

A Message of Hope:

Fragmentos, Melted Guns, and Art Education in Post-Conflict Colombia

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ABSTRACT

A Message of Hope: *Fragmentos*, Melted Guns, and Art Education

in Post-Conflict Colombia

Susana Vargas-Mejía

This research is guided by an analysis of *Fragmentos: Espacio de Arte y Memoria* (2018) by the Colombian artist Doris Salcedo. Located in Bogotá, Colombia, this counter-monument with a floor made of melted weapons constitutes an innovative pedagogical space where it is possible to create dialogues and reflect on the effects and fractures caused by the Colombian armed conflict. By adopting key tenets of peace education and museum education, I explore how *Fragmentos* offers the means to address the trauma that has become a part of the everyday lives of Colombia's citizens, and by extension, how bringing the experiences of war together provides a better understanding of how art can inspire creativity to help people heal, with the potential to significantly change society. Given the challenging times Colombia is experiencing, it is valuable to highlight the benefits that art education can bring to a society that urgently needs change and innovation, and moving towards peace education is a way to delve into the deeply traumatized consciousness of the nation. There is a need for a more complete set of analytical tools that capture the complexities of counter-monuments and shed light on the relationship between art education and peace education. This investigation was conducted through case study and arts-based research methodology, which allowed me to use my own artmaking to inform my research. In this regard, I have organized the chapters with a visual prelude to initiate the discussion, with the goal of connecting the form with the content. This has allowed me to sequence my thesis in a way that makes it possible to connect my story, through art expressions, to a broader narrative of my homeland.

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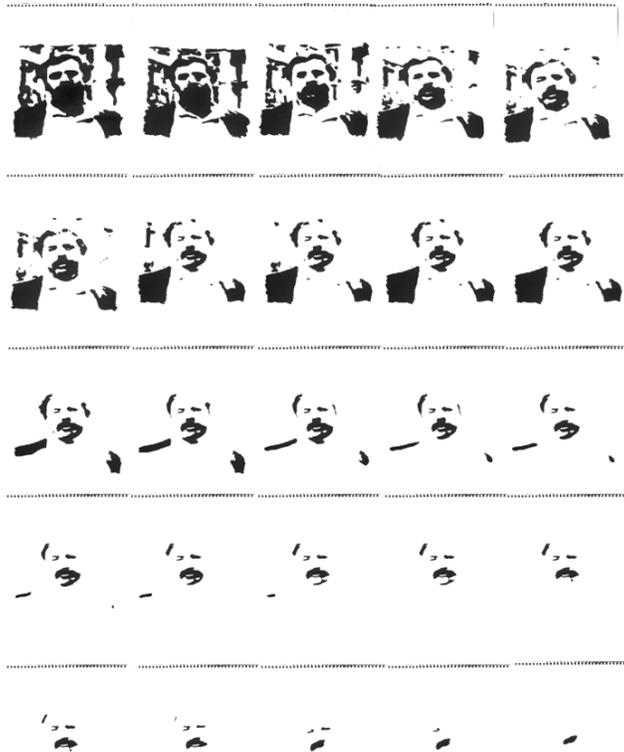
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Visual Prelude

Erasing a Memory

Figure 1

Vargas, S. (2020). Erasing a Memory [Acrylic on paper. 250 cm x 175 cm]



Note. I was three years old when I first saw my dad without a moustache. Little did I know he shaved it off to prevent being kidnapped.

My dad was the victim of a kidnapping attempt in 1995. This is now part of my memory, and it has been blurred as time passes. For this reason, I connected my memories with my research process and my art technique. I connect my very personal experience to a broader narrative, highlighting stories that are pivotal to the way we are constructing peace.

Chapter 1: Introduction

Fragmentos: The Art of Melted Guns as a Counter-Monument to Peacebuilding

My interest in *Fragmentos*, and the decision to focus my thesis on this specific counter-monument, emerged out of my experience visiting the space for the first time. The act of stepping on 37 tons of melted weapons, surrendered by the Revolutionary Armed Forces of Colombia (known by their Spanish initials FARC-EP) as a sign of peace, disturbed me and at the same time inspired me on multiple levels: I deeply wanted to understand the importance of this particular piece from an educational perspective. I was disturbed by walking on real guns that were used to hurt and assassinate individuals. I was also inspired to see how these weapons lost their function and meaning by turning them into a floor. I asked myself how I could use *Fragmentos* to generate meaningful educational experiences and make citizens more aware of the importance of the peace agreements in post-conflict Colombia. As a Colombian art educator, art historian, and artist, and having lived the armed conflict as a child, I felt compelled to explore the educational scope of this specific space through this research, in part because of my family story. My father was a victim of a kidnapping attempt in 1995. This experience was paramount in selecting this research since I aim to highlight the importance of telling personal life stories related to war (Figure 1).

I firmly believe that an understanding of how we commemorate violence and a curriculum that encourages peace education are key elements in the construction of a peaceful, productive, and indeed, thriving nation. My inquiry is guided by key questions: How can we, as art educators, develop strategies and meaningful art educational experiences in relation to *Fragmentos*? How are counter-monuments being used as part of the educational discourse now and how do we, as art educators, proactively engage with them?

Fragmentos is the progeny of the Colombian peace agreement, which makes this a unique national art piece. This counter-monument allows the public to get closer to important discussions around peace, resilience, and the history of violence by bringing together art exhibitions, conferences, and workshops as learning sites. I visualize *Fragmentos* as a field of communication and construction of memory that is a remarkable and historically significant symbol of collective hope rooted in the trauma of individual lives of Colombians. Thus, my intentions as a researcher are (a) to initiate a conversation around the pedagogical value to art education of counter-monuments such as *Fragmentos* in post-conflict Colombia; (b) to foster interest in using counter-monuments to promote peace education; (c) to develop research that raises meaningful questions regarding peace, education, and art; and (d) to use my own story and artmaking practice as a way of analyzing data, and as a way of understanding *Fragmentos* and highlighting the importance of telling personal stories of war.

Why *Fragmentos*?

After almost six decades of armed conflict between the leftist group FARC-EP and the Colombian government, a peace agreement was signed in 2016. In this agreement, it was stated that three monuments would be constructed out of the weapons surrendered by the former guerrilla group FARC-EP.¹ The first such work was made by the artist Doris Salcedo and was inaugurated in December 2018 in downtown Bogotá, under the name *Fragmentos: Espacio de Arte y Memoria*. Thirty-seven tons of weapons handed over by FARC-EP were used to create the floor. Salcedo worked together with 20 female civilian victims of the conflict to build it in an effort to demonstrate how art contributes to a society that is embracing a post-conflict era.

¹ The second piece is *Kusikawsay* by the artist Mario Opazo. It was installed in the sculpture garden of the United Nations in New York on August 23, 2019. The other piece will be in Havana, Cuba, where the peace dialogues were held. This piece has not been built. For this study, I am not focusing on those artworks.

Although the intention of the government was to commemorate the victims through the construction of a traditional monument, Salcedo opposed the creation of a monument, arguing that it would glorify the war (Duzán, 2018). Instead, the artist wanted to generate a different approach to the notion of commemorating violence and proposed a counter-monument that visitors can walk on (Figure 2).

Figure 2

Fragmentos Exhibition Room



Note. Main exhibition room located at the entrance.

Fragmentos, as the focus of my thesis, is the entry point to exploring art education within a framework of peace and reconciliation. By analyzing the notion of counter-monument and having it as a reference for art education, I investigate the significance *Fragmentos* holds as a form of pedagogical engagement. For this study, I understand *Fragmentos* as a new kind of conceptualization of a monument that is both museum and art installation, which I discuss in detail in Chapter 2. Such spaces open up discourse in museum and art education in new ways and

offer audiences an opportunity to rethink the “borders” of what a monument is and how it operates pedagogically in relation to learning. This is a major theme throughout the thesis.

Understanding Peace Education Within Post-Conflict Colombia

This research is driven by the tension and provocation that *Fragmentos* generates, particularly at a time when reconciliation is underway in Colombia: Since 2016, the country has been considered to be in a period of post-conflict (González & Álvarez, 2018). Several authors have discussed the term post-conflict, claiming that it does not mean a country has ceased all its war activities, and argue that countries facing a post-conflict phase are not necessarily in a stage of peace (Nilsson & González, 2020). Hostilities do not usually end abruptly, which means that fighting continues, at a minor level (Brown et al., 2008; González & Álvarez, 2018). This research is shaped by Brown et al. (2008), whose definition is a dynamic conceptualization of the post-conflict scenario. They argue that countries do not experience a linear transition; instead, the transition is composed of breakdowns and bilateral movements, “rather than placed in more or less arbitrary boxes, of being in conflict or at peace” (Brown et al., 2008, p. 4). In this regard, some Colombian scholars have argued for the significance of education in the post-conflict era to aid in the development of tools and strategies that can help the country transition successfully (Arboleda et al., 2017; Carrillo, 2015; Charria, 2015; Moreno, 2017; Rocha, 2018). There is a need for artists, researchers, and teachers to engage in peace education studies to develop more localized strategies to address the reality of post-conflict Colombia, in order to create “a context-sensitive, inclusive peace” (Nilsson & González, 2020, p. 243). Perhaps counter-monuments, specifically *Fragmentos*, will offer us a way to educate and foster peacebuilding within the post-conflict era.

My study has been informed by relevant contributions in the field of peace education (Harris, 2004; Magro, 2015; Snauwaert, 2020; Tamashiro & Furnari, 2015; Tinker, 2016).

According to Arboleda et al. (2017)

educating for peace means providing individuals and social groups with sufficient autonomy to be able to discern and reason about the reality that surrounds them and, finally, to decide in complete freedom to defend their own rights and those of others. (p. 18)

In the case of Colombia, the government has strengthened the current policy of attention and reparation to the victims through collective reparation plans and peacebuilding strategies. These plans consider a series of measures to reconstruct social, cultural, and economic issues. Many of these programs are made through art (Arteta, 2017). In fact, the Colombian Ministry of Culture recognizes the importance of the arts in society in the post-conflict era.² To illustrate, the Victims' Law, the Museum of Memory, and the peace agreements seek answers through art, calling attention to symbolic reparation and the construction of historical memory (Rubiano, 2017). *Fragmentos*, as a counter-monument, is part of this movement and conversation.

Defining Counter-Monuments According to *Fragmentos*

Whereas monuments are often highly visible, set apart from everyday spaces, and difficult to access (Williams, 2007), counter-monuments rarely have these characteristics and instead create new spaces and impose innovative designs (Stevens et al., 2012). For Stevens et al. (2012), the notion of the counter-monument reshapes traditional ways of constructing monuments, and in some ways, rejects and renegotiates the forms of public memorial art, “such

² For instance, the Law 1448 of 2011 imposes on the National Center for Historical Memory the responsibility to design, create, and administer a museum as a symbolic reparation measure for victims and Colombian society: the Museum of Memory of Colombia, which is going to be inaugurated in 2020.

as prominence and durability, figurative representation and the glorification of past deeds” (p. 952). Young (1992) was among the first scholars to discuss the notion of the counter-monument, analyzing it from a German perspective. In addition to studying the state of collective memory, Young discusses the new generation of contemporary artists that emerged after the Second World War who were aesthetically skeptical of traditional memorials, but at the same time, felt a responsibility to remember. They asked what conventional monuments tell us about, what must be remembered, who decides what must be remembered, and why. My research on *Fragmentos* makes a contribution to this conversation on counter-monuments.

***Fragmentos*, Empathy, and Learning**

Uhrmacher and Tinkler (2008) examine the powerful impact of memorials and how it functions as a mechanism to teach and develop empathy through the understanding of different forms of commemoration. They suggest that “educators should make monuments part of their curriculum” (p. 226), not only because of their power to bring past events into the present, but also for the potential these spaces have to create memory “by turning time into space” (p. 226). In fact, memory is at the forefront when understanding a post-conflict society (Rocha, 2018). In *Fragmentos*, the potential of the space is that visitors are continuously stepping on the melted weapons used during the armed conflict, which is deeply evocative of lived experiences of war (Figure 3). To illustrate this, Thobo-Carlson (2016) analyzes the concept of “museum walkers” (p. 146) as agents that interpret the space in a multisensory and affective way. The experience visitors have at memorial museums, counter-monuments, and spaces that commemorate war is not a passive walk-through. Generally, these spaces seek an emotional experience that facilitates engagement and learning (see Tamashiro & Furnari, 2015, p. 232). In *Fragmentos*, the act of

stepping on and walking on melted guns and experiencing the materiality of the space itself is extremely significant.

Figure 3

Detail of the Melted Guns



Note. Top panel: Visitors walking throughout *Fragmentos*. Bottom panel: Stepping on the melted guns

Emotions have a fundamental role to play when visiting spaces that are representing the atrocities of war, as is the case with counter-monuments (Sodaro, 2018; Williams, 2007). Some scholars have also explored the tactics and strategies used to enhance narratives and develop an empathic attitude to understanding the past, therefore creating a meaningful and useful learning experience (Crow & Bowles, 2018; Herscher, 2014; Savenije & de Bruijn, 2017; Sodaro, 2018; Uhrmacher & Tinkler, 2008). Sodaro (2018), for example, explores how different public projects of commemoration, such as memorial museums, can generate a sense of restoration and emotional healing. *Fragmentos* is this kind of commemorative project. There is a generalized interest in commemorating war and violence through sites such as memorials, monuments, and more recently, counter-monuments (Williams, 2007; Sodaro, 2018). Williams (2007) and Sodaro (2018) find that these types of commemorations are blurred and combined in intriguing ways, very differently than in the past. This is how *Fragmentos*, as the core of my analysis, is defined as a counter-monument that is blurring the lines between these categories.

Art Education and *Fragmentos*

As Colombians, we have experienced active and passive violence in every aspect of our daily lives throughout the prolonged conflict between the military, paramilitary forces, guerilla groups, and drug traffickers, and this is profoundly embedded into the collective conscience of the nation (Pécaut, 2001). *Fragmentos* raises vivid emotions, especially because it is about our recent past. For this reason, my research focuses on how art education offers another way of thinking about *Fragmentos*. This study strives to highlight important interdisciplinary insights into the relevance of art education in the context of conflict. As Desai & Chalmers (2007) explain, the role of art education in challenging situations is to offer perceptions and ask critical questions about “the current political, social, economic and cultural situation” (p. 9). Situating

myself as an art educator, I was motivated by asking: How can my practices as an art educator help address post-conflict in Colombia? In what ways do we need to rethink curriculum design and instructional delivery? How can we use emotional engagement to deliberate on meaningful pedagogical experiences in *Fragmentos*? The Historical Memory Group (2016) points out that recognizing the impact and dimension of the war in Colombia has become an urgent task to ensure there will not be a repeat of the over 60 years of violence we endured. As art educators, we can provide hands-on and visual tools to create different and meaningful educational experiences, and the conversation begun through *Fragmentos* must be part of this process. Scholars have demonstrated the importance of art pieces created by students of all ages to educational experiences (Sinner et al., 2019; White & Frois, 2013), which is why I interpret *Fragmentos* through the lens of art education.

It is worth mentioning the state of art education in Colombia. While there are no art education departments to date, there are art history and fine arts departments that offer undergraduate and graduate programs in art education.³ For this reason, I am looking at *Fragmentos* from a transdisciplinary approach, in which art history and education have a significant role. This transdisciplinary understanding is relevant to conversations around art education in the context of Colombia.

Methodological Approaches: Case Study and Arts-Based Research

Case study and arts-based research were used to conduct this research. These two methodological frameworks complemented each other in every stage of the research. Case study, according to Creswell (2013), involves the study of a real-life, contemporary bounded system,

³ To date, there is one master's degree program at the National University of Colombia, and three undergraduate programs at Universidad Pontificia Bolivariana (Medellín), Universidad Católica (Cali), and Fundación Universitaria de Popayán (Popayán).

and arts-based research allowed me to generate debates on the outcomes of the visual form (Hernández-Hernández, 2008; Leavy, 2015; Sinner et al., 2018).

Yin (2008) describes case study as the close examination of an aspect of real-life, contemporary context or setting, such as *Fragmentos*. Using a qualitative case study approach, I developed an in-depth description of this counter-monument. By analyzing it, I deliberate on the importance of using art as a platform to generate meaningful educational experiences that help address the post-conflict period in Colombia. Reflection is also an important component of this study; which means my personal background as a Colombian is not only relevant but also worth examining. As determined by Creswell (2013), researchers are motivated to move towards a certain issue or problem because of their personal background and experience, and I seek to be transparent about my personal experience at each step of the research design. I used case study specifically to design and analyze the interviews conducted for this study. The qualitative framework provided me with the techniques to understand the data analysis phase in a more organized and structured way and to derive appropriate interpretations.

I strive to bring forward a social advocacy role through the power of the arts to inquire in ways that traditional research and text alone cannot. As a result, I have found arts-based research a suitable methodological approach (Hernández-Hernández, 2008; Leavy, 2015; Sinner et al., 2018). For this reason, I decided to add my own art practice, as a way to understand the importance of art in challenging contexts (Desai & Chalmers, 2007). My artmaking became part of the process of understanding and researching my guiding questions. While I was reading, investigating, and understanding the Colombian armed conflict, I found images, articles, and testimonies that had a significant impact on me, thus it affected the way I was doing research. As a response to this and by acknowledging art as a powerful tool “that offers different ways of

considering, imagining, and representing our lived situation” (Desai & Chalmers, 2007, p. 7), I created a set of drawings and digital compositions that were categorized as follows: (a) *visual inquiries* and (b) *informed sketches*. The first method corresponds to the data collection phase, and it refers to images, paintings, and digital compositions that were made in response to a specific fact as a means of understanding and informing the theory through the visualization (Figures 1, 4, and 33). The second method complemented the data analysis phase of my research by reshaping the way I understand intellectual exchange (Sinner et al., 2018). For instance, I organized dialogues by analyzing participants’ responses through sketches (Figures 11 and 31). These two art strategies were fundamental to fully engaging in my study, which aimed to present visual evidences. In other words, these artworks were made with the purpose of offering the reader another means of interpreting and understanding the data (Hernández-Hernández, 2008). I guided my own creative practice as “a forum to deliberate upon and to critically consider the pedagogical turn to art as research” (Sinner et al., 2018, p. 7). *Visual inquiries* and *informed sketches* represent a body of work that emerges from exploring the practice-based propositions obtained from the non-traditional way of conducting research, and to account for the phenomena and experiences central to this study. It is also about knowing and learning aesthetically, in the processes of making, and the use of art as a platform for recording and analyzing data differently (Leavy, 2019; Pink, 2008). I created a virtual exhibition where all of my artworks are displayed.⁴ Case study and arts-based research informed one another, in the sense that both contributed to my process of understanding by building a complex and holistic picture of *Fragmentos* as a pedagogical space.

Unfolding Peace Education to Understand *Fragmentos*: Thesis Overview

⁴ To see the website please visit <https://artspaces.kunstmatrix.com/en/exhibition/2095792/a-message-of-hope>

This study examines *Fragmentos* as a pedagogical space in five chapters. Having stated my research intentions in this first chapter, the second outlines the theory, defines key concepts such as peace education and counter-monument, and explains the Colombian peace agreements. These elements are then explored within the tenets of museum education to contextualize the research and understand the importance of peacebuilding in *Fragmentos*. The third chapter analyzes arts-based research and case study as the methodologies used in this investigation. In Chapter 4, I review the literature and explain the interpretations and findings by framing participant responses and my artmaking. The fifth and final chapter of this study uses *Fragmentos* to bring art education into conversation with peacebuilding. Each chapter has artworks that are integral to demonstrating how I formulated the research, using my own art practice to recognize and underline the ruptures of the conflict.

Visual Prelude

Location: Mountains of Colombia

Figure 4

Vargas, S. (2020). Location: Mountains of Colombia. [Photography and Digital Media. 80 cm x 80 cm each piece]



Note. Between 1976 and 2017, 36,993 individuals were kidnapped in Colombia. Only a small percentage were soldiers and combatants, the rest were civilians (Cifras Unidad de Víctimas, 2019). The Red Cross facilitated written communication between kidnapped people and their families. Due to the unknown location of the kidnapped, a letter could take months to arrive and even longer to be answered. The person sending the letter had to fill out a document with some specifications, such as the location of the recipient. Family members had no option but to address their letter to “mountains of Colombia”. This artwork represents the breadth of the word mountain and the impotence of writing to a loved one, not knowing where they were.

Chapter 2:

Theoretical Perspectives: Reflecting Upon the Effects and Ruptures Within *Fragmentos* and the Colombian Armed Conflict

This chapter begins by providing an explanation of the peace agreement between the FARC-EP and the Colombian government and briefly explains the history of violence, followed by a literature review on peace education and its importance within post-conflict Colombia. Then, I explain the concept of counter-monument and how museum education is related to peace education in order to determine how *Fragmentos* is operating as a pedagogical space in art education.

Peace Dialogues Between the FARC-EP and the Colombian Government

Until 2012, the repercussions of the Colombian armed conflict were terrifying. According to the Cifras Unidad de Víctimas (2019), there were more than eight million victims all over the country with as many as 220,000 persons killed (81% were civilians), 173,066 individuals disappeared, 11,556 affected by antipersonnel mines, and approximately seven million individuals were displaced from their homes, affecting all regions and every social class. The lasting personal, social, and cultural trauma of the armed conflicts remains at the heart of Colombian society, and this is one of the reasons why, having grown up during this time, I seek to explore the intersection of art education and controversial situations.

According to the Historical Memory Group (2016), Colombia has suffered the longest armed conflict in the Western Hemisphere. The country was in a state of domestic war from the 1940s until 2016, and made six unsuccessful attempts at peace dialogues between the FARC-EP and the government.⁵ It is essential to understand that the violence Colombia has suffered for

⁵ The former president, Belisario Betancour (1982–1986), opted to start peace processes with the guerrillas, without any success. Virgilio Barco's government (1986–1990), signed peace agreements with the M-19, the

more than six decades is the result of the constant confrontations between guerrillas, drug traffickers, paramilitary forces, and the government, and these confrontations have made it difficult for citizens to seek accountability for past abuses and respect for human rights. The cumulative effect has been the normalizing of violence in the country (Historical Memory Group, 2016; Pécaut, 2001). During the 1960s, many guerrilla groups with communist ideals were formed to fight against the government and for the equality of the people. The most recognized of these was the FARC-EP. All these groups were set up in order to fight for the equality of the people. However, the FARC-EP was strengthened to such an extent that they began to control the country's drug trafficking and used kidnappings and extortion as sources of leverage and income, creating a state of constant domestic terror (Pécaut, 2001). The armed groups primarily targeted politicians, soldiers, economic elites, foreigners, government workers, and peasants accused of being informants (Pires et al., 2014). This affected the way citizens lived. Many people opted to hire security guards as protection and citizens avoided travelling by car to other cities. As was the case for my family, after my dad's kidnapping attempt, we had to change our daily schedule. We were protected by the GAULA (Spanish acronym for Unified Action Groups for Personal Freedom), who were units of the Colombian Public Force exclusively dedicated to preventing and acting against kidnapping and extortion. This impacted

Quintín Lame, and a fraction of the Epl, three revolutionary groups that gave up arms and returned to civilian life. However, with the FARC-EP they were not successful. César Gaviria (1990–1994) assumed the presidency with the intention of continuing Barco's peace policies, but his efforts were overshadowed by the instability created by a series of murders and the war against Pablo Escobar. Ernesto Samper's presidency (1994–1998) is ignored in the history of the Colombian peace processes because his governability was limited by the 8,000 process, an investigation into the accusation that his campaign accepted money from the Cali drug dealers. Andrés Pastrana's government (1998–2002) carried out the El Caguán peace process with the FARC-EP. However, it was not successful. It provided excessive concessions to the FARC-EP by demilitarizing El Caguán, which strengthened the guerrilla group both militarily and financially. Between 2002–2010, under the leadership of Álvaro Uribe, an aggressive stance against the FARC-EP was promoted under the banner of democratic security. In his second term, Uribe began two negotiations with armed rebel groups without any success (Tellez, 2019; Rettberg, 2020).

my sense of safety in the world, although I did not understand the magnitude of the impact this had on my life until decades later when I was living in Canada.

Over time, the armed conflict involved not only the largest guerrilla group in the country (FARC-EP) but several other violent actors as well, such as the so-called BACRIM (Spanish acronym for criminal gangs), right-wing paramilitaries, and other insurgent groups (Historical Memory Group, 2016). This long history of war saw its first hopes for mediation in 2012, when former President Juan Manuel Santos began peace negotiations with the FARC-EP in Havana, Cuba. In October 2016, after four years of arduous negotiations, President Santos conducted a plebiscite as a way to endorse the agreements negotiated in Havana. Citizens were asked to vote on whether or not they approved of the peace agreements. The results showed that 50.21% rejected the peace accord, while 49.78% were in favour, with 37.43% turning out to the polls (Rocha, 2018). Once again, and after six attempts to negotiate the peace, it seemed as though the peace agreements were going to fail. The uncertainty was still there, and Colombians did not know how the peace agreements were going to unfold.

The Year in Which the Peace Agreement Was Signed

According to Rettberg (2020), peace agreements are often a long and complex process that require time and the collaborative efforts of different institutions. In the case of Colombia, this was a problematic process given the prolonged armed conflict, underlining the political weakness of the Colombian state. Despite the uncertainty caused by the plebiscite, the peace agreement was signed between the FARC-EP and the Colombian government in November 2016, ending the armed conflict, and citizens dressed in white gathered at different points of the city to celebrate. This was a very important moment for the country, and I was relieved, knowing there was an opportunity to rewrite the history of the country. I perceived this as a sign of hope.

It is essential to highlight that during the peace process in Colombia, it was agreed that the current policy of attention and reparation to the victims through the collective reparation plans should be strengthened with a series of measures to address social, cultural, and economic issue. According to Alberto Abello Vives (2017), the former head of the Luis Ángel Arango library in Bogotá, “culture and the arts should be giving impetus to the search for peace, to the understanding and acceptance of difference, to the valuation of disarmament, of the end of war, of reconciliation” (as cited in Arteta, 2017). The Ministry of Culture in Colombia acknowledges the importance of the arts to securing the new post-conflict era. For instance, in the final peace agreement, it was stated that the FARC-EP weapons were going to be destined for the construction of three monuments. The locations for these pieces would be Havana, Cuba, where peace dialogues were held, the New York headquarters of the United Nations, and Bogotá, the capital of Colombia. The peace agreement specified:

3.1.7. Laying down of arms (LA)

Final disposal of weaponry: this is understood as the technical procedure whereby FARC-EP arms are used to construct three monuments, namely: one at United Nations headquarters, another in the Republic of Cuba, and another in Colombia at a location to be determined by the political organization that emerges from the transformation of the FARC-EP, in agreement with the National Government. (Colombian National Government, 2016, p. 67)

Fragmentos was presented as a project by the artist Doris Salcedo to the Monitoring, Promotion and Verification Commission for the Implementation of the Final Agreement,⁶ and on February 15, 2018, it provided the Ministry of Culture with permission to realize the monument.

⁶ Comisión de Seguimiento, Impulso y Verificación a la Implementación del Acuerdo Final - CSIVI

On March 8, 2018, the project was authorized by the National Heritage Council,⁷ in which the artist affirmed:

The mission of *Fragmentos* is to produce contemporary works of art that reflect and rework during a period of fifty-three years the violent events that marked our recent past. Fifty-three years of conflict can only be processed and transformed within an equivalent period of time, thus allowing divergent perspectives and several generations to elaborate and narrate “not a collective story but a collection of stories” as James E. Young writes. It is important to note that *Fragmentos* claims a memory in a permanent state of transformation. Art is one of the forms of thought that can convert memory into an infinitely unfinished process. (Ministry of Culture, 2019, p. 3)

This is how the artist conceived *Fragmentos* and, approved by the government, it was constructed in 2018. The space is among the ruins of a colonial-style house (Figure 5) and it is divided into three spaces, the first one houses current exhibitions surrounded by windows that allow you to see the architecture of the space and the remains of the old construction. There is a second room without windows, also dedicated to the exhibition of works, that houses mainly video installations or audiovisual projections (Figure 6). In the third space (Figure 7) a 23-minute video explains the artmaking process of *Fragmentos* and includes the testimonials of the 20 civilian female victims who were part of the project. The police and the army are also part of the video, explaining how the weapons were transported.

⁷ Consejo Nacional de Patrimonio

Figure 5

Fragmentos, *General View, First Exhibition Space*



Note. Top panel: First exhibition space, ruins in the background. Bottom panel: Same exhibition space from the entrance.

Figure 6

Fragmentos, *General View and Entrance of Second Exhibition Space*

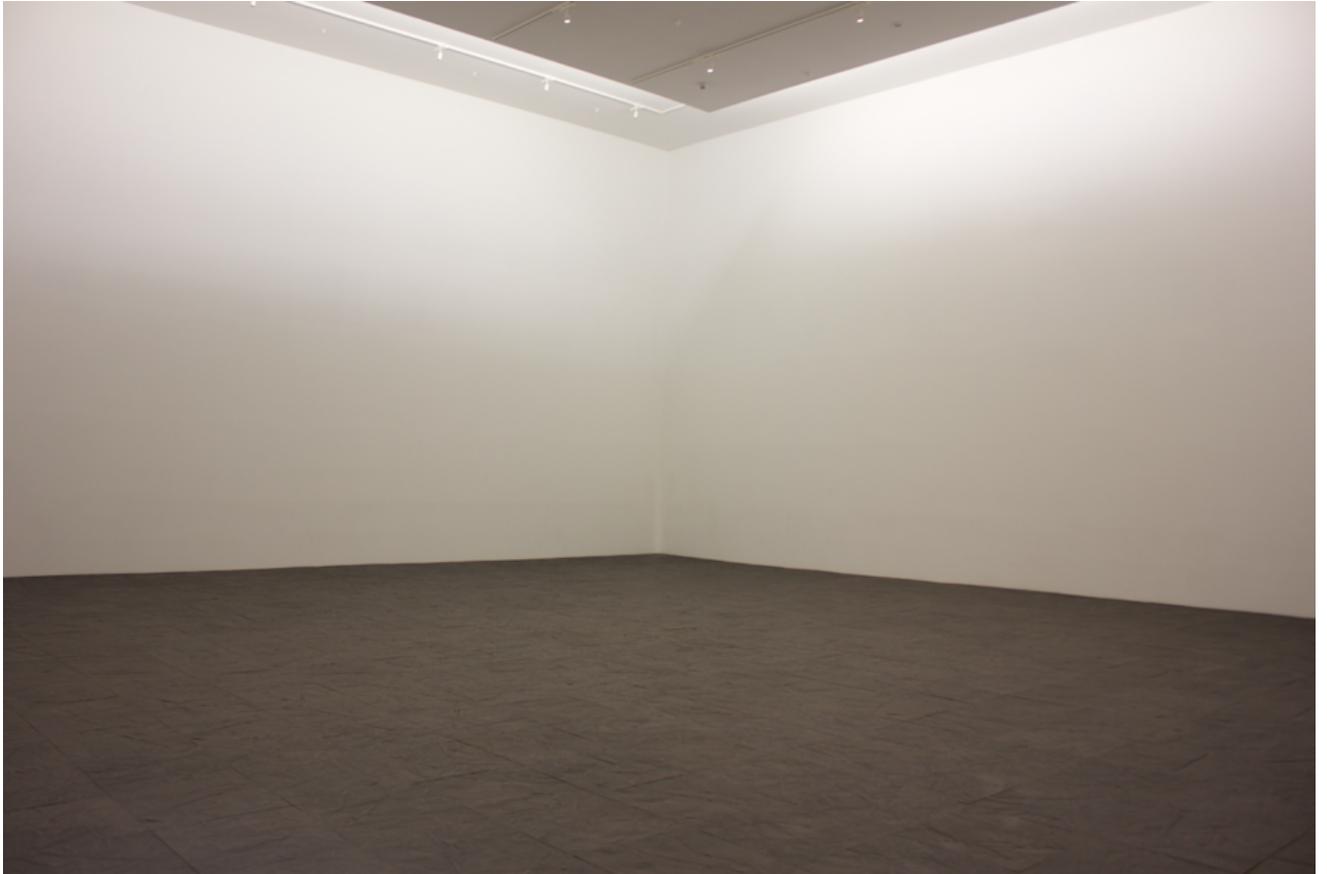


Figure 7

Fragmentos, *Projection Room*



Figure 8

Fragmentos, *Entrance Among Ruins, and Main Hall*



Note. Left: Entrance to *Fragmentos*. Right: View from the hall, ruins on the sides.

Salcedo decided to intervene in this space by building a counter-monument and keeping the remains of the old construction as an allegory to the war: a constant reminder of the vestiges and “ruins” the armed conflict left among Colombian society, as seen in Figure 8 (Duzán, 2018). *Fragmentos*, defined as a counter-monument, refers to the blending of building and art installation, which offers a new vision for what monuments can be, moving from a traditional definition to a more relevant and meaningful expression of social inclusion of the people. In the artist’s words, in an interview with Duzán (2018), constructing a monument was inappropriate given the circumstances and political conditions:

A monument, as its name implies, tries to dwarf us with a unique look, a great truth from the past of a nation. The monument is vertical, therefore, hierarchical. The ideal right now

is to build something much more democratic. A place where we can all stand equally and reflect on what happened to us. The monument is like an ode to the warlike triumphs and the counter-monument a parable that tells the pain of the victims. (Duzán, 2018, 6:58)

The artist did not want to glorify the war or the army. She clarified that this space does not support any political party or armed group. On the contrary, she aimed to build a space where reflection was possible for everyone interested. According to Salcedo, in an interview with Duzán (2018), the monument is a form of forgetfulness: it leaves behind many voices that are not being represented. In other words, it has represented and prioritized a unique version of the story, which is the reason why she opted to create a counter-monument.

Given the cluster of terms used—memorials, monuments, and counter-monuments—it is important to explain the differences between them. As Williams (2007) notes, memorials are often related to loss or mourning, whereas monuments honour greatness and valour. Monuments are often a physical indoor or outdoor representation of an event or a person that take the form of sculptures or structures. In turn, counter-monuments, which were first theorized by German scholar James E. Young (1992), emerged as a critical extension of this idea of traditional monuments. The idea was further developed in other European countries, for example the project *De/construction of Monument* in Bosnia and Herzegovina. Whereas monuments tend to honour a specific person or event (Young, 1992), counter-monuments oppose this idea by providing the space to debate who should be remembered, as “the never-to-be-resolved debate over which kind of memory to preserve, how to do it, in whose name, and to what end” (Young, 1992, p. 119). To illustrate this, Herscher (2014) explains that memory, architecture, and violence are correlated, and counter-monuments offer a space rather than a figurative representation of someone or something. Hence, the concept of a counter-monument is “nothing but the visitors themselves

standing in remembrance, left to look inward for memory” (Young, 1992, p. 118 as cited in Herscher, 2014, p. 467), instead of commemorating a specific actor and assuming the public understands and not perpetuating the conflict (Herscher, 2014).

The components of location, site, form, and materiality compose the notion of monument and counter-monument through which it is possible to recall values, moments, individuals, and a specific event, although “we often see measures of both in any single structure, making this distinction fuzzy” (Williams, 2007, p. 8). Young (1992) argues that monuments are a double-edged postwar legacy. The skeptical look at the memorial’s traditional function, mass memory production, and consumption were at the fore of Young’s (1992) analysis:

Like other forms of art, the monument is most benign when static: there when you face it, gone when you turn your back. But when it begins to come to life, to grow, shrink, or change form, the monument may become threatening. No longer at the mercy of the viewer’s will, it seems to have a will of its own, to beckon us at inopportune moments. (p. 284)

Herscher (2014) and Sodaro (2018) suggest that monuments and more traditional forms of memory privilege a “unique truth” rather than facilitating discussions about the challenging past. Connecting these ideas to what *Fragmentos* is in the context of post-conflict Colombia, Salcedo did not seek to honour the prolonged Colombian armed conflict. In fact, the artist opted to build a space that did not conform to the traditional idea of monument, pursuing instead a version of contemporary Colombian history that reinforces the diversity of views of our recent past by showcasing art interventions. *Fragmentos* in particular, as a counter-monument, opposes traditional monumentality, providing the viewer with the experience of walking on the melted weapons in three different spaces. In *Fragmentos*, war is not glorified, nor are weapons.

Although *Fragmentos* creates a space for dialogues and openness, the artist has been accused of being an opportunist by some viewers. Salcedo's work is conceived from absorbing the memories and experiences of those directly affected by the civil war and the politics fostering it without being explicitly affected by the facts herself, and this is considered by many as opportunism (Schneider, 2014, p. 26). However, the Colombian art critic Roca (2016) affirms that to categorize Salcedo as an opportunist is to ignore 40 years of continuous work. Moreover, it demonstrates a misunderstanding of her purpose as an artist whose artworks are motivated by events that have marked us as a society, in a country where forgetfulness is common. Salcedo turns these events into public acts, creating symbolic actions that might generate reflections around a specific topic.

