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Introduction

Innovative forms of art education research consider different visual references as specific material for study. This approach has led to the creation of several studies that explore contemporary visual culture and contemplate how social justice can be used in education. Berger (2000) analyses the prominence of photography over other artistic fields:

[...] Colour photography is to the spectator-buyer what oil paint was to the spectator-owner. Both media use similar, highly tactile means to play upon the spectator's sense of acquiring the real thing which the image shows. (Berger, 2000, p. 156)

In the field of art, the concept of visual culture is closely related to linguistics. Therefore, comprehensive art education should be approached from an interconnected and interdisciplinary perspective:

Art plays the role of literature despite a fundamental difference between, on the one hand, visual imaging and picturing, and, on the other, linguistic expression: Language is based on a system (syntax, grammar, phonology) that can be scientifically described whereas pictures cannot. Also, while literature forms a part of the study of language, visual art is just one area of visual culture. (Dikovitskaya, 2006, p. 56)

Prominent art education institutes that research social justice

There are two American institutions currently working in the field of social justice applied to art education, namely, the *National Art Education Association (NAEA)* and the *American Educational Research Association (AERA)*.

Founded in 1947, the NAEA is an international organisation focused on visual art education. It was created to promote art education in all educational stages and professional fields of art.

The NAEA promotes initiatives based on the following areas (as outlined in March 2017): *21st Century Skills and Visual Arts Education*, *Art Educators with Disabilities*, and *Art Education and Social Justice*.

In this regard, the NAEA (2016) recognises and supports professionals engaged in educational projects related to social justice, service-based learning, and establishing connections to

construct communities under these principles to foster collective well-being. The principles underlying the NAEA's work are set forth in its *Position Statement on Visual Arts Education and Social Justice* (Adopted March 2015; Reviewed and Revised March 2018).

The AERA is a prominent organisation in the field of educational research, and social justice is one of its key programmes. The association produces educational content that is designed, planned, and implemented in educational contexts.

In art education, the artistic process is more important than the final product. Therefore, in the context of education, it is important for teachers to demonstrate how an art project is created, developed and implemented from the ground up, including the different forms of artistic creation and construction through convergent and divergent thinking. Similarly, it is fundamental that associations with a presence in the media and the art education field support alternative ways to exhibit and experience art from a social perspective.

Furthermore, there is a need for the development of teaching proposals based on documentary photography to lay the foundations of social justice and to analyse institutions that conduct rigorous scientific research.

Photography Applied to Social Justice

Social photography is characterised by its subject matter. It offers a vision of difficult or unfair working and living conditions. The themes addressed in this genre include abandonment, child labour, and poverty in specific social sectors. The marginalised social class is depicted through a sense of compassionate observation with a view to harnessing the power of the images to promote social or political change.

As Trachtenberg (1980) states, social photography possesses certain intrinsic educational indicators:

Social photography was an educational process; a picture was a piece of evidence, a record of social justice, but also of individual human beings surviving with dignity in intolerable conditions. (Trachtenberg, 1980, p. 109)

Social photography gradually started to gain a foothold in art galleries in the late-1970s, including projects by photographers such as John Ranard, Luc Delahaye, and members of the *VII Photo Agency*.

Social documentary photography: Concerned photography

Social documentary photography offers a visual record of how the world is perceived through the captured image. *Concerned photography* aims to depict 21st-century issues focusing on ecology, social justice, and documenting the lives of people with limited resources. This genre was established by the work of 19th-century artists, such as Lewis Hine, a pioneer of concerned photography, Jacob Riis, and Henry Mayhew. During the *Great Depression*, a project run by the *Farm Security Administration* published photographs by Lewis Hine, Gordon Parks, Walker Evans, and Dorothea Lange, documenting as Durden (2006) made in his book about the situation of impoverished farmers in rural areas

In the 19th century, the living conditions of the lower social classes became a focal point for photography. Henry Mayhew's photographic depiction of the working class in London was published in the book (1985) *London Labour and the London Poor*. Similarly, in *Street Life in London* (1877-1878), Smith and Thompson highlighted the degrading effects of industrialisation.

Meanwhile, in the United States at the end of the 19th century, Jacob Riis and Lewis Hine created a project focused on marginalised individuals, using the camera as a tool to raise awareness about social injustice. In his work *How the Other Half Lives: Studies among the tenements of New York*, Riis (2015) documented the living conditions of the unemployed and homeless, as well as immigrants living in New York slums.

