.) *Radical Philosophy*, 86, 389-411.
- Heartney, E. (2011, March 7). El Museo del Barrio. *Art in America*, p. 178.
- Heller, G. N., & Wilson, B. D. (1982). Historical research in music education: A prolegomenon. *Bulletin of the Council for Research in Music Education*, 69, 1-20.
- Hesse-Biber, S. N., & Leavy, P. (2011). *The practice of qualitative research* (2nd ed.). Thousand Oaks, CA: SAGE Publications.
- Holm, G. (2008). Visual research methods: Where are we and where are we going? In S. N. Hesse-Biber, & P. Leavy (eds.), *Handbook of emergent methods* (pp. 325-342). New York: The Guilford Press.
- hooks, b. (2003). *Teaching community: A pedagogy of hope*. New York: Routledge.
- Horton, M., & Freire, P. (1990). *We make the road by walking: Conversations on education and social change*. Philadelphia: Temple University Press.
- Huckaby, M. F. (2010). Public pedagogies: Everyday politics on and of the body. In J. A. Sandlin, B. D. Schultz, & J. Burdick (eds.), *Handbook of public pedagogy: Education and learning beyond schooling* (pp. 71-81). New York: Routledge.
- Janesick, V. J. (1998). The dance of qualitative research design: Metaphor, methodology, and meaning. In N. K. Denzin, & Y. S. Lincoln (eds.), *Strategies of qualitative inquiry* (pp. 35-55). Thousand Oaks, CA: SAGE Publications.
- Jaramillo, N. E. (2010). A pedagogy of defiance: Public pedagogy as an act of unlearning. In J. A. Sandlin, B. D. Schultz, & J. Burdick (eds.), *Handbook of public pedagogy: Education and learning beyond schooling* (pp. 500-510). New York: Routledge.
- Jarvis, C. (2005). Real stakeholder education? Lifelong learning in the Buffyverse. *Studies in the Education of Adults*, 37, 31-46.
- Johnson-Bailey, J., & Cervero, R. M. (2000). The invisible politics of race in adult education. In A. L. Wilson, & E. R. Hayes (eds.), *Handbook of adult and continuing education* (pp. 147-160). San Francisco: Jossey-Bass.
- Johnson-Bailey, J., Baumgartner, L. M., & Bowles, T. A. (2010). Social justice in adult and continuing education: Laboring in the field of reality and hope. In A. Wilson, & E. R.

- Hayes (eds.), *Handbook of adult and continuing education* (pp. 339-349). San Francisco: Jossey-Bass.
- Kantorski, V. J., & Stegman, S. F. (2006). A content analysis of qualitative research dissertations in music education, 1998-2002. *Bulletin of the Council for Research in Music Education* (168), 63-73.
- Kapoor, D. (2004). Popular education and social movements in India: State responses to constructive resistance for social justice. *Convergence*, 37, 55-63.
- Kates, S. M., & Shaw-Garlock, B. (1999). The everentangling web: A study of ideologies and discourses in advertising to women. *Journal of Advertising*, 28 (2), 33-49.
- Kellner, D. (1997). The Frankfurt School and British cultural studies: The missed articulation. In *Cultural Studies and Franklin School: McGuigan Reader* (pp. 1-21).
- Kerka, S. (2003). *Adult learning in and through the arts*. Washington, DC: ERIC Clearinghouse on Adult, Career and Vocational Education. (ERIC No. EDO-CE-02-236)
- Kidd, R. (1984). Popular theatre and nonformal education in the Third World: Five strands of experience. *International Review of Education*, 30 (3), 265-287.
- Kinsella, E. A. (2007). Educating socially-responsive practitioners: What can the literary arts offer health-professional education? In D. E. Clover, & J. Stalker(eds.), *The arts and social justice: Re-crafting adult education and community cultural leadership* (pp. 39-60). Leicester: NIACE.
- Kohler, D. (1949). William Faulkner and the social conscience. *The English Journal* , 38 (10), 545-553.
- Kong, L. (1995). Music and cultural politics: Ideology and resistance in Singapore. *Transactions of the Institute of British Geographers*, 20 (4), 447-459.
- Kovala, U. (2002). Introduction to cultural text analysis and Liksom's short story "We Got Married". *CLCWeb: Comparative Literature and Culture*, 4 (4), 1-5.
- Kranjc, A. (2000). The art of green learning: From protest songs to media mind bombs. *International Politics*, 37 (1), 19-40.
- Kruger, J. (2001). Playing in the land of God: Musical performance and social resistance in South Africa. *British Journal of Ethnomusicology*, 10 (2), 1-36.
- Kucukaydin, I. (2010). Counter learning under oppression. *Adult Education Quarterly*, 60 (3), 215-232.
- Langer, S. (1957). *Problems of art*. New York: Scribner's.

