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TOOLS, FRAMEWORKS, AND CASE STUDIES



Experimenting Interpretation: Methods for Developing and Guiding a “Vibrant Visit”

Pohanna Pyne Feinberg and Marie-Hélène Lemaire

ABSTRACT

This article offers insights from an on-going research project titled, *Experimenting Interpretation*, which explores pedagogical approaches to guided visits that enable visitors to encounter and interpret multi-sensory contemporary art through attunement to embodied knowledge and affective responses. The case study discussed here was conducted at PHI Foundation for Contemporary Art, located in Montreal, Quebec, during an exhibition by Slovenian artist Jasmina Cibic. Our findings indicate that poetic strategies can be employed as prompts that provide a prismatic lens for engagement and lead to constellatory interpretations in the form of converging and diverging questions and comments. Additionally, we suggest that gallery educators who would like to develop and guide visits that are somatically and affectively attuned would benefit from developing methods that are informed by relational thinking and new materialist theories (i.e. material agency and vibrant dynamics of place).

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Experimenting interpretation

Experimenting Interpretation is an on-going research project that focuses on identifying methods for art educators to employ when developing and guiding group visits for multi-sensory contemporary art exhibitions that privilege and validate somatic engagement and affective interpretations. Although some visitors may experience discomfort and inability to share their insights through spoken dialogue, the most prevalent group visit format in art museums continues to lean on oral expression during group discussions as a core interpretive axis point. Perhaps this can be attributed to the minimal experience and training that art educators receive for developing visits that allow for alternative modes of knowledge acquisition and insight exchange. Marie-Hélène Lemaire, the Head of the Education Department at PHI Foundation for Contemporary Art, and artist-educator Pohanna Pyne Feinberg, co-conducted the research project to explore the pedagogical potential of a series of movements intended to generate attunement to interpretations that are derived from embodied knowledge.¹ Our guiding questions are: Which methods are useful for art educators to employ when preparing for guided visits that focus on somatic and affective interpretation of multi-sensory contemporary art? What types of pedagogical approaches enable and support visitors to encounter multi-sensory artworks through somatic and affective insight?

Contribution and elaboration

Experimenting Interpretation was initiated by a shared interest in contributing to and elaborating on branches of discourse within the field of museum art education that focus on embodiment, movement, sensorial attunement and emotive learning in art museums. For example, the project created by artists Clare Qualmann and Claire Hind, which is documented in their 2018 publication, “Ways to Wander the Gallery,”² explored the relationship between walking, art, experimental writing and composition.³ Likewise, Associate Professor of art education Olga Hubbard’s feminist pedagogy of embodiment in museum art education further elucidates poetry as a pedagogical approach for engaging with art. Hubbard developed pedagogic activities for group visits that allow artistic exploration through collective poetry.⁴ Further inspiration was derived from art educators such as Emily Hood and Amelia Kraehe, who propose art education as inherently relational and interconnected. As they write, in reference to Buddhist monk Thich Nhat Hanh’s concept of interbeing,⁵ “material bodies never act alone and new materialist philosophy invites a different understanding of agency, one that recognizes the inter-being and interdependency of all bodies.”⁶ Reflecting on diverse cultural epistemological perspectives of interconnectedness, *Experimenting Interpretation* is “a contemplative, imaginative approach to research that is based on being with things. This [approach] asks the researcher to pay close attention to what it is that things do with us, not merely what they mean.”⁷ Likewise, our interest can also be considered as an elaboration of avant-garde art museum education strategies that emerged in North America, and particularly in the United States, during the 1960s and 1970s. Museum education specialists Elliott Kai-Kee, Lissa Latina and Lilit Sadoyan refer to this period as the “new age in museum education.”⁸ While there are resonances between our research and their activity-based approach for engaging with visual art, we aspire to offer further insight into particular qualities of learning associated with multi-sensory contemporary art.

Everything that you desire and nothing that you fear

The research project occurred during the solo exhibition *Everything That You Desire and Nothing That You Fear* (PHI Foundation for Contemporary Art), by Slovenian artist Jasmina Cibic, who is currently living in London, England, and whose work explores the concept of “soft power” as it is used by nation states. Soft power is a type of power that exerts itself by means of seduction and attraction rather than coercion. The artist is especially interested in how nation states instrumentalize art and culture in order to build national identity and representation. With *Everything That You Desire and Nothing That You Fear*, Cibic focused on the presence of ex-Yugoslavia in the context of Universal Exhibitions of the twentieth century. She concentrated on three national pavilions presented by the former Yugoslavia during three different Universal Exhibitions: Barcelona in 1929, Brussels in 1958 and Expo 67 in Montreal. Her exhibition constituted a *Gesamtkunstwerk* (total work of art) that combined the potencies of installation, sculpture, photography, performance and film. The visitor’s body was completely immersed in the spaces, rendering the experience of the artworks multi-sensory. Through this immersive quality, the exhibition raised questions about the visitor’s presence that reinforced yet also disrupted the conventional habits of movement within the