In this sense, it is essential to locate *Fragmentos* as a work that generates tensions in different spheres, not only in socio-politics terms, because half the population was against the peace agreements, but also in the artistic dimension, given the polemic artworks and the criticism of Salcedo throughout the years (Bal, 2010; Bennett, 2005; Malagón-Kurka, 2010; Rubiano, 2017; Schneider, 2014). This then begs the question: How can we use all these tensions and provocations to engage meaningful learning processes related to peace in art education?

Transforming a Culture of Violence: Peace Education

There is a significant body of research related to the study of peace education that lends itself directly to our work as art educators (Harris, 2004; Magro, 2015; Snauwaert, 2020; Tamashiro & Furnari, 2015; Tinker, 2016). During the last half century, peace education has moved from the studies of war towards a more detailed field that develops strategies to understand the causes of violence and act consequently with consciousness (Tinker, 2016). It is important to acknowledge that the term "peace" has different meanings according to the context

and culture in which it is applied and conceived (Harris, 2004). Harris (2008) describes it as: “the process of teaching people about the threats of violence and strategies for peace” (p. 11). In this respect, the task of peace educators would be “to provide insights into how to transform a culture of violence into a peaceful culture and . . . to build consensus about what peace strategies can bring maximum benefit to the group” (p. 11). More specifically and according to the Colombian context, Arboleda et al. (2017) define peace education as

pedagogies that are committed to the transformation and construction of a culture of peace, promoting changes in the way people and groups relate, through social justice practices that include fair relationships, tolerance, inclusion, and respect for human rights in all spheres, mediation, interpersonal, and intercultural encounters. (p. 18)

Bringing these two definitions into conversation, I have developed a definition that works best for this research: Peace education signifies generative pedagogies that advocate for the transformation and construction of a culture of peace by promoting changes in the way people and groups relate to each other. These are also called peacebuilding strategies, and they resonate with the literature of art education (Desai & Chalmers, 2007; Lachapelle, 2011; Uhrmacher & Tinkler, 2008).

Tamashiro and Furnari (2015) explore peace education within the museum context. They describe the contents of exhibits and presentations in the museums, as well as how museums’ political, social, and educational agendas are determined according to the peace definition (p. 224). The scholars propose three different peace approaches that are often addressed in museums, “peace as the absence of violent conflict and warfare; peace as the societal and cultural conditions for nonviolence, justice, civility, human rights, and sustainability; and peace as the dispositions and consciousness which spawn societal transformation” (p. 228). Despite the

categorization of the different types of peace education, there are some commonalities between them that I consider relevant to the analysis of *Fragmentos*:

(a) to raise awareness of a history or narrative about particular sets of events involving war or violent conflict, generally from a single perspective, rather than multiple perspectives; (b) to persuade museum audiences that the history and narratives presented are “historical truths” and valid interpretations of revelations of sometimes suppressed facts and events; and (c) to promote remembrance of the events, people, and places being memorialized, of the lessons learned, of the resolutions to follow, and of the promises to fulfill. (Tamashiro and Furnari, 2015, p. 230)

The authors emphasize the importance of promoting peace as a pedagogical tool in museum education. This means teaching visitors to resist the war and participate actively in ending the conflict, seeking to transform the culture of violence in ways that are sustained and secure and reflect the values of art education (Desai & Chalmers, 2007).

***Fragmentos*, Counter-Monument, and Peace Education**

This overview of the literature suggests that there is an interesting point to address to understand the potentiality of *Fragmentos* in terms of peace and museum education. *Fragmentos*, as a counter-monument, seeks to allow multiple readings and different versions of Colombia’s recent past. It also promotes “difficult, provocative, and therefore reflective dialogues” (Ministry of Culture, 2019). A lingering question remains: Who is being represented within the space? The voice of the Colombian armed forces is represented in the video that is projected in the space, which explains the process of creating the work and the support of the national police within the process. The FARC-EP are represented in the molten weapons that make up the floor. And the

victims are represented through the testimony of the women. But is this enough to represent all the actors involved in the conflict?

In my interview with María Andrea Rocha, an expert in peace studies and post-conflict, she questions the representation of the FARC-EP within the space. In the video, “the voices of the victims of sexual violence are represented, which is very moving but there is a piece missing, there is no FARC-EP members representation, and in that specific space people are standing on their weapons” (personal communication, February 17, 2020). Indeed, this contentious issue was also discussed by Salcedo and Iván Márquez, one of the former FARC-EP leaders, who expected to see a traditional monument and so opposed Salcedo’s idea of building a floor with their weapons. According to Salcedo, explaining the concept of a counter-monument was a difficult process:

We are taking weapons that caused destruction and death and transforming them into the base of a space that Colombians are going to visit to build the future. It is to transform weapons with a kind of alchemy into something positive; I believe that this is the element that the FARC lacks to understand. (Duzán, 2018)

The story of how the FARC-EP dealt with the idea of building a counter-monument is not explained in *Fragmentos*. In fact, Salcedo, in the interview with Duzán (2018), points out it was a long and demanding process: The artist met on various occasions with Iván Márquez, former FARC-EP leader, and talked about the possibilities of creating a space with their guns. They both discussed the idea of melting the weapons into a floor. Although the FARC did not consent in the beginning, Márquez eventually agreed. However, this issue lingers and continues to cause division among people. In an interview with Claudia Palacios, Salcedo specified that some of the FARC-EP members that visit *Fragmentos* feel humiliated by seeing their weapons stepped on. It

is perceived of as disrespectful. Some of them expected to see a monument high above on a pedestal, not their melted weapons on the floor for people to walk on (Palacios, 2018).

This illustrates how important it is to consider questions and advocate for discussions that the space itself may generate. The FARC-EP seems to be an absent voice within the counter-monument. Just as the representation of the FARC's voices becomes a breaking point, the representation of the victims, and the possible privileging of the artist in this process also comes into question. To illustrate this, Cristina Lleras, former director of the National Museum of Colombia, affirms: “Sometimes so much explanation about how the work was made, and about the process itself . . . gives me the impression it is more about the artist than the art” (personal communication, January 13, 2020). *Fragmentos* is creating a space where it is possible to talk, reflect, and discuss the conflict and the peace in Colombia. As Colombians, I believe we have within our reach the hope and possibility of jointly building a new society where education is the key for constructing a truly stable and lasting peace.

Disrupting Museum Education: Counter-Monument as a Pedagogical Space

According to van den Dungen and Yamane (2015), museums are sites that bring ideas and subjects to life in a way that school textbooks cannot, highlighting the excitement the experience provides (p. 213). The authors explain the increasing interest in peace museums and its history. Although the authors do not emphasize counter-monuments, they do describe peace spaces that aim to celebrate reconciliation. This kind of commemoration as well as peace museums “are important instruments for educating a broad public about the need to move from a culture of war and violence to one characterized by peace and nonviolence” (p. 220). It is fair to question, then, what role *Fragmentos* has as a space with a wide range of opportunities to reflect on the Colombian armed conflict. That is why, at this point, museum education is an important

framework to use to discuss the value of this space. It remains to be asked, with the characteristics of *Fragmentos* as a counter-monument, what role do museum education and peace education have in embracing the pedagogy embedded in such space? How can art education move in this direction?

The concept of *Fragmentos* is provocative. In addition to presenting a counter-monument to the Colombian armed conflict, it serves as a platform to display works by other artists. Thus, it is a space in constant motion, it is not static. Likewise, it is operated by the National Museum of Colombia as a venue opened to the public, and it is recognized as a counter-monument. In this regard, *Fragmentos* extends the parameters of spaces, affects, sensorial, ruptures, new contexts, and pedagogical prompts that are significant for art educators to understand. As Williams (2007) argued “traditional and formal distinctions between monuments, memorials, and museums are blurred, in intriguing ways” (p. 8). *Fragmentos* can be seen as a disruption within museum studies. Spaces such as *Fragmentos* shift away from the traditional model of art exhibition or museums in general, where the artifact and the objects displayed have inherited more interest than the site itself. How does *Fragmentos* become a different space when we, as spectators, walk through the space? According to Williams (2007) “visitors create imaginary geographies in which social divisions and cultural classifications are expressed using spatial metaphors or descriptive spatial divisions” (p. 77). The spatial effects in *Fragmentos* are relevant when appreciating them chiefly in terms of architecture, the floor, and the walk-through spaces and exhibitions. The fact that the public can walk on melted weapons confers on the space a distinct and particular meaning.

Williams (2007) notes that spaces such as the Mostar Bridge in Bosnia, Poland’s Wolfsschanze, and Budapest’s Statue Park are not established as museums, institutions, or

mourning places. Also, memorials such as Parque de la Memoria in Buenos Aires, Memorial to the Murdered Jews of Europe in Berlin, and the World Trade Center Memorial in New York reinvent the space to bring historical commemoration into frequently visited outdoor public spaces, making them accessible to many people. Williams (2007) calls for more clarity and complexity “to enlarge standard concepts of the museological” (p. 181). Contemporary art responses to postwar scenarios are helpful in understanding and comprehending this growing body of counter-monuments worldwide and in situating the importance of *Fragmentos* within post-conflict Colombia and beyond. For instance, the multidisciplinary project *De/construction of Monument*, held between 2004 and 2007 at the Sarajevo Center for Contemporary Arts in Bosnia and Herzegovina, explored the notion of counter-monument in post-Yugoslavia with the goal of overcoming the past. It represents the importance of creating spaces where the public can reflect on and discuss the history of violence. Likewise, the Arenberg Park flak towers in Vienna, Austria, originally Nazi bunkers, are currently used as art storage facilities and also a space for in-situ art installations of the MAK Museum of Applied and Contemporary Art. Lachapelle (2011) debates the significance of comprehending the historical context of some cultural objects such as the flaktürme or flak towers, and by extension, analyses the role of the viewer as an essential element to understand the significance of the space. As Lachapelle (2011) clarifies when explaining the space itself, “this necessarily means something different for each one of these viewers. Yet, all of these individual significations are correct: none of them can be rejected as somehow insignificant” (p. 20). Historical context and personal experience are two main concepts used to understand these places, and are, in fact, at the core of the concept of counter-monument. The memories and experiences that each person has had throughout their lives have a vital role to play when experiencing memorials, monuments, and counter-monuments. As with

Fragmentos, postwar and post-conflict scenarios are being considered. In other words, turning facilities first conceived as war commemorations into art and cultural spaces, the importance of material culture, and the opportunity to discuss the symbolism of these spaces are all essential to recall collectively what is at the core of *Fragmentos*: emotionality, life stories, and historical context.

Learning Through Empathy and Emotions: Experiencing *Fragmentos*

Fragmentos represents the reinvention of space to make it a possible social meeting place for reconciliation. It occupies 800 square metres and is covered by 1,300 metal sheets made of the FARC's melted weapons. This space can be a potential generator of experiences; it is heavily and profoundly laden with personal interpretations, which is key for the visitor's experience (Lachapelle, 2011). In this way, memorial centres, museums, and other heritage institutions use design tactics to evoke emotional responses from the visitors (Savenije & de Bruijn, 2017; Sodaro, 2018). For instance, Sodaro (2018) explains the importance of inspiring empathy and moral education at memorial museums to embrace and truly internalize the notion of "never again" (p. 173) by balancing the historical narratives with "affective-emotional experiences that will impact the visitor more fully" (p. 173). Similarly, Savenije and de Bruijn (2017) bring to the conversation terms such as *historical empathy*, "in which interrelations of reason and emotion and the notion that emotional responses are shaped by people's cultural backgrounds have similarly been emphasised" (p. 833). Lachapelle (2011) argues this is exemplified through the flakturms.

Without question, the emotional dimension is most prominent when visiting *Fragmentos*. White and Frois (2013) explain the aesthetic experience according to Jones's (1979) model, which consists of four elements: affective (emotional), extrinsic (instrumental), intrinsic

(formal), and cognitive (intellectual; p. 110). Each aesthetic experience can range across these categories, and as the authors suggest, “an ideal aesthetic experience would be one that acknowledges the four quadrants” (p. 111). Applying this to *Fragmentos*, the experience would be largely affective (emotional). For instance, Sodaro (2018) explains that in memorial museums and public forms of commemoration, the affective-emotional experience is at the fore of the visitor experience. She questions how museums can generate worthwhile educational processes through the emotional encounter, attempting to enhance the moral sensibility in the visitor’s daily life and thus generating a possible change. The author points out that this is achieved primarily through the opportunity visitors have to identify with the victims. In other words, it is achieved through developing empathy by connecting the past to their own lived experiences. The video displayed at *Fragmentos* offers the testimony of 20 female civilian victims who narrate their life stories. They were victims of sexual abuse during the armed conflict. These testimonies function as an emotional engagement. As explained by Savenije and de Bruijn (2017), “narrating history through a singular perspective, such as that of an individual person, stimulates emotional engagement, allowing people to identify with the thoughts and feelings of historical actors” (p. 834). In summary, these perspectives provide a niche through which *Fragmentos* can be analyzed from a critical art education viewpoint: there is a strong emotional engagement, which allows the visitor to engage with the history of violence from a self-reflective perspective. The dimension of affects comes to the fore when approaching spaces such as counter-monuments, where tragedies and the violent past are being exhibited as a warning to the present, as is the case with *Fragmentos*.

The affective dimension is also examined through the vital lens of reconciliation (Zembylas, 2007). Zembylas argues that encouraging a curriculum that has empathy and

reconciliation as pillars is key to the reconstruction of conflict-ridden societies where peace education is needed. Scholars have also pointed to the importance of aesthetic experiences within artworks. As stated by White (2014), the aesthetic experience, rather than being memorized, is something that emerges spontaneously and that engages body, mind, and spirit with an object. It is also important to study the subjective responses to this aesthetic experience, which lead to self-knowledge. *Fragmentos* achieves this by generating reflections on the experience of stepping on the melted weapons and also by offering the testimonies of the female civilian victims who worked together with the artist to create the floor. By recognizing the impact of war on their lives, it is possible to connect “with that historical moment through the permanence of the physical object” (Uhrmacher & Tinkler, 2008, p. 226). For instance, as stated by the participants in this study, the experience of walking on melted guns impacts the way they perceive the space. As Nydia Pérez, Colombian art teacher and participant for this study, relates:

When I went with my students to explore the space, it was very silent, and helpful. We were even able to talk about the murder of one of the students that had happened that same year, in previous months. *Fragmentos* allowed us to speak, it allowed our emotions to flourish, and for students to open their memories. (N. Pérez, personal communication, March 9, 2020)

In this regard, *Fragmentos* is reaching to the heart of the visitor by providing them the chance to walk on the guns that were used to kill during the Colombian armed conflict.

Analogies to the War: Exhibitions at *Fragmentos*

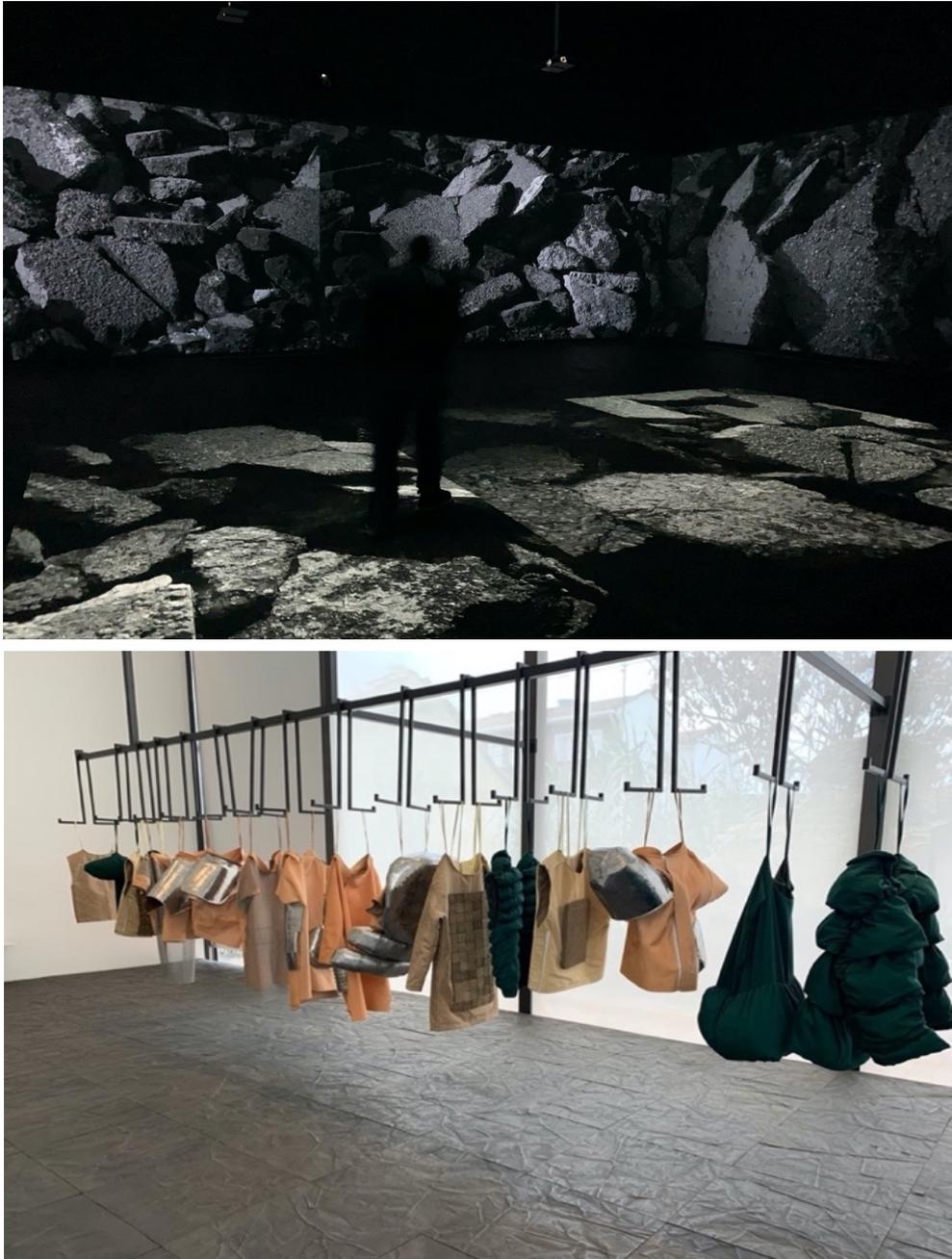
Fragmentos encourages the viewer to reflect on some of the violent acts perpetrated in the recent history of the country through different exhibitions and activities held in the space. It offers a social understanding of events, not only because the space provides the visitor the

opportunity to stand on the melted weapons floor, but also because of the dialogues that can be generated, as can be seen in Nydia's example with her students. As mentioned before, the space is designed to exhibit two different artistic propositions related to the conflict each year. Hence, at *Fragmentos* there is not a singular way of narrating the history of violence in Colombia. Artists are being invited to showcase their work every six months, providing visitors with a completely diverse experience every time the space changes the exhibition.

The first artists exhibiting at *Fragmentos* were Clemencia Echeverri, with her video installation *Duelos* (2019), and Felipe Arturo, with his installation *Antibalas* (2019; Figure 9). Arturo presented a series of imitation bulletproof vests that visitors could wear, inspiring reflection on the origin of the work and the understanding of these war artifacts. Echeverri exhibited a video installation based on a long process of field research concerning the disappearance of individuals during the armed conflict, especially referring to *La Escombrera* (Medellín, Colombia), which is a mountain built with debris from the demolition of the city of Medellín. In this place, the bodies of the victims of military operations and forced disappearances were buried without identification.

Figure 9

Exhibitions at Fragmentos (2019)



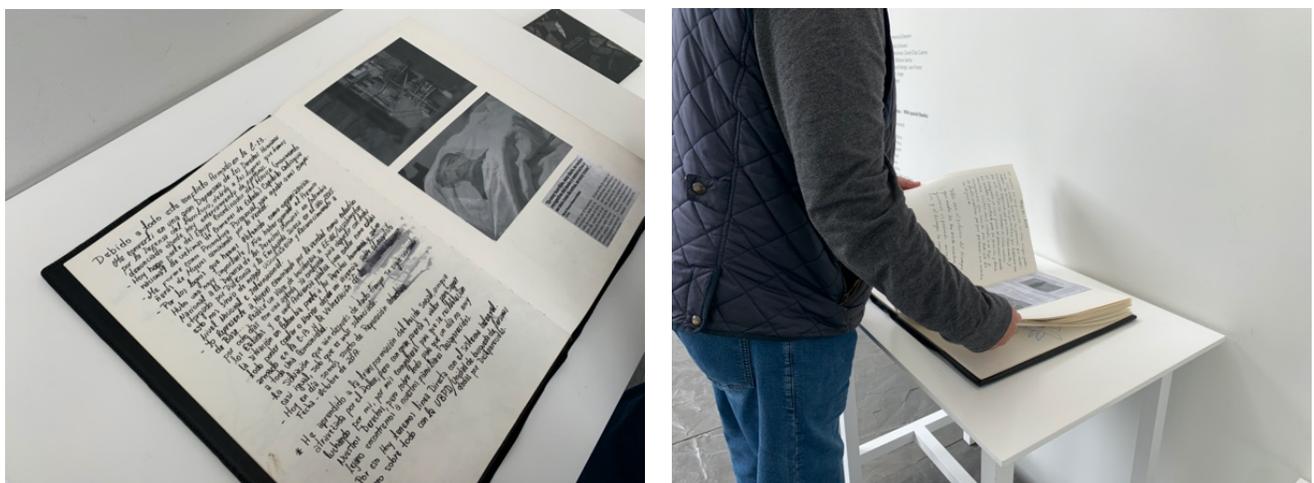
Note. Top panel: Clemencia Echeverri, *Duelos* (2019). The video installation took place in the third exhibition room of *Fragmentos*. Bottom panel: Felipe Arturo, *Antibalas* (2019). This exhibition took place in the first exhibition room of *Fragmentos*.

In addition to the video installation *Duelos*, Echeverri presented *El libro de búsqueda* (Finding Book), a book placed at the entrance in which people could write freely about their experiences of forced disappearance. This book will remain in the *Fragmentos* archive (Figure 10). In a personal interview with the artist Clemencia Echeverri about *Fragmentos* and *Duelos*, she said:

There is a conversation that could be explored in terms of what the conflict means, and also what we call post-conflict, peace intentions and subjects that aim to show other angles from the history. It is important to mention this, since the story is updated, it offers another face of the same problem from another place. This artistic material allows an approach to the social understanding of events beyond Bogotá. (December 14, 2019)

Figure 10

Libro de Búsqueda (2019). Exhibited at Fragmentos



Note. Visitors are welcome to write, draw, and express their stories in this book. Some visitors included photographs of victims.

The exhibitions being held at *Fragmentos* by different artists every year are important to post-conflict Colombia. First, there is a space where the artists can express their point of view regarding the history of violence and peacebuilding. Second, and most importantly, the space offers the opportunity for the public to see these realities that, as in the case of *La Escombrera*, have rarely been visible within the history of violence. In this way, Echeverri also used *Duelos* to demonstrate that “the war discourse is updated; it offers another face of the same problem There is an endless lament in the families and institutions that demand to understand and analyze the problems that happened for so many years” (personal communication, December 14, 2019).

This constant movement, arising from the understanding of the conflict from a variety of perspectives, demonstrates the potential of *Fragmentos* as a pedagogical space. Esteban Peña considers that “artists have a task to act as the editors of our world. We take things from reality, from our experiences, experiences of others, archives, many places and through our lens we filter that reality” (personal communication, December 13, 2019). Through art, it is possible to create projects that are sensitive and different from other fields. To illustrate this, two participants in this study explained their pedagogical experiences at *Fragmentos*. When Nydia Pérez went with her students, she was able to generate discussions around issues that are usually not easy to address, such as personal trauma experiences. For instance, they talked about the murder of one of the students and together had a conversation about gang violence. When María Andrea Rocha went to *Fragmentos* with a group of teachers from different regions of Colombia and some foreign educators, they discussed the possibilities of addressing trauma experiences through visiting *Fragmentos*, especially with vulnerable populations. In the interview, Rocha explained,

I went with teachers who came from Puerto Berrío, Barranquilla, and Codazzi in César, and they were surprised. I saw that for them it was a very moving space. They all said that it would be interesting if *Fragmentos* could come to their territories . . . We went together because we wanted to think about *Fragmentos* precisely in pedagogical terms. We discussed what *Fragmentos* represents, who is being represented in the exhibition, what is missing and omitted, and what can be achieved in pedagogical terms with young people. (February 17, 2020)

The two participants shared how the emotions that emerged from the experience of walking on guns facilitated discussions around conflict, peace, and reconciliation. Sodaro (2018) explains that the primary way to elicit emotional responses from the viewer is by making visitors identify with victims, “in this way instilling them with empathy and the ability to connect the past and its trauma to their own lives” (p. 175). On the same note, Salcedo, as Malagón-Kurka (2010) notes, is interested in the awareness and empathy that viewers can develop in relation to other people's painful experiences, and this is precisely what can be accomplished in *Fragmentos*. In a personal interview with Echeverri, she confirms the importance of creating spaces like this in which it is possible to reflect:

That these projects generate a place of reference is very important, otherwise the reflection is diluted, and it is instead the media that take over the entire discourse.

Fragmentos as a work of art and as a representation of dialogue for analysis and critical thinking is a great achievement for the country. (December 14, 2019)

From the peace dialogues summarized in this chapter, to the signing of the agreement, the process towards building a more peaceful country can be seen in a host of arts-based actions. *Fragmentos*, as one of the results of the peace agreements, is providing the public opportunities

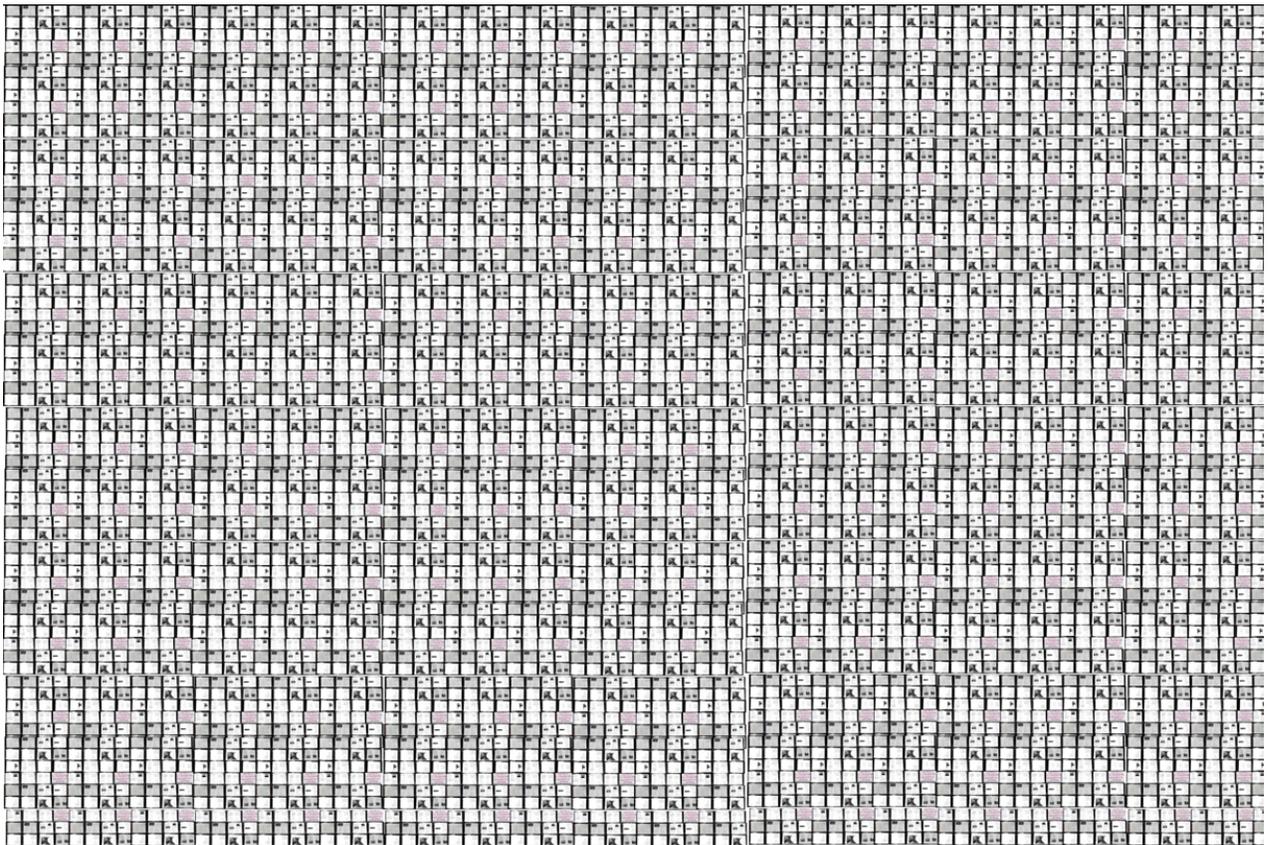
to approach the conflict through different artistic perspectives and through their own emotional capacity. Thereby, this space invites distinctive ways of looking, seeing, responding, and thinking. It should also be recognized that the manner in which it operates stands in opposition to the traditional museum, where artworks are exhibited on walls, as well as to the monument, where an object is contemplated. In these two examples, the artworks are not meant to be touched by the public. *Fragmentos*, on the other hand, offers a full immersion of our senses: we are touching the artwork (stepping on the melted weapons), thus, as spectators, we are interacting in a non-traditional way with the space, and we are stepping into a space focused on stories emerging from violence. The borders around museum education, art education, and monuments are shifting, and as art educators, it is essential for us to take up these interruptions in our curriculum and instruction to move beyond simple categorization.

Visual Prelude

Mapping the Process: War, Memories, and Reflections

Figure 11

Vargas, S. (2020). Mapping the Process: War, Memories, and Reflections. [Mixed Media. 120 cm x 80 cm]



Note. With the idea of highlighting my process as a researcher, this art response was inspired by my visual journal, emphasizing the processes. It constitutes some of the eighty-six pages of my visual journal with the reflections, photos, notes, drawings, and newspaper headlines I was collecting. I repeated each image until the content was no longer identifiable from a distance yet visually neat and clear as the viewer gets closer.

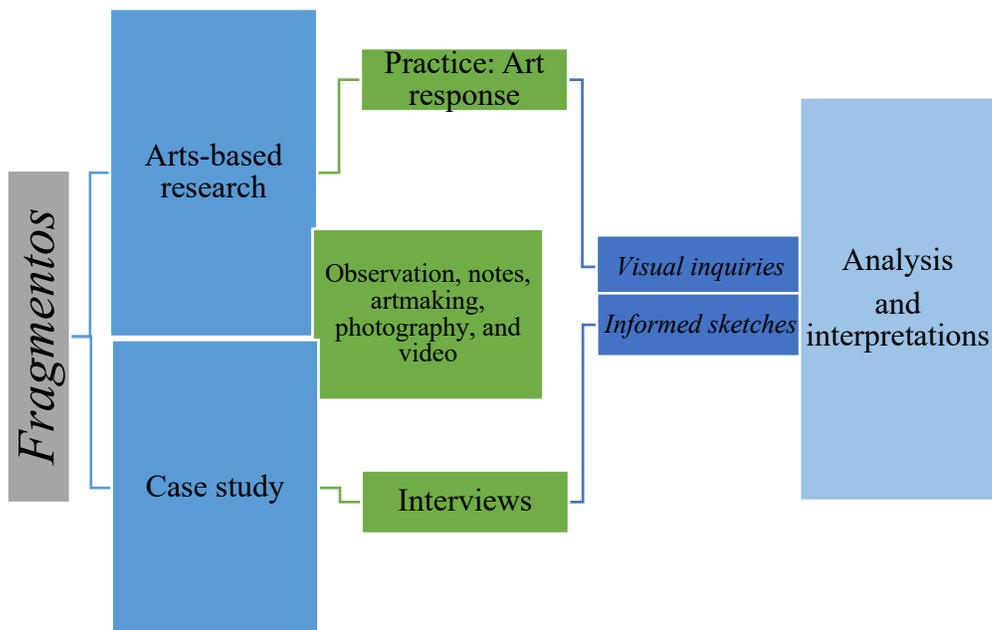
Chapter 3:

Methodology and Process: Data Collection and Artmaking

This research engaged case study and arts-based methodological approaches, which together provide the necessary tools and processes to analyze *Fragmentos* through the lens of art education (Figure 12). This chapter begins by exploring why I chose these methodological approaches and how the research process unfolded. I then explain the methods used for each approach, including interviews and fieldwork, and offer an in-depth description of my artmaking and how it informed the way I developed the research. I conclude the chapter with a virtual art exhibition that showcases the artworks made as part of the research process.

Figure 12

Conceptual Diagram of the Methodology



It is important to recognize the limitations arts-based and case study methodologies might have in this specific research. For example, using an artistic product to inform the research might result in a spectrum of interpretations rather than a definitive conclusion. As Grushka and Holbrook (2019) argue, “the frustration with artful inquiry is that traditional academics do not think of the arts, or artful methodologies, as giving rise to worthwhile new knowledge” (p. 194). However, as Hernández-Hernández (2010) points out, “the artistic process also involves moving between silences, times of action, listening, conversation, looks, thoughts, and between the gaps and connections between all of the above” (p. 111). At the same time, all the visual responses would not have been possible using other research methodologies, and it is my intention to open a discussion on what it means to do traditional research on a subject as controversial as *Fragmentos*. Case studies can also be challenging because even an individual case study may be broad in scope. For this research, I focused my in-depth analysis on a single case study, *Fragmentos*, but given the scope and controversy of the topic and the role of peace education, post-conflict, and the history of violence in Colombia within it, this case study was complex. However, for this study, these two methodological approaches complemented each other, allowing me to analyze *Fragmentos* through the lens of art education.

Case Study Methodology

Case study involves the exploration of an issue through the study of a single case (Creswell, 2013). It is a qualitative approach in which the researcher understands a specific bounded system through “detailed, in-depth data collection involving multiple sources of information” (Creswell, 2013, p. 97). In this case, *Fragmentos* is the specific bounded system. In this study, I followed what Creswell (2013) outlines as the characteristics of qualitative research: *reflexivity, holistic account, participants’ meanings, and inductive and deductive logic.*

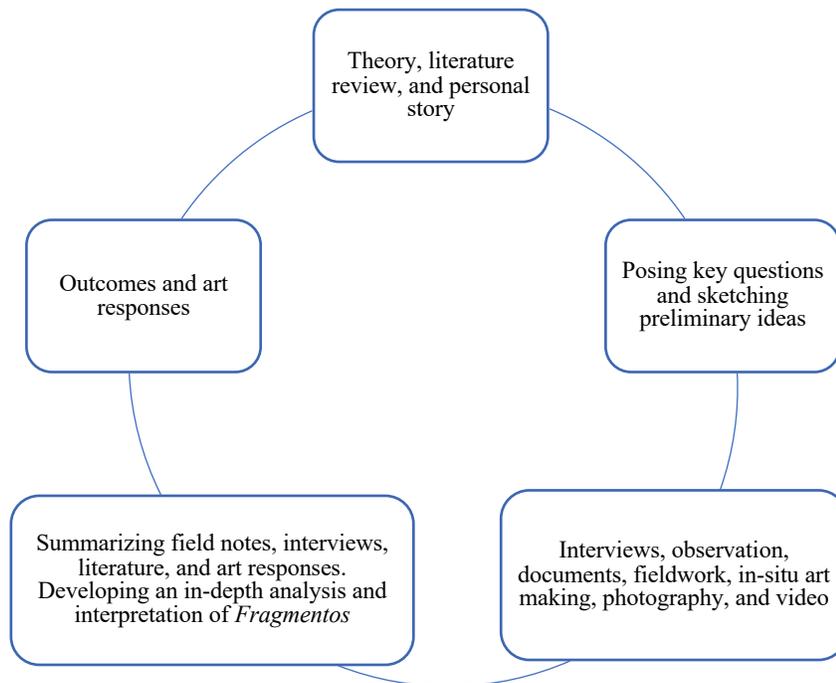
First, *reflexivity* means “the writer is conscious of the biases, values, and experiences that he or she brings to a qualitative research study” (p. 216). The author proposes reflexivity is composed of two parts. In the first part, the researcher explains the problem being studied through personal dynamics and experiences. The second part consists of discussing how past experiences have shaped the researcher’s interpretation of the problem. In this respect, “it is important that the researcher not only details his or her experiences with the phenomenon but also be self-conscious about how these experiences may potentially have shaped the findings, the conclusions and the interpretations drawn in a study” (p. 216). As is the case in this investigation, I link my personal experience with the armed conflict to a broader narrative and share my personal experiences and compare it to the literature. This will be explained further through the analysis of my artmaking.

