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El Museo de la Memoria y los Derechos Humanos: Pedagogic Reflections

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ABSTRACT

This article addresses human rights issues of the built environment via the presence of monuments in public places. Because of their prominence, monuments and public art can offer teachers and students many opportunities for interdisciplinary study that directly relates to the history of their location. Through an exploration of the ideas of collective memory and counter memory, this article explores the specific example of Monument Avenue in Richmond, Virginia. Further, the authors investigate differences in the ways monuments may be understood at the time they were erected versus how they are understood in the present. Finally, the article addresses the practices of contemporary artists who work with monuments and how teachers and students might study monuments in art classes.

INTRODUCTION

With a background in social justice art education research (Keys, 2003, 2005, 2007) and fifteen years of teaching experience in museums, community arts settings, and higher education, I journeyed to Santiago for fall 2010 as a Universities Study Abroad Consortium (USAC) visiting professor at the Universidad de Andres Bello. Once there I began exploring El Museo de la Memoria y los Derechos Humanos (MMDH), the existence of which in a post-dictatorship society is significant. Inaugurated January 11, 2010 by President Michelle Bachelet¹ it was a major Bicentenario project funded² by the Chilean government. The building of MMDH (Figure 1) acknowledges that Chile is healing, but also stresses that what happened under Pinochet's dictatorship must not be forgotten.

MMDH affords myriad learning opportunities, however the following investigation will focus on areas relevant to the field of art education, as presented through the lens of a Visual Art & Human Rights (VAHR) course taught by myself (a U.S. visiting professor) and taken by U.S. study abroad students. Within the course, MMDH's architecture and design, resonant artworks and artifacts, and its role in Chile's "reencuentro" were explored. In this article

1 Bachelet was elected the first woman president of Chile and is a torture survivor of Villa Grimaldi where she and her mother were detained, and later exiled. Her father, who served under Allende's government and was also imprisoned and tortured, and died of a heart attack in prison (Eshet, 2008).

2 \$25 million was originally dedicated.

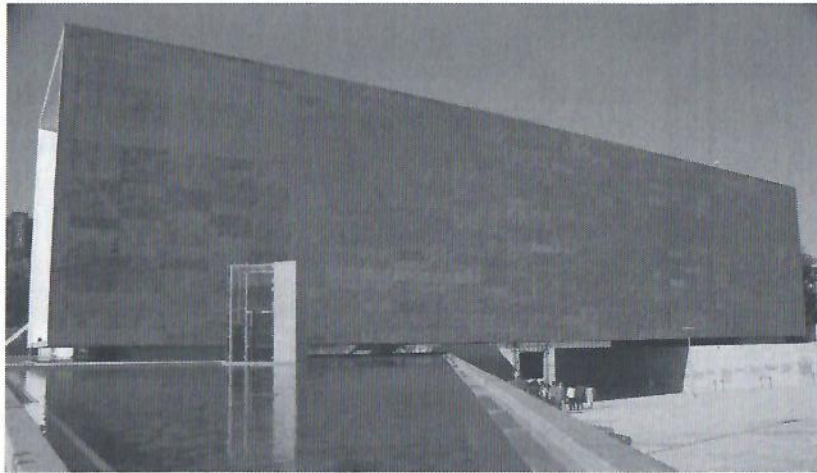


Fig. 1
El Museo de la Memoria y los Derechos Humanos

evidence indicating “meaningful learning” (Falk & Dierking, 1992, 2000) as experienced by students in these three areas are documented in course materials and shared. Critical reflections further examine the pedagogy of MMDH and inspire suggestions for future teaching practice involving visual art and human rights. Although specific to this case the findings may assist future exploration and participation in visual art and human rights inquiry.

