

The Reinvention of the Empty Pedestal.

Creating a Hybrid Artivistic Space Between Colombia and Denmark

Master Thesis

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Abstract

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The 2019 to 2021 massive social mobilizations period in Colombia was the scenario in which various artistic collectives developed creative processes in social gatherings and demonstrations, among other strategies of active political participation. [The Pos-Monumenta Festival](#) was founded in 2020 to directly intervene in *plazas públicas* by using media activism practices and methods from the visual arts, media arts, and performance art to foster spaces for open dialogue about topics like memory, justice, social participation, urban space, and co-creation, among others.

The Pos-Monumenta Festival has expanded beyond the Colombian physical and virtual borders, and *The Reinvention of the Empty Pedestal* edition in May 2023 showed the potential of social media platforms usage, by bringing together representatives of the Misak and Muisca communities from Colombia and the Greenlandic community in Denmark, for a conversation about some of the topics mentioned. The “Little Brother & Sister Are Watching You” artistic collective’s approach to community-based and community-oriented collaborative creation relies heavily on contextualization and the willingness of the participants to interact, as well as synchronous a-synchronous communication.

This thesis is a case study analysis of that festival edition and aims to include this seemingly local process, in an international scope of contemporary initiatives that emphasize the roles of media activism, collaborative and community-based artistic practices, as seen in the curatorial approaches of the documenta_fifteen (Kassel, Germany, 2022), and Manifesta 14 (Prishtina, Kosovo, 2022) art festivals.

Keywords: Postcolonial epistemologies, Practice as Research, Performativity, Media Arts, Activism in Latin America, Social Media Platforms, Community-based, Transmediality, Collaborative Creation

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Declaration of Authorship

I, Diana Monroy-García

born on the 21st of August 1986 in Bogotá, Colombia

hereby declare,

1. that I have written my Master Thesis myself, have not used other sources than the ones stated and moreover have not used any illegal tools or unfair means,
2. that I have not publicized my Master Thesis in my domestic or any foreign country in any form to this date and/or have not used it as an exam paper.
3. that, in case my Master Thesis concerns my employer or any other external cooperation partner, I have fully informed them about title, form and content of the Master Thesis and have his/her permission to include the data and information in my written work.

Aalborg, Denmark

20 December 2023



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Foreword

This thesis results from much effort and a great deal of collaboration from several people and organizations involved in Colombia and Denmark. I would like to thank to mis hermanos y hermanas in the “Little Brother and Sister Are Watching You” collective, and the Pos-Monumenta Festival, especially Julián Santana and Alejandra Acevedo. Thank you for showing me over the years that in this individualistic society, we can still choose collaboration and community to build not only our practice but also our lives.

All my gratitude to the Movimiento de Autoridades Indígenas del Sur-Occidente (AISO), the Cabildo Misak de Bogotá, and the Kalaallit Illuutaat Alborgimi¹. These organizations, and their leaders Didier Chirimuskay, Marleny Yalanda, and Anna Lynge, among others, opened their hearts and arms to us and this work, and their trust and openness to sharing their experience and knowledge is an example of resilience and generosity.

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¹ Respectively: The Movement of Indigenous Authorities of the Southwest of Colombia (which groups the Cabildos of the indigenous communities in the southwest of the country), the Cabildo Misak of Bogota (the local organization of the Misak people in Bogota), and the Greenlandic House in Aalborg.

I am also incredibly thankful to the Kunsthall Nord team: Cathrine Gamst, Karina Hvarregaard, and Lasse Fischer. They welcomed the Pos-Monumenta project and provided much-needed technical and logistic support to produce part of this project. I consider this space to be key for the development and expansion of all forms of art practice in North Jutland, and I sincerely hope the Aalborg Kommune's plans to "relocate" and "reorganize" the gallery won't result in the loss of this important space for the arts in the city.

Finally, none of the findings and experiences during this program, and the work I detail in this document, would have been as meaningful without the constant encouragement, love, and support from my family in Colombia and Denmark. I am very fortunate to have you in my life.

The spirit of this project can be best described as one researcher wrote about the Misak people's oral traditions:

"The word is passed from mouth to mouth, but above all, from heart to heart."

Introduction

This study addresses the transformation of contemporary artistic practices in Bogotá, Colombia. It focuses on the expansion of community-oriented collaborative creation, social media, online platforms usage, and activism initiatives in a context of active socio-political participation. Between 2019 and 2021, massive mobilizations and protests took place across the American continent in response to policies and actions pushed by governments that were deemed as unjust and economically harming to vulnerable populations. In Colombia, widespread protests that occurred between November 2019 and June 2021 were also the scenario in which artists and collectives included creation processes in social gatherings and mobilization. Although those processes have been somewhat analyzed concerning performing arts and music (Sorzano, 2022); the visual and media artists were also working actively on dissemination and content creation that involved the use of social media platforms, which by then were already contested scenarios for political and social oriented content.

Academic research took an interest in this topic because of the scale of the mobilizations in the region, but few scholars have analyzed the role of artistic processes in this context. For that reason, this study deepens on the collaborative, community-oriented process of Pos-Monumenta. Since its appearance in 2020, the festival has operated as a mixtured space of visual and performative artistic practices both online and offline, joining the growing trend of similar initiatives in Latin America and the Global South. Transmediality and transdisciplinary practice and research mark these practices, emphasizing the role of collaborative and community-based artistic practices, some of which were widely discussed in the documenta fifteen exhibition (Kassel, Germany, 2022), and the Manifesta 14 biennial (Prishtina, Kosovo, 2022). In this context, community-based and oriented initiatives such as Pos-Monumenta, need to be understood in the turbulent context of socio-political action that prompted artists to expand the distance from hegemonic modes of creation, societal organization, societal, and environmental interactions.

Study Object

Pos-Monumenta is a community, participatory, and self-managed arts festival held twice a year, which started in Bogotá, Colombia. It has included national and international settings in its three years of existence. The festival is managed and organized by the “Little Brother and

Sister are Watching You” artistic collective. From its origins, it is intimately related to the social mobilizations mentioned, as described by Julian, the festival’s artistic director²:

“[...] that laboratory was made in the Cinemateca de Bogota, trying to reflect again on what happened in 2019, in which several artists with whom we had been working too, went out to mobilize and to think on the public from our artistic practices in 2019. In 2020, there was all that downturn, obviously in December, and then the quarantine came, but before that, we created this laboratory in which this exercise to think how to take the public space and reflect on the monuments started Pos-Monumenta” (La reinención del pedestal vacío. Conversación con Julián Santana. 2023, June 14) *tr.*

The festival is heavily rooted in street art and other urban intervention forms, and the core of the artistic exploration is the questioning of the existing symbols in the public space. Bogotá, as the capital city of Colombia, houses national government institutions, which were at the center of the socio-political unrest before and during the pandemic of COVID-19. Argentinian cultural anthropologist Néstor García Canclini (2010) proposed that media were actively filling the communication gaps in cultural narratives that are easily fragmented in massive urban spaces: “It makes it difficult, even for the inhabitants of the same city, to have a shared social narrative. In the meantime, communication and surveillance systems (radio, television, hidden cameras) pretend to recompose the vision of the whole by looking everywhere” (pp. 160-161) *tr.* In doing so, mainstream media not only communicates but also builds narratives to explain urban dynamics that are completely disconnected from the citizen’s needs and interests and that also can turn coercive depending on whose interest media pursue and where the influx of information goes to. Pos-Monumenta impulses not only processes of reflection on the urban space but also a meaningful, inclusive laboratory of public space and media re-appropriation.

This thesis focuses on the analysis of the sixth edition of the Pos-Monumenta festival titled *The Reinvention of the Empty Pedestal*. This Festival edition included two elements that consolidated the collective’s work: first, the development of an audiovisual installation produced with the resources cumulated from the previous festival editions and presents the collective’s aesthetic exploration of concepts and materials. Second, the festival edition further exploits its hybrid setting by producing a live stream that connected participants gathered in Bogotá, Colombia and Aalborg, Denmark, in May of 2023.

² Quote’s translations from Spanish to English included in this document were made by the author with the help of [DeepL Online Translator](#) and will be marked with “*tr*” after the citation throughout the text.



The Reinvention of the Empty Pedestal also deepens the ongoing collaboration between the collective and the Misak community representatives in Bogotá³. The Misak is an indigenous population whose ancestral land is in the southwest region of Colombia (Figure 2), and they are amongst the most politically organized and engaged indigenous communities in the country. Their long history includes active resistance during the Spanish colonization and early years of the

Colombian Republic, all the way to a lengthy XX-century process to recuperate portions of their ancestral land, revitalize their language and several elements of their culture (like their traditional clothing seen in Figure 1)⁴, gain autonomy and self-governance, and even include representatives at the Constituent's Assembly who worked on the drafting of the Political Constitution of the Republic in 1991.

Figure 1: Misak woman knitting (Artesanías de Colombia, 2018, pp. 2).

³ Misak Misak is the self-denomination of this community. The words come from their Namtrik language and mean “people”, which is why when referring to themselves they say Misak Misak: the Misak people. In Spanish it is used as a single word (*pueblo Misak*) to not repeat people two times and is the form that will be used in the rest of this document.

⁴ The Misak people wear their traditional clothing on public occasions and at community events. The elements composing the attire highlight relevant cultural elements like the blue cape, a reference to their origins as “sons of the water”. Similarly, the hat’s design forms a spiral, which symbolizes the “connectedness” of being and thinking.

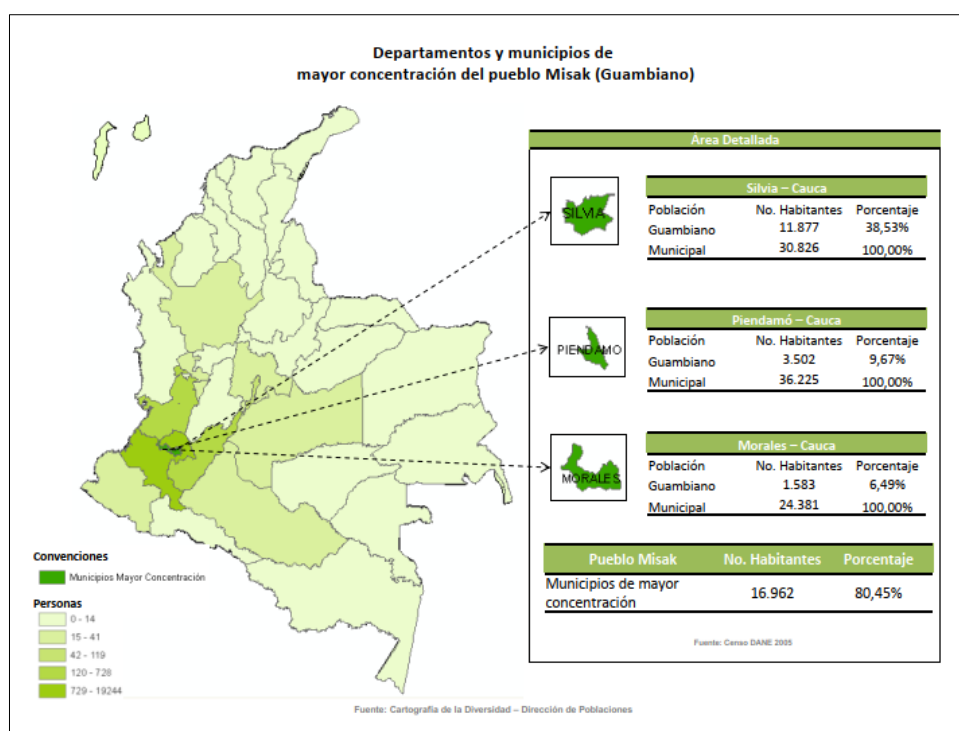


Figure 2: Departments and municipalities with the highest concentration of Misak inhabitants (Ministerio de Cultura de Colombia, 2010, pp. 2).

According to the results of the most recent population census in Colombia (2018), the Misak are the 14th most populous indigenous group in the country, with 21.713 self-identified members (DANE, 2019). The community has a strong presence in Bogotá, with one *cabildo* (government body) established in the southwest district of Engativá where a sizeable population lives, with the recognition of the city's government⁵. The Misak community gathered international notoriety with their active participation during the National Strikes between 2019 and 2021, staging demonstrations and long walks in both the Cauca region and Bogotá. These strikes started in 2019 showing widespread opposition to a tax reform proposal by the government of former president Iván Duque. The demonstrations entered a period of latency during the lockdowns decreed to contain the COVID-19 pandemic in 2020. Nevertheless,

The economic and health effects created by the pandemic only deepened the crisis of accumulation that world capitalism was already experiencing before 2019, reducing the margin of maneuver of the ruling classes for a policy based on

⁵ According to a 2019 Bogota government report, around 180 Misak families live in this low-income area of the city, some of them employed in cleaning services at Bogota International Airport. (*Taita Misak Mantiene Identidad de Su Pueblo En Bogotá | Bogota.gov.co*, n.d.)

economic concessions. In March 2021, the Colombian government announced a new tax reform that broadened the tax base, affecting layers of workers who traditionally did not pay income tax. The labor unions called for a new day of mobilization on April 28 to oppose the reform. The climate of generalized social unrest escalated rapidly, fueled by the repressive actions of the State, which attacked grassroots processes and social activists on the eve of the mobilization and even had the regional Court of Cundinamarca declare the protest actions illegal". (Bravo, K.A., Alvear, F., Jiménez, R., 2022, pp. 128)

In September 2020, community representatives held a symbolic trial on the Spanish conquistador Sebastián de Belalcázar and tore down his statue located in the city of Cali, followed by a second successful attempt in April 2021 (Torrado, 2021), to the shock of most media outlets, more Misak community members also tore down the statue of conquistador and Bogotá's founder Gonzalo Jiménez de Quesada on May 7th, 2021 (*Paro Nacional: Indígenas Misak Tumban Estatua de Gonzalo Jiménez de Quesada En Bogotá*, 2021, May 7). Because of their active participation in the mass mobilizations in Bogotá, members of the "Little Brother and Sister Are Watching You" collective extended invitations to some of their representatives to participate in the collective's mapping actions in some of the mobilization sites. These interventions, live-streamed on social media, were part of the collective's work at the time, also establishing a dialogue with different participants, citizens, etc., as an open forum. By keeping in contact with the Misak representatives, the collective was aware of the plan to tear down Quesada's statue on May 7 and live-streamed the action on its social media profiles. The continuous contact between the community's representatives and collective members developed into growing mutual interests, which set the continuous collaboration that includes this study's object.

Analysis Design

This thesis aims to identify Pos-Monumenta's contributions to a global debate about contemporary artistic practices, online platforms, activism, collaborative practices, community-based practices, and community-oriented practices.

The following research questions guide the thesis goal:

General

- What are the distinctive contributions of the Pos-Monumenta Festival to the configuration of transmedial contemporary artistic practices in Latin America?

Specific

- How does the Pos-Monumenta process engage with social media/online platforms and online communities?
- Why the Pos-Monumenta process can be analyzed as part of the current activism movement in contemporary artistic practice?
- What types of contemporary artistic practice characterize the Pos-Monumenta process?
- How does the Pos-Monumenta process approach community-based and/or ancestral knowledge and community-oriented collaborative creation?

The Pos-Monumenta Festival is a case that helps to explain key aspects of contemporary Latin American artistic practice. The festival is part of a series of anti and counter-monuments initiatives that appeared in Mexico and Chile during the 2019 – 2021 period of massive social mobilizations. In Mexico, a 2020 BBC article counted seven anti-monuments in various locations across Mexico City (“Por Qué Están Apareciendo ‘Antimonumentos’ En México (Y Cómo Reflejan Los Episodios Más Oscuros de Su Historia Reciente),” 2020, December 8) and since then, more anti-monuments have appeared in other Mexican cities. One of the most visible cases was the September 2021 establishment of the roundabout “Women Who Fight” in Mexico City’s historic center, after the removal of a Christopher Columbus sculpture. The feminist collective “Antimonumenta Vivas Nos Queremos” (“Anti-monument we want us alive”), dedicated the anti-monument to “[...] those women throughout the country who have suffered and faced violence, repression, and revictimization for fighting against injustice.” (Antimonumenta Vivas Nos Queremos. [@antimonumenta]. 2021, September 25) *tr.*

In Chile, among the actions during the nationwide social mobilizations of October 2019, protestors tore down around seventy sculptures of Spanish conquerors and the Chilean military, and ephemeral urban interventions were installed in Chile’s capital Santiago. (Chile: *Destrucción de Monumentos Como Forma de Protesta – DW –*, 2019, November 11). In 2023, the SACO Contemporary Art Biennial in Antofagasta, Chile, dedicated its theme to coups and political violence in Latin America and featured the artwork PATRIA (Homeland), an anti-monument installation created by Fernando Foglino, Paula Carmona, and Nicolás Cox from the Urgency Poetry Collective (Chile). (SACO, 2023). These few cases share three common elements with Pos-Monumenta: first, they were created in the context of social mobilization; second, they are supported in a narrative that revindicated social justice and the

memories of victims of different types of violence; and third, these anti, counter, and post monuments are created by art collectives active in the social mobilizations context.

Since its appearance in 2020, Pos-Monumenta has gathered different actors and provided them with an online and offline platform to exchange experiences and knowledge. The actions and reflections that occur in that space can be understood as part of the onto-epistemological⁶ relations that challenge hegemonic narratives on collective memory, public space, indigenous communities, collaborative artistic practice, and online/offline activism. The processes that propel these transformations are marked by trans-disciplinary praxis and research, contributing to the creation of what Nelson defined as onto-epistemologies, which are rooted in a postcolonial posture to approach community-based and ancestral knowledge. They aim to “engage in epistemic disobedience” (Mignolo, 2019) not only to change the artistic practice but also to make visible alternative societal and environmental functions. The analysis of the appearance of similar contemporary initiatives in Latin America allows for a better understanding of how artistic practices contribute to the creation of ethical processes that critically examine topics related to art and social justice. These are currently analyzed and disseminated throughout other Global South regions, making it necessary to include what seems now like a local debate in a more international scope.

The thesis is a case study on processes of contemporary artistic practice in Latin America, using a Practice as Research approach to find feedback between both processes, following Nelson's argument that practice is not merely the evidence of a research process. In configuring a document such as this thesis, variables like the reading process and research evaluation involve a certain interaction between the reader and a multifaceted practice that often takes place in a particular context. It is an additional effort to “translate” the constellation of detailed procedures that included the production of Pos-Monumenta's interventions. About these parallel actions, Nelson (2022) points out that “Where a product is an outcome, the research inquiry of the process leading to it may be masked. That is why I invite practitioner researchers to *attend differently* to their practice when asking for it to be considered as research in an academic context.” (pp. 23-24). To go a step further, in this thesis the use of mixed qualitative methodology aims to pinpoint findings and analytical approaches to current debates in the media arts, performance, and media activism studies.

⁶ Following Nelson's (2022) definition: “I follow [Karen] Barad in developing an onto-epistemological model with an integral ethical dimension, marking the fundamental inseparability of epistemology, ontology and ethics. That is to say, being in the world, knowing and an ethical disposition are intra-connected.” (pp. 4)

Thesis Outline

The thesis consists of three chapters and an introduction and conclusion section. Chapter 1 presents the review of literature that oriented the research process theoretically and methodically. Chapter 2 focuses on the analysis of *The Reinvention of the Empty Pedestal* Festival edition in Bogotá, Colombia, during March of 2023 from an online communities and media activism point of view, while Chapter 3 dwells into the first-person account of the production process of *The Reinvention of the Empty Pedestal* festival edition in Aalborg, Denmark during May 2023 to analyze artistic collaborative practices from the creators' point of view. Finally, the conclusion section gathers the findings and discussion developed through the document to wrap up the thesis argument.