I also used *holistic account* as a means of developing a detailed and in-depth picture of the problem under study. According to Creswell (2013), a holistic account reports multiple perspectives, identifying the factors involved in the situation to sketch a larger picture of the topic. I accomplished this by gathering participants such as artists, educators, and researchers to help me develop a more complex picture of the importance of implementing art educational tools at *Fragmentos*. In this sense, it is relevant to “keep focus on learning the meaning that the participants hold about the problem or issue” (Creswell, 2013, p. 47). For this research, to understand the *participants’ meaning*, I looked at what participants shared in regards to the importance of peace education and art education in the context of post-conflict Colombia. This will be discussed in detail later in this chapter. Last, through *inductive and deductive logic*, I built the themes by “working back and forth between the themes and the database until they establish a comprehensive set of themes” (Creswell, 2013, 45). This process also involved participants who collaborated to shape the themes that were emerging. In this research,

participants were part of the procedures and they all agreed on the themes that emerged. These characteristics will be explained further in the methods section of this chapter.

Figure 13

Research Design



Designing a case study includes conducting a literature review, constructing a theoretical framework, identifying a research problem, crafting and sharpening research questions, and selecting the sample (Creswell, 2013). This guided me to outline the research process as seen in Figure 13. First, I conducted a literature review covering the history of violence in Colombia, the peace agreements, and key terms. This was followed by the identification of a research problem, which in this case was to examine the pedagogical potential of *Fragmentos* through the lens of

art education. I drafted initial key questions that I determined were significant to shaping my research design such as, how can we, as art educators, develop strategies and meaningful art educational experiences in relation to counter-monuments, specifically *Fragmentos*? I was then able to select the participants and create the categories to respond to the questions.

I followed what Creswell (2013) calls as *emergent design*, in which the research's initial plan cannot "be tightly prescribed, and that all phases may change or shift after the researchers enter the field and begin to collect data" (p. 47). As stated by Creswell (2013), qualitative research design varies according to the research topic, and researcher; there is no exact formula. However, Creswell suggests preliminary considerations that were fundamental when I outlined my research. First, the importance of posing key questions that help shape the path of the study. Second, considering my own background and interests to inform the interpretations and outcomes. Third, acknowledging that qualitative research is also about empowering individuals "to share their stories and hear their voices" (p. 48). This is precisely what I aimed to do through my artmaking and my collaboration with participants during the research process.

Arts-based Research Methodology (ABR)

Several authors have conducted investigations regarding the importance of art as research, however for this study, the focus is on scholars that have worked closely with the field of art education and have investigated the possibility of new ways of conducting research in the visual arts (Hernández-Hernández, 2019; Leavy, 2015, 2019; Sinner et. al., 2006, 2018, 2019). I analyze *Fragmentos*, its creative process, and its materiality in order to understand its significance in context. For this reason, adopting an arts-based research approach provides a suitable lens within the theoretical framework. Scholars such as Hernández-Hernández (2019) demonstrate, through the analysis of artworks that are incorporated in the written form, that art

becomes an integral part of the data, stressing the values of art as another means to verify and triangulate findings.

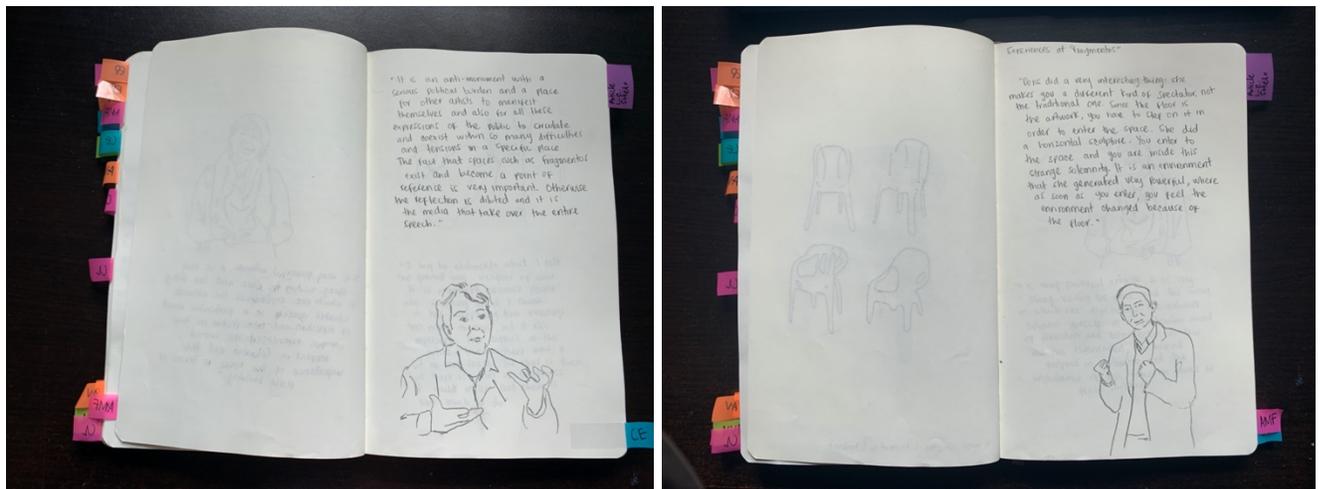
According to Leavy (2015), the power of art is what has made it vitally important across history. Leavy clearly explains that artwork is a valuable source of information for researchers, including “cultural aspects, social life, economic and political structures, identity issues at the global, national, group and individual levels” (p. 227). I consider it significant to mention as well my background as an art historian, which facilitates the process of using art as a reliable primary source in research. Since I also explore how art can generate meaningful experiences to reflect on the post-conflict era in Colombia, it is important to have a framework that emphasizes the power of arts in society. I specifically used my artmaking to narrate my story related to the armed conflict, beginning with the story of my father.

An arts-based research design also consists of envisioning an approach, questioning, selecting sources of information, and then offering “interpretations with intellectual openness and creativity within practice, in essence, portraying new understandings textually, visually (Sinner et al., 2006, p. 1225). In my research, I did this through my art response denominated *visual inquires* and *informed sketches*. This was important for the design process of this investigation which grew organically from the literature review and artmaking practice and led to the questions and inquiries guiding the research. Following Creswell’s (2013) *emerging design*, my initial questions changed over the course of the research from a more ample set of questions to more precise art education-guided questions. On the same note, when creating the codes and themes, I drew on the participants’ responses, which helped me to organize the information visually and inspired my artmaking process (Figure 14). My artmaking had a significant role in the research process, allowing me to materialize my experience at *Fragmentos* and the

participants' contributions. To illustrate this, for the interviews, I embodied the moment by drawing a specific quote through participants' gestures. I was compelled to sketch the particular moments that impacted the research process and made a significant contribution to the content. I drew participants discussing, which led me to have greater clarity in the visualization of the interviews and later in my data analysis phase. These sketches are a response to the emotive, affective, sensorial moment itself.

Figure 14

Visual Journal. Sketching Participants Responses Based on Interviews

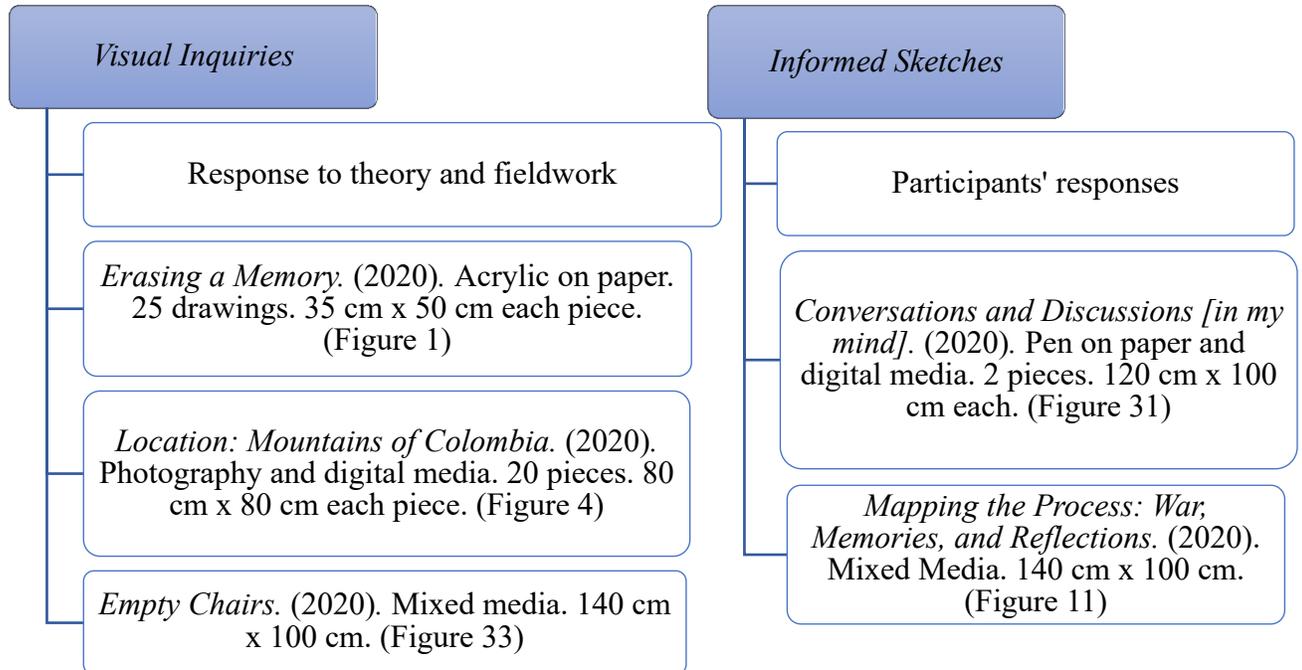


Note. Right: Clemencia Echeverri defining *Fragmentos*. Left: Esteban Peña's opinion regarding *Fragmentos*.

To ascertain the different techniques and art approaches I was conceiving while doing research, I decided to create two series of art pieces: (a) *visual inquiries* and (b) *informed sketches* (Figure 15). The artworks are described in detail in the following section.

Figure 15

Visual Inquiries *and* Informed Sketches

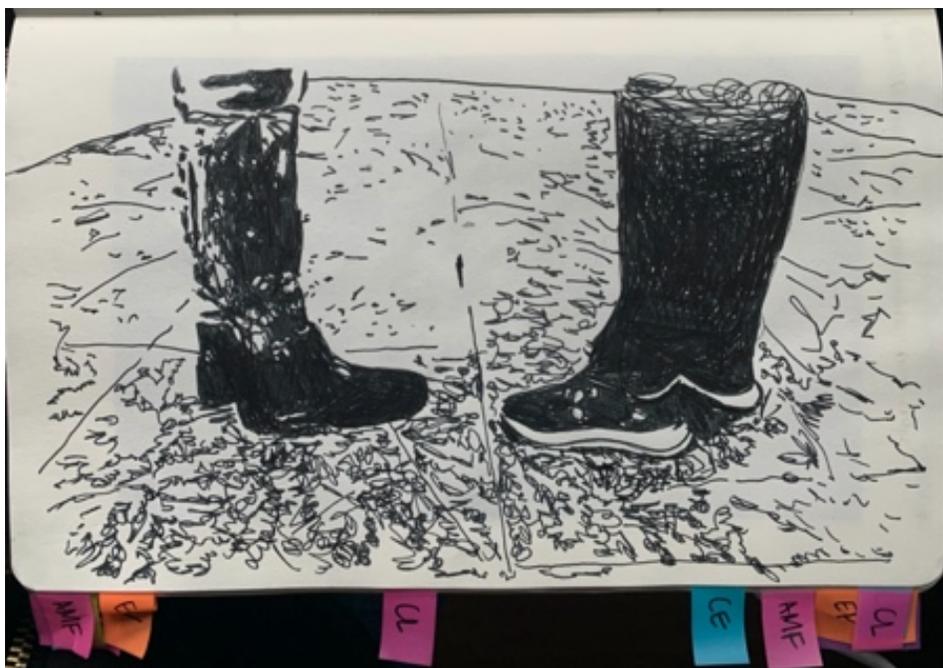


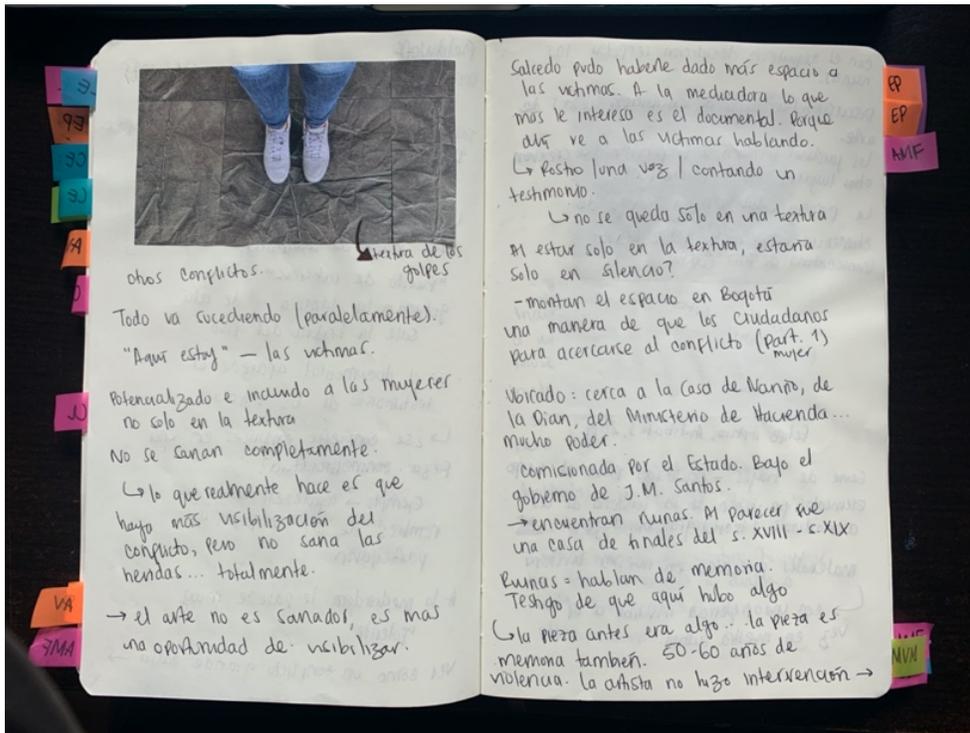
ABR has a critical social justice component in the sense that it makes the findings more accessible to people in multiple forms of expression beyond text (Leavy, 2019). My intention as a researcher is to use images that can captivate and intrigue the reader's imagination, and by doing that, I seek to create more questions about the topic that is being represented or symbolized, opening the conversation to multiple, diverse perspectives for interpretation. Considering the activities of drawing, sketching, creating digital compositions, and painting as valid data to include in my research allowed me to approach researching *Fragmentos* in a non-traditional way (Sinner et al., 2019). Art not only generated a space where I was able to interpret *Fragmentos* in a clearer way through my senses (Figure 15), but it also allowed me to establish stronger relationships between the responses of the participants. This process, as an aesthetic

encounter, helped me shape the research process through hands-on inquiry. As White (2007) explains, aesthetic learning is “the meaning-making that emerges from aesthetic encounters and its educational value” (p. 3). That being said, meaning-making occurs from the analysis of an artwork and also from one’s encounter with the artmaking process, highlighting its educational value. As seen in Figure 16, I sketched my experience visiting *Fragmentos*, adding notes and photos of my experience of walking throughout the space.

Figure 16

Visual Journal. Interpreting and Sketching the Experience (Fieldwork)





Note. Top panel: In-situ sketch of visitors stepping on the melted guns. Bottom panel: Fieldnotes and photos. In the text I explain in detail my experience of walking throughout *Fragmentos*.

Taking these ideas into account, it is necessary to emphasize that my research is about human behaviours, social relations, and a controversial topic in the Colombian context. For this reason, ABR allows me to have the broader perspective suggested by Sinner et al. (2018): “together we are thinking about, with and through the visual, focusing attention on practices that are reshaping our understandings of intellectual exchange in an effort to open deliberations, considerations, imaginations, and potentialities for different ways of doing research” (p. 7). On the same note, according to Hernández-Hernández (2008), exploring the human experience outside of the objective and scientific research approach has provoked other narrative forms that represent geographies of human experience that had been hidden under the cloak of objectivism and questions about what is or can be researched. *Fragmentos*, as a counter-monument that holds

an ample and controversy history of violence, needs a methodology that can render the complexities of the self-being in relation to national identity and “transcend set boundaries of thought” (Sinner et al., 2019, p. 5).

Acknowledging the arts as a reliable source of knowledge, and with my goal of learning innovative ways of expressing research through drawing, I decided to enroll in an online experimental drawing workshop (from June 8, 2020 to August 3, 2020) taught by Professor Lucas Ospina at the University of the Andes. The eight-week workshop allowed me to share the drawings I was creating as part of my research to receive useful and critical feedback that shaped the ideas and the final artworks. During this process, I was invited to think about the materiality and the format of the drawings and to contemplate the possibilities of exhibiting and printing the work, as well as the size, colours, and all related production considerations. Through a disciplined and consistent process of daily sketching, I was able to assess in a more direct way the creation process I was undertaking as an arts-based researcher. This workshop helped me push my boundaries by drawing daily and by adding more information to my visual journal: sketches that were not necessarily made in-situ at *Fragmentos*. This provided me additional tools to refine the technique that I intend to address and also to communicate the ideas I had in mind. To assess and keep track of my process, I followed the data collection, data analysis, and validation strategies proposed by Creswell (2013): *prolonged engagement and persistent observation in the field, triangulation, peer review or debriefing, and member-checking*. This is discussed in detail in the next section.

Data Collection

Stake (1995) and Merriam (1998) state that the data collection phase consists of observation, interview, and document review. In this investigation, the data collection included

first-hand observation at *Fragmentos* (fieldwork), conducting a total of six interviews, analyzing the literature, and creating my art response. These steps were overlapping, and it was an iterative process, as explained by Creswell’s (2013), “The process of data collection, data analysis, and report writing are not distinct steps in the process—they are interrelated and often go simultaneously in a research project” (p. 182). For my research, the data collection was a constant process of reflection in which the different moments of the data collection happened simultaneously. For instance, I was still conducting fieldwork when I did the first three interviews, and I created art responses while analyzing the literature.

Figure 17

Visual Inquiries *Process*



For the artmaking process, I created *visual inquiries* (Figure 17) as part of my data collection phase, in which I produced artworks as a response to the theory and literature. I developed a set of digital compositions and paintings that respond to a specific fact as a means of interpreting, understanding, and informing my study through aesthetic practice (Boyd, 2010; Lachapelle, 2011; Sinner et al., 2019). Moreover, *visual inquiries* symbolized specific events related to the history of violence in Colombia. Thereby, I drew on the tensions I was encountering by investigating an aesthetic response. In this way, I created tensional dispositions between the form and the content of each image by creating the opportunity for embodiment. For instance, at first sight, the images may seem simple, but their content underlines the history of

violence and also some of my personal story. *Fragmentos* was a platform on which to build these themes which demonstrates how reflections can be made through experiencing the space itself.

This study is framed by an ongoing researcher reflexivity, in which “a researcher examines and explains how they have influenced a research project through their social status, situation, and the experiences they bring to the project” (Van den Hoonard, 2015, p. 206). In this way, I located my personal story within a broader narrative by articulating my experience with the history of violence in Colombia. For instance, I created *Erasing a Memory*, acrylic on paper, a series of portraits of a disappearing face, alluding to when my dad was the victim of an attempted kidnapping. Then I created *Location: Mountains of Colombia*, a set of digital compositions referring both to the kidnapped people being held in the mountains and the breadth of the word mountain. In the artwork *Empty Chairs*, I represent the failures and ruptures in the peace agreements that were conducted between 1982 and 2016. Beginning with my personal story, I then draw on a greater narrative and locate myself within the history of violence. These artworks will be explained in-depth in the visual analysis section in this chapter.

Data Analysis

When combining qualitative and arts-based approaches, analysis and interpretation, Sullivan (2006) argues that we need to be systematic and rigorous yet inventive to reveal rich complexity of the imaginative intellect. Additionally, the analysis and interpretation processes in arts-based research are used to create relationships between “the data (the experience of the phenomena), knowing (theory), doing (praxis) and making (aesthetic creativity)” (Savin-Baden & Wimpenny, 2014, p. 65). This prompted me to create drawings from the data I was examining. The comments from the interviews were analyzed and compared across interviews. I based my process of data analysis based on Creswell’s (2013) process:

Create and organize files for data; read through text, make margin notes, form initial codes; describe the case and its context; use categorical aggregation to establish themes or patterns; use direct interpretation; present an in-depth picture of the case, using narrative, tables and figures. (p. 190)

I established preliminary codes arising from the data to describe the content; these themes were identified across the interviews, artworks, field notes, and theory. In order to assess the information, member-checking was required in the interviews. I kept track of my interpretation of the data and what participants shared.

During the data analyzing phase, I was able to learn through experience and reflection which forms of analysis work better for the research (Stake, 1995). In this case, analyzing the data was a process of comprehending the different factors that comprised this research through comparing, interpreting, working together with the participants, and also by acknowledging my own experience at the space while doing fieldwork. For Merriam (1998), data analysis is “the process of making sense out of the data . . . [which] involves consolidating, reducing, and interpreting what people have said and what the researcher has seen and read—it is the process of making meaning” (p. 178, as cited in Yazan, 2015, p. 145). This was done through organizing the interviews into themes and codes and highlighting participants' contributions. My artmaking in this phase was categorized as *informed sketches*. This group corresponds to a set of sketches envisioned during the interview transcriptions and analysis phase. It was an ongoing practice during the data collection as well throughout the data analysis (Figure 18). These images were conceived based on the interview data; for instance, participants' responses were analyzed through sketches.

Figure 18

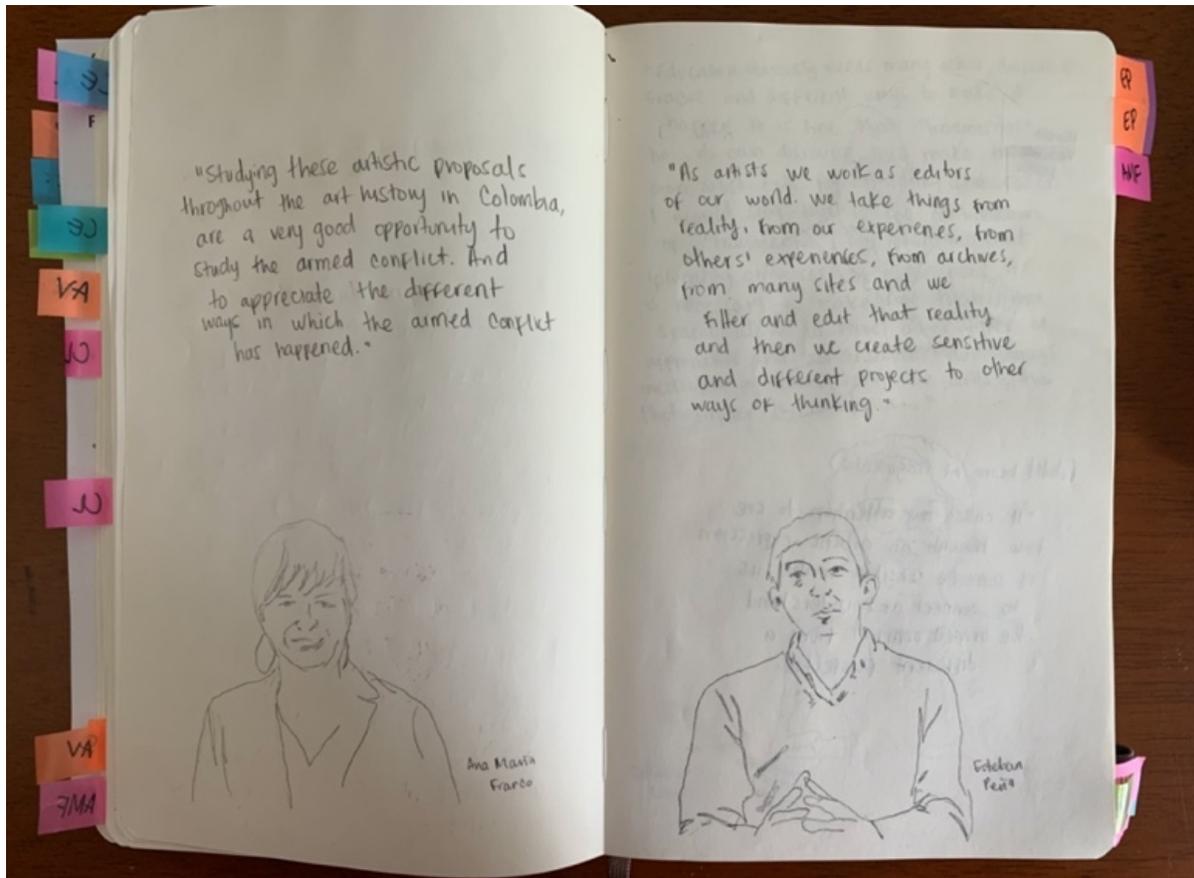
Informed Sketches *Process*



All interviews were designed to unpack the complexity of *Fragmentos*. Over time, I identified connections across interviews that suggested *Fragmentos* was a space for reconciliation, emotions, and peacebuilding. For instance, Figure 19 demonstrates how two interviews that were conducted on different dates and in different places can be seen together as part of a conversation, answering a specific question. The role of the artmaking, then, allowed me to approach the information being assessed in a different way, and thus, to analyze and create codes for subsequent interpretation. As stated by Hernández-Hernández (2019), “ABR becomes a space for acting, resisting, and reinventing. It follows a non-normative logic, to think and construct our gaze critically, in our particular space and time” (p. 65). In other words, this approach allowed me to attend to the uniqueness of each of the participants, emphasizing their responses and contributions.

Figure 19

Visual Journal with Participants' Sketches and Quotes



Note. Ana Maria Franco and Esteban Peña sharing their own point of view regarding the importance of making art to inform and teach about the history of violence.

The constant dialoguing with images helped me to understand the data from an embodied perspective. The act of using a pencil to draw a certain moment that I considered relevant encouraged me to think visually, which reinforced my understanding of the relationship between theory and practice. As Esteban Peña, one of the research participants, explained during his interview, "The fact of drawing is a fact of knowing . . . there is another type of approach in the

fact of making [the image], of recreating it, of comparing it. The image is understood in a unique way” (December 13, 2019). In the process of creating the image, I was analyzing a specific quote and I created each drawing with the goal of representing my interpretation of the participant’s intention. A total of 23 sketches were completed, bringing to the fore key concepts including reconciliation, peace education, the controversy *Fragmentos* generates, and the hope for peace in our country. I discuss this further when I interpret the data in Chapter 4. After the sketches were done in the reflective journal, they were digitalized and added to this thesis as an integral part of understanding and rendering the study, which led me to create *Conversations and Discussions [in my mind]* and *Mapping the Process: War, Memories, and Reflections*.

Validation Strategies

I based the criteria for validating this study on the standards of validation and evaluation suggested by Creswell (2013). First, I completed *prolonged engagement and persistent observation in the field*, by conducting fieldwork as a complete observer at *Fragmentos* from December 5, 2019 to January 13, 2020, which allowed me to visit the space a total of 15 times (Appendix A). It is important to note that I went to *Fragmentos* as a direct observer of the space, which means I took notes on how visitors and mediators were interacting and how I perceived and experienced the space to understand *Fragmentos* as a learning site.

Second, I used *triangulation* to make sure multiple sources and theories corroborated evidence and to compare my visual journal to the interviews. I analyzed the experiences and contributions of the three categories of participants for this study as well as my experience at *Fragmentos*. After creating the themes, I located evidence to document each theme through different sources of data. This allowed me to shed light on specific concepts such as reconciliation, teaching for peace in challenging situations, and counter-monuments as learning

sites. From the themes that emerged, I did a literature review that supported the evidence. In Chapter 4, I explain each theme and the literature reviewed to support the respective claims.

Third, I employed *peer review or debriefing* in which I received feedback from my participants and colleagues. Participants suggested articles and notes relevant to the study, and colleagues read the document and asked me questions about methods, interpretations, and the research processes. Concerning my artmaking, I attended an online drawing workshop in which I had constant feedback from the professor, an art critic, and from other artists who were participating in the workshop. This helped me to shape the visual expressions I was creating throughout the research. I kept written accounts of the observations made by colleagues, participants, and art critics in our “peer debriefing sessions” (Creswell, 2013, p. 251).

The last step I used for validation was *member-checking*. Participants were asked to check the document to ensure their voices were accurately represented and also to verify the credibility of the findings. Creswell points out the importance of acknowledging the participants’ contributions by inviting them to edit, critique, and make observations during the process. In this regard, participants were invited to edit the transcripts on two specific occasions: after the interview was done and when the first draft of the thesis was ready. Once all the participants agreed, the thesis was submitted to the committee. The final version was also shared with each of them. As a researcher, I am interested in respecting and accurately interpreting the participants’ points of view.

Methods

Fieldwork at Fragmentos: Stepping on Melted Guns

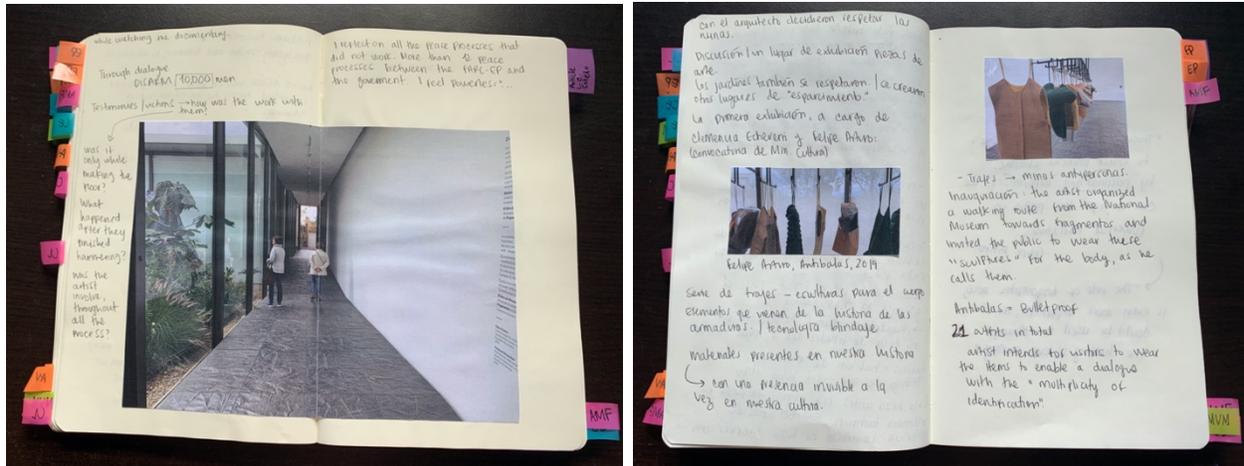
The fieldwork started on December 5, 2019 and was finished on January 13, 2020. I received an invitation letter to conduct the fieldwork during this time (Appendix B). I took the

role of a complete observer, which is most useful in “research involving public spaces” (Van den Hoonard, 2015, p. 83). In other words, I did not interact directly with visitors to *Fragmentos* or make my presence as a researcher known within the setting. I attempted to become a complete observer by taking notes on how the audience was interacting with *Fragmentos*. As part of my fieldwork, I did a reflective journal of observations, with visual responses, sketches, reflective notes, photos, and related documentation. This helped me to map my story for the later creation of my artworks. It also allowed me to analyze my own experience by creating a series of drawings, which conceptualized the body of work being analyzed in this research. Being at *Fragmentos* and experiencing the space the magnitude of the counter-monument for a long period of time was necessary for the investigation process.

To assess the validity of my interpretations, my visual journal was fundamental. As a reflective researcher, I went back to the visual journal, highlighting moments within the interviews and making connections across them. That inspired the artmaking, which evolved in an organic way in response to what I was hearing in the interviews as well as what I wrote during my observational study at *Fragmentos*. This connection between the visual journal and the interviews made my visual responses possible. My process was sequential: I kept the date of each visit to the space along with as much as information as I could provide about the day. I had multiple conversations with visitors and guides at the space. After I finished my fieldwork, I organized the information according to the themes I created for the interviews. Highlighting with colours and the participants’ initials, I was able to envision a clearer way to carry out the analysis of my reflective journal (Figure 20).

Figure 20

Visual Journal, Page 14 and 18



Note. Left: Visitors walking down the main hall. Right: Analyzing the art exhibitions at Fragmentos. The photos correspond to the artwork Antibalas by Felipe Arturo.

Participants

There were three categories of participants with a total of two participants in each: (a) artists, (b) educators, and (c) researchers. This categorization was made to explore the value of *Fragmentos* as a pedagogical space. I sought to interview participants whose expertise could add to the validity and reliability of this research (Creswell, 2013). Since all of the participants were Colombians, we communicated in Spanish. Each interview was audio recorded with the participant's consent (Appendix C) and included up to 10 questions related to the history of violence, the role of the arts and education in it, and *Fragmentos* as a pedagogical space (Appendix D). The participants had the option of using their name or a pseudonym to identify them in the study. For this research, they all agreed to use their full name.

I began contacting the participants via email once the university research ethics certificate was approved by the Concordia University Ethics Committee in October 2019 (Appendix E). I scheduled interviews in person and by phone, at the participants' discretion, with a total of six contributors. The interviews were guided by, but not limited to, sample questions that explored how the participants responded to *Fragmentos* and its potentiality as a pedagogical space. Each participant was able to direct the conversation, which allowed them to share their personal experiences. The interviews lasted between 20 and 62 minutes (Appendix F).

Participants were included in the data analysis phase through a process of verification (member-checking). Through an ongoing feedback loop, the research ensured rigour at each stage of the process. A follow-up interview was at the participant's discretion, but in this case was not necessary. I transcribed each interview and returned them to participants for member-checking. Participants were invited to edit the transcript as needed, and once member-checked, the interviews became data for the study. Participants were also invited to edit their quotations in the last version of this thesis. Once all participants agreed on what was stated under their names, the thesis was submitted to the committee.

Artists. The participants from category (a) were the artists Esteban Peña and Clemencia Echeverri, whose creative practices have been related to the violence in the country. More specifically, one of Peña's latest artworks *Imágenes que se desdibujan en el tiempo* (2018) represents iconic photographs of events that have marked the history of violence in Colombia. He creates these images based on different materials, such as eraser and ash, to link the materiality with the concept of erasing and forgetting violent events in the country. As an artist, he questions the way historical memory is consolidated through images. Peña is also an assistant professor in the Art Department at the University of the Andes. The second participant was

Clemencia Echeverri, a consolidated artist with an ample history of artmaking related to the history of violence of Colombia, and whose artwork entitled *Mourning* (2019) was exhibited at *Fragmentos* in 2019. Echeverri was among the first artists to exhibit at *Fragmentos* and has worked as an art professor at undergraduate and postgraduate levels at the University of Antioquia and the National University of Colombia.

Educators. Within the category of educators (b) were Ana María Franco, a professor at undergraduate and graduate levels, and Nydia Pérez, a high school art teacher. Franco, who holds a PhD in art history, is currently an associate professor in the Art History Department at the University of the Andes. Her expertise is in Colombian modern art history. She has also explored incidences within the history of violence as well as postwar abstract art in Latin America. Nydia Pérez, a high school art and performance teacher from Colombia, has carried out projects based on the resolution of the conflict in vulnerable regions in Colombia and she has done field trips with her students to *Fragmentos* as part of her art curriculum. The experience Nydia has had with her students adds to the pedagogical aspect of this research. I selected Nydia to gain insight into her experience as an art teacher while visiting *Fragmentos*.