The Dictatorship

In 1970 democratic-socialist Salvador Allende Gossens became the 33rd freely elected Chilean president. Watched by socialist supporters and detractors across the world, “Chile’s Unidad Popular³ (Popular Unity—UP) during [its] 1,000-day period, became a veritable laboratory of social transformation” (Gaudichaud, 2009, p. 58). On September 11, 1973, conservative elements within the army and government led by General Augusto Pinochet and backed by the CIA⁴ overthrew Allende’s government. Allende’s resultant death and the coup were incredibly tragic for the Chilean people and began a time of great sorrow. Prior to the takeover, Pinochet and his supporters ensured Chileans had little access to basic necessities so those involved in the coup could use the ensuing social chaos as a platform for support of the dictatorship.

Initially as visitors to Chile the students and I felt disconnected from this painful history, but quickly acknowledged our complicity, due to the U.S. governments clandestine support. The coup, with its great humanitarian toll,

3 See Gaudichaud (2009) for an in depth account of Unidad Popular history.

4 There are no overt mentions in MMDH of the U.S. involvement, but the U.S. supervision is well documented in the Chile Declassification Project initiated by President Clinton available on the CIA website.

stemmed from interests advanced by Chilean elites and the U.S. government. Cold war policies, and fears that a successful socialist movement in Chile would create a stronghold for communism in our hemisphere added weight to U.S. economic and foreign policy interests in Chile. Polumbaum (2002) summarizes the covert U.S. involvement:

[After the] United States-backed efforts to prevent Allende from winning failed...[they] continued with...a campaign of destabilization. The CIA funneled millions of dollars to opposition groups, conservative media, and bands of thugs to foment social unrest...the United States also pursued a policy of economic aggression: blocking loans, squeezing credit, disrupting trade flows, terminating nonmilitary aid...“Make the economy scream” was one of the instructions from the White House. (p. 66)

During the following 18 years a state sponsored program of execution, forced disappearance, unlawful incarceration and torture was implemented. Targets for violence were anyone associated with Allende: agrarian workers, peasant activists, unionists, academics, artists, writers, poets, journalists and ordinary citizens working to improve conditions for all Chileans. Over 1 million middle and upper class “enemies of the state” fled into exile to avoid violence, incarceration, terror, torture, and death, while more than 80,000 citizens, children included, were not so fortunate. Finally in 1988 Pinochet was voted out of leadership (except for his self- and legislative appointment as a lifetime senator) in a plebiscite and Chile began its difficult transition back to democracy.

Chilean Commemoration

During the last two decades Chile has struggled with the challenge of a torn collective memory regarding its painful past. Segments of the population supporting, feigning ignorance about, or living in denial of the violent events of the dictatorship have lived alongside those who personally experienced violence and loss. These conflicting realities in turn have led to radically diverse opinions regarding dictatorship events, and about the ways they should or should not be commemorated. The Comision Nacional de la Verdad y la Reconciliacion (CNVR), a Truth and Reconciliation Commission (TRC), was created in 1990 to investigate human rights violations. In 1991 they released the culmination of their findings in the Rettig Report, encompassing human rights abuses resulting in death or disappearance that occurred in Chile during the years of military rule under Augusto Pinochet. Mandates for symbolic reparations followed and led to the gradual establishment of over 190 modest memorial sites across Chile.⁵ For the most part, however, recognition, reparation, and justice for victims emerged slowly.

5 See MMDH website at: <http://www.museodelamemoria.cl/>

The inevitable discovery of mass graves in the outskirts of Santiago, the arrest of Pinochet in Great Britain, and later his death ignited intensified movements toward justice. One end result of this long and arduous process is the MMDH, which like other institutions of its kind, is a pedagogic site (Keys, 2005; Trend, 1992). It is an example of how a constructed public site may work to mend or alter “collective memory and [how] the built environment may be modified to promote healing and positive social change” (Armada, 2010, p. 899). However, it is vitally important to remember these same sites may also work to manipulate, hide or illuminate certain interpretations of historical events, or present only partial truths.