Review of Literature

This study is located in a transdisciplinary space spanning Media Arts, Activism, Practice as Research, Performance Studies, Decolonial Epistemologies, and Online Communities, including both theoretical foundations and methodological guidelines. An important criterion for selection is formed by case studies provide further methodological and theoretical positioning. In this chapter, I present the conceptual array that orientates this study and highlights the commonalities and differences among the selected authors. Firstly, the methodologies used are four qualitative research approaches that allow me to best address the diversity of materials, practices, and processes analyzed: Practice as Research; Performance Ethnography; and Netnography. These methods operate at the intersections of humanities scholarship and artistic practice and highlight the concepts of digital habitus and technocultural capital which are necessary for this study. There is also a brief review of Participatory Action Research (PAR) methods because although PAR is not implemented in this study, it is a methodology that determines most of the work of the Post-Monumenta process. Secondly, the theoretical orientation of the study is rooted in decolonial scholarship, and more specifically in the decolonial epistemologies work of Walter D. Mignolo, Catherine Walsh, and Nelson Maldonado-Torres whose work demonstrates how communities of thought in the Global South are creating new epistemologies that surpass traditional hegemonic views on knowledge, society, and power. Mignolo's concept of *aiesth sis* is also key for this study since it encompasses a decolonial take on Western thought about aesthetics and artistic processes:

That is why the decolonial *aiesth sis* does not consist in describing, interpreting, or speaking of "decolonial art" or of "decolonial artists" or of "decolonial aesthetics", but rather it is our (the self-styled human organisms) sayings in all the disciplinary and experiential spheres where the aesthetic has its dwelling place. The aesthetic (decolonial concept) feeds the epistemic and the aesthetic (modern/colonial concepts). In saying what I am saying I am not "theorizing" the *aiesth sis* but on the contrary, what you are reading, it is the *aiesth sis* at this moment that nourishes my gnoseological reasoning since reasoning (like emotioning) is not the privilege of any discipline and even less of Western modernity. Epistemological reasoning is a very delimited sector of reasoning. (Mignolo, W., 2019, pp. 18) *tr.*

To deepen the understanding of aesthetics thinking on Latin American current artistic practice, this research also draws on authors from the field of performance studies,

specifically the performance turn in Latin America, which is based on postcolonial and decolonial elaboration on community-based knowledge about the body, the territory, and social justice. The final group of references composes the most recent case studies on activism and online/offline community-based artistic processes in Colombia and Latin America, in the context of the past four years of massive social mobilizations (2018 – 2022).

Methodologies

The three methodologies selected come primarily from the group of authors Nelson, R. (2022a) *Practice as Research in the Arts (and Beyond): Principles, Processes, Contexts, Achievement*, Kozinets and Gambetti's *Netnography unlimited: understanding technoculture using qualitative social media research* (2021); Denzin's *Performance Ethnography* (2003); and, C. Lenette's *Participatory Action Research: Ethics and Decolonization* (2022). The thesis focused on an exploration of the concept of Practice as Research (PaR) and the different modes of knowing, such as know-that, know-how, and know-what. In his book, Nelson discusses the importance of these modes in academic research and their interplay in generating new insights, including the challenges and considerations in documenting and publishing PaR, as well as the impact of digital culture on research communication and documentation. There is a short overview of each of the mentioned author's proposals next.

Practice as Research (PaR). PAR is the starting point of this methodological model, emphasizes the role of artistic practice in generating new insights and knowledge in the context of academic research. By incorporating PaR into the research process, researchers can explore the interplay between theory and practice, as well as the different modes of knowing (know-that, know-how, and know-what) that inform media art practices in online platforms. PaR can also help researchers to critically reflect on their artistic practices by reflecting on the organization of written work, the use of multimedia documentation, and the impact of digital culture on research communication and documentation. For this study the focus on the practice is fundamental:

Recognizing the particularity of each PaR project, it has offered not models of specific processes but a methodology based on an overarching onto-epistemological model to house distinct, but dynamically intra-related, modes of knowing. It embraces the notion that complex ideas may well already be in circulation in the praxis, but that they may be taken for granted or tacit. By activating know-that and engaging in

critical reflection on process, awareness of the dynamics of modes of knowing helps to make the tacit explicit. (Nelson, 2022, p. 55)

Netnography is a qualitative research methodology that focuses on the study of online communities and digital cultures: “Netnographies always focus on social media and technoculture. They usually rely on data from social media, and often extend them. And netnographies always feature researcher immersion: an ethnographic—nay, a netnographic—sensibility.” (Kozinet, R., 2021, p. 7) Netnography can be used to analyze the interactions, experiences, and motivations of individuals participating in media art practices on online platforms by examining the textual, visual, and audiovisual content generated by users, researchers can gain insights into the cultural norms, rituals, and practices that shape the digital habitus of these online communities. Kozinet and Gambetti’s *unlimited: understanding technoculture using qualitative social media research* (2021), compiles a wide range of topics to discuss processes like data analysis in netnography, the stages of repackaging and consolidation (of digital data), proposition detection, and the establishment of an interpretive framework or model. Other key elements when working with online data like qualitative big data search, text retrieval, and cross-comparison of data sets are also relevant when implementing netnographic research.

Performance Ethnography as developed by Denzin (2003) focuses on the experiences, stories, and cultural aspects of the event’s participants. By engaging with participants and their artistic practices and interests, researchers can gain a deeper understanding of the artistic processes and the cultural context in which they occur, as well as focus on the performative aspects of everyday life and people’s personal experiences. The methods discussed in the book relate to analyzing performance as an artistic practice by combining ethnographic research with performance practices. This approach aims to explore and represent the experiences, stories, and cultural aspects of the subjects being studied. Performance ethnography emphasizes the importance of understanding the epistemological, aesthetic, and political aspects of performances, as well as the role of various forms of representation, such as art, photography, music, dance, poetry, painting, theater, cinema, and performance texts.

Moreover, performance ethnography addresses ethical considerations, such as informed consent, risks and benefits, confidentiality, and voluntary participation, ensuring that the research process is respectful and responsible. While these ethical considerations are not specifically tailored to analyzing art practices in online platforms, they provide a foundation for understanding the importance of ethical considerations in research involving artistic

practices and performance. This approach also encourages the development of critical consciousness and the exploration of alternative ways of assessing narrative and performance texts, considering factors such as political, functional, collective, and committed viewpoints without overlooking the social context in which these practices occur:

I seek an interpretive social science that is simultaneously autoethnographic, vulnerable, performative, and critical. This is a social science that refuses abstractions and high theory. It is a way of being in the world, a way of writing, hearing, and listening. Viewing culture as a complex performative process, it seeks to understand how people enact and construct meaning in their daily lives. This is a return to narrative as a political act, a social science that has learned how to use the reflexive, dialogic interview. This social science inserts itself into the world in an empowering way. It uses the words and stories that individuals tell to fashion performance texts that imagine new worlds, worlds where humans can become who they wish to be, free of prejudice, repression, and discrimination. (Denzin, 2003, p. 30 - 31)

Performance ethnography provides a unique perspective on artistic practices and their impact on individuals and communities. For this study, it is critical to analyze the performative aspects of media art practices in online platforms, as well as the personal experiences of the participants involved by conceptualizing performance ethnography as a qualitative research method that combines ethnographic research with performance practices. Denzin's methodology design focuses on exploring and representing the experiences, stories, and cultural aspects of the subjects being studied, highlighting their artistic practices. It involves analyzing various elements, such as the connection between performance ethnography and experimental writing and the challenges in setting criteria for evaluating such texts. Additionally, feminist and communitarian criteria are considered in assessing resistance performance texts. Alternative ways of assessing narrative and performance texts are also explored, drawing on scholarly research. The relationship between performance ethnography and other research methodologies, such as autoethnography and participatory action research, puts ethical considerations at the center when dealing with people's subjective experiences. These methods offer a unique perspective on artistic practices and their effects on individuals and communities, although it is not the purpose of the study to evaluate the effectiveness of the methods applied, methodologically it was necessary to consider that the festival's multiplicity of actions will require a varied set of tools to analyze them and build the characterization of a practice that takes place in physical and virtual spaces both synchronously and a-synchronously.

For this study, the three methodologies mentioned above provide tools for understanding and representing the experiences, stories, and cultural aspects of the subjects/participants and the artists and researchers. PaR, Netnography, and performance ethnography share three common themes. First, all three methodologies recognize the importance of practice in the research process and recognize the value of experiential knowledge and the role of the researcher in engaging with the participants and their practices. Second, they all propose an integration of theory and practice, acknowledging the interconnectedness of theory and practice and recognizing that theory can be generated through practice, while practice can inform and enrich theoretical understanding. Lastly, all three methodologies address ethical considerations, and encourage the use of elements like informed consent, risk assessment, confidentiality, and voluntary participation, ensuring that the research process is respectful and responsible toward participant's beliefs and opinions.

However, there are also differences in their approaches and emphasis. First among them is that PaR specifically focuses on artistic practices and their role in generating new insights. By contrast, Performance Ethnography involves a broader range of practices and contexts, not limited to the arts, because of the field's ties to anthropology. Additionally, PaR emphasizes the multi-method nature of research, often combining various methods within a single project. Participatory Action Research (PAR), on the other hand, is more focused on collaborative, community-based research, while Performance Ethnography combines ethnographic research tools to address performative practices. Regarding the most common outcomes of these methodologies' use, PaR aims to generate new insights through artistic practices, often focusing on the development of new methodologies and the exploration of creative processes. PAR focuses on achieving positive social change through collaborative research across a range of disciplines, not confined to the arts or artist practice, while Performance Ethnography seeks to represent and understand the experiences and cultural aspects of artists and participants. In summary, by combining these three methodologies, it is possible to widen the scope and address different aspects of the research process to gain a comprehensive understanding of media art practices in online platforms, considering the experiences, stories, cultural aspects, interactions, motivations, and theoretical underpinnings that shape these practices in their socio-cultural contexts. This multi-method approach can also help researchers address ethical considerations, ensuring the participant's trust and safety to openly engage in actions and spaces that can gather a variety of opinions.

Finally, although PAR methods are not implemented in this study, cannot be overlooked since they hold international status as a community-based social research method. It was first developed in South America in the 1970s simultaneously in Colombia by Orlando Fals Borda's work on Andean agricultural communities and by Paulo Freire's research on the Pedagogy of the Oppressed in Brazil. Since then, the method has transformed and adapted from "merely" involving of the subjects in the research process, to recognizing their actions and knowledge as part of the research process. The multiple iterations of this methods are well known amongst artists and researchers in Colombia, and its principles are at the heart of the Post-Monumenta process. Because of the community-based tradition of this method, the actions are expected to also be a vehicle for communicating the Communities' concerns concerning various topics as Lenette (2022) describes, "PAR goes beyond mere extraction of data and narratives from the field and favors "an explicitly political, socially engaged, and democratic practice" ... to achieve change through actionable strategies" (p. 12). Further on, the author deepens how the discussions about action begin from conceptualization and continue through to implementation, evaluation, and dissemination, with ample opportunity to reflect on research processes in ways that are "pedagogical or provocative . . . as dynamic interventions to unfair practices." (p. 12)

Decolonial Epistemologies in Artistic Practices in Latin America

Postcolonial theory examines the legacies of colonialism and understanding how colonial conditions persist in different contexts. It also aims to build knowledge that helps to deconstruct dominant discourses and address historical accounts of exploitation and supremacy. Decolonial studies, on the other hand, focus on dismantling structures of privilege and modern/colonial matrices of power, as well as promoting decolonial praxis and consciousness. Decolonial studies commitment to praxis and its recognition of alternative ways of knowing and thinking are the most coherent option to guide this study, specifically Walter Mignolo's (2019) *Reconstitución epistémica/estética: La aesthesis decolonial una década después*, (2009a) *Epistemic Disobedience, Independent Thought and Decolonial Freedom*, (2020) *On decoloniality: Second thoughts*; and his collaboration with Catherine Walsh (2018) *On decoloniality: Concepts, analytics, praxis*. Equally important are the works by Maldonado-Torres, N. (2007) *On the coloniality of being: Contributions to the development of a concept*, and R'boul, H. (2022) *Postcolonial interventions in intercultural communication knowledge: Meta-intercultural ontologies, decolonial knowledges and epistemological polylogue*. Finally, the compilation edited by Boaventura De Sousa Santos (2008). *Another*

knowledge is possible: Beyond northern epistemologies, provides a general cartography of the intersection of postcolonial and decolonial studies. Some of its chapters emphasize the importance of recognizing and valuing the knowledge, technologies, and relation with the environment of indigenous and Afro-Descendant communities. The authors in this compilation include some of the more recognized within the cluster of postcolonial and decolonial frameworks, so this book constitutes a general panorama of the research topics and geographies analyzed within postcolonial and decolonial theories. Both postcolonial and decolonial approaches contribute to the emancipation of critical research in knowledge production, emphasizing the importance of engaging with marginalized narratives, promoting intellectual diversity, and questioning the self-proclaimed universality of Western knowledge. By integrating postcolonial and decolonial perspectives, researchers can work towards deconstructing normative processes, constructing well-rounded critiques, and fostering more inclusive and diverse scholarship. The works mentioned above contribute theoretical discussions focused on local processes and experiences and their effects on transforming socio-cultural narratives and phenomena.

Boaventura De Sousa Santos' introduction to *Another Knowledge Is Possible*, emphasizes the importance of recognizing and valuing the knowledge, technologies, and biodiversity of indigenous and Afro-Descendant communities across the globe. He advocates for moving from epistemological coloniality (abyssal thinking) to post-abyssal epistemologies, methodologies, and pedagogies, which challenge the dichotomies characteristic of cultural imperialism and promote subaltern knowledge. Within the same compilation, Arturo Escobar and Mauricio Pardo's chapter *Social Movements and Biodiversity on the Pacific Coast of Colombia*, argues for the importance of engaging with Latin American classical thinkers and indigenous worldviews. This posture helps to challenge the irrational excesses of modernity and its colonization over Latin American imaginaries, lifestyles, and sensibilities. Escobar and Pardo highlight the need to de-center knowledge by rescuing Latin American classical thinkers and vindicating the neglected epistemologies and worldviews of social movements, indigenous people, afro-descendants, and other resistance groups across the continent. This approach focused on the work of these groups in the Pacific Coast of Colombia for the recognition of their perspectives on community action, public policy, and projects regarding biodiversity, environmental policy, and land use. This work is of special importance to understand the Misak community's views about territory, land use, and local resources management.

On the other hand, in his body of work, Walter Mignolo analyzes the characteristics and relations of Latin American theorists within key elements of decolonial thinking and, in turn, a Latin American epistemology from a cultural standpoint. He proposes a theoretical framework to further situate Latin American decolonial thinking. Although his work does not dwell on specific artistic practices, Mignolo contributes to the discussion of how cultural narratives impact the socio-political sphere. Focusing primarily on decolonial epistemologies, in *Reconstitución epistémica/estética: La aesthesis decolonial una década después*, Mignolo (2019) states that artistic practice can contribute to the creation of decolonial epistemologies by engaging in aesthetic reconstitution and rescuing the concept of *aesthesia* from the hegemony of Western aesthetics. Artistic practices can challenge dominant narratives and colonial legacies by offering alternative perspectives and expressions rooted in non-Western cultures and histories, as art can serve as a medium for decolonial thinking, promoting intercultural dialogues, and fostering conditions of pluriversality. Artists can contribute to the deconstruction of normative processes and power relations in knowledge production, as well as challenge epistemological racism by incorporating diverse artistic expressions and perspectives in their works. In this context, artistic practice should not be considered only a medium, but also (in Mignolo's words) a form of *epistemic disobedience* (2009a) that interlocks into decolonial knowledge-making and delinking from the colonial matrix of power. By embracing decolonial aesthetics and artistic practices, artists can contribute to the development of community-oriented and community-rooted knowledge systems not only by fostering intercultural dialogues and promoting more inclusive, diverse, and equitable understandings of the world but also by transforming the geopolitics of knowledge and challenging epistemological exclusion. Notably, Mignolo's proposed concepts of *border thinking* and *epistemic disobedience* guide this study, because in engaging with them, researchers can "delink" from Western epistemic ontology and open to epistemic pluriversality: *border thinking* emphasizes the need to challenge the universality of Western knowledge systems to promote intellectual diversity, justice, and decolonial aesthetics. *Epistemic disobedience*, on the other hand, "is necessary to take on civil disobedience (Gandhi, Martin Luther King) to its point of non-return. Civil disobedience [...] could only lead to reforms, not to transformations. For this simple reason, the task of decolonial thinking and the enactment of the decolonial option in the 21st century starts from epistemic de-linking: from acts of epistemic disobedience". (Mignolo, 2009a, pp. 173-174) This study deepens on the artistic collective's engagement with the contributions of the Misak Misak people's actions which are at the core of the design and production of the Pos-Monumenta process. In this sense, *The Reinvention of the Empty Pedestal* is an artistic project that engages in

both border thinking and is committed to epistemic disobedience by leveraging the transformative power of media arts and performance artistic practices.

Catherine Walsh's section in *On Decoloniality* (2018) emphasizes the need to engender thinking from the knowledge production of South America, Central America, and the Caribbean, as well as with and from its actors/thinkers. Walsh argues that engaging with the social, political, cultural, epistemic, and life-based processes of struggle, movement, and change is essential for challenging colonial legacies and promoting decolonial epistemologies. By focusing on the lived experiences and spiritual roots of marginalized people as creative sources of knowledge generation, Walsh's work helps to understand the transformations in the geopolitics of knowledge that foster more equitable and just understandings of intercultural communication. While mapping cases of local decolonial praxis, she provides a broad range of community-rooted Latin American projects that exemplify real-life applications of decolonial thought, including Gustavo Esteva's *Universidad de la Tierra* (Land University) in Oaxaca, Mexico, a process of ethnical education that offers a critical perspective on the concept of development as a form of colonial power and works towards community-based political and economic endeavors (p. 73). Walsh also touches upon one of the most beautiful concepts of the South-Western Colombian indigenous communities, when speaking of Vilma Almendra's⁷ "pedagogical actions to *palabrandar* life" (p. 101), which can be roughly explained as a way of thinking and acting, shared between indigenous communities of this Colombian region (which include the Misak people). The power of spoken word is so important to these communities, that actions like *palabrandar* and the *círculos de palabra y escucha*⁸ are at the core of community political action and knowledge sharing.