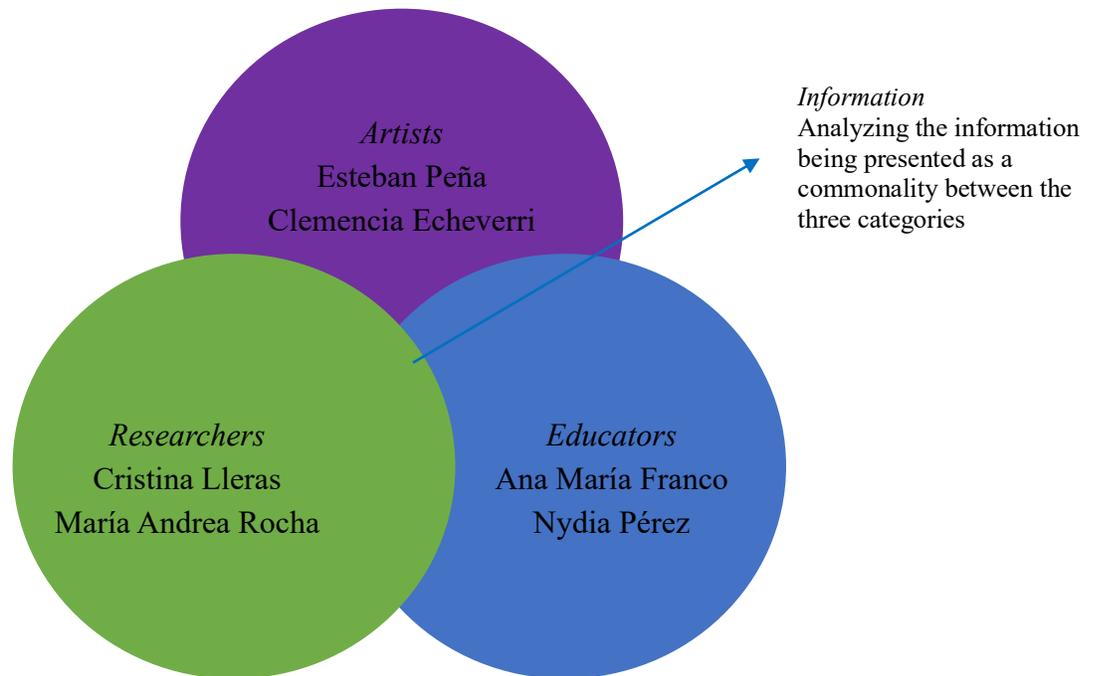
Researchers. The researchers, category (c), consisted of two scholars whose expertise is related to the study of the armed conflict, peace studies, and museum education in Colombia. Cristina Lleras, who holds a PhD in museum studies, is a curator and museum expert in Colombia and is part of the museology team of the National Museum of Memory. Lleras has conducted research regarding victims' symbolic reparation, armed conflict, and reparation in Colombia. She has also worked as the Manager of Plastic and Visual Arts at the District Institute of the Arts (Idartes) of Bogotá, and she has taught classes in museology and curatorship at the National University of Colombia and the University of the Andes. The second participant, María

Andrea Rocha, was the head of the Pedagogical Department at the Centre of Historical Memory in Colombia and has developed research on the importance of pedagogy within the post-conflict period in Colombia. Rocha has worked in different regions of the country to develop and implement pedagogical materials for schoolteachers to support work in their classrooms on the historical memory of the armed conflict. She is particularly interested in the transformations, impacts, and struggles that occur in education in times of transition and peacebuilding. Her experience as a scholar of pedagogy was essential to this thesis.

These three different groups were conceived to find the commonalities between them, as shown in Figure 21. I specifically looked at the overlapping space created across the categories, without leaving aside the individual opinions, stories, and experiences that all participants shared. Participants from the three categories expressed key concepts about the importance of interacting with art to learn more about the Colombian conflict and peace. They were invited to answer questions such as: From an educational perspective, how do you think *Fragmentos* could approach education for peace in Colombia? How would you use *Fragmentos* to talk about the conflict in Colombia? As an artist, how would you address your creative practice to generate reflections and dialogues related to peace and conflict?

Figure 21

Categorization of Participants



This study, being informed by the three categories of participants, allowed me to see *Fragmentos* from multiple perspectives. In other words, each category of participants contributed their expertise to reinforce the potential of *Fragmentos* as a pedagogical space. The commonalities and the differences between participants are relevant to understanding this process of coding and theming. I attended to both the common and the distinct by mapping out both steps. If I had attended only to the commonalities, I would not have shared the fullness of these experiences and the light they shed on the different interpretations of *Fragmentos*. I represented this through the sketches I created of the participants.

It is important to note that these categories helped me shape the way I was informing the research process. Even though every participant could be categorized as artist, educator, or researcher, these categories were looking at their specialties. In this sense, the predominant

contribution of artists (Peña and Echeverri) was towards the artworks and the creative process, the educators (Franco and Pérez) were predominantly offering pedagogical insights, and the researchers' perspective was primarily looking at the analysis of the work (Lleras and Rocha).

Art as a Data Source

To what extent can the arts account for a research process? How can the arts inform the research process? “How can a practice of documentation escape from linear thinking and ways of seeing the world?” (Hernández-Hernández & Onsés, 2017, p. 61). Motivated by these questions, I was able to understand the concept of using my own art as a reliable source for understanding the data collected for this study. I started organizing my artmaking as a response to what I was collecting throughout the research.

While I was reading, researching, and understanding the Colombian armed conflict, I found myself reflecting on images, articles, and testimonies that had a significant impact on me personally, and in this way, influenced the due care and attention I brought to my students, or simply, the way I was doing research. Images and articles documenting the slaughter of victims, war scenarios, violent moments, and strong-impact images demonstrate how harmful the armed conflict in Colombia has been throughout the years. As Sontag (2003) explains, to watch the constant representations of atrocities, as a daily commonplace, makes some viewers inured to violence. The daily description of violence erodes the perception of the viewer. In my case, these images inspired, as proposed by Sontag, a visual response to the violence. Moreover, each piece acts as a response to what was observed and analyzed during the data collection and data analysis stages. Some images summarize articles about the conflict that somehow marked me, *visual inquiries*. Other pieces are images that reveal meaningful conversations between participants, *informed sketches*. Beyond that, I seek to transmit a positive perspective, sharing the hope that

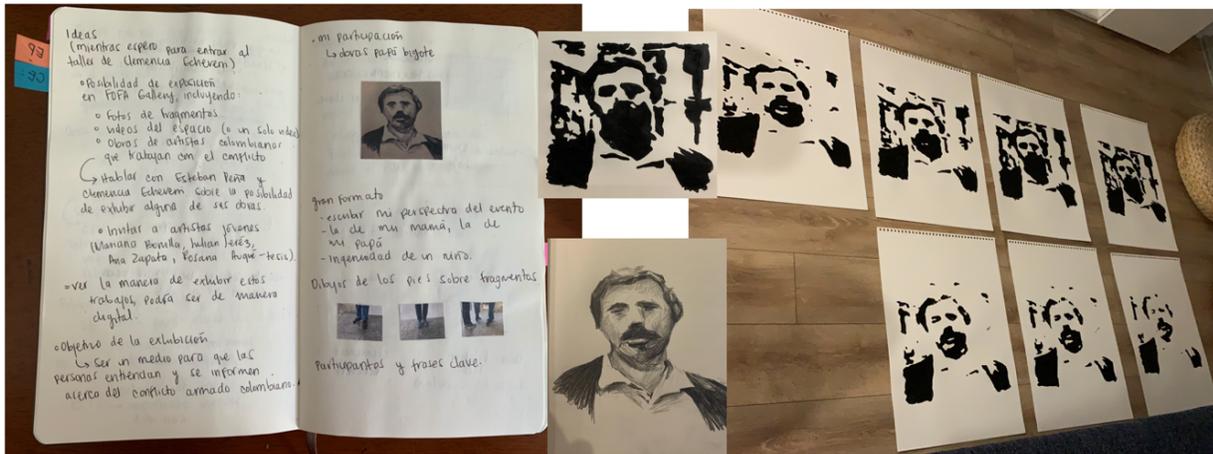
many of the participants gave to me: a message of hope for promoting peace education through art.

I based my artistic practice drawing on the experience at *Fragmentos* and the reflective journal has an essential role in this (Figure 25). Each of the artworks' preliminary ideas were conceived at *Fragmentos*. For instance, *Erasing a Memory*, in which I erase my father's face, was conceived as a metaphor for the melting down and erasing of the weapons. It is important to note that in my artistic practice, I begin by acknowledging that I am a privileged Colombian that did not live the conflict first-hand. I did not live close to the dangerous places nor was I forced to go to war, as many children and youth in Colombia were obligated to do, often by force (Cifras Unidad de Víctimas, 2019). However, I felt the repercussions in other ways: my dad was the victim of a kidnapping attempt, one of my friends was hurt when the FARC-EP detonated a bomb in Bogotá in 2003, my dad's friend was kidnapped and then murdered by the FARC-EP, and my mom's friend was kidnapped and held for seven years by the FARC-EP. This violence by proximity was normal to me. It took me some years and living far away from my country in Canada to understand this is not normal, but it has become normalized. As Colombians, we all felt the repercussions and have been affected directly or indirectly. Inspired by the way artists such as Doris Salcedo, Esteban Peña, and Clemencia Echeverri take a conflict and create art out of it to generate reflections about the Colombian armed conflict, peace, and the post-conflict, I created this series of drawings that evoke my own memories of war and my process while experiencing *Fragmentos* as a space. In the following section I explain the three artworks corresponding to *visual inquiries* and the two artworks catalogued as *informed sketches*.

Visual Inquiries: Responding to War Scenarios

Figure 22

Artmaking Process for Erasing a Memory



Note. Left: Notes and ideas to create the artwork. Right: First drawings of my dad's face, disappearing slowly, leaving only his moustache.

Erasing a Memory. In this artwork, I reflect on a personal story that marked my childhood. I recreate my dad shaving off his moustache in 1995 to prevent being kidnapped. Instead of removing his moustache, his face disappears. I repeatedly created 25 drawings out of the same image of my dad by just remembering (representing the number of years from 1995 until now, 2020). Each drawing has fewer elements, until the last one almost disappears from the white paper, leaving only my dad's moustache. As the moustache remains, I am inverting the memory of the missing moustache. It is a way for me to create a metaphor of the traces of war in life stories and in my life story. The artmaking process, as shown in Figure 22, served as catalyst of this event in my life, allowing me to reflect on how memories of war have stayed with me.

Figure 23

Detail of Erasing a Memory



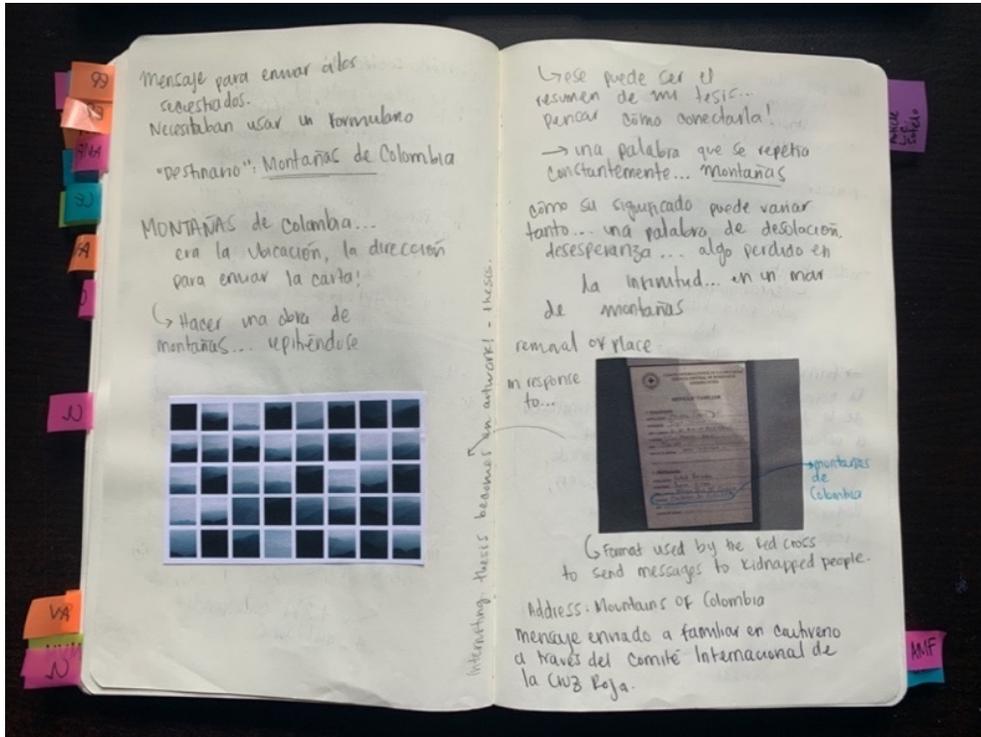
Note. Details of the first six drawings of my dad with a moustache. In total there were 25 drawings. To see the complete artwork, see Figure 1.

Location: Mountains of Colombia. As part of *visual inquiries*, this artwork was inspired by how difficult it was for families to communicate with a kidnapped person. Connecting my story to a broader narrative, I created a series of mountains to investigate further the implications of physical, social, and communication barriers caused by kidnapping (Figure 24). The Red Cross facilitated the written communication between kidnapped people and their families. Families were encouraged to write letters; although the message was limited to family news, it gave hope to people and it was the only way for them to keep in touch. Due to the unknown location of the kidnapped, the letters could take months to arrive and even longer to be answered, and some never were answered. The person interested in sending the letter had to fill out a

document with some specifications, such as the address. Family members had no option but to address their letters to “mountains of Colombia.”

Figure 24

Artmaking Process for Location: Mountains of Colombia



Note. Preliminary ideas for the artwork. Right: Photo of the format used by the Red Cross to send messages to kidnapped people.

The impotence of not knowing the whereabouts of the kidnapped person and the magnitude of the word “mountain” as a physical and metaphorical formation have led this reflection and art response to consider the countless possibilities for the location of the kidnapped individual and the hope people held that the kidnapped people would be freed. In this specific case, this artwork served as a way to get closer to facts that struck my attention. My

interest in generating these visual images is to provide the viewer with the context of how this artwork was inspired by the facts whilst collecting data. As stated by Hernández-Hernández (2019), understanding arts-based research gives us, as researchers and artists, the potential to unfold “ways of holding the complexity of human experiences; and to use non-totalitarian narrative strategies that enable reflecting on different sources and references collected through various research methods to configure the narrative accounts” (p. 61). This artmaking allowed me not only to comprehend the contextual historical approach to the armed conflict, but also motivated me to generate creative practices and thus share information in a creative, varied way, with reflexivity (Creswell, 2013). Artmaking became a key component throughout the research process.

My intention is not to reveal the meaning behind the image at first sight. On the contrary, I seek to make the viewer curious to know what is hiding behind the apparently quiet mountains. Hence, I created a new image using digital tools (Photoshop and Adobe Illustrator) to recreate mountains. Each representation corresponds to a photo of different mountains ranges but, at the same time, creates a triptych of one single mountain range in the composition (Figure 25).

Figure 25

Detail of Location: Mountains of Colombia



Empty Chairs. Repetition is a key concept that has a strong bearing on my art practice; it is a parallel act to the peace agreements, the dialogues, and the failures. On August 29, 2019, three FARC-EP members announced that they were taking up arms again, accusing President Ivan Duque of failing to uphold the 2016 accord that sought to end a half century of war. This news made me remember and revisit all the times the peace dialogues have been crushed and have failed, just in my lifetime. The armed conflict in Colombia has been complex, and many of us still have hope that we will not repeat, once again, the spiral of violence that has too-often returned throughout the history of Colombia. As part of *visual inquiries*, *Empty Chairs* (Figure 26) is a metaphor for the failed attempts at peace agreements in Colombia. There were a total of six failed peace agreements between the FARC-EP and the government. The empty chair represents the absence of someone who should have been there to discuss the possibilities of peace, but was not there.

Figure 26

Artmaking Process for Empty Chairs





Note. Top panel: Visual journal sketches. Bottom panel: Sketches (mixed media). To see the final artwork see Figure 33.

Informed Sketches: *Conversations with the Research Process*

Conversations and Discussions [in my mind]. This artwork was inspired by the participants' responses. As part of *informed sketches*, it represents the conversations that did not happen but are my imagined extensions of participants' responses. That is, I drew out metaphors of meaning that had pedagogical potential and explored the main concepts further to construct themes such as empathy, reconciliation, and hope. This became a symbolic visual process of adding more and more artists, researchers, and teachers, connected, weaving together their

moments and conversations and visually displaying the entanglements of their contributions in relation to *Fragmentos* (Figure 27 and 28). I aimed to play with the colloquial expression in Spanish, *seguir el hilo de la conversación*, which means to follow up a conversation. It is a play on words between the word *hilo*, which means thread, and to follow up. The expression can be translated to “pick up a conversation where it left off.” For this reason, I created the drawings without lifting the pencil, so the same line was drawing each of the participants, representing *el hilo*. Sometimes the line had to go through the same place, or over some other participant, illustrating the exchange of ideas.

Figure 27

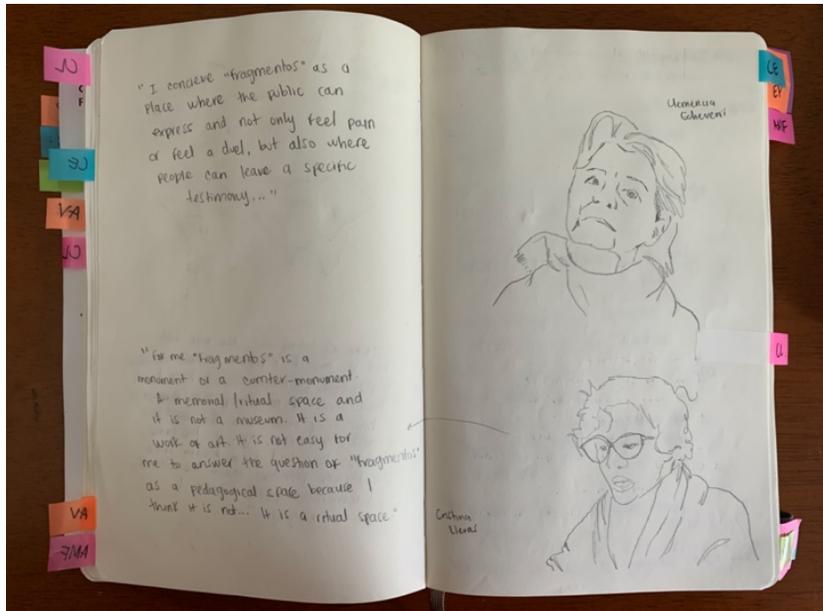
Artmaking Process for Conversations and Discussions [in my mind]. Pen on Paper



Note. Left: Participants' individual sketches. Right: Drawing representing the exchange of ideas.

Figure 28

Participants Interacting with Each Other in my Visual Journal

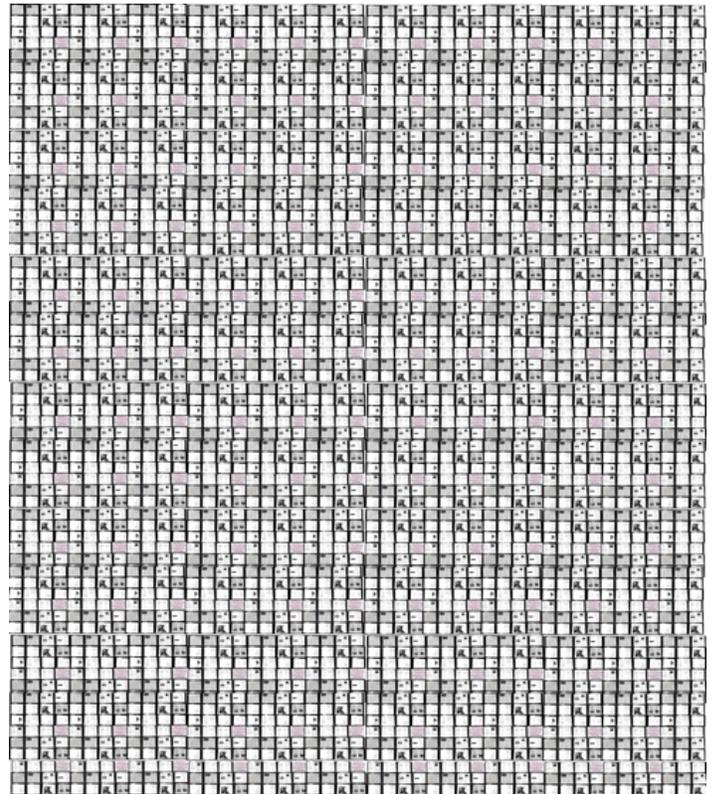


Note. Clemencia Echeverri (top panel) and Cristina Lleras (bottom panel) being represented in my reflective journal explaining their definition of *Fragmentos*.

Mapping the Process: War, Memories, and Reflections. This artwork represents my visual journal process and my role as a first-hand observer. It constitutes some of the 86 pages of my visual journal including personal notes, photos, drawings, and newspaper headlines related to the history of violence. I repeated each image until it was distorted. The repetition of pages of my visual journal represents the erasure of stories and the immenseness of violence (Figure 29). In this process I question the form in which the memories of war are consolidated. In this regard, this artwork represents the plurality stories and memories that can be generated from a specific event. The images need to be seen up close (micro perspective) to understand the content, but from distance (standard viewpoint) to contemplate the entire artwork.

Figure 29

Detail of Mapping the Process for War, Memories, and Reflections



Note. Left: Detail of the scanned visual journal. Right: Repeated images in different size.

Visual Analysis and Virtual Art Exhibition

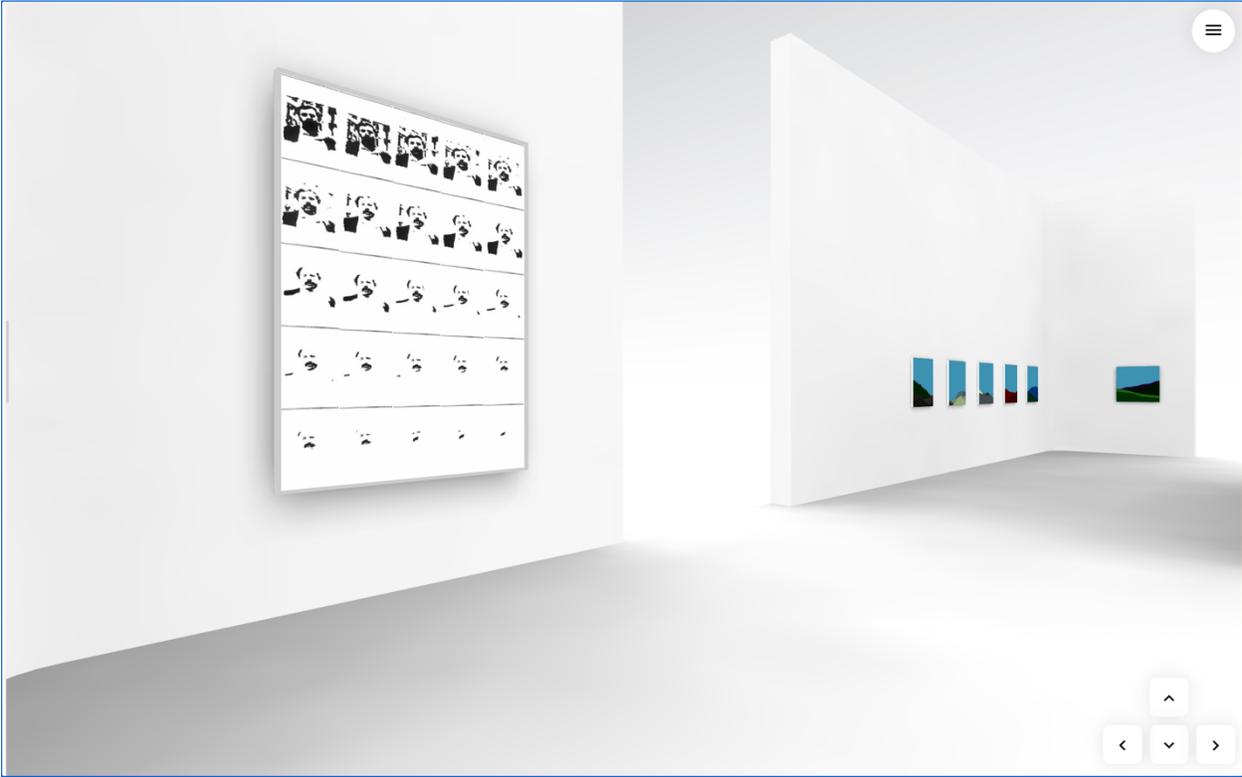
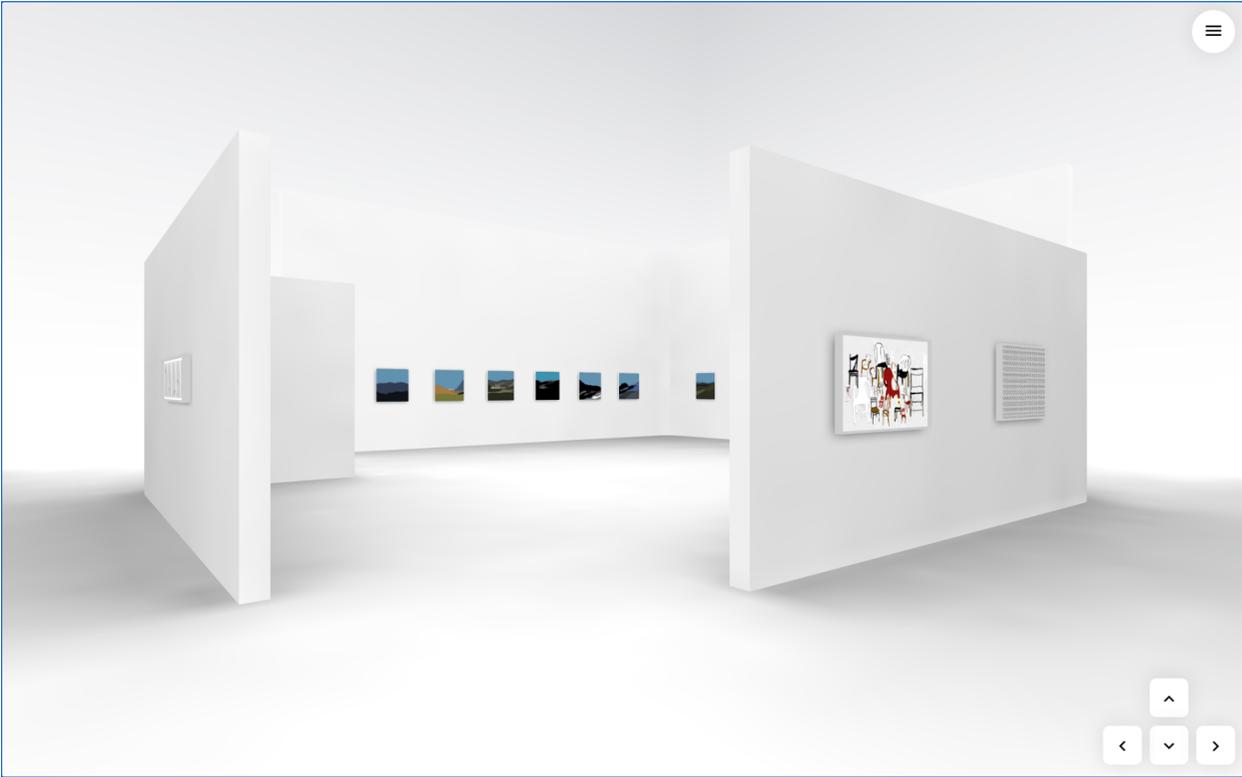
My visual analysis is two-fold: (a) I symbolize a fact related to the Colombian armed conflict to generate an image that can inform the readers about a specific event (*visual inquiries*); and (b) I used my artmaking to understand the participants' responses, creating dialogues and connections through drawing (*informed sketches*). As an artist, I seek to generate simple, visually flat images that can draw the viewer's attention. Once the meaning behind the work is known, my goal is to evoke a tension between the visual qualities and the content. As an MA student in

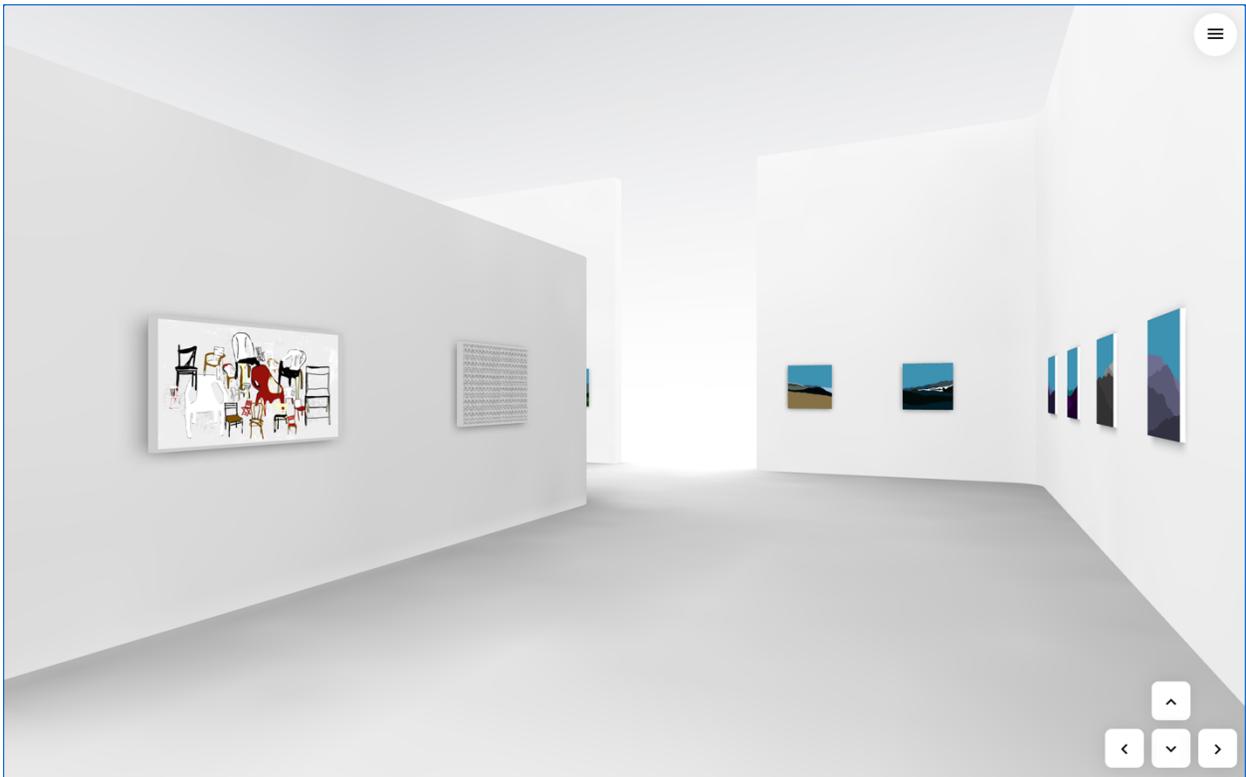
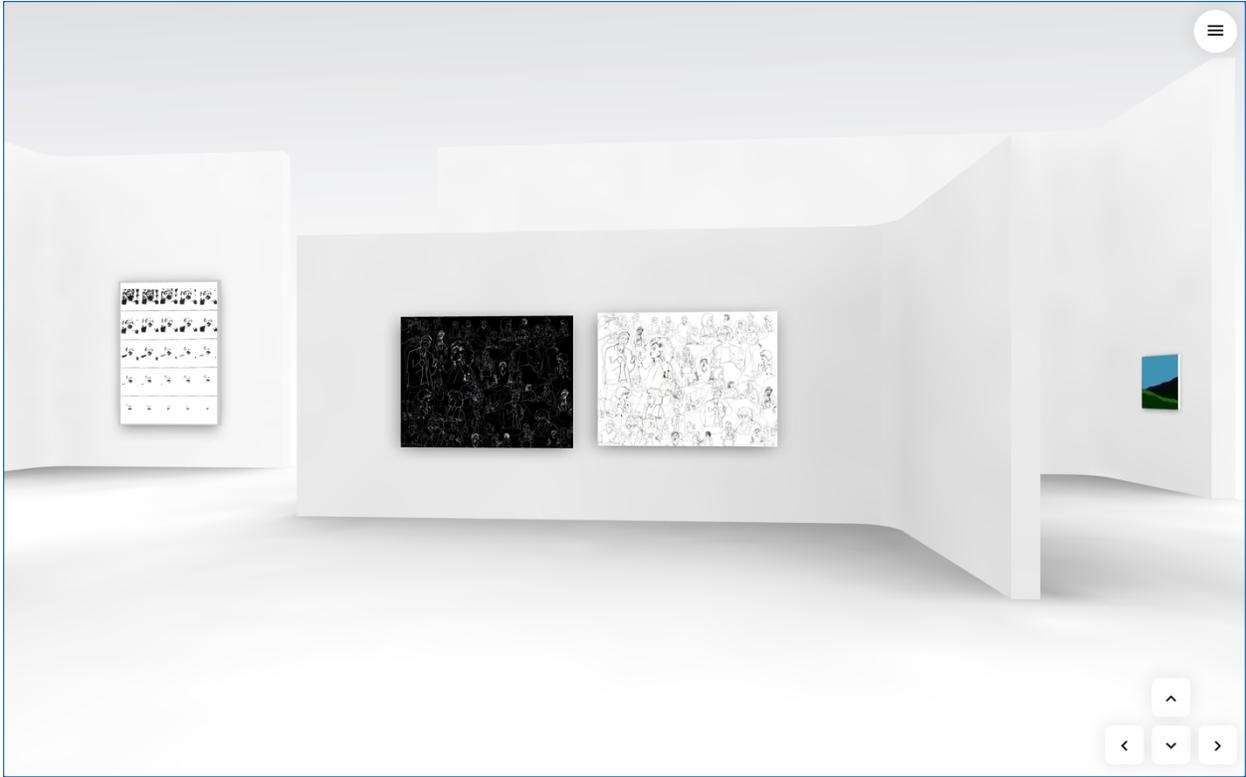
the Department of Art Education, it is important to recall how scholars see arts-based research as “the articulation of form and content” (Sinner et al., 2018, p. 7) and as a creative practice within the academic scholarship. This, by extension, is drawn from the varied creative arts in such way that is possible to shape and inform social research in the field of education (Sinner et al., 2006). In this specific case, the artmaking served to visualize the data as a significant stage of data analysis.