THEORETICAL FRAMEWORKS

Memorial museums are under-explored (Williams, 2007) and new research is vitally important as more memorial and human rights museums appear in our global landscape. Their primary goals of preventing future human rights abuse and atrocity heightens the need for their thorough exploration and critical review. This case study claims relevance in art education and human rights inquiry based on theory from several fields. Research on learning outcomes in museums is found in art museum education (Villeneuve, 2007), general museum education (Falk & Dierking, 1992, 2000; Falk, Dierking, & Foutz, 2007), and literature on memorial museums (Collins & Hite, 2009; Hite, 2011; Williams, 2007). Researchers (Jeffers, 1999; McManus, 1993; Soren, 2002; Walsh, 1991) explore museum visitation and learning outcomes using methods such as description, interview, observation, reflection and journaling similar to methods employed here. This case study is further informed by writing on Chilean memorial sites (Baxter, 2005; Collins & Hite, 2009; Hite, 2011), and societal and cultural reparations (Bacic, 2002; Gomez-Barris, 2010; Meade, 2001).

Falk and Dierking (2000) theorize “meaningful learning” within museums in “The Contextual Model of Learning” (p. 136). Gleaned from reviews of hundreds of research studies, it incorporates eight key factors “as particularly fundamental to museum learning experiences” (p. 137). Within the realm of *Personal Context*, meaningful learning in the museum depends on the presence and level of the visitors’ motivation and expectations for the visit; their prior knowledge, interests, and beliefs related to museum content; and the levels of choice and control over their own visitation time and exploration in the museum. Within a *Sociocultural Context*, learning is dependent upon the presence, levels and quality of sociocultural mediation within the visitation group (such as discussion or interaction among visitors/class); or facilitated mediation by others (such as docents, museum staff, etc.). Lastly, learning within the *Physical Context* is based on the factors of visitors receiving advance organizers and orientation; the design

of the museum; and the extent and level of reinforcing events and experiences taking place later outside the museum (Falk & Dierking, 2000).

RESEARCH SITE & PARTICIPANTS

MMDH was incorporated into the VAHR course as a key experiential learning site. Participating in the course were eight students (7 from the U.S. and 1 from Denmark; 6 female and 2 male) ranging in age from 18 to 30, and in either junior or senior years of degree-seeking study. Two exceptions were an 18 year old male and a 30 year old female (with an MFA in photography). The VAHR course objectives included fostering human rights awareness, exploring artists and artwork engaging human rights issues, and developing related artistic practice.

Participants had little to no prior knowledge about Chile between 1973–1990 or after. To build an “experiential landscape of human rights” (Dickinson, Ott & Aoki, 2006) course experiences set out to create a web of evolving understanding, developing a horizon of meaning making for students about visual art and human rights in Chile. Before visiting MMDH we reviewed and discussed initial writings (Agoşin, 2007, 1996; Eschet, 2008) and completed several other fieldtrips.

DATA COLLECTION & ANALYSIS

Case study data is collected from interviewing, observing, and from analyzing documents (Merriam, 1998). As Wolcott (1992) notes, what researchers are essentially doing is systematically “watching, asking and reviewing” (p. 19). Here, data collection included gathering of course documents such as instructor field notes, student journal reflection entries, and course evaluations. These documents were then reviewed and analyzed for evidence of students’ “meaningful learning.” The key data set was comprised of students’ journal entries prepared for an ongoing assignment. Mirroring contexts for examining “meaningful learning” in museums, questions gathering key data included the following:

Physical Context: What were your reactions to the architecture, space and physicality of El Museo de la Memoria y los Derechos Humanos? How did you feel intellectually, physically, emotionally, and spiritually in the space?

Personal Context: Which areas, exhibitions, or installations resonated with you most strongly and why? What did they/it make you think about?

Sociocultural Context: How does MMDH reflect past President Michelle Bachelet’s strong commitment to “reencuentro” or a coming together within Chile? (VAHR Journal assignment, 2010).

The mining of documents (Merriam, 1998) involved the reviewing and analysis of data. Next themes were grouped and re-analyzed. Evidence of “meaningful

learning” emerging from responses included: a) the creation of new inquiry questions, b) comparisons or contrasts to other life or learning experiences, and c) synthesis of course topics and materials. To critically explore the pedagogy of MMDH, I reviewed popular media publications, consulted literature by Latin Americanist scholars, and corresponded with human rights activists in Chile and the U.S.