Hamza R'boul's article *Postcolonial interventions in intercultural communication knowledge* (2022), focuses on the need to engage with decolonial knowledge and epistemological polylogue in the field of intercultural communication. In his article, R'boul argues that the dominant Western episteme in intercultural communication knowledge exemplifies the ascendancies and silences produced by modern science, which grants credibility to northern "regimes of truth." R'boul's (2022) contribution brings postcolonial studies and decolonial

⁷ Vilma Almendra is a Nasa and Misak researcher, educator, and Communicator who works on designing communication strategies for indigenous communities in Colombia: <https://lemto.uff.br/?p=175>

⁸ *Palabrandar* can be roughly translated as "walking the word" and *círculos de palabra y escucha* as "circles of spoken word and listening" which is the term used throughout this document, sometimes abbreviated as "word circle". Both actions occur in group settings when people gather to walk and discuss in the first case or to sit and discuss in the second case.

studies together by linking knowledge systems into “Meta-intercultural ontologies” whose “[...] endeavor [is] to reinforce cross-epistemological pollination and justice by encouraging scholars to re-imagine new avenues for scholarly engagement and struggle with any instances of conjunctural knowledges that extend western insights on less-studies contexts” (pp. 85). For instance, Pos-Monumenta’s effort to build a collaborative practice that is based on ancestral, community-oriented knowledge is on the way to work toward the consolidation of “Meta-intercultural ontologies” to explore artistic topics.

The above authors have made significant contributions to the field of postcolonial and decolonial studies, emphasizing the importance of surpassing Western knowledge systems hegemony and promoting just and diverse knowledge-making. While their specific focuses and approaches may differ, the approaches and cases they elaborate raise arguments for the need to engage with marginalized narratives and foster more inclusive, diverse, and equitable understandings of the world. The authors contribute to the broader project of decolonial epistemologies and the transformation of knowledge production by engaging and recognizing diverse perspectives that challenge hegemonic discourses. This posture is necessary to situate Post-Monumenta’s process in the ecosystem of alternative ways of knowing and understanding the world, or “Meta-intercultural ontologies” that emerge from non-Western cultures and histories. They are often rooted in the experiences of oppressed and underrepresented communities and their legacies and work primarily through promoting intellectual diversity and social justice, questioning the historical rituals and inherent superiority of Western perspectives. These efforts should work towards a more inclusive and pluralistic understanding of the world. Additionally, they contribute to the deconstruction of normative processes and power relations in knowledge production, facilitating a critical attitude to hegemonic research practices. The decolonial theory also encourages intercultural dialogues among different knowledges and ecologies, aiming for a pluriversity of thinking and mutual understanding. Moreover, these epistemologies help address and challenge epistemological exclusion, which problematizes how racial inequalities influence knowledge production and consumption in academia and beyond. Through engagement with decolonial epistemologies, researchers can work towards transforming the current geopolitics of knowledge, without forgetting that the colonial matrix of power also resists challenging gestures. Since knowledge-making is also a political stand, the Pos-Monumenta process relies on collaboration and community-based work to contest these structures. Mignolo (2020) further acknowledged this power struggle: “What decoloniality could do is to ‘tear down the modern/colonial structure of knowledge’ that today sustains the political

forces of de-Westernisation and re-Westernisation competing for natural resources, military power and political influence” (pp. 616), and since the Misak community already tore down the structure (the conqueror’s statue) Pos-Monumenta’s process is there to propose inclusive alternatives to those discarded symbolic structures.

Performance Turn and Live Action in Latin America

The selection of theory in this section anchors this analysis and theorization of performance as an action that simultaneously transforms the relation with the body, the political, the space/territory, and the audience/their knowledge. Works by performance studies scholars such as Diana Taylor, Erika Fischer-Lichte, Mara Polgovsky Ezcurra, Borelli, Duque, and Fernandes Rosa that deepen the decolonizing approach to performance studies, provide an ecology of thinking to analyze Post-Monumenta’s process aesthetic exploration.

Fischer-Lichte and Polgovsky Ezcurra dedicate their books to the analysis of *affects* inflicted by crisis and trauma, and how both elements heavily influenced creative processes due to the socio-political events from the last third of the XX century. In *Touched Bodies*, Polgovsky Ezcurra analyzed the collective experiences of socio-political repression mobilized thinking and creation during what she called “the long 1980s”, to both denounce and create counter-narratives that would disseminate the memory of the victims of authoritarian repression and contest the official narratives. In terms of memory as a subject, Taylor’s classic *The Archive and the Repertoire*, offers an important conceptualization of performance as transforming a series of socio-cultural constructs that influence the artistic practice and its potential for knowledge creation:

[...] Performance also constitutes the methodological lens that enables scholars to analyze events as performance. Civic obedience, resistance, citizenship, gender, ethnicity, and sexual identity, for example, are rehearsed and performed daily in the public sphere. To understand these as performance suggests that performance also functions as an epistemology. Embodied practice, along with and bound up with other cultural practices, offers a way of knowing. The bracketing for these performances comes from outside, from the methodological lens that organizes them into an analyzable “whole.” (Taylor, 2003, p. 24)

The Misak people’s tearing down of the conquistador’s sculpture was the symbolic starting point of the whole Pos-Monumenta process as discussed in the introduction. This action presented several challenges to the community, researchers, the government, citizens, etc.,

and since all participants involved in the action were aware of the meaning and the symbolic weight of it, the performative values are at the core of Pos-Monumenta's proposal: How to find something equally powerful to replace it? Do we need to replace it? Taylor further discusses how particular actions impact broader structures:

Performance and aesthetics of everyday life vary from community to community, reflecting cultural and historical specificity as much in the enactment as in the viewing/reception. (Whereas reception changes in both the live and the media performance, only in the live does the act itself change.) Performances travel, challenging and influencing other performances. Yet they are, in a sense, always in situ: intelligible in the framework of the immediate environment and issues surrounding them. The *is/as* underlines the understanding of performance as simultaneously "real" and "constructed," as practices that bring together what have historically been kept separate as discrete, supposedly free-standing, ontological and epistemological discourses." (Taylor, 2003, p. 24)

Taylor points out a key aspect of Pos-Monumenta's actions: the collective works towards actions that bring together the possibilities that participants imagine in the present day, with the action that kickstarted the process in the past.

Both Taylor and Polgovsky Ezcurra argue that the performance turn in Latin America has several particularities that distinguish it from the performance turn in the United States and Europe. One of the main differences lies in the historical and cultural contexts that conditioned the development of performance studies in each region. The performance turn in the United States and Europe has been marked by a redefinition of the field, moving away from traditional disciplinary boundaries, and focusing on embodied practices (Taylor, 2003, p. 8 onwards). In Latin America, this shift has led to a greater emphasis on the role of performance in transmitting social knowledge and memory, as well as the importance of embodied practice in understanding Latin American culture. Performance studies in Latin America have also been influenced by the historical development of anthropology, theatre studies, and the visual arts, which have contributed to the field's interdisciplinary nature. Moreover Polgovsky Ezcurra (2019) argues that in Latin America, the performance turn can be seen "as an agonistic process set in motion during years of authoritarian politics that heightened the presence of live actions in the field of art and led to the intermedial diversification of artistic expressions" and that, "understanding this process involves coming to terms with how the rise of live art affected the strategies of production, reception, and

circulation of other art forms, including collage, painting, photography, video, and poetry.” (p. 18)

In contrast, the performance turn in the United States and Europe has been shaped by different historical and cultural factors. In the United States, the development of performance studies was influenced by the convergence of anthropology, theatre studies, visual arts, and the aesthetic interests of student movements during the 1960s (Fischer, *Transformative Power of Performance*). This interdisciplinary approach led to a shift in focus from the dramatic text to the realization on stage, as well as an emphasis on the political and social dimensions of performance. In Europe, the performance turn can be traced back to the turn of the twentieth century, with the establishment of ritual and theatre studies (Fischer-Lichte, 2007, p. 22 onwards). This early performance turn repudiated the privileged status of texts in favor of performances, emphasizing the importance of cultural identity and tradition in shaping performance practices.

Borelli, Duque, and Rosa's (2020a) *Decolonizing Performance Philosophies*, proposes to understand performance from a postcolonial and decolonial framework providing several key points. Firstly, performance studies should engage with diverse cultural practices and perspectives from the Global South, allowing for a more inclusive understanding of performance. Secondly, the decolonial perspective on performance is crucial in challenging colonial power structures, hierarchies, and systems of superiority/inferiority, as conceptualized by Anibal Quijano. Additionally, performance can serve as a tool to resist, recreate, and remake spaces of colonial domination, facilitating the healing of colonial wounds and the creation of new possibilities of existence. Performance studies can also bridge legitimated and subjugated modes of inquiry, drawing together diverse ways of knowing and understanding. Furthermore, performance as a deciphering practice enables the exploration of alternative modes of existence and challenges colonial bourgeois value systems. Performance can also address issues of space, censorship, and the politics of respectability that emerged from colonial value systems. Lastly, performance can highlight racialized subjects, colonial legacies, and systems of coloniality, offering a way to begin healing the colonial wound for marginalized communities.

Performance studies have played a crucial role in the most recent group of postcolonial studies by ushering forth the understanding of embodied practices that reflect on the Latin American socio-political context. There is also a challenge to the dominance of the written culture and the literary legacy in the analysis of culture and society recognizing “other” types of knowledge. By focusing on embodied practices and the transmission of knowledge

through performance, scholars have been able to explore how colonial power structures have shaped cultural expression and identity. Simultaneously, providing a platform for marginalized voices and experiences to be heard, contributes to a more inclusive understanding of postcolonial societies. As this study deepens on, Pos-Monumenta is a hybrid process in which the symbolic weight of the performance strategy relies not only on the analysis of the Misak people tearing down a sculpture, but on the ability to bring people together with different approaches and interests to imagine alternatives to monuments, history, memory, and public space.

Beyond the epistemological, it can be argued that the performance turn in Latin America runs parallel to the surge in decolonial studies along with the influence of local developments in the social sciences and the arts fields, with a strong focus on embodied practices and providing aesthetic insight in the mechanisms of transmission of social knowledge and memory. This process differs from the performance turn in the United States and Europe, which has been shaped by different historical and cultural factors like socio-political processes, the granularity of the debate about the interdisciplinary nature of performance studies, and the emphasis on the political and social dimensions of its practice. For instance, in the hegemonic artistic discourse the close relation between performance and new technologies, and/or new media art has been established and further mapped in several works, especially Steve Dixon and Barry Smith's *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation* (2007) which deepens on the porosity and feedback of media technologies and performative actions. It is also important to acknowledge that the mixture of media and performance does not automatically translate into challenging hegemonic practices: "[...] It may be foregrounded as benevolent political activism but its disregard for local cultural nuances and traits, is telling. One way of resolving these contradictions is to dwell on ways of fostering diverse conceptualizations of self, body, space, and technology in relation to, and through art practice at grassroots level". (Chountasi, M., Dafiotis, P., Sylaiou, S, 2021, pp. 330) The need to develop the artistic medium's exploration along with the engagement on decolonial epistemologies is the main characteristic of Pos-Monumenta's approach to artistic practice.

Contemporary Artivism Processes in Latin America

The last section in the literature includes literature focused on case studies of mostly self-organized projects that are both artistic and activist processes, which in this study are used to maintain a look into parallel processes to Post-Monumenta, with different outcomes. O.L.

Sorzano, *Colombia's Cultural Explosion* (2022a) article, and fundamentally, Medrado, A., & Rega, I. (2023). *Media Activism, Artivism and the Fight Against Marginalisation in the Global South: South-to-South Communication* are especially important because they studied initiatives that emerged at a similar timeline of Post-Monumenta's work (Sorzano's case), and both readings became a useful reference to pinpoint common elements especially the use of social media platforms by citizen groups, communities, and collectives in the context of social mobilization.

The works by Garrido Castellano, C. (2021). *Art Activism for an Anticolonial Future*, along with Martens, C., Venegas, C., & Sharupi Tapuy, E. F. S. (Eds.). (2020). *Digital Activism, Community Media, and Sustainable Communication in Latin America* provide relevant analysis of categories such as community, "spontaneous", self-generated, collective, and digital presence, among others that are also important for the collective's work. Martens also emphasizes the ethical and political considerations from a decolonial perspective establishing an important dialogue with Borelli's and Mignolo's, adding a critical approach to the use of certain platforms, including consideration/scrutiny of elements such as the characteristics of the materials captured, stored, and generated. Medrado and Rega's analysis from the perspective of media studies also emphasizes community-driven and generated processes, highlighting elements such as social justice and marginalization connected to activism.

The authors reflect on relevant topics for this study like digital activism, community media, open knowledge, and intercultural approaches in various contexts. It also discusses the challenges and opportunities in Latin America regarding open access to scientific research, the democratization of knowledge, and the impact of international visibility on regional research. Furthermore, most of the authors highlight the importance of heritage spaces and digital archives, emphasizing the importance of preserving collective memory and addressing historical amnesia. Some of them also present a practitioner's perspective on integrating digital networks within social and community networks in everyday life, and all the case studies (including Pos-Monumenta) share the emphasis that communities make on the importance of oral tradition and community-based processes to establish societal transformation.

Digital media art practices mentioned in these case studies focus on the transformative power of activism. By exploring various forms of digital media, such as animation, photography, video, and social media platforms, they create narratives that challenge dominant power structures and foster empowering exchanges. These practices help in

building subaltern communication repertoires and raising critical consciousness. Activism practices are also associated with the concept of "media territories," which allows for a broader range of media assemblages as symbolic resources that establish dialogical spaces, mobilizing memories and histories, and reclaiming media territories. Latin America has a long history of community media organization and activism, dating back to the early twentieth century in countries like Colombia, Perú, Bolivia, and Brazil. Community media has played a key role in preserving language and cultural manifestations, which facilitates the spread of artistic strategies for breaking barriers and promoting conversations about difficult topics, ultimately leading to social growth, empowerment, and strengthening of communities' ties. Latin American scholars and activists have been analyzing media power and hegemony since the 1970s and 1980s (key decades for both performance and decolonial studies). These studies contributed to the understanding of media effects and the role of mainstream media whose discourse largely maintained marginalized tendencies towards minority groups like indigenous and afro descendant communities. Media arts and activism initiatives prioritize knowledge possessed by marginalized groups and reclaim indigenous spaces and cultures that have been negated by colonial ways of thinking. Furthermore, as developed in Medrado and Rega's book, Latin American media activism fosters dialogues and connections between different Global South contexts, promoting South-to-South solidarity and challenging marginalization through the mobilization of collective memories and histories. By fostering activities with these characteristics, activists provide a space for people to connect with their past to preserve and question their cultural heritage and create dialogical spaces and media territories. Such initiatives enable conversations and exchanges between different groups and individuals, ultimately leading to social change and empowerment by fostering meeting points and knowledge-sharing among different groups of creators, researchers, and citizenry.

Finally, Latin American creators and communities are engaged in redesigning and transforming media and technology locally and transnationally through activism pushing for policy changes and sustainable approaches to communication. Research on social movements for transparency, freedom of information, and media in Latin America highlights the potential of policy approaches and social movements concerning media democracy and collective communication rights, including translocal mobilizations of communities of interest and communities of practice.

One of the main reasons for the selection of references to draw upon this study was the need to highlight research related to local processes. To conclude this section, here is a selection of the case studies provided by the authors mentioned throughout this document:

1. *Ollas comunitarias* as a performative self-organized space in which in multiple intercultural dialogues occurred. (Sorzano, O. L. 2022a)
2. Portrait of Marielle: This animation was produced by Kenyan artists about the Brazilian politician and human rights advocate Marielle Franco. The project aimed to raise awareness about her life and activism, connecting the struggles of marginalized people in Brazil and Kenya.
3. Homage to Wangari Maathai: This animation was produced by Brazilian artists about the Kenyan politician and environmental activist Wangari Maathai. The project aimed to celebrate her achievements and create a connection between the environmental struggles in Kenya and Brazil. Rio Museu da Mare, Favela da Providência in Rio,
4. Acervo da Laje and PAWA 254 workshops: These workshops were held in Brazil and Kenya, respectively, and focused on using activism to create connections between the two countries. Participants engaged in the collective production of animations and other art forms to challenge state repression and foster cross-continental solidarity.
5. eVoices Network event "In/visible Margins": This event took place in Nairobi and brought together artists from Kenya and Brazil to engage in dialogues and collaborative projects, emphasizing the political qualities of empathy and dialogue. Medrado, A., & Rega, I. (2023)
6. Grupo Cultural Yuyachkani: This Peruvian theater group has been active since 1971, using performance art to address social and political issues in Peru, such as human rights abuses, indigenous rights, and historical memory. Their work combines traditional Andean culture with contemporary theater techniques to create thought-provoking performances. (Taylor, 2003, p. 211 onwards)
7. Mujeres Creando: This Bolivian feminist collective uses various forms of art, including graffiti, performance, and video, to challenge patriarchy and promote women's rights in Bolivia. Their work often addresses issues such as gender-based violence, reproductive rights, and LGBTQ+ rights. (Mignolo, W., & Walsh, C., 2018, pp. 99-100)
8. Colectivo Acciones de Arte (CADA): Active during the late 1970s and early 1980s in Chile, CADA was an art collective that used performance, installations, and public interventions to challenge the dictatorship of Augusto Pinochet. Their work aimed to

raise awareness about human rights abuses and promote social change. (Polgovsky Ezcurra, M., 2019, p. 35 onwards)

The group of authors primarily focuses on South-to-South connections and does not provide specific examples of Global South to Global North connections, processes, or artistic projects. The emphasis of the works is on fostering dialogues, collaborations, and solidarity between different Global South contexts, such as Latin America and Africa, through media activism and activism. However, the authors highlight the importance of challenging the Global North's centrality in epistemologies, experiences, and knowledge sharing, and the potential for engaging in more global collaborations that include scholars and activists from both the Global South and Global North⁹.

The authors, (especially Medrado, Rega, and Garrido) discuss several challenges and setbacks related to activism and social media platforms. In the first place, issues related to privacy and surveillance, since social media platforms have been broadly linked to mechanisms of surveillance, with their algorithms, classification metrics, and distribution techniques often remaining opaque. This raises concerns about privacy and the potential misuse of data collected from users. Second, the dependence on commercial social media platforms can limit the transformative reach of activism. These platforms may prioritize content based on their algorithms, potentially reducing the visibility of activist messages. Third, the corporate control and censorship exerted on some social media platforms can lead to censorship and containment of dissenting voices, limiting the impact of activism, hindering communications, and instead targeting social actors, like Medrado and Rega discuss in the case of Museu da Maré in Brazil. Fourth, it entails additional challenges in capturing mainstream media interest since activist projects may be drawn to struggle to gain the attention of mainstream media, which can limit their reach and impact on a broader audience. Fifth, establishing and maintaining connections between activists from different regions can be challenging due to language barriers, funding limitations, and cultural differences. Sixth, to consider the ethical implications of using social media platforms for their projects, including issues related to third-party conditions, platform restrictions, and modes of surveillance and data privacy. Seventh, counter effects of greater visibility on social media can expose activists to risks, such as online harassment or threats, which can impact their safety and well-being. These challenges highlight the complexities of using social media

⁹ Both categories are currently subject of academic debate because of its use as a continuous hierarchization of knowledge production.

platforms for activism and the need for activists to navigate these issues while still pursuing their goals.

