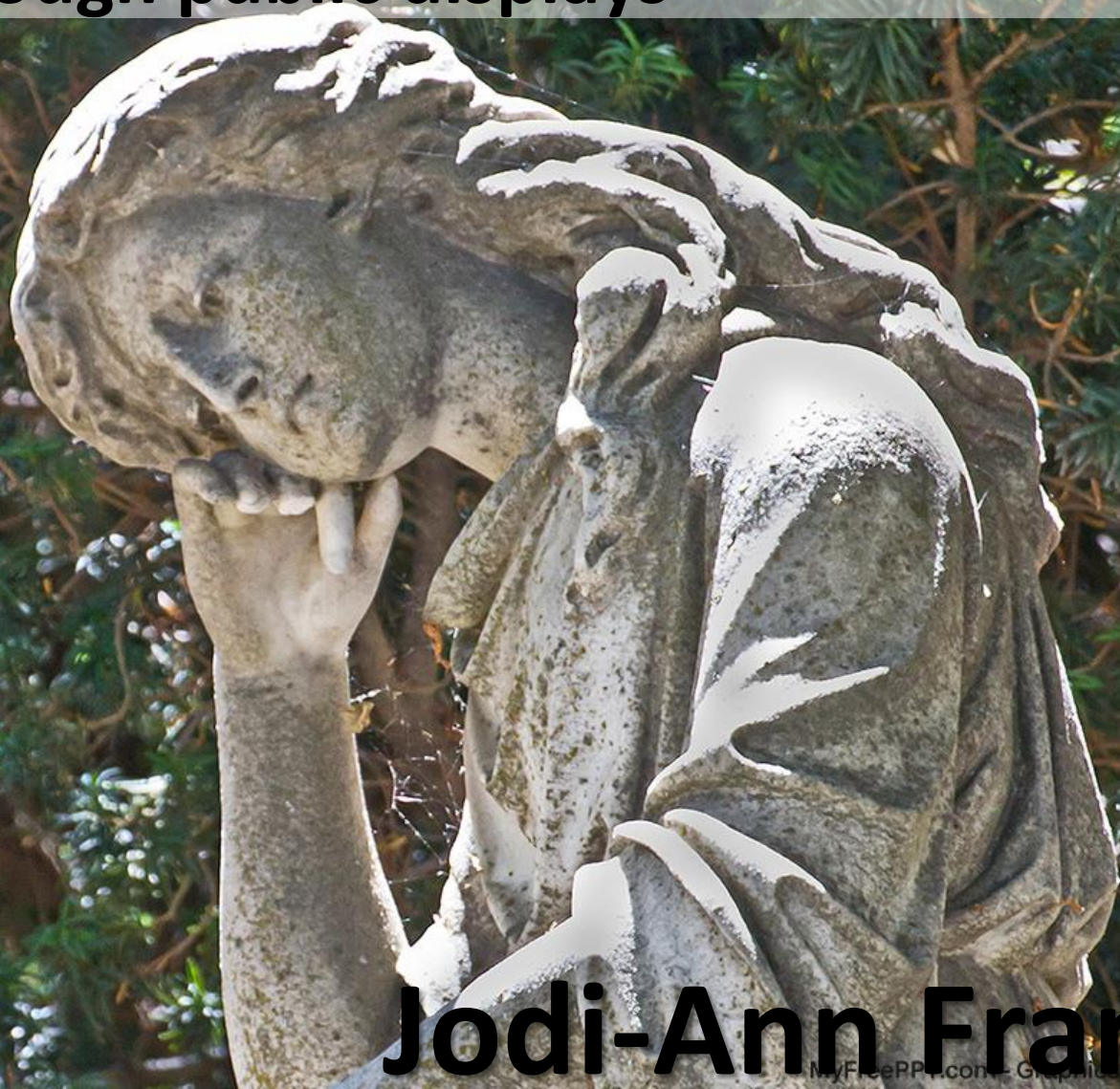


# Public Art

A critical discourse of migrant inclusion and exclusion through public displays



Jodi-Ann Francis

# Agenda

- Why Public Art?
- Background
- Theoretical Framework
- The Emigrant
- The Volunteers
- Excluding racialized migrants' experiences
- Take Away



# Why Public Art?

- “...as a public phenomenon, art must entail the artist’s self-negation and deference to a collective community” (Neill & Ridley, 2008, p.406).

Source: Neill, A., & Ridley, A. (2008). *Arguing about art: Contemporary philosophical debates*. Routledge



# THEORETICAL FRAMEWORK



# Philomena Essed's Everyday Racism

Everyday racism:

- Helps researchers articulate how omnipresent micro-aggressions are a result of systemic racism (p.56).

Source: Keaton, T. (2016). Au nègre joyeux: Everyday antiblackness guised as public art. *Journal of Contemporary African Art*, 2016(38-39), 52-58



# Kendall L. Walton's Categories of Art

- The amount of information an observer has access to determines the way in which art is experienced (Adamu et al., 2019, p. 7).

Source: Adamu, P., Castello, D., & Cukier, W. (2019). How Public is Public Art? A Critical Discourse Analysis of the Racial Subtext of Public Monuments at Canada's Pier 21. *Open Philosophy*, 2(1), 126-136.