Collins and Sandell (1997) discuss how research questions, processes and discovery are influenced by many factors. My experiences as a researcher, instructor, and past museum educator do present a strong bias within this study. As do my convictions about the role of art within social justice work. Yet while I believe that meaningful learning occurs in museums, the inquiry here is based on more advanced questions looking closely at pedagogic possibilities. My goals are to understand student perceptions and interpretations about MMDH experiences to accurately articulate facets of its pedagogy.

The question as to how researchers can “assess the rich, complex, and highly personal nature of museum experiences, and specifically learning from and in museums, in valid and reliable ways” (Anderson, Storksdieck, & Spock, 2007, p. 202) is far from being completely answered. However, I took several steps to help foster such personal experiences for students. The potential for reactivity exists in terms of students feeling the need to write “for the instructor.” To counter this I consistently modeled respect and consideration for diverse opinions. Additionally, weekly journal entries counted only 1.4% toward the course grade, lowering the risk of reactivity. Questions were open-ended, multi-part and reinforcing, making them stronger and more sensitive data-gathering tools.

In order to assess the course, evaluation forms developed by the USAC central office at the University of Nevada, Reno were distributed by USAC Santiago program staff to students prior to final grade calculation. Seven of the eight students submitted forms. Data mined from the anonymous evaluations indicates that a strong majority of students were excited and interested in museum visits. In response to the question, “What type of exercises/ activities/ topics did you find most beneficial,” six out of seven responses were positive and communicated a perceived benefit of museum visits in general. While specific visits to MMDH were not mentioned, this data indicates a general perceived benefit, and suggests intellectual interest and engagement, thus increasing the potential for “meaningful learning” to occur.

Physical Context: MMDH Plaza, Architecture, Design & Space

Physical context is an important factor impacting the efficacy of learning. However, “[t]he importance of space and spatial effects in the museum experience

is a topic routinely neglected” (Williams, 2007, p. 77). It is especially important to consider physical context in museums (Henry, 2007; Falk & Dierking, 1992, 2000), as visitors move throughout and interact within an educational space. Self-directed acts of roaming and making discoveries in a museum, “stimulate curiosity and imagination, while allowing for the sheer pleasure and delight in looking” (Walsh & Piper, 1994, p. 109).

MMDH architecture incorporates metaphors and symbols relating to Chile and its painful history, as well as a hopeful outlook for tomorrow that mirrors contemporary Chilean society. For example, the expansive metal relief of the Universal Declaration of Human Rights⁶ bordering one vast concrete MMDH plaza wall, and the Victor Jara⁷ lyrics memorialized in a large mural by artist Jorge Tacla on another wall, link history of the dictatorship to subsequent past actions and finally to a space of contemporary reflection within the MMDH plaza. Additionally the museum structure itself, “[t]he Arc of Memory...is a transparent space with flexible pathways where the play of natural light illuminates the interior generating unexpected effects” (Museum Brochure). In response to questions about their perception of the museum design and architecture, students described MMDH as beautiful (2), impressive (2), gorgeous (2), big/vast/ huge (4), calm (2) creative, tranquil, positive and striking.

Evidence of “meaningful learning” surfaced in responses relating to the thoughtfulness and care, transparency, and peace communicated through MMDH’s physicality. Two respondents cited that the perceived high amounts of attention and time dedicated to designing the museum were notable and thus sincere. Students correlated these thoughtful architectural and design elements with careful attention being paid to the needs of Chile. Some mentioned how the architecture answered a need to subdue the difficult content or pain within. Several noted the metaphoric and real transparency showing through the large light-filtering windows. They noted that the architecture and design allows for light to pass through, preventing claustrophobia in a psychologically uncomfortable space, and producing a calming effect, until you started reading and listening to the art within (USAC students/ Santiago Program, 2010). Three mentioned the reflecting pools, water-mirror, and running water features as supporting ideas and feelings of peace, calm, tranquility (USAC students/ Santiago Program, 2010).