To overcome the issues related to the use of commercial social media platforms, several strategies can be employed. Activists and organizations should consider using a variety of social media platforms, including alternative and decentralized platforms, to reduce dependence on commercial platforms and their corporate interests. It is important to plan and implement a well-coordinated social media strategy that goes beyond self-promotion and focuses on fostering meaningful engagement, dialogue, and collaboration. While social media can facilitate connections, it is also essential to complement online interactions with face-to-face communication to build stronger interpersonal relationships, common frames, and organizational structures. Enhancing digital literacy among users can help them navigate social media platforms more effectively, critically evaluate information, and protect their privacy and security. Advocating for policy changes that promote transparency, accountability, and user rights on social media platforms is crucial to ensure that these platforms serve the public interest rather than just corporate interests. Investing in the development and support of alternative social media platforms that prioritize user privacy, data ownership, and democratic values is another important strategy. Additionally, using social media to foster community-building, focusing on shared interests, values, and goals rather than just individual self-expression, can be beneficial. Educating users about the potential risks of surveillance and privacy breaches on social media platforms and encouraging the adoption of privacy-enhancing tools and practices is also essential. By implementing these strategies, activists, organizations, and users can mitigate the challenges posed by social media platforms and harness their potential for positive social change.

These processes are also important because they usually state the goal of these initiatives, which is not “empowering” subjects, but as Medrado and Rega state (Medrado and Rega, 2023, p. 157), “Therefore, according to Ngūgi Wa Thiong’o, during the process of decolonising their minds, people strengthen their beliefs “in their own names, in their languages, in their environments, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves” (Ibid). Adopting a South-to-South approach is about collectively (as in Global South peoples) decolonising our minds as a necessary step in the journey to regain our senses of self as knowledgeable and worthy. Indeed, this has been a recurrent theme and a common thread in the decolonial, and intersectional perspectives [...]” (Medrado and Rega, 2023, p. 157)

This review charts and summarizes the key theorists in postcolonial theory and decolonial studies, identifying major contributors while also focusing on artistic practices and the creation of decolonial epistemologies in Latin America. The review highlights the significance of artistic practices in challenging dominant Western perspectives and colonial legacies, as well as the importance of engaging with diverse cultural practices and perspectives from the Global South. The methodologies discussed, such as Practice as Research, Performance Ethnography, and Netnography, emphasize the interconnectedness of theory and practice and the value of experiential knowledge in the research process. This, along with a defined theoretical framework that states the need to look further into non-hegemonical knowledge sources and creation processes to encompass a more inclusive understanding of society and culture; also included some cases in which those processes can happen in artistic practice, and specifically performance art, which in the words of Micha Cárdenas, “One of the strongest potentials that performance art has is to bring structures of power, which seem hidden and innocuous under contemporary regimes of biopolitics, to the stage, forcing them to reveal themselves and their violence” (Cárdenas, M. Blas, Z. & Schirmacher W., 2011, pp. 48). In this sense, this study also proposes a context to the Pos-Monumenta process, which needs to consider the role of digital networks, community collaboration, and the ethical considerations involved in using social media platforms for activism. By examining these works and engaging with the perspectives presented, researchers and scholars can work towards decolonizing knowledge production, fostering intercultural dialogues, and promoting intellectual diversity and justice in the field of media arts, performance, and decolonial studies.

Pos-Monumenta's Online Work as Media Activism

Overview of the Collective's Online Work

This chapter focuses on analyzing the dynamics of Pos-Monumenta's online work for *The Reinvention of the Empty Pedestal* and characterizes it as part of the media activism and activism field. In the first place, there is an overview of the collective's usage of social media platforms, discussing the types of content produced and their goals, so in the second place, such elements can be analyzed using Medrado and Rega's (2023) study framework to further understand how Pos-Monumenta provides a hybrid (online/offline), collaborative, and performative space for transformative artistic practice about public space, memory building, and monumentalization.

The Reinvention of the Empty Pedestal is the most recent edition of the Pos-Monumenta festival produced with funding by Bogota's local government through a call of the Santa Fe Gallery in Bogota. Upon winning this grant in 2022, the collective got the resources needed to produce a new edition of the festival, making this funding the first element that has defined how the festival works since each edition is produced thanks to the collective's additional fundraising work. The edition's theme was also defined by the guidelines of the proposal that won the grant, whose main product was the production of a multimedia installation located in Sala E (Room E) of the Cinemateca de Bogotá (Bogota's Film Museum) which opened in March of 2023 and included the three activities that the collective usually organizes in each festival edition. To further diffuse the call for this festival's edition, the collective designed a series of digital graphics to use across the collective's social media profiles, along with short video pieces that combined graphics and footage from previous activities. In this sense, it is important to highlight that the collective procedurally develops these festival editions, with diverse activities set for each edition, and although most of them are included in the social media live streams, there are some other in-person-only activities from which there is only an offline audiovisual registry.

The activities organized within *The Reinvention of the Empty Pedestal* edition were disseminated and recorded using the collective's three official social media profiles: the first one under the name "Little Brother and Sister are Watching You Lab" (the collective's name) on Facebook and Instagram used for the dissemination of the collective's activities and those within its network and hosts most of the festival's live streams. The second profile corresponds to the Pos-Monumenta festival itself on Facebook and Instagram for dissemination of the calls on each edition along with the live streaming of some activities.

The third group of social media profiles is the “MASA – Manifestación Social Audiovisual” on Facebook and Instagram in which the collective first started live streaming mapping actions and other public space interventions during the massive social mobilizations of 2019, 2020, and 2021 in Bogota. In these three groups of Facebook and Instagram profiles managed by the collective’s members, the most common publications are the open calls to the different activities of each festival’s edition, followed by the live streams that are not replicated (reposted) in all three profiles, so it is possible that an activity that goes live on the Pos-Monumenta Facebook profile will not be stored or shared in the other two profiles, creating a disparity in the profile’s use for live streaming and lack of continuity.

Live streaming is a hybrid media process. According to Wang (2021 p. 279, 280), “[To] Abdous and Yoshimura (2010), the term streaming may refer to the scope of the broadcast and diverse formulas, with the following key attributes: (1) streaming is more concerned with the delivery method of the medium rather than the exact form of the medium; (2) streaming is an extremely interesting context for participatory online media, as spearheaded by services such as YouTube, that have put the traditional consumer into the role of content creator (Sjöblom & Hamari, 2017); and (3) streaming may be regarded as a form of broadcast entertainment akin to online videos, but for many users, it is a more manifold and holistic form of communication than mere video media content, particularly due to the high levels of interaction”. For Julián Santana (the collective’s artistic director), live streaming as a social media strategy works primarily to gain reach, give visibility to the process, and showcase the usage possibilities to the collective’s associates (in this case the Misak community) with the engagement occurring in the in-person events:

Julian: So, well, one has that illusion, and one says, well, let’s do this to motivate, maybe it can make a transformation, but at least these tools remain [referring to the social media platforms use]. I mean, let’s say that what we should do at this moment is to be able to use these tools so that they belong to the communities and to the memory processes themselves, that if they are going to remain invisible, and they are not interested in who controls this information, then we should at least guarantee that at least this is [out] there.

Diana: Do you know if, for example, the participants, whether they are representatives of the communities, for example, or the people from the course who were in the “word circle” on May 4th, do you know if they check the live stream afterward?

Julian: Yes, but let's say that in general, this issue needs to be improved.... We have to develop a methodology, which is what is already being done: what I was telling you about delivering the asset directly. That this is an action to be taken as important, even by the community itself, and not as any other live stream, right? This is why we want to systematize everything and deliver it as a transcript so that it is also a public record and serves as a basis for research. (Santana, 2023) *tr*

The collective is focused on exploring different types of collaborative artistic practice, and the work with public space and social mobilization. The collective was working on audiovisual documentation during the massive social mobilizations in Bogota against an array of reforms that were pushed by the then government in Colombia during May 2021 (see introduction), along with many different social sectors who were demonstrating in the streets at the time, on May 7th some members of the Misak people who were participating in the mobilizations tore down the statue of the Spanish conquistador and Bogota's founder Gonzalo Jiménez de Quesada. Since several members of the collective were also taking part in the mobilizations, they learned that this community was planning to go ahead with this action and got the respective footage, later getting in touch with some of the community's representatives to share the audiovisual register and establish initial conversations with them to learn about their motivations to carry out that action, the action's significance and their plans, as the mobilizations were ongoing. This approach started an ongoing collaboration with the Misak community.

The use of social media profiles was extensive during the massive mobilizations in Bogota since 2019 when the collective started to engage in its use through live streaming of video mapping in various locations across Bogota and the mobilizations. About this, Sorzano (2022) pairs social media usage with similar strategies to generate connection among the demonstrators:

Performances, community pots, and social media were places of coming together and sharing stories; places of exchange and knowledge production that resonate more with notions and pedagogies of minga, uramba, juntanza solidaria, than the principles of self-promotion and competition promoted in traditional education and cultural policies. The ways of organizing the protest, of coming together, and of performing, pose questions to neoliberal presumptions of individual subjects in

search of self-interest and economic benefit while offering a place to (un)learn. (Pp. 674)

The Festival's Workflow from the Live-Streams and its Participants
Those ways of organizing, protesting, coming together, and performing rely heavily upon the collective's ability to reach a diverse participant pool and associated creators. There are five live streams stored in the collective's social media profiles that are part of *The Reinvention of the Empty Pedestal* edition. In the next pages, there is a brief analysis of each one of them and a selection of the participants' interventions during the "circles of spoken word and listening" and the citizen's lab activities held in the exhibition space.

The first "circle of spoken word and listening" was streamed on 18 March 2023 from Cinemateca de Bogotá featuring seven participants including the collective's members who were producing the event. The participants included one Misak community representative, two representatives of a victim's association (survivors and families from Colombian armed conflict victims), and one of the citizen's laboratory participants. They were sitting in the exhibition room under the audiovisual installation forming a semi-circle and facing the camera. Most of the participants looked at each other when speaking, and by using microphones the sound was clear in both the in-person and video. Since this was the first live stream in the context of the audiovisual installation, the talk was brief (by the usual collective's action standards), and the topics were related to those of the installation. Among the topics discussed, one of the talk's highlights was the answers to Julian when he asked the guests about what they would like to see as a replacement for the empty pedestal:

Misak community representative: when it is laid down, when it is decided that it is no longer there, life is relieved, and the space is relieved because it is always a juxtaposition of what already existed... what do we propose now? What do we want to see in that public space? And then, what does it represent us? Does it represent us someone who has killed us? Is that another part of [the] history? or do we want to see the history that reconstructs life? And when we say this, what was this space ancestrally? how was it?... for us this space must represent life. For us life is water because we live from it, and we call ourselves, we are children of water. So if there was a fountain before, why not continue with that fountain?

Academic researcher: In the face of all these positions, the one I align myself with is to leave the pedestal empty and the statues that fell, not to restore them but to leave

them with that wound, with that evidence that they were uncomfortable at some point so that they can be taken to a museum, as is the case with Gonzalo Jiménez de Quesada, which today is in the Museum of Bogotá, and in the Plazoleta del Rosario or Plazoleta Misak to leave that pedestal empty. Why do I think this is important?

Because the commemorative monument of the nineteenth century and much of the twentieth century is a form of public art and a form of historical narrative that has a cultural and political function, which is the glorification of a specific past. And so by glorifying a specific past and by concretizing itself in a materiality with pretensions of eternity, that monument is establishing a historical truth, and I think that is very dangerous. So, by putting up another monument, or something else, another form of public art that is permanent and lasting, I think it would be the same exercise as before, which is to close the representation and leave only one version of history, of art, of heritage.

Victim's association representative: all those monuments that have not represented the Colombian people should not be on a pedestal and those pedestals should be occupied by victims of all this tragedy that we have lived through since the years when the Colombian population began to be formed, and that has left many victims, not only our case, because before that there have been others who have also had their merits and should also be on their pedestal. (Little Brother & Sister Are Watching You Was Live. | by Little Brother & Sister Are Watching You | Facebook, 2023, March 18) *tr*

The dynamics of the word circle did not always include a mediator and participants were free to ask other participants or change the conversation topics. Sometimes the collective members participate actively in the word circles and sometimes they take care of the media aspects only. It changes mostly depending on the number of participants and their mood.

The second live stream in the festival edition was on March 19th in the same exhibition room where the participants were surrounded by the audiovisual installation. In this case, there was a group of around 15 people, mostly young adults, along with the collective's members in charge of the production. The conversation again unfolds on the topics of monuments, public space, what to remember, and what to preserve. In this "word circle" the collective members actively participated in the discussion:

Alejandra: what I see about the empty pedestal are three points that come together and it is like a big crisis at the national level: first there is the identity crisis where we

do not find an answer to what it is to be Colombian, as they said here before. The officiality no longer provides those answers as before. I was asked in a philosophy of culture class this question of what it is to be Colombian and I asked it to several generations, my grandparents were like, being Colombian is a pride... and they kept this memory formed by the official history. My mom, who is a little younger, was like mmm, I don't know, to be Colombian is to earn badly and to live in an ugly society, and to ride a full Transmilenio, and I don't like it. And then I was in the crisis of, well, what is it for me? And I feel that at a social level, if it is a question that anyone asks himself, you are not going to find a clear answer. For me, to be Colombian is to inherit three structures, or to carry a history that has three bases: first, there is colonization, which I would say is the basis of cruelty, which is what we are used to. A couple of days ago I was listening to Rita Segato, she talked about the counter pedagogies of cruelty, and she said that cruelty is all that which takes away the vitality of life itself, and even not give importance to death... and if one reviews the history of Colombia, that has been present all the time. Because right now, unfortunately, it is still happening... it is also like a symbolic wound because there has been this pretension to go on and on, as if history is just going on and on, we should not stop to see, to question what is happening... obviously time is not going to stop, but what I mean is that our history is keeps going on. If you look at it, we go from one war, to another war, to an armed conflict or urban conflict, and we rarely have the space to sit down and think, where did this come from? why is it happening? how can we make things different? And part of the reparation is not only that they bring out new laws, or that officiality seeks how to look nicer to gain new followers; but it is also necessary to symbolize all the damages that we, from our particular family lives and historically, have been going through, and that is why I believe that art is so important. Because it helps to repair the symbolic wounds that are being caused all the time. Thirdly, I feel that the pedestal represents a turning point in the subject of heritage, the other day I was looking at it, and... heritage is not my strong point philosophically speaking.... but from the space there are little things that resonate... and I was watching a critique made by a group of Mexican restorers who say, well, there are the heritages that are what power built to represent itself and maintain itself, but it is also necessary to make a discursive turn and return to cultural heritages [plural] because there we, us, and all kinds of community groups like María Camila said, are not taken into account when building these monuments, to have an impact. And I think that this inflection point happened in Colombia with the tearing down of monuments during the national strike,

because at least it made us all question ourselves about why tear it down? why not tear it down?, whether to leave it, whether not to leave it, to ask, well, you knew who he was, what he did, what he represented. I feel that this is a very important inflexive point, especially in Bogota where so many things happen at the same time, I feel that it became a symbolic space of the city. Even for me now, passing by it is more noticeable than when the statue was there...

Victims' organization representative: first picking up this topic that the word circles are also circles to thank and to gather us from our personal history, I also feel fortunate to meet with several victims in this space, but also indigenous people who are an example for all of us of the struggle in the country. I would like to remember a phrase from the title of a National Center of Historical Memory report which is called "our life has been our struggle", which is a chapter dedicated to the struggle of the indigenous peoples in the country, and I believe that today it would also include the victims' struggle who stubbornly have refused to forget. So, in this exercise of gratitude, we as the campaign against police brutality, many years ago, were called by our peer Yuri Neira, the father of Nicolas Neira, who in this great exercise welcomed us as sons and left us as a legacy to continue. For us, it is very sad to see the years go by and to see that in the exercise of guarantees of non-repetition, we find ourselves again with the same acts of violence. I would like to say that about the issue of being thankful, we have also taken some paths that have enriched us, and walking along the indigenous peoples, we are always thankful for the very judicious and organized struggle that they have. It enriches us. I believe that the indigenous peoples have been recognized, and today when we speak of the pedestal, we speak of some direct actions that have to do with overthrowing the colonizer in a very symbolic exercise, but they have been doing it from energizing their own process and they have done it from the creation of their systems to understand health, to understand their education, to understand their economic system. I believe that this is a very big lesson for us when we speak of overthrowing a pedestal and how to consider another way of doing things. Another exercise of gratitude is to the victims with whom we meet daily, whom we always carry in our hearts and who we know that your life is this struggle. We have a number of victims that we accompany in our journey and we hope that this road will not be the road of continuing to meet to talk about the pain, but that it will involve us to retrace our steps. And for that, I would like to end with a poem written by Camilo Eduardo Umaña, son of Eduardo Umaña Luna

who was assassinated the day I was born, a human rights lawyer. The poem says: "if the bullets would undo their path and their whirring would be reversed in an implosion of sound, if the whiplash, the boom, would go back from the wind to the cannon, from the cannon to the butt, and from the butt to the arm, and from the arm to the chest, from the body to the soul, from the soul of some god, the god of forgetting that in the thrust of the action would change our adventure, would take pity and subtract a couple of tears from us, erasing the record of what we have lived. If only this lacerating memory could be undone and all this were a simple oversight of the imagination, no persecution, no threats, no fear, no death, no exile, no loneliness, no delirium, no shattered innocence, not you without me". So we thank you, because I believe that it is you who, from daily life actions of memory, are a lesson for us to teach us what it means to knock down a pedestal amid a doctrine of the internal enemy, of those security statutes that have marked us, and then obviously to the indigenous peoples who continue resisting daily from the *tulpa*¹⁰, from the children's *enchumbado*¹¹, who continue protecting cultural practices. Thank you very much. (Little Brother & Sister Are Watching You Was Live. | by Little Brother & Sister Are Watching You | Facebook, 2023, March 19) *tr*

The third livestream from March 20th is divided into two videos and was the audiovisual installation closure activity at Cinemateca de Bogota. The word circle replicated the previous day's setup and included more participants making it a group of around 15 to 20 people, again mostly young adults, students, and even some children who also introduced themselves at the start of the activity. The number of participants made the activity considerably longer, and the collective gathered new approaches to the festival and installation topics:

Victims' organization representative: With the sculpture on the floor, I feel that all this helps to make sure that [what happened] is not forgotten or known. Especially now, after so many years, to know what happened because when it happened we didn't have cell phones and social media or anything like that, we only had a landline phone ... what you are doing is so valuable, and thanks to the social media, it is difficult to forget, and it will be in the cloud, something that we did not have. It is difficult to understand now, but at that time they [the media] did not listen to us, there

¹⁰ *Tulpa* is a Quechua word to refer to the stones that formed the inner stoves on the indigenous houses

¹¹ *Enchumbar* is the practice of wrapping a baby to make it easier for the indigenous mother to carry the baby safely on her back so she can move around or work.

was no version of us, of the students, of the peasants, of the workers, of the unionists, of anything, there were only the official versions and there was no way to counterbalance that, there was no way, we did not have the means, we had no connections. Someone once asked me and I said that it was like loneliness, but it was not my loneliness, it was loneliness as students of the National University of Colombia. At that time we were at the mercy of whatever they wanted to do to us, and yet in all the student movements everywhere, not only in Colombia, it is the youth who have managed, at least, to raise their voices. I remember that at that time the Ochoa clan¹² went to make horse exhibition at the university and all the media, knowing that they were drug traffickers, everyone agreed. And the National University students marched and protested, and did not allow them to enter the university, the dignity was in them. It is dignity... if it is a drug trafficker, how is he going to enter the university? how is it going to be allowed? and it was not because of the horses, it was because of the man. So, I repeat, I do not get tired, and truly, I only say, thank you, thank you, thank you, thank you that these processes are taking place. Thank you because there are people like you who do these [activities] and even if one is not participating in any process, but is only listening, or watching, or by chance found it on the internet, that is already a gain, even if you do not believe it, it is a gain, to know that this is happening. When someone in the territories gets murdered and in other places this is known... that is something big. It is no longer [forgotten]... it begins to exist and that is like the beauty of it... the processes begin to exist... it is like giving life to it. (HOY 20.03.2023 - CIERRE | La Reinversión Del Pedestal Vacío. Re-Existencia Y Soberanía Digital – Pos(T)-Monumenta Propuesta Instalativa Y Polifónica Con Videomapping En La Sala E... | by Little Brother & Sister Are Watching You | Facebook, 2023, March 20)

tr

Although it is not possible to measure the impact of the live streams through an interaction analysis of the social media statistics, the use of these platforms is a topic that arises organically in the festival's activities, and provides the participants' takes on this strategy. In all the word circles of this festival's edition, the collective members tried to maintain the conversation related to the festival and installation topics, but most of the time the participant's interventions relied on their processes and/or organizations.