- Lavin, M., & Archdeacon, T. J. (1985). The relevance of historical method for marketing research. In E. C. Hirschman (ed.), *Interpretive consumer research* (pp. 60-68). Provo, UT: Association for Consumer Research.
- Lawrence, R. L. (2005). Knowledge construction as contested terrain: Adult learning through artistic expression. *New Directions for Adult and Continuing Education* (107), 3-11.
- Lawrence, R. L. (2008). Powerful feelings: Exploring the affective domain of informal and arts-based learning. *New Directions for Adult and Continuing Education* (120), 65-77.
- Levins Morales, R. (1990). The importance of being artist. In M. O'Brien, & C. Little (eds.), *Reimagining America: The arts of social change* (pp. 16-24). Philadelphia: New Society Publishers.
- Lewis, T. E. (2011). The future of the image in critical pedagogy. *Studies in Philosophical Education*, 37, 37-51.
- Lichtman (ed.), M. (2011). *Understanding and evaluating qualitative educational research*. Thousand Oaks, CA: SAGE Publications.
- Lincoln, Y., & Guba, E. (1985). *Naturalistic inquiry*. Beverly Hills, CA: SAGE Publications.
- Lippard, L. (1984). *Get the message? A decade of art for social change*. New York: Dutton, Inc.
- Lippard, L. (1990). Hanging onto baby, heating up the bathwater. In M. O'Brien, & C. Little (eds.), *Reimagining America: The arts of social change* (pp. 227-236). Philadelphia: New Society Publishers.
- London, P. (2007). Concerning the spiritual in art education. In L. Bresler (ed.), *International handbook of research in arts education* (pp. 1479-1492). New York: Springer.
- Lugg, C. A. (2006). On politics and theory: Using an explicitly activist theory to frame educational research. In V. A. Anfara, & N. T. Mertz, *Theoretical frameworks in qualitative research* (pp. 175-188). New York: SAGE Publications.
- Malina, J. (1990). The work of an anarchist theater. In M. O'Brien, & C. Little (eds.), *Reimagining America: The arts of social change* (pp. 40-44). Philadelphia: New Society Publishers.
- Marcuse, H. (1964). *One-dimensional man: Studies in the ideology of advanced industrial society*. Boston: Beacon Press.
- Marcuse, H. (1978). *The aesthetic dimension: Toward a critique of Marxist aesthetics*. Boston: Beacon Press.
- Marshall, C., & Rossman, G. B. (2011). *Designing qualitative research* (5th ed.). Thousand Oaks, CA: SAGE Publications.