Williams (2007) states that “internal museum spaces shape interpretation” (p. 96). As one student noted, “Overall I felt that the openness of the floor plan

6 Chile is one of 48 countries that signed the Universal Declaration of Human Rights, approved December 10, 1948 by the United Nations. (Approximately 23 years prior to the coup d’etat of 1973). Hernan Santa Cruz, Chilean ambassador to the UN, was one of eight authors of the document.

7 The mural contains the lines of the last poem written by folk singer Victor Jara while detained (and later murdered) in the Chilean National Stadium.



Fig. 2
El Velaton, view from meditation space



Fig. 3
El Velaton, broad view

complimented the content of the museum and the desire to be open about the topics addressed in the exhibits. While the items on display definitely provoked sadness it was not at all oppressive” (USAC students/ Santiago Program, 2010). Two respondents made connections with prior life and learning experiences to other human rights memorials and museums such as the response of “utter anguish” while visiting “Auschwitz, Buchenwald and various other Holocaust sites;” and with the National Vietnam War Memorial’s similar use of “clean and modern lines and stone wall engravings” (USAC students/ Santiago Program, 2010).

El Velaton. Strongly resonant for three students and inspired by the candlelight memorial service and national tradition for remembering and denouncing the loss of loved ones, *El Velaton* (Figures 2 & 3) a combination of artifacts made into an artistic installation, is a place of meditation and silence. Traversing all three floors are “[framed images] of the detained, disappeared and executed...Mixed [in] were some empty frames with no images. I believe these to be symbolic of people that were detained and disappeared or perhaps no photos existed of them” (USAC student/ Santiago Program, 2010).

Many students articulated the powerful sentiments of mourning, memory, and commemoration this particular installation emanated.

This was so meaningful to me because it was so...heartrending...To see faces of those who will never be seen again and be surrounded by

memorial candles made the experience very personal. We are all of one human family and what happened in Chile not only resonates in Chile, but it also resonates with me personally. It hurts my heart to know that people are capable of such horrible things. It makes me wonder how such people are able to sleep at night and what thoughts run through their minds when they are committing such atrocities. (USAC students/ Santiago Program, 2010)

Personal Context: Resonance with MMDH Art & Artifacts

Near the main lower level entrance and exit, three installations set up a context for viewing human rights abuse and atrocity as a global problem. On the left stand 80 small frames chronicling the establishment of the 190 modest Chilean memorials. At knee level on the right (Figure 4) sit framed documents citing name, origination, and accomplishments or status of the global TRCs. “This exhibit...reminds visitors that Chile’s case is not singular but only one example of many” (USAC students/ Santiago Program, 2010).

Noted as resonant by two students is a unique world map created from small square photographs, putting visible faces to victims and events (See Figure 4). “In this visual global atlas...there were depictions of human injustice...Photos of poverty, abuse, lack, war, violence, and suffering were included. This resonated strongly with me because it demonstrated that the abuse of human rights is indeed a global phenomenon, with practically no exceptions” (USAC students/ Santiago Program, 2010).

Sparked by these MMDH installations, the VAHR class discussed this contextualization of human rights abuse and atrocity as a universal challenge and global problem. We wondered if this perspective projecting world-wide or



Fig. 4
World Map installation

universal violence lessens the gravity of particular human rights atrocities. We discussed the global map and the TRC posters as both interesting installations and as possible cop-outs or excuses. Building a foundation for a partial defense or immunity for the remembering country, rather than a place of mourning, memory and commemoration. We brainstormed other installations, artworks or artifacts we might suggest for entryways and exits. We noted that the MMDH was lacking in the presentation of new global imaginaries (Hite, 2011) or directions and images of contemporary life without human rights abuse. Nor were ideas prevalent for preventing, discouraging or ending human rights atrocity in Chile or across the globe.