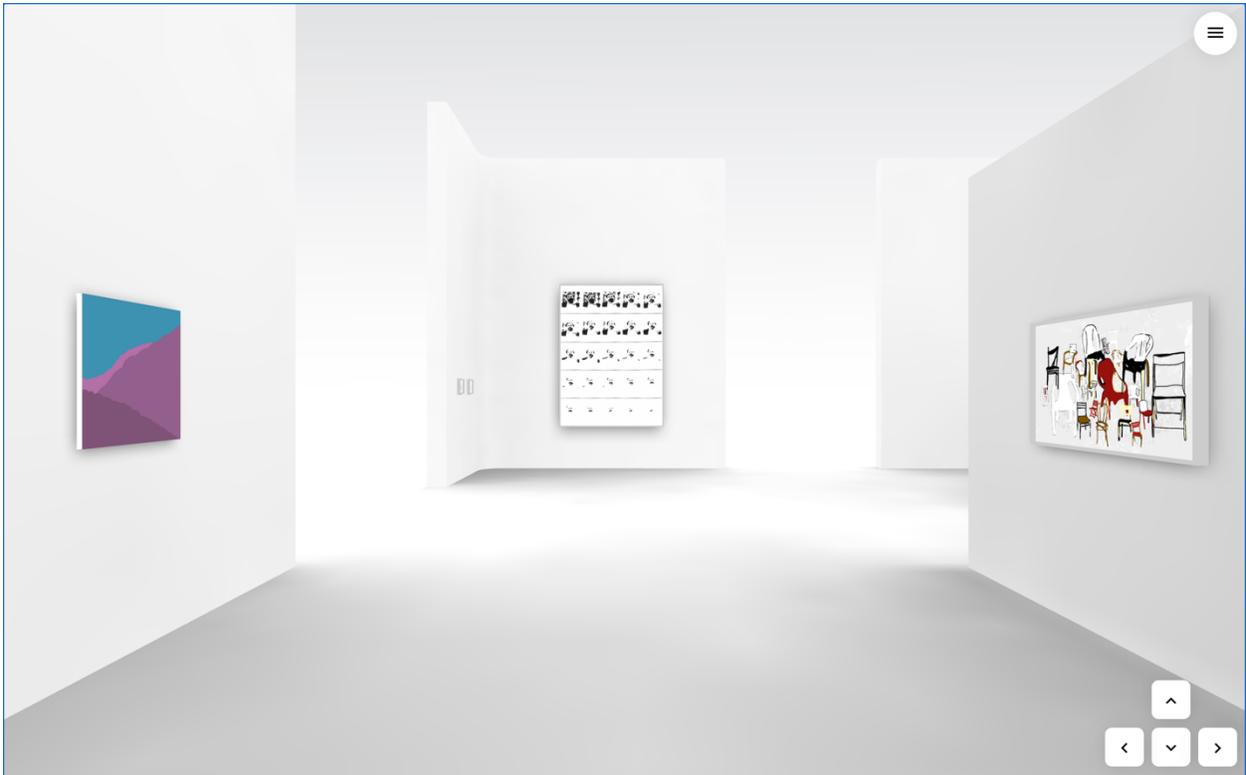
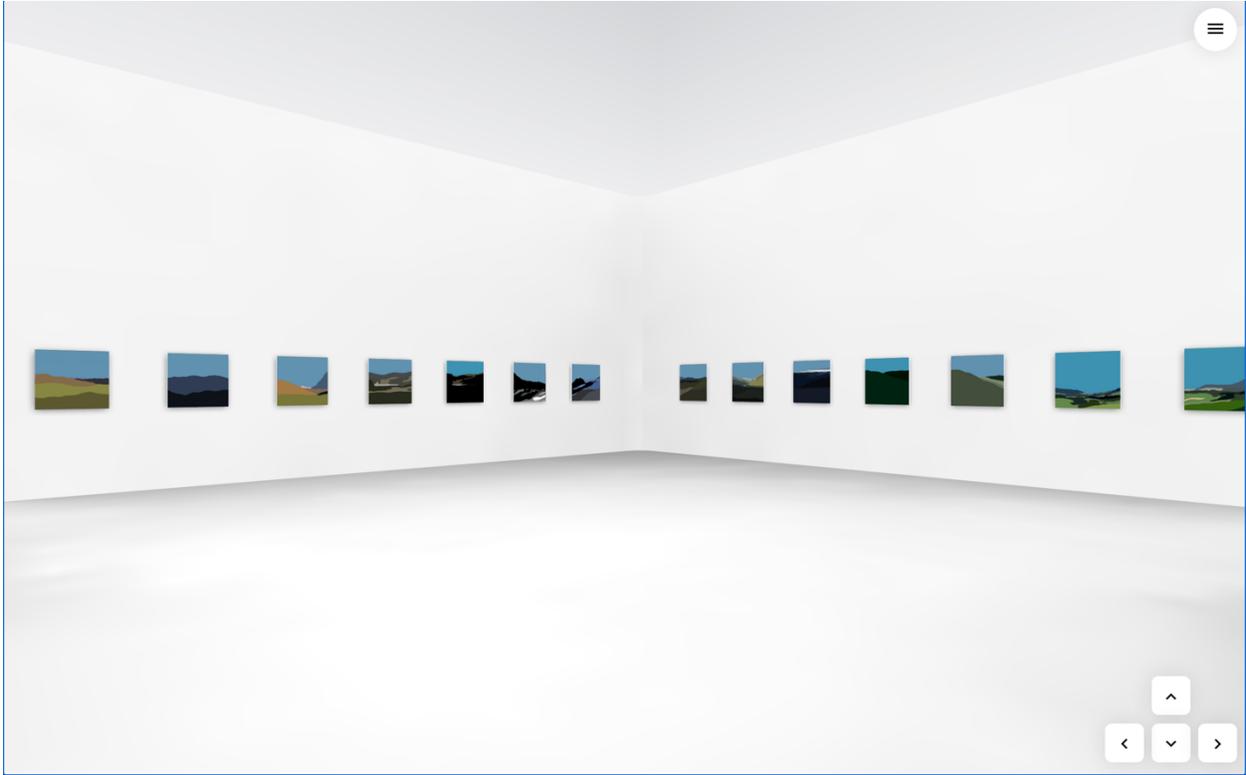
An exhibition was scheduled for the fall semester 2020 at Concordia University. Due to the Covid-19 pandemic, it is no longer possible. However, I created a virtual art exhibition with all the artworks (Figure 30). The virtual exhibition is also available at <https://artspaces.kunstmatrix.com/en/exhibition/2095792/a-message-of-hope>.

Figure 30

Overview Virtual Exhibition







Visual Prelude

Conversations and Discussions [in my mind]

Figure 31

Vargas, S. (2020). Conversations and Discussions [in my mind]. [Pen on Paper. 120 cm x 100 cm each]



Chapter 4:

Fragmentos as a Pedagogical Space: Analysis and Interpretations

This chapter is divided into three sections. First, I begin by explaining how I consolidated the data analysis phase and how my visual journal was pivotal for the research process. Second, the interviews and themes are described and analyzed, looking at how participants described their opinions about *Fragmentos* as a pedagogical space. Part three examines the importance of interpreting *Fragmentos*, gathering the contributions from participants, the theory, and my artmaking.

Fragmentos: Interpretations of Data Sources

The interviews and the visual journal were analyzed at different stages of my research. As Creswell (2013) explains, “Interpretation . . . represents a phase in qualitative data analysis involving abstracting out beyond the codes and themes to the larger meaning of the data” (p. 298). My aim as a researcher is to promote a greater understanding through not only the textual form but also through the visual. Using this process of analysis, I developed greater understanding of both spheres: the insights participants shared with me, and my own journaling of my experience at the space. This provided the research with a diversity of reflections and interpretations. The drawings informed my process of coding and creating the themes. In this regard, arts-based research offers “flexibility and interdisciplinary possibilities for researches in art education” (Torres & Saldanha, 2019).

Visual Journal

As a qualitative and arts-based researcher, observation was a key tool of data collection. For this reason, I wrote detailed records of what I observed, felt, and heard during the observational time at *Fragmentos*. This process helped to organize my thoughts. As I was writing

my field notes, I begin making sense of what I was seeing; “putting experiences into words inevitably requires some interpretation” (Van den Hoonaard, 2015, p. 92). During my time as a complete observer, I separated what I observed from what I thought or felt about it to provide a better understanding of the setting. I designed an “observational protocol” (Creswell, 2013, p. 166) to ensure both the descriptive and reflective notes were as detailed as possible. In my visual journal I kept track of the date and time of observation (Appendix A).

The exchange between my visual journal and the participants’ contributions was paramount to the visual responses I created throughout the process. My fieldnotes include the descriptions of emotions, drawings and memories of the conflict, opinions about the two exhibitions, information about the history of violence through personal artistic expressions, how I felt in regards to the testimonies I heard and in relation to my life experience, and reflections on how we can move forward and help address the post-conflict. I organized the themes visually as can be seen in Appendix J, which includes descriptions of the themes. The visual journal allowed me to make the ideas and concepts visual. To illustrate this, every artwork I created as a response to the research process was preliminary discussed and sketched in my visual journal. In the following section, I describe the themes for the interviews, and I also explain how my visual journal allowed me to shape the ideas in every step of the research.

Interviews

I followed Creswell’s (2013) guidelines for interviewing, which begins with *identifying interviewees* who can answer the questions of the study’s objective, determining what *type of interview* will be practical to answer the research questions, and finally *designing and using an interview protocol* to create an interview sample for each of the participants’ categories. After conducting the interviews, I transcribed our conversations and sent it back to the participants for

review. Following the process Creswell (2013, p. 184) describes as “winnowing,” I wrote notes and key concepts to help me organize the data in the first stage. I then employed Creswell’s suggestion to establish patterns and “look for correspondence between two or more categories” (p. 199). For instance, transcriptions were read several times to obtain a better sense of what the participant was saying for the later creation of codes. The process of coding consists of “aggregating the text or visual data into small categories of information, seeking evidence for the code from different data bases being used in a study, and then assigning a label to the code” (Creswell, 2013, p. 297). In other words, detailed descriptions were designated to develop a broader narrative to create the themes and compare them to the literature review. With the codes created, I constructed the themes (Appendix G). According to Creswell (2013), themes “consist of broad units of information that consists of several codes aggregated from a common idea” (p. 186). Bearing this in mind, themes were selected from each transcript according to their respective category (artists, researchers, and educators). Once all the themes were created, I began to interpret the data, which was represented in tables in an .xlsx (Excel book) file. The statements from each category were also exemplified by drawings that allowed me to interpret the data in a visual manner as shown in Figure 32.

The first theme of the interviews refers to the armed conflict in Colombia and the importance of teaching art, creating art, and researching art to understand how art contributes to the construction of the history of violence. The second theme describes the role of arts in fostering empathy in post-conflict Colombia. The third theme offers an in-depth analysis of *Fragmentos*. I explored everything from the characteristics of the space to a detailed description of the participants’ views of the role of the counter-monument in promoting peace education.

The fourth theme corresponds to the participants' observations and comments regarding their experience of walking on melted guns.

Figure 32

Clemencia Echeverri, Cristina Lleras, and Esteban Peña



Note. Digitalized sketches from the visual journal of the participants discussing *Fragmentos*

Theme 1: Creating, Researching, and Teaching Art in Challenging Situations

The first theme emerged from the responses of the participants in relation to the importance of art—being researched, taught, or created—concerning the Colombian armed conflict. This theme was supported by all participants; they all agreed on the importance of appreciating art expressions to generate knowledge related to the history of the Colombian armed conflict and to help face the post-conflict. To illustrate this, Franco explained “studying the artworks is an open door to studying the atrocities in Colombia . . . and an excuse to think about

this” (personal communication, December 11, 2019). Pérez, on the same note, explained “art plays a fundamental role. I feel that otherwise, we would only stay in reports by the government that are disclosed but are not read by the communities” (personal communication, March 9, 2020). Similarly, Rocha claimed “the artistic component and aesthetic languages to express the memory are crucial” (personal communication, February 17, 2020). On the other hand, Lleras added critically, “I think it is good that there are artists whose work is related to the conflict, but it cannot be the only access to information for the viewers” (personal communication, January 13, 2020). This position is confirmed by Sodaro (2018), Williams (2007), and Young (1992), who argue that the remembrance of atrocities should take many forms to reconstruct the story as completely as possible. For instance, as articulated by Peña, “artists have a different job than a journalist, a historian, or an anthropologist could have. The artist has a different capacity for narrating things” (personal communication, December 13, 2019). Artists are able to do this from a visual perspective. To illustrate this, it is important to recall Clemencia Echeverri’s exhibition *Duelos* held at *Fragmentos*. She directly illustrates what researchers and educators expressed from an artistic point of view: “*Duelos* updates the story of the armed conflict. It generates another face of the same problem from another place” (C. Echeverri, personal communication, December 14, 2019). As an example, Arboleda et al. (2017) argue for the importance of generating art experiences to help address post-conflict in society through including the history of violence in school’s curricula. Rocha (2018) makes a similar argument, explaining how in Colombian schools, the armed conflict is not usually included because of the lack of guidance and materials. Her argument is that textbooks are generally

not suitable for the purpose of dealing with such a complicated topic in the classroom . . .
the conflict is often approached from a detached perspective that succeeds neither in

fostering empathy towards the victims nor in helping students develop critical thinking.
(p. 45)

This is where *Fragmentos* presents an opportunity to learn about the armed conflict in Colombia and to create dialogues around the topic in a way that does not exist otherwise in the education system. By experiencing the space, students are welcome to share their experiences and develop an empathetic attitude towards others. To illustrate this, Nydia Pérez visited the space with her high school students in 2019 and they discussed topics that are often difficult to deal with, such as trauma experiences. They were able to experience the two exhibitions held in *Fragmentos* in 2019, *Antibalas* and *Duelos*. More concretely, in *Antibalas*, visitors were welcome to wear bulletproof vests and walk around the space. In this exercise, students recalled the murder of one of their classmates. Nydia reflected on the intensity of that pedagogical moment in our interview:

When we were there someone asked what if he had had a vest, how different would his story have been? That was one of the strongest reflections in that space. With that type of closer and more tangible interaction, students managed to share their experiences and talk more. It was a significant moment. (March 9, 2020)

Fragmentos works as a platform where dialogues can emerge, providing a space to build on peacebuilding strategies. Arteta (2017) explains that art, and especially art education, promotes encounters between communities, freedom of expression of ideas, and sensitivity. The author clarifies this through the lens of the post-conflict scenario in Colombia, especially in relation to reconciliation. Arteta claims art can help individuals become more sensitive, more creative and therefore more compassionate. Similarly, Rubiano (2017) describes how, after the peace agreements were signed, the government explored the arts as a means to account for

symbolic reparation and the construction of historical memory. In this symbolic reparation, victims and archival records come to the fore to repair and heal. According to the author, this is not an easy process to carry out because of the number of incidents and traumatic events that make up the memory of the conflict. One of the traditional ways to heal is through monuments—the more modern counter-monuments, such as *Fragmentos*, offer another way.

Theme 2: Empathy and Art Responses in Post-Conflict Colombia

The second theme looked at the role the arts played in fostering empathy and meaningful learning in post-conflict Colombia as a way to create acts of reconciliation. This was supported by all the participants, who shared their pedagogical aspirations to contribute to the building of peace and avoiding future tragedies and conflicts. For instance, Clemencia Echeverri, as part of her artwork exhibited in *Fragmentos*, created *Libro de Búsqueda*, a book in which visitors could share their war experiences for the purpose of “supporting the voice that is not heard” (C. Echeverri, personal communication, December 14, 2019). Hence, *Fragmentos* is also “a place where the public can express, not only to feel pain and mourn, but also to be able to leave their own written testimony” (C. Echeverri, personal communication, December 14, 2019). Throughout her creative process, Echeverri spoke directly with victims to have “a more faithful witnessing of those things that happened” (C. Echeverri, personal communication, December 14, 2019). This way, the artist was able to have a better understanding of the pain. It is important to feel and connect with the people who lived through the war in order to offer meaningful solutions for the post-conflict. In this specific case, Echeverri offers a space for victims to write their stories of war and traumatic experiences. Listening to testimonies is a fundamental pillar of addressing reconciliation in post-conflict Colombia. As Sotelo (2019) explains, hearing others’ stories of violence and trauma can help heal the pain that deeply affected victims’ emotions and

memories. In this case, empathy has a fundamental role. Crow and Bowles (2018) point out that empathy is becoming a central axis for museum education. Museums are using empathy to make meaningful learning a central part of their visitor experience. Zembylas (2007) understands empathy as the ability to integrate another individual's experience and see it through their eyes. This helps to overcome negative feelings and address the trauma narratives in a positive manner; however, this takes time.

Cristina Lleras described the process of visitors making meaningful learnings after visiting spaces such as *Fragmentos*:

these types of exhibitions that represent traumatic events . . . cause something . . . this helpless feeling in the face of something that is happening to others and it is normal to ask oneself: well, what about me? What can I do about this? (personal communication, January 13, 2020).

Lleras' contribution explains how exhibitions can help people work across social differences. As Desai (2019) points out, "art becomes a conduit to move people to take action" (p. 276). This aligns with empathy. If *Fragmentos* inspires visitors to do something to promote change, the space is serving its purpose in helping audiences face the post-conflict. Williams (2007), in his analysis of the U.S. Holocaust Memorial Museum, describes the importance of creating a plan for individual activism. The museum's Committee on Conscience created a "What You Can Do" list, available to all of its visitors. The list states its six pillars: keep informed, contact the media, communicate with the government, support relief efforts, get engaged in your community, and support the museum. By providing concrete advice, museums can be turned from sites of passive learning into spaces for active citizens engagement.

Fragmentos has the potential to make this transition.

Despite the importance of awakening emotions and fostering empathy at spaces such as memorials, monuments, and counter-monuments, Zalut (2018) argues that approaching difficult situations and “emotionally charged content . . . can result in visitors that are uncomfortable and resistant, or who challenge the information” (p. 4). Thus, it is important to provide the visitor with a full learning experience in which questions can be asked and the experience can be mediated in an evocative manner to promote both cognitive and affective engagement with the recent past. As Desai and Chalmers (2007) explain, “Socially engaged works of art require us to ask critical questions about our current political, social, economic and cultural situation. And, through this questioning, we arrive at different ways of looking at our situation and, hopefully, creating some change” (p. 9). My study demonstrates how *Fragmentos*, as a counter-monument, can spur positive action by providing a platform where people can reflect and think freely about the history of violence. However, the more active educational role is missing. For instance, Nydia Pérez, the art teacher shared, “I would like *Fragmentos* to have much more intervention, to have more possibilities for dialogue. There is no space for the community to feel like an active member of the counter-monument . . . In that sense it is very static” (personal communication, March 9, 2020). This denotes how an art teacher feels regarding her experience at *Fragmentos* and confirms the need for a more active educational agenda within the space. Authors such as Sodaro (2018) and Williams (2007) both agree that commemorative spaces need a rigorous educational agenda that can help address the reactions and emotions emerging from the diversity of visitors’ experiences. Along the same lines, Zalut (2018) suggests that making lived war experiences central to the museum, or in this case, the counter-monument, is a strategy to engage the public with complex information while at the same time fostering empathy. Although the

sensorial experience in *Fragmentos* can generate empathy, it fails to engage the public in a more direct way.

It is also important to add that peace educators Tamashiro and Furnari (2015) state that spaces that exhibit atrocities require their own definition of peace to satisfy political and social needs. Thereby, museums or exhibitions should include a demonstration of “how citizens can take steps to prevent or end various forms of structural violence” (p. 228) to generate real change. In my view, *Fragmentos*, as a counter-monument to the armed conflict, takes into account peace education strategies that help develop meaningful learning in regards to post-conflict Colombia so the visitors can feel empowered and perhaps change their context. Three of the participants agreed that the space needed to be mediated more clearly, with an educational team that helps turn the emotions that emerge while experiencing the space into more meaningful learning. Pérez mentioned that if the space had even more pedagogical experiences, “it would add a lot of value” (personal communication, March 9, 2020). As noted in my visual journal, there were times when the space was totally silent and empty. I also saw individuals jumping on the weapons with a cavalier attitude, as if nothing happened, which I felt was disrespectful to the victims, and that was difficult for me to reconcile. I also witnessed people crying within the space, without being noticed, which to me, as an art teacher, demonstrates the power of art to move us in profound ways and in unexpected directions. As an art educator myself, I ask how we can engage those emotions that are arising from experiencing the space to generate meaningful learning experiences and thus encourage real change.

Theme 3: *Fragmentos*, Provocations, and Affections

The third theme is derived from the participants' opinions concerning the provocations *Fragmentos* generates in the context of Colombia and explores how affections and sensorial experiences are pivotal to promoting peace education.

On account of Cristina Lleras' definition of *Fragmentos* as a space of contemplation rather than a pedagogical space, she explained it is not a space "to understand the armed conflict, it is a very intimate, individual experience of contemplation, of being in the space . . . I am not going to *Fragmentos* to learn . . . it is more of a kind of anti-heroic reflection" (personal communication, January 13, 2020). However, it is important to note that contemplation is also a form of pedagogy. Contemplative pedagogy, as Hart (2004) explains, includes "the natural human capacity for knowing through silence, looking inward, pondering deeply, beholding, witnessing the contents of our consciousness, and so forth." (p. 30). This intimacy practice, according to the author, can affect the emotional response of the learner by increasing empathy. In this regard, for Rocha, "it has enormous potential . . . it awakens many emotions. The video gives an idea of the counter-monument's construction process and the victim's stories. It seems very pertinent to me" (personal communication, February 17, 2020). For some, it may not be a space to learn immediately about the armed conflict, but it is a space to reflect and build on learning experiences. The learning may occur later. As Chalmers (1985) argues "knowledge results from dialogue; possession to be bestowed on others" (p. 203). As art educators, we can think about what kind of learning experiences can be added to the space, perhaps creating dialogues and providing visitors with a stronger educational agenda. Given what the participants shared, it is important to note that contemplation is a form of pedagogy, and it could be a starting point for reflecting on personal stories. As an art educator whose personal interests lies in understanding the potential commemoration has for challenging situations, I believe *Fragmentos*

is an entry point to discussions of trauma related experiences and can foster sensorial learning by being close to the melted guns and by analysing the artworks being showcased within the space.

The complexity of *Fragmentos* is portrayed in the participants' answers during interviews. As Clemencia Echeverri said, "it is a politically charged counter-monument and a place for other artists to demonstrate and for all those expressions of the public to be put into circulation. Hence, many difficulties and tensions are living together in a specific place" (personal communication, December 14, 2019). Cristina Lleras says that *Fragmentos* "is not a pedagogical space. It is a ritual space. And that is fine. I think that different institutions should fulfill different roles" (personal communication, January 13, 2020). Echeverri disagrees, arguing that *Fragmentos* is a unique space for education: "It is hoped that art, through the contact it establishes both historically and emotionally, in this space will have a significant educational role" (personal communication, December 14, 2019). As a response to these statements, I digitalized sketches of these two participants explaining their points of view (Figure 35). Clemencia's opinion is related to what was explored in Chapter 2. The emotional engagement offered by museums or commemorative spaces has a significant role to play in learning and teaching practices, especially in spaces where atrocities and war are being represented (Zalut, 2018; Zembylas, 2007).

In my visual journal, I sketched the responses of participants to portray the controversy that Salcedo evokes because of her close work with the victims. As Pérez said simply, "Doris is loved by some and hated by others" (personal communication, March 9, 2020). For instance, Clemencia Echeverri expressed that she felt moved by what Doris Salcedo achieved with this project. She explained that to get a government, "under these very complicated circumstances of the peace, with so many people against it . . . where projects of an artistic nature begin to

circulate constantly, supported by the government, is a great achievement” (personal communication, December 14, 2020). Cristina Lleras, on the other hand, feels that “sometimes so much explanation about how the work was made . . . gives me the impression that it is about the artist” (personal communication, January 13, 2020). Salcedo being considered as an opportunist by many art critics (Schneider, 2014, p. 26) has brought controversies to the space. One of the themes that was present during the interviews with the participants, even without mentioning it in the questions, was the controversy of Salcedo’s work. In this regard, Peña said,

It is said that the artist is taking advantage of the victims and of the conflict as such. But I think that is a too biased way of looking at the wide range of possibilities that this would have. This is limiting and simplifying . . . It is too easy with a single sentence to distort the work of the life of an artist as important as Doris, or any other. (Personal communication, December 13, 2019)

This is a discussion that must be acknowledged since *Fragmentos* is a controversial piece not only because it is a result of the peace agreements which were controversial (see Chapter 2), but also because it was created by Salcedo, whose oeuvre (not only *Fragmentos*) has been strongly criticized in Colombia (Bal, 2010; Bennett, 2005; Malagón-Kurka, 2010; Rubiano, 2017; Schneider, 2014). Adding to that, monuments and counter-monuments themselves provoke disagreements and controversies around who and what should be commemorated (Uhrmacher & Tinkler, 2008). Taking into account how Salcedo’s counter-monument was received with such controversy, I focus specifically on the potential *Fragmentos* has to nurture an engaged teaching-learning experience to foster peacebuilding strategies. This is based both on the qualities of the space itself and also on the educational agenda. For instance, *Fragmentos* has hosted several conferences since it was inaugurated in 2018, including the international cycle of academic

conferences *Violencia sexual, lo que ve y calla la sociedad*, led by the Network of Women Victims and Professionals, the special jurisdiction for peace, the National University, and the Central University from Colombia, as well as another series of lectures on trauma and monuments. This use enriches the educational agenda of the space.

Looking ahead, and building on related events, as an art educator I believe that *Fragmentos* is a space where other types of commemorations, such as public projects made by the communities of practice and communities of inquiry, can offer a sense of restoration to individuals, which in turn, can help heal the mourning and suffering by building networks of solidarity. According to Sodaro (2018), memorial museums and other forms of commemorations, “create communities of and for victims, survivors, and families, providing a space for shared memories, pain, and understanding” (p. 170). In this regard, Cristina Lleras mentioned that empty space has a lot of power for other types of encounters, and it could be used for bringing communities together: “I imagined . . . some people who come and walk around and propose new strategies. It would be interesting to know what the space itself arouses in them and what conversations can arise there” (personal communication, January 13, 2020).

As it has been stated, the role of the visitor is essential to studying the pedagogical impact of *Fragmentos*. For example, Esteban said, “Doris did a very interesting thing and that is to make us be non-traditional spectators of the work . . . You enter the place and you are stuck inside that strange solemnity” (personal communication, December 13, 2019). Likewise, Clemencia commented,

The piece puts the viewer on a tour of the impossible, an event of continuous pain, which seems not to end when you speak of enforced disappearance, the victims are always

hoping to find people, whether they are dead or alive. (Personal communication, December 14, 2019)

Pérez also spoke to the importance of being mindful in this space because "it touches your body and touches the senses" (personal communication, March 9, 2020). Franco, in the same vein expressed, "the way one experiences the work puts one in a particular mood of reflection and introspection" (personal communication, December 11, 2019). To expand on these contributions by the participants, it is important to draw on Thobo-Carlsen's (2016) exploration of walking affectively within museum spaces. Thobo-Carlsen argues that the walking experience in the museum is a key factor of meaningful learning experiences. He claims "walking through the museum becomes a participatory way of place-making and learning" (p. 144). In the interview with Rocha, she mentioned that being in a space, walking through it, and being in a position of reflection can generate questions that are significant to understanding the history of violence in the country (personal communication, March 9, 2020). The walking experience creates different sensorial experiences for the visitor. For instance, three participants described their walking experiences, highlighting that it was very emotional. In my visual journal, I described the first time I walked on melted guns and how it impacted me. Walking is also an opportunity "to embody and actualize a critical spatial art practice that looks beyond the given order of museum practice and sets in motion new perceptions and feelings of art in museums" (p. 146).

Thobo-Carlsen finds that an interaction with an artwork can produce all kinds of emotions, moods, and impressions (p. 147). For instance, Echeverri said, "art is always expected, by the contact it establishes both historically and emotionally, to play an additional educational role" (personal communication, December 14, 2019). In this way, both participants, who

experienced the space itself, describe *Fragmentos* as a platform that evokes an emotional response, which can generate questions that lead to learning experiences.

Theme 4: Walking on Guns, Reconciliation, and Pedagogy

Fragmentos is a space where personal experience is relevant to the learning process. The last theme that emerged from the participants' personal experience as well as my experience as a complete observer supports this conclusion. Esteban and María Andrea framed their experiences of the space as “touching” and “emotional” respectively. One of the participants shared her experience of walking around the space with her children: “The space gives you the opportunity to have conversations with your children, to teach them about the armed conflict and the importance of creating spaces that celebrate what we are now calling peacebuilding and post-conflict” (A. Franco, personal communication, December 11, 2019). Nydia Pérez reflected on the visits she made with her high school students (aged 13 to 18) to the space and explained that the students were very impacted by walking on melted guns. Being in this space allowed them to share the difficult emotional experiences of losing their classmate. This is an example of the conversations that can arise from experiencing a space and working on emotions. She also shared how the visits to the spaces represented a challenge for her as a teacher: “This is a great challenge for us as teachers. To guide students, discuss, and spark relevant conversations in such a powerful space” (personal communication, March 9, 2020). This challenge, Pérez points out, could be addressed by the space itself by providing the visitors with more pedagogical tools to help guide their experience. Although *Fragmentos* represents a space with great educational potential, it has neither an educational department nor a clear educational agenda accessible for its visitors. For this reason, as an art educator, I think it is important to consider the pedagogical tools that can be offered to visitors.

For María Andrea Rocha, the experience was touching. Rocha went to the space for the first time with teachers from different regions of Colombia and some international educators, one of them a woman who lived through the conflict in the Balkans in a refugee camp. María Andrea observed, “I noticed that she moved away from the group . . . she said, ‘I lived a war, so for me there are many memories that are emerging’ . . . and that is why she decided to take a step back” (personal communication, February 17, 2020). For María Andrea the visit was very emotional, and after visiting the space for the first time, she wanted to take her family to the space:

I went back with my family because I wanted them to see it for themselves. I wanted them to see the video that every time I see it, I cry . . . I think one understands that through art, that is to say, art is not only because you are part of the counter-monument at that moment, but also because you understand that art allowed a therapeutic process in the women who built the space. It is very powerful to see them in the process of transforming what hurt them the most. And also, to remake it in another way, so that is very beautiful. I think it's incredible in many ways. (personal communication, February 17, 2020)

These experiences shared by participants show how emotions play a fundamental role in the process of memorializing (Stevens et al., 2012). As Lleras explained, conflict transformation does not necessarily involve a rational understanding of the conflict; it is not the cognitive process but other emotional processes that make the visitor more aware of the experience (personal communication, January 13, 2020). Recognizing that understanding the armed conflict occurs at the emotional level confirms the importance of creating an educational agenda that takes advantage of the emotions to build on meaningful learning experiences.

Some participants in this project provided examples of how they integrated *Fragmentos* into meaningful research or teaching. Echeverri, for example, described how her video installation, *Duelos*, generated an interesting dialogue with *Fragmentos* to create learning experiences. According to Echeverri, between these two artworks “there is a dialogue that can be extrapolated in terms of what the conflict means, what we call post-conflict, and the intentions for peace” (personal communication, December 14, 2019). This artwork being showcased in *Fragmentos* offers another point of view regarding the history of violence, which can facilitate learning experiences with the visitors by generating questions. As Franco, an art history professor, explained, *Fragmentos* “is a key place worth looking at, experiencing live and in person. It can be a very productive place to take students” (personal communication, December 11, 2019). She pointed out that it is a space and a starting point to reflect on how artists have responded to the armed conflict in Colombia through different forms of expressions. For instance, visiting the counter-monument and analyzing it first-hand can create learning opportunities. As Uhrmacher and Tinkler (2008) explain, studying monuments encourages critical thinking about who is being represented, under what circumstances, and for what purposes. This can be applied in the context of *Fragmentos*, especially the documentary of the victims’ testimonies, which can help generate discussion and deliberation on personal war experiences.

As a researcher, I was surprised by the answers my participants provided concerning the importance of creating spaces such as *Fragmentos* to promote reconciliation. Speaking for the category of artists (a), Peña stated “The more spaces like these the better, especially if they have the capacity to mutate, that they can read the moment of the country, the social moment and therefore speak to that” (personal communication, December 13, 2019). Following these ideas,

from the researcher's category, Franco talked about the impact of experiencing the space "it is a key place . . . in the processes that Colombia has experienced. It is a work that is very powerful, it is very strong" (personal communication, December 11, 2019). Lleras agreed with the idea of creating more spaces and adding to the plurality of voices being represented, but also suggested that it is important to have space for commemorations that are not being mediated: "in this ecology of the plurality of voices, of experiences, we must ensure that other spaces allow other types of contacts and conversations not always mediated by others, be it the artist, the photographer or the academic" (personal communication, January 13, 2020). Both educators agreed on the importance of visiting *Fragmentos* with groups of students; "experiencing the space itself, stepping on guns, is a unique experience" (N. Pérez, personal communication, March 9, 2020).

The voices of the participants generated a dialogue for the interpretation and analysis of *Fragmentos* as a space to create meaningful learning experiences. Linking my visual journal's notes to what I heard in the interviews prompted me to realize artworks in which participants were debating, discussing in my mind. Participants in this study shared with me their opinions and points of view about *Fragmentos* and the importance of mobilizing spaces like these, where the possibility of discussing the long history of violence in Colombia exists. All this material allowed me, as a researcher and artist, to reflect on my role as an art educator. It encouraged me to contemplate how I can continue to foster peace education through the lens of art education to build a country with greater opportunities for all.

Teaching and learning about peace education in museums helps us build a social, political, and cultural order based on the principles of human rights. For this reason, teaching tolerance and understanding about the cultural roots of violence is paramount to encouraging

audiences to participate actively in the construction of peace (Tamashiro & Furnari, 2015). The focus on peace education in museums is fundamental to engaging audiences and enabling an empathetic attitude towards the history being featured in the museum. As in this case of *Fragmentos*, providing learning experiences through the analysis of the artworks being displayed, as well as the space itself, is paramount to understanding the history of violence and lifting up stories. Tamashiro and Furnari (2015) point out that peace education in museums should aim to embrace multiple definitions of peace and teach “many ways to find and build peace within self, between individuals, within communities, and across nations.” (p. 232) In this regard, museums should bear in mind that the definition of peace is changing and evolving constantly as the memories and historical, political, and cultural meanings get reinterpreted. By acknowledging this, the authors argue that the exhibitions would also change. The exhibitions that *Fragmentos* houses are constantly changing, displaying distinct interpretations, perceptions, narratives, and stories related to the armed conflict. This point is key to recognizing the role of *Fragmentos* in educating and advocating for peace. The pedagogy embedded in the space will be analyzed in detail in the next chapter.

Visual Prelude

Empty Chairs

Figure 33

Vargas, S. (2020). Empty Chairs. [Mixed Media, 140 cm x 100 cm]



Note. Since 1982, there have been 15 attempts at peace dialogues between the Colombian government and different armed groups in Colombia. Every empty chair represents the absence of someone who should have been there to discuss the possibilities of peace but was not.

Chapter 5:

Educational Significance, Art Education, and *Fragmentos*

Throughout this research, I discussed the importance of *Fragmentos* as a pedagogical space. The participants helped me shape and organize my findings by sharing their insights concerning teaching, peace education, museum strategies, artistic expressions, and the history of violence, and also by sharing their personal experiences with *Fragmentos*. They also effectively contributed to my understanding of theoretical, methodological, and practice-based approaches. The visits to *Fragmentos* allowed me to understand the space by exploring it through drawing and photos, and through walking in and living the space. My art practice served to help me comprehend and critically engage with ways of thinking about the history of violence by acknowledging my story and by exemplifying ways of researching through art. In this chapter, I outline the limitations of the study and explain the educational significance.

Limitations of the Study

The key limitation I encountered as a researcher was confronting the complexity of researching the armed conflict, post-conflict, and peace education in Colombia. As explained in Chapter 2, the high levels of polarization among Colombian citizens and the controversies arising from these topics make this process difficult to address. I also acknowledge there is much more information about the history of violence in Colombia than I was able to condense into these few pages. In addition to that, I am aware of the complexity of terms such as peace education and post-conflict in Colombia, and that there is still a lot to be said and researched about these issues. In this sense, I focused my research on the peace dialogues, and more concretely, on the laying down of arms by the FARC-EP and the actions implicated by *Fragmentos*. Although I tried to

condense the relevant information, there is a need for further research to advance the study of art education within the post-conflict era in Colombia.

It is also important to note that there are ongoing conflicts with other insurgent groups in Colombia: between January and August 2020, there were 43 massacres⁸ in the country, killing 181 citizens, including children, students, women, Indigenous people, and afro-Colombians (Cortés, 2020). This demonstrates that post-conflict is a complicated term and that citizens need to actively participate in the peace agreements and call for action and transformation. Consequently, for further research, other terms should be applied to refer to the period after the peace agreements were signed between the FARC-EP and the government.

A second limitation of this study was the controversy surrounding Doris Salcedo's oeuvre. As discussed in Chapters 2 and 4, Salcedo has been criticized for her work with victims and has been called an opportunist. This has affected the way some people see, perceive, and appreciate *Fragmentos*, as shown in the participants' responses. However, such controversy could be seen as a positive factor. Lachapelle (2010) asks, "Do you think that controversy can play an effective role in fostering democratic involvement and dialogue? Under what circumstances can the emergence of controversy become a positive force?" (p. 162). These questions could be applied to *Fragmentos* and Doris Salcedo's art practice, facilitating debates and conversations that can provoke meaningful learning processes.

A third limitation of this research was the fieldwork at *Fragmentos*. Although I expected to research from December 5, 2019 to January 31, 2020, the space closed due to renovations from January 13, 2020 until January 27, 2020, without further notice. I planned to go during these weeks to work further on my artmaking, however, it was not possible. I finished my

⁸ It is considered a massacre when more than three people are killed in the same manner, time, and place and at the hands of the same perpetrator (Cifra Unidad de Víctimas, 2019).

artmaking process in Colombia, but not at *Fragmentos* as expected. On the same note, I took the role of a complete observer in the setting, which means I relied on what I noticed and overheard at *Fragmentos*. While there is value to this work, it can lead to misinterpreting “the meanings that behaviour and interactions have for the participants” (Van den Hoonaard, 2015, p. 84).

A fourth limitation of this study was the lack of clear educational programming at *Fragmentos*. When I visited the space, I observed some guides helping visitors some but not all of the time. This made it difficult to establish the importance of an educational agenda for *Fragmentos*. The lack of educational programming makes it challenging to understand what the space is proposing concerning teaching for peace, for instance. However, in this study, I endeavoured to trace how *Fragmentos* is a platform with the great potential to generate significant learning experiences. Perhaps bringing a new educational agenda to *Fragmentos* can be included in future research.

The fifth limitation I faced was trying to analyze the impact of the visitor experience at *Fragmentos*. Although I found scholarly work in this regard, it was not focused on the Colombian context or *Fragmentos*. I worked with six participants of different fields, ages, and genres, but we did not visit the space together, thus I based my interpretations on what the participants shared with me. I acknowledge there is a need for further research that sheds light on the visitors’ experience at *Fragmentos*, which was beyond the scope of this thesis. I seek to conduct further research to comprehend the complexity of *Fragmentos* as a pedagogical space. I recognize I did not study other types of commemorative sites in Colombia that contribute in significant ways to the construction of peace. Given the time and the space dedicated to this project, I decided to select one specific setting, *Fragmentos*. As a result of this focus, it is important to proceed cautiously when generalizing the findings of this case study. I am exploring

a broad topic, and the replicability of the research process varies according to the context in which is applied, which means it will not lead to the same results (Creswell, 2013).

