Understanding Pablo Helguera’s Argument in

*Education for Socially Engaged Art*...

You will need to be able to clarify Pablo Helguera’s major and minor points, explaining the various nuances to your readers, when you compose and edit Essay Project #3. For starters, now that you have read his Introduction, Chapter 1, and Chapter 2, can you answer these questions?

(1) Why does Helguera compare SEA to the pedagogical decisions made by the village of Reggio Emilia, in northern Italy (Helguera, pp. xi-xii)?

(2) Is a Chinese water painting, or mandala, an example of SEA (Helguera, pp. 1-2)? Why or why not?

(3) Why does Helguera quote Jürgen Habermas to explain the difference between an actual and a symbolic art practice (Helguera, pp. 5-7)?

(4) Explain why an artist-run school is NOT an example of SEA, and why Paul Ramírez-Jonas’s *Key to the City* (2010) IS an example of SEA (Helguera, pp. 5-8).

(5) Explain why Helguera notes that Shannon Jackson compares 2 dissimilar examples of SEA in her book *Social Works …* (2011), these being one by Shannon Flattery, called *Touchable Stories*, and one by Santiago Sierra (Helguera, pp. 9-11).

(6) Explain why the installations of Felix Gonzales-Torres and the shared meals organized by Rirkrit Tiravanija are NOT examples of SEA (Helguera, p. 11).

(7) Why does Helguera cite Jacques Rancière’s 2009 description of the "emancipated spectator" when discussing community (Helguera, p. 13)?

(8) Why does Helguera believe it is important for artists to be aware of the various degrees of participation and the different predispositions an audience might have for participation (Helguera, pp. 14-16)?

(9) Why does Helguera acknowledge social media, but de-emphasize their role in SEA (Helguera, pp. 17-18)?

(10) Why are time and effort critical for the artist to understand, when considering or planning SEA (Helguera, pp. 19-21)? Why does he cite Malcolm Gladwell in this part of his discussion (Helguera, p. 19)?

(11) In explaining why it is important for artists in SEA to have a particular audience in mind, why does Helguera introduce sociologist David Berreby’s idea of "us and them" and sociolinguist Allan Bell’s term "audience design" (Helguera, pp. 21-25)?