Although clearly important and necessary in society, what security does the hope and dictate of “Never Again” echoed by MMDH and other memorial museums provide for us? What has been learned from Holocaust memorial museums and other human rights atrocity memorials and museums? Many memorial museums present a theme of “never again” but lessons from the Holocaust did not avert genocidal tendencies or aims across the world. Where are the museums, exhibitions, artifacts and artworks that offer advice about how to ensure that similar atrocities actually “never again” occur? Is experiencing and learning from these examples of injustice in the physical and personal context enough for our future generations? What else can be done?

Witnessing Cruelty, Terror, Hope & Joy. Williams (2007) comments that “artifacts exist at the intersection of authentic proof, reassurance, and melancholia” (p. 50). Similarly art and artifacts work at making their own content real (Gussak, 2004). In journal entries respondents noted resonations with artifacts such as the filmed testimonies of torture survivors; Allende’s last

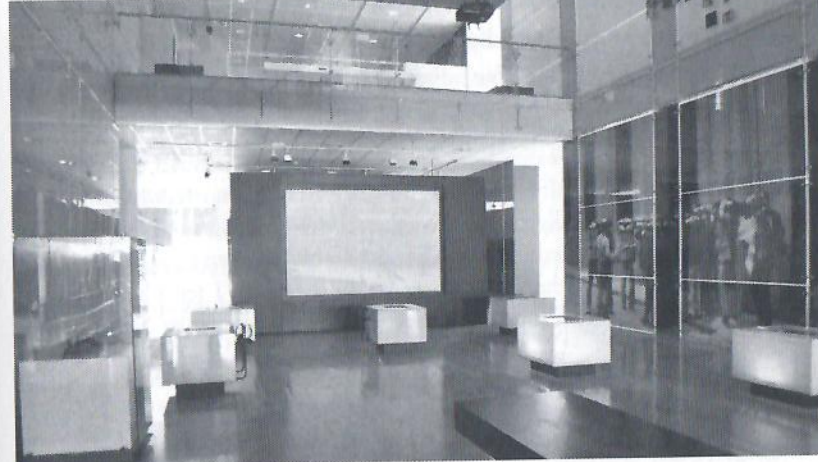


Fig. 5
MMDH video exhibition area

radio address; interviews with his aids; and small, beautiful, incredibly detailed, and ornate carvings from wood and bone made by interned prisoners. Several other film/ video artifacts resonated with students, and it was shared that these artifacts were the hardest to explore (Figure 5). These mainly conveyed images of military rule being enacted with mass pepper spraying and fire hosing of citizens, or other examples of public humiliation.

Students further relayed their discomfort in looking and thinking about these images, films, and events in their journals.

I felt it difficult to read many of the pieces describing specific actions by the government such as news stories about kidnappings or executions. However, the piece I found most difficult to watch was the video showing the attack on La Moneda and people’s reactions as they listened to what was going on. (USAC students/ Santiago Program, 2010)

It was mystifying to me that people would do this to their own fellow countrymen. Especially when it showed the martial law in the streets and military and police abusing people for no reason. It was even more odd to think that all this took place not too long ago in places around the city that I go to now. (USAC students/ Santiago Program, 2010)

A notable criticism of MMDH is that its content and organization is based on using the Rettig Report as its guide, leading “to an over emphasis on physical repression, torture, imprisonment, and forced disappearance, while failing to convey the day to day terror among many segments of the population imposed by a pervasive climate of fear” (Lowy, personal communication, March 8, 2011). This pervasive fear led to nearly two decades of psychological violence forced onto society.

Student commentary also included the joy, relief and even slight humor from watching the film/ video clips of the campaign for and celebration of the successful plebiscite and “No Vote” that ushered Pinochet out of office after 17 years.