- Marx, K. (1845/1998). *The German Ideology*. New York: Prometheus Books.
- Mattern, M. (1999). John Dewey, art and public life. *The Journal of Politics*, 60 (1), 54-75.
- McCulloch, G., & Richardson, W. (2000). *Historical research in educational settings*. Buckingham, PA: Open University Press.
- McLaren, P. (1997). *Revolutionary multiculturalism: Pedagogies of dissent for the new millenium*. Boulder, CO: Westview Press.
- McLean, S. (1997). Objectifying and naturalizing individuality: A study of adult education in the Canadian Arctic. *Canadian Journal of Sociology*, 22 (1), 1-29.
- Merriam, S. B. (1998). *Qualitative research and case study applications in education*. San Francisco: Jossey Bass.
- Merriam, S. B. (2002). Introduction to qualitative research. In S. Merriam & Associates (eds.), *Qualitative research in practice: Examples for discussion and analysis* (pp. 3-17). San Francisco: Jossey Bass.
- Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation*. San Francisco: Jossey-Bass.
- Merriam, S.B., & Brockett, R. (1997). Perspectives on the past (Chapter 3). In S. Merriam, & R. Brockett, *The profession and practice of adult education: An introduction* (pp. 51-75). San Francisco, CA: Jossey-Bass.
- Merriam, S. B., & Simpson, E. L. (1995). *A guide to research for educators and trainers of adults*. Malabar, FL: Krieger.
- Merriam, S., Caffarella, R., & Baumgartner, L. (2007). *Learning in adulthood*. San Francisco: Jossey-Bass.
- Merriam, S., & Simpson, E. (2000). *A guide to research for educators and trainers of adults* (2nd ed.). Malabar, FL: Krieger.
- Meyer, U. (1972). *Conceptual art*. New York: E.P. Dutton.
- Mezirow, J. (2000). Learning to think like an adult: Core concepts of transformative learning theory. In J. & Mezirow, *Learning as transformation* (pp. 3-33). San Francisco: Jossey-Bass.
- Molotnik, J. R. (1976). Politics and popular culture in Brazil. *The Massachusetts Review*, 17 (3), 507-524.

- Morley, D. & Chen, K.-H. (1996). *Stuart Hall: Critical dialogues in cultural studies*. New York: Routledge.
- Morrison, J. (1991). Forum theater in West Africa: An alternative medium of information exchange. *Research in African Literature*, 22 (3), 29-40.
- Mosquera, G. (1990). *Politics and ethnicity in the work of Luis Camnitzer*. Retrieved July 17, 2011, from Lehman Art Gallery (CUNY): [http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis\\_camnitzer/mosquera\\_essay.htm](http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis_camnitzer/mosquera_essay.htm)
- Moya-Raggio, E. (1984). Arpilleras: Chilean culture of resistance. *Feminist Studies*, 10 (2), 277-290.
- Mullen, C. A. (1999). Reaching inside out: Arts-based educational programming for incarcerated women. *Studies in Art Education*, 40 (2), 143-161.
- Murphy, J. W. (1983). Art and the social world: The Frankfurt School. *Studies in Soviet Thought*, 26, 269-285.
- Neruda, P. (1950). *Canto general*. Madrid, Spain: Ediciones Catedra.
- Neuman, W. L. (1997). *Social research methods: Qualitative and quantitative approaches* (3rd ed.). Boston, MA: Allyn & Bacon.
- North, C. (2009). *Teaching for social justice? Voices from the front lines*. Boulder: Paradigm Publishers.
- North, C. E. (2006). More than words? Delving into the substantive meaning(s) of "social justice" in education. *Review of Educational Research*, 76 (4), 507-535.
- Nygreen, K. (2011). The central paradox of critical pedagogy: Learning from practice in an urban "last chance" high school. In L. Scherff, & K. Spector (eds.), *Culturally relevant pedagogy: Clashes and confrontations* (pp. 61-88). Lanham, MD: Rowman & Littlefield Education.
- O'Brien, M. (1990). Introduction. In M. O'Brien, & C. Little (ed.), *Reimagining America: The arts for social change* (pp. 9-12). Philadelphia: New Society Publishers.
- Okely, J. (1991). Defiant moments: Gender, resistance and individuals. *Man*, 26 (1), 3-22.
- Olson, K. (2005). Music for community education and emancipatory learning. *New Directions for Adult and Continuing Education* (107), 55-64.
- Ozenfant, A. (1931). *Foundations of modern art*. Putnam, NY: Brewer Warren.

