

P06. Ephemeral Artistic Interventions that Respond to Heritage Sites and Public Monuments: Reframing, Re-signifying, Reclaiming, and ‘Re-storying’ Collective Memory

Pohanna Pyne Feinberg (Dawson College)

This panel invites discussion about ephemeral artistic interventions that respond to heritage sites and public monuments to contest colonial narratives. Contemporary artists are employing various approaches and art forms to reframe, re-signify, reclaim, and ‘re-story’ collective memory. Re-storying is a concept inspired by Potawatomi botanist, Robin Kimmerer, which is both generative and hopeful in its meaning. By explicitly raising awareness about the oppressive messaging that is expressed through these heritage sites and monuments, artists are challenging dominant historical narratives that romanticize and even endorse colonial violence. How artists are attempting to honor ancestral perspectives, reveal lived experiences that have historically been silenced, and/or amplify the continued presence and perseverance of communities who have been excluded from, or co-opted by, dominant historical narratives? Various artistic approaches and artists from diverse regions are welcome. Presented mediums and formats may include, for example: Performance art; furtive actions; in-situ mapping; guided tours; projections; and sound art. Presentations that include visual and audio documentation to illustrate and enliven aspects of the artworks are particularly encouraged.

In consideration of the ephemerality of these works, this panel explores the pace and resonant impact of impermanent artistic interventions. Are these interventions sparking or contributing to a shift in local awareness? Are the artists achieving their aspirations and initiating meaningful reconsiderations of who has the right to frame and narrate collective memory? Or rather, is the work of shifting colonial mnemonic imperatives proving to be staggered and sluggish? Given the increasing imperative to contest the colonial biases of public memory sites, should future policies related to conserving and curating heritage sites and monuments integrate funding and logistical support for artists to offer experiential, affective, and somatic interventions that allow for ongoing community participation and dialogue?

Keywords: Artistic Interventions; Re-Storying; Collective Memory.

Thematic lines: Heritage and identities; Re-signification, revisionism, and post-colonial discourse.

Short bio: Pohanna Pyne Feinberg is an art historian and visual artist. She teaches art history at Dawson College (Tiohtiake-Mooiyangg-Montréal) with an approach that welcomes a

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paradigm shift towards Indigenizing and decolonizing the discipline. Her doctoral dissertation (Art Education, Concordia University) explored walking as a creative process and a form of artistic expression and resulted in a public oral history project of women's perspectives, which have historically been overlooked (www.walkingart.ca). Her Master's degree in (Art History, Concordia University) focused on developing documentation methods that enable inclusive and multi-vocal historical narratives of community-based art projects. Concurrently, Pohanna is a visual artist and an educator. She has developed art interpretation-creation programs for museums, art and community, organizations, and schools. She aspires to provide empowering opportunities for creation, interpretation, and reflection through tactile and dialogue-based learning. Her artworks and pedagogical projects have been exhibited and presented in New York, Banff, Brussels, Ottawa, Vancouver, and Québec.

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