art gallery's disciplinary architecture. From a feminist perspective of embodiment, professor of Gender and Women's Studies Susan Bordo points to anthropologist Pierre Bourdieu and philosopher Michel Foucault who argue that the body is a practical, direct locus of social control. Culture is thus *made* body as it is converted into habitual and automatic activity.⁹ The exhibition focused on how these forces of social control are insidiously operating through architecture in order to act directly and materially on our bodies.

The participants of the project were students enrolled in Pyne Feinberg's art history class at Dawson College, a CEGEP in Montreal, Quebec.¹⁰ Ranging from 17 to 19 years old, the students identified as being members of various cultural communities including Haitian, Columbian, Vietnamese, Mexican, French, Rwandan, Greek, Turkish, and Quebecois. All students were sighted and hearing. They were also independently mobile (none of the students used crutches, canes, wheelchairs or other movement aids). Our awareness of their physical abilities influenced the conception and design of the movements that we proposed for this preliminary version of the research project. That said, for future iterations of the project, we look forward to addressing critical questions around adaptability for diverse publics with differential mobilities, as well as diverse sensory and learning abilities.

The research process consisted of developing and offering an experimental visit to two groups of students from distinct art history classes (Fall 2018 and Winter 2019). This article presents a summary analysis that draws from both visits to synthesize our shared findings. Thus, the following text was co-generated with a commitment to a shared authority,¹¹ a method borrowed from the discipline of oral history. Shared authority entails carefully maintaining a continual dialogue with one another while allowing for the text to express our respective reflections and interpretations. The result is a text that alternates between our voices to form a solidary expression of our collective findings.

Expanding upon our pedagogical approach

At PHI Foundation's Educational Department, each year we serve thousands of participants elementary and high schools, CEGEPs and universities, as well as community groups and the general public. We offer art workshops, events, special projects, collaborations and guided group visits. The pedagogical approach of the PHI Foundation is grounded in the phenomenology of movement and reflexive analysis. With accessibility at the core of our approach, participant empowerment and epistemological inclusion are critical. For this reason, we expand the notion of movement to include multiple dimensions: somatic, affective, emotional and intellectual. That said, while movement is encouraged during group visits, our guided visits still rely predominantly on spoken dialogue to discern meaning, share insights and raise questions.

Integral to our pedagogy of movement is the theory of "travelling concepts", proposed by cultural and literary theorist Mieke Bal, which argues that philosophy is an activity which aims to create concepts, following philosophers Gilles Deleuze and Felix Guatarri's perspective. They state, "Concepts are centers of vibrations, each in itself and every one in relation to all the others. This is why they all resonate rather than cohere or correspond with each other."¹² Bal agrees that somatic engagement with an artwork resonates

through a vibrant body, but she also argues that a reflexive analysis is vital to forming an understanding of our aesthetic engagements.¹³ Drawing from and elaborating on these perspectives, we became interested in focusing on the affective and sensorial aspects of pedagogy through a new materialist lens. Particularly, we are compelled by the consideration that “an affective or sensational pedagogy is a pedagogy of encounters that engender movement, duration, force and intensities, rather than a semiotic regime of signification and representation.”¹⁴

Somatic and affective attunement

Our aspiration was to shape this experimental visit as an opportunity for participants to listen to and learn from “responses through processes other than rational thought” by activating “in particularly direct ways, the embodied ways of knowing that are so essential to aesthetic experience.” How would a heightened attunement to somatic learning impact the conceptual resonances amongst the research participants? What strategies would best provoke and validate affective interpretations of “aspects of a work that may elude discourse?”¹⁵

We began by walking through the exhibition together and observing the sensorial aspects of the exhibition spaces that we were respectively attuned to (i.e. music, sounds, including dry or dampened acoustic quality, the textures of fabrics, the size and quality of images, the light). We improvised various movements and imagined how to lead the participants towards becoming attuned to their subjective sensory awareness. This phase of research resulted in a series of movements that we developed to serve as the primary pedagogical propositions for the visit. As we elaborate on below, these propositions were intended to provide the participants with somatic and conceptual points of departure.