¹² The Ochoa family were noted drug dealers in the Antioquia region of Colombia during the 1990s, also associated with Pablo Escobar and the Medellín Cartel.

Finally, the Citizen's Laboratory was a parallel activity held during the first week of March 2023 with the following characteristics:

Citizen's Lab Participant: Well, let's say that the methodology they had was more of a space for conversation, right? They [the collective members] brought some guests or they proposed certain topics to talk about. The objective was to think about an intervention that was going to take place in May in the Plazoleta Misak, and from there we were talking about some pieces that were going to be activated with markers and virtual reality [VR]. So they first explained to us a little bit about the idea of this device, and during the first session they talked about the collective, they took us to see the exhibition at the Cinemateca and we talked about the feelings that the installation generated in us, the content of the installation. So that was kind of the idea and then in the next session... -it took several days, so in those sessions we talked about our interests, for example, they gave us an exercise with some photographs from the Plazoleta Misak, and then we began to imagine what we would like to see there. We also talked about the intervention not being properly focused only on the Misak community but thinking about what happened with the whole issue of the national strike, with other communities that actively participated... So that was kind of the methodology throughout the sessions, like thinking about what we imagined in the space, but all the sessions were about what we each understood by memory, counter-monuments, the national strike, the actions the Misak did during the strike... so that was kind of their methodology.

Diana: did you have a tangible product by the end, or was it just the discussions?

Citizen's Lab Participant: Yes, we had a tangible product, we were several people. We were about fifteen people, and we ended up attending the final process... two, three, we were about four people. [...] And that also had to do with the fact that we had those sessions in the laboratory, but then they decided to extend it with several, let's say, they were no longer sessions, but meetings like, hey, let's go see the square today, let's go, let's do the management with the IDPC, so get together... then the process was extended. I mean, that process ended in April... I think it was in April and the process was already ongoing until May, so people got disconnected and then we were left with those four people who ended up making some interventions. So what we thought was that in those markers, starting from a code, they would see some sentences and in those sentences, appeared a video that a colleague made about the strike, a video narrative about the national strike. Other colleagues also made an

audiovisual record about the idea of what happened in the Plazoleta Misak, including a reflection on how life and time are understood within the indigenous communities, so they ended up adopting the symbol of the spiral, and I collaborated with... What do you call this? we made a soundscape, a sound intervention about the national strike, some phrases... yes? something more atmospheric, a little more abstract about the national strike, so those were the interventions that we made. They [the collective members] also showed audiovisual material of things they had already been working on and had done. And in the space of what was done that day, which was during the first days of May [May 7th], we invited the Misak community because we had already spoken with them, some community members went, they put up those markers, and we set up a collective and public space for conversation in the square that day, so that was the exercise. There Julián and the other collective members talked about what they had been doing, and what had been done with the Pos-Monumenta process. (Citizen's Lab Participant, 2023, August 1) *tr*

Some of the Citizen's Lab meetings were streamed via Instagram Live, and in one of those, the Misak community representative explained how participating in processes like Pos-Monumenta contributes to the community's goals: "... and during the national strike, the AISO movement (Indigenous Authorities of the Southwest) marked it [their participation] within the claim... in Petro's campaigns we expressed it too... well, we covered all this under the umbrella of the restitution of the collective memory of the [indigenous] peoples..." (Instagram, n.d.) So for the Misak community, getting involved in an artistic process like Pos-Monumenta adds to their processes of memory building, memory educating, and spreading their worldview and their take on historical processes.

To further diffuse this already varied array of activities, the collective has set three different social media profiles on Facebook, Instagram, and Twitter to spread the artistic processes linked to the social mobilizations, which started with different actions performed by the collective during the massive mobilizations in 2019 and through the continuous engagement in the streets, additional actions were set to 2021 which can be tracked in the following social media profiles:

1. Little Brother & Sister are Watching You Lab serves as the collective's profile where most of the live streams are located and stores most of the collective's footage with

increasing activity during 2021. As of 2023, it holds all the year's live streams, making it the main repository for *The Reinvention of the Empty Pedestal*.

2. Pos-Monumenta which has been mainly used to diffuse the festival's editions, although its activity has increased during 2023.
3. MASA (Manifestación Social Audiovisual) is mainly used for networking and stores most of the collective's earlier live streams from 2019 and 2020.

The "Little Brother & Sister" profile (the collective's) gathers most of the information generated and looking at its Facebook metrics, there is an average of about two hundred views per live stream, which is considerable because the average attendance to the in-person actions is often half a dozen, sometimes a dozen. In terms of reach, the significance of the capability to live stream the collective's work is not only related to promotion but also to include the citizenry, to make them aware these types of actions exist, and democratize access so they can freely join if interested. Additionally, one of the citizens' lab participants pointed out that the collective's social media presence is also useful for establishing a network with other collectives, peoples, and organizations that have similar interests:

I haven't checked Facebook very much, what I have seen is mostly like Instagram and then also seeing the growth of the page itself and all that, eh, mmm. Yes, I do believe that the record they are making is not only as a memory of what is happening, but also to expand the processes they are doing to reach other people, to try to have a greater impact, and to rely on the networks and go a little beyond what can be done in physical terms, right? I think that this can eventually bring them other allies, other interested people, or contact people or collectives and processes that otherwise would not be so easy to reach, so yes, evidently they are betting on that. Especially because, let's say, I don't know, I think in Instagram, which is what I have seen, it could stay as just flyers or some photographs or some very short reels about what happened in the laboratories, but the fact of making a complete record is that they are looking for other people who may have the same concerns and worries to also have access to this material, right? Well, because just like what you were saying, that is, whoever wants to sit down and watch processes of I don't know two, three hours, an hour and a half, well, it's like the information is there. I do believe that they are also aiming and the registration form is aiming at that: to use the networks as a way to expand the process and reach more people. (Citizen's Lab Participant, 2023, August

1) *tr*

This has been an ongoing interest and the collective established alliances with media groups from the first actions, as an example, the top three most recent actions and live streams took place in the city of Bucaramanga in collaboration with the Slam Collective which works with community build diffusion of literature and poetry. When reading about the analysis of live stream from the netnographic perspective the following elements should be considered:

[...] netnography-based studies were often implemented in two stages. During the first stage, online observations are primarily carried out to collect and analyze key information. The second stage focuses on the feelings of participants and their thoughts regarding active participation in online activities. (Wang, 2021, p. 287)

The key information collected was the social media profiles' metrics detailed below, which give insight into the engagement and awareness for this analysis of the collective's online work for the most recent Pos-Monumenta edition:

Metrics as of August 2023 per Social Media Profile	Social media engagement metrics	Social media awareness metrics	
	Engagement Rate	Reach	Video Views (Live Stream Only)
Pos-Monumenta Instagram	23	549	854 (Reels Posted)
Pos-Monumenta Facebook	4	46	2442
Little Brother & Sister Instagram	7	312	0 (Reels Posted)
Little Brother & Sister Facebook	9	1886	2344
MASA Instagram	71	1339	805 (Reels Posted)
MASA Facebook	1	4000	2344

Figure 3: Little Brother & Sister Are Watching You social media profile metrics on Facebook and Instagram as of 7 August 2023.

The metrics show that awareness and its reach and views metrics are the dominant factors in the social media profiles activity, with a significant decline in engagement and interaction. The reason for this is by watching the live streams activity, there is no real-time interaction from the audience beyond the view itself and very limited interaction marks like reactions and

comments. The posts that gather interaction marks are those related to calls and diffusion of activities scheduled to happen, the two live streams marks got only views metrics for *The Reinvention of the Empty Pedestal*.

Figure 4: Little Brother & Sister Are Watching You Facebook video feed screenshots. Pink pin points the live stream from Bogotá and Aalborg on 4th May 2023 and yellow pin points the live streams from Bogotá on March 2023, opening (lower pin) and closing (upper pin) of audiovisual installation.

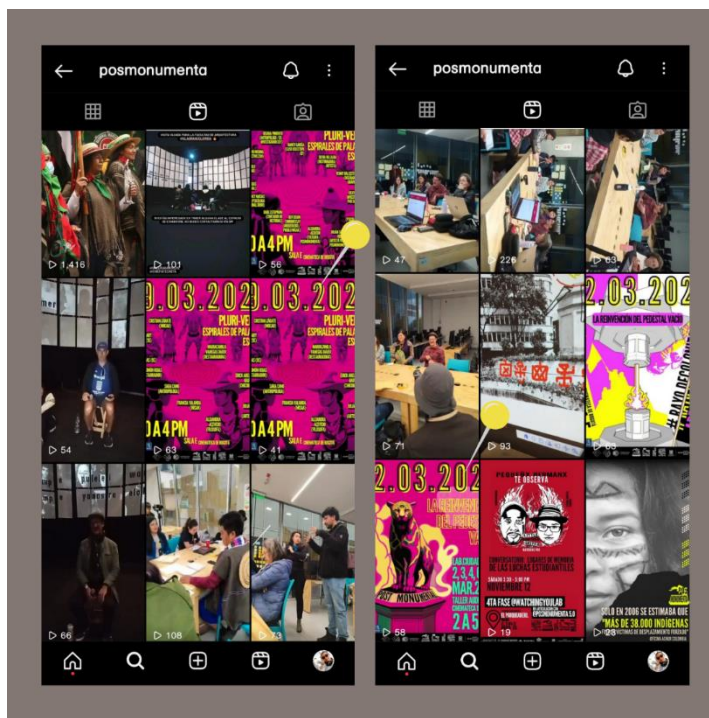
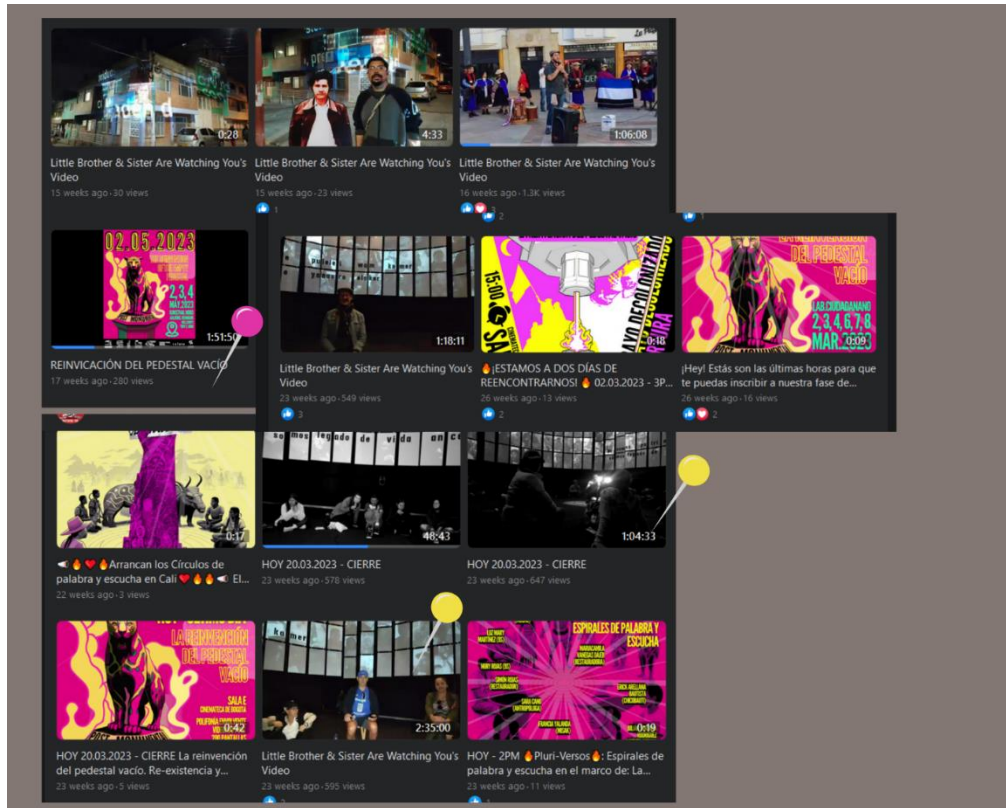


Figure 5: Pos-Monumenta Instagram reel feed screenshots.

Yellow pin points the graphics made to disseminate the events related to the audiovisual installation in Bogotá on March 2023.

After analyzing the social media activity using netnographical tools, one interview with Julian, the collective's general coordinator in Bogota, and another interview with one participant of the March 2023 citizens' lab in Bogota, helped to gain two main insights into the collective's online activity. The first finding is that the collective's goal for online media activity is not to establish a community but rather to network towards identifying prospective associates who foster similar projects to work with in the future. The overall participant dynamic this far can be best described as an initial moment of getting involved in one of the activities because of the social media promotion. After participating in the in-person events, the participant can relate and contribute with their work and insight for the collective and fellow participants, which is the community-built aspect of the collective's work, since most of its current members became involved by engaging in previous activities. A second finding is related to interaction, within the live streams and the in-person event, in which all interactions are more meaningful because it is when the performative element is present in the participant's involvement, the live streams function as documentation and registry of a mostly in-person process. This does not mean interaction is absent. In the words of Professor Pablo Velasco, it can also be analyzed as a synchronous and asynchronous communication dynamics:

Pablo Velasco: [...] Your live stream and this particular event between Aalborg and Bogota has the unique quality of being synchronous, right? And that's not a minor thing, and there is like a networking and a conversation that can only happen in synchronicity, in a synchronic way, right?

Diana: It is.

Pablo Velasco: And I think that's a very interesting take. And then you have like the more of an archival and type of media, which it can be that exact streaming, but it's just like on hold, let's say, in an archive like in Facebook or whatever, and then there is a possible interaction that is a-synchronic, right? Asynchronous right? That's not live of course. [...] And I think there are two types of interactions happening which are not exactly the same and probably they have different outcomes: the synchronous and asynchronous. So for me that's analytical work that it's important to use, it's also using different authors this idea of asynchronous media versus synchronous media.

(Andersen et al., 2023)

The synchronous and asynchronous online media studies found are related to learning processes, although insights like Armstrong's highlight important elements: "Finally, both asynchronous and synchronous discussions are both more accessible and more streamlined

than face to face discussions. The asynchronous discussions allow students to work and re-work their contributions so that the wording is superior to an impromptu face to face class discussion. The synchronous discussions—as long as they are broken up with other activities such as videos, asynchronous postings and breaks—allow for a remarkable degree of group think and constitute an effective collaborative learning process.” (Armstrong, 2011, p. 6) In this sense, the collective’s online work also reflects the principles of the performative processes developed for the in-person activities.

Media Artivism and the “Stepping into Visibility” Model

In their book about media activism and artivism in the global south, Medrado and Rega (2023) developed a model to explain the use of social media profiles within media activism processes by identifying five moments in the trajectory of different collectives and groups that work with media activism and artivism (see Figure 6). In their analysis of media activists and artists from the global south (Brazil and Kenya), the authors provide important conceptualizations on both types of processes:

Additionally, a brief explanation of our usage of the terms “media activism” and “artivism” is needed. By media activism, we refer to mediated forms of social action that aim to achieve progressive social change. Mattoni’s (2013a) definition of media activism as activism in the media, activism about the media and activism through the media provides a useful framework. [...] As for artivism, we understand it as something that resides somewhere between art and activism. Duncombe and Lambert’s association of artivism with “affect” is useful here (Duncombe and Lambert, 2018, p. 63). Activism entails activities towards an outcome and this outcome usually depends on challenging power relations. In other words, activism can generate an “effect”. Unlike activism, art does not have a clear target. Art’s impact is hard to measure. It refers to a feeling, a perception, something that moves us but that we cannot quite describe. Thus, art generates “affect”. Effect and affect can be complementary in artivism because affect leads to effect and effects have affective impact. The merging of two -affect- can capture the essence of artivism (ibid., p. 64). As for our choice for one or the other term – media activist or artist – this was informed by the activists’ choices of words to describe themselves in their work. (Medrado and Rega, 2023, p. 6)

The Little Brother & Sister Are Watching You collective has self-defined as an artist process, it is recognized as such by their members and the term has been used across its social media channels.

After asserting its definition, according to the author's model, there is a first moment in which groups create their social media profiles and start to feed content into them. There is the second moment of increasing visibility in which that content gains reach and engagement, and then the critical visibility moment in which the group's reach is noticed both for potential associates and detractors, creating a critical moment in which both potential associates and detractors react towards the group's work, that in turn needs to create strategies to overcome the critical moment. The authors see these elements as a progression in the use of media activism and activism processes they worked with, identifying specific actions and consequences that occurred from the continuous exposure from the group's members.