- Paltridge, B., & Phakiti, A. (2010). *Continuum companion to research methods in applied linguistics*. New York: Continuum International Publishing Group.
- Pardue, D. (2007). Hip hop as pedagogy: A look into "heaven" and "soul" in Sao Paulo, Brazil. *Anthropological Quarterly*, 80 (3), 673-709.
- Parsons, E. C., & Wall, S. (2011). Unpacking the critical in culturally relevant pedagogy. In L. Scherff, & K. Spector (eds.), *Culturally relevant pedagogy: Clashes and confrontations* (pp. 15-34). Lanham, MD: Rowman & Little Field Education.
- Paterson, D. (1994). A role to play for the Theatre of the Oppressed. *TDR*, 38 (3), 37-49.
- Patton, M. (1990). *Qualitative evaluation and research methods* (2nd ed.). Newbury Park: SAGE Publications.
- Patton, M. (2002). *Qualitative research and evaluation methods* (3rd ed.). Thousand Oaks, CA: SAGE Publications.
- Pauly, N. (2003). Interpreting visual culture as cultural narratives in teacher education. *Studies in Art Education*, 44 (3), 264-284.
- Peixoto, F. (1990). Brazilian theater and national identity. *TDR*, 34 (1), 60-69.
- Peristein, D. (2002). Minds stayed on freedom: Politics and pedagogy in the African-American freedom struggle. *American Educational Research Journal*, 39 (2), 249-277.
- Pinar, W. F. (2010). Foreword. In J. A. Sandlin, B. D. Schultz, & J. Burdick (eds.), *Handbook of public pedagogy: Education and learning beyond schooling* (pp. xv-xx). New York: Routledge.
- Plato. (360 BCE/1992). *The republic*. (G. M. A. Grube, Trans.). Indianapolis: Hackett Publishing Company.
- Prasad, P. (2005). *Crafting qualitative research: Working in the postpositivist traditions*. New York: M.E. Sharpe.
- Prendergast, M., & Leggo, C. (2007). Astonishing wonder: Spirituality and poetry in educational research. In L. Bresler (ed.), *International handbook of research in arts education* (pp. 1459-1477). New York City: Springer.
- Prentki, T. (1998). Must the show go on? The case for the Theatre for Development. *Development in Practice*, 8 (4), 419-429.
- Princenthal, N. (1996). Luis Camnitzer at El Museo del Barrio and Carla Stellweg. *Art in America*, 84 (2), 91.