In transcribing and translating the interviews, I worried about losing the original meaning of the comments, which is the sixth limitation for this study. In translating the quotes that were going to be used throughout the thesis I had to interpret them, which can be seen as bias. However, I took the time to read the quotes several times as I was translating to keep the essence of the participant's voice.

The last limitation of this study was the COVID-19 pandemic, which forced an extreme lockdown worldwide. It prevented me from visiting *Fragmentos* with participants and cancelled the exhibition that was planned at the Art Education Department at Concordia University. Given the circumstances and the lockdown measures, I organized a virtual exhibition with all the artworks, which were essential for the research.

Despite these limitations, this research represents the first effort to consider *Fragmentos* through the lens of art education. The limitations outlined here do not mean this study is not valid or rigorous. I followed the validation strategies suggested by Creswell (2013) to ensure the collection of relevant information: *prolonged engagement and persistent observation in the field*, investing approximately 35 hours at *Fragmentos*, which allowed me to have a greater understanding of the setting and built trust with participants throughout the interview processes; *triangulation*, converging different sources of information to develop a comprehensive understanding of *Fragmentos* as a pedagogical site; *peer review or debriefing*, which helped me to become more aware of my ideas and points of view regarding the data; and *member-checking* in which I checked for accuracy and resonance with the participants' contributions. These validation strategies were explained in detail in Chapter 3.

It is also important to mention how the research changed throughout the process. The process of doing research is transformed according to the findings, adding more knowledge and even altering the path of the study (Creswell, 2013). For instance, in the beginning, I was analyzing *Fragmentos* as a museum. Once the literature review and the interviews were done, I analyzed *Fragmentos* through the lens of counter-monuments, one of the main concepts for this investigation. After analyzing the notion of counter-monuments and having it as a reference for art education, this study investigated the significance of *Fragmentos* as a pedagogical prompt, where dialogues and reflections related to the armed conflict can be achieved. The more variety of spaces of symbolic reparation offered to citizens, the more opportunities for healing, which is paramount for constructing a country in peace. Having stated the limitations of this study, I turn now to the outcomes, educational significance, and future directions.

Interacting With and Experiencing Forms of Commemoration

What do we need from art educators to make meaningful learning possible? What are the advantages educational programming can bring to *Fragmentos*? Locating myself as an art educator, I agree with Lachapelle (2011), who argues:

As long as art educators don't lose sight of visual art as a key focus within art education teaching or research, then much is to be gained by teaching and promoting and understanding ways in which art is an integral part of human culture and how, in turn, that culture is largely defined by a material practice in which objects are significant conveyors of meaning. (p. 23)

As discussed earlier, *Fragmentos* allows educators to generate questions based on the experience of walking through the space and analyzing the exhibitions being showcased. The task art educators have is to integrate questions into the visitor's experience, leading a

conversation that opens meaningful discussions at both social and personal levels where listening is key. Crow and Bowles (2018) explain that actively listening is fundamental to help connect the visitors' experience with the exhibition and make meaningful learning. In the case of *Fragmentos*, listening is crucial. As Sotelo (2019) explains, to listen to painful personal stories in a post-traumatic context such as Colombia is a process that requires taking into account who is listening, who is being listened to, and how. Sotelo argues that the mere act of listening to trauma experiences does not resolve the conflict itself, but, perhaps, "it helps to make the conflict conscious on a personal level" (p. 199). This is precisely what can be achieved through *Fragmentos* as a platform in which art educators are challenged to make meaning out of the experience of being close to melted guns and personal stories to help heal the history of violence. By acknowledging "art as a powerful force in shaping people's vision of the world" (Chalmers, 1995, p. 33), it is possible to see *Fragmentos* as a venue for learning, eliminating prejudices, and above all, questioning the narratives of violence that each person has constructed throughout their life.

Uhrmacher and Tinkler (2008) claim that "studying monuments allows educators to keep the arts in play within the context of academic content and creates opportunities for self-expression" (p. 226). In this sense, the authors provide a set of questions that can help educators engage students in a conversation with forms of commemoration: "What controversies arose over its creation and why? Whose interpretation is being represented? What aesthetic choices were made in the design of the monument? . . . What meanings are inherent in the monument? How effective/provocative is the monument?" (p. 227). Applying these questions to *Fragmentos* can generate awareness of social issues, which is fundamental to fostering empathy and peacebuilding strategies. My study addressed these questions by first asking artists,

educators, and researchers how they would use *Fragmentos* as a site for learning. Second, I analyzed their responses and compared them to the literature review (see Chapter 2). More precisely, I discussed the representation of the FARC-EP, the victims, and the different factors involved in the conflict in Chapter 2. Third, the provocations *Fragmentos* generates are addressed throughout Chapters 1 to 4 by providing examples of the discussions it provokes around peace, representation, resilience, and the history of violence.

On the same note, Desai and Chalmers (2007) explore the importance of questioning artworks, especially if they are critical, to generate significant learning experiences. The authors also explain that these discussions may not foster social change immediately, “but it does seek to generate dialogue about social and political issues” (p. 9). Given that *Fragmentos* is a controversial piece, it is a platform where dialogues can be constructed. The space allows people to engage in conversations related to current social issues, and more specifically, the history of violence.

Reception, Public Art, and *Fragmentos*

Based on the findings, the viewers reception of forms of commemoration is key to generating meaningful learning and perhaps art activism, which according to Desai (2019) means “a dynamic practice combining the creative power of the arts to move us emotionally with the strategic planning of activism necessary to bring about social change.” (p. 275). *Fragmentos*, as a counter-monument and a piece of public art, engages the public to work across social differences by providing the space to generate conversations. However, interacting with a piece of art itself does not mean it will produce a meaningful learning experience; there is a need for further guidance. Lachapelle (2010) explains that educational programming is necessary to address public art projects, not only to appreciate and understand the work of art but also to engage

viewers within the process. In this regard, the author argues it is not enough to construct programming and leave it without evaluating its impact. On the contrary, public art projects “dictate an ongoing effort to provide appropriate and updated educational programming” (Lachapelle, 2010, p. 158). On the same note, White (2011) draws attention to the aesthetic experience as an educational challenge by locating people’s encounters and interactions with artworks, which is essential to “foster meaningful engagement and a basis for dialogue” (White, 2011, p. 21). Although Lachapelle (2010) and White (2011) are not focusing their arguments on counter-monuments or commemorative war pieces, they offer a foundation to understand the importance of engaging audiences to work across social differences.

Along the same lines, Desai and Chalmers (2007) advocate “for art educators to draw inspiration from public art interventions enacted by a contemporary artist that fall within the spectrum of image-making to more performative interventions that were dialogic and relational” (Desai & Chalmers, 2007, as cited in Desai, 2019). The authors’ concern emerges from the challenging times the world is experiencing: “the war on terrorism . . . the censorship of civil society, and the increased militarization of life have created a state of uncertainty” (Desai & Chalmers, 2007, p. 6). As the authors point out, referring to the forces of globalization, “we are facing a world that is simultaneously connected yet extremely fragmented” (p. 6). As the authors suggest, “these art forms provide alternative models of educational practice” (p. 9). To explore controversial pieces such as *Fragmentos* in post-conflict Colombia, it is important for us, as art educators, to have tools that can generate meaningful experiences by encouraging dialogues and debates about the history of violence in Colombia. As Desai and Chalmers (2007) indicate,

We stand with all educators (hopefully a growing majority) who, through art and art education, seek to promote honesty, fairness, concern for the rights and welfare of others,

empathy, and compassion; and who, as art educators, do not shy away from political engagement and dialogue. (p. 11).

The emotional dimension has a fundamental role to play in experiencing controversial artworks. In this specific case, and as art educators visiting *Fragmentos* with students, we need to be aware of emotional engagement, which is essential to pursuing learning experiences that can lead to positive changes in society by moving people to take action.

Emotional Engagement With Peace Education

After analyzing the interviews and doing the literature review regarding emotional engagement in museums (Uhrmacher & Tinkler, 2008; see also Crow & Bowles, 2018; Herscher, 2014; Savenije & de Bruijn, 2017; Sodaro, 2018) it is evident that *Fragmentos* becomes a space where affection is essential. However, there is a need to relate more clearly the foundations of peace education within spaces such as *Fragmentos*. Having educators who help in these processes could motivate the audience to create concrete changes. Emotional and empathetic engagement is crucial when visiting *Fragmentos* if it is to bolster the morale of audiences to create unity and social change (Chalmers, 1995). The key to accomplishing this at *Fragmentos* is to raise awareness of the violent conflict by allowing the viewer to reflect and raise questions, which creates an emotional engagement. This can help the audience develop the capacity to act for social change. As discussed in Chapter 2, teaching visitors to resist the war and participate actively in the post-conflict means to foster peace education, which seeks to transform the culture of violence that is profoundly embedded in the consciousness of the nation. Magro (2015) explores how social justice and peace education can be linked to transformative learning, which is precisely what I advocate through *Fragmentos*. The author explains that the work of social justice education strengthens many of the themes in peace education. Teaching based on

the principles of social justice and peace education means acknowledging the “teachers’ and students’ roles in imagining and creating a positive, diverse, and equitable vision for a just society” (p. 114). It also means acknowledging empathy as a role model to empower people. These two points are key to accomplishing a transformative learning process in which it is also necessary to reinforce the connections between people. Magro (2015) explains that education plays a fundamental role in helping people reframe the way they see the world. This is pivotal to fostering a sense of community.

It is crucial for us as educators, teachers, and artists to know about transformative learning and the importance of empathy within the learning process and also to know how to use spaces such as *Fragmentos* to generate meaningful knowledge. For instance, Robinson & Zalut (2018) explain how employing victims in museums and historical sites that treat trauma could be a good way to create spaces for those voices that have been marginalized by violence. What if this is done at *Fragmentos*, to promote a more active voice for the victims? It may be a transformative space where victims can tell their stories, be the guides for the exhibition, and present different workshops. This would not only benefit victims, but it would also benefit visitors. Hearing these vivid and deeply personal stories could help people develop a more empathic attitude: “museums can hire trauma-impacted educators to promote empathy, humanize difficult content topics, encourage social change in museum and historic site visitors, and transform the museum itself” (Robinson & Zalut, 2018, p. 22). Urmacher and Tinkler (2008) similarly argue that creating conversations around controversial topics can foster critical thinking by encouraging students to think of challenging topics, such as the history of the armed conflict in Colombia. This develops people’s “desire for equity and social justice” (p. 236).

Fragmentos is blurring the lines between the different types of memorial sites. However, this statement needs further research. Researching spaces such as *Fragmentos* that move beyond these categorizations of the museum, monument, and counter-monument are creating ruptures in the way we see art, education, and museums.

Educational Significance

Given the challenging times Colombia is experiencing, it is valuable to highlight the benefits that art education can bring to a society that urgently needs change and innovation and consider how peace education, museums, and other forms of commemorative practices is a way to address this. In nations such as Colombia that struggle to overcome internal armed conflicts by promoting different forms of conflict resolution, it is important to continually generate insights and research related to the role of art education in resolution. Perhaps through art it is possible to create conversations that help people rethink and reflect about peace in Colombia to promote healing. In this sense, spaces like *Fragmentos* offer a constant dialogue about the history of violence and the importance of teaching peace education in Colombia.

I anticipate that this research will spark new conversations about the importance of peace education, art education, and commemorative spaces. I advocate for new generations perceiving *Fragmentos* as a site of meditation and reflection for the peace of the country; as a place for fostering the understanding of peace; and as a setting to rigorously investigate strategies for peacebuilding through workshops, seminars, and related pedagogical activities. I envision *Fragmentos* as a platform where peace education can be used to generate meaningful reflections by leading discussions that make space for a variety of perspectives and a plurality of voices rather than recognizing a singular truth. In this way, *Fragmentos* can be perceived as a space that presents “narratives from multiple perspectives including dominant, minority and

marginalized groups alike” (Tamashiro & Furnari, 2015, p. 232), promoting critical thinking and an awareness of our recent and unforgettable history of violence.

Although this study was focused on the Colombian armed conflict, it opens the door for other readers interested in developing research around the significance of art in societies in conflict. This thesis offers additional knowledge and alternate interpretations of the field of art education in communities facing challenging contexts. The current research contributes to knowledge in the field of art education on how to foster peace education through experiencing *Fragmentos*, highlighting the importance of emotions and affections, specifically empathy, to create evocative insights to help address post-conflict Colombia.

The objectives initially proposed for this research were successfully addressed. I initiated a conversation around the role of *Fragmentos* as a counter-monument in post-conflict Colombia by arguing for the importance of providing spaces where dialogues and reflections can be made. I developed research that raises meaningful questions regarding peace, education, and art, using the case study of *Fragmentos*. Moreover, I used my artmaking practice as a way of analyzing data and understanding *Fragmentos*, highlighting the importance of telling stories of war by connecting my own story to a broader narrative. My goal, by sharing the participants’ responses and exhibiting my artwork, is to foster an interest in using counter-monuments to promote peace education.

The two methodological approaches used in this study allowed me to generate reflections on how to build on pedagogies that have a long-term impact on post-conflict Colombia. In this sense, the artworks helped me make different interpretations of the information that I was collecting (Hernández-Hernández, 2019). As an arts-based researcher I constantly seek ways to bring art into my research, “By denoting such ways of thinking, expressive properties can be

used to examine and represent the issue or concern which is being explored. In this way, the medium and its form seek ways to express and open up possibilities for new meaning” (Savin-Baden & Wimpenny, 2014, p. 69). I invite the reader to deliberate on the possibility that public art, counter-monuments, museums, and peacebuilding have as forms of educational practices.

A Message of Hope: Future Directions

Future directions for this research mean reviewing in-depth peace education strategies to apply at *Fragmentos* (Tamashiro & Furnari, 2015). In this regard, commemorative sites as well as public art need ongoing educational programming that can actively engage viewers. This is not to say that this will necessarily lead to a meaningful learning experience, since that depends on many factors and variables (Lachapelle, 2010), but as art educators, we should find strategies that can generate experiences that can encourage positive and concrete changes in society. In this sense, it is important to point out *Fragmentos*' art interventions, as well as the workshops and conferences, which offer opportunities to understand the history of violence. Its aim is not to generate a single point of view of national history but to provide room for diverse opinions that promote difficult, provocative, and therefore reflective dialogues, which is fundamental to the post-conflict process (Nilsson & González, 2020; Rocha, 2018).

This study has demonstrated that *Fragmentos* is a platform where emotions, affections, and empathy come to the forefront. However, it is missing a more structured peace education agenda. For now, *Fragmentos* serves as a space for reflection and introspection. It is also important to note that *Fragmentos* will remain controversial because of the historical narratives that it represents.

Throughout this research process, two terms came to the fore that I intend to keep researching in relation to art education: (a) counter-monuments, and (b) museums for peace. The

first term corresponds to changes that societies around the world are facing. Motivated by the definition of this term (see Chapter 2), as a researcher I am intrigued with the ways counter-monuments are unfolding in societies facing challenging times. Understanding and reinforcing the concept of counter-monuments makes an important contribution to the scholarly work on how violence is commemorated and how it is represented, making space for life stories that can be told through the lens of art education and peace education.

The second important term that I intend to address in future research is museums for peace. In societies facing a post-conflict phase, memorial museums are often organized to confront the history of violence (Williams, 2007; Sodaro, 2018). However, in recent years, there has been an interest in promoting museums for peace, which constitute another type of educational agenda (Tamashiro & Furnari, 2015; van den Dungen & Yamane, 2015). The activities in these museums are closely linked to education for peace, aiming for “teaching and learning about how to practice tolerance and nonviolence as a way of life, and how to build a social and political order based on international law and principles of human rights and global sustainability” (Tamashiro & Furnari, 2015, p. 228). Colombia is a country in post-conflict and could open its doors to counter-monuments as new learning environments for art education, and I will continue to strive to advance research about peace and art education in societies in need of reconciliation. I want this study to provoke questions concerning the way research is conducted to understand the complexity of human experience and inspire readers to build art education and peace education as fields that complement each other. Furthermore, I hope this research will be applied in different contexts, moving people to research counter-monuments around the world.

I trust this study brought you a message of hope, highlighting the important role art plays in challenging situations.

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Appendix A

List of visits to *Fragmentos*

Date	Duration	Activity	Page in visual journal
Friday, December 6, 2019	03:30:00	Photos and notes	1-4
Saturday, Deceember 7, 2019	02:15:00	Photos and videos	5-6
Sunday, December 8, 2019	02:40:00	Photos, conversation with the mediators and notes	7-14
Tuesday, December 10, 2019	03:00:00	Photos, videos and notes	15-21
Thursday, December 12, 2019	01:20:00	Video, notes and drawings	21-28
Sunday, December 15, 2019	01:00:00	Photos, notes and drawings	28-32
Tuesday, December 17, 2019	01:30:00	Photos	32-34
Wednesday, December 18, 2019	03:45:00	Conversation with mediators and notes	35-40
Sunday, December 22, 2019	01:00:00	Photos and video	41-42
Tuesday, January 7, 2020	04:35:00	Drawings and notes	42-51
Wednesday, January 8, 2020	01:15:00	Conversation with mediators, notes and photos	52-63
Thursday, January 9, 2020	02:30:00	Notes	63-70
Friday, January 10, 2020	04:00:00	Photos and drawings	71-79
Saturday, January 11, 2020	02:30:00	Drawings and notes	80-89
Sunday, January 12, 2020	02:45:00	Notes and photos	90-95

Appendix B

Invitation Letter to Conduct Fieldwork at *Fragmentos*

RE: Graduate Student Mobility Award, Susana Vargas

To Whom It May Concern,

I am pleased to offer this letter in support of Susana Vargas' application for the Graduate Student Mobility Award at Concordia University in Montreal, Canada. Susana Vargas has expressed her interest of doing field work at the museum Fragments Space for Art and Memory, located in Carrera 7 # 6b - 30 in Bogota, Colombia, for her MA thesis in the Department of Art Education at Concordia University.

Susana is scheduled to do field work for her research untitled "Post-conflict in Colombia: Art as Social Transformation" from the 4th of December 2019 until the 31st of January 2020.

I endorse this application without reservation.

Respectfully,



Kristina McLean

Director

—
info@fragmentos.org
+57 317 379 4990
Carrera 7 #6B - 30, **Bogotá**

FRAGMENTOS
Espacio de Arte y Memoria

Carrera 7# 6B -30
Bogotá

info@fragmentos.org
+57 3173794990

Appendix C

Participant's Consent Sample Form



INFORMATION AND CONSENT FORM

Study Title: Post-Conflict in Colombia: Art as Social Transformation
Researcher: Susana Vargas
Researcher's Contact Information: Phone. 6046184879.
E-mail: susanavargas92@gmail.com
Faculty Supervisor: Anita Sinner
Faculty Supervisor's Contact Information: anita.sinner@concordia.ca
Source of funding for the study: n/a

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

The purpose of the research is to demonstrate the importance of using art as a platform to generate meaningful educational experiences in a specific context: *Fragments* by the artist Doris Salcedo.

B. PROCEDURES

If you participate, you will be asked to participate in a conversational interview, guided by 10 questions, which will be audio-recorded. In total, participating in this study will take approximately 45-60 minutes. A follow up interview is possible, at your discretion. I will meet you at a location of your convenience, such as the Museum.

C. RISKS AND BENEFITS

There are no known risks in this study. This research is not intended to benefit you personally.

D. CONFIDENTIALITY

I will gather the following information as part of this research:

- Background information on the genesis of the museums;
- Your opinions about the role of art in peace education;
- Your vision for the future of art education

I will not allow anyone to access the information. I will only use the information for the purposes of the research described in this form.

You may elect to be known by a name of your choice, or a pseudonym in the interview and the research study. All information gathered from you will be coded by your name of choice. Only I will have access to a list that links your name and your interview data.



I will protect the information by password protecting my external hard drive. Any paper copies will be kept in a locked file cabinet in my home office. Interview data will be deleted and/or shredded should you withdraw. If you withdraw, your information will be excluded from the research project.

The interview will be audio-recorded. Please indicate below whether or not you agree to the recording of your interview.

- A) I agree to the audio-recording of the interview _____
- B) I prefer that the interview not be audio-recorded _____

I intend to publish the results of this research. Please indicate below whether you accept to be identified in the publications:

- I accept that my name and the information I provide appear in publications of the results of the research.
- Please do not publish my name as part of the results of the research.

F. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is purely your decision. If you do participate, you can stop at any time. You can also ask that the information you provided not be used, and your choice will be respected. If you decide that you do not want me to use your information, you must tell me by December 31st, 2019.

There are no negative consequences for not participating, stopping in the middle, or asking me not to use your information.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME (please print) _____

SIGNATURE _____

DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

Appendix D

Interview's Questions

Clemencia Echeverri, Category of Artists

1. En tu video instalación *Duelos* se evoca un duelo sin fin que sigue sucediendo en Colombia a causa de la desaparición forzada. ¿Qué te motiva a hacer esto?
2. ¿Qué rol crees que tiene tu obra *Duelos* en el marco del conflicto colombiano?
3. ¿Crees que el arte, o tu obra *Duelos*, es una herramienta valiosa para informar sobre el conflicto en Colombia? ¿Por qué?
4. ¿De qué manera consideras que tu obra *Duelos* podría aportar a la educación por la paz en Colombia?
5. ¿Cómo crees que *Duelos* abre la posibilidad de resignificar el sentido del conflicto armado en Colombia?
6. ¿Cuál es la connotación de *Duelos* al estar expuesto en *Fragmentos*?
7. ¿Qué connotación crees que tiene tu obra al ser una video instalación que invita a ser recorrido, es decir, que el espectador haga parte de la obra?
8. *El libro de Búsqueda*, que reúne testimonios de víctimas por desaparición forzada, ¿lo podrías relacionar con la reconciliación, con el perdón? ¿Qué buscabas a través de esto?
9. Desde una perspectiva educativa, ¿Cómo crees que *Fragmentos* y *Duelos* podría abordar la educación por la paz en Colombia? ¿Por qué?
10. ¿Cómo fue tu experiencia al visitar por primera vez *Fragmentos*?
11. ¿Cómo ves la interacción de tu obra con *Antibalas* de Felipe Arturo?

12. ¿Hay algo más que te gustaría agregar?

Esteban Peña, Category of Artists

1. En la serie *Imágenes que se desdibujan en el tiempo*, recreas fotografías icónicas que aluden a la violencia en Colombia, por ejemplo 2017. *Firma de acuerdos de Paz con las FARC*; 1999. *La silla vacía del Caguán*; y 1985. *Retoma del Palacio de Justicia*. ¿Qué te motiva a hacer esto?
2. Sal, cenizas y borrador de nata. ¿Cómo pensaste la materialidad de estas obras y qué nos puede decir el material de una imagen?
3. ¿Qué rol crees que tiene el arte plástico en el marco del conflicto colombiano?
4. Como artista ¿Crees que el arte es una herramienta valiosa para informar sobre el conflicto en Colombia? ¿Por qué?
5. ¿De qué manera consideras que tu obra podría aportar a la educación por la paz en Colombia?
6. Como profesor de arte ¿Cómo crees que el arte podría ayudar (o no) a entender el marco del conflicto colombiano?
7. Como profesor y artista ¿Cómo utilizarías *Fragmentos* para hablar sobre el conflicto en Colombia?
8. Al igual que la materialidad de tus obras (sal, cenizas y borrador), las armas fundidas en *Fragmentos* pueden invitar al espectador a reflexionar de manera directa sobre el conflicto mientras se recorre el espacio. ¿Qué opinas de la materialidad de la obra?
9. Desde una perspectiva educativa ¿cómo crees que *Fragmentos* podría abordar la educación por la paz en Colombia? ¿Por qué?

10. En *Fragmentos* se busca que diferentes artistas exhiban obras de arte que reelaboren las memorias del conflicto y que, a través de ellas, permitan construir una visión colectiva de futuro. ¿Qué piensas acerca de generar este tipo de espacios?
11. ¿Cómo fue tu experiencia al visitar por primera vez *Fragmentos*?
12. ¿Hay algo más que te gustaría agregar?

Ana María Franco, Category of Educators

1. ¿Cómo podríamos pensar el conflicto colombiano a través de la educación artística?
2. Como profesora de Arte en Colombia, por ejemplo, ¿consideras fundamental incluir en el plan de estudios temas asociados al conflicto colombiano y la educación por la paz a través del arte?
3. ¿Cómo profesora de historia del arte y especialmente de arte colombiano del siglo XX, consideras importante entender el proceso creativo de los artistas colombianos que trabajan con el conflicto, con la violencia o con la paz en Colombia?
4. ¿Qué rol crees que podrían tener los profesores de educación artística (por esto se entiende historia del arte, artes plásticas, por ejemplo) en el posconflicto colombiano?
5. ¿De qué manera consideras que los museos colombianos podrían aportar a la educación por la paz en Colombia?
6. ¿Qué opinas de *Fragmentos* (2018) de Doris Salcedo como un espacio pedagógico?
7. Desde una perspectiva educativa ¿cómo crees que *Fragmentos* podría abordar la educación por la paz en Colombia? ¿Por qué?

8. Como profesora, investigadora e historiadora del arte ¿cómo usarías *Fragmentos* para hablar sobre el conflicto en Colombia?
9. ¿Crees que la educación en los museos, específicamente en *Fragmentos*, podría contribuir de alguna manera a una sociedad que se enfrenta al posconflicto? ¿Por qué?
10. En *Fragmentos* se busca que diferentes artistas exhiban obras de arte que reelaboren las memorias del conflicto y que, a través de ellas, permitan construir una visión colectiva de futuro. ¿Qué consideras de generar este tipo de espacios?
11. Al analizar *Fragmentos* como espacio, ¿crees que es posible repensar la forma en que nos relacionamos con el arte? ¿Podemos usarlo como una plataforma para crear experiencias educativas significativas (o no)? ¿Por qué?
12. ¿Hay algo más que te gustaría agregar?

Nydia Pérez, Category of Educators

1. ¿Cómo podríamos pensar el conflicto colombiano a través de la educación artística?
2. Como profesora de Arte en Colombia ¿consideras fundamental incluir en el plan de estudios temas asociados al conflicto colombiano y la educación por la paz a través del arte?
3. ¿Qué rol crees que podrían tener los profesores de educación artística (por esto se entiende historia del arte, artes plásticas, por ejemplo) en el posconflicto colombiano?
4. ¿Qué opinas de *Fragmentos* (2018) de Doris Salcedo como un espacio pedagógico?
5. Desde una perspectiva educativa, ¿cómo crees que *Fragmentos* podría abordar la educación por la paz en Colombia? ¿Por qué?

6. Como profesora de arte ¿cómo usarías *Fragments* para hablar sobre el conflicto en Colombia?
7. En *Fragments* se busca que diferentes artistas exhiban obras de arte que reelaboren las memorias del conflicto y que, a través de ellas, permitan construir una visión colectiva de futuro. ¿Qué consideras de generar este tipo de espacios?
8. Al analizar *Fragments* como espacio, ¿crees que es posible repensar la forma en que nos relacionamos con el arte? ¿Podemos usarlo como una plataforma para crear experiencias educativas significativas (o no)? ¿Por qué?
9. ¿Hay algo más que te gustaría agregar?

Cristina Lleras, Category of Researchers

1. ¿De qué manera consideras que los museos colombianos podrían aportar a la educación por la paz en Colombia?
2. ¿Qué rol crees que podrían tener los museos en el posconflicto colombiano?
3. ¿Cómo crees que se podrían utilizar los museos para entender sobre el conflicto en Colombia?
4. ¿Qué opinas de *Fragments* (2018) de Doris Salcedo como un espacio pedagógico?
5. Desde una perspectiva curatorial, ¿cómo crees que *Fragments* podría abordar la educación por la paz en Colombia? ¿Por qué?
6. Como curadora, investigadora y educadora, ¿cómo usarías *Fragments* para hablar sobre el conflicto en Colombia?

7. Según tu experiencia, ¿crees que la educación en los museos, específicamente en *Fragmentos*, podría contribuir de alguna manera a una sociedad que se enfrenta al posconflicto? ¿Por qué?
8. Al analizar *Fragmentos* como espacio, ¿crees que es posible repensar la forma en que nos relacionamos con el arte? ¿Podemos usarlo como una plataforma para crear experiencias educativas significativas (o no)? ¿Por qué?
9. ¿Hay algo más que te gustaría agregar?

María Andrea Rocha, Category of Researchers

1. En “Creating Classrooms Materials: Efforts to Open up a Debate about Colombia’s Armed Conflict” del libro *Transitional Justice and Education*, mencionas los libros y materiales que les brindan a los profesores, los cuales facilitan el trabajo y la discusión en el salón de clase acerca de la memoria histórica del conflicto armado colombiano. Cuando se trata de diseñar materiales educativos ¿de alguna manera tienen en cuenta la educación artística dentro de este proceso?
2. Ciclo de diálogos arte memoria y paz. ¿Cómo se vio ese proceso de explorar el conflicto a través de otras expresiones, artes escénicas, fotografía, música, literatura?
3. Pasando ya a espacios artísticos como tal, ¿qué opinas de *Fragmentos* (2018) de Doris Salcedo como un espacio pedagógico para abordar el conflicto armado/las memorias del conflicto armado?
4. En *Fragmentos* se busca que diferentes artistas exhiban obras de arte que reelaboren las memorias del conflicto y que, a través de ellas, permitan construir una visión colectiva de futuro. ¿Qué consideras de generar este tipo de espacios?

5. Al analizar *Fragmentos* como espacio, ¿crees que es posible repensar la forma en que nos relacionamos con el arte? ¿Podemos usarlo como una plataforma para crear experiencias educativas significativas (o no)? ¿Por qué?
6. Según tu experiencia ¿Cómo usarías *Fragmentos* para hablar sobre el conflicto en Colombia?
7. ¿Como fue tu experiencia la primera vez que fuiste?
8. ¿Hay alguna definición de educación por la paz?
9. ¿Hay algo más que te gustaría agregar?

English Sample Interview Questions

1. As a society, we are now facing a challenging time, the post-conflict. Do you think art can play a fundamental role in this? If so, could you give some examples?
2. In countries like Colombia, that ended a long period of war, possibilities begin to be created for other areas of the intellectual sector to grow, such as the arts. How do you think art can contribute to this new period? Could you name some Colombian artists that work with the post-conflict, or the Colombian armed conflict?
3. Speaking about artists, it is important to highlight, *Fragmentos* (2018) by the Colombian artist Doris Salcedo. Such work constitutes a counter-monument, incorporating the melted remains of 37 tons of decommissioned weapons of the former guerrilla group the Revolutionary Armed Forces of Colombia (FARC). What do you think about this space?
4. From a more theoretical perspective, could you justify the role of art in societies with conflict or post-conflict?

5. From a pedagogical perspective, how do you think *Fragmentos* is going to address issues related to the conflict? Why so?
6. As a professor, how would you use *Fragmentos* or other museum spaces to talk about the conflict in Colombia?
7. From your expertise as a teacher, how would you address the history of violence or the post-conflict period in Colombia through *Fragmentos*?
8. According to your experience, do you think education in museums, specifically at *Fragmentos*, can contribute to society facing a period of post-conflict? Could you explain why?
9. Do you think educators and artists have any responsibilities to face the post-conflict in Colombia?
10. How can we include spaces, such as *Fragmentos*, as educational experiences to the curricula in Colombia?
11. Is there anything else you would like to add?

Appendix E

Research Ethics Certificate by Concordia University Ethics Committee



CERTIFICATION OF ETHICAL ACCEPTABILITY FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant: Susana Vargas
Department: Faculty of Fine Arts \ Education
Agency: N/A
Title of Project: Post-Conflict in Colombia: Art as Social Transformation
Certification Number: 30011832

Valid From: September 30, 2019 To: September 29, 2020

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

A handwritten signature in black ink that reads "Richard DeMont".

Dr. Richard DeMont, Chair, University Human Research Ethics Committee

Note. The research title changed for “A Message of Hope: *Fragmentos*, Melted Guns, and Art Education in Post-Conflict Colombia”.

Appendix F

List of Interviews and Dates

Category	Participant	Date	Duration	Number of pages	Member-checking	Approved by the participant
Artists	Esteban Peña	December 13, 2019	00:49:34	20	December 18, 2019	December 27, 2019
	Clemencia Echeverri	December 14, 2019	00:20:18	6	December 21, 2019	January 10, 2019
Educators	Ana María Franco	December 11, 2019	00:23:45	9	January 26, 2020	January 31, 2020
	Nydia Pérez	March 9, 2019	00:42:04	13	April 3, 2020	May 5, 2020
Researchers	Cristina Lleras	January 13, 2020	01:02:00	15	January 26, 2020	February 2, 2020
	María Andrea Rocha	February 17, 2019	00:31:00	14	March 9, 2020	March 14, 2020

Appendix G

Interviews' Themes and Codes

	Theme	Code	Definition
1	Creating, Researching, and Teaching Art in Challenging Situations	1.1 Artists within the armed conflict in Colombia	Understanding the role of an artist within the armed conflict in Colombia, opinions and comments
		1.2 Art teachers and Colombian armed conflict	Critical opinions about the role of art teachers within the armed conflict
		1.3 Research, art and armed conflict	Opinions about the importance of researching art to understand the history of violence in Colombia
2	Empathy and Art Responses in Post-conflict Colombia	2.1 Art creations and narratives in the history of violence	Information about responses and narratives to the history of violence through artistic expressions
		2.2 Creative teaching and armed conflict to foster empathy and reconciliation	Comments about creative education practices to teach about the armed conflict
		2.3 Research about artistic expressions related to the armed conflict. Normalization of the violence and empathy	Highlighting the importance of conducting research related to different art expressions (not only visual arts) and armed conflict
3	Fragmentos, Provocations, and Affections	3.1 Doris Salcedo	Critics and counter-opinions about Doris Salcedo's artmaking practice
		3.2 Space of <i>Fragmentos</i>	Comments about the space, architecture, location, and space disposition
		3.3 The role of the viewer at <i>Fragmentos</i>	Participants sharing their experiences
		3.4 The use of guns as a material to create <i>Fragmentos</i>	Discussion about the material
		3.5 The importance of generating spaces such as <i>Fragmentos</i>	Opinions in regard to other spaces similar to <i>Fragmentos</i>
		3.6 Exhibitions at <i>Fragmentos</i>	Showcasing other artists' points of view

		3.7 Personal experience	Narrating their experience when visiting <i>Fragmentos</i> for the first time
		3.8 <i>Fragmentos</i> : teach and research	Examples of how to integrate <i>Fragmentos</i> in research or teaching
		3.9 Representation (victims, military forces, guerilla)	Discussion: who is being represented at <i>Fragmentos</i> ?
4	Walking Upon Guns, Reconciliation, and Pedagogy	4.1 Educators, reconciliation, and empathy	The role of educators in museum spaces and exhibition spaces. Defining different educative roles that exists within the museum space and "actions" in museum education
		4.2 Peacebuilding strategies and institutions	Comments about other institutions that are developing peacebuilding strategies
		4.3 Peace education and art	Opinions about how to use art to promote peace education

Appendix H

Matrices for Coding, Themes and Participants' Quotes (English Version)

Theme	Code	Description	Artists		Educators		Researchers	
			Esteban Peña	Clemencia Echeverri	Ana María Franco	Nydia Pérez	Cristina Lleras	María Andrea Rocha
Creating, Researching and Teaching Art in Challenging Situations	1.1 Artists within the armed conflict in Colombia	Understanding the role of an artist within the armed conflict in Colombia, opinions and comments	Artists have a different job than a journalist could have, a historian could have or an anthropologist could have. The artist... has a different capacity of narrating things. The artist has pieces of a journalist, of an anthropologist and of many things, but he has a different capacity to narrate things, not necessarily to narrate, but to tell.	<i>Duelos</i> updates the story. It generates another face of the same problem from another place. This is done from the 9 simultaneous video projections and the three levels of sound from the women's choir in the space. That chorus is the permanent walk of these women tireless in the search, which are also registered in all those people who died under these weapons. There is a constant lament in the families and institutions of our country that claim and analyze the problems that have happened for so many years.	And although the artists themselves are not producing work thinking in terms of the armed conflict, or the Guerra de los Mil Días, for example, the artists are used as counters in that political battle. One can introduce this idea of conflict into the Colombian context.	Art plays a fundamental role. I feel that otherwise, we would only stay in reports by the government that are disclosed but are not read by the communities.	I think it is good that there are artists whose work is related to the conflict, but it cannot be the only access to information for the viewers.	The artistic component and the aesthetic languages to express the memory are crucial.
	1.2 Art teachers and Colombian armed conflict	Critical opinions about the role of art teachers within the armed conflict	We artists have a duty as publishers of our world. We take things from reality, from our experiences, from the experiences of others, from archives, from many places, and we filter that reality and come out with projects that are sensitive and different from these other fields.	So that from the art also proposed a space to support the search, directly and support the voice that is not heard, and that there in that moment at <i>Fragmentos</i> , a place where the public can express, not only to feel pain and mourn, but also to be able to leave their own written testimony	Studying the artworks is an open door to study the atrocities in Colombia... and an excuse to think about this	The objective of studying the armed conflict and the history of violence through different artistic expressions, is to present at the end of the school year, a museum of memory elaborated by the school. Here the students have the opportunity to explain how their process has been, and to understand it from another perspective... For us it is very important that students are aware that they can be transforming agents of their context and their reality.	The idea was to have an educational document, so that the educational actions were connected and had a sense of what the museum was seeking to do, related to symbolic reparation and concerning different aspects of symbolic reparation but mainly non-repetition. (Concerning the Museum of Historical Memory and <i>Voices paraa transformar a Colombia</i> .	There is a lot of autonomy in the ways of using it, which also respond to the specificities of the contexts, but what we did design was a pedagogical route. And that pedagogical route starts from a principle, and that is that the entrance to the historical memory is part of you, of what is significant for you, and there is a very important question about how you connect, how you manage to connect with the dilemmas, with the questions that young people have. Then, this route gets more complicated and there is a point that is related precisely to research, to the comparison of sources, of knowing who is talking to me and from where they are talking to me, and those questions that are also those that I would ask at <i>Fragmentos</i> .
	1.3 Research, art and armed conflict	Opinions about the importance of researching about art to understand the history of violence in Colombia	The fact of drawing is a fact of knowing. When you draw, you not only see the image, you not only study the images, but you recreate them, that is, you do it manually. This happens only by drawing. In other words, you can study the image visually, but in the act of making it, of recreating it, of comparing it, of starting to make it. There is another type of approach and the image is understood in a way that does not occur only with sight. When you get your hands on it, many different things happen to just the visual study. That's a little fight I have with art history. I think all art historians should take drawing classes. Let's go to the museum and draw. Let's go. No, we're not going to read or think, no. We are going to see with our hands.	This type of work arises from a particular event, a gap and a slope in the country with an area of <i>La Escombrera</i> in Medellín, where there was a forced disappearance in 2002.	Clearly, studying these artistic proposals throughout the history of art in Colombia is a very good window to study the armed conflict. And the different ways in which the armed conflict has occurred in Colombia.	From art, we propose installation and performance, which is what we feel aligned with what we should see that quarter. We relate it to violence and artistic references, as Doris Salcedo, María José Arjona, several references, giving them a context and seek symbolic reparation, through the installation and performance. The idea of the final product is to make a museum of historical memory, which can be presented in the family day.	One can see <i>Fragmentos</i> from the memories of the women who are present there, from who built it, from where it comes out, from which voices it makes visible, but also which ones it omits. In historical terms also what allows you to understand <i>Fragmentos</i> and what does not.	