[It] was amazing to watch how the people of Chile banded together despite everything...It was beautiful to watch their overwhelming joy when it was finally announced that the No vote was victorious. They finally had something to believe in again and even though I was not physically there during the time of the No vote, I felt like I was right there with them sharing in their joy. (USAC students/ Santiago Program, 2010)

Aforementioned student journal excerpts exhibit “meaningful learning” due to the empathy, understanding, and deep resonance reflected in them. Additionally, they indicate how watching purportedly unbiased documentation of events unfold presents a virtual interactive re-living, and replaying of activities that now seem to be inscribed on the mind, heart and psyche of viewers.

Chilean Arpilleras. Despite their notable displays, a perplexing awkwardness exists around the arpilleras donated by Isabel Letelier. Chilean resistance arpilleras created from approximately 1974-1994, were small patchwork tapestries created from burlap, and scraps of cloth. They contained fearful scenes of everyday life under the dictatorship and memorials to the makers disappeared relatives. They were smuggled out of Chile and brought to the world the story of the arpilleras fruitless searches in jails, morgues, government offices, and the tribunals of law for their husbands, brothers, and sons (Agosin, 1996).

In relation to their existence as a form of resistance and empowerment for creators and viewers of that time, it is strange that they have been relegated to an outer corridor wall/ hallway on the third floor near the cafe. More than half are installed well above the average eye level of an adult. It is as if they are somewhat shelved away. Arguably a more central exhibition will convey more about the day-to-day life under the dictatorship as experienced by those most affected. Art educators (Desai, 2004; Keifer-Boyd, 1998; Keifer-Boyd & Maitland-Gholson, 2007; Keys, 2011) discuss arpilleras as exemplars for facilitating difficult conversations about political and social issues. Currently, “shelved away” at MMDH they are much less accessible.

Sociocultural Context: MMDH’s Reframing of Collective Memory

President Bachelet advocated for “reencuentro” or a “coming together” rather than for unattainable forgiveness or reconciliation. One would assume, that for the Association of Families of the Detained and Disappeared (AFDD), surviving victims and others owed symbolic reparations, that MMDH was a welcomed gesture returning dignity to its citizenry. Thus, students connected the

presence of MMDH as clear progress toward “reencuentro” and as positive state participation in public human rights discourse. The applause, awe and wonder of the MMDH reflected by students and myself was difficult to contain as we discussed our reactions to its grand stature, compelling content, and its presence as a clear indication of Chile’s forward movement in commemoration of the dictatorship events, and the healing or “reencuentro” of Chilean society.

Unfortunately, these initial perceptions were later challenged after learning about MMDH’s hurried and exclusionary design process. Numerous Chilean human rights organizations such as the AFDD and others were excluded from the process of creating the museum (Lowy, personal communication, March 8, 2011). Tensions and conflicts surfaced when Bachelet officially announced the forming of the MMDH in 2006 cutting

across existing negotiations between a consortium of [Chilean] human rights NGOs...looking to negotiate state funding for a “Casa de la Memoria” a “house of Memory” proposal whose major difference from the eventual state announcement was that the NGOs themselves were to design, staff and run the project...Believing they had basically reached an accord with the Lagos government, the groups were astounded when the incoming administration announced independently through the press, plans for the Memory Museum with the same objectives. The NGOs were informed that their role would be limited to handing over their records to form part of the Museum’s collection, complementing [official archives]...Resulting tensions led to the withdrawal of various NGOs. (Hite & Collins, 2009, p. 398-399)

Even for the inauguration, international guests and other elites, were sent invitations well before the ceremony, while the Museum staff failed to make sure the human rights community in Chile, had received invitations (Hite, personal communication, March 7, 2011). Its focus instead was on the elites and the inauguration occurred during a key time of political transition between administrations and leaders, at the expense of all who had struggled for acknowledgement and justice for so long (Kornbluh & Hite, 2010).

As interest in visitation to MMDH increases and it catalyzes human rights discourse, many are reconsidering the potential of MMDH. “In spite of the exclusionary process, the Museum is unbelievably successful at opening up conversations and exposing new generations to the painful past and those responsible” (Hite, 2011). This is because “[m]emorials have the power to make visible, literally, a social consciousness, to assert a message, to catalyze a necessary conversation” (Hite, 2011, p. 7). Thus despite its initial pedagogic flaws, MMDH is contributing to a transformation in Chile from forgetting and oblivion to one of perpetuating an active human rights culture.