- Prosser (ed.), J. (1998). *Image-based research*. London: Falmer Press.
- Ramírez, M. C. (1990). *Moral imperatives: Politics as art in Luis Camnitzer*. Retrieved April 16, 2011, from Lehman Art Gallery (CUNY): [www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis\\_camnitzer/ramirez\\_essay.htm](http://www.lehman.cuny.edu/vpadvance/artgallery/gallery/luis_camnitzer/ramirez_essay.htm)
- Rancière, J., & Oliver, A. (2008). Aesthetics against incarnation: An interview by Anne Marie Oliver. *Critical Inquiry*, 35, 172-190.
- Renda Abu El-Haj, T. (2009). Imagining postnationalism: Arts, citizenship education, and Arab American youth. *Anthropology and Education Quarterly*, 40 (1), 1-19.
- Richardson, L. (1991). Postmodern social theory. *Sociological Theory*, 9, 173-179.
- Ridless, R. (1984). *Ideology and art: Theories of mass culture from Walter Benjamin to Umberto Eco*. New York: Peter Lang.
- Roberts, P. A., & Steiner, D. J. (2010). Critical public pedagogy and the Paidagogos: Exploring the normative and political challenges of radical democracy. In J. A. Sandlin, B. D. Schultz, & J. Burdick (eds.), *Handbook of public pedagogy: Education and learning beyond schooling* (pp. 20-27). New York: Routledge.
- Rothberg, M. (1994). "We were talking Jewish:" Art Spiegelman's *Maus* as "Holocaust" production. *Contemporary Literature*, 35 (4), 661-687.
- Ruitenbergh, C. W. (2010). Art, politics, and the pedagogical relation. *Studies in Philosophical Education*, 30 (2), 1-13.
- Ryan, M., & English, L. (2004). A growth-centered approach to women's development in Grenada. *Community Development Journal*, 39 (1), 38-47.
- Sanders, J. H. (2007). Queer visual culture texts. *Visual Arts Research*, 33 (1(64)), 44-55.
- Sandlin, J. A., & Milam, J. L. (2008). "Mixing pop (culture) and politics": Cultural resistance, culture jamming, and anti-consumption activism as critical public pedagogy. *Curriculum Inquiry*, 38 (3), 323-350.
- Sandlin, J. A., Schultz, B. D., & Burdick, J. (2010). Understanding, mapping, and exploring the terrain of public pedagogy. In J. A. Sandlin, B. D. Schultz, & J. Burdick (eds.), *Handbook of public pedagogy: Education and learning beyond schooling* (pp. 1-6). New York: Routledge.
- Sandlin, J. A., Wright, R. R., & Clark, C. (2011, August 2). Reexamining theories of adult learning and adult development through the lenses of public pedagogy. *Adult Education Quarterly*, 1-21.

- Savage, G. C. (2010). Problematizing "public pedagogy" in educational research. In J. A. Sandlin, B. D. Schultz, & J. Burdick (eds.), *Handbook of public pedagogy: Education and learning beyond schooling* (pp. 103-115). New York: Routledge..
- Sayre, N. F. (2004). Viewpoint: The need for qualitative research to understand ranch management. *Journal of Range Management*, 57 (6), 668-674.
- Schrøder, K. C. (2007). Media discourse analysis: Researching cultural meanings from inception to reception. *Textual Cultures*, 2 (2), 77-99.
- Schwartz, E., & Shacknove Schwartz, R. (1971). No-Art: An American psycho-social phenomenon. *Leonardo*, 4 (3), 245-254.
- Seale, C., Gobo, G., Gubrium, J. F., & Silverman, D. (2004). Introduction. In C. Seale, G. Gobo, J. F. Gubrium, & D. Silverman (eds.), *Qualitative research practice* (pp. 1-14). Thousand Oaks: SAGE Publications.
- Slattery, P. (2010). Public pedagogy and the unconscious: Performance art and art installations. In J. A. Sandlin, B. D. Schultz, & J. Burdick (eds.), *Handbook of public pedagogy: Education and learning beyond schooling* (pp. 32-44). New York: Routledge.
- Smith, R. A., & Lux, D. S. (1993). Historical method in consumer research: Developing causal explanations of change. *The Journal of Consumer Research*, 19 (4), 595-610.
- Solinger, R., Fox, M., & Irani (eds.), K. (2008). *Telling stories to change the world: Global voices on the power of narrative to build community and make social justice claims*. New York: Routledge.
- Stake, R. (2005). Qualitative case studies. In N. Denzin, & Y. Lincoln (eds.), *The SAGE handbook of qualitative research* (3rd ed., pp. 236-247). Thousand Oaks, CA: SAGE Publications.
- Staniszewski, M. A. (1995). *Believing is seeing: Creating the culture of art*. New York: Penguin Books.
- Steffen, K. (2011, November). *Luis Camnitzer*. Retrieved November 19, 2011, from Aanant & Zoo: <http://www.aanantzoo.com/?q=en/content/luis-camnitzer-0>
- Storey, J. (1993). *An introductory guide to cultural theory and popular culture*. Athens: University of Georgia Press.
- Storey, J. (2009). *Cultural theory and popular culture: An introduction* (5th ed.). New York: Pearson Longman.