# Neoclassical Migration Theory

- Embedded in the need to advance economically by moving to another country (Todaro and Smith, 2006).

Source: Todaro, M. & Smith, S. (2006). *Economic Development*. Boston: Addison Wesley



# Public Art in Halifax, NS





# The Emigrant



# The Emigrant





The Volunteers

# Exclusion at Pier 21

- Pier 21: In operation from 1928 to the end of the 1960s.
  - Full operation during the period of exclusionary migration policies



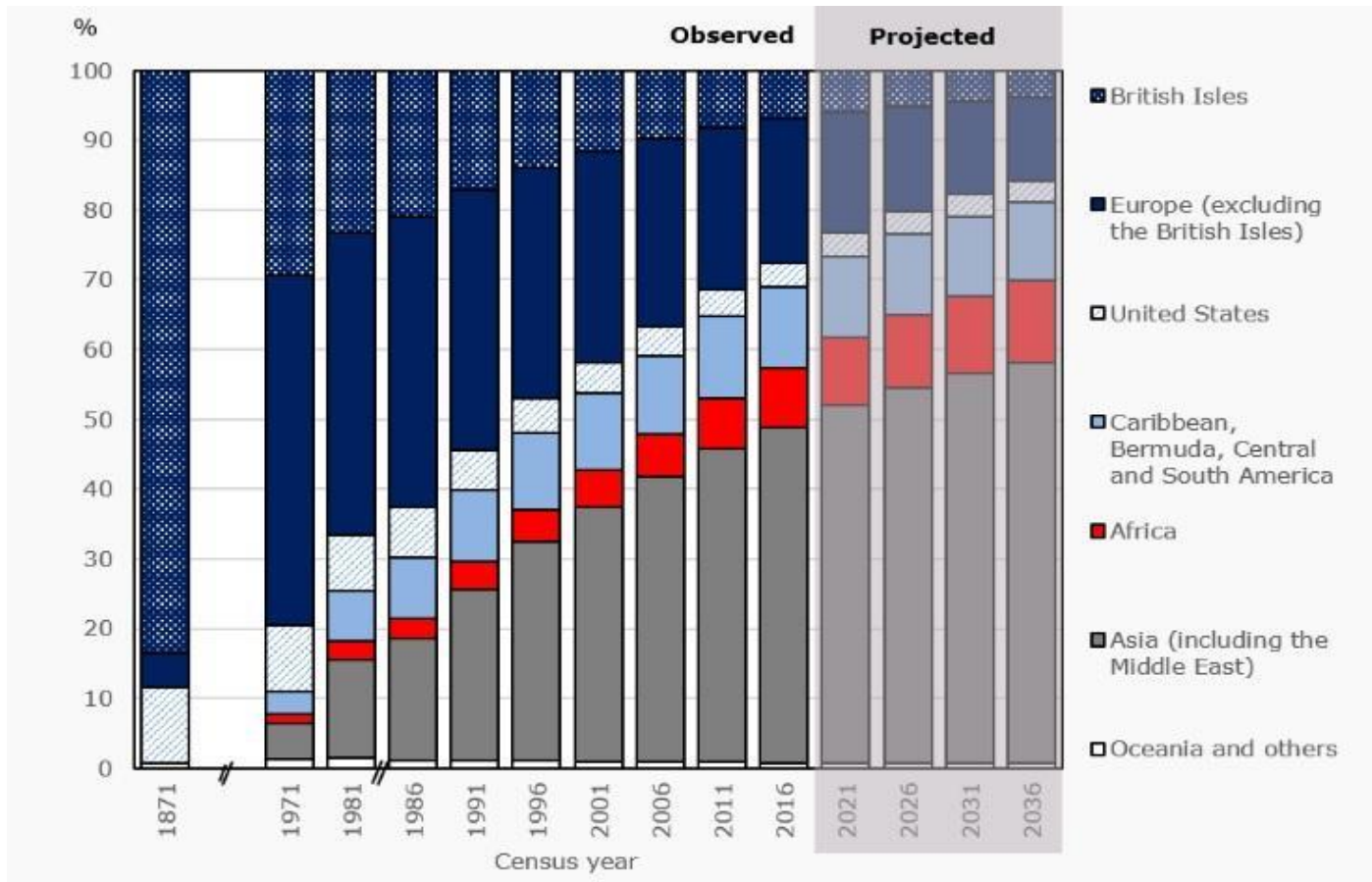
# Migration policies preceding or during the height of Pier 21's operations

- Chinese Immigration Act (1885)
- Hayashi-Lemieux Agreement (1908)
- Black Exclusion (1911)
  - Order-in-Council P.C. 1911-1324
- Caribbean Domestic Scheme (1911)



# The Emigrant





Distribution of foreign-born population in Canada from 1871-2016, with a projection to 2036. Source: Statistics Canada. (2017). *Distribution of foreign-born population, by region of birth, Canada, 1871 to 2036*. Retrieved from <https://www.statcan.gc.ca/eng/dai/btd/othervisuals/other009>

# Policy Implications

- **Social:** Legislation around the type of art that gets placed in public spaces





# Take Away

- In the face of population growth and demographic shift due to migration:
  - Monuments about migrants should be reflective of the many faces that shape the population
  - Homage in the form of monuments such as “The Emigrant” should be more specific, rather than attempt to represent the general migrant population