Lewis Hine created his first photographic series after participating in the Ellis Island Immigrant projects between 1904 and 1909, which documented the arrival of some seven million immigrants to the United States. Longolius (2005) explains the importance of Hine's work and humanitarian approach to photography:

[...] Being aware of the social problem of immigration, he wanted to show these newcomers as human beings. By doing so, he stressed the uniqueness of each person, which emphasized their individuality and separated them from the masses. This gave

the viewer a chance to identify more easily with the subjects, which helped to feel sympathetic towards these people who had fled poverty, famine, and persecution. (Longolius, 2005, p.7).

In 1908, the *National Child Labor Committee* hired Hine, a sociology professor and advocate of photography as an educational format, to document the conditions of child labour; an activity that continued into the early-20th century. Riis and Hine exposed the conditions of child labour, which led to the creation of educational programmes and the formation of schools. Thanks to their work, the *Keating-Owen Child Labor Act* was passed in 1916, only to be subsequently repealed at the beginning of the *First World War*.

Hine's initial contact with photography was through teaching and then later as a photographer. Therefore, it would be fascinating to research how Hine taught photography to his students. Hine divided photography's educational value into three main aspects: firstly, photography aided "recording for mutual benefit"; secondly it "appealed to the visual senses", which served "to increase our efficiency"; and thirdly, camera work also had a practical value (Trachtenberg, 1977, p. 121). Lewis Hine went on excursions with his students to study nature and industry through the eye of the camera, which, he wrote, "aided learning by sharpening perception". (Trachtenberg, 1977, p. 121. Cited in: Longolius, 2005, p. 6).

In 1936, Bill Brandt published *The English at Home*, a collection of photographs that depicted the English class structure and system.

By the end of the *Second World War*, the focus of social documentary photography had changed. Artists such as Mary Ellen Mark, Robert Frank, William Klein, and Eugene Smith adopted a diverse approach to presenting accounts of social reality. In the late-1960s, Eugene Smith documented the lives of individuals in the Japanese fishing village of Minamata who had fallen ill to mercury poisoning.

In her book, *Photography as Activism: Images for social change*, Bogre (2012) explores the concepts of activism, philosophy, and work processes employed since the foundation of social photography with the *Farm Security Administration*. Subsequently, Bogre examined the figure of Mary Ellen Mark.

Mark pioneered funding methods commonly used today. She was the first to seek funding from non-profit groups for projects that would be published in print, but she also exhibited in museums. (Bogre, 2012, Mary Ellen Mark: Photographer Portfolio, p.49)

Between 1960 and 1970, Lee Friedlander developed a visual language of the urban social landscape. His images include fragments of reflections in shops, posters, signs and street furniture that create a cultural identity for the community.

Meanwhile, John Ranard produced photographic reports on the world of boxing, which were published in the magazine *The Brutal Aesthetic*. Later, he spent long periods in Russia photographing the Perestroika, the devastating effects of the HIV/AIDS virus on the population, and the life of Russian prisoners. Most of his photographs appeared in the *Fly by Night Press*, 1995, and the *AIDS Foundation East-West*, 2001.

Meanwhile, Sebastião Salgado documented the industrial age in *Workers: An archaeology of the industrial age*, 1993. In addition, he depicted the devastating effects of migration in *The Children: Refugees and Migrants* (2000) and *Migrations* (2000), which portrayed the reality of refugees.

Martin Parr takes a satirical approach to documenting contemporary society. Meanwhile, the work of photographers, such as Diane Arbus and Tina Barney, addresses social issues without defending the disadvantaged population. While Arbus captured images of marginalised individuals (e.g., circus performers, nudists, giants, dwarfs, and transgenders) and people with ugly or surreal physical appearances, Barney focused on documenting the lives of the white upper class in New England.

Roman Vishniac's work *A Vanished World* is a photographic record of Jewish people living in Eastern Europe before the *Holocaust*. This form of ethnographic photography documents people in precarious situations, reflecting disappearing traditions or living conditions.