- Stuckey, H. (2009). Creative expression as a way of knowing in diabetes health education. *Adult Education Quarterly*, 60 (1), 46-64.
- Studstill, J. (1979). Education in a Luba secret society. *American Anthropological Association*, 10 (2), 67-79.
- Sturken, M., & Cartwright, L. (2001). *Practices of looking: An introduction to visual culture*. New York: Oxford University Press.
- Taylor, E. (2010). Cultural institutions and adult education. *New Directions for Adult Education and Continuing Education*, 127, 5-14.
- Tejeda, C., Espinoza, M., & Gutiérrez, K. (2003). Social justice reconsidered: Toward a decolonizing pedagogy. In P. Trifonas (ed.), *Pedagogy of difference: rethinking education for social change* (pp. 10-40). New York: Routledge.
- Temkin, S. (2011, March 10). *Luis Camnitzer at El Museo del Barrio*. Retrieved June 20, 2011, from Contemporary Art Consortium @ the IFA: [ifacontemporary.wordpress.com/2011/03/10/luis-camnitzer-at-el-museo-del-barrio/](http://ifacontemporary.wordpress.com/2011/03/10/luis-camnitzer-at-el-museo-del-barrio/)
- Thompson, J. (2007). Foreword. In D. E. Clover, & J. Stalker (eds.), *The art and social justice: Re-crafting adult education and community cultural leadership* (pp. xi-xii). Leicester: NIACE.
- Tisdale, D. (2010, December 25). *Luis Camnitzer at El Museo del Barrio*. Retrieved February 28, 2011, from Harlem World: [harlemworldblog.wordpress.com/2010/12/25/luis-camnitzer-at-el-museo-del-barrio/](http://harlemworldblog.wordpress.com/2010/12/25/luis-camnitzer-at-el-museo-del-barrio/)
- Tisdell, E. J. (1995). *Creating inclusive adult learning environments: Insights from multicultural education and feminist pedagogy*. Washington, DC: ERIC Clearinghouse on Adult, Career, and Vocational Education. (ERIC No. ED384827).
- Tisdell, E. J. (2008). Critical media literacy and transformative learning: Drawing on pop culture and entertainment media in teaching for diversity in adult higher education. *Journal of Transformative Learning*, 6 (1), 48-67.
- Tisdell, E. J., Hanley, M. S., & Taylor, E. W. (2000). Different perspectives on teaching for critical consciousness. In A. L. Wilson, & E. R. Hayes (eds.), *Handbook of Adult and Continuing Education* (pp. 132-146). San Francisco: Jossey-Bass.
- Tisdell, E. J., & Thompson, P. (2007). "Seeing from a different angle:" The role of pop culture in teaching for diversity and critical media literacy in adult education. *International Journal of Lifelong Education*, 26 (6), 651-673.
- Tolstoy, L. (1899). *What is art?* (A. Maude, Trans.). New York: Thomas C. Crowell & Co.