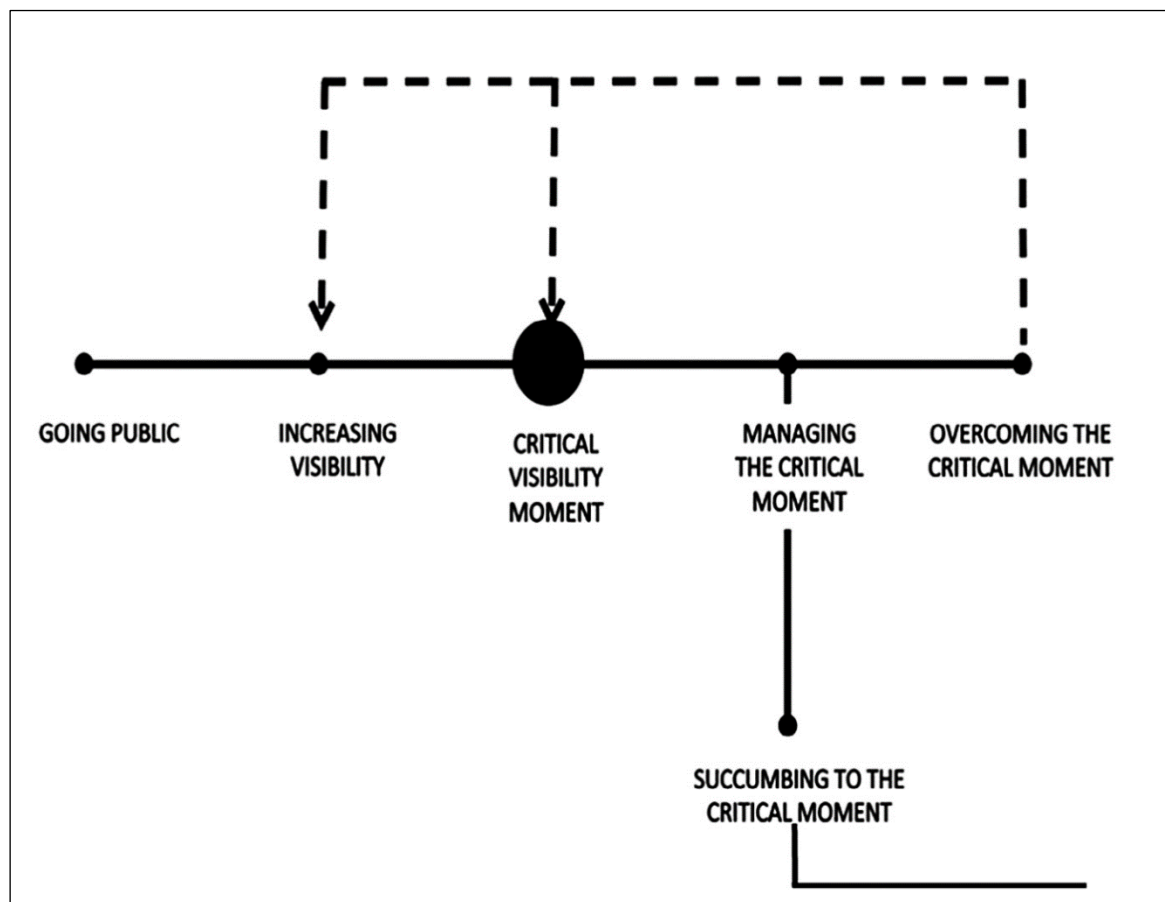


Figure 6: *The Stepping into Visibility Model* by Andrea Medrado and Isabella Rega. (Medrado and Rega, 2023, p. 106)

Considering all the elements described in this chapter for the analysis of Pos-Monumenta's case and putting them into Medrado and Rega's model, according to the findings detailed above, the collective's media activism activity is right now located in the critical visibility moment. The duality in the interaction dynamics (synchronous and asynchronous) contributes to the critical visibility moment because the low engagement and interaction metrics in the collective's social media activity show that there is still work to do to go beyond

the documentation and repository function of these platforms if the collective wants to do so. For this transition from the critical visibility moment to managing the critical visibility moment, the collective relies on the effectiveness of its artistic practice, because the strength of the technical proficiency and the ability to network and include different groups of interest in the collective's actions focuses the interest of the people like the Citizen's Laboratory Participant who have joined in the festival's activities. For the collective to foster these performative actions and host them in an online media environment is not so much a matter of choosing between online or offline, because both activities bring together different insights, interests, and people who participate. It is also not only a matter of networking because the collective members attach meaning to make these processes and information publicly available for anyone. Complementing Medrado and Rega's (2023) view on activism, as processes "[...] used online and offline to challenge notions of tribalism and offer wider bonding possibilities" (p. 10), the collective makes a stand by holding the activities public and open, targeting the "general public", the "anonymous citizen", in a bet to democratize and even unpack the artistic research practice, so by bringing transparency to their activities, the collective can level up to the open collaborative standard that the Misak community has exercised when working with the collective, teaching about community-oriented work and knowledge, and evidencing in all sorts of open forums that it is possible to rewrite memories, build alternative narratives about public space and new monuments that are inclusive, non-hegemonic, and open to discussion.

In this spirit, the impact of the collective's work is broadening by embracing opportunities to bring its work to an international context. At the start of this research process, in March of 2023, while the collective's members in Bogota were working on the audiovisual installation at Cinemateca de Bogota, confirmation arrived to hold an informal talk in the context of the "Undisciplinary" academic event hosted by Aalborg University's Research Laboratory for Art and Technology scheduled for May 2023. The event approached topics such as interdisciplinary research and exploration of space, urbanism, and art among others. The collective proposed to the event organizers to foster a conversation and live stream between the collective's members and the Misak community who were already working in Bogota and co-participants in Aalborg to discuss the collective's process, the collaborative relation with the Misak community, and any other relevant topics of interest for all involved. This process became a new hybrid edition of *The Reinvention of the Empty Pedestal* between 2 and 4 of May 2023 in Denmark.

Media Arts, Performance, and Artivistic Practice Go Along

This chapter focuses on analyzing the types of contemporary artistic practice that characterize *The Reinvention of the Empty Pedestal* and elaborates on the collective's approach to community-based and/or ancestral knowledge and community-oriented collaborative creation. In the first place, there is an overview of the festival's edition in Bogota during March 2023, discussing the activities held by the group, and in the second place detailing the process of the festival's edition in Aalborg in May 2023 from a first-person type of account to understand further how Pos-Monumenta provides a hybrid (online/offline), collaborative, and performative space of community-oriented work so that transformative artistic practice (as Research) processes can happen.

The Reinvention of the Empty Pedestal has two important antecedents, first, the action that took place at the Humboldt Forum in Berlin on 15th October 2022, in which Julian Santana (the collective's creative director), joined longtime collaborator Taita Didier Chirimuskay as representative of the Misak community to internationalize the collective's actions and to discuss native communities' views on the understanding and deconstruction of colonial monuments and colonial museums, in that case, the Berlin Ethnological Museum located in the Humboldt Forum where the action took place, and whose collection includes several artifacts belonging to present-day Colombian indigenous communities¹³. This was the first time the collective produced an action in an international context bringing Bogota's public space action setting, but not the only action regarding Colombian indigenous communities' objects at the Berlin Ethnological Museum. In 2015 a group of representatives from the Kogui community traveled to Berlin to claim a set of sacred masks stored in the museum's collections, the process was documented in the ZDF documentary *Die Indianer kommen*¹⁴, which sparked another debate on the colonial legacies in these institutions. More recently, Latin American artists residing in Berlin have hosted different activities at the museum's invitation: "Under the coordination of artist and teacher Kristina Leko, seven artists, mostly of Latin American origin, are currently developing different initiatives and critical projects in front of the museum. Thus, for example, in July 2019 the artist Natalia Rodríguez made a performance in front of the Humboldt Forum, still under construction, in which she cut out photographs of the more than 30,000 objects belonging to the museum for a week. The

¹³ An overview of Colombian objects at the museum collection can be consulted in: <https://sammlungenonline.humboldtforum.org/de/object-catalogue?query=kolumbien>

¹⁴ Available in German: <https://www.youtube.com/watch?v=tYJJWcBIOLQ>

action was a symbolic act of restitution with a clear questioning of the institution and its public: Should the collections return to their places of origin?” (Santacana, 2020). The most recent development was in June 2023, when the German government voluntarily returned some of the masks that were at the center of the 2015 Kogui community claim. (*Alemania Devuelve Dos Máscaras Indígenas a Colombia*, 2023).



Figure 7: Pos-Monumenta at Humboldt Forum Berlin activities 15 October 2022.

Following the positive feedback received from the [action in Berlin](#), the collective set the goal of producing at least one international activity during 2023, along with the production of a project funded by a grant received for the realization of an intervention at the Cinemateca de Bogotá (Bogota’s Film Museum). The collective organized a core group to develop these projects formed by Julián Santana, Alejandra Acevedo, Arturo Ramírez, Olga Parrado, and Juan Camilo Guzmán along with Andrés Sánchez, Sergio Cruz, and Ana Soriano as additional contributors. Together they developed an audiovisual installation exhibited in the “Sala E” of the Cinemateca de Bogotá between March 2nd and 30th, 2023 which served as a baseline for the future installation in Aalborg.

Concerning the specific activities of *The Reinvention of the Empty Pedestal*, in the first place, there was an audiovisual installation located at the Cinemateca de Bogota, in Hall E, between March 2nd and 30th, 2023. This audiovisual installation was produced with city government funding through a call from the Santa Fe Gallery in Bogota to finance artistic initiatives. Upon

winning this grant in 2022, the group received the necessary funds to produce a new Pos-Monumenta Festival edition, so this is the first situation that defined how the festival works producing each edition after the collective secures funding for the actions. The theme for *The Reinvention of the Empty Pedestal* was also defined by the guidelines of the funding call, which required the funding to produce a main product, so the collective proposed the production of an audiovisual installation to be housed in the space of the Cinemateca de Bogotá, a space in which the collective has already worked in previous editions. The artwork was an audiovisual installation designed for the gallery's space using a video mapping setup to project a 43-minute-long piece over 200 rectangles suspended from the ceiling which was arranged in the shape of a circle and completed with an eight-channel audio setup with speakers distributed along the 360 degrees of the projection surfaces to create an involving audiovisual video experience. Along with the installation production, the collective also allocated funds to produce the dissemination materials for the festival's edition in the form of printed and digital graphic pieces that were distributed in the collective's social media profiles, together with short video pieces that are the result of mixing graphics with footage from past activities.

Figure 8: Audiovisual installation The Reinvention of the Empty Pedestal at Cinemateca de Bogotá, March 2023.



The installation piece is composed of the audiovisual record of the mobilization in which the Misak community on May 7, 2021, demolished the sculpture of Bogotá's founder Gonzalo Jimenez de Quesada, along with an additional audiovisual record of the voices and testimonies of different people who have participated in previous editions of Pos-Monumenta's "circles of spoken word and listening" where participants reflect about the demolition of the sculpture and the options or alternatives that may exist for the construction of monuments that are communitarian, participatory and inclusive. The installation space was also part of a performative process because it also served as a "stage" for the other activities that normally are part of the process of the Pos-Monumenta Festival, and bear elements related to what Mara Polgovsky conceptualized as part of the performative turn in Latin America during the 1980s:

I study this re-elaboration of the politics of art by looking at the role of performativity in this shifting vision of the political. In particular, I identify and theorize a performative turn in Latin American artistic production driven by intermedial artistic projects focused on the politics of corporeality. This performative turn stemmed from the diversification of live art and participatory practices in earlier years. Yet it is in the little-studied period of what I describe as "the long 1980s" (lasting from the mid-1970s to the early 1990s) that one can fully grasp the extent to which performativity recast the artistic field as a whole: by refiguring the relationships between object-based practices, live art, exhibition spaces, and publics, and imbuing them with a new sense of the political. (Polgovsky Ezcurra, 2019, p. 5)

Pos-Monumenta's processes continuously reflect on the "aeffects" (from Medrado and Rega in the previous chapter) of performative action to *change* the vision of the political. The focus on corporeality is central to Pos-Monumenta's work since in the Misak ancestral knowledge the body bears wisdom because it gives access to the world.

The second activity was the citizen laboratory that took place from March 2nd to 8th, 2023, with a total of six sessions of about three hours each and consisted of an open call in which anyone who wished to be part of this edition's talks and workshops could participate by attending in person at the Transmedia Room of the Cinemateca de Bogotá. During those sessions, the participants had the opportunity to take part in a practice research process and produce pieces related to the installation's theme. Additionally, the citizen laboratory meetings had guests (like Sebastian Vargas who is a professor at the Universidad del Rosario in Bogotá) to guide the activities and debates along with some of the collective's members. Sebastian usually participates in the festival's editions by sharing the findings of his research

about public space, memory, and urban history in Bogota. Taita Didier Chirimuscay, a long-time Festival collaborator as leader and representative of the Misak community was also invited, and they were both present in two of the laboratory's sessions. Guests to the citizen's laboratory contribute in the capacity of researchers who are invited because their work subject is related to the topics of the festival's edition, and in the case of the Misak community representatives, they participate as co-organizers and overall advisors of the festival as a whole.

As producers of the citizen laboratory, participants became part of the collective's research process that addresses topics of monumentalization, memory, and public space, in conversations and exploratory practice. Participants could also include their conclusions and their experience within their own research or creation processes, since normally the participants who get involved in these activities are students either of some discipline of the arts or other humanities disciplines, comprising the main audience group that joins the citizen laboratories, as described by one of the participants:

In the workshop some people were historians, audiovisual producers, and artists, there was a person who had been in the military and then dedicated himself to the whole issue of building historical memory also from the arts, and there was another person who was a psychologist... so there were different profiles and each one from their knowledge of the experience they had or we have in different scenarios of the arts, so the idea was to propose something. So, we organized ourselves by groups, and in each session, it was like they brought a guest to talk, they brought Didier, they brought a historian from the Universidad del Rosario [...] and we were also talking with people from the "84" collective because there was also a participant from that collective, so the methodology was to have conversations within the exhibition space. (Citizen Laboratory Participant, 2023)

The third activity that took place within *The Reinvention of the Empty Pedestal* was the "circles of spoken word and listening", which are essentially a series of conversations that the collective usually holds in a variety of setups, mostly in public spaces where the collective holds video mapping interventions for previous editions of the festival, but they can also be performed in different spaces throughout the city. In this case, the "circles of word and listening" were performed inside the room within the audiovisual installation itself so that the conversation was contained within the audiovisual installation itself, in such a way that the artwork became part of the performative action and environment. The normal setup is the group of participants sitting in a circle discussing the topics agreed upon for each meeting,

following the traditional indigenous community setting every participant has the right to speak taking turns and explaining their view towards the topic without time constraints, which is why the word circles extend for a long time (all live streams are over one hour long, see Figure 4) depending on the number of participants.

The collective hosted three “circles of word and listening” within the exhibition: one at the beginning, a second on the following day, and the last one at the closing of the exhibition at the end of March 2023. In them, the collective encouraged an open discussion covering the same topics related to the audiovisual installation to include a general audience. It is evident in the live streams that the audience type is very diverse, with a wide range of ages, duration, etc.; in comparison to the citizen laboratories participants who are mostly university students and young adults. The average attendance at the “circles of word and listening” was between 12 and 15 people, although the last one held for the audiovisual installation closing at Cinemateca de Bogotá included an entire student group from Universidad del Rosario. The audience for these activities varies quite a lot since it is a space designed to encourage dialogue between different people. In this sense, it is possible to characterize *The Reinvention of the Empty Pedestal* as a media art and performative process which in Kluszczyński’s analysis is both transmedial and transdisciplinary:

[...] the structure of technical media artworks is comprised of two layers: one of them emerges from their medial properties, while the other is shaped by the characteristics of the art disciplines with which respective works engage in aesthetic interactions. A similarly multilayered composition is encountered when exploring transdisciplinarity. The point is that we are as a rule bound to discover that interactions of artworks with engineering and technical disciplines also entail interplays with other disciplines, in particular with the humanities and social sciences. (Kluszczyński, 2020, pp. 264 – 265)

Practice as Research in the Production of Aalborg’s Festival Edition

For the -then-called- Denmark proposal, the collective began to on a first idea that at that time did not include any installations, but what we were trying to do was to apply for funding through a program called “Nordic Talks” managed by the Nordic Council of Ministers¹⁵, to hold a conversation that could be reverted to a podcast format. The collective’s goal was to obtain funding through the “Nordic Talks” program to set a second international action of the

¹⁵ <https://www.norden.org/en/news/open-call-be-part-nordic-talks>

Pos-Monumenta Festival. On the first few days of February 2023, I pitched this idea to Professor Elizabeth Jochum, Head of the Research Laboratory for Art and Technology RELATE, and to Professor Anca Horvath from Aalborg University's Department of Communications and Psychology whom I met as a student during my master's second semester in 2022. This was necessary because one of the call's requirements was to develop this "conversation" with a group or community that belongs to the Nordic countries. The conversation's objective was to establish dialogues and exchange knowledge concerning any of the United Nations' Sustainable Development Goals, preferably with a wide range of diverse communities that address related issues in various ways.

For this call the collective presented to the Nordic Council a proposal using the format of the "circle of spoken word and listening", in which representatives of the Misak community (and possibly some others) would come to Aalborg to share and learn with the students of the Aalborg University Art and Technology Program, in the context of one of the RELATE's classes or activities to discuss experiences related to memory, public space, and collaboration, which are the topics the collective explores within the Pos-Monumenta festivals. After receiving a negative response from the Nordic Council of Ministers in early March, and further talks with the RELATE's Professors, they still kept the invitation open for the collective to collaborate with one of their lab activities, which turned out to be the "Undisciplinary" event¹⁶ which was in the planning stage as a symposium held during the same week of the Art and Technology's semester exhibition of student artworks, which was the group that initially had been considered to be the counterpart community for the "Nordic Talks" proposal. The collective then decided to develop a hybrid event using live streaming between Aalborg and Bogota, so we could take part in the "Undisciplinary" event because without additional funding it was not possible for the members of the collective to travel and produce an action in person.

Participating in the "Undisciplinary" event represented three significant challenges, first, the impossibility for the collective's members and some guests to prepare and attend the event in person; second, this implied that I could not settle in the role of researcher and register but I would also have to become creator, producer, and participant; and third by limiting ourselves to the space of the "Undisciplinary" event we could not keep the Art and Technology students as the "circle of spoken word and listening" partner community,

¹⁶ <https://www.kommunikation.aau.dk/un-disciplinary-e73485#>

because by that time they would be developing their respective semester artwork exhibitions. In the search for an alternative community to hold the “circle of spoken word and listening” action within Aalborg, Professor Horvath had previously suggested approaching the Greenlandic House in Aalborg to share the “Nordic Talks” proposal with them since they are one of the communities that usually maintain cultural activities and programming. Other potential communities identified to include in the action were mainly migrant communities from other Danish-ruled areas such as the Faroe Islands community which also has a cultural house in Aalborg. An additional option was to include foreign migrant communities living in Aalborg, mainly students who would likely have a similar exam schedule as the Art and Technology students.

I decided to research the Greenlandic House in Aalborg's usual activities and found that during those days they had scheduled an exhibition about the migration experience that included some testimonies and personal stories of Greenlandic emigrants living in different parts of Denmark. This exhibition was part of a broader European project called Identity on the Line¹⁷ in which several communities and institutions throughout Europe developed projects to reunite testimonies of migrants in different parts of Europe and tried to weave their stories in which the participants establish relationships between their places of origin and the places where they currently reside. In Denmark's case, the testimonies belonged to Greenlandic immigrants residing in different cities of Denmark and were collected, researched, and contextualized by the team of the Knud Rasmussen Hus which is also an immigration museum in Denmark¹⁸. This museum's team researched and compiled the testimonies of eleven Greenlander immigrants in Denmark included in the European project website¹⁹, and additionally the Museum produced the exhibition “Among Greenlanders in Denmark”²⁰ which opened at the Immigration Museum in the spring of 2022 and subsequently rotated to the different Greenlandic Houses in Denmark and was expected to open in the spring of 2023 in the Greenlandic House in Aalborg.

By the middle of April I contacted the Greenlandic House in Aalborg to inquire if they might be interested in participating in the Pos-Monumenta action and connect it with the exhibition since the topics of both events were slightly related to a broader discussion about the meaning of territory and the social construction of memories tied to those territories, although in the case of the “Among Greenlanders” exhibition, the strongest theme was the

¹⁷ <https://www.identityontheline.eu/>

¹⁸ <https://knudrasmus.dk/blandt-gr%C3%B8nl%C3%A6ndere-i-danmark>

¹⁹ <https://www.identityontheline.eu/migrations/denmark>

²⁰ https://i-on.museum/wp-content/uploads/2022/05/blandt_groenlaendere_i_danmark_bog.pdf

construction of identity and immigration within the European continent; I could propose to work together to come up with an interesting discussion on the connecting topics so we could establish a dialogue with the process that was taking place in Bogota. My contact with the Greenlandic House in Aalborg is the Director Ms. Ana Lynge, with whom I met on April 26th after some email exchanges introducing the collective's work and some general information about the activities for May 2nd to 4th during the "Undisciplinary" event. In this meeting, I detailed the type of activities developed by the collective and we exchanged some ideas about the possible participation of the Greenlandic community in the "circle of spoken word and listening" on May 4th. Ms. Lynge then confirmed her participation and agreed to spread the word to invite some other members of the community to join.