Social photography also encompasses humanitarian photography, which must be regulated due to the potential misuse of images that are sometimes extremely graphic in nature. For this reason, in community learning and service-based educational projects that employ photography as a medium, it is crucial to evaluate the ethical dilemmas associated with taking

photographs in contemporary humanitarian contexts. Fehrenbach and Rodogno (2015) provide the following response:

The General Assembly of European NGOs adopted a Code of Conduct on Images Related to the Third World to provide standard guidelines for fundraising NGOs and to encourage discussion among stakeholders on the appropriateness of materials produced. (Fehrenbach and Rodogno, 2015, p. 298)

Postmodern documentary photography

Photography became the most commonly used format in the postmodernist period. It offered an ideal medium for artistic expression instead of painting, which started to fall out of favour in the 1960s during the modernist movement. Unlike painting, photography did not have to transcend a history of high artistic value but instead was analysed with art theories.

Postmodernist visual culture was presented as a spectacle in various formats, including reproductions depicting an imaginary context associated with concepts of *hyperreality*. Furthermore, photography became a spectacle of popular culture that captured people's attention through social criticism. The publication of the book *The Society of the Spectacle* by Guy Debord in 1967 essentially marked the end of the photographic style employed by Diane Arbus, Garry Winogrand, Lee Friedlander, and Robert Frank. By this time, the use of photography as a truth-telling medium had been generally accepted, particularly in armed conflicts. The aim of photography was no longer limited to depicting reality, as shown in Robert Frank's work, but now involved the construction of visual images.

In his work *Commodity as Spectacle*, Debord (2002) relates this sense of spectacle to ways of life in society:

The spectacle is a permanent opium war which aims to make people identify goods with commodities and satisfaction with survival that increases according to its own laws. But if consumable survival is something which must always increase, this is because it continues to contain privation. [...] (Debord, Chapter 2: Commodity as Spectacle, section 44.)

Straight photography was an element of social manipulation, just as the visual records of the 1970s offered a form of visual manipulation. In 1980, different theories and concepts were

gradually adopted to describe photography. In 1970, Linda Conner, Mark Klett and Rick Dingus participated in The *Rephotographic Survey Project*, which involved creating visual records of existing photographs, using 19th-century photographic processes.

The idea of intertextuality is present in the postmodernist photography of Cindy Sherman, who created simulations and performances that highlighted the peculiar representation of the female form in cinema. In the black and white series *Film Still*, 1970, she portrays herself as a pure and ideal woman; a theatrical image inspired by popular films from the 1940s and 1950s about women and their identity as a symbol based on different roles.

Unlike the *feminist movement* of the early-1970s, *postfeminism* fostered constructivist approaches in which the image of women was shaped by female ideologies and cultural entities.

Jeff Wall uses intertextuality to construct key moments of modernism by employing postmodern artistic techniques, such as manipulated photography. The subjects of his photographs recreate works by Manet, Degas, and Cézanne. Rather than producing a realistic photograph, the aim is to offer an interpretation or reinterpretation of another work by interacting with the evidence portrayed subtly through theatrical artifice involving the subjects and space. In his work *The Destroyed Room*, Wall makes reference to *The Death of Sardanapalus* by Delacroix. Meanwhile, in *After Invisible Man*, he depicts an *African American man* with his back to the spectator who is both illuminated yet invisible. Essentially, the aim of postmodern photography is to create and recreate images by reviewing issues of the past.

Contemporary documentary photography

Contemporary documentary photography establishes the camera as an element of authority that delves into the way of life and events of a community. It explores past visions of a community to form an introspective and critical account of the present.

Contemporary documentary photography is typically exhibited in magazines, books, and galleries, and is implemented in different ways based on a multitude of subject matters, styles, and focuses of interest. Ultimately, this genre is founded on the range of emotional, political, humanistic, and aesthetic forces that it explores.

Albrecht Tübke

Tübke began his photography studies in *Dallendorf*, a town that had changed very little since his childhood. His return to his hometown generated emotions based on an interconnection of his past and present experiences. His photographs convey an emotional distance with the place of his childhood.

Allan Sekula

Since 1970, Sekula's accounts and photographs have generated critical discussions about the ideology that underpins documentary photography and its meaning. The relationship between the photograph and text form the basis of his work. Both media reveal connections between cultural, political and personal issues.

Tina Barney

Barney developed an interest in European families, particularly in the English. In 2001, she demonstrated the connections that bond the English through friendship, blood, and marriage. Her work focuses on anthropological issues, including how human relationships are established, the type of bonds formed, and the gestures of the subjects involved. The photographic series *The English* depicts subjects from the English upper class. By paying close attention to interior spaces, printing quality, and the clothing and poses of the photographed subjects, Barney manages to represent this social sphere with a peculiar subtlety. Her work serves as a critique of the English social system by exploring family relationships.