Theme 2: Matrices for Coding, Themes and Participants' Quotes (English Version)

Theme	Code	Description	Artists		Educators		Researchers	
			Esteban Peña	Clemencia Echeverri	Ana María Franco	Nydia Pérez	Cristina Lleras	María Andrea Rocha
Empathy, Reconciliation and Art Responses in Post-conflict Colombia	2.1 Art creations and narratives in the history of violence	Information about responses and narratives to the history of violence through artistic expressions	Sometimes, there are things that artists say better, sometimes there are other things that perhaps journalists can say better, but they are things that complement each other. They are not competing, but they are things that live in parallel and complement each other.	During these processes of creation, there were some moments when I had direct contact with the victims so that they would be more faithful witnesses of those things that happened, and understand a little more closely the pain on my part. It is important to feel it and to connect with the people who lived it. That is how I created the book, so that those conversations I had could be heard and in this case, read.	I believe that the artists who are interested in proposing an explicit reflection on the armed conflict, as these reflections will be key and will contribute greatly to the clarification of history and help that history does not repeat itself.		The artists who are interested in proposing an explicit reflection on the armed conflict, these reflections will be key and will contribute greatly to the clarification of history and help to ensure that history does not repeat itself.	
	2.2 Creative teaching and armed conflict to foster empathy and reconciliation	Comments about creative education practices to teach about the armed conflict	It's all about experience, go and see for yourself. Now that we have Instagram, websites and videos and all kinds of things, they bring us closer to a certain artworks, but I think that necessarily the experience of the work of art which is very important.	It is always expected that art, because of the contact it establishes both historically and emotionally, can play an additional educational role.	I think it can even be a space, a starting point on how art has responded to the armed conflict in Colombia. It can be the point of arrival, one might think that this is where a whole course that reflects and studies this relationship comes from, or it can be the conclusion of that course. The space is perfect for a visit with students.	As art teachers, we are investigating, for example, from the point of view of music, the sounds that could be involved in violence. On the side of dance, is the expression of the body, and investigate the lyrics of the songs and also find out the different types of symbolic repair.	This type of exposition that represents traumatic events, violence, etc., causes something that is very normal, which is like that impotence that one feels in front of something that is happening to others and it is normal to ask oneself: well, what can I do about this? (Referring to <i>Voces para transformar a Colombia</i>).	I believe that one can see <i>Fragmentos</i> from the memories of the women who are present there, from who built it, from where it comes out, from which voices it makes visible, but also which ones it omits.
	2.3 Research about artistic expressions related to the armed conflict. Normalization of the violence	Highlighting the importance of conducting research related to different art expressions (not only visual arts) and armed conflict	So you see, I am interested in the conflict, but in doing that third series in salt, I am also doing acts of reparation, which is a part that is absolutely key to me, that it is not only about documenting the conflict and documenting the wounds, which is what the journalists do very well, who leave everything in crisis, but do not follow up on it in order to repair it.	Between <i>Duelos</i> and <i>Fragmentos</i> there is a dialogue that can be extrapolated in terms of what the conflict means, what we call post-conflict, the intentions for peace, all these issues that are tried to be done, that move but seem to stay still again. I do believe that a meeting is generated to generate analysis of this situation.	I think the field of art is a very powerful field for thinking about the world in general, about any aspect of the world. I don't think artists necessarily have to be committed to their moment in terms of responding to a socio-political situation or armed conflict.	To contextualize the students with the history of violence that we have normalized... I used to tell them that since I was a little girl I remember seeing very strong images, for example, Pablo Escobar dead on his roof and people smiling. This happened when you are just a kid, having breakfast, lunch, eating with news of so many deaths becomes a very strong... very absurd normalization of violence.		

Theme 3: Matrices for Coding, Themes and Participants' Quotes (English Version)

Theme	Code	Description	Artists		Educators		Researchers	
			Esteban Peña	Clemencia Echeverri	Ana Maria Franco	Nydia Pérez	Cristina Lleras	Maria Andrea Rocha
Fragmentos, Provocations and Affections	3.1 Doris Salcedo	Critics and counter-opinions about Doris Salcedo's artmaking practice	Sometimes it is generalized and said that the artist is taking advantage of the victims and the conflict as such. But I think that's too biased a way of seeing the range of possibilities that this would have. This is to limit and simplify and this tends to do a lot. It's too easy with one sentence to distort the life's work of an artist as important as Doris, or any other. So yes, I think that the role of the artist, as the question said, depends on each artist, it depends on how the project is articulated and how they carry it out, it would have some results or others.	I have been very moved by Doris's immense achievement with this project: getting a government, under these complicated circumstances of the closing of the peace, with so many people against it, to be able to conquer a real space, where artistic projects have been circulating for 53 years, in a constant way and supported by the government.	Doris Salcedo, who has been one of the artists, especially in the late 1990s, who has been very involved with the perspective of the victims in the conflict. What she has tried to do, beyond a denunciation, obviously that there is a denunciation of the atrocities committed by the armed groups and by the government, what I believe she seeks in her works is to awaken the conscience around the victims... All her works and installations have revolved around this.	Doris is loved by some and hated by others	So sometimes so much explanation, about how the work was done and I don't know what, gives me more the impression that it is a hierarchy of the artist.	
	3.2 Space of <i>Fragmentos</i>	Comments about the space, architecture, location and space disposition	It seems to me that she is using her privileged position as an internationally recognized artist to do that, it seems to me very good that she can manage that space of <i>Fragmentos</i> in that very special place, so close to Bolivar Square, so close to the Presidential Palace.		I think it is a very beautiful space, it is also a space that is difficult to access, that is in the center far away, it is not so obvious that it is there... it is not the easiest to access, but neither is it impossible. It's a very nice place, architecturally it's beautiful and significant. All the landscaping, the gardens, the stones, the cactus, everything is very well thought out.	I would like it to be much more intervened, you know, to have more possibilities of dialogues. There's a lack of that kind of invitation for the community to feel like an active member of the counter-monument. I don't know how. In that sense it's very static.	It is not a space to understand the armed conflict, it is a very intimate, individual experience of contemplation, of being in space? I am not going to <i>Fragmentos</i> to learn, there is nothing to learn there. It is more a kind of anti-heroic reflection. There is a lot of symbolism obviously and I think it is more a space to be.	I like it very much as a space. I think it has enormous potential, it awakens many emotions, that is to say, as a complement to the space with the video because it gives an account of the process of construction and the stories that are there, because it seems to me to be very pertinent.
	3.3 The role of the viewer at <i>Fragmentos</i>	Participants sharing their experiences	In <i>Fragmentos</i> , Doris did something very interesting and that is to make us not traditional spectators of the work, but the floor is the work where one, to enter the space, has to step on that which she did. A horizontal sculpture is something very interesting. You enter the place and you are inside that strange solemnity. It's an environment that she generated very powerfully, where you enter and you feel that this environment has changed with the floor.	The piece puts the viewer on an event of the impossible, an event of continuous pain, which seems not to end when you talk about forced disappearance.			I think empty space has a lot of power for other kinds of encounters as well. That's why I imagined, well, some people coming and walking around, because it would be interesting to know what the space itself brings up and what conversations can be had there that are respectful of the essence of that particular space.	
	3.4 The use of guns as a material to create <i>Fragmentos</i>	Discussion about the material	If one did not know that Doris Salcedo's work was made with weapons, that it was made with victims, that it had all this socio-political context, it would certainly not be so powerful.	<i>Fragmentos</i> is a space that captures the important moment of the surrender of weapons by the FARC. Having all the weapons on the floor is undoubtedly a mourning event, and the story continues with the play <i>Duelos</i> . The story is updated, generating another side of the same problem from another place.	The space where, more than seeing the work of art on the floor, it is the space that is fundamental there. The way in which the space is lived. It is a living space, which, if it is not being nourished by other interventions, will also end up being simply removed...		I think the way Doris Salcedo solved the problem of what to do with that pile of FARC weapons was great in the sense of making it a space and not a thing.	Concerning to the artworks exhibited at <i>Fragmentos</i> , the interaction with the armor and the questions that one asks oneself with that, I think that with young people it could have a lot of potential, because it is a different entrance, it is an entrance that also touches your body that touches the senses. The one about <i>La Escombrera</i> , it's not obvious that you are there, but you still have this whole sensation of the sounds, of the earth falling on you... So from an experience that is sensory you can also start asking questions and it is a different entrance to subjects that are difficult and very painful, like for example <i>La Escombrera</i> . I think the question is

								finally there, who can be having access to this kind of space? If it is something that is located only in Bogotá. How can one think of it so that it can have a broader territorial reach?
3.5 The importance of generating spaces such as <i>Fragmentos</i>	Opinions in regards other spaces similar to <i>Fragmentos</i>	It is a space that I think is very important that it exists and therefore very valuable for Doris to have done all that management for that to happen. The more spaces like these, the better.	It is very important that these projects generate a place of reference, otherwise the reflection is diluted and instead the media take over the whole discourse. That <i>Fragmentos</i> generates works of art and dialogue for analysis and critical thinking is a great achievement for the country.	It is a key place, a super important space in the processes that Colombia has experienced. It is a work that is very powerful, it is very strong. Visiting the place, the whole arrangement, the way one experiences the work puts one in a particular mood of reflection and introspection.			It is good that <i>Fragmentos</i> has its cart, they make their calls, there are the works of the artists. That is the contribution of <i>Fragmentos</i> , but then in that ecology of plurality of voices, of experiences, it is necessary to make sure that other spaces allow for other types of contacts and conversations not always mediated by others, be it the artist, the photographer, the academic. This is not to disqualify anyone. They are simply different voices.	
3.6 Exhibitions at <i>Fragmentos</i>	About the role of the exhibitions at <i>Fragmentos</i> . Showcasting other artist's points of view	Spaces like these, that can have the capacity to be mutants, that can read the moment of the country, the social moment, and propose something about it. So, in principle, it is living in peace that makes me something. But in the future it may change, I don't know, that it may mutate, that it may not be a static thing.	It is a counter-monument with a serious political charge and a place for other artists to manifest themselves and also for all those expressions of the public to put into circulation and to live together so many difficulties and tensions in a specific place.	There is plenty of room for that. The space where, more than seeing the work of art on the floor, it is the space that is fundamental there. The way in which the space is lived. It is a living space, which, if it is not being nourished by other interventions, will also end up being simply distant...			Given its commemorative status, I would use its space not so much to make exhibitions, to exhibit works of art as objects, but it could be a very interesting space precisely for other commemorative practices.	I think it's interesting, that is, I think that from art other reflections are generated...
3.7 Personal experience: interpreting the space in a multisensory and affective way	Narrating their experience when visiting <i>Fragmentos</i> for the first time	Touching, indeed. I would have liked to have been a less informed spectator to be able to feel before knowing, because that is what happens with art, that one ends up reading many things and finding out about many things and arrives at the exhibitions very charged. So many times there are some very strong criticisms about contemporary art where if you didn't know before, you lose a lot of things. I would have liked to have been less informed so that I could have appreciated it in a different way and then not read.	I have been very moved by Doris's immense achievement with this project.	Clearly when we did it and took the kids, you as a parent put yourself in the role of teaching them. They are little, they are 6 and 2 years old, so you have to teach them everything because they have not really lived this conflict. They don't know it, so the space, the video presentation, how it was made, because it gives you the opportunity to have conversations with your children, to teach them the history of the country, of the armed conflict and the importance of generating spaces that celebrate what we are now calling the construction of peace and the post-conflict.	Last year we went to see the exhibition of Jesús Abad Colorado. Then we went to <i>Fragmentos</i> . At that time there was no exhibition yet, but the exercise consisted in understanding why this argument of Doris Salcedo around the counter-monument, to understand much more the tiles from the act of hitting, who made them, what element they were melting. This white box, the black and irregular floor. First we went through the space, and then we saw the video. The relationship of the building in accordance with the ruins. How we presented ourselves among the ruins, what it was and what it could be. The second year, we went again, and there was the exhibition of Clemencia Echeverri and Felipe Arturo. The students in this same exercise of being able to put on the elements, the vests, we had the company of the guides. At Clemencia's we didn't know where we were walking. The students were very impressed. We usually do this at the moment of the "referents", to later generate a discussion where they have many elements. All this is a great challenge for us as teachers, to guide them and have a discussion, and activate relevant conversations.	When I went to see the space, I didn't have time to watch the documentary. I mean, it's good that they made the documentary, but maybe I don't know... It's too much of a protagonist, and yes, obviously people want to know how it was made and who participated, and what happened... But I don't know.	I went with professors who came from Puerto Berrio, from Barranquilla, from Codazzi at the Cesar and they were very surprised, that is, I saw that for them it was a very moving space and everyone said that it would be very interesting if this could reach their territories. There arises a question as to how this type of space reaches the territories... We wanted to think <i>Fragmentos</i> precisely in pedagogical terms. And in terms of analyzing what is represented in an exhibition? What is missing, what is omitted, what is visible and what can be achieved in pedagogical terms with young people?	
3.8 <i>Fragmentos</i> : teach and research	Examples of how to integrate <i>Fragmentos</i> in research or teaching	I think that corporeality, especially in Doris's work, is very important. To be present.	That floor that is stable and static (Doris's) a movement is built in the place in front of what happens with the conflict that does not end either, there in that double relationship of the still and the mobile, there is a dialogue that can be extrapolated in terms of what the	Clearly it can be a place and should be a place to incorporate within an art class in Colombia, contemporary art, that studies the relationship between art and violence in Colombia. It is a key place worth looking at,			For me <i>Fragmentos</i> is a monument or a counter-memorial. In any case, it is a commemorative space and not a museum. It is a work of art. It is not so easy for me to answer the question of	I think that just like the monuments and places of memory, because they also reflect disputes over memory and not all the voices are there, they are not in a balanced way, in short. And I think that

				conflict means, what we call post-conflict, the intentions of peace, all these issues that are tried to do, that move but seem to stay still again.	experiencing live and in person. It can be a very fruitful place to take students.		<i>Fragmentos</i> as a pedagogical space because I believe that it is not a pedagogical space. I think it is a ritual space. And.... and that's fine. I mean, I think different institutions should play different roles. I find it difficult to think of <i>Fragmentos</i> as a pedagogical space. You would have to think what a pedagogical space is like, because it would fall a little bit into the instrumentalization of the work of art. So if you go back to the place where they explain to you and then the weapons of the FARC and the women victims of violence and Doris Salcedo... Well, yes... There you can take a cart in any direction.	gives a pedagogical opening to be able to ask questions.
	3.9 Representation (victims, military forces, guerilla)	Discussion: who is being represented at <i>Fragmentos</i> ?		De esa manera encontré que ese era un pliege que se abría del proyecto, al mantener abierto el libro en la exposición, como una página abierta para aquellas personas que tuvieran alguien perdido y que pudieran contarlo en el libro. Para que desde el arte también se propusiera un espacio de apoyo a la búsqueda, de manera directa y apoyar la voz que no es oída, y que ahí en ese momento en <i>Fragmentos</i> , sea el lugar donde el público puede llegar a expresar, y no solamente a sentir el dolor y sentir un duelo, sino también poder dejar un testimonio concreto y específico.			"Digamos que lo que pasa en "Fragmentos", es que se logra resolver muy bien este asunto de una narrativa, teniendo en cuenta que son las armas de las FARC, se logra muy bien, no tener una narrativa heroica." "Creo que su clave y que en la medida en que si se involucra a un grupo de víctimas en su elaboración, así sea dirigida, coordinada y todo por la artista, hay por lo menos un gesto que reivindica el lugar que deben tener digamos frente a la diversidad de actores del conflicto, la presencia de las víctimas es claro."	I had a question in pedagogical terms, and in terms of memory pedagogy. You can ask a lot of questions to <i>Fragmentos</i> . Among those, for example, which are the voices that are represented there? And something that I missed, for example, in the video, is that there is not a single story of the FARC. It is a very institutional video, that is to say, one has the voices of the victims, victims of sexual violence, which is very moving, it has all the bet and the institutional deployment, but at no time does one have any story of people from the FARC and one enters and is stepping on, well, their weapons, right? And if one approaches other stories like the place of the weapons... well, nothing... That is to say, it has very concrete meanings for the people who were combatants in the war. And one enters and is stepping on them, that is to say, this has a very strong message and there is not a single story that explains what it means for the FARC, or what this implies. So it seems to me that it is a very absent voice within the counter-narration that they are making.

Theme 4: Matrices for Coding, Themes and Participants' Quotes (English Version)

Theme	Code	Description	Artists		Educators		Researchers	
			Esteban Peña	Clemencia Echeverri	Ana María Franco	Nydia Pérez	Cristina Lleras	María Andrea Rocha
Walking Upon Guns, Reconciliation, and Pedagogy	4.1 Educators and empathy	The role of educators in museum spaces and exhibition spaces. Defining different educative roles that exist within the museum space and "actions" in museum education	There are many ways to approach it (the armed conflict), it depends on many factors, how one approaches it, how one takes it. Whether it is perceived as respectful, whether it is perceived as taking advantage of the situation, or how it is perceived. In any case, there are many assumptions in the art world that these critical positions are always going to leave any artist in a bad position in any approach to this. I think it depends on the works, on the artists and on the articulation that is made. Each work has its own way of being seen.	That <i>Fragmentos</i> generates artwork and dialogue for analysis and critical thinking is a great achievement for the country.		Now that you mention it, there was something very interesting that happened. For that promotion. A student had a lot of gang problems. He was killed in the houses in front of the school. That's where he was murdered. When we were there... someone asked what if he had had a vest, how different would his story have been? That was one of the strongest reflections in that space. With that type of closer and more tangible interaction, students managed to share their experiences and talk more. It was a significant moment	Conflict transformation does not necessarily go through a cognitive process, but I believe it goes through other emotional processes. And above all by the modification of certain assumptions, the denaturalization of violence.	I found it very moving. It touched all my emotions. I'll tell you there too, part of the people who were in the group is a colleague who came from the Balkans and who has worked for the Anne Frank House from the Balkans. She herself has had many experiences of war, lived through the Balkan war, was in a refugee camp. I noticed that she left. She saw the video, but after she saw the video she left the group and was kind of at her side. Part of what she didn't like was the mediation. That is to say, the guide who arrived at that moment and asked directly about the emotions, she didn't like that, because at that moment she said to talk about the emotions is to kill them, and she also said, I myself had a close experience of war so for me there are many that revive memories, and that's why she decided to take a step back. I personally found it very moving.
	4.2 Peacebuilding strategies and institutions	Comments about other institutions that are developing peacebuilding strategies		It is very important that these projects generate a place of reference, otherwise the reflection will be diluted and instead the media will take over the whole discourse.		It makes total sense for the space to be more involved in citizen participation.	The notoriety that <i>Fragmentos</i> has acquired is very good. A couple of days ago from there, the JEP made its report of two years of existence, those symbolic acts seem to me to be fine. But there is a need for another kind of space for other things.	After that, I went back to my family because I wanted them to see it. I wanted them to see the video and every time I see it I cry... I think one understands that through art, that is to say, art is not only because you are part of the counter-memorial at that moment, but also because you understand that art allowed a therapeutic process in the women who built it. So it is very powerful to see them in the process of transforming what hurt them the most. And also to remake it in another way, so that's very beautiful. I find it incredible in many ways.
	4.3 Peace education and art	t Opinions about how to use art to promote peace education		That way I found that this was an open fold of the project, by keeping the book open in the exhibition, as an open page for those people who had someone lost and could tell about it in the book. So that art could also propose a space to support the search, in a direct way and to support the voice that is not heard,	The artists who are interested in proposing an explicit reflection on the armed conflict, as these reflections will be key and will contribute greatly to the clarification of history and help that history does not repeat itself. This will undoubtedly help the clarification of the truth.	I feel that if I had more pedagogy, performance workshops, especially with the study of the National University, that would add a lot of value. To promote in a clearer way the construction of historical memory in the space. I feel that the National Museum has all the potential to be more present in the space.	To be able to, first, remove prejudices and disarticulate the narratives that each person has, because we each have our own version, which is always incomplete.	We believe that education for peace forgets much of the historical component, and we then stop much more of the pedagogy of historical memory. We believe that, if one wants to talk about education for peace, there must necessarily be that historical component. Many times what happens with the proposals of education for peace is that they remain at the interpersonal level, which is very strong in Colombia..

Appendix I

Theme 1: Matrices for Coding, Themes and Participants' Quotes (Spanish Version)

Theme	Code	Description	Artists		Educators		Researchers	
			Esteban Peña	Clemencia Echeverri	Ana María Franco	Nydia Pérez	Cristina Lleras	María Andrea Rocha
Creating, Researching and Teaching Art in Challenging Situations	1.1 Artists within the armed conflict in Colombia	Understanding the role of an artist within the armed conflict in Colombia, opinions and comments	También pienso que los artistas tenemos una labor distinta a la que podría tener un periodista, una labor distinta a la que podría tener un historiador, una labor distinta a la que podría tener un antropólogo. El artista tiene pedazos de periodista, de antropólogo y de muchas cosas, pero tiene otra capacidad distinta de narrar las cosas, no necesariamente narrar, no es la palabra.	Con <i>Duelos</i> el relato se actualiza, genera otra cara del mismo problema desde otro lugar. Esto se hace a partir de las 9 proyecciones de video en simultanea y de los tres niveles del sonido a partir del coro que hay de mujeres en el espacio. Ese coro es el caminar permanente de estas mujeres incansables en la búsqueda, que también están inscritas en todas esas personas que murieron bajo estas armas y hay un lamento constante en las familias y en las instituciones de nuestro país que reclaman y analizan los problemas que han sucedido durante tantos años.	Y aunque los artistas mismos no están produciendo obra pensando en términos del conflicto armado, o de la Guerra de los Mil Días, por ejemplo, los artistas sí son usados como fichas en esa batalla política. Puede uno introducir esta idea de conflicto en el contexto colombiano.	El arte juega un papel fundamental. Siento que sino, nos quedaríamos en informes que son divulgados, pero no son muy leídos por las comunidades.	Yo creo que está bien que hay artistas que hagan obra relacionada con el conflicto, pero no puede ser el único acceso de información para los espectadores.	Hay muchas maneras de expresarlo y creo que el componente artístico y las expresiones estéticas para expresar la memoria son cruciales.
	1.2 Art teachers and Colombian armed conflict	Critical opinions about the role of art teachers within the armed conflict	Los artistas tenemos una labor de editores de nuestro mundo. Tomamos cosas de la realidad, de nuestras experiencias, de experiencias de otros, de archivos, de muchos sitios y hacemos un filtro de edición de esa realidad y salimos con proyectos sensibles y diferentes a estas otras ramas.	Para que desde el arte también se propusiera un espacio de apoyo a la búsqueda, de manera directa y apoyar la voz que no es oída, y que ahí en ese momento en <i>Fragmentos</i> , sea el lugar donde el público puede llegar a expresar, y no solamente a sentir el dolor y sentir un duelo, sino también poder dejar un testimonio concreto y específico. <i>(Refiriéndose al Libro de Búsqueda)</i>	Estudiando las obras de estos artistas es una puerta para estudiar las atrocidades que acabaron de ocurrir, y una excusa para pensar, qué fue lo que llevó a esa disputa entre los dos partidos.	El objetivo de estudiar el conflicto armado y la historia de violencia a través de diferentes expresiones artísticas, es presentar al final un museo de la memoria elaborado por el colegio. Aquí los estudiantes tienen la oportunidad de explicar cómo ha sido su proceso, y entenderlo desde otra perspectiva... Para nosotros es muy importante que los estudiantes sean conscientes que pueden ser agentes transformadores de su contexto y su realidad.	(Museo de Memoria Histórica. <i>Voces para transformar a Colombia.</i>) La idea era esa, tener un documento educativo, para qué las acciones educativas estuvieran conectadas y tuvieran un sentido frente a lo que el museo buscaba hacer, relacionado a la reparación simbólica y atañe a distintos aspectos de la reparación simbólica pero principalmente la no repetición.	Hay mucha autonomía frente a las maneras de usarla, que también responden a las especificidades de los contextos, pero lo que sí diseñamos fue una ruta pedagógica. Y esa ruta pedagógica parte de un principio, y es que la entrada a la memoria histórica parte es de ti, de lo que es significativo para ti, y hay una pregunta muy importante frente a cómo conectas, cómo logras conectar con los dilemas, con las preguntas que tienen los jóvenes y esta ruta se va complicando y hay un punto que está relacionado justamente con la investigación, con la contrastación de fuentes, de saber quién me habla y desde dónde me habla, y esas preguntas que son las que también, pues te contaba en un inicio, son las que yo le haría a <i>Fragmentos</i> .
	1.3 Research, art and armed conflict	Opinions about the importance of researching about art to understand the history of violence in Colombia	El hecho de dibujar es un hecho de conocer. Al dibujar, no sólo ves la imagen, no sólo estudias las imágenes, sino que las recreas, es decir, la haces manualmente. Eso no se da sino dibujando. En otras palabras, tú puedes estudiar visualmente la imagen, pero en el hecho de hacerla, de recrearla, de compararla, de empezar a hacerla, hay otro tipo de aproximación y se entiende la imagen de una manera que no se da solo con la vista. Cuando ya le metes la mano, pasan muchas cosas distintas a solo el estudio visual. Eso es una pequeña pelea que tengo con historia del arte. Yo creo que todos los historiadores del arte deberían tomar clase de dibujo. Vamos al museo a dibujar. Vamos. No, no vamos a	Este tipo de obra surge de un evento en particular, de un vacío y de un pendiente que hay en el país con una zona de <i>La Escombrera</i> en Medellín, donde hubo una desaparición forzada en el 2002.	Claramente estudiar estas propuestas artísticas a lo largo de la historia del arte en Colombia son una muy buena ventana para estudiar el conflicto armado. Y las diferentes maneras además en que se ha dado el conflicto armado en Colombia.	Desde arte, se propone instalación y performance, que es lo que sentimos alineado con lo que deberíamos ver ese trimestre. Lo relacionamos con la violencia y referentes artísticos, como Doris Salcedo, María José Arjona, varios referentes, dándoles un contexto y buscar la reparación simbólica, a través de la instalación y el performance. La idea del producto final es hacer un museo de memoria histórica, que pueda ser presentado en el día de la familia.		Uno puede ver <i>Fragmentos</i> desde las memorias de las mujeres que están ahí presentes, desde quién lo construyó, desde dónde sale, desde cuáles son las voces que visibiliza, pero también cuáles son las omite. En términos históricos también qué te permite entender <i>Fragmentos</i> y qué no.

			leer ni vamos a pensar, no. Vamos a ver con la mano.					
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Theme 2: Matrices for Coding, Themes and Participants' Quotes (Spanish Version)

Theme	Code	Description	Artists		Educators		Researchers	
			Esteban Peña	Clemencia Echeverri	Ana María Franco	Nydia Pérez	Cristina Lleras	María Andrea Rocha
Empathy, Reconciliation and Art Responses in Post-conflict Colombia	2.1 Art creations and narratives in the history of violence	Information about responses and narratives to the history of violence through artistic expressions	A veces, hay cosas que los artistas dicen mejor, a veces hay otras cosas que tal vez los periodistas pueden decir mejor, pero son cosas que se van complementando. No están compitiendo, sino que son cosas que viven paralelamente y que se complementan.	Durante estos procesos de creación, hubo unos momentos en que tuve contacto directo con las víctimas para que fueran testigos más fieles de aquellas cosas que sucedieron, y entender por mi parte un poco más de cerca el dolor. Es importante sentirlo y conectarse con las personas que lo vivieron. De esa forma propicié el libro, para que esas conversaciones que tuve pudieran ser oídas y en este caso, leídas.	. Creo que los artistas que les interese proponer alrededor de una reflexión explícita del conflicto armado, pues esas reflexiones van a ser claves y van a contribuir muchísimo al esclarecimiento de la historia y a ayudar que esa historia no se repita.		Los artistas que les interese proponer alrededor de una reflexión explícita del conflicto armado, pues esas reflexiones van a ser claves y van a contribuir muchísimo al esclarecimiento de la historia y a ayudar que esa historia no se repita. Desde esa perspectiva creo que el arte es un aspecto más que está pensando sobre esas relaciones: como la historia, las ciencias políticas, el derecho, etc.	
	2.2 Creative teaching and armed conflict to foster empathy and reconciliation	Comments about creative education practices to teach about the armed conflict	Se trata de la experiencia, vayan y miren a primera mano. Sobre todo, ahorita que tenemos Instagram, páginas web y videos y todo tipo de cosas, nos acercan hasta cierto punto, pero yo creo que necesariamente la experiencia de la obra de arte es importantísima.	Siempre espera que el arte, por el contacto que establece tanto histórica como emocionalmente, ejerza adicionalmente un papel educativo.	Yo creo que incluso puede ser un espacio, un punto de partida sobre la manera en cómo el arte ha respondido al conflicto armado en Colombia. Puede ser el punto de llegada, podría pensarse que de ahí sale todo un curso que reflexiona y estudia sobre esa relación, o puede ser la conclusión de ese curso. El espacio se da perfectamente para una visita con estudiantes.	Nosotros desde arte, vamos investigando por ejemplo, desde música, los sonidos que podrían estar involucrados en la violencia. Por el lado de danza, es la expresión del cuerpo, e investigar las letras de las canciones y averiguar también los diferentes tipos de reparación simbólica.	(Refiriéndose a Voces para transformar a Colombia). Este tipo de exposiciones que representan eventos traumáticos, violencias, etcétera, causan algo que es muy normal, que es como esa impotencia que uno siente frente algo que le está pasando a los demás y es normal preguntarse: bueno, ¿y yo qué puedo hacer frente a esto?	Pero básicamente todos esos materiales, hay distintas apuestas, nunca esperamos que los usaran en su totalidad y demás. Hay mucha autonomía frente a las maneras de usarla, que también responden a las especificidades de los contextos, pero lo que sí diseñamos fue una ruta pedagógica. Y esa ruta pedagógica parte de un principio, y es que la entrada a la memoria histórica parte es de ti, de lo que es significativo para ti, y hay una pregunta muy importante frente a cómo conectas, cómo logras conectar con los dilemas, con las preguntas que tienen los jóvenes y esta ruta se va complicando y hay un punto que está relacionado justamente con la investigación, con la contrastación de fuentes, de saber quién me habla y desde dónde me habla, y esas preguntas que son las que también, pues te contaba en un inicio, son las que yo le haría a <i>Fragments</i> . Es decir, creo que uno puede ver <i>Fragments</i> desde las memorias de las mujeres que están ahí presentes, desde quién lo construyó, desde dónde sale, desde cuáles son las voces que visibiliza,

								pero también cuáles son las omite. En términos históricos también qué te permite entender <i>Fragmentos</i> y qué no.
2.3 Research about artistic expressions related to the armed conflict. Normalization of the violence	Highlighting the importance of conducting research related to different art expressions (not only visual arts) and armed conflict	Entonces fíjate, me interesa el conflicto, pero al hacer esa tercera serie en sal, estoy también haciendo actos de reparación, que es una parte que se me hace absolutamente clave, que no sólo se trata de documentar el conflicto y documentar las heridas que es lo que hacen muy bien los señores periodistas, quienes dejan todo en crisis, pero no le hacen seguimiento para poder repararlo.	Entre <i>Duelos</i> y <i>Fragmentos</i> hay un diálogo que se puede extrapolar en términos de lo que significa el conflicto, lo que llamamos posconflicto, las intenciones de paz, todos estos asuntos que se intentan hacer, que se mueven pero que parece que se vuelven a quedar quietos. Si creo que se genera un encuentro para generar análisis sobre esta situación.	Creo que el campo del arte es un campo muy poderoso para pensar en el mundo en general, sobre cualquier aspecto del mundo. No creo que necesariamente los artistas tengan que estar comprometidos con su momento en términos de respuesta a una situación sociopolítica o conflicto armado.	Para contextualizar los chicos con esa violencia que tenemos normalizada. Yo les contaba, que desde pequeña recuerdo ver imágenes muy fuertes, por ejemplo Pablo Escobar muerto en su tejado y gente sonriendo: entonces uno desde pequeño, desayunar, almorzar, comer con noticias de tantos muertos se vuelve una normalización de la violencia muy fuerte, muy absurda.			

Theme 3: Matrices for Coding, Themes and Participants' Quotes (Spanish Version)

Theme	Code	Description	Artists		Educators		Researchers	
			Esteban Peña	Clemencia Echeverri	Ana María Franco	Nydia Pérez	Cristina Lleras	Maria Andrea Rocha
Fragmentos, art education, and empathy	3.1 Doris Salcedo	Critics and counter-opinions about Doris Salcedo's artmaking practice	A veces se generaliza y se dice que el artista se está aprovechando de las víctimas y del conflicto como tal. Pero yo creo que esa es una manera demasiado sesgada de ver el abanico de posibilidades tan amplio que tendría esto. Esto es limitar y simplificar y esto se tiende a hacer mucho. Es demasiado fácil con una sola frase desvirtuar la obra de la vida de un artista tan importante como Doris, o cualquier otra. Entonces pues sí, yo creo que el rol del artista, como decía la pregunta, depende de cada artista, depende de cómo se articule el proyecto y cómo lo lleven a cabo, tendría unos resultados u otros.	Yo he estado muy conmovida con el inmenso logro que hace Doris con este proyecto: conseguir que un gobierno, bajo estas circunstancias tan complicadas del cierre de la paz, con tanta gente en contra, haya podido conquistar un espacio real, donde empiezan a circular proyectos de carácter artístico por 52 años, de una manera constante y apoyado por el gobierno.	Doris Salcedo, que ha sido una de las artistas, sobre todo a finales de los 90, que ha estado muy involucrada con la perspectiva de las víctimas en el conflicto. Lo que ha tratado de hacer, más allá de una denuncia, obviamente que hay una denuncia de las atrocidades cometidas por los grupos armados y por el gobierno, ella lo que creo yo busca en sus obras es despertar la conciencia al rededor de las víctimas. (...) Todas sus obras e instalaciones han girado en torno a eso.	Doris es amada por unos y super odiada por otros	Entonces a veces tanta explicación, sobre cómo se hizo la obra y no sé qué, me da mi más la impresión de que es una jerarquización del artista.	