With the confirmation of the Greenlandic community's participation, the collective decided to produce for the first time a hybrid "circle of spoken word and listening" streaming a live discussion between the two nodes in Bogota and Aalborg. At the same time, the group in Bogota was in the final stages of the intervention in the Cinemateca, and the possibility of replicating that installation in Aalborg was discussed since the "Undisciplinary" event included the semester exhibition of the Art and Technology student artworks. Professor Horvath agreed to include the Pos-Monumenta installation within the Media Arts Cultures exhibition program, and the collective started to plan an adaptation of the installation built in Bogota by the end of April.

With the actions and participants decided, the collective agreed to the roles' distribution to produce "The Reinvention of the Empty Pedestal" installation and the hybrid live event. Julian continued as creative director and general producer, and Alejandra and I oversaw the planning and other production aspects of the installation and action in Bogota and Aalborg respectively. To pair with the "Undisciplinary" event program, the collective planned to set the installation for the duration of the event (May 2nd to 4th) and to hold the hybrid "circle of spoken word and listening" between Bogotá and Aalborg on the event's last day immediately before the last scheduled activity.

Upon getting confirmation of our participation in the "Undisciplinary" event at the beginning of March, the group in Bogota was setting up the installation and holding the actions at the Cinemateca so during March I worked out the operational aspects of the installation and hybrid action with the looking for the partner community for the live stream described before and defining the place where the installation was going to take place. There were two main options for the installation, first, the University's CREATE campus which was scheduled to house most of the Art and Technology students' artworks, and the Kunsthal Nord gallery

located near CREATE which was set to host the “Undisciplinary” closing activity. After inquiring about the gallery, I learned they had space available during the days of the event. The first activities that I carried out were reviewing the conditions of the two spaces and bringing the conclusions to the group in Bogota, so we collectively decided that the most appropriate space was the gallery because the installation’s sound arrangement and sound edition contained the voices and testimonies collected by the collective during the five previous editions of the Pos-Monumenta festival and was a key feature that would not be thoroughly appreciated in the open space of the CREATE main hall. This decision proved accurate in the technical aspects of the installation but unfortunately, the gallery’s location although near the CREATE meant that the “Undisciplinary” guests and participants were not immediately exposed to the installation and so a very small group of them experienced the installation and participated in the hybrid action during the days of the event.

A connected challenge when selecting the gallery for the installation to take advantage of the building’s acoustics (i.e. almost no ambient sound and interference), implied that the gallery’s structure was very different from the space for which the original installation was designed in Bogota, and with so little time, there was no way to adapt many exhibition devices. The video installation characteristics underwent successive changes in a long process that meant additional work doing audio and video editing for the group in Bogota and several days of equipment, audio, and video testing for me to be able to produce an installation fit to the gallery space characteristics. Finally, on May 2nd the installation opened with a set of four projections of audio and video designed to cover nearly 180 degrees of the gallery’s walls and windows which showcased the voices and testimonies of Pos-Monumenta’s festival participants since 2021, sharing their views on various topics such as what’s memory in the public space, what to preserve, and who is represented and why in those public space monuments. To reminisce about the collective’s work on mapping public spaces in Bogota and especially the Plazoleta Misak, the videos were projected on the gallery’s bare walls and darkened windows.

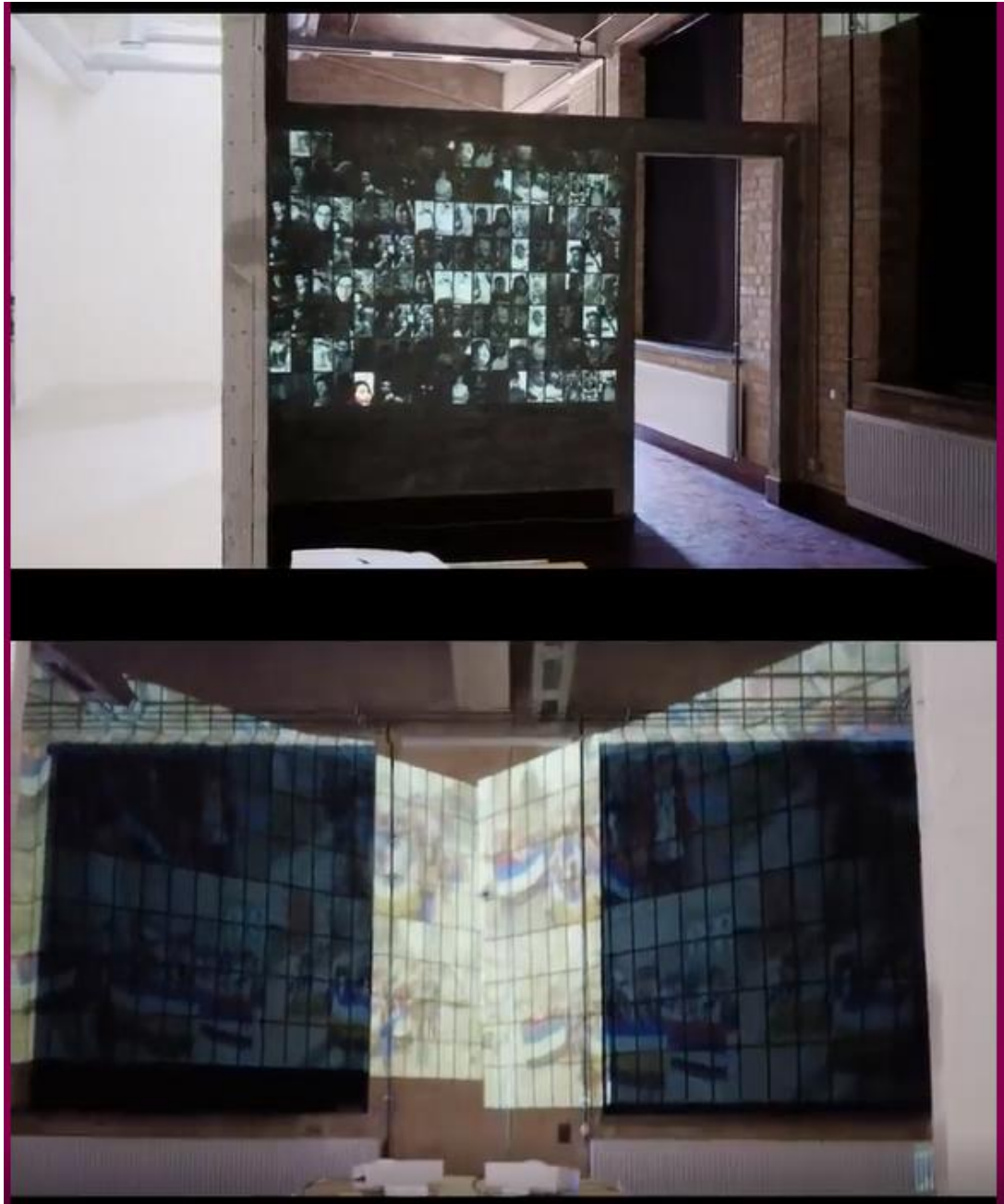


Figure 9: Audiovisual installation The Reinvention of the Empty Pedestal at Kunsthall Nord, May 2023.

For the “circle of spoken word and listening” Ms. Anna Lynge (Greenlandic House’s director) decided from the first moment to accept the invitation and extended the invitation to fellow members. For the hybrid action, the group in Bogota invited Mama Marleny Yalanda and Taita Miguel Tumiña as representatives of the Misak community, along with Jonathan Sánchez from Cabildo Muisca de Suba, with Julian and Alejandra in the production, supported by another producer and a translator.

In the Aalborg node, I worked as a general producer and got technical support from the Kunsthall Nord’s director and program coordinators. The activity was developed according to

plan, coordinating several visuals and equipment tests on the days prior, with the final opening of the audiovisual installation on May 3rd, and given that the 5th and 6th of May were weekend days and the gallery did not have any additional use of the space, it allowed us to keep the installation running through that weekend, I also hosted the “word circle” on the 4th of May between 16 and 17:30 hours (Denmark time, morning in Colombia). It was the penultimate activity within the “Undisciplinary” event. Unfortunately, the live stream had an audio failure that also caused a considerable delay in the start in Bogota, however, the participants in Aalborg maintained a conversation through the technical problems in Bogota, and finally, when the problems were solved in Bogota they joined the discussion live for about 40 minutes, however, the audio failure prevented that the discussion could be heard properly so the collective’s separate audio backup recording in the two locations was reviewed for this study.

In the aspect of practices, *The Reinvention of the Empty Pedestal* in Aalborg represents an opportunity and an attempt by the collective to turn an established practice of five previous editions of the Pos-Monumenta festival into an international context, showcasing all the activities that comprise the Pos-Monumenta festival. The collective’s goal by continuing re-enacting the festival’s activities is to consolidate a path that to make a transformative exercise from artistic practice to artistic praxis -as understood by Nelson (2022, p. 20) “[...] in the use of my preferred term “praxis” (being-doing-thinking), I refuse the binary distinction between “theory” and “practice” as traditionally made in the academy. Indeed, in a core intra-relation of onto-epistemology, I hold that all thinking is embodied and embodiment is, to greater or lesser extents mindful.”

One of the paths available at the beginning of the event’s planning at the time of formulating the call proposed to restrict my role to activities more related to observation and research, with a limited role in the collective’s practice. However, the circumstances and the decisions that were taken collectively to develop the edition of Pos-Monumenta within the framework of the “Undisciplinary” even led me to take a more creative role and take control of the edition’s production of the activity, not only analyzing and contextualizing but also sharing the activities findings.

The Practice as Research process for *The Reinvention of the Empty Pedestal* was so much more than writing to detail how all the activities planned for Aalborg’s edition turned out differently from what was planned. From the beginning, it was not only a creative but also a research process that ran parallel between February and July 2023. It involved not only instances of preliminary research, for example, to identify which existing elements could be

the most useful to work with to propose an action in the Kunsthall Nord gallery, a place radically different from where the original installation was produced. Also, a design phase to try to make an aesthetic exploration that could be intelligible to an audience who is not related to the events presented in the audiovisual installation, such as the context of the city of Bogota, the Colombian indigenous communities, and the social mobilizations in Colombia during the year 2021.

My goal as a researcher/practitioner for this action focused on establishing if during the dialog could be possible to find and share common points between the Misak, Muisca, Greenlandic communities, and participants. During the “[circle of spoken word and listening](#)” on May 4th, I set up the activity to follow a flexible sequence:

1. Between the arrival of the participants and around 16:15 hours, the participants had the chance to explore the audiovisual installation space,
2. This was followed by taking seats forming a semi-circle including a screen with the live stream on so we could see the participants from Bogota, and then a quick round of introductions and explaining the activity’s background and purpose
3. Next, the participants in Bogota did a round of introductions which included the collective’s trajectory, the development of the festival’s edition, etc., but from this moment the audio problems were recurrent.
4. While this was worked out, I provided some context about the participants gathered in Bogota, and when we could listen to them, I translated what was discussed there.
5. In the moments without audio, the participants in Kunsthall Nord shared their opinions about what they heard, and about previous experiences when confronted with similar topics or events,
6. Before the end of the activity, there was a short time to ask and answer questions between both places
7. Near 17:30 I proposed a round of final remarks, thanked the participants in both locations and asked the participants in Kunsthall Nord to continue to the next event in the symposium’s program.

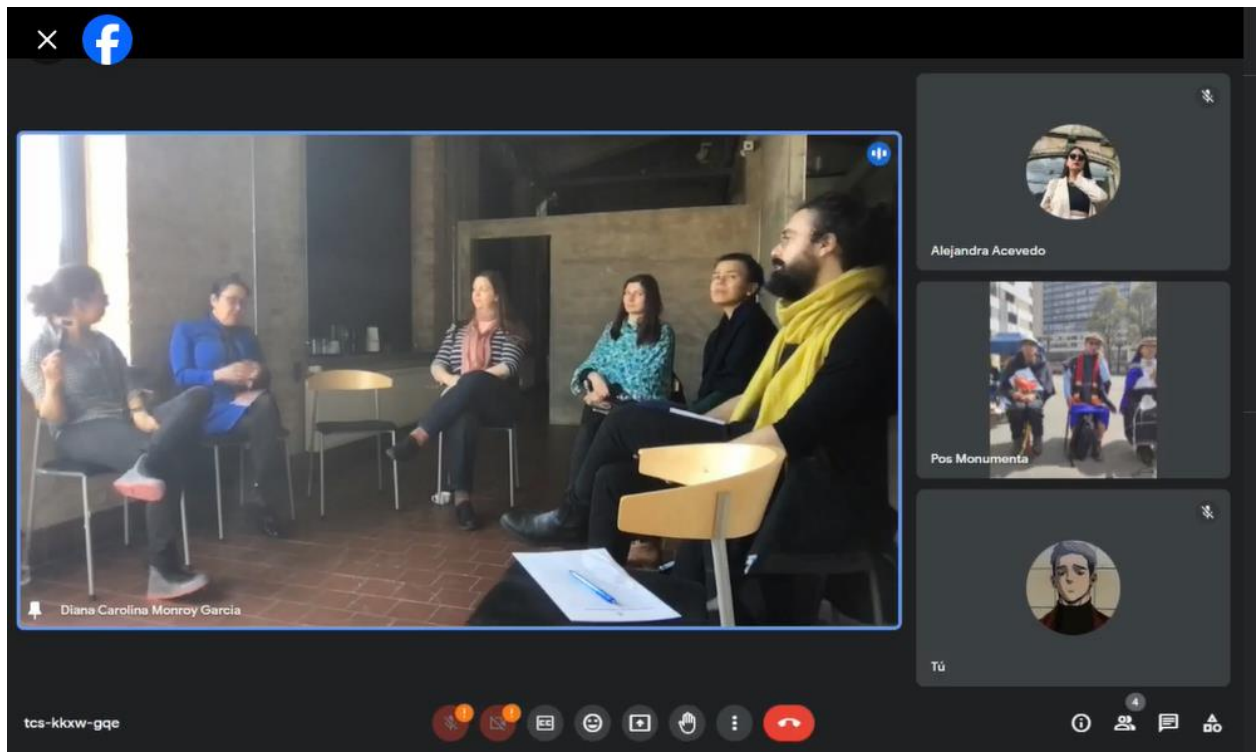


Figure 10: Screenshot of *The Reinvention of the Empty Pedestal* Facebook Live, 4th May 2023.

The “circle of spoken word and listening” is an activity inspired by oral tradition and social dynamics from indigenous communities in Colombia, defined as “[a] space in which indigenous authorities and/or wise men gather around the fire to discuss, reflect, dialogue, consult and decide, reflect, dialogue, consult and decide” (Murillo Escobar, 2016, p. 127). In this festival’s edition, the collective facilitates this space to discuss topics related to monuments, public space, and territories. In the process of discussing them, the participants felt they could relate to some of those topics and found commonalities that I discussed with them during the data collection process after the action took place. Here are some extracts from the interviews:

1. Anna Lynge, Director of the Greenlandic House in Aalborg:

Diana: Were there any highlights for you, for example from our conversation that day that you remember now?

Anna: Yeah, I think that what I noticed the most was the feeling of freedom of speech instance. It was so liberating to be able to have your own voice and tell your own background and listening to all the others and also hearing how proud the people were so in that way, it was a very proud group of people that were... very proud. It was so nice. So it made me grow and have more confidence in my own background as well. So I just had this happy feeling listening and getting knowledge and actually

became more interested in knowing other cultures as well and the way they were so liberated. Mm-hmm. In their way of telling their own story, so it made me, in a subtle way, more... I don't know, more respectful for another country. Another country, its culture or language, or whatever different conditions, and to see or feel how happy they were to stand and use their own voice was very very effective... and it was so nice. (Anna Lynge, 2023, August 3)

2. "Circle of spoken word and listening" participant 1:

Diana: so, what do you think about the dynamic that we had that day?

Participant 1: the Dynamics of the discussion or the overall?

Diana: the overall activity

Participant 1: I think that it was first of all, it was Dynamic, which is I think it's you know, very good, you know creating this so kind of exchanges, because there were different tools that were used. So, it was art, like you said, artistic tools that it's what I felt: something that triggers, that starts your beliefs and then engages you know in you know, an informative discourse and then you facilitate this space for discourse... I think that what was happening was there were somehow different territories. So the artistic territory with the virtual projection on the physical site (and it was on a building), then the virtual territory which happened between Europe and [America].

Diana: that's nice. It's a nice vision.

Participant 1: Yes, and also it was at some point. I felt it was... we stepped into a more emotional psychological territory when people felt safe to share their experiences.

Diana: Well, that's very nice. Well, actually, one of the like lenses that I'm using for my thesis to analyze all of this is performance studies, which is exactly going in the direction of what you called the psychological dimension. Is like what are the effects of these strategies that we use for people to be able to feel at ease ... with sharing, or not sharing, or just contemplating for example, that's another possibility. But what we try to do as a collective is to bring all of our combined knowledge to be able to set up a situation in which people feel comfortable enough, confident enough, and save enough to share different points of view, about like a certain topic. In this case, was this discussion about public space and monuments. But in reality, it is used in the activities of the group about many different topics. (Participant 1, 2023, July 13)

3. "Circle of spoken word and listening" participant 2:

Diana: any recollections about these dialogues we held? Anything that you remember specifically, for example about what Anna said, or the different... like outputs or inputs that the other participants had?

Participant 2: Umm, maybe it was the setup or it felt like there were some overlaps in what the Greenlandic people were saying with what the indigenous people on the other side were saying. So and it felt like they had some similar experiences that they weren't aware of, so in their mind, they were alone in what they were going through... but then when they connected, it seemed like there were some similarities... And also, when Anna was talking about some stuff, I think some stuff was known for us, I mean, we were just a few [as] well, but at the same time, there were things that were not known and I think that they were surprising for the Danes that were in the room, so that was interesting. (Participant 2, 2023, July 13)

4. "Circle of spoken word and listening" participant 3:

Participant 3: I really liked that the lady -I forgot her name-, from the Greenlandic house was able to come.

Diana: Yeah, Anna

Participant 3: I thought it was very interesting that she could really see those parallels between like, the experience in Bogota and the experience of being a Greenlander and Denmark or Greenlander in Greenland, I suppose, even though it's so very different histories. But just... still a lot of, I mean, the same emotion, really.

Diana: that's an interesting point to go forward that you bring up to the table, the emotions... What did you find [in the activity]?