Adam Broomberg and Oliver Chanarin

Broomberg and Chanarin, the creative editors of the Benetton's *Colors* magazine, present their photographs as part of the *Colors series* focused on the penal system and mental health. Their work falls under the documentary photography genre and is created using large format cameras with tripods. Their use of a slow creative process to produce images is a departure from the typical style of photojournalism.

Deirdre O'Callaghan

The *Hide That Can series* features photographs taken by O'Callaghan in North London in Arlington House, a hostel that housed manual labourers. She moved to London around 1990

in search of work and created this documentary project based on her experience living with people in a similar type of accommodation. These photographs generated a sense of collective reflection and evolved into a humanist documentary photography project, through which O'Callaghan expressed her empathy, respect, and admiration for a whole generation of Irish migrant workers living in London.

More recently, several photo-essays have appeared, such as those presented in chapter 7 of *The Toxic Planet: The Global Health Crisis*, in which the authors, Price, D.M. and Price, L. C. (2018), show us the local economies that have appeared and how leather industries have remained.

Presence of social documentary photography

Since its conception, the social documentary photography genre has gained an increasing presence in the media and specific exhibitions. In this regard, it is worth highlighting two areas. The first is related to awards, such as the *Pulitzer Prizes*, which recognise the artistic value of photographs. The second concerns different international contemporary art exhibitions, such as the *Newseum* in Washington D.C., *Saatchi & Saatchi* in London, and the *International Center of Photography* in New York.

The photographer chooses the event that is photographed. This choice can be considered as a cultural construction. Rejecting or choosing not to photograph something clears, so to speak, the space for this construction. The construction is the result of the photographer's reading of the event in front of their eyes. It is this often intuitive and very brief reading that determines the choice of the moment to be photographed. (Berger, J. and Mohr, J. 2007, p. 92 - 93)

Pulitzer Prizes: Newseum in Washington D.C.

Photojournalism is a subgenre of social documentary photography. It makes up a significant part of the *Pulitzer Prizes* and, due to its media presence, encompasses a broader scope than creative social photography.

Photographic journalism, because of the tremendous audience reached by publications using it, has more influence on public thinking and opinion than any other branch of

photography. For these reasons, it is important that the photographer-journalist have a strong sense of integrity and the intelligence to understand and present his subject matter accordingly. (Smith, 1948, p. 4-5)

The *Newseum* in Washington D.C. has a permanent interactive exhibition that enables visitors not only to contemplate pieces but also to establish a connection through various activities. The exhibition focuses on photographs with a direct visual impact taken for publication in print media (in particular, newspapers). However, the exhibition also includes iconic photographs that are part of our visual cultural imagery.

First-person experiences in museums can help teachers to reflect upon their actions in the classroom. They demonstrate that teaching should not be limited to creating content but should also include practical activities for students to engage, interact, and participate in the experience through the power of play. In addition, students can download a specific app to their mobile devices to view the winning photographs of the *Pulitzer Prize*.

Saatchi Gallery

The *Saatchi Gallery* in London is one of the leading European contemporary art galleries. Following the *Sensation: Exhibition of Young British Artists* exhibition in the *Saatchi Gallery*, the Young British Artists (YBA) collective was formed at the *Royal Academy* in London. This collective soon set the academic, artistic, and conceptual benchmark for international art projects.

Several notable artists are connected to this art gallery, such as Mário Macilau, who addresses the themes of social justice and the human condition, Shadi Ghadirian, who uses contemporary icons and works with *mise-en-scène* and conceptual aspects to present the identity of Muslim women as an oppressed figure in 21st-century society.

International Center of Photography in New York

Since 1974, the *International Center of Photography* in New York has been a prominent international space for social justice photography, adopting a social and political perspective to establish new educational formats that transform reality through photography as an art form.

The *International Center of Photography* aims to raise awareness about social change and the new opportunities offered by photography, by establishing connections between citizens, fostering dialogue, and demystifying utopian ideals to prevent conflicts and to question pre-established beliefs.

Examples of this approach include the *Perpetual Revolution: The Image and Social Change* (2017) exhibition, which depicted social issues almost in real time, and more recent events such as *Only Skin Deep: Changing Visions of the American Self* (2004).