3.2 Space of <i>Fragmentos</i>	Comments about the space, architecture, location and space disposition	Me parece que está utilizando su posición privilegiada de artista reconocida internacionalmente para hacer eso, me parece muy bien que ella pueda gestionar ese espacio de <i>Fragmentos</i> en ese lugar tan especial, tan cerquita a la plaza de Bolívar, tan cerquita al Palacio presidencial.		Yo creo que es un espacio lindísimo, es un espacio, además, de difícil acceso, que queda en el centro lejos, no es tan obvio que esté ahí... no es el de mas fácil acceso, pero tampoco imposible. Es muy bonito el lugar, arquitectónicamente es lindo y significativo. Todo el paisajismo, los jardines, las piedras, los cactus, todo está muy bien pensado.	Me gustaría que fuese mucho más intervenido, sabes, que tuviese mas posibilidades de diálogos. Falta esa clase de invitaciones a que la comunidad se sienta un miembro activo del anti-monumento. No sé de qué manera. En ese sentido es muy estática.	No es un espacio para comprender el conflicto armado, es una experiencia muy íntima, individual, de contemplación, de estar en el espacio... Yo no voy a "Fragmentos" a aprender, ahí no hay nada que aprender. Es mas una suerte de reflexión anti heroica. Hay mucho simbolismo obviamente y creo que es más un espacio para estar.	A mí me gusta mucho como espacio. Yo creo que tiene un potencial enorme, creo que despierta muchas emociones, es decir como el complemento del espacio con el video pues que da cuenta del proceso de construcción y de las historias que están ahí, pues me parece muy pertinente.
3.3 The role of the viewer at <i>Fragmentos</i>	Participants sharing their experiences	En <i>Fragmentos</i> , pues, Doris hizo una cosa muy interesante y es hacer que nosotros no fuéramos espectadores tradicionales de la obra, sino que el piso es la obra en donde uno, para entrar al espacio, tiene que pisar eso que ella hizo. Una escultura horizontal, es algo muy interesante. Ingresas al lugar y estás metido dentro de esa solemnidad extraña. Es un ambiente que ella generó muy potente, en donde uno entra y sí siente que ese ambiente cambió con ese piso.	La pieza pone al espectador sobre un evento de lo imposible, un evento de un dolor continuo, que parece no terminar cuando hablas de la desaparición forzada las victimas siempre están con la esperanza de encontrar a las personas, sea viva o muerta.			Creo que el espacio vacío tiene también mucha potencia para otro tipo de encuentros. Por eso me imaginaba, bueno, unas personas que llegan y caminan por ahí, pues sería interesante saber qué le suscita el espacio mismo y qué conversaciones se pueden tener ahí que sean respetuosos con la esencia de ese espacio en particular.	
3.4 The use of guns as a material to create <i>Fragmentos</i>	Discussion about the material	Si uno no supiera que la obra de Doris Salcedo está hecha con armas, que está hecha con víctimas, que tuviera todo este contexto sociopolítico, muy seguramente no sería tan poderosa.	<i>Fragmentos</i> es un espacio que recoge el momento importante de la entrega de armas por las FARC. El hecho de tener todas las armas en el piso es sin duda un evento de duelo, y el relato continúa con la obra <i>Duelos</i> .	El espacio en donde, más de ver la obra de arte del piso, es el espacio lo que es fundamental ahí. La manera en cómo se vive el espacio. Es un espacio vivo, que, si no se está nutriendo de otras intervenciones, pues también va a terminar simplemente alejado...		Creo que la forma en que Doris Salcedo solucionó el problema de qué hacer con ese montón de armas de las FARC, fue genial en el sentido de volverlo un espacio y no una cosa.	Frente a las exposiciones temporales que estaban ahí, la interacción con las armaduras y las preguntas que uno se hace con eso, creo que con jóvenes podría tener mucho potencial, pues es una entrada distinta, es una entrada que además toca tu cuerpo que toca los sentidos. El de <i>La Escombrera</i> , no es evidente que estás en <i>La Escombrera</i> , pero igual tienes toda esta sensación de los sonidos, de la tierra que te está cayendo encima... Entonces a partir de una experiencia que es sensorial también se pueden empezar a hacer preguntas y es una entrada distinta a temas que son difíciles y muy dolorosos, como por ejemplo la escombrera. Creo que la pregunta es ahí finalmente ¿quiénes pueden estar teniendo acceso a este tipo de espacio? Si es algo que está localizado solo en Bogotá. Cómo se puede pensar para que pueda tener un alcance más amplio a nivel territorial.
3.5 The importance of generating spaces such as <i>Fragmentos</i>	Opinions in regards other spaces similar to <i>Fragmentos</i>	"Es un espacio que me parece muy importante que exista y pues muy valioso de Doris haber hecho toda esa gestión para que eso ocurriera". "Buenísimo, muy loable entre más espacios como estos mejor, y que tengan la capacidad de ser mutantes, que puedan leer el momento del país, el momento social y pues proponer en torno a eso. Entonces pues en principio es vivir en paz que se me hace una cosa. Pero en un futuro puede cambiar, no sé, que eso pueda mutar, que no sea una cosa estática."	Que estos proyectos generen lugar de referencia es muy importante, pues de lo contrario se diluye la reflexión y son en cambio los medios de comunicación los que se adueñan de todo el discurso. Que <i>Fragmentos</i> genere obras de arte y diálogo para el análisis y el pensamiento crítico es un gran logro para el país.	Es un lugar clave, un espacio súper importante en los procesos que ha vivido Colombia. Es una obra que es muy poderosa, es muy fuerte. Visitar el lugar, toda la disposición, la manera en la que uno experimenta la obra lo pone a uno en un mood particular de reflexión y de introspección.		Está bien que "Fragmentos" tenga su carreta, hacen sus convocatorias, están las obras de los artistas. Eso es como el aporte de "Fragmentos", pero entonces en esa ecología de pluralidad de voces, de experiencias, hay que asegurarse que otros espacios permitan tener otro tipo de contactos y de conversaciones no siempre mediadas por otros, ya sea el artista, el fotógrafo, el académico. No es para descalificar a nadie. Simplemente son voces	

							distintas y la dignificación de las víctimas también es importante tenerla en cuenta para que tengan su espacio propio.	
3.6 Exhibitions at <i>Fragmentos</i>	About the role of the exhibitions at <i>Fragmentos</i> . Showcasing other artist's points of view	Ahorita están haciendo una convocatoria anual en dónde van a dar una sola beca con una plata muy importante, creo que 60 millones de pesos o 160 millones, una plata importante que le dan a un artista para hacer su intervención.	Es un anti-monumento con seria carga política y un lugar para que otros artistas se manifiesten y además para que todas esas expresiones del público pongan a circular y a convivir tantas dificultades y tensiones en un lugar específico.	El espacio da para eso. El espacio en donde, más de ver la obra de arte del piso, es el espacio lo que es fundamental ahí. La manera en cómo se vive el espacio. Es un espacio vivo, que, si no se está nutriendo de otras intervenciones, pues también va a terminar simplemente alejado...			Dada su condición conmemorativa, yo utilizaría su espacio no tanto para hacer exposiciones, exhibir obras de arte como objetos, sino que podría ser muy interesante un espacio justamente para otras prácticas conmemorativas.	Me parece chévere, es decir, creo que igual desde del arte se generan otras reflexiones...
3.7 Personal experience: interpreting the space in a multisensory and affective way	Narrating their experience when visiting <i>Fragmentos</i> for the first time	Conmovedora, la verdad. Me hubiera gustado haber podido ser un espectador menos informado para poder sentir antes de saber, porque eso es lo que pasa con el arte, que uno termina leyendo muchas cosas y enterándose de muchas cosas y llega muy cargado a las exposiciones. Entonces muchas veces hay unas críticas bastante fuertes acerca del arte contemporáneo en donde si uno no se enteró anteriormente, pues se pierde muchas cosas. Me hubiera gustado haber ido menos enterado para poder de pronto apreciarla de otra manera y después si leer.	Yo he estado muy conmovida con el inmenso logro que hace Doris con este proyecto	Claramente cuando lo hicimos y llevamos a los niños, uno como papá se pone en el papel de enseñarles. Son chiquitos, tienen 6 y 2 años, entonces pues hay que enseñarles todo porque ellos realmente no han vivido ese conflicto. No lo conocen, entonces el espacio, la presentación del video, cómo se hizo, pues da pie para que uno pueda tener conversaciones con sus hijos, enseñarles la historia del país, del conflicto armado y la importancia de generar espacios que celebren lo que ahora estamos llamando la construcción de paz y el posconflicto.	"El año pasado fuimos a ver la exposición de Jesús Abad Colorado. Después fuimos a <i>Fragmentos</i> . En ese momento no había ninguna exposición todavía, pero el ejercicio consistió en entender por qué este argumento de Doris Salcedo alrededor del anti-monumento, entender mucho más las valdosas desde el acto de golpear, quién las hizo, qué elemento estaban fundiendo. Esta caja blanca, el piso negro e irregular. Primero recorrimos el espacio, y después vimos el video. La relación del edificio en concordancia con las ruinas. Como nos presentamos entre las ruinas, lo que fue y lo que podría ser." "El segundo año, volvimos a ir, y estaba la exhibición de Clemencia Echeverri y Felipe Arturo. Los chicos en este mismo ejercicio de poderse poner los elementos, los chalecos, tuvimos compañía de los guías... En el de Clemencia no sabíamos por dónde estábamos caminando. Los chicos muy impactados. Esto normalmente lo hacemos en el momento de los referentes, para después generar una discusión donde tengan muchos elementos. Todo esto es un gran reto para nosotros como profesores, para guiarlos y tener una discusión, y activar conversaciones relevantes. "	Cuando fui a conocer el espacio no me queda ver el documental. O sea, está bien que hayan hecho el documental, pero tal vez no sé... Tiene como demasiado protagonismo y pues sí, obviamente la gente quiere saber cómo se hizo y quiénes participaron, y qué pasó... Pero no sé.	Fui con profesores que venían de Puerto Berrio, de Barranquilla, de Codazzi en el César y ellos quedaron muy sorprendido, es decir, vi que para ellos fue un espacio muy conmovedor y todos decían que sería muy interesante que esto pudiera llegar a sus territorios. Ahí surge una pregunta también frente a cómo este tipo de espacios llega a los territorios... Queríamos pensar <i>Fragmentos</i> justamente en términos pedagógicos, y en términos de analizar ¿qué es lo que está representado en una exposición? ¿qué falta, qué se omite, qué se visibiliza y qué puede lograr en términos pedagógicos con jóvenes?	
3.8 <i>Fragmentos</i> : teach and research	Examples of how to integrate <i>Fragmentos</i> in research or teaching	Yo creo que la corporalidad, especialmente en la obra de Doris, es importantísima. Estar presente.	Ese piso que es estable y estático (el de Doris) se construya un movimiento en el lugar frente a lo que sucede con el conflicto que tampoco termina, ahí en esa doble relación de lo quieto y lo móvil, hay un diálogo que se puede extrapolar en términos de lo que significa el conflicto, lo que llamamos posconflicto, las intenciones de paz, todos estos asuntos que se intentan hacer, que se mueven pero que parece que se vuelven a quedar quietos.	Claramente puede ser un lugar y debería ser un lugar para incorporar dentro de una clase de arte en Colombia, arte contemporáneo, que estudie la relación entre arte y violencia en Colombia. Es un lugar clave que vale la pena mirar, experimentar en vivo y en directo. Puede ser un lugar muy fructífero para llevar a los estudiantes.			Para mí <i>Fragmentos</i> es un monumento o un contra monumento. En todo caso un espacio conmemorativo y no es un museo. Es una obra de arte. No me queda tan fácil responder la pregunta de <i>Fragmentos</i> como un espacio pedagógico porque creo que no es un espacio pedagógico. Creo que es un espacio ritual. Y... y eso está bien. Es decir, creo que distintas instituciones deben cumplir distintos roles. Me parece difícil pensar <i>Fragmentos</i> como un espacio pedagógico. Habría que pensar cómo es un espacio pedagógico, porque se caería un poco en la instrumentalización de la obra de arte, creo yo. Entonces si se vuelve al lugar donde te explican y entonces las armas	Creo que igual como los monumentos y los lugares de memoria, pues también reflejan disputas por la memoria y no están todas las voces, no están de manera balanceada, en fin. Y creo que eso da una apertura pedagógica para poder hacer preguntas.

							de las FARC y las mujeres víctimas de violencia y Doris Salcedo... Pues sí... Ahí te puedes echar un carretazo en cualquier sentido."	
	3.9 Representation (victims, military forces, guerilla)	Discussion: who is being represented at <i>Fragments</i> ?		De esa manera encontré que ese era un pliegue que se abría del proyecto, al mantener abierto el libro en la exposición, como una página abierta para aquellas personas que tuvieran alguien perdido y que pudieran contarlo en el libro. Para que desde el arte también se propusiera un espacio de apoyo a la búsqueda, de manera directa y apoyar la voz que no es oída, y que ahí en ese momento en <i>Fragments</i> , sea el lugar donde el público puede llegar a expresar, y no solamente a sentir el dolor y sentir un duelo, sino también poder dejar un testimonio concreto y específico.			Digamos que lo que pasa en <i>Fragments</i> , es que se logra resolver muy bien este asunto de una narrativa, teniendo en cuenta que son las armas de las FARC, se logra muy bien, no tener una narrativa heroica." "Creo que su clave y que en la medida en que si se involucra a un grupo de víctimas en su elaboración, así sea dirigida, coordinada y todo por la artista, hay por lo menos un gesto que reivindica el lugar que deben tener digamos frente a la diversidad de actores del conflicto, la presencia de las víctimas es claro."	Si tenía una pregunta en términos pedagógicos, y de pedagogía de la memoria, uno le puede hacer muchas preguntas al espacio. Entre esas, por ejemplo, ¿cuáles son las voces que están ahí representadas? Y algo que a mí me hizo falta, por ejemplo, en el video, es que no hay un solo relato de las FARC. Es un video muy institucional, es decir, uno tiene las voces de las víctimas, víctimas de violencia sexual que es muy conmovedor, tiene todo la apuesta y el despliegue institucional, pero en ningún momento uno tiene algún relato de personas de las FARC y uno entra y está pisando, pues sus armas ¿no? Y si uno se acerca a otros relatos como el lugar de las armas... pues nada... Es decir, tiene significados muy concretos para las personas que fueron combatientes en la guerra. Y uno entra y las está pisando, es decir, esto tiene como un mensaje muy fuerte y no hay un solo relato que explique qué significa para las FARC, o qué implica esto. Entonces me parece que es una voz muy ausente dentro del contramemorial que están haciendo.

Theme 4: Matrices for Coding, Themes and Participants' Quotes (Spanish Version)

Theme	Code	Description	Artists		Educators		Researchers	
			Esteban Peña	Clemencia Echeverri	Ana María Franco	Nydia Pérez	Cristina Lleras	María Andrea Rocha
Walking Upon Guns, Reconciliation, and Pedagogy	4.1 Educators and empathy	The role of educators in museum spaces and exhibition spaces. Defining different educative roles that exist within the museum space and "actions" in museum education	Hay muchas maneras de abordarlo (el conflicto armado), depende de muchos factores, de cómo se aborda, cómo uno lo tome. Si se percibe como respetuoso, si se percibe como que uno se está aprovechando la situación, o cómo se percibe. De todas maneras, hay muchos supuestos en el mundo del arte pues que esas posiciones críticas, siempre van a dejar mal parados a cualquier artista en cualquier aproximación que se haga a esto. Yo creo que depende de las obras, de los artistas y de la articulación que se haga. Cada obra tiene su manera de ser vista.		. El modelo educativo del museo nos imaginábamos qué podríamos cumplir con una interpelación del visitante, que primero se preguntaba o se encontraba una posición propia frente a la historia del conflicto, ligando memoria personal y memoria colectiva que podría ser capaz de reconocer a otros o al otro, que también tenía las suficientes herramientas para nombrar injusticias, y ver que eran necesarias o que es necesaria una modificación del estado de las cosas.	Ahora que lo mencionas, hubo algo muy interesante que pasó. Para esa promoción (segundo 23:19). Un estudiante tuvo muchos problemas por pandillas. Lo asesinaron en las casas al frente del colegio. Ahí lo asesinan. Cuando estábamos allí, la exposición de los chalecos, alguien hizo referencia a ¿y si él hubiera tenido chaleco, qué tan diferente hubiera sido historia? Otros hacían referencia al peso, al peso de cargarlo todos los días. Esa fue una de las reflexiones más fuertes en ese espacio. Con ese tipo de interacción más cercana, más tangible, lo logran acordar más. Se convierte más significativo, a comparación de lo visual (haciendo referencia a Clemencia Echeverri).	La transformación del conflicto no pasa necesariamente por una comprensión del conflicto, por un proceso cognitivo, sino que creo que pasa por otros procesos emocionales. Y sobre todo por la modificación de ciertos supuestos, la desnaturalización de la violencia.	Me pareció muy conmovedor. Me tocó todas mis emociones. Te cuento ahí también, parte de las personas que estuvieron en el grupo, es una colega que venía desde los Balcanes y que ha trabajado para la casa de Ana Frank desde los Balcanes. Ella misma ha tenido muchas experiencias de guerra, vivió la guerra de los Balcanes, estuvo en un campo de refugiados. Yo noté que ella se fue. Vio el video, pero después de ver el video se alejó del grupo y estuvo como por su lado. Parte de lo que a ella no le gustó fue la mediación. Es decir, la guía que llegó en ese momento y preguntó directamente por las emociones, a ella eso no le gustó, pues en ese momento decía hablar de las emociones es matarlas, y también ella dijo, yo misma tuve una experiencia de guerra cercana así que para mí hay muchas que reviven memorias, y por eso decidió hacer un paso atrás. A mí personalmente me pareció muy conmovedor.
	4.2 Peacebuilding strategies and institutions	Comments about other institutions that are developing peacebuilding strategies		Que estos proyectos generen lugar de referencia es muy importante, pues de lo contrario se diluye la reflexión y son en cambio los medios de comunicación los que se adueñan de todo el discurso. Que <i>Fragments</i> genere obra de arte y diálogo para el análisis y el pensamiento crítico es un gran logro para el país.	Lo harían diálogo con otros espacios y otros recursos, no cogiendo <i>Fragments</i> por sí mismo, si no habría que ir a otros lugares, ver otras cosas. Es decir, ninguna institución por sí misma, ni siquiera la suma de todas las instituciones	Pero cobra total sentido, que el espacio sea más intervencido por la participación ciudadana.	La notoriedad que ha adquirido <i>Fragments</i> , está muy bien. Hace un par de días desde ahí, la JEP hizo su informe de dos años de existencia, esos actos simbólicos me parece que están bien. Pero sí está haciendo falta otro tipo de espacios para otras cosas.	Después de eso, volví con mi familia porque quería que lo vieran. Quería que vieran el video y cada vez que lo veo lloro... Creo que uno entiende que a través del arte, es decir, el arte no solamente está porque tú hagas parte en ese momento del contramemorial, sino también porque entiendes que el arte permitió un proceso terapéutico en las mujeres que lo construyeron. Entonces es muy potente verlas a ellas en el proceso de transformar lo que les hizo más daño. Y además rehacerlo de otra manera, entonces eso es muy bonito. A mí me parece increíble de muchas formas.
	4.3 Peace education and art	Opinions about how to use art to promote peace education			Los artistas que les interese proponer alrededor de una reflexión explícita del conflicto armado, pues esas reflexiones van a ser claves y van a contribuir muchísimo al esclarecimiento de la historia y a ayudar que esa historia no se repita. Desde esa perspectiva creo que el arte es un aspecto más que está pensando sobre esas relaciones: como la historia, las ciencias políticas, el derecho, etc		Siento que si tuviera más pedagogía, talleres de performance, sobre todo con el estudio de la Universidad Nacional, eso agregaría mucho valor. Fomentar de una manera más clara la construcción de memoria histórica en el espacio. Siento que el Museo Nacional tiene todo el potencial de estar más presente en el espacio.	Poder llegar primero a remover prejuicios y desarticular las narrativas que cada persona tiene, porque cada uno tenemos nuestra versión, qué es incompleta siempre

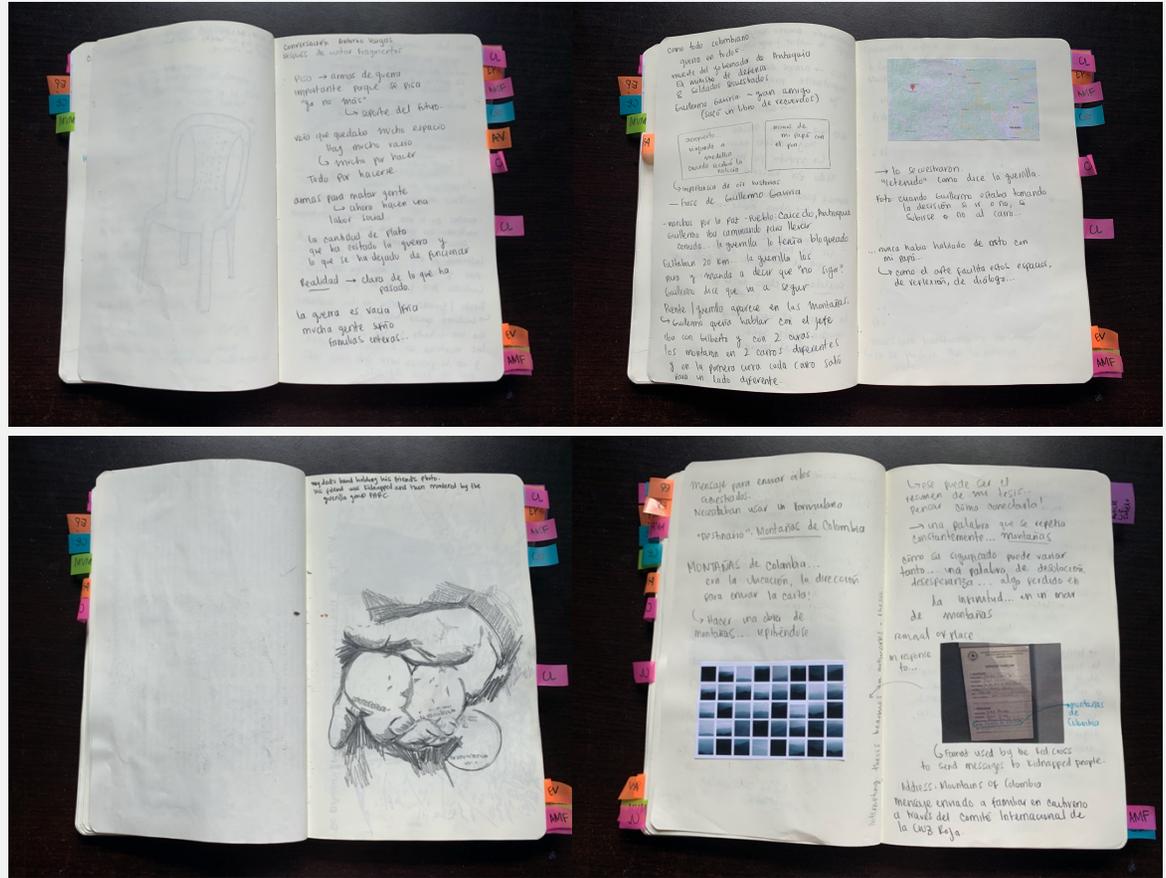
Appendix J

Visual Journal: Matrices for Coding and Themes

	Theme	Code	Description	Visual
1	Senses and Emotions	1.1 Emotions when walking throughout the space	Descriptions of emotions that evoked memories. Notes and drawings.	<p>The visual content consists of four pages from a handwritten journal. The top-left page features a photograph of a person walking on a dirt path, with notes about 'what is interesting' and 'the artist selected covered up the other floor with metal files made from the metal of the weapons'. The top-right page contains a diagram of a building layout with various rooms and corridors, accompanied by notes about 'Españoles' and 'reacciones generales'. The bottom-left page shows a photograph of a modern interior space with large windows and a person walking, with notes about 'Through dialogue' and 'DISEÑO PEDDRO MORA'. The bottom-right page includes a photograph of a person's feet on a tiled floor, with notes about 'chicos complejos' and 'Todo va sucediendo (probablemente)'. The journal pages are decorated with colorful sticky tabs.</p>

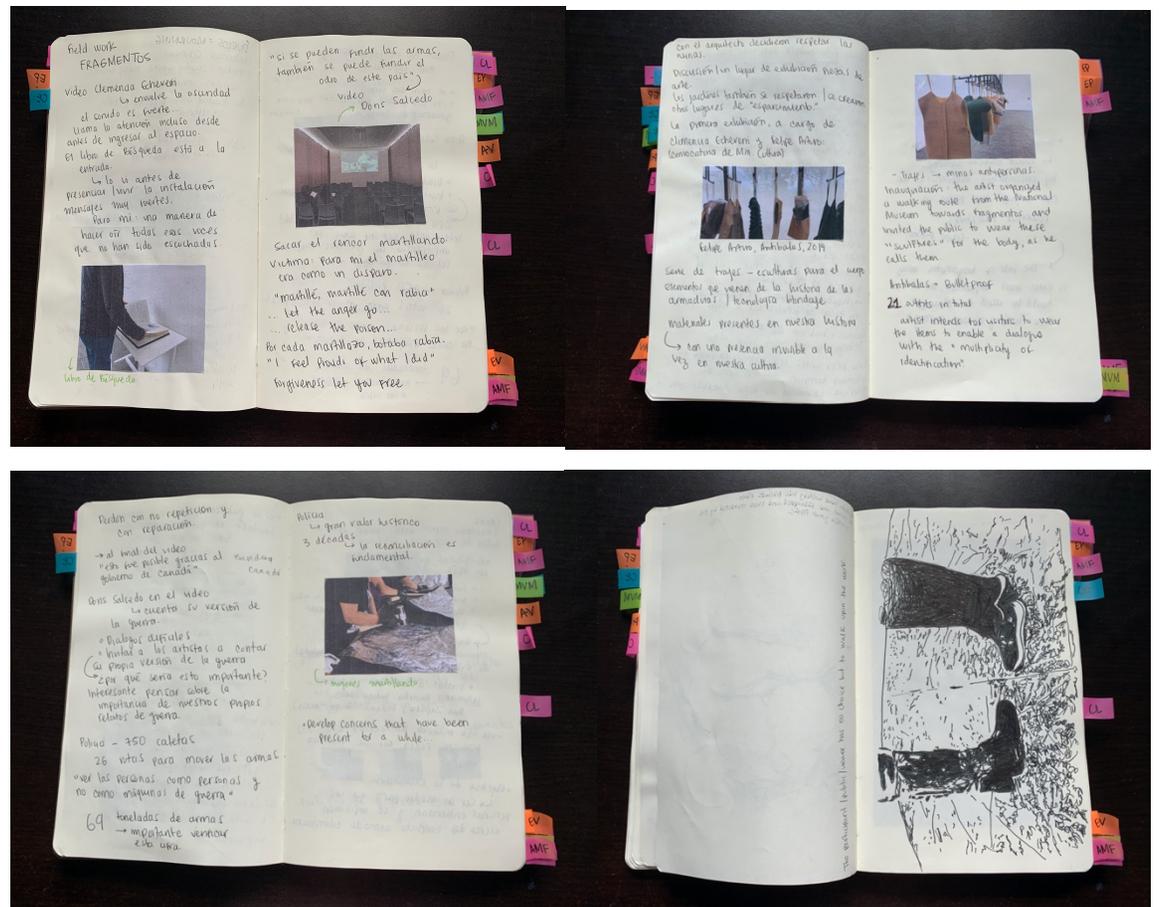
1.2
Memories of war

Reflections on memories of the armed conflict concerning my life story



1.3
Experiencing
the different
exhibitions at
Fragmentos

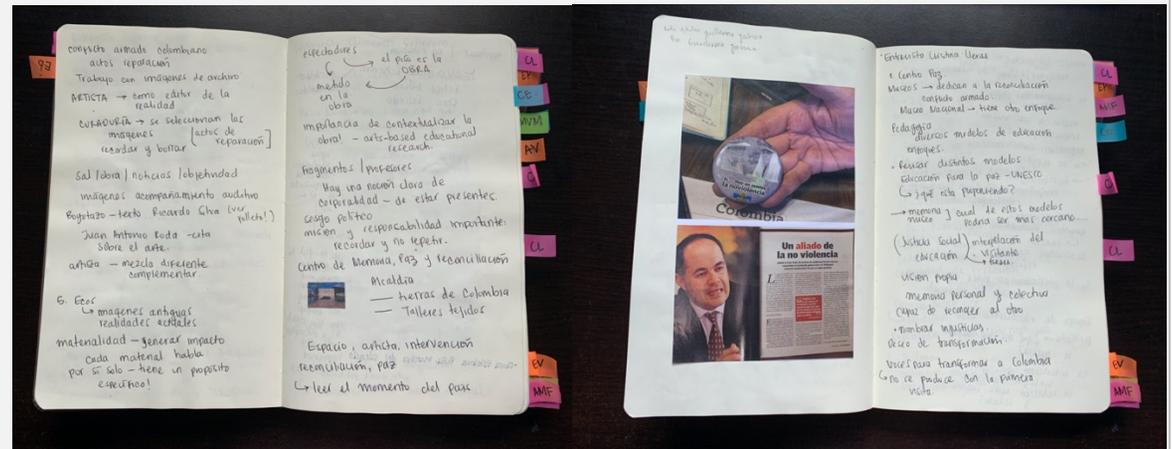
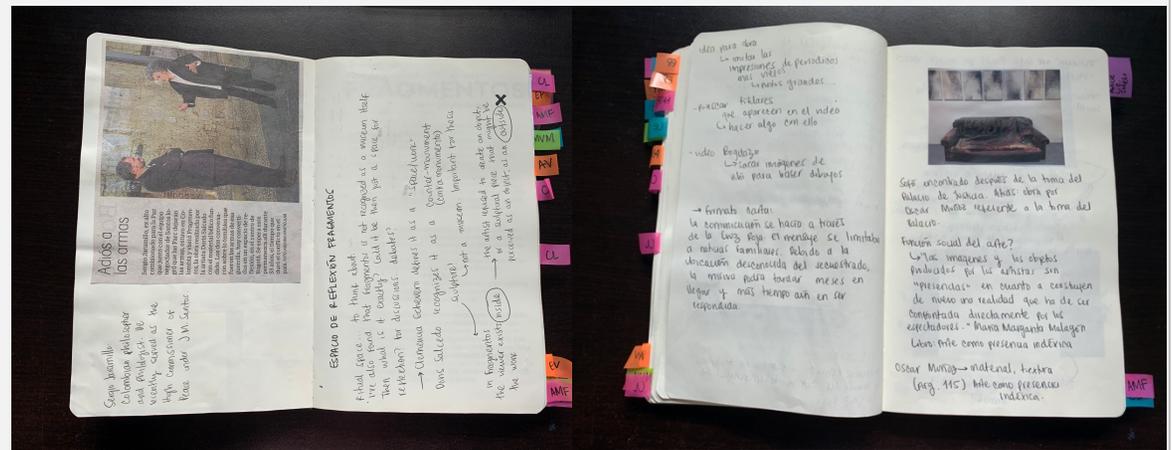
Opinions
about the
two
exhibitions:
how I felt,
how I
perceived
them, how
they
impacted
my relation
to the space.

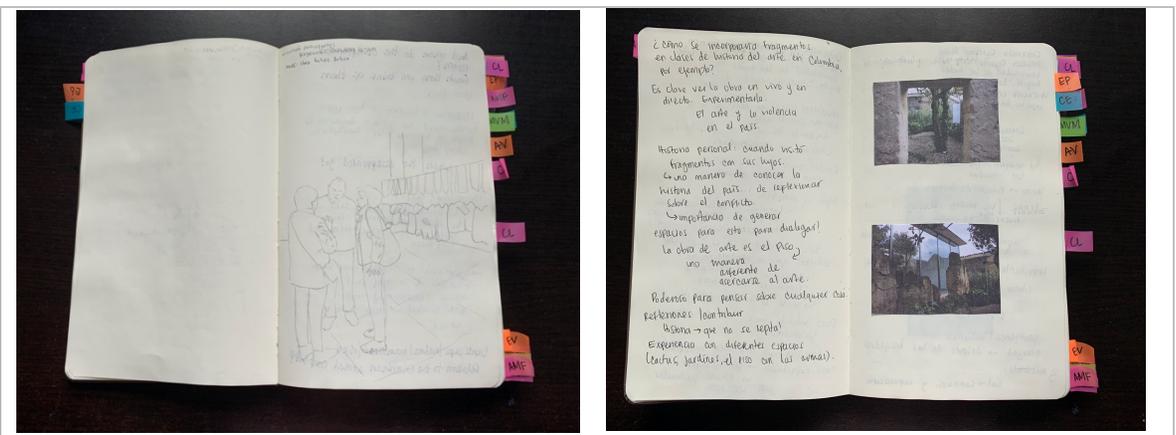
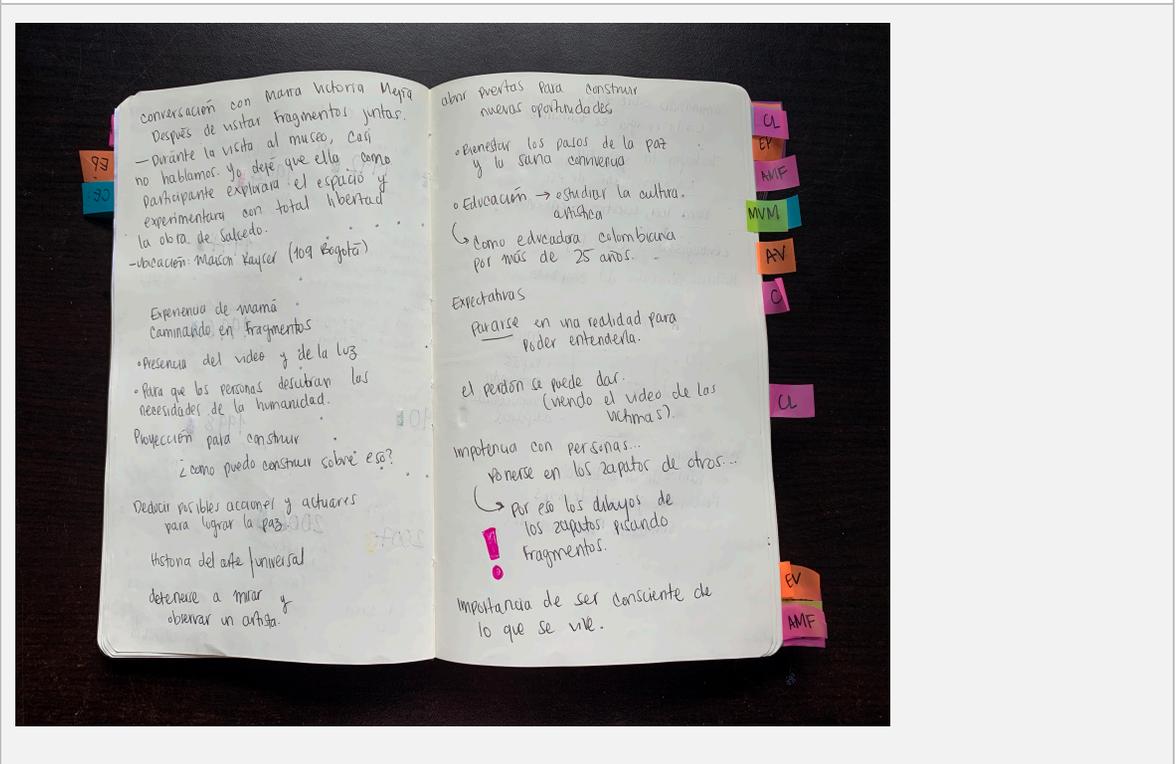


2 Life experience

2.1 Art creations and narratives in relation to the history of violence

Information about responses and narratives to the history of violence through personal artistic expressions.



<p>2.2 Creative teaching and armed conflict</p>	<p>Comments about creative education practices to teach about the armed conflict.</p>	
<p>2.3 Testimonies of victims and reconciliation</p>	<p>How I felt in regards the testimonies I heard. Relation to my life experience.</p>	

Appendix K

Fragmentos in Photos