We also discussed our respective habitual approaches to guiding visits. We agreed that discursive exchanges in a group visit privilege the learning processes of those who are more at ease with speaking aloud as a form of meaning-making and interpretation. By misinterpreting the so-called moments of “silence” – when participants do not respond – as discomfort, educators may truncate the generative quality of quiet contemplation. As museum education scholars Rika Burnham and Elliott Kai-Kee expressed, “there is a place for silence as well as for speech.”¹⁶ In this spirit of epistemological inclusion, we attempted to achieve a balance between movement-based engagement, quiet contemplation and discursive exchange to provide openings for reflexive analysis in multiple forms.

Our research process was also informed by the importance of maintaining what we call a “context of care” and grounding our pedagogical approach in empathy. We hoped the participants would feel safe and encouraged to experiment our proposed movements, but we also honoured the possibility that a participant might feel vulnerable while moving differently in the exhibition, particularly in the company of their peers. We committed to listening to their personal limitations and announcing before the visit that we respect their choice to decline participation at any point during the visit. Furthermore, we took to heart that an exhibition’s affective resonances influence one’s “potential for becoming and our capacity to act in the world.”¹⁷ Aligning our work with the call from anti-oppression theorist bell hooks to “open our minds and hearts so that we

can know beyond boundaries of what is acceptable, so that we can think and rethink, so that we can create new visions,”¹⁸ we aimed to develop a visit format with the potential to enliven and uplift participants by sparking their imagination and compelling them to enact their personal and political agency.

Finally, we shared some concerns that important aspects of Cibic’s artistic process and the complex significance of her artworks could potentially become overshadowed without a brief introductory overview of the historical and political context of the exhibition. We were troubled by our insecurities since we sensed they emerged from our inexperience with this experimental format. Nevertheless, we assuaged our concerns by designing a preparatory activity that involved the students each reading a portion of the curatorial essay by PHI Foundation’s Managing Director and Curator Cheryl Sim aloud in the classroom a week prior to the visit.¹⁹

Key concepts (Experiment 1)

When a group arrives at the PHI Foundation for Contemporary Art for a guided visit, the educator typically offers an introductory overview of some of the key concepts the artist addresses. For this experimental visit, rather than explicitly describe the conceptual themes, we devised gestures and actions that we hoped would point towards these themes while somatically encouraging the participants to interpret their significance.

For example, we pointed to the concept of soft power by emphasizing the architectural influence exerted on the visitor as they enter the atrium of the building. Once the participants assembled in the lobby, we waited for a moment as the sound of voices lulled and then we asked the participants to look up at the open space above: a four-story high atrium in the foyer that rises to a view of the sky (Figure 1). We joined the participants in this gesture.

Proposed Movement:

We invite you to pause,
and silently raise your heads to gaze
at the open atrium

Our intention was two-fold. First, by observing the interior structure of the building together with its captivating infusion of light and the bold angles of poured concrete, we wanted to mark the moment when the participants would feel that they collectively arrived in the exhibition space, in body as well as in mental focus. Secondly, given Cibic’s treatment of the political persuasiveness of architecture, we hoped this action would point towards a consideration about the role that architecture plays in shaping our experiences of an art exhibition.

After observing the atrium structure, a quiet arose coupled with a palpable curiosity. This vibrant tension segued into the next action, which we conceived of as an elaboration of our pedagogical approach for a typical group visit. As we all continued to stand in the atrium, we handed each participant a card with one key concept written on it (Figure 2).

These key concepts are thematic aspects found in the exhibition that the education team identified during the initial stages of research. They included: The Nation’s Spirit;