Implementation of the art education proposal

The aim of designing an innovative educational and artistic proposal is to offer a new scope in art education related to photography and to create different activities that can be implemented in the classroom.

The first step is to define the specific process for a visual art project based on a brainstorming session. Then, images will be created by applying the rhetoric of visual language to photographs using cartography, timelines, conceptual maps, and computer graphics.

The images will be accompanied by a visual essay to create an art portfolio that demonstrates a symbiosis between images and text and provides a critical analysis of a specific social issue. Close attention should be paid to aesthetic aspects, such as composition, the techniques used to take the photographs, and the layout of the images in the essay.

In *Visual Methodologies*, Rose (2012) discusses formats that are ideal for conducting photographic research using visual records, such as photo-documentation, photo-elicitation, and photo-essays. She explains the purpose of photo-essays as a research method as follows:

A photo-essay can have two effects, then: the analytical and the evocative. To achieve either, or both, it is crucial to consider the relation between the photographs and the text. As I have already noted, in a photo-essay the photographs are as important as the text in conveying the meaning of the photo-essay (Rose, 2012, p. 321-322). But as Mitchell (1994, p. 281-322) makes clear, the relation between text and photographs can take different forms, and it is that form that requires consideration.

It is crucial to analyse the different models and types of visual essays that exist in visual literacy, such as visual thinking and visual rhetoric and communication, as well as their application to education through visual learning.

This art education proposal was carried out with students of the Master's Degree in Teacher Training for Secondary Education, Baccalaureate, Vocational Training and Foreign Language Teaching, specialising in art and design, over the 2017/2018 academic year at the *University of la Laguna*, in Tenerife, Spain.

Three different proposals are analysed: the use of collage as a theory-based exercise, photo-essays, and meta-photography. The first step is to study the techniques employed by prominent collage artists, such as Hannah Höch and Kurt Schwitters, to reinforce artistic styles such as *Dada* (also known as *Merz*), as well as techniques for use in the classroom, such as the creating collages with waste material.

There is an initial theory-based activity to explore different collage techniques used to combine several visual components to produce a harmonious final piece. Collage is traditionally used in the painting genre. However, it could also be applied to other forms of artistic expression, such as photography, film, literature, and music. This technique was particularly favoured in the early-20th century in the avant-garde movements of *Futurism*, *Cubism*, *Dada*, *Surrealism*, and *Constructivism*.

As regards the second proposal (i.e., photo-essays), several traditional practices that were essential for the self-sufficiency and livelihood of the people of the *Canary Islands* for centuries are currently at risk of being lost forever. Indeed, this situation also applies to other parts of Spain.

The task of passing these practices on to the younger generations is complicated by the fact that, in many cases, the skills are transmitted orally. Furthermore, these traditional practices are not especially lucrative and somewhat out of touch with an increasingly technology-minded society.

This initiative aims to recover some of these traditional practices to raise awareness, promote, and safeguard their conservation as essential components of our intangible cultural heritage.

In addition to material assets, the idea of heritage encompasses the knowledge of the traditions, uses, and customs that make up the identity of a population and its community.

From an educational perspective, the challenge is to find an approach that interests and motivates students to participate and engage in the project. In this regard, the photo-essay serves as a useful didactic resource and medium to learn about and document these traditional practices. For example, it can be used to discover the different stages, materials, and tools used in traditional crafts. From an ethnographic approach, there is the option to establish collaborative and interdisciplinary educational projects to learn about different endangered traditional crafts, thereby helping to promote these practices.

Although this proposal focuses on textile crafts, more specifically on the manual processing of wool on the island of *El Hierro*, it could be applied to other traditional processes found in the rest of the *Canary Islands*, such as winemaking, cheesemaking, wooden crafts, and basketry. By doing so, we could compare and learn about the similarities and differences between the islands of the *Canarian Archipelago*.

The third proposal employs meta-photography to study old and new images of buildings and emblematic parts of *Santa Cruz de Tenerife*. This initiative involves the creation of images based on a vision of the past for use as a critical tool in arts-based educational research. The innovative possibilities of framing an existing photograph foster the analysis of the visual representation. The concept of *meta-photography* makes it possible to establish a reflection and dialogue between the past and present for research in art education. By means of fusion and dialogue, *meta-photography* presents theoretical aspects that would not be conveyed individually. This idea poses the question of what aspects are communicated by photographs when they are presented as single pieces with an individual entity.