- Torres, C., & Schugurensky, D. (1994). The politics of adult education in comparative perspective: models, rationalities and adult education policy implementation in Canada, Mexico, and Tanzania. *Comparative Education*, 30 (2), 131-152.
- Trofanenko, B. M. (2008). More than a single best narrative: Collective history and the transformation of historical consciousness. *Curriculum Inquiry*, 579-603.
- Urban, J. (2008, November 9). *New York Graphic Workshop*. Retrieved September 3, 2011, from Printeresting: <http://www.printeresting.org/2008/11/09/new-york-graphic-workshop/#comments>
- Vera, E., & Speight, S. (2003). Multicultural competence, social justice and counseling psychology: Expanding our roles. *The Counseling Psychologist*, 31 (3), 253-272.
- Vilches, P. (2004). De Violeta Parra a Víctor Jara y Los Prisioneros: Recuperación de la memoria colectiva e identidad cultural a través de la música comprometida. *Latin American Music Review/Revista de Música Latinoamericana*, 25 (2), 195-215.
- Vogel, L. (1974). Fine arts and feminism: The awakening of consciousness. *Feminist Studies*, 2 (1), 3-37.
- von Erven, E. (1991). Revolution, freedom and theater of liberation. *Research in African Literature*, 22 (3), 11-27.
- Walther (ed.), I. F. (1995). *Picasso: Volume II The Works 1937-1973*. Koeln, Germany: Benedikt Taschen.
- Watt, D. (2011). From the streets of Peshawar to the cover of *Maclean's Magazine*. *Journal of Curriculum Theorizing*, 27 (1), 64-86.
- Weiss, R. (2009a). Foreword. In L. Camnitzer, & R. Weiss (Ed.), *On art, artists, Latin America, and other utopias* (pp. xi-xv). Austin: University of Texas Press.
- Weiss, R. (2009b). On and against translation introduction. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 1-7). Austin: University of Texas Press.
- Weiss, R. (2009c). Other histories introduction. In L. Camnitzer, & R. Weiss (ed.), *On art, artists, Latin America, and other utopias* (pp. 124-130). Austin: University of Texas Press.
- Wekesa, P. W. (2002). The politics of marginal forms: Popular music, cultural identity, and political opposition in Kenya. *Africa in the New Millenium* (pp. 1-15). Kampala, Uganda: CODESRIA.

- Wengraf, T. (2001). *Qualitative research interviewing: Biographic narrative and semi-structured methods*. Thousand Oaks, CA: SAGE Publications.
- Wesley, S. L. (2005). *Role of arts participation in adult learning about multicultural diversity*. Columbia University Teachers College. *ProQuest Dissertations and Theses*, 349  
Retrieved November 27, 2011 from  
<http://search.proquest.com/docview/305007787?accountid=13158>
- Wesley, S. (2007). Multicultural diversity: Learning through the arts. *New Directions for Adult and Continuing Education*, (116), 13-23.
- Williams, R. (1983). *Keywords*. London: Fontana
- Wolcott, H. F. (1990). On seeking and rejecting validity in qualitative research. In E. Eisner, & A. Peshkin (eds.), *Qualitative inquiry in education: The continuing debate* (pp. 121-152). New York: Teachers College Press.
- Wright, R. R. (2007). *The Avengers*, public pedagogy, and the development of British women's consciousness. *New Directions for Adult and Continuing Education*, 115, 63-72.
- Wright, R. R., & Sandlin, J. A. (2009). Popular culture, public pedagogy and perspective transformation: *The Avengers* and adult learning in living rooms. *International Journal of Lifelong Education*, 28 (4), 533-551.
- Wuthnow, R. (2001). *Creative spirituality: The way of the artist*. Berkeley, CA: University of California Press.
- Yin, R. (2008). *Case study research: Design and methods*. Thousand Oaks, CA: SAGE Publications.

## VITA

### ANA CARLINA ZORRILLA

#### **Formal Education**

- 2012 **D.Ed.**, The Pennsylvania State University, Adult Education
- 2007 **M.A.**, The Pennsylvania State University, Humanities
- 2003 **Certification**, Millersville University, Secondary Education (Social Studies)
- 1992 **B.A.**, Wheaton College, Sociology (minor: Latin American Literature)

#### **Professional Experience: Current**

- 2003 to present Cedar Crest High School Social Studies teacher (Lebanon, PA)

#### **Professional Experience: Past**

- VII/2002 to VI/2003 Cedar Crest Middle School Social Studies teacher (Lebanon, PA)
- I/1996 to VI/2002 Visitor Exchange Programs Director (Mennonite Central Committee)
- VI/1993 to I/1996 Community Libraries Programs Coordinator (MCC Bolivia)
- V/1992 to VI/1993 Respite Case Worker (Mujeres Latinas En Acción, Chicago, IL)