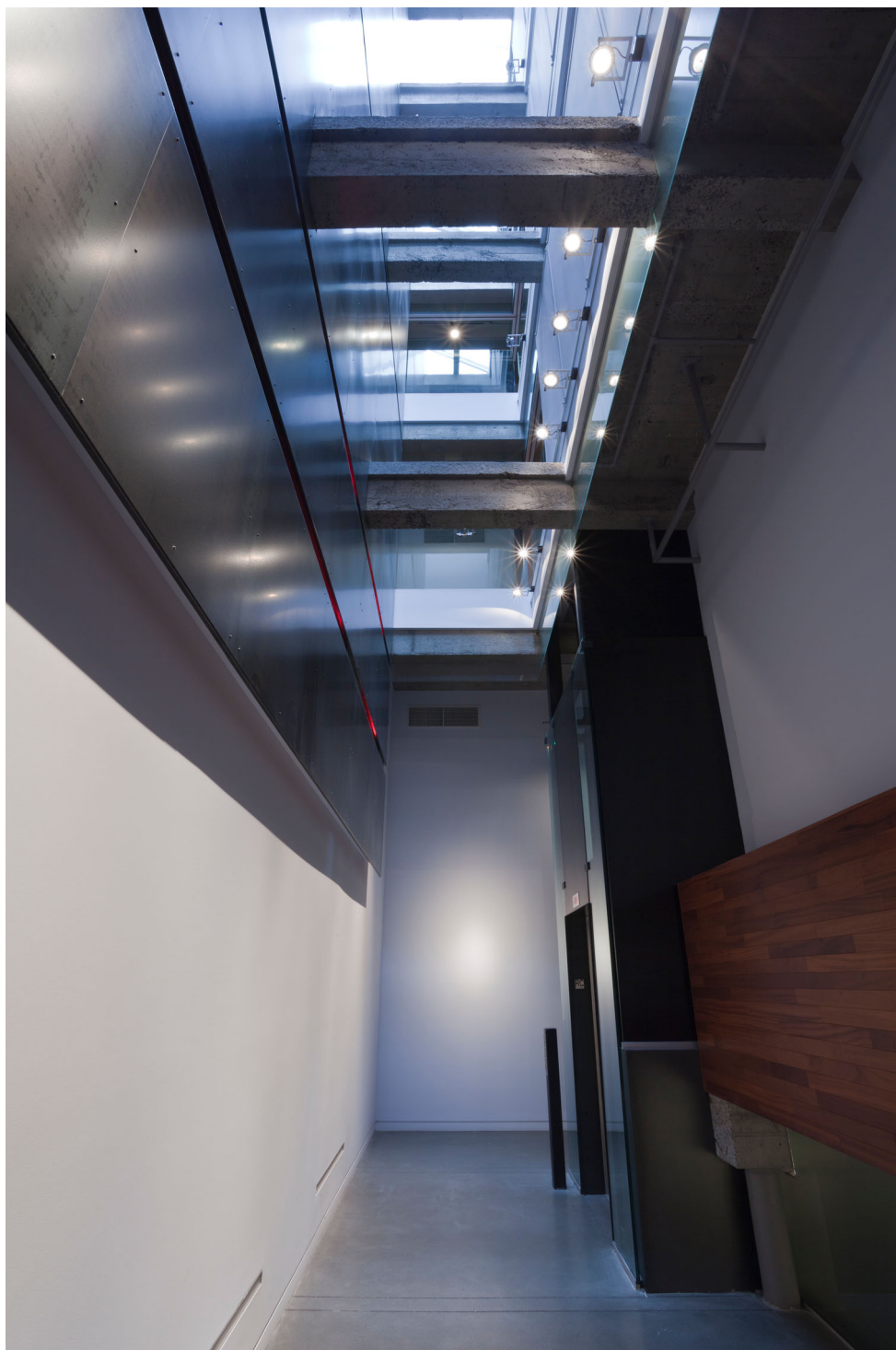


Figure 1. Image of atrium looking up. Photo: Richard-Max Tremblay.

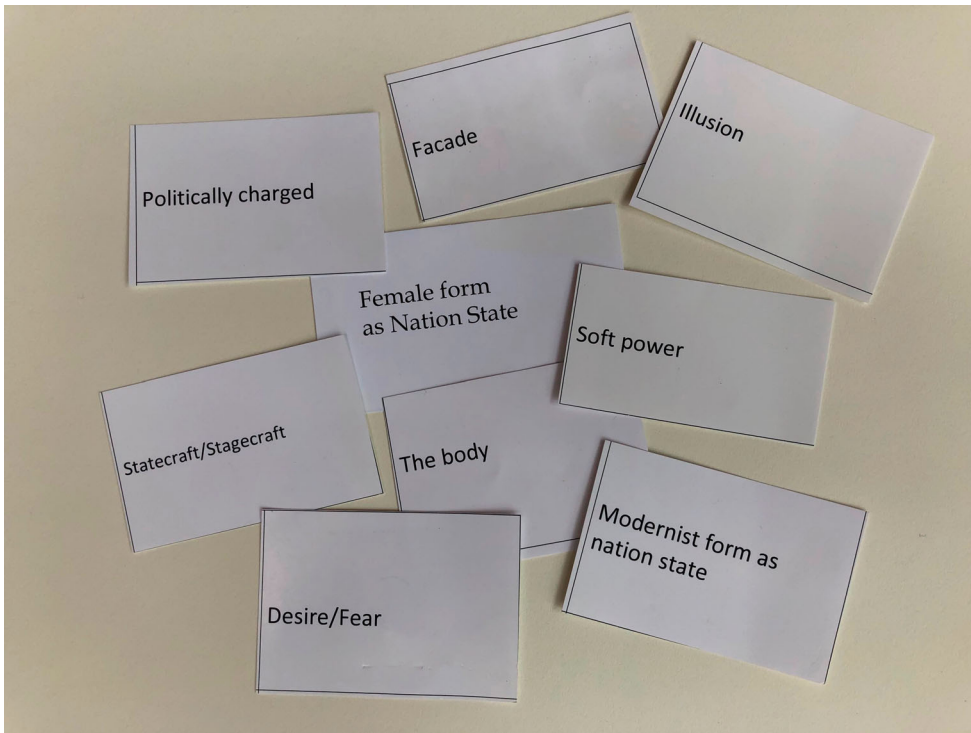


Figure 2. Key concepts for Jasmina's Cibic exhibition. Photo: Marie-Hélène Lemaire.