Participant 3: Well, I mean the thing that I was very... sort of impressed, with the sort of insistence of the, the, the Bogota experience like the way they're reclaiming public square. I think that's very impressive... I think it's... I thought it was quite inspirational the way you like... at least the way of engaging with the public square, demanding to be heard. And then using modern media to make like... the feeling you have of being in the middle of this sort of potential conflict, and staking your claim and then documenting it with modern media, and making that sort of feeling exportable so you can stand in a room in Aalborg and pull a mapping to sort of put yourself directly in those shoes of those people participating, right? So it's sort of... I mean, it's not VR, but it's close enough, right? (Participant 3, 2023, July 4)

The participants also filled out a brief survey after the interview process to gather some final thoughts about the activity, the interview itself, and last-minute recollections. I was more interested in compiling single words and short statements that reflected the participants' thoughts about the activity. Question number 2 of the survey was about the audiovisual installation's topic, and question number 4 was about the “circle of spoken word and listening” topics:

Installation and talk May 2nd to 4th 2023
Anyone can respond. Anonymous

2. What was the installation about?

traditions and religions language Monument
right to space Collective retrospective
communities art installation participatory
public square urban art Media art
indigenous populations populations and colonization

5 responses

Next question

< 2/6 >

Scan the QR code to vote or go to <https://forms.office.com/Je7aYzQVLXuQ>

Installation and talk May 2nd to 4th 2023
Anyone can respond. Anonymous

4. What was the talk about?

Territory significance experiences across cultures
indigenous
public space indigenous populations

5 responses

< 4/6 >

Scan the QR code to vote or go to <https://forms.office.com/Je7aYzQVLXuQ>

The rest of the survey's questions also provided insight into the setting and the overall experience:

Installation and talk May 2nd to 4th 2023
Anyone can respond. Anonymous

1. Were you able to experience the installation in the Kunsthal Nord gallery?

Yes 100%
No 0%

5 responses

< 1/6 >

Scan the QR code to vote or go to <https://forms.office.com/Je7aYzQVLXuQ>

Installation and talk May 2nd to 4th 2023
Anyone can respond. Anonymous

3. According to what you remember of the talk on May 4th, do you agree or disagree with the...

■ Neither agree nor disagree ■ Strongly agree ■ Agree ■ Disagree
■ Strongly disagree

It is a collaborative process

Many people are involved

5 responses

< 3/6 >

Scan the QR code to vote or go to <https://forms.office.com/Je7aYzQVLXuQ>



Figure 11: Survey responses to the “circle of spoken word and listening” in Aalborg, 4th May 2023.

Question number 6 was related to the value of the experience: "Please share your opinion on the activity and/or process. What did you think of the experience? Is there any value in it?" and here are the answers:

1. "I found the experience enriching and really fulfilling to participate in"
2. "I think there is a lot of value in the experience, for sure - this kind of setup is easier to digest for wider audiences. It might be that the main challenge is to make people attend, understand and engage"
3. "Very enjoyable format - focus on community. Even though technological interfaces can be a little cursed ... [sic]"
4. "The most important value for me was the awareness of one's identity and pride in it. I felt my voice was heard."

The overall positive feedback on the activity was very encouraging to continue the research/practice process during the writing of this document, and participants expressed their enthusiasm for sharing their input for analysis. The take on the experience as “enriching”, “fulfilling”, “impressive”, “dynamic”, etc., evidence the effectiveness of the setup and the dialogue space, as well as the description of the word circle as a place to be heard, to learn, and to share. It is also important to highlight that the group of participants was very small (5 in total) and all of them related to the artistic field as cultural institution workers, researchers, and practitioners, so they have the conceptual background to approach an activity of those characteristics even if the topics and format are not entirely familiar. It remains to be analyzed if the installation and dialogue space can be as effective with a non-artistic group of participants in an international setting.

This chapter demonstrates how the collective's approach to community-based knowledge and community-oriented collaborative creation is nurtured in the study of decolonial epistemologies and aesthetic restitution by focusing the research/practice process in the

“circle of spoken word and listening”, inherited from the oral tradition of many indigenous communities, which in combination with processes of the media arts and performance practices, provided a space for mutual sharing and understanding of a diverse group of participants in Bogota and Aalborg.

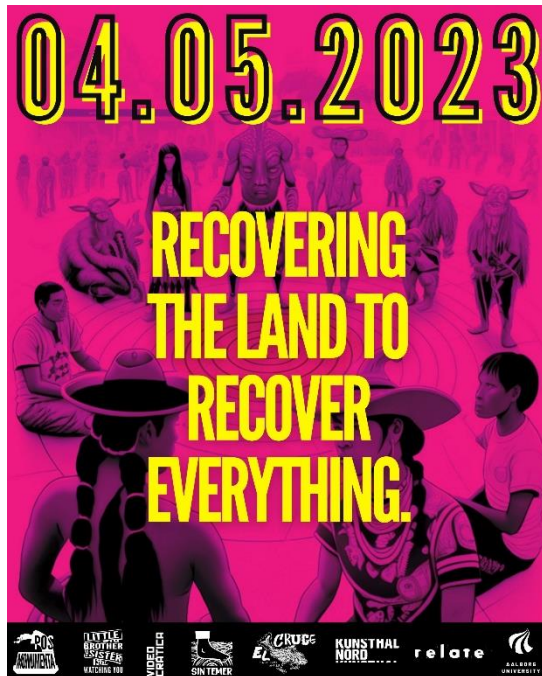


Figure 12: Graphic from Pos-Monumenta's video for the word circle in Aalborg, 4th May 2023.

Mignolo's posture on decoloniality better suits mine and the collective's approach because it doesn't constitute a "box" or "classification": "[...] decoloniality provides an option, an orientation towards delinking and towards epistemic and aesthetic (subjectivity, sensing, emotioning) reconstitution. Coloniality of knowledge goes hand in hand with coloniality of being. Hence, decoloniality of knowledge goes hand in hand with decoloniality of being. Decoloniality for me is

an option, not a mission, to delink or extricate ourselves from its (CMP) dictates... the mutation from a monopolar (Westernised) world order to the multipolar world order for all of us on the planet, cannot be detached from the questions of recovering land and place, rebuilding indigenous epistemology and aesthetics, or engaging the politics of decolonial investigation through epistemic and aesthetic reconstitution." (Mignolo, 2020, p. 616).

The Reinvention of the Empty Pedestal in Aalborg felt multidimensional from the researcher/practitioner's perspective, the survey's replies and interviews with the participants showed that it is very possible to find commonalities even in the most diverse cultural backgrounds. The actions were both synchronous and asynchronous, but the participants in Aalborg acknowledged the value of the opinions that were shared, and one of the important learnings is that hosting these actions requires a great deal of work that needs a group effort behind it, so it became a taxing experience to single-handedly produce such a diverse setup. Additionally, the choice of theoretical frameworks and methodologies to develop and analyze Pos-monumenta's action greatly influences the approach and the conclusions from the research/practice process. It would have been contradictory to exclusively analyze the audiovisual installation and "circle of spoken word and listening" from a media arts perspective, since the collective's work strives for the recognition of communal

and ancestral knowledge from which the word circle set up is inspired, and then, for my analytic tools I relied on ethnographic methods based on observation and dialogue that recognize the collective's and my postures: "Indeed, performance ethnography enters the service of freedom by showing how, in concrete situations, persons produce history and culture, "even as history and culture produce them" (Glass 2001:17). Performance texts provide the grounds for liberation practice by opening up concrete situations that are being transformed through acts of resistance. In this way, performance ethnography advances the causes of liberation". (Denzin, 2003, p. 236)

With some research and expectation to get the message through, my strategy was to appeal to more general themes such as the relationship with the territory, the relation with memory, and the relationship with the available resources in each territory to establish more valuable connections with the Danish audience. The collective also decided to focus the experience on the dialogue, the power of speaking and listening, and the connections or disconnections that could be established between the representatives of the Misak and Muisca communities and participants in Bogota, as well as the representative of the Greenlandic community in Aalborg and the actions' participants gathered in Kunsthal Nord. As Borelli et al. (2020a) stated, the possibility to share and to be heard in a safe space context is fundamental because "performance here is a tool to resist, re-create, and re-make the spaces of colonial domination from unacknowledged and unrecognized realms". (P. 158)

The elements that characterize my and the collective's approach to the research/practice process were recognized in the participant's insights about the activity: the openness of the space, inviting participants from different backgrounds to focus on listening and sharing personal opinions and experiences, as well as my personal experience, meant the conciliation of a dialogic role because by embracing the diverse activities in the development of this project and going a step beyond the research stage by trying to share my conceptualization of the collective's work during the word circle, during the interviews process, and by writing this document, I can shed light on the research/practice in media arts and performance as embodied experience.

Conclusions

Julian: Well, this idea of the empty pedestal is obviously also to listen, to understand, to remember, and it is also the way to propose this practice that we are inventing among all of us, or well... that we are remembering among all of us. Perhaps it is to do as the Misak community used to do around the bonfire. So, well, here we continue, we continue passing [the microphone]. (Little Brother & Sister Are Watching You Was Live. | by Little Brother & Sister Are Watching You | Facebook, 2023, March 19)

The Pos-Monumenta Festival is a case that helps to understand recent transformations in Latin American contemporary artistic practice in the context of social and political unrest. Since its appearance in 2020, it has gathered several different actors and provided them with an online and offline platform to exchange experiences and knowledge. The actions and reflections that occur in that space can be understood as part of the onto-epistemological relations that challenge hegemonic narratives on collective memory, public space, indigenous communities, collaborative artistic practice, and online/offline activism.

The processes that propel these transformations are marked by transmedial and transdisciplinary practice and research, contributing to the creation of new onto-epistemologies, which are rooted in a decolonial and anticolonial posture to approach community-based and ancestral knowledge. In this sense, *The Reinvention of the Empty Pedestal* is an artistic process that engages in both border thinking and is committed to epistemic disobedience (Mignolo, 2019) by leveraging the transformative power of media arts and performance artistic practices, not only to change said practices, but also to facilitate alternative societal, political, and environmental functions. The Pos-Monumenta process is traversed by the confluence of the tools provided by the transdisciplinary and post-media space of the media arts and by experimenting with the multiple tools that characterize this field, it is possible to recognize two elements: first the confluence of performative elements that are characteristic of the development of performance in Latin America during the last decades of the 20th century, and second, the use of social media platforms in processes of activism and artivism, especially in the years immediately before the global pandemic of COVID-19.

Pos-Monumenta makes three distinctive contributions to the understanding of contemporary artistic practices in Latin America. First, the collaborative relationship that the collective has built in the work with indigenous communities, especially with the Misak people after the

initial encounter that provoked this collaboration with the demolition of the statue. It was unthinkable not to engage the community in the process, especially when the community was aware of the audiovisual registry the collective made of the action. The collective's understanding of the community's action instigated an ongoing collaboration that is not only a response or an interpretation of the community's action, but a work that is directly related to the interests, objectives, and actions carried out by the community for the citizenry. The collective's members recognized from the first moment the significance of the action carried out by the Misak community and have evolved since into insights regarding the role of these spaces and these monuments in collective memory building. The collective recognizes there is a process of construction and deconstruction of these memories based on the symbolic acts' tradition of the Misak, and the collective's approach to decolonial theory. Therefore, the collective proposed to the community's representatives to work together to create communication and preservation strategies for these processes the community has been carrying out throughout the country.

In the second place, the acknowledgment of these shared interests arose the need to open spaces of direct and public engagement with different stakeholders, maintaining three goals for these strategies of public dialogue: first, to generate an understanding of this process, what are the causes, what are the reasons, why the community felt the need to intervene the public space in such a direct way? The collaboration aims to develop a shared understanding of symbolic actions that challenge established narratives about the colonial past. The second objective was to create new memories within and about these spaces, and more importantly, to use the space to propitiate open dialogues, so that these new memories are collectively created, inclusive, can be discussed and agreed upon, and analyzed from different perspectives. This is a scenario created to discuss and question the existence of established narratives about history that are hegemonic and exclusionary. The third objective is to keep the memory of the sculpture's demolition alive, not only by documenting the demolition and disseminating the resulting audiovisual registry and aesthetic explorations that emerged from the action but also by facilitating opportunities for the creative reuse of that audiovisual record, for example by developing new memory devices during the Citizen's Laboratories. These three objectives nurture the relationship between the collective and the Misak community.

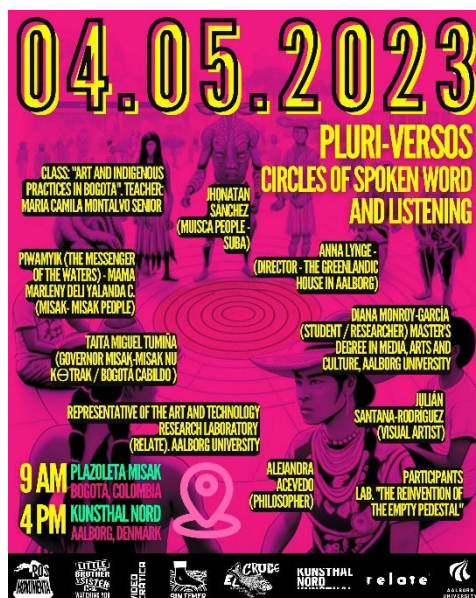
In the third place, regarding activism, the collective embraces an ethical and political attitude towards the process, which at the moment of the sculpture's demolition was not difficult because of the context of social mobilization in which the symbolic action took place. This

ethical and political standpoint of maintaining the Misak community as associates and co-creators guides the project which is based on the Misak community's experience. *The Reinvention of the Empty Pedestal* is an attempt to collectively answer the question raised by the Misak about the existence and use of these public spaces and memory devices like sculptures and pedestals. The collective's position is to focus the research practice exploration and debate on the open possibilities for the use of public space and memory devices. The initial consensus is that both community and collective acknowledge that such memory devices are elements that represent excluding hegemonic narratives, and this statement is taken as a basis for creative exploration and debating on subsequent activities organized with the community. From then on, the confluence of the collective and community's interests has enriched an ongoing process to create new spaces and strategies to problematize these hegemonic narratives, disseminate memories and alternative narratives, create new collaborative and consensual memory devices, and develop a process of Practice as Research (Nelson, 2022), not from an external perspective, but as collaborators, generating community-based and community-built knowledge and a performative space for transformative artistic practice (Medrado and Rega, 2023).

The three elements mentioned not only guide the collective's creative work, but also guide the collective's use of social networks to initially disseminate the activities that are the product of this collaboration, and later to include live streams of most of the activities. From the beginning, there was an awareness that the process was fruitful and significant enough to keep it limited to the experience of the members of the collective, the members of the community, and the few people that both could involve. In this sense, the use of social media relates to making the collective's actions public and open, targeting the "general public" to democratize and demystify the artistic research practice, evidencing that it is possible to rewrite memories, build alternative narratives about public space and new monuments that are inclusive, non-hegemonic, and open to discussion. Secondly, the use of social media is related to what Medrado and Rega called the "Stepping into Visibility model" in which the authors make a broad analysis of the use of social networks by communities to make their processes visible, identifying both the benefits and the effects that arise from the communicative strategies that communities adopt for their processes. In the Pos-Monumenta festival's case, the social media platforms usage was analyzed in depth in the corresponding chapter, but it is important to mention that when establishing a correlation between the collective's process and Medrado and Rega's model, the collective's work is currently situated in the middle of the critical visibility moment, due to social media usage and

simultaneously, because of the collective's networking abilities which helped to increase the Pos-Monumenta process reach. Likewise, as part of the findings of this study, the Pos-Monumenta process can be understood as a performative, media art, collaborative artistic practice that not only challenges hegemonic narratives but also contributes to understanding the contemporary artistic practice in a context in which the Latin American social fabric is still drained and affected by the aftereffects of a global pandemic and unresolved socio-political tensions that arose from authoritarian governments immediately after, creating what it seems like a similar scenario to the one analyzed by Mara Polgovsky during the 1980s.

Figure 13: Graphic from Pos-Monumenta's video for the word circle in Aalborg, 4th May 2023.



When the collective decided to engage in a collaborative process with the Misak community, it also assumed an ethical responsibility. In the humanities field, this is more extensively analyzed in the use of methodologies such as Participatory Action Research, in which it is recognized that this community is not a study object but are co-creators of whatever products and results arise from these processes so that this responsibility and ethical standpoint not only has to do with the recognition and attribution of their contributions to the process, -as a collaborative artistic process, the collective acknowledges the community's

participation as creators including their representatives names in all content produced (i.e. Figure 13), and sharing planning details of the festival's edition activities.

The community's representatives have maintained an active role as creators and for that reason, in the vast majority of the festival activities -and particularly in those related to *The Reinvention of the Empty Pedestal*, the community was always present participating in the "word circles", the citizens laboratories, and the development of some of the plastic devices, such as some of the sculpture models that were developed for performative actions where they were broken again. The social media usage also aims to recognize the Misak community as co-creators and active generators of knowledge by showcasing during the live streams the collaborative dynamics between the collective and the community. In that sense, there is a narrative intention on the collective's part to highlight the collaborative relationship in the content disseminated on social media, not only in the live streams but also in other

graphic and informative pieces posted. The collective has also been active in putting the community's representatives in direct dialogue with some of the collective's associates including researchers, academics, representatives of cultural institutions, and other artists from Bogota, and more recently from other cities in Colombia, where the collective has always been transparent in the attribution and recognition of the collaboration with the Misak community.

Along with ethical responsibility, there is also a political stance -the activist artist- concerning the activities and the creative process that is traversed by the epistemological construction that the collective (also the community in their terms) has, which is based mainly on decolonial epistemologies and an anti-colonial posture. The collective's use of strategies that emerged during the development of the field of performance in Latin America in the last decades of the twentieth century, and part of the justification for the use of social media platforms for live streams that are not edited and that remain in the repository of the collective's social media profiles, as well as pieces of content that showcase part of the conversations and these processes that take place in public and performative spaces, are transparent, and open, so that the social media usage is intrinsically related to the need of the collective to develop the processes transparently and openly to the public, providing broad access to citizens and encouraging their involvement. Another fundamental characteristic of this artistic and co-creative process with the Misak community is that the collective members assume a series of simultaneous roles: not only the creative artist, the public relations artist, the influencer artist, but also the research artist who intends to have a dynamic effect by bringing these discussions to the public sphere. Defining the practice of the collective as artistic, collaborative, and based on community work, has practical effects on the conception of the artist's role, but also effects on the practice, best described in Chapter 3. This means that for the members of the collective (including myself) the research methodology of creation that is used is not simply a methodological orientation for the development of a specific work, but it is also an ethical commitment that has effects on our professional performance. For me personally, deciding to take the work of the collective and bring it to an international stage meant the responsibility to work on this document and on the audiovisual installation made in May, to present the work most transparently, to do justice to the characteristics of the process, and to recognize the contribution of the Misak community and the Greenlandic community in that ephemeral space of dialogue. That is why the main conclusion of this work is that the artistic exploration as creators and as researchers has led to a processual practice informed by decolonial theory and the study of

media arts and performance practice in Latin America in the last decades of the twentieth century. The direct work with the Misak community characterizes the process of the Pos-Monumenta festival, which provides a hybrid space for dialogue (in person and virtual) in which people can engage for as long as they want to reflect and create new narratives, new meanings, and devices about public space, memory, and social mobilization, so they can exercise their political subjectivity in more inclusive spaces. Andersen and Pold (2022) asked [...] whether it [social media platforms] is capable of creating a consciousness of the larger apparatus that produces and normalizes the subjugation (a *we* with a class consciousness)? Whether change is individualized and collective ties weak, or whether the collective is capable of envisioning the constitution of a different reality?" (pp. 7) *The Reinvention of the Empty Pedestal* proposes an alternative in which *we* (collective, Misak people, participants) use those platforms along with performative and media art processes, to create collective memories and build new monuments that are not glued to local pedestals but projected into facades and walls across platforms, continents, languages, and prejudices.

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