CONCLUSIONS

Experiences with MMDH's architecture and design, art and artifacts, and our ensuing reflections relating to Bachelet's idea of "reencuentro" enabled course participants to generate and ask new and complex questions, vibrantly continuing human rights inquiry within our classroom, and for some it increased intentions of pursuing future work related to human rights. The quality of this evidence shows evolution in the students' contemplation and understanding of visual arts and human rights issues. Thus, continuing pedagogic reflection about what MMDH and similar institutions teach and do not teach us is vitally important in the future of human rights discourse.

Overall MMDH is an acknowledgement of the past, without ideas or conversations on how to engender human rights cultures beyond grand recognition, collective mourning, and memorialization. What we learned from the displays and exhibitions that record the violence of the military regime assembled under the over-arching mantra of "Never Again!" is a baseline, a beginning for human rights engagement. What are new ideas and responses regarding the creation and cultivation of human rights cultures in our world? Hite (2011) calls for memorials and sites of memory that instigate the formation of global imaginaries of respect for human rights and peace. Many are hopeful that there is room for evolution in the MMDH life cycle to encourage and include these types of global imaginaries.

How might MMDH move to represent the extended climate of fear, estrangement, silence, and immense cultural violence perpetrated by the state? How do we address and engage with ideas surrounding the CIA and U.S. involvement? As Desai (2004) explains "[a]s art educators we need to address this silence" (p. 61) not in an attempt to correct the collective memory but rather to renew what Simon calls the "living history for a community" (cited in Desai, 2004, p. 61). What can art educators do to address these extended silences? Educators can take protest art such as Chilean arpilleras and related content into their classrooms in innovative, critical and complex ways (Desai, 2004; Keifer-Boyd, 1998; Keifer-Boyd & Maitland-Gholson, 2007; Keys 2011). We can include the study of Chilean artists (dictatorship, post-dictatorship and transition) such as Eugenio Dittborn (Coloma, 2006) and Guillermo Nuñez (Gomez-Barris, 2009) into our pedagogical work. Certainly inviting stories of exile and other intergenerational experiences from Chilean-Americans into our research and classroom inquiry will instigate new ideas and reflection for art study related to state violence and including reflections about human rights, memory and commemoration through and with art. Other avenues include the study of counter-memorials (Hite, 2011; Hite & Collins, 2009) and their production within art education.

There is no question that artists, art educators, students, and human rights workers and advocates can continue to evolve important human rights inquiry

and discourse in our world. To provide additional starting points, newly surfacing suggestions for continuing inquiry and reflection within related human rights study in art education and stemming from this research and learning experiences at the MMDH are listed below.

- How do memorial museums inspire universal struggle against injustice? How do museums of memory and human rights present charged and political content in more subtle ways?
- What art and artifacts are created by people experiencing human rights abuse or atrocity? Or living with its memory?
- In what ways do memorial museums move toward reunion, reconciliation or reencuentro?
- How can we compel more artists and art educators to work with human rights issues?
- What does art referencing human rights abuse and atrocity look like?
- What do human rights cultures look like? What does art referencing progress toward human rights cultures look like?

Looming national budget cuts implemented by Chilean President Sebastian Pinera to reparations projects may cause financial hardships for MMDH. Likewise MMDH's extension programming, outreach, and thus its progress toward Bachelet's "reencuentro," and its ability to aid in building a human rights culture in Chile, may be impacted. Doubtful, however, is the possibility that this new, transparent, luminous and immense recognition of pain and suffering caused during the dictatorship will be silenced any time soon.

[A]ll the people of Chile...must accept that the atrocities did happen and vow not to forget that they happened...Its mere existence as a place of memorial for this time in history says that it, as well as the people involved, will be remembered (USAC students/ Santiago Program, 2010).

Although like people, museums as Williams (2007) reminds us, sometimes do disappear.

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