Desire; Fear, Statecraft; Soft power; Illusion; Facade; The Greater Good; Female form as Nation State; Progress; Positive Future; Power; The Body; Instrumentalize; Nationalism as tactic; Modernist form as Nation State; and Politically charged. We then asked each participant to read their key concept aloud in turn. Each educator also read a key concept aloud to reiterate the collaborative experiential tone we hoped to set for the visit.

Reading experience of the key concepts echoed the activity in the classroom from the week before and reiterated some of the themes that were previously mentioned in the curatorial essay. Furthermore, through the vocalization of these words, the participants became the phenomenological holders of those ideas.²⁰ We conceived of this action as an introduction to the poetic flow of “matter-movement” capable of a wide variety of mobile assemblages that arises through the sensational interplay between artworks and human presence.²¹ As we moved through the exhibition together, each key concept provided a facet of a conceptual prism with the potential to crystalize into a constellation of interconnected interpretations.

Feeling the exhibition space (Experiment 2)

After leaving the atrium, we entered the first exhibition space where we encountered the installation titled *The Land of Plenty* (2018–2019). The room was characterized by a dampened sound from the combined acoustic effect of heavy curtains hanging throughout the room and a carpeted floor. In the corner, there was a small sculpture, titled *Land of Plenty*



Figure 3. Image of Mother Nation, *Land of Plenty* (2017). Photo: Jasmina Cibic.

(2017), representing the allegory of the Mother Nation holding a fruit basket (Figure 3). In the center, there was a small-scale maquette of the modernist Yugoslavian pavilion presented at the Universal Exhibition in Barcelona in 1929, by Serbian architect Dragiša Brašovan.

As we entered the space, we briefly allowed the participants' habitual flow of self-guided movement and then attempted to shift the focus by exploring Cibic's attempt to disrupt the conventional habits of movement within the art gallery's disciplinary architecture. We therefore invited the participants to lay down on the rug, which is typically unauthorized in a museum, and then we asked them to remain laying down for a few minutes while they looked up at the ceiling.

Proposed Movement:

We invite you to lie down on the
rug if you wish.

While we reiterated that the actions were voluntary, all participants did choose to lay down. We allowed time for appreciation of this unusual view to allow time for slow looking. By drawing attention to an aspect of the exhibition that may otherwise not have been observed in such a way, we imagined that the combined sensations of comfort and disorientation would activate the participants' somatic and affective engagement. Afterwards, we encouraged them to stand again and then to continue their movement around the room as guided by their personal curiosities (Figure 4).

Proposed Movement:

Please stand up
and move around as you wish in the room

We then tested group discussion as a method to encourage conceptual reflexivity and to validate affective interpretations. In consideration of the resonant and analytic dimension of the “travelling concept”,²² we intended to create this space for shared analysis by inviting the participants to respond to the following questions: *How do you feel in the space? Where did your body lead you?*

Some students expressed a feeling of calm due to the diffuse pink light bathing the space, as well as the surrounding curtains and rug. This was conveyed as being pleasingly enveloped. Others felt caged in and isolated, since the curtains were encompassing and the sonic dimension of the installation was muffled. Others commented that the curtains created a sensation that there was something or someone behind the curtains. Their multiplicity of perspectives exemplified a prismatic revelation about the ambivalence and



Figure 4. Image of *The Land of Plenty* installation (2018–2019). Photo: Richard-Max Tremblay.

ambiguity of soft power: sensations of comfort and seduction, of being controlled and surveilled, as well as feeling both possibility and limitation. Through the affective strategies we employed, the participants became more aware of how their bodies are implicated in the function of soft power. Cibic's work can therefore be understood as not only about Ex-Yugoslavia's use of soft power through national architecture, but also about our embodied experiences with the persuasive powers of art exhibition architecture.

Reception and stillness (Experiments 3 and 4)

We then walked up a flight of stairs to the following exhibition space, where the film *Tear Down and Rebuild* (2015) was projected on a suspended screen (Figure 5). For the participants' encounter with this work, we opted to encourage a typical viewing position because in how sitting and stillness, as receptive modes of learning, influence a viewer's engagement and their subsequent interpretation.