Prominent artists working with meta-photography include Julien Knez and Christian Carollo. However, it is essential to explore the works of other artists to enrich the visual culture of the students.

Research objectives

The general research objectives are based on studying, analysing, and review the following elements:

- Examining the main photography genres applied to the field of social documentary photography as a seed to create individual photography projects.
- Documenting the different forms of composition in photography.
- Applying a new approach to studying photographs and their social impact related to the degree of visual iconicity in the field of education
- Conceptual studies of photography and the ways of creating an image through convergent and divergent thinking.

The specific objectives of this social documentary photography project are as follows:

- To analyse renowned international artists, as well as entities and institutions that conduct research in this field.
- To construct and develop different ways of creating photography projects; not only by contemplating an image but also through the icons and symbols studied in fields such as semiotics.
- To implement art projects to be used in educational contexts and the design of teaching resources, through changing areas of knowledge about photography, museum workshops, and innovative creations.

Methodology

The art projects will be analysed using an active learning approach, favouring the study of the teaching contents, facilitating learning in pairs and productive collaboration, creating opportunities for training and feedback, supporting creative analysis and student-directed research, and promoting individual learning and intellectual curiosity. A learning/service approach will be adopted to establish contact with the community. However, rather than being based on the notion of solidarity, this approach aims to involve the community in the creation of art projects and to generate actions of long-term positive change.

Results

A diverse selection of photography projects on the identity of the Canary Islands is presented to serve as a model for the creation of identity projects. This process involves analysing collage as a theoretical basis, meta-photography by superimposing old and new photographs of the city of Santa Cruz de Tenerife made by Efraín Pintos Barate, Ángela Bejarano Quintero Tacoronte and Ohiane de Felipe García (which offer a multiple, fused, open-minded, and superimposed vision of the city and the visual changes that make up the community), and photo-essays about the promotion and dissemination of traditional crafts from the island of *El Hierro* in the *Canary Islands*. Finally, the murals painted by prominent artists in *Tenerife*, such as Ione Domínguez, and the collective work titled *To the health of Ofra*, aim to brighten up and prevent the degradation of urban spaces, while also reaffirming the identity of the *Canary Islands*. *ICI Taco* or *CONvive Taco* is a group project focused on creating art in the community to address issues related to social justice in areas of *Tenerife*.



Figure 1. *We are Taco*, 2018. Photograph by Ana María Marqués Ibáñez. Community action mural. Artists: Ione Domínguez and ICI Taco Project.

Figure 2. *Civic identity: Taco*, 2018. Photograph by Ana María Marqués Ibáñez. Community action mural. Artist: ICI Taco Project.

Figures 3 and 4. *Ofra – A la salud de Ofra (To the health of Ofra)*. Miramar Health Center // *Ofra – Delicias Health Center*, 2015. Photograph by author. Community action mural. Artists: Francisco de Borja Moreno, Laura Perera, Ione Domínguez, Ithaisa P. Conesa, Paula Calavera and Luis Miguel Sánchez.



Figure 5. Malpei Street Project, July 2018. City Council. Artist: Ione Dominguez. Photograph by author.



Figure 6. Creation of Meta-photography. Location: Las Ramblas, 2017. Tenerife. Original photograph: Efraín Pintos. Current photographs: Ángela María Bejarano and Ohiane de Felipe.

Figure 7. Creation of Meta-photography. Location: Colegio de Arquitectos, 2017. Tenerife. Original photograph: Efraín Pintos. Current photographs: Ángela María Bejarano and Ohiane de Felipe.



Figures 8 - 13. Creation of an ethnographic photo essay: shearing, carding, brushing, spinning, weaving, and creating. Location: San Andrés, El Hierro, 2015. Photography: Gustavo Hilario Reboso.

Conclusions

This article serves as a teaching guide for using photography to create artistic and educational content, as well as to reflect on teaching practice in terms of research. Therefore, a section has been dedicated to presenting several institutions working for social justice. In addition, it has explored the fields of concerned photography and contemporary photography, mentioning several emerging artists working in the field of visual documentation applied to social justice.

The proposals outlined aim to offer a current representation of life in the *Canary Islands* through different formats, such as *collage*, *photography*, *meta-photography*, and *photo-*

essays, as effective narrative forms to be applied in the educational community of the Canary Archipelago. Ultimately, this article aims to serve as a model for the creation and subsequent analysis of artistic projects through arts-based educational research.

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