Proposed Movement:

Here you can sit, listen and watch

As described on Jasmina Cibic's website, the film is

composed exclusively of quotes drawn from political speeches, debates and proclamations that emphasize the iconoclasm of architecture, art and monuments – *Tear Down and Rebuild* creates an original conversation between four characters: a Nation Builder, a Pragmatist, a Conservationist and an Artist/Architect.²³



Figure 5. Image of *The Constructors* installation (2015–2019). Photo: Richard-Max Tremblay.

The four characters, who are all women, rapidly remix excerpts from political speeches in a nonsensical yet seemingly linear manner. We are unclear of the argument but sense the urgency. Amidst this confusion, we become unsettled and even exhausted by the bombardment of rhetoric. At the same time, the art direction of the film provides a rich aesthetic quality with colors, textures, and ornamentation, as well as the flawless physical appearance of the actors (Figure 6). As the film credits reveal, sources for the script include, amongst others: Regan's speech on the Berlin Wall, Prince Charles's 1984 address at Royal Institute of British Architects (RIBA) and Isis bloggers' proclamation on the demolition of temples.²⁴ We then realized that we were just unwittingly compelled to listen to actual extracts from persuasive political rhetoric.

As the film concluded, we proposed a subsequent movement to draw attention to a circular sculptural work at the other side of the room with the same title as the exhibition, *Everything That You Desire and Nothing That You Fear* (2017) (Figure 7). Transitioning from a passive position of watching and receiving, this movement shifted the participants from viewing to being viewed. What would this somatic alternation activate in their interpretation of the works?

Proposed Movement:

Now, as we leave this room,
please walk behind the sculpture carefully
one by one
pause briefly to look out

In the following exhibition room, aptly and coincidentally titled, *An Atmosphere of Joyful Contemplation* (2018), we first guided the participants to observe the hanging textile



Figure 6. Still image from the *Tear Down and Rebuild* video (2015). Photo: Jasmina Cibic.



Figure 7. Image of *Everything That You Desire and Nothing That You Fear* (2017). Photo: Richard-Max Tremblay.



Figure 8. Image from *An Atmosphere of Joyful Contemplation* installation (2018). Photo: Richard-Max Tremblay.

titled, *The Fabric of Our Nation* (2018). The words statecraft and stagecraft were woven into the textile, reiterating two of the key concepts that the participants read at the beginning of the visit (Figure 8). The participants then sat together in a circular formation, echoing the shape of the sculptural work that they just encountered. We then initiated group discussion with open questions about their sensory and affective responses: *How do you feel so far? What do you think the works are conveying?*

The participants referred to the key concepts, which provided a constellatory interplay between the thematic aspects of the exhibition. By placing their personal responses at the heart of the exchange, information about the political significance was revealed organically and based on the participants' intuitive reactions and questions. In this way, there was affirmation offered that their somatic and affective reactions to the works were legitimate and insightful.

Engaging attunement (Experiment 5)

Nada: Act I (2016) is a filmic installation focusing on Ex-Yugoslavia's national pavilion presented at the Universal Exhibition in Brussels in 1958, as it was originally imagined by Croatian architect Vjenceslav Richter. The original maquette is reinterpreted as a string instrument in the hands of violinist Dejana Sekulic. A projection shows us a short film where we see Sekulic playing the Yugoslav pavilion as if it were a musical instrument (Figure 9).



Figure 9. Image from *Nada: Act I* installation (2016). Photo: Richard-Max Tremblay.

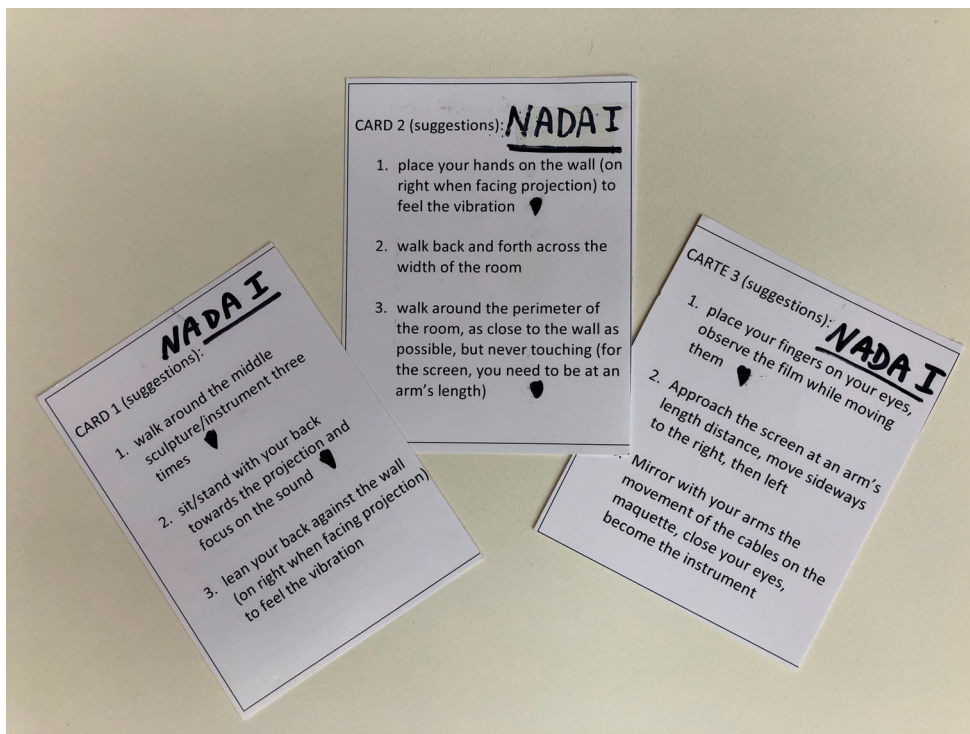


Figure 10. Cards of proposed movements for *Nada: Act I* (2016). Photo: Marie-Hélène Lemaire.

Before entering the installation, we asked the participants to draw cards from a bag with three propositions for movements written on them (Figure 10). We then invited the participants to choose and interpret their preferred movements.

By offering these somatic experiments that varied how we moved through the exhibition space, our intention was to encourage the interpretative potential that could arise while feeling the materiality of the work. The first movement was proposed to reimagine the materiality of the screen and explore haptic vision.

Proposed Movement::

Approach the screen at an arm's length distance,
move sideways to the right, then left.

Philosopher and scholar on embodied aesthetics, Laura U. Marks states that while optical visibility sees things with enough distance to perceive them as distinct forms in deep space, with haptic modes of looking the eyes function like organs of touch, moving over the surface of its object, to discern texture.²⁵ By attuning the embodied viewer to the surface or skin of film, haptic visibility allows the visitor to consider how the image's surface not only filters light, but how it refracts it, emanates it.²⁶

With our second proposed movement, our intention was to invite the students to deepen their sensation of the somatic qualities of sound. The violinist played an experimental sound, where her instrument oscillated, on a continuum, between slow, careful, quiet sonic gestures and chaotic, intense, fierce, subversive sounds.

Therefore, by leaning their back on the wall, the students could sense the somatic phenomenological dimension of the work through the sonic vibration that rattled the exhibition walls.

Proposed Movement:

Lean your back against the wall
(on right when facing the projection)
to feel the vibration.

Marks also reminds us that in Western societies sounds are primarily an informative medium and that dialogue-centered narrative cinema reflects this use of this approach to sound. However, sound can also provide ambient, textural or haptic significance and be imbued with kinesthetic potential.²⁷ For example, by alternating between pleasing, soft, harmonious and discordant, the sounds encountered in *Nada: Act I* (2016) evoke a veiled threat and imbue the exhibition space with a troubling, haunted atmosphere.

As the participants engaged in their selected experiments, their interpretations of the proposed movements and gestures resembled a collective performance; they echoed one another and formed intersecting trajectories. As we observed their simultaneous movements around the space, their collective dynamic provided an example of how visitors can engage their somatic experience through active, tactile explorations. The complex somatic qualities of a multisensory installation are conducive to visitors becoming attuned to its multiple modalities.²⁸

Towards a vibrant visit

During our preparatory walk through of the exhibition together, we were reminded of the exhibition visit as a relational experience that inspires insights through a somatic and affective pedagogical force.²⁹ Group visits can provide opportunities to explore artworks as energetic entities that are “understood as determining events, as exerting forces, as volitional, or as instructing people, as speaking to us, and people being able to hear what they might tell.”³⁰ In the words of critical education scholars Alison Jones and Te Kawehau Hoskins, art exhibitions shed light on how “all beings and things have particular qualities and capabilities by virtue of their taking form always and only in a *relational* context” (original emphasis).³¹ Therefore, to prepare for a visit that focuses on somatic and affective interpretations, we encourage museum educators to become familiar with diverse cultural perceptions of material agency and interconnectedness.³² We found that the format and function of the guided visit is then reinforced by the educator’s capacity to listen to their “curious, affective, enfolded, vital” reflections and interpretations of the artworks conceptual and embodied resonance.³³

Furthermore, by providing a poetic quality to the introduction of the guided visit, educators can immediately shift away from didactic pedagogical expectation that the visitor might enter with. The visitor is also encouraged to delve into experiential learning as a process that can awaken a phenomenological connection to the exhibition.³⁴ We experimented with this approach through “Experiment 1” and found that the performative reading of key concepts facilitated an openness to subsequent observations that were derived from the participants questions and sensational wonderings, rather than the

educator's synthesis of proposed analysis of the art works. This allowance of "poetic inquiry" also enabled the participants' contemplations to intersect, merge, and cross-influence into a *bricolage* of relational interpretation.³⁵ Poetic inquiry can thus benefit visitors by providing prismatic openings for intuitive and improvised interpretations. During group discussions, we observed how these intuitive impulses then infuse the participants' comments to form a constellation of ideas about the somatic and affective significance of the artworks.

Notes

1. Experimenting Interpretation was funded and supported by the PHI Foundation for Contemporary Art, thank you to Managing Director and Curator Cheryl Sim, and Founder and Director Phoebe Greenberg. The research process benefited from enriching dialogue with the Education team of the PHI Foundation: Amanda Beattie, Daniel Fiset and Tanha Gomes.
2. Qualmann and Hind, *Ways to Wander the Gallery*.
3. Marvin, "Communication as Embodiment," 67–74.
4. Hubbard, "Complete Engagement: Embodied Response."
5. Hanh, *Interbeing: Fourteen Guidelines to Engaged Buddhism*.
6. Hood and Kraehe, "Creative Matter: New Materialism," 35.
7. *Ibid.*, 33.
8. Kai-Kee, Latina, and Sadoyan, *Activity-Based Teaching in the Art Museum*.
9. Bordo, "The Body and the Reproduction of Femininity," 165.
10. Cegep is "an acronym from the French term Collège d'enseignement général et professionnel, which means General and professional teaching college. In Quebec, Canada, it's a public school that provides the first level of post-secondary education" including pre-university and technical programs. <https://www.cegepsquebec.ca/en/cegeps/presentation/what-is-a-cegep/>.
11. Frisch, *A Shared Authority*.
12. Deleuze and Guattari, "What Is a Concept?," 23.
13. Bal, *Travelling Concepts in the Humanities*, 23.
14. Springgay, "The Ethico-Aesthetics of Affect and a Sensational Pedagogy," 78.
15. Hubbard, "Complete Engagement: Embodied Response," 48.
16. Burnham and Kai-Kee, "The Art of Teaching in the Museum," 68.
17. Springgay, "The Ethico-Aesthetics of Affect and a Sensational Pedagogy," 67.
18. hooks, *Teaching to Transgress*, 12.
19. Sim, *Jasmina Cibic: Everything That You Desire*.
20. Dyson, "The Genealogy of the Radio Voice," 167–186.
21. Bennett, "The Force of Things," 354.
22. Bal, *Travelling Concepts in the Humanities*.
23. Popović, *Jasmina Cibic: Tear Down and Rebuild*.
24. *Ibid.*
25. Marks, *The Skin of Film*, 162.
26. Lynes, *Prismatic Media, Transnational Circuits*, 93.
27. Marks, *The Skin of Film*, xvi.
28. Bennett, "The Force of Things," 355.
29. Ellsworth, *Places of Learning*.
30. Jones and Hoskins, "A Mark on Paper: The Matter of Indigenous – Settler History," 79.
31. *Ibid.*, 80.
32. Hanh, *Interbeing: Fourteen Guidelines to Engaged Buddhism*.
33. Hickey-Moody, "Manifesto: The Rhizomatics of Practice as Research."
34. Dyson, "The Genealogy of the Radio Voice," 167–186.
35. Prendergast, Leggo, and Sameshima, *Poetic Inquiry: Vibrant Voices*.

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About the authors

Marie-Hélène Lemaire is Head of Education at PHI Foundation for Contemporary Art. She completed a Ph.D. in Communications Studies (Concordia University, Montreal) in 2015 that focused on developing a movement-based pedagogy for the guided group visit in contemporary art exhibitions. Using a feminist pedagogy of embodiment, new materialist and poetic inquiry approaches, she aims to privilege and validate somatic and affective engagements with contemporary art. She nurtures a poetic writing practice for developing, facilitating and interpreting curricula for guided visits. She is committed to epistemic justice in the arts.

Pohanna Pyne Feinberg is an artist-educator who works with multiple audio and visual forms, including participatory audio walks, paper-cutting, and printmaking. Her approach to gallery education is based on fostering space for epiphanies and personal empowerment through artistic connection. In 2019, she completed a Ph.D. in Art Education (Concordia University, Montreal) that explored walking as a creative process and a form of artistic expression. She also teaches art history at Dawson College, where she is co-leading a two-year project to support indigenizing and decolonizing art history curriculum/pedagogy in Quebec